

EDINBURGH FESTIVAL THEATRE 20 & 22 AUGUST 1994



Edinburgh
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*M*ARK MORRIS
DANCE GROUP



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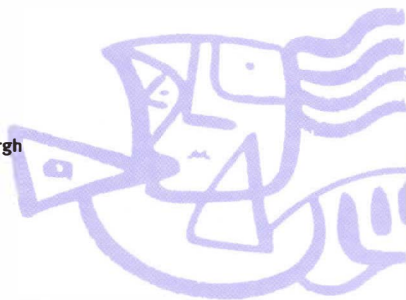
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Presented by the Edinburgh Festival Society with
the financial assistance of the City of Edinburgh,
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MARK MORRIS DANCE GROUP

Artistic Director **MARK MORRIS**

L'ALLEGRO, IL PENSEROSO ED IL MODERATO

George Frideric Handel

SCOTTISH CHAMBER ORCHESTRA

leader **RUTH CROUCH**

SCHOLA CANTORUM OF EDINBURGH

artistic director **ERIC IBLER**

GARETH JONES conductor

There will be one interval of 20 minutes in this performance which lasts approximately 2 1/4 hours.

*These performances of the Mark Morris Dance Group are sponsored by the
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*The Mark Morris Dance Group's rehearsal and creation time has been supported by a grant
from the ANDREW W. MELLON FOUNDATION.*

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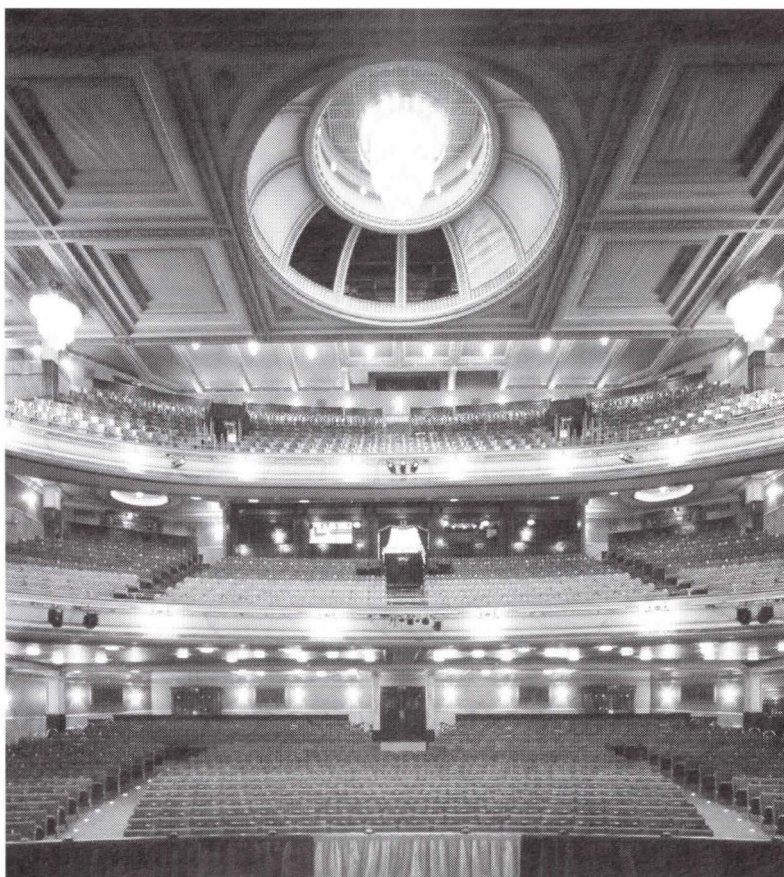
EDINBURGH FESTIVAL THEATRE

SATURDAY 20 – MONDAY 22 AUGUST 7.30PM

MATINEE MONDAY 22 AUGUST 2.30PM

EDINBURGH FESTIVAL THEATRE

From 1947 to 1963 the Edinburgh Festival Society booked the Empire, usually for ballet, occasionally for drama. Sometimes, the Royal Opera Covent Garden visited. But in 1964, the oldest continuous theatre in the city was hi-jacked by Mecca for bingo, given a brief reprieve in 1967 when New York City Ballet gave the final performances in the old Empire for the 21st Edinburgh International Festival, then... nothing. The life of the famous Empire, originally built by Frank Matcham in 1892, and rebuilt by Milburn in 1928, appeared to have reached an end. But the City of Edinburgh District Council bought the Empire in 1990, and in the following year Frank Dunlop took the opportunity to produce a season of experimental theatre for his last festival as Director.



THREE IN ONE - LYRIC THEATRE, OPERA HOUSE, PALACE OF VARIETIES...

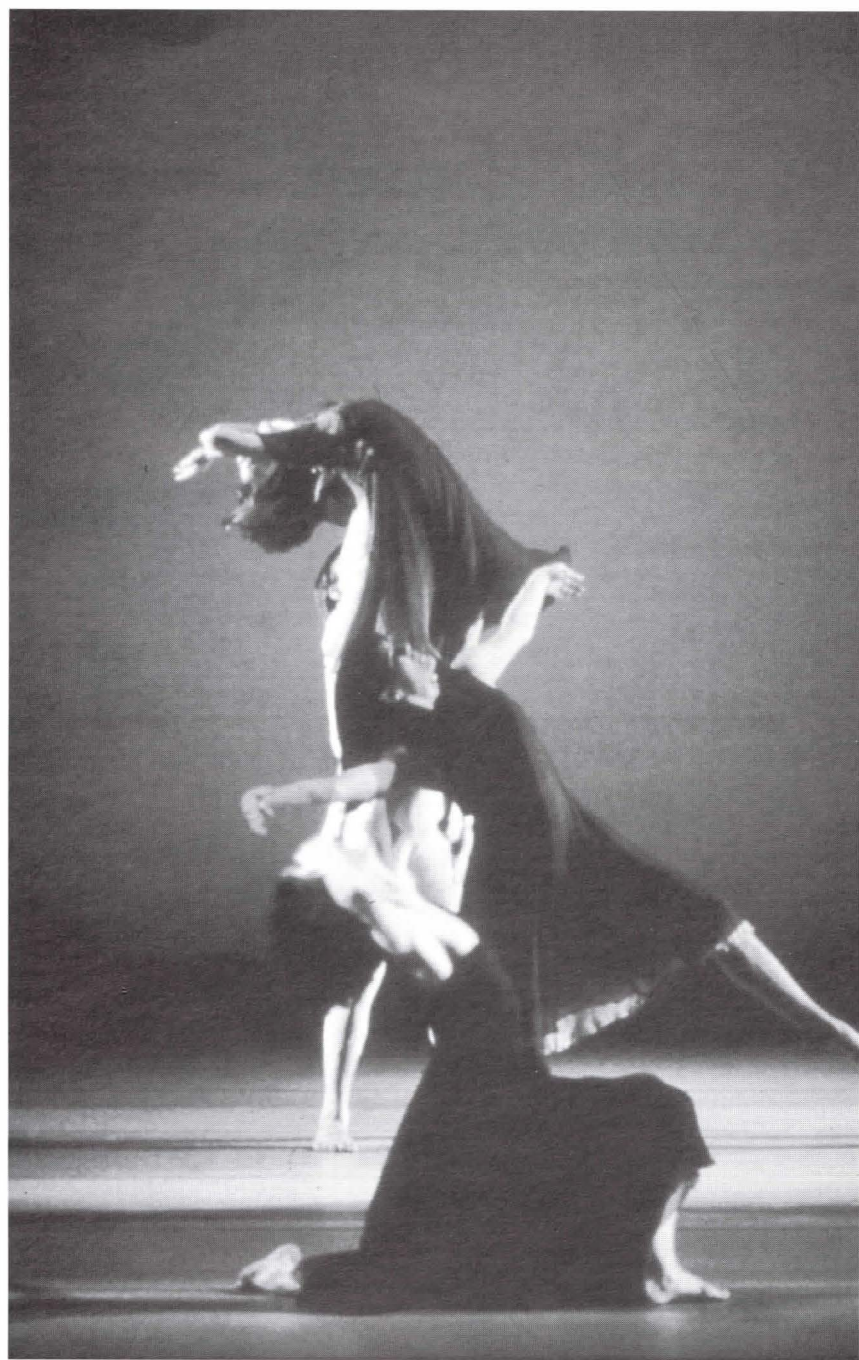
Now with its spectacularly angled glass street-frontage housing the only axial grand stair ever built in a British theatre, Edinburgh is enjoying the benefits of a huge and versatile new flat stage, and airy, modern foyers, complemented by the original audience chamber with its gently falling circles, steeped boxes and 1920s *beaux arts* decoration. The construction of a new flexible orchestra pit, dressing rooms for 180 artists, a new scenery 'get-in', re-raked stalls giving good sightlines and the retention of a remarkably true acoustic gave the City the opera house it had been campaigning for since the first Edinburgh Festival in 1947. No minute detail was overlooked by the excellent design team which implemented this magical transformation from bingo hall to multi-use lyric theatre, suitable for dance, drama and opera.

PUBLIC AND PRIVATE PARTNERSHIP

Behind the proscenium arch the largest stage in Britain enjoys generous scene dock, wing stage and a working depth for dancer, singer and actor, which is nearly twice that of the old Empire. All of this is new, yet the unique meeting of old and new in a marriage of convenience has resulted in an exciting new space for Edinburgh for the modest sum of £21 million. Thanks to a collaboration between the City, Lothian Enterprise Limited and Lothian Regional Council, the Edinburgh Festival Theatre Trust was formed, under the chairmanship of Lord Younger. Many other public sector bodies contributed generously while individuals too gave of their time, talent and money. The building of this theatre has been a partnership between the public and private sectors and the Trust has succeeded in raising £4 million from companies, individuals and trusts - a remarkable gesture of self-confidence and self-esteem in Edinburgh. Many opportunities for investment remain, as the theatre aims to operate without revenue grants.

THE HEART OF EDINBURGH'S SHOWBUSINESS LIFE

In its first six months since opening in May, the Festival Theatre will be offering seventy attractions and a performance almost every evening. It aims to sell 400,000 tickets annually and to be accessible to every possible audience, including an additional 16,000 visitors. For the first time, people in Scotland will be able to see productions of an impact and scale that could not previously be accommodated.



GEORGE FRIDERIC HANDEL (1685-1759)
L'ALLEGRO, IL PENSEROSO ED IL MODERATO

Pastoral ode after poems by **JOHN MILTON**,
re-arranged by **CHARLES JENNENS**

Choreography**MARK MORRIS**
Set Design**ADRIANNE LOBEL**
Costume Design**CHRISTINE VAN LOON**
Lighting Design**JAMES F. INGALLS**

VOCALISTS

ANNE DAWSON soprano
ROSEMARY JOSHUA soprano
FIONA JANES mezzo soprano
RUFUS MÜLLER tenor
NEAL DAVIES bass

DANCERS

KATHARINA BADER ALYCE BOCHETTE JOE BOWIE
CHARLTON BOYD DERRICK BROWN JULIET BURROWS
RUTH DAVIDSON TINA FEHLANDT SHAWN GANNON
RUBEN GRACIANI DANIEL GWIRTZMAN* JOHN HEGINBOTHAM
DAN JOYCE VICTORIA LUNDELL MARIANNE MOORE DONALD MOUTON
RACHEL MURRAY MARK NIMKOFF DENIZ OKTAY JUNE OMURA
KRAIG PATTERSON MIREILLE RADWAN-DANA GUILLERMO RESTO
VERNON SCOTT JORDANA TOBACK* WILLIAM WAGNER
MEGAN WILLIAMS JULIE WORDEN

These performances of *L'Allegro* are given by permission of Faber Music Limited
on behalf of Alkor-Edition, Kassel.

*Denotes understudy

TRADITION AND THE INDIVIDUAL TALENT

When Mark Morris came to prominence in the mid-1980s, it was as a brash, convention-breaching young artist, an *enfant terrible*. That is the sort of thing that gets the presses rolling, and Morris had it, in long supply. He made a solo for himself, *The Vacant Chair*, in which he performed dressed only in his underpants, with a brown paper bag over his head. In another piece, *One Charming Night*, he played a vampire seducing a little girl - and succeeding. (At the end of the dance, the girl flew away with him quite happily.) He also showed little respect for the difference between male and female. Insults to gender were common in modern dance of the early Eighties, but Morris went further. His women didn't just lift men; they also dropped them, with an audible crunch, onto the floor.

It wasn't just Morris's dances that were unorthodox. He was too. He had long shaggy hair, and he smoked clove cigarettes. He took curtain calls in thongs. When faced with an interviewer, he almost never failed to point out that he was homosexual. (Once, in Brussels, the queen of Belgium came to see his show. "*Vive la reine!*" the crowd shouted, "I thought they meant me" Morris later said to a reporter.)

Yet he was also very butch, always lumbering around loudly and waving a beer bottle as he spoke. Something that made him seem even more outrageous was that he thought he was quite middle-of-the-road. He loudly deplored New York's "hipster scene", and he dismissed with contempt the idea that he represented an avant-garde. The avant-garde, he said, "doesn't exist and hasn't since 1917". In his view he was just a serious traditional choreographer, carrying on the main line of American modern dance. And he was right. All the leading characteristics of traditional modern dance - weightiness, naturalness, earnestness - are there in Morris's work. His dancers place themselves before you as human beings. Some are burly, some thin, some white, some black. They look like the crowd that you might meet at a cash machine in New York. At times they appear to move that way as well. There is a certain unvarnished forthrightness in Morris's choreography that makes it read as candid, sincere. Not just the movement, but the dances as a whole have a quality of sincerity. Morris's works tend to tell stories. They address the "great themes": love, fellowship, loneliness, death. Morris is not creating anti-theatre or meta-theatre. He is creating theatre.

Another traditional aspect of Morris's work is its grounding in music. For a modern dance choreographer, he had an unusual training, most of it in folk dance. It was at a flamenco concert, when he was eight, that he decided that he wanted to be a dancer, and he went on to study Spanish dance for 10 years. He also spent three years performing with a Balkan folk dance group in his native Seattle. Both flamenco and Balkan dance are very sophisticated musically, and by dint of learning them Morris developed a keen musical intelligence. He also studied music independently of dance. His father taught him to read music when he was a child, and thereafter he spent most of his afternoons at the family piano.

His devotion to music can be read in his work. His dances are not just performed to their music; they are a reading of the music. Morris is one of the few choreographers who works with the score in his hand, and you can tell. Fugue, canon, a melody played in parallel thirds, a melody played over a ground bass: if, in watching a piece by Mark Morris, you hear this in the music, you are probably seeing it in the dance at the same time. Morris loves clarity in dance, and he achieves it by making his dances mirror the structure of the music. He also chooses his music for its structural clarity. (This is one of the reasons for his preference for baroque scores, with their sturdy architecture.) And whenever possible, his company performs to live music.

So Morris, as he insisted, was not the wild man the press thought he was. He was a careful craftsman, building his dances out of the music and using them, as artists have always used their media, to say something about life. Still, the meanings that he found in life were rather darker than one expected from a traditional-minded choreographer. Not just in his vampire dance, but in many of his works he showed a taste for the grotesque, a penchant for irony, an acrid wit. He had a vision of truth and beauty, yet he seemed to feel that they were hard to find, hard to hold on to. As a result, his dances habitually showed a divided tone, with competing emotions - pathos and dryness, nastiness and cheerfulness, satire and earnestness - banging up against each other. This was a large part of what made his traditionalism look so modern.

In 1984, Morris gave his first concert in a large, "mainstream" theatre. By 1986, two years later, major ballet companies were commissioning works from him, and the Public Broadcasting Service was making an hour-long program on him - extraordinary attentions for an artist who was just turning 30. He was the most talked-about young choreographer in the United States. And then his life underwent a change. In 1987, the French choreographer Maurice Béjart, who for 27 years had been director of dance at Belgium's national opera house, the Théâtre Royal de la Monnaie, quarrelled with the Monnaie and resigned. In a surprise move, the Monnaie invited Morris to replace him. Morris had little interest in moving to Europe, but the terms of the Monnaie's offer were almost irresistible: the company would have studios of its own, set and costume shops, and the services of a live orchestra and chorus - things they had never had in the United States. Morris could make big works, with big casts, big scores. He accepted, and in 1988 the Mark Morris Dance Group moved to Brussels on a three-year contract.

They were a hard three years. Grieving over Béjart, the Brussels dance critics did not welcome his successor. Furthermore, their tastes had been formed by the sort of splashy, post-existentialist dance-theatre that Béjart had been giving them for three decades. As for Morris's work, with its musicality and its pure-dance value, they had little acquaintance with this kind of thing, and little liking for it. By 1989 several reviewers were calling for his dismissal. "Mark Morris, go home!" read the front-page headline of Brussel's largest paper, *Le Soir*, after the premiere of the

company's fourth Brussels show. Morris, for his part, was not notably generous to Belgian ideas about dance. Asked by a journalist what he thought of Belgium's young, anguish-ridden dance-theatre movement, he answered, "All you have to do here is not wash your hair for a week and then sit on stage and act depressed and you've got it. *Magnifique! Formidable!*

Between the quarrel with the press and other troubles, the Belgian years were a bitter time for the troupe. But Morris has an extraordinarily thick hide. Whatever his difficulties at the Monnaie, he knew he would have the opera house's resources for only a short time, and he took advantage of them, creating for his company a series of large-scale works that surpassed anything he had done before. In 1991 he brought the troupe back to New York, where they are once again working in rented studios, but with the addition of Morris's Belgian works, the company's repertory is now one of the richest in American dance.

L' *Allegro, il Penseroso ed il Moderato*, from 1988, shows Morris in his most visionary mode. Everything about this dance is big, all-embracing. Set to Handel's 1740 oratorio of the same name, which in turn takes its text from Milton's famous pastoral poems *L' Allegro* and *Il Penseroso*, the piece unites poetry, music, and dance, and in doing so brings together the arts of the past four centuries.

It's subject matter is equally broad. Following Milton's text, it aims to show us the whole known world - the farms, the cities, the people, the animals, the gods - and tells us stories about them. (It is a good idea to read the text, printed in this program, before seeing the show.) The stage blooms with patterns: squares, wedges, grids, rosettes. Most important of all is the circle, symbol of harmony. Act 1 ends in a full-company circle dance. This is the human family completing its daily round. Act 2's rousing finale culminates in an even more spectacular circle dance, with three concentric rings, spinning in opposite directions - not just the human family now, but the cosmos.

Joan Acocella

Extracted from an article by New York dance critic, Joan Acocella.

ABOUT THE MUSIC

“To an English audience, music joined to poetry is not an entertainment for an evening ... something that had the appearance of a plot is necessary to keep their attention awake.” Such was Handel’s opinion, according to Sir John Hawkins. In *L’Allegro, il Penseroso ed il Moderato*, Handel’s librettist, Charles Jennens, took Milton’s essentially undramatic pair of allegorical poems (c. 1632), *L’Allegro* and *Il Penseroso*, and interleaved parts of them to provide an altercation between the two humours. *L’Allegro* is the cheerful man, the hedonist, the lover of life and all its pleasures; *Il Penseroso* is the melancholy man, pensive, brooding, solitary. To Milton’s text, Jennens wrote a third part glorifying the eminently Georgian virtue of moderation; *Il Moderato* is the moderate man, following the dictates of Reason, avoiding all excess.

In spite of Jennen’s efforts, the text remained undramatic, and it required a composer of Handel’s genius to grasp its potential. Handel wrote no overture; Mark Morris uses two movements from the contemporaneous Concerto Grosso in G, Op. 6 No. 1. Thence we are plunged in the heart of the matter as *L’Allegro* inveighs against melancholy in a sombre arioso. A frivolous ritornello introduces *Il Penseroso*, who condemns vain, deluding joys. Curiously, each of the characters has begun by singing the other’s music: an indication that in a sense they are one, being twin poles of a single mind. A dialogue ensues: *L’Allegro* is witty, carefree and bucolic by turns, and Handel’s music is simple and melodious. The music of *Il Penseroso*, built upon a ground bass, is serious and almost obsessively repetitive. Handel makes vivid use of Milton’s pastoral imagery.

Part II is constructed in larger sections than Part I. The scene shifts from countryside to populous cities alive with the busy hum of men. Milton’s Melancholy is a Goddess sage and holy, and is shown to be superior to Mirth’s superficial enjoyment of life. The urban pleasures espoused by *L’Allegro* - the court, the theatre, poetry and music - seem less real than the emotional depths of *Il Penseroso*. One of Handel’s finest airs, “Hide me from day’s garish eye”, explores the spectral world where reality and dreams, pleasure and pain, merge. In the exquisite duet “As Steals the Morn”, the polarities of the mind sing as one, and the complex passions lurking behind the façade of rationality are unmistakably evoked.

Morris has re-ordered Jennen’s work, omitting much of *Il Moderato*, with which Jennens sought to balance the two extremes of Mirth and Melancholy; his version ends with the chorus in delighted praise of *L’Allegro*.

L’Allegro, il Penseroso ed il Moderato was first performed on February 27, 1740, during one of the coldest winters in memory. The Theatre Royal, Lincoln’s Inn Fields, was “secur’d against the cold” for the five performances; the soloists were singers whom Handel had largely trained himself - the English tenor Beard, the French soprano La Francescina, the German bass Rheinhold, and “The Boy”. The work was generally received well, although Handel lost money on it. The third section came in for criticism; Charles Jennens recalled that the “wits oat Tom’s Coffee House honour’d it with the name Moderatissimo”.

An anonymous poem in the *Gentleman's Magazine* best represents the reaction of appreciative listeners: "But Handel's harmony affects the soul, To soothe by sweetness, or by force control; And with like sounds as tune the rolling spheres; So tunes the mind, that ev'ry sense has ears."

Stephen Whittington

GEORGE FRIDERIC HANDEL (the anglicized form of his name that Handel himself used) was born in Halle, Germany, on February 23, 1685, and died in London, on April 14, 1759. He began studying music over the initial opposition of his father, a barber-surgeon. In 1702 he entered the university of Halle to read law and at the same time held the probationary post of organist at the Domkirche. The next year Handel left for Hamburg, where he played violin and oboe, and later harpsichord at the opera, and had the operas *Almira* and *Nero* produced. From 1706 to 1709, he travelled in Italy, visiting the principal cities and meeting the leading composers. In 1709 *Agrippina* was produced in Venice where Handel had made a great reputation as a harpsichordist. Other works composed in Italy include the oratorios *La Resurrezione* and *Il Trionfo del Tempo*. He was appointed Kapellmeister to the Elector of Hanover, but left almost immediately on a leave of absence for London, where *Rinaldo* was produced with great success the next year. He settled in London in 1712 and never returned to his post in Hanover. Between 1712 and 1715 he produced four operas, and in 1713 composed a *Te Deum* and *Jubilate* to celebrate the Peace of Utrecht, receiving a life pension of £200 from Queen Anne. On her death in 1714 the Elector of Hanover succeeded to the throne as George I, and apparently took a lenient view of his former Kapellmeister's truancy, for Handel's pension was soon doubled. As musical director to the Earl of Carnarvon (later Duke of Chandos) 1717-20, Handel composed the *Chandos Anthems*, *Acis and Galatea* and the masque *Hamam and Mordecai*.

Handel's most prolific period as an opera composer began with the founding of the Royal Academy of Music in 1720, the next 20 years he produced more than 30 works. Difficulties arose from the formation of partisan factions around himself and his rival Bononcini and were aggravated by strife between his two leading ladies, Faustina and Cuzzoni. The popular success of *The Beggar's Opera* in 1728 made matters worse, and in that year the Royal Academy of Music went bankrupt. Handel continued to produce operas, acting as his own impresario, but rival factions, now of a political nature, again undermined his success, and in the 1730s he increasingly turned to oratorio. *Esther* (a revision of the masque *Hamam and Mordecai*) was followed by *Deborah*, *Saul* and *Israel in Egypt*. His last opera was produced in 1741, after which he devoted his time chiefly to oratorio. *Messiah*, performed in Dublin in 1742, was followed by 12 more oratorios. Handel continued to appear in public as conductor and organist, playing concertos, but his health declined and he spent his last years in blindness.

L'ALLEGRO, IL PENSEROSO ED IL MODERATO

PART THE FIRST

L'ALLEGRO

Accompagnato

Hence, loathèd Melancholy,
Of Cerberus, and blackest midnight born
In Stygian Cave forlorn
'Mongst horrid shapes, and shrieks,
and sights unholy,
Find out some uncouth cell,
Where brooding Darkness spreads his
jealous wings,
And the night-Raven sings;
There under Ebon shades, and low-brow'd
rocks,
As ragged as thy Locks,
In dark Cimmerian desert, ever dwell.

IL PENSEROSO

Accompagnato

Hence, vain deluding Joys,
Dwell in some idle brain,
And fancies fond with gaudy shapes
possess,
As thick and numberless
As the gay motes that people the
Sun Beams,
Or likest hovering dreams
The fickle Pensioners of Morpheus' train.

L'ALLEGRO

Air

Come, thou Goddess fair and free,
In heav'n yeleft Euphrosyne;

And by men heart-easing Mirth,
Whom lovely Venus, at a birth,
With two sister-Graces more,
To ivy-crowned Bacchus bore.

IL PENSEROSO

Air

Come rather, Goddess, sage and holy;
Hail, divinest Melancholy,
Whose saintly visage is too bright
to hit the sense of human sight;
Thee bright-hair'd Vesta long of yore,
To solitary Saturn bore.

L'ALLEGRO

Air

Haste thee nymph, and bring with thee
Jest and youthful Jollity,
Quips and cranks, and wanton wiles,
Nods, and becks, and wreathèd smiles,
Such as hang on Hebe's cheek,
And love to live in dimple sleek;
Sport, that wrinkled Care derides,
And Laughter, holding both his sides.

Chorus

Haste thee, nymph, and bring with thee
Jest, and youthful Jollity;
Sport, that wrinkled Care derides,
And Laughter, holding both his sides.

L'ALLEGRO

Air

Come, and trip it as you go,
On the light fantastic toe.

Chorus

Come, and trip it as you go,
On the light fantastic toe.

IL PENSEROSO

Accompagnato

Come, pensive Nun, devout and pure,
Sober, steadfast and demure;
All in a robe of darkest grain,
Flowing with majestic train.

Arioso

Come, but keep thy wonted state,
With even step, and musing gait;
And looks commercing with the skies,
Thy rapt soul sitting in thine eyes.

Accompagnato

There held in holy passion still,
Forget thy self to marble, till
With a sad leaden downward cast
Thou fix them on the earth as fast.

Arioso

And join with thee calm Peace and Quiet,
Spare Fast, that oft with gods doth diet,
And hears the Muses in a ring
Round about Jove's altar sing.

Chorus

Join with thee calm Peace and Quiet,
Spare Fast, that oft with gods doth diet.

L'ALLEGRO

Recitative

Hence, loathed Melancholy,
In dark Cimmerian desert ever dwell
But hast thee, Mirth, and bring with thee
The mountain nymph, sweet Liberty.
And if I give thee honour due,
Mirth, admit me of thy crew.

Air

Mirth, admit me of thy crew
To live with her, and live with thee,
In unprovoked pleasures free;
To hear the lark begin his flight,
And singing startle the dull night;
Then to come in spite of sorrow,
And at my window bid good morrow.
Mirth, admit me of thy crew.

IL PENSEROSO

Accompagnato

First, and chief, on golden wing,
The cherub Contemplation bring;
And the mute Silence hist along,
'Less Philomel wil deign a song,
In her sweetest, saddest plight,
Smoothing the rugged brow of Night.

Air

Sweet bird, that shun'st the noise of folly,
Most musical, most melancholy!
Thee, chantress, oft the woods among,
I woo to hear thy even-song.
Or, missing thee, I walk unseen,
On the dry smooth-shaven green,
To behold the wand'ring moon
Riding near her highest noon.
Sweet bird...

L'ALLEGRO

Recitative

If I give thee honour due,
Mirth, admit me of thy crew!

Air

Mirth, admit me of thy crew!
To listen how the hounds and horn
Cheerly rouse the slumb'ring morn,
From the side of some hoar hill,
Through the high wood echoing still.

IL PENSEROSO

Air

Oft, on a plat of rising ground,
Hear the far-off Curfew sound,
Over some wide-water'd shore,
Swinging slow, with sullen roar;
Or if the air will not permit,
Some still removed place will fit,
Where the glowing embers through the
room
Teach light to counterfeit a gloom.

Air

Far from all resort of Mirth,
Save the cricket on the hearth,
Or the bellman's drowsy charm,
To bless the doors from nightly harm.

L'ALLEGRO

Recitative

If I give thee honour due,
Mirth, admit me of thy crew!

Air

Let me wander, not unseen
By hedgerow elms, on hillocks green:
There the ploughman, near at hand,
Whistles over the furrow'd land,
And the milkmaid singeth blithe,
And the mower whets his scythe,
And every shepherd tells his tale
Under the hawthorn in the dale.

IL MODERATO

Air

Each action will derive new grace
From order, measure, time and place;
Till Life the goodly structure rise
In due proportion to the skies.

L'ALLEGRO

Accompagnato

Mountains, on whose barren breast
The lab'ring clouds do often rest;
Meadows trim with daisies pied,
Shallow brooks, and rivers wide
Tow'rs and battlements it sees,
Bosom'd high in tufted trees.

Air

Or let the merry bells ring round,
And the jocund rebeck sound
To many a youth, and many a maid,
Dancing in the chequer'd shade.

Chorus

And young and old come forth to play
On a sunshine holyday,
till the livelong daylight fail,
Thus past the day, to bed they creep,
By whisp'ring winds soon lull'd asleep.

PART THE SECOND

IL PENSEROSO

Accompagnato

Hence, vain deluding Joys,
The brood of Folly without Father bred
How little you bested,
Or fill the fixed mind with all your toys!
Oh! let my lamp, at midnight hour,
Be seen in some high lonely tow'r,
Where I may oft out-watch the Bear
With thrice-great Hermes, or unsphere
The spirit of Plato to unfold
What worlds, or what vast regions hold
Th'immortal mind that hath forsook
Her mansion in this flashy nook.

Air

Sometimes let gorgeous Tragedy
In scepter'd pall come sweeping by,
Presenting Thebes, or Pelops' line,
Or the tale of Troy divine;
Or what, though rare, of later age
Ennobled hath the buskin'd stage.

Recitative

Thus, Night oft sees me in thy pale career,
Till unwelcome Morn appear.

L'ALLEGRO

Solo

Populous cities please us then,
And the busy hum of men.

Chorus

Populous cities please us then,
And the busy hum of men,
Where throngs of knights and barons Bold,
In weeds of peace high triumphs hold;
With stores of ladies, whose bright eyes
Rain influence, and judge the prize
Of wit, or arms, while both contend
To win her grace, whom all commend.
Populous cities...

Air

There let Hymen oft appear
In saffron robe, with taper clear,
And pomp, and feast, and revelry,
With mask, and antique pageantry;
Such sights as youthful poets dream
On summer eves by haunted stream.

IL PENSEROSO

Accompagnato

Me, when the sun begins to fling
His flaring beams, me goddess bring
To arched walks of twilight groves,
And shadows brown that Sylvan loves;
There in close covert by some brook,
Where no profaner may look.

Air

Hide me from day's garish eye,
While the bee with honey'd thigh,
Which at her flow'ry work doth sing,
And the waters murmuring,
With such consorts as they keep
Entice the dewy-feather'd sleep;
And let some strange mysterious dream
Wave at his wings in airy stream
Of lively portraiture display'd,
Softly on my eyelids laid.
Then as I wake, sweet music breathe,
Above, about, or underneath,
Sent by some spirit to mortals good,
Or th'unseen genius of the wood.

L'ALLEGRO

Air

I'll to the well-trod stage anon,
If Johnson's learned sock be on;
Or sweetest Shakespeare, Fancy's child,
Warble his native wood-notes wild.

Air

And ever against eating cares,
Lap me in soft Lydian airs;
Sooth me with immortal verse,
Such as the meeting soul may pierce
In notes, with many a winding bout
Of linked sweetness long drawn out;
With wanton heed, and giddy cunning,
The melting voice through mazes running,
Untwisting all the chains that tie
The hidden soul of harmony.

IL MODERATO

Duet

As steals the morn upon the night,
And melts the shades away:
So truth does Fancy's charm dissolve,
And rising reason puts to flight
The fumes that did the mind involve,
Restoring intellectual day.

IL PENSEROSO

Recitative

But let my due feet never fail
To walk the studious cloisters' pale,
And love the high-embowed roof,
With antique pillars' massy proof,
And story'd windows richly dight,
Casting a dim religious light.

Chorus

There let the pealing organ blow
To the full voic'd choir below,
In service high and anthem clear!
And let thier sweetness, through mine ear,
Dissolve me into ecstasies,
And bring all Heav'n before mine eyes!

Air

May at last my weary age
Find out the peaceful hermitage,
The hairy gown and mossy cell,
Where I may sit and rightly spell
Of ev'ry star that Heav'n doth shew,
And ev'ry herb that sips the dew;
Till old experience do attain
To something like prophetic strain.

Solo

These pleasures, Melancholy, give,
And I with thee will choose to live.

Chorus

These pleasures, Melancholy, give,
And I with thee will choose to live.

L'ALLEGRO

Air

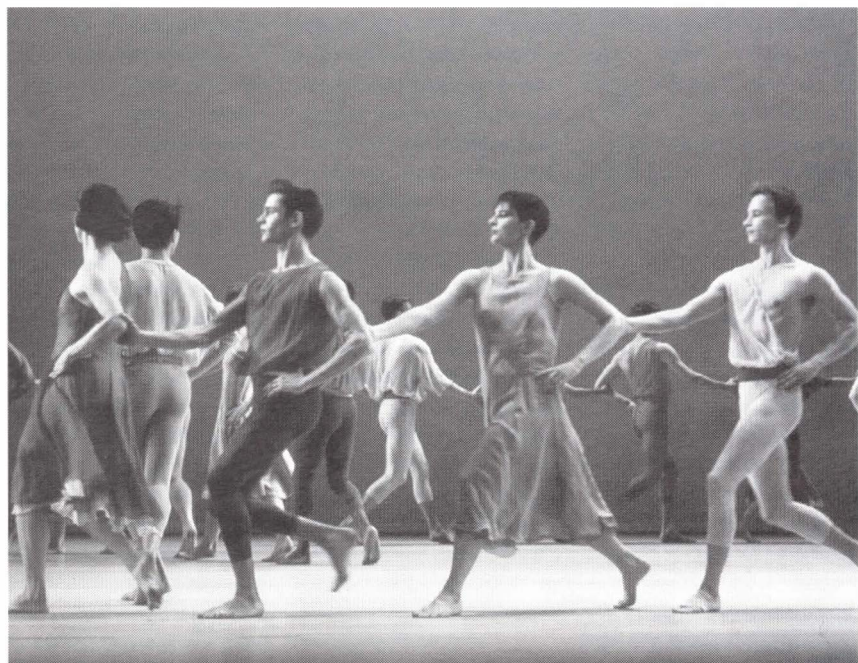
Orpheus's self may heave his head
From golden slumbers on a bed
Of heap'd Elysian flow'rs, and hear
Such strains as would have won the ear
Of Pluto, to have quite set free
His half-regain'd Eurydice.

Air

These delights if thou canst give,
Mirth, with thee I mean to live.

Chorus

These delights if thou canst give,
Mirth, with thee I mean to live.



MARK MORRIS was born and raised in Seattle, Washington where he studied with Verla Flowers and Perry Brunson. He has performed with a diverse assortment of companies over the years, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. Since 1980, in addition to creating over 70 works for the Mark Morris Dance Group, he has created dances for many ballet companies, including the San Francisco Ballet, the Paris Opera Ballet, and American Ballet Theatre. In 1990 he and Mikhail Baryshnikov founded the White Oak Dance Project. Mr. Morris has also worked extensively in opera. From 1988 - 1991 he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991.

MARK MORRIS DANCE GROUP was formed in 1980 and gave its first concert in New York City that year. In addition to touring widely, the Dance Group has been the subject of television specials for PBS Dance in America series and London Weekend Television's South Bank Show. From 1988 - 1991, the Dance Group was the resident company of the Théâtre Royal de la Monnaie in Brussels, Belgium. The Dance Group will also be performing the evening-length *L'Allegro, il Penseroso ed il Moderato* later this year in Berkeley, Seattle and Minneapolis. This, the Company's third consecutive visit to the Edinburgh International Festival, consolidates a creative and exciting partnership.

KATHARINA BADER has performed in Mark Morris' *Behemoth; L'Allegro, il Penseroso ed il Moderato; Stabat Mater*, and *The Hard Nut*, and has also danced with Compagnie Christine Bastin/Paris since 1992.

ALYCE BOCHETTE began working with Mark Morris in 1988. A native Floridian, she has been dancing and involved in the theater since she was a child. Since graduating from the New York University Tisch School of the Arts, she has worked with the Companies of May O'Donnell, Rachel Lampert, Doug Varone and Toby Towson. She has also taught gymnastics, ballet and modern dance technique.

JOE BOWIE, born in Lansing, Michigan, began dancing while attending Brown University. After graduating with honours in English and American Literature, he moved to New York and performed in the works of Robert Wilson, Ulysses Dove, and danced with The Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris.

CHARLTON BOYD was born in New Jersey where he studied and performed with Inner City Ensemble Theater & Dance Company. He is a graduate of the Juilliard School and has danced with the Limon Dance Company and in the musical *The Ebony Games*. He appears in the Jose Limon Technique Video, Volume 1, and other music videos.

DERRICK BROWN was born in Dallas, Texas. He attended New York University School of the Arts where he studied with Larry Rhodes. He has worked with choreographers Benjamin Harkavy, Bertram Ross, Igal Perry, Bella Lewitzky, Jennifer Muller, Elisa King, Zvi Gothiener and Danny Ezralow. He recently moved to Holland and teaches at the Amsterdam School of the Arts.

JULIET BURROWS was raised in Millstone, New Jersey, and has danced with American Ballet Theatre II, Dutch National Ballet, Eglevsky Ballet, and JoAnn Fregalette Jansen, among others.

RUTH DAVIDSON, a native New Yorker, began her serious dance training at the High School of Performing Arts where she was a recipient of the coveted Helen Tamiris Award. After attaining her B.F.A. from SUNY College at Purchase, she began her professional career with the Hannah Kahn Dance Company. Ms. Davidson later joined the Don Redlich Dance Company where she also had the honor of working with dance master Hanya Holm. She appears in *Hanya: Portrait of a Dance Pioneer*, a biographical film on the career of Ms. Holm. She has been with the Mark Morris Dance Group since 1980. Ms. Davidson has consistently studied with Jocelyn Lorenz since 1979.

NEAL DAVIES, winner of the 1991 Lieder Prize, Cardiff Singer of the World, was born in Newport, Gwent. After studying at King's



College, London, he won a scholarship to the Royal Academy of Music, studying with Kenneth Bowen, where he won many of the singing prizes. In 1989 he won the Young Welsh Singer of the Year and the first BP Peter Pears Award. He continued his studies at the International Opera Studio, Zurich, where he performed in both concert and opera at the Zurich Opera House. After this he took up a two year engagement at the Coburg Opera, Germany, where he has sung many roles. He sang Papageno in *Die Zauberflöte*, in a new production directed by Brigitte Fassbaender, and performed Nazarene in *Salome* at the Opera de Marseille, and in a new production of *La finta giardiniera* and *Tosca* for Welsh National Opera. His many concert appearances have included tours of Canada, Spain, Ireland, Portugal and the Ravinia Festival in Chicago. At home he has sung frequently at St. John's Smith Square, Barbican Hall, Queen Elizabeth Hall, and first appeared at the Edinburgh Festival, with the Royal Scottish Orchestra under Gennadi Rozhdestvensky in 1992. As Lieder singer, Neal Davies has given recitals at the Purcell Room, London, and the Liederhalle, Stuttgart. Last year he returned to the Edinburgh Festival, singing in operas by Janacek and Schubert.

ANNE DAWSON's career has already taken her to all the major opera companies in this country as well as to Vancouver Opera, Frankfurt Opera and to Lausanne. She has a particularly fruitful asso-

ciation with Glyndebourne Touring Opera with whom she has had many outstanding successes including Micaela in *Carmen*, Susanna in *Le nozze di Figaro* culminating most recently with her highly-rated portrayal of Mimi in *La Bohème*. She returned to GTO last season as Anne Trulove in Stravinsky's *The Rake's Progress*. Anne Dawson has appeared with Welsh National Opera, English National Opera, and Opera North for her appearances as Gilda in *Rigoletto*, as the Vixen in *The Cunning Little Vixen* and in Mozart's *La finta giardiniera* and Nanetta in Rossini's *The Thieving Magpie*. Anne Dawson has won several important prizes including the Kathleen Ferrier Memorial Scholarship and the s'Hertogenbosch International Singing Competition. Her recordings include a recital of English song and Mendelssohn's *Elijah* with Sir Neville Marriner. Last season Anne Dawson sang the role of Alphonse in Graham Vick's production of Rameau's *Les Boréades* for the City of Birmingham Touring Opera and also appeared in Opera North's production of Cimarosa's *The Secret Marriage*. This season she returned to Scottish Opera to sing Pamina in *The Magic Flute* and First Niece in *Peter Grimes*. Next season she returns to the role of Vixen for Opera Zuid.

TINA FEHLANDT grew up in Wilmington, Delaware. She has been a member of the Mark Morris Dance Group since its inception in 1980. She has staged Mr. Morris' work on Repertory Dance

Company of Canada, Concert Dance Company of Boston, New York University Tisch School of the Arts, University of Minnesota and assisted him on his work with the Boston Ballet and American Ballet Theatre. Ms. Fehlandt has also appeared with the White Oak Dance Project.

SHAWN GANNON is from Dover, New Jersey. He has danced with Lee Theodore's American Dance Machine, the Nina Wiener Dance Company, Mark Dendy's Dendy Dance, Laura Dean Dancers and Musicians, and Jane Comfort and Company.

RUBEN GRACIANI is from Kitty Hawk, North Carolina. He is a High School graduate of North Carolina School of the Arts, and recently received his BFA from the State University of New York at Purchase. He has performed in the US and abroad with Purchase Dance Corps, Kelly Holcombe and Company, and Kevin Wynn Collection. This is his first real job

JOHN HEGINBOTHAM is from Anchorage, Alaska. He graduated in May of 1993 from the Juilliard School and since then has danced with the Stanley Love Performance Group, Lynn Shapiro and as a guest artist with Pilobolus Dance Theatre. John is extremely happy to be performing in *L'Allegro*.

JAMES F. INGALLS (lighting designer) has designed several works for Mark Morris including *L'Allegro*, *il Penseroso ed il Moderato*, *Dido and Aeneas*, *The*



Hard Nut, the first White Oak Dance Project tours, and *Ein Herz* at the Paris Opera Ballet. He designed *Ola Chica* for William Whitener and Ballet Hispanico, and *Shoulder to Shoulder* for Joachim Schlömer in London. He also designs theater and opera in Europe and the United States.

FIONA JANES Born in Sydney, she joined the Australian Opera in 1988, where her roles included Annio (*La Clemenza di Tito*), Dorabella, Zerlina, Cherubino, and Rosina (also for Welsh National Opera, English National Opera and the Lyric Opera of Queensland). For the Victoria State Opera she has sung Siebel (*Faust*) (also Queensland) and, for English National Opera, Second Lady (*The Magic Flute*). Her UK opera debut was as Nero (*Agrippina*) (1992 Buxton Festival). In concert she has appeared with the Royal Scottish National Orchestra (under Yuri Temirkanov and Walter Weller), the London Philharmonic Orchestra (under Franz Welser-Möst) and the London Symphony Orchestra (*Les Troyens* under Sir Colin Davis). Recent engagements have included Sesto (*La Clemenza di Tito*) (Glyndebourne Touring Opera) and Angelina (*La Cenerentola*) (Australian Opera) and her future engagements include Berlioz *La Damnation de Faust* with the Royal Scottish National Orchestra, Idamantes (*Idomeneo*) with the Flanders Philharmonic Orchestra, Angelina (*La Cenerentola*) for the Dresden Opera and Sesto (*La Clemenza di Tito*) for the Australian Opera.

ROSEMARY JOSHUA has been awarded several scholarships and the Van der Beugei Opera Prize and has participated in master-classes with Thomas Allen, Graziella Sciutti and Claudio Desderi. She was a recipient of the Royal Philharmonic award in the debut category. She has already sung several important roles with English National Opera, Opera Northern Ireland, Scottish Opera and at the festival at Aix-en-Provence. Rosemary Joshua has had great success in the Mozart repertory appearing as Blonde in *Die Entführung aus dem Serail* at the Buxton Festival, Zerlina with Scottish Opera and Pamina in the Covent Garden Festival production of *The Magic Flute*. In addition she sings extensively with English National Opera and recent roles have included Adele in *Die Fledermaus*, Yum Yum in *The Mikado*, the title role in *Princess Ide* and Norina in *Don Pasquale*. Future appearances include Sophie in *Der Rosenkavaller* and Susanna in *The Marriage of Figaro*. In 1993 Rosemary made her European debut as Angelica in Robert Carsen's production of *Orlando* at the Festival d'Aix en Provence, and in 1994 she makes her debut at Covent Garden as Pousette in *Manon*. Future engagements include Susanne (*The Marriage of Figaro*) at Cologne Opera, the title role in *Calisto* at the Monnaie in Brussels and Olga in *Fedora* at the Royal Opera House. Next month she will sing *Messiah* in Hamburg with St. Michaelis-Chor.

GARETH JONES was born in Port Talbot, Wales and studied at Manchester University and the Royal Northern College of Music with Sulamita Aronovsky (piano), Timothy Reynish and Gunther Herbig (conducting). He was also Principal Conductor of Manchester University Symphony Orchestra, conducted all of the RNCM's orchestras in numerous concerts, and worked as an Associate Conductor and coach in the Opera Unit. After leaving the College he worked on productions for Opera North and Scottish Opera, and in 1988 was appointed Assistant Music Director and Chorusmaster of the New D'Oyly Carte Opera Company, conducting many performances of their first season's productions. He returned to that Company in 1989 as Associate Music Director for a further tour, a London season, and subsequent recordings. In 1990 Gareth Jones joined the Music Staff of Welsh National Opera, shortly becoming Chorusmaster, and has conducted over 50 performances of several WNO productions including *La Traviata*, *Un Ballo in Maschera*, *Emani*, *Il Barbiere di Siviglia*, *Die Fledermaus* and *Eugene Onegin*. He has also trained the chorus for several recordings including Britten's *Gloriana*, Gilbert and Sullivan's *Mikado* and Janacek's *From the House of the Dead*. Gareth Jones gives public concerts and records regularly for Radio 3 with the BBC National Orchestra of Wales and conducted the performances of *Dido and Aeneas* for the Mark Morris Dance Group at the 1992 Edinburgh Festival. Performances this year include a further programme for the



Mark Morris Group at the Adelaide Festival in Australia (Australian Chamber Orchestra) and *L'Allegro* in St Paul, Minnesota (St Paul Chamber Orchestra). A new production of Gilbert and Sullivan's *Yeomen of the Guard* for Welsh National Opera follows this winter.

DAN JOYCE from Stuart, Virginia, began his professional dance training at the North Carolina School of the Arts, where he received his Bachelor of Fine Arts degree in 1983. He danced for one season with the Maryland Dance Theater before joining Concert Dance Company of Boston for four years. He joined the Mark Morris Dance Group in 1988.

ADRIANNE LOBEL (*set designer*) has designed the sets for Mark Morris' *Allegro*, *il Penseroso ed il Moderato*, *The Hard Nut*, and *Le Nozze di Figaro*, all of which premiered at the Théâtre Royal de la Monnaie in Brussels where she also designed *Lohengrin*, directed by Anja Silja. For Peter Sellars, she designed *Nixon in China*; *Così Fan Tutti* and *The Marriage of Figaro*, which have been seen all over Europe and the U.S.; and *The Magic Flute* at Glyndebourne. She designed the sets for Kurt Weill's *Street Scene* for Houston Grand Opera, directed by Francesca Zambello for whom she is presently designing *L'Italiana in Algeri* for the Geneva Opera. Her work is currently represented on Broadway by *Passion*, the Sondheim/Lapine musical. Her production design credits include *Five Comers* directed by Tony Bill and *Life with Mikey* directed by James Lapine.

VICTORIA LUNDELL is a native of Detroit where she began dancing professionally with Harbinger Dance Company. In the summer of 1988 she was a guest dancer with Metropolis-Utopia Dance Theatre in Mexico City and in 1989 received her BFA in dance from the University of Michigan. For the past four years Victoria has danced with the Parson's Dance Company and has set David Parson's works on the Paris Opera Ballet, NYU Tisch School of the Arts, SUNY Purchase and Feld Ballet School.

MARIANNE MOORE was born in Chapel Hill, North Carolina, and studied dance at North Carolina School of the Arts. She has also danced with the White Oak Dance Group from 1980 to 1989 and recently toured with the White Oak Dance Project.

DONALD MOUTON, a Cajun, was born in Crowley, Louisiana, the home of the International Rice Festival. He holds a B.A. in theater from the University of Southwestern Louisiana. Donald previously danced with the Mark Morris Dance Group in 1980 to 1989 and recently toured with the White Oak Dance Project.

RUFUS MÜLLER was a choral scholar at New College, Oxford. In 1984 he sang the role of Bastien in Mozart's *Bastien and Bastienne* with Kent Opera, and in 1985 won first prize in the English Song Award in Brighton. He has worked with conductors such as Richard Hickox, Gustav Leonhardt, Frans Brüggen, Philippe Herreweghe, Nicholas Kraemer and Ivan Fischer. His oratorio appearances have taken him to Germany,

France, the Netherlands, Italy, Spain, Denmark, Norway, Poland and Puerto Rico. He has twice given recitals in the Wigmore Hall in London, as well as on BBC radio, and in Frankfurt, Tokyo, Madrid, Utrecht and Salzburg. Recordings include Bach's *St John Passion* with John Eliot Gardiner, Beethoven's *Choral Fantasia* and Mozart's *Die Zauberflöte* with Roger Norrington, Haydn's *O Tuneful Voice* and songs by Benda, both with soprano Emma Kirkby, Dowland's *First Book of Aires* with Christopher Wilson, and Stravinsky's *Cantata*. He sang in Schubert's *Die Freunde von Salamanka* at last year's Edinburgh Festival, the Evangelist in Bach's *St John Passion* and *St Matthew Passion* in Minsk and New York, and in Jonathan Miller's dramatic production of Bach's *St Matthew Passion* in London. Other operatic engagements include *Aminta* for Opéra de Normandie's production of *Euridice* by Peri. He has also performed the role of *Tersandre* in Lully's opera *Roland* in Paris, Montpellier, Lisbon and Dresden, conducted by René Jacobs and subsequently recorded. This season's performances include Handel's *Esther* with the Göttingen Handel Festival and broadcast performances of *Messiah* and the *Christmas Oratorio*.

RACHEL MURRAY began her dance training in Vancouver, B.C. at Simon Fraser University. She then went on to perform with Betty Jones' Dances We Dance Company in Honolulu and in Senta Driver's *Harry* in New York City.



MARK NIMKOFF has danced with Mark Morris since 1989; he has also danced with Sally Silvers and Peter Healey.

DENIZ OKTAY, a Maryland native, has held NYC as her home base since 1988. She studied at the Laban Centre for Movement and Dance in London and earned a B.F.A. in dance from the University of Michigan. She first performed with MMDG in *The Hard Nut* in 1991.

JUNE OMURA received her early dance training at the University of Alabama in Birmingham and then attended Barnard College, graduating in 1986 with honors in dance and English. She has danced for Mark Morris since 1988, previously performing in New York with Kenneth King, Sally Silvers, Richard Bull, Peter Healey and Hannah Kahn.

KRAIG PATTERSON, Trenton, New Jersey, received his BFA. in 1986 from the Juilliard School and began dancing with the Mark Morris Dance Group in 1987.

MIREILLE RADWAN-DANA was born in Beirut, but grew up in Rome, Italy, where she attended Tersicore from 1978 - 1986. She then moved to Brussels to attend the Mudra School from 1986 - 1988. She joined the Mark Morris Dance Group in 1988.

GUILLERMO RESTO has always danced with Mark Morris.

VERNON SCOTT began life in Houston, Texas and first studied

dance at New York University. He continued his dance training at the Juilliard School, where he received his B.F.A. He has worked on Mark Morris' *The Hard Nut* and has performed with Stephen Petronio Company; Pilobolus Dance Theatre; Elisa Monte Dance Company; White Oak Dance Project; Lar Lubovitch Dance Company; and in BAM's Wilson/Glass/Dove production of *The Civil War*.

CHRISTINE VAN LOON (*costume designer*) was born in Hoeilaart, Belgium, and has studied commercial art and costume and set design. At the Théâtre de la Monnaie in Brussels, she worked in both the set and costume departments and with Maurice Béjart's Ballet of the 20th Century. Ms. Van Loon has designed the costumes for several Mark Morris productions including *Dido and Aeneas*.

WILLIAM WAGNER is from Larchmont, New York. He studied at the Martha Graham School of Dance and is an English graduate from the State University of New York at Purchase. Mr. Wagner joined the Mark Morris Dance Group in 1988.

MEGAN WILLIAMS hails from Los Angeles, California and Toronto, Canada. She is a B.F.A. graduate of the Juilliard School and has danced with Ohad Naharin, Glenn/Lund/Dance and Mark Haim, among others. She has been a member of the Mark Morris Dance Group since September 1988 and teaches regularly in New York.

JULIE WORDEN, graduate of the North Carolina School of the Arts has danced with Chicago choreographers Bob Elsen, Jan Erkert and Sheldon B. Smith. In 1993, she received the Ruth Page Dancer of the Year Award from the Chicago Dance Coalition.

THE SCOTTISH CHAMBER ORCHESTRA

Formed in 1974, the Scottish Chamber Orchestra has become a respected pioneer in the orchestral field. The SCO continues to develop its commitment to serving the whole of the Scottish community while sustaining its international role as Scotland's foremost musical ambassador. International touring has taken the SCO all over the world, visiting the USA several times and appearing regularly throughout Europe as well as South America. The Orchestra has appeared at all the major British Festivals including Aldeburgh, Bath and Cheltenham, as well as at the Proms and has taken a central role at the Edinburgh International Festival. This year, closer to home, the SCO completed its 15th annual Highlands Tour, performing in small venues in many of the remoter parts of the Scottish mainland and islands. Chief Guest Conductor Sir Charles Mackerras leads the international artists who appear with the Orchestra, joined from September 1994 by Ivor Bolton, the SCO's new Chief Conductor. Other conductors appearing on a regular basis include Raymond Leppard, Jukka-Pekka Saraste and Gilbert Varga. The SCO has played a key role in the growth of interest in contemporary music and enjoys



close relationships with some of this country's leading composers including Associate Composer/Conductor Sir Peter Maxwell Davies and Affiliate Composer James MacMillan. Last year the SCO's Development Programme gave over 900 workshops to children and adults in Scottish towns and villages from Dumfries to Kirkwall. This work has also aroused interest overseas, giving rise to projects in New York, Potsdam and Dublin. Larger projects have included 'Rites', a unique collaboration combining music, dance and visual art.

Violin 1

Ruth Crouch (*Leader*)
Gregory Lawson
Lise Aferiat
Fiona Alexander
Gregory Squire

Violin 2

Peter Campbell-Kelly
Lorna McLaren
Robert McFall
Niamh Lyons
Elin Edwards

Viola

Simon Rawson
Brian Schiele
Stephen King
Joy Watson

Cello

Ursula Smith
Kevin McCrae
Neil Johnstone

Double Bass

John Steer
Adrian Borner

Flute

David Nicholson

Oboe

Robin Williams
Maurice Checker

Bassoon

Ursula Leveaux
Alison Green

Horn

Robert Cook

Trumpet

Peter Franks
Shaun Harrold

Timpani

Caroline Garden

Harp

David McGuinness

SCHOLA CANTORUM OF EDINBURGH represents an exciting venture in Scottish Music.

Founded in 1983 by their Artistic Director, Eric Ibler, as Scotland's first Schola Cantorum and Edinburgh's premier group of professional singers, it consists of 22 singers – soloists, in essence, who can adapt and blend vocally in ensemble. The singers of Schola Cantorum of Edinburgh perform works from early *a cappella* polyphony and orchestrally accompanied baroque cantatas to newly-commissioned works for performance both in cathedrals and concert halls throughout Europe and the USA. 1991 saw Schola Cantorum being invited to perform for HRH the princess of Wales at the National Gallery of Scotland in performances of Prince Albert's Songs, and in 1992 it was invited to perform as part of the French International Fête de la Musique. Its Artistic Director Eric Ibler was born in Edinburgh and studied at the Royal Scottish Academy of Music and Drama in Glasgow where he is now Lecturer in Singing. As a recitalist he has appeared through-

out Europe and as a soloist in United States where operatic roles have included Orfeo (Gluck), Admeto (Handel), Apollo in *Death in Venice* (Britten) as well as many contemporary operas written with him in mind. He has been involved with Edinburgh Festival productions since 1973, as Musical Advisor to the Festival production of *Macbeth* on Inchcolm Island, as vocal coach and assistant conductor on the Festival's production of *The Thrie Estates* and working with The Mark Morris Dance Group on several occasions.

Soprano

Lisa Milne
Susan Leslie
Alison Williams
Jeni Bern
Amanda Morrison
Jane Elders
Fiona Dinnis
Anastasia Weis

Alto/Mezzo

Colette Ruddy
Aileen Sim
Gillian Haycock
Louise Nicholson

Counter-Tenor

Sandy Chenery

Tenor

Gavin Cuthbertson
Tom Raskin
Dennis Haggerty
James Ironside
Stuart Rathie

Bass

Peter Hall
David Hall
Graham Naysmith
Nigel Brookes
Richard Burkhard
Alexander Veitch



MARK MORRIS DANCE GROUP STAFF

Artistic Director:	MARK MORRIS
General Director:	BARRY ALTERMAN
Managing Director:	NANCY UMANOFF
Technical Director:	JOHAN HENCKENS
Development Director:	KAREN HERSHEY
Office Administrator:	EVA NICHOLS
Lighting Supervisor:	MICHAEL CHYBOWSKI
Musical Director:	LINDA DOWDELL
Wardrobe:	PATRICIA WHITE
Administrative Assitant:	JENNY KLION
Legal Counsel:	MARK SELINGER (Kaye, Scholer, Fierman, Hays & Handler)
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