

KING'S THEATRE

MONDAY 14 - WEDNESDAY 16 AUGUST 1995



Edinburgh
International FESTIVAL

MARK MORRIS DANCE GROUP



SPONSORED BY



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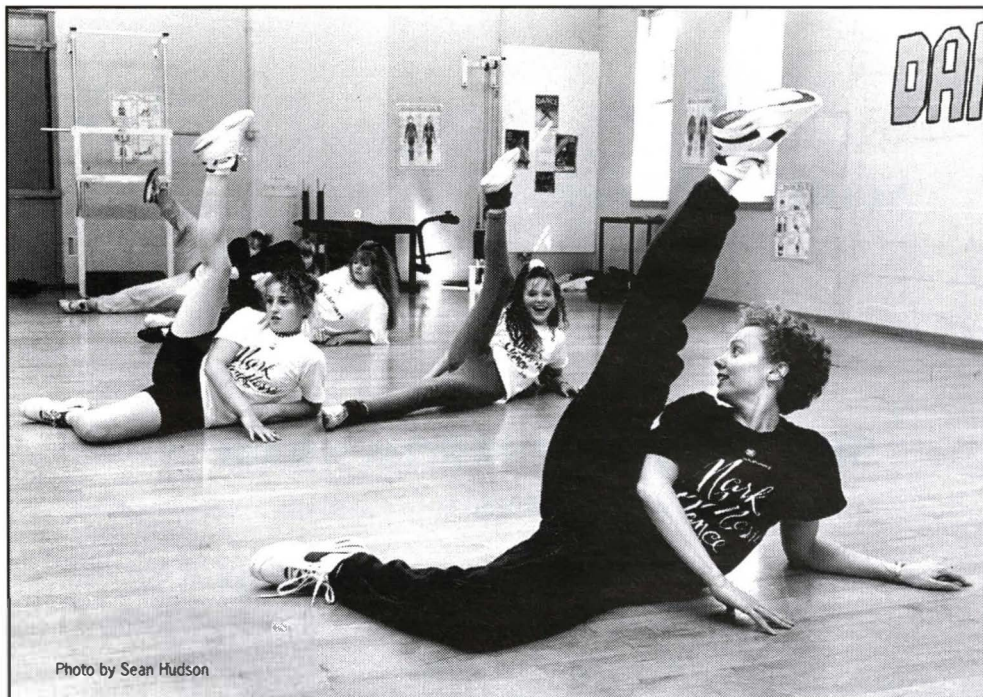


Photo by Sean Hudson

**ScottishPower has discovered
a limitless source of energy.**

Young people across Scotland will be given the chance to dance thanks to our sponsorship of the Mark Morris Outreach Programme. This is a return by very popular demand after last year's sponsorship gave over 2,000 children the opportunity to dance with some of the world's finest performers.

We're constantly searching for fresh and innovative ways to

help as many members of the community as possible. Which is why we knew that the Outreach Programme was an opportunity to be jumped at.

And now, it only remains for us to finish on a few words that aren't from the sponsors.

"I felt happy because it was fun and enjoyable."

Letham Primary School

"I was scared because I had to dance with a girl."

"This was really embarrassing, but when I noticed that everyone was the same I relaxed and enjoyed it."

Beeslack High School

"I remember feeling stupid at first but then it got better and better."

Almondbank Primary School

"What struck me most was that Dan & Juliet were funny and made you just want to go for it."

Riverside Primary School

The Mark Morris Outreach Programme is sponsored by ScottishPower.



ScottishPower

Both old friends of the Festival, ScottishPower and the Mark Morris Dance Group are coming together for the third year to bring a programme of new and acclaimed work and, again this year, a major schools and community project.

I would like to thank ScottishPower for their fantastic commitment and long term support

Brian McMaster

DIRECTOR





Edinburgh
International FESTIVAL

Under the Patronage of Her Majesty the Queen and
Her Majesty Queen Elizabeth the Queen Mother.

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**

EMPEROR STRING QUARTET

EDINBURGH FESTIVAL ENSEMBLE

conductor **GARETH JONES**

SCHOLA CANTORUM OF EDINBURGH

artistic director **ERIC IBLER**

DREW MINTER countertenor

JAYNE WEST soprano

STEPHEN SALTERS baritone

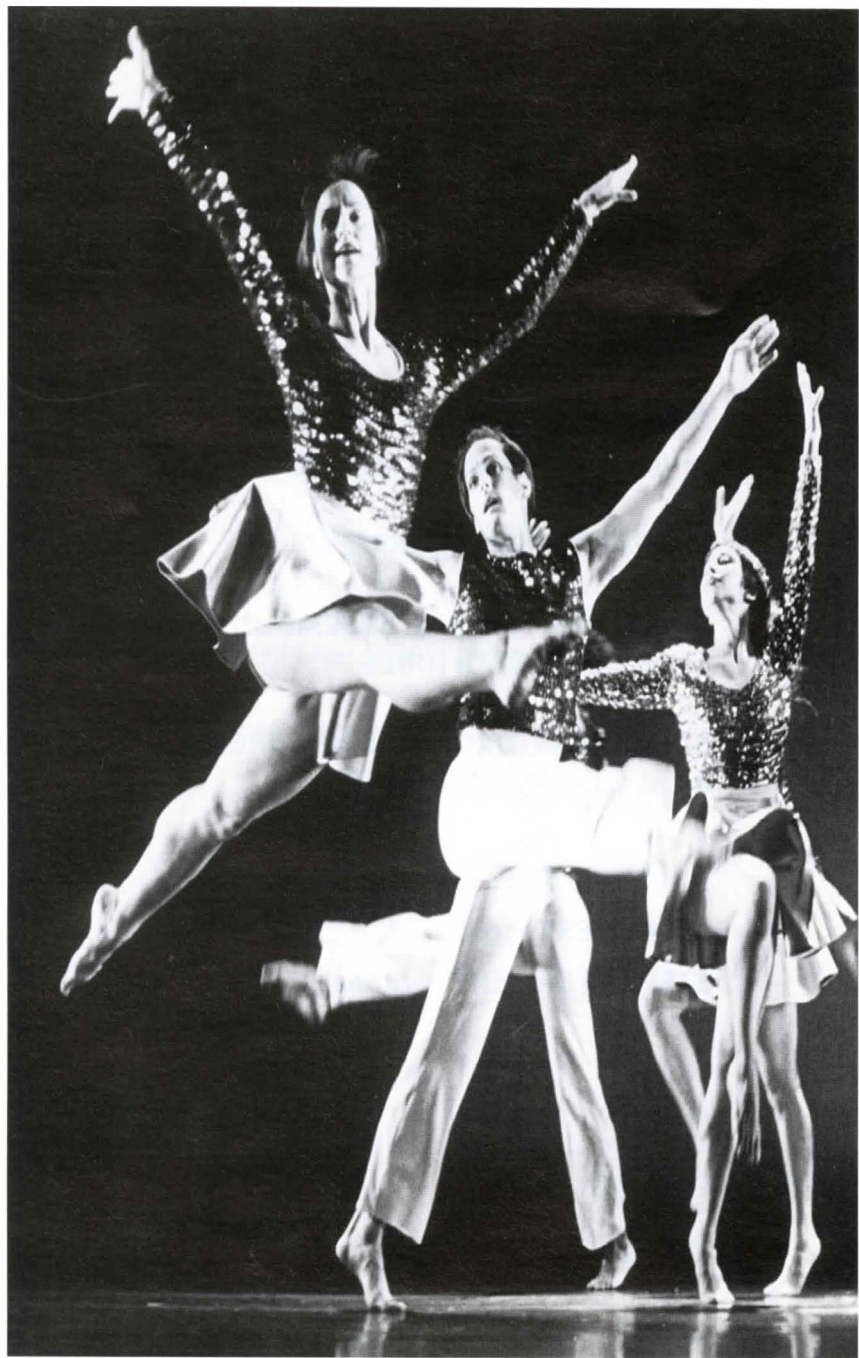
Sponsored by



ScottishPower

KING'S THEATRE

MONDAY 14-16 AUGUST 8.00PM



MARK MORRIS DANCE GROUP

Artistic Director **MARK MORRIS**

**JOE BOWIE, CHARLTON BOYD, RUTH DAVIDSON, TINA FEHLANDT,
SHAWN GANNON, DAN JOYCE, VICTORIA LUNDELL, MARIANNE MOORE,
RACHEL MURRAY, JUNE OMURA, KRAIG PATTERSON,
MIREILLE RADWAN-DANA, GUILLERMO RESTO, WILLIAM WAGNER,
TERI WEKSLER, MEGAN WILLIAMS**

SOMEBODY'S COMING TO SEE ME TONIGHT

PAUSE

THE OFFICE

INTERVAL

LUCKY CHARMS

PAUSE

ONE CHARMING NIGHT

PAUSE

POLKA

Major support for the Mark Morris Dance Group is provided by the Andrew W. Mellon Foundation and the Lila Wallace Theatre Fund.

The Mark Morris Dance Group performances are presented with the support of the National Endowment for the Arts Dance Programme and the New York State Council on the Arts.

Participation of the Mark Morris Dance Group has been made possible in part through support from The Fund for U.S. Artists at International Festivals and Exhibitions, a public/private partnership of the National Endowment for the Arts, the United States Information Agency, The Rockefeller Foundation, and The Pew Charitable Trusts, with administrative support from Arts International.

EDINBURGH LOVES MARK MORRIS...

... ask a dozen Festivalgoers who Mark Morris is, however, and the chances are you'll get at least twice as many answers. He's the choreographer who square-dances to Mozart; the guy who set a disco boogie to a Tchaikovsky waltz; the best modern dance actress since Martha Graham; the worst ham in the business; the heir-apparent to George Balanchine; the precocious superbrat of ballet; the world's most exciting living choreographer. All of the above, and more, are true.

More people have read about Mark Morris in *Rolling Stone* or *Vanity Fair* than have actually seen him dance (which gives him something else in common with the late Martha Graham). Yet his global celebrity status seems to depend more on what he says and does off-stage, than his choreographic output. As if nobody had ever heard of an openly gay choreographer (surely not?), with long hair and flamboyant dress sense (never!), who speaks his mind and occasionally enjoys a beer (what is the world coming to?).

What is seen as 'outrageous excess' does, it is true, occasionally manifest itself on stage. He has incorporated nudity, striptease and wrestling into his ballets; danced with a paper bag over his head; and when he brought his version of *Dido and Aeneas* on his first visit to Edinburgh and the 1992 Festival, he played both female leads - Queen Dido and the Sorceress. Brilliantly inspired casting or diva-driven megalomania? Or both?

Quite frankly, what Mark Morris says and does pales beside the craft, ingenuity and downright audacity of his dance. As a choreographer he is blessed with an extremely wide-ranging physical vocabulary - unsurprising when one considers he studied flamenco, ballet, ethnic dance and joined a semi-professional Balkan folk troupe in his teens before going on to dance in the companies of Eliot Feld, Lar Lubovitch and Laura Dean. His passion for dance is matched only by his love of music: any music, he says, "as long as it's good". To date, only one of his works is danced to silence, and even here the bold visual patterns of *Behemoth* suggest a musical structure. However, if music is the key to Mark Morris's choreography, he does not see its use in terms of straightforward accompaniment.

Unlike most of his contemporaries, Morris is renowned both for his

musicality and an almost classical regard for form - hence the comparisons to Balanchine. It is a combination which brings to mind Balanchine's edict about music providing a floor for dancers to walk on. But Morris doesn't quite see it that way. "I think that statement is kind of puffed-up," he told me. "I don't walk on music, I walk with it. I figure, if you're going to choreograph directly to music the way I do, you'd better know what you're talking about. So I'm careful; I usually pick music I don't think will harm by making up a dance to (that sounds more humble than it is) and it doesn't have to be dance music to dance to it."

This, Morris has shown on numerous occasions. If lately he has gone for Baroque in a big way, his musical tastes remain catholic: Bach and Brahms, Country and Western, gospel and Tamil film songs have all provided an emotional or mathematic cue for his dance. Take this year's Edinburgh Festival programmes: you can't get much more musically diverse than Stephen Foster, Antonin Dvořák, Jacques Ibert, Henry Purcell, Lou Harrison and Pyotr Ilyich Tchaikovsky.

So what is the true secret of Edinburgh's love affair with Mark Morris? We admire his candour and his supreme artistry; but, most of all, we admire him because he demystifies dance. There is nothing remotely elitist about his work and nothing precious. It can be outrageously camp - that Sorceress had more than a touch of soap opera queen about her - but it is also robust, generous and open. And it makes us think, if only for a moment, that we'd like to be up there doing it too.

Which is not the same as looking at a pile of bricks in the Tate Gallery and thinking: "I can do that." Morris's detractors - he does have them, after all - are very fond of that analogy. Audiences are not as naive as some critics imagine them to be, but I do believe that many of us, given half a chance and some decent weather, would giddily dance on the sands in the manner of Isadora - a style frequently evoked by Mark Morris.

Of course, we're not dumb enough to think that what his dancers do requires anything less than a complete command and understanding of their art and craft, but as he has said: "It is true that I want it to look as though these are people who are dancing, as in folk dance or ethnic dance, where people are answering the call, "come on, let's dance!" That's probably the

first thing that human beings did when they stopped throwing rocks at each other, and the history of dance begins with them, the first people who joined hands to dance together.” It is one of Mark Morris’s greatest gifts that in the big circle dances which feature so prominently in his work, he is generous enough to devise them with the audience as spiritual, if passive, participants.

Something very special has happened in Edinburgh in the past few years. The sheer concentration of high quality dance at the Festival has created tremendous excitement in an area so often dismissed as either elitist or of marginal interest. Dance - as Mark Morris has shown us - is the least elitist of art forms. As he rightly points out, it was the first. We could read body language before we had words. It is interesting to note that by kick-starting what promises to be a new era in dance programming at the Festival largely with the work of North American choreographers and companies, Brian McMaster has promoted dance in its least hierarchical and most democratic form. Audiences have been able to look at this work afresh and realise that dance is not some obscurely-coded language that only members of some exclusive club can understand. Dance is for everyone and it’s about life - all of it.

Christopher Bowen

A freelance writer and broadcaster, Christopher Bowen is dance critic for The Scotsman and correspondent for Dance Magazine, N.Y.

SOMEBODY'S COMING TO SEE ME TONIGHT

music by **STEPHEN FOSTER (1826-1864)**

THE HOUR FOR THEE AND ME - BEAUTIFUL DREAMER - GENTLE ANNIE

SOIRÉE POLKA - SOMEBODY'S COMING TO SEE ME TONIGHT -

LINGER IN BLISSFUL REPOSE - WILT THOU BE GONE, LOVE? - KATY BELL

COME WHERE MY LOVE LIES DREAMING

JAYNE WEST soprano

STEPHEN SALTERS baritone

ALISON MITCHELL flute

MARTIN BURGESS violin

LINDA DOWDELL piano

SCHOLA CANTORUM OF EDINBURGH

lighting **MICHAEL CHYBOWSKI**

costumes **SUSAN RUDDIE**

JOE BOWIE, CHARLTON BOYD, TINA FEHLANDT, SHAWN GANNON,

DAN JOYCE, VICTORIA LUNDELL, MARIANNE MOORE, JUNE OMURA,

WILLIAM WAGNER

If Stephen Foster had not existed America would have had to invent him - although it would surely have avoided having him born on such an obvious date as 4 July 1826, the 50th anniversary of American independence and the day that Thomas Jefferson died. A hero-figure for that other great original of American music, Charles Ives, he enjoyed more life-time success as a composer than Ives did, but not that much: he somehow lost the rights to much of what he had written and when he died, drinking heavily and separated from his wife, he was virtually penniless. It was only after his death that the most successful of his love songs, *Beautiful Dreamer*, was published and it was only fifty or sixty years ago that *Jeanie with the Light Brown Hair* became a popular hit.

Although the future of much American popular music is to be found in Foster's songs, and though some of them - like *Old Folks at Home* and *My Old Kentucky Home* - have achieved the status of national monuments, it is nevertheless legitimate to suggest that his musical idiom derives to a large extent from the Anglo-Irish tradition. While he was listening to and learning from the music of black Americans he was also absorbing Thomas Moore's book of Irish melodies. It was the combination of these influences, and several others, that made him unique.

THE HOUR FOR THEE AND ME

(duet: soprano, baritone, flute, piano)

When day breaks forth on the dewy lawn,
And all seems mirth and glee,
When birds their sweetest songs awake,
'Tis the hour for thee and me etc

When perfumes from the closing flow'rs
Are wafted o'er the lea,
And vespers float upon the gale,
'Tis the hour for thee and me etc.

When night beholds her starry realm
Reflected on the sea,
When moonbeams dance upon the rill,
'Tis the hour for thee and me etc.

BEAUTIFUL DREAMER

(serenade: baritone, piano)

Beautiful dreamer, wake unto me
Starlight and dewdrops are waiting for thee;
Sounds of the rude world heard in the day,
Lull'd by the moonlight have all pass'd away!

Beautiful dreamer, queen of my song,
List while I woo thee with soft melody;
Gone are the cares of life's busy throng,
Beautiful dreamer, awake unto me! etc.

Beautiful dreamer, out on the sea
Mermaids are chanting the wild lorelei;
Over the streamlet vapors are borne,
Waiting to fade at the bright coming morn.

Beautiful dreamer, beam on my heart,
E'en as the morn on the streamlet and sea;
Then will all clouds of sorrow depart,
Beautiful dreamer, awake unto me! etc.

GENTLE ANNIE

(baritone, chorus, piano)

Thou wilt come no more, gentle Annie,
Like a flow'r thy spirit did depart;
Thou art gone, alas! lie the many
That have bloomed in the summer of my heart.

Shall we never more behold thee;
never hear thy winning voice again
When the Springtime comes, gentle Annie,
When the wild flow'rs are scattered o'er the plain?

We have roamed and loved mid the bowers,
When thy downy cheeks were in their bloom;
Now I stand alone mid the flowers,
While they mingle their perfumes o'er thy tomb.

Shall we never more behold thee; etc.

Ah! The hours grow sad while I ponder
Near the silent spot where thou art laid,
And my heart bows down when I wander
By the streams and the meadows where we stray'd.

Shall we never more behold thee; etc.

SOIRÉE POLKA

(violin, piano)

SOMEBODY'S COMING TO SEE ME TONIGHT

(chorus, piano)

Somebody's coming to see me tonight
Somebody's fair and his eyes they are bright,
Softly he speaks and his words they are dear;
Soon as the stars are out he will be here.
Somebody's coming to see me tonight,
Somebody'll meet him with joy and delight.

Somebody's coming to see me tonight;
Somebody's presence is dear to my sight.
Somebody's cheeks are as red as the rose,
Somebody's sorry when somebody goes.
Somebody's coming to see me tonight,
Somebody'll meet him with joy and delight.

Somebody often-times gives me a kiss,
Somebody'll meet me enraptured with bliss,
Somebody says I'm the joy of his life,
And soon I'm to be that somebody's wife.
Somebody's coming to see me tonight,
Somebody'll meet him with joy and delight.

LINGER IN BLISSFUL REPOSE

(soprano, piano)

Linger in blissful repose,
Free from all sorrowing care, love,
While round thee melody flows
Wafted on pinions of air, love.
Let not my visions depart,
Lured by the stars that are beaming,
Music will flow from my heart
While thy sweet spirit is dreaming,
Dreaming, dreaming, unfettered by the day.
In melody, in melody I'll breathe,
I'll breathe my soul away.

Softly the night winds are heard
Sighing on mountain and dale, love,
Gently the vapours are stirred
Down in the shadowy vale, love.
High o'er the dew-covered plain,
Starlight in silence is gleaming.
Lightly I breathe a refrain
Round the young heart that is dreaming,
Dreaming, dreaming, unfettered by the sky.
In melody, in melody I'll breathe,
I'll breathe my soul away.

WILT THOU BE GONE, LOVE?

*(duet Romeo/Juliet: soprano, baritone, flute,
violin, piano)*

Wilt thou be gone, wilt thou be gone,
love, gone, love, from me?
Stay! 'Tis the nightingale
that sings in yonder tree.
Deem not 'tis the lark, love;
day is not yet here,
Believe me, 'tis the nightingale
whose song has pierced thine ear.

Wilt thou be gone, wilt thou be gone,
(love, wilt thou be gone from me?
(I must be gone, love, I must be gone from thee.
(Stay! 'Tis the nightingale that sings in
yonder tree
('Tis not the nightingale that sings in yonder tree
(Love, 'tis the nightingale etc.
('Tis the lark; 'tis the lark etc.
(Wilt thou be gone from from me? etc.
(I must be gone from thee.... etc.

It is the lark, the herald of the morn,
love, no nightingale.
See! The clouds are brightening,
The stars are growing pale
Day is on yon mountain top
that veils the eastern sky
I must be gone and live, love
or stay with thee and die
(I must be gone....etc.
(Wilt thou be gone, love? ... etc.

KATY BELL

(baritone, chorus, piano)

Going down the shady dell,
Where the honey suckles grow,
I met the lovely Katy Bell
With her dimpled cheeks aglow.
Oh! The beauties of her face,
As she flitted by apace,
With a step of fairy grace,
My poor words can never tell.
Chorus: Katy Bell lives in the dell,
How I love her none can tell.

All the flowers in the dell
Seem'd to own her for their queen,
Bright and peerless Katy Bell,
Fairer flow'r was never seen.
How I loved the very ground,
Over which she'd lightly bound,
With her sunny ringlets crown'd,
I can never, never tell.
Chorus: Katy Bell lives in the dell,
How I love her none can tell.

Long I waited in the dell,
Where the honey suckles grow,
Waited for sweet Katy Bell,
Till the sun was sinking low.
And before I left her side,
In the quiet eventide
I had won her for my bride,
Won my bonny Katy Bell.
Chorus: Katy Bell lives in the dell,
How I love her none can tell.

COME WHERE MY LOVE LIES DREAMING

*(serenade: chorus; played at Stephen
Foster's funeral)*

Come where my love lies dreaming,
Dreaming the happy hours away,
In visions bright redeeming
The fleeting joys of day;
Chorus: Come where my love lies dreaming,
Dreaming the happy hours away
My own love is sweetly dreaming
Dreaming the happy hours away.

Soft is her slumber,
Thoughts bright and free
Dance through her dreams
Like gushing melody,
Light is her young heart,
Light may it be;
Chorus: Come where my love lies etc.

Come with a lute, come with a lay,
Come, come, come, come,
My own love is sweetly dreaming,
Dreaming the happy hours away.
Chorus: Come where my love lies etc.

THE OFFICE

music from Bagatelles for two violins, cello and harmonium, Op.47

by **ANTONÍN DVOŘÁK (1841-1904)**

*Allegretto scherzando - Tempo di minuetto: grazioso - Allegretto scherzando -
Canon: andante con moto - Poco allegro*

members of the **EMPEROR STRING QUARTET**

MARTIN BURGESS violin

CLARE HAYES violin

WILLIAM SCHOFIELD cello

LINDA DOWDELL harmonium

lighting **MICHAEL CHYBOWSKI**

costumes **JUNE OMURA**

**TINA FEHLANDT, MARK MORRIS, RACHEL MURRAY,
MIREILLE RADWAN-DANA, GUILLERMO RESTO, WILLIAM WAGNER,
MEGAN WILLIAMS**

Originally commissioned by Živili - Dances and Music of the Southern Slavic Nations

Perhaps the least likely of all Dvořák's scores, the Bagatelles were written for a friend who enjoyed playing the harmonium - an instrument much more fashionable in the home at that time than it is now, of course, though even then it had churchy associations, as the ending of the first movement of the Bagatelles so frankly acknowledges. Always ready to oblige a friend but particularly willing in 1878, when he was enjoying his first big success with the Slavonic Dances, Dvořák supplied the harmonium-loving Srb-Debrnov with a most agreeable little work. Domestic in scale, tuneful in manner - the theme of the first movement is derived from a Bohemian folksong, incidentally - it is also artful in the unacademic canon of the fourth movement and structurally virtuous in the way the material of the opening Allegretto scherzando is recalled in the third and last movements.

LUCKY CHARMS

music from Divertissement by **JACQUES IBERT (1890-1962)**

Introduction- Cortège - Valse - Nocturne - Parade - Finale

EDINBURGH FESTIVAL ENSEMBLE

conductor **GARETH JONES**

lighting **MICHAEL CHYBOWSKI**

**JOE BOWIE, CHARLTON BOYD, RUTH DAVIDSON, TINA FEHLANDT,
DAN JOYCE, VICTORIA LUNDELL, MARIANNE MOORE, RACHEL MURRAY,
JUNE OMURA, MIREILLE RADWAN-DANA, WILLIAM WAGNER,
MEGAN WILLIAMS**

A silent-cinema pianist in his youth and composer, eventually, of music for no fewer than sixty films - including Pabst's *Don Quixote* and Orson Welles's *Macbeth* - Jacques Ibert was one of the great professionals of the film score. His extravagantly witty music for a film version of Labiche's comedy *The Italian Straw Hat* was so successful in its own right that, in 1930, he compiled a Divertissement for chamber orchestra from some of its more attractive episodes - not least the *Cortège* with its outrageously satirical allusions to Mendelssohn's *Wedding March* and the shamelessly music-hall *Finale*. The version used on this occasion is the same as the concert suite apart from a change in the order of the movements.

ONE CHARMING NIGHT

music by **HENRY PURCELL (1659-1695)**

ONE CHARMING NIGHT (from *The Fairy Queen*)

HARK! THE ECHOING AIR (from *The Fairy Queen*)

LORD, WHAT IS MAN? (A Divine Hymn)

BE WELCOME THEN, GREAT SIR (from *Fly Bold Rebellion*)

DREW MINTER countertenor

WILLIAM SCHOFIELD cello

DAVID MCGUINNESS harpsichord

original lighting design **PHIL SANDSTROM**

MARK MORRIS, TERI WEKSLER

Henry Purcell - the English composer and organist, the tercentenary of whose birth is being celebrated right royally this year with concerts, performances of his semi-operas, and the broadcast of all of his music on BBC Radio 3 - is enjoying a renewed appreciation of his brilliance of invention. A boy chorister of the Chapel Royal he began his career as the organ tuner of Westminster Abbey organ in 1674 and three years later became 'composer to the King's violins', becoming organist at Westminster Abbey in 1679, and at the Chapel Royal three years later. In addition to 'welcome odes', choral pieces, incidental music for contemporary plays, an opera *Dido and Aeneas*, anthems and instrumental works, he composed "semi-operas", a genre peculiar to 17th century theatre in which music and drama are combined yet remain separate. One such work, *The Fairy Queen*, was adapted from Shakespeare's play *A Midsummer Night's Dream* (although Purcell did not, in fact, set a single line of Shakespeare) and was first performed in 1692. *Fly Bold Rebellion* or *The Welcome Song* was 'perform'd to His Majesty in the year 1683'.

ONE CHARMING NIGHT

One charming night gives more delight
Than a hundred, than a hundred,
a hundred lucky days.
Night and I improve the taste,
Make the pleasure longer last,
A thousand, thousand, thousand sev'ral ways.
Night and I improve the taste,
Make the pleasure longer last,
A thousand, thousand, thousand, thousand,
sev'ral ways.

HARK! THE ECHOING AIR

Hark! hark! the echoing air a triumph sings,
Hark! the echoing air a triumph sings, etc.
And all around and all around,
pleas'd Cupids clap their wings,
clap, clap, clap, clap their wings,
pleas'd Cupids clap their wings,
And all around pleas'd Cupids
clap their wings etc.

LORD, WHAT IS MAN?

Lord, what is man, lost man
that thou should'st be
So mindful of him
That the son of God
Forsook his glory, his abode
To become a poor tormented man?

The deity was shrunk into a span
And that for me, O wondrous love,
O wondrous love for me.
Reveal ye glorious spirits,
when ye knew
The way the son of God took to renew
Lost man, your vacant places to supply

Blest spirits tell, tell,
Which did excel, which was more prevalent,
Your joy or your astonishment
That man should be assumed into the deity,
That for a worm a God should die,

Oh for a quill drawn from your wing
To write the praises of th'eternal love.
Oh for a voice like yours to sing
That anthem here which once, you sang
above
Alleluia.

BE WELCOME THEN, GREAT SIR

Be welcome then, great Sir,
To constant vows of loyalty
Never to vary more.
Welcome to all that obedience owes
To a Prince so mild and gentle in power.

POLKA

music from Grand Duo for violin and piano by **LOU HARRISON (b 1917)**

MARTIN BURGESS violin

LINDA DOWDELL piano

lighting **MICHAEL CHYBOWSKI**

costumes **SUSAN RUDDIE**

**JOE BOWIE, CHARLTON BOYD, RUTH DAVIDSON, TINA FEHLANDT,
DAN JOYCE, VICTORIA LUNDELL, MARIANNE MORRE, RACHEL MURRAY,
JUNE OMURA, KRAIG PATTERSON, MIREILLE RADWAN-DANA,
GUILLERMO RESTO, WILLIAM WAGNER, MEGAN WILLIAMS**

Lou Harrison has long been associated with dance in one way or another. During the Second World War, while collaborating with John Cage in presenting percussion recitals, he worked as both a dancer and a dance critic (and as a vet and a florist). More recently, he has worked as a ballet accompanist. One of his earliest scores, *Changing World* of 1936, was written for dance and he has continued to write for the theatre - ballets, operas, incidental music - ever since.

Having studied composition with Henry Cowell in San Francisco and with Schoenberg in Los Angeles, Harrison has developed a distinctively West-Coast style. Although his work with dance companies often required him to work in a specific manner - like, say, Schoenberg, or Copland, or Ives, or Cage - he is primarily a melodist. That characteristic was intensified by his study of oriental music in Japan, Korea and Taiwan in the 1960s and has led to a life-long interest in pitch relations and just intonation. He has long been interested too in making new musical instruments from found objects and adapting conventional ones, like the "tack piano." His opera *Young Cæsar* - based on the story of a homosexual love affair in the early life of Julius Cæsar and inspired by the composer's belief in pacifism and his concern for personal freedom - is written exclusively for such instruments.

DANCERS

MARK MORRIS was born and raised in Seattle, Washington where he studied with Vera 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 has recently completed two film projects, a collaboration with cellist Yo-Yo Ma using J.S. Bach's Third Suite for Unaccompanied Cello, premiering at this year's Edinburgh Film Festival, and a film ver-

sion of Henry Purcell's *Dido and Aeneas*. This is the Company's fourth consecutive visit to the Edinburgh International Festival.

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.

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 honour 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.

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.

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.



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. Between 1990 and 1993 she 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.

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. She joined the Mark Morris Dance Group in 1988.

JUNE OMURA received her early dance training at the University of Alabama in Birmingham and then attended Barnard College, graduating in 1986 with honours 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 dances with Mark Morris.

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.

TERI WEKSLER danced with Mark Morris from 1980-1991 and danced with the White Oak Dance Project in 1991. She currently lives in Birmingham, Alabama, with her husband and two children.

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.

MUSICIANS

JAYNE WEST recently enjoyed a triple triumph with her performances as Anne Trulove (Stravinsky's *The Rake's Progress*) at Avery Fisher Hall with Robert Craft conducting (recorded for CD), Pamina in Mozart's *The Magic Flute* for Opera Festival of New Jersey and Donna Elvira in *Don Giovanni* for Berkshire Opera. Other recordings include Fauré's *La Bonne Chanson*, Robert Moran's *Desert of Roses: Arias and Inventions* (Houston Grand Opera world premiere) and a video and laser disc of *The Marriage of Figaro* directed by Peter Sellars, in which she performed in Barcelona, Boston, New York, Paris and Vienna. Her versatility has allowed her to perform repertoire from Bach to Wagner, (with Bernard Haitink), and from *Carousel* to a number of contemporary works; her work takes her from the concert platform to the opera house, and her diary ranges from engagements as a recitalist to an oratorio soloist. Jayne West sang in the world premiere of the Mark Morris Dance Group's production of Handel's *L'Allegro, il Penseroso ed il Moderato*.

STEPHEN SALTERS As an award-winning baritone soloist and ensemble member Stephen Salters has appeared extensively in opera, operetta, oratorio and recital, performing contemporary repertoire as well as traditional repertoire. He has sung throughout the United States, and in Canada and Moscow. In opera he



has appeared in the American premiere of *The Vanishing Bridegroom* by the Scottish composer, Judith Weir; *Billy Budd* with the Opera Theatre of St Louis; *Il barbiere di Siviglia*, *L'elisir d'amore* and, most recently, on an extensive tour, the role of Count Almaviva in *The Marriage of Figaro*. His oratorio work ranges from Bach, Handel, and Mozart to Duruflé and Vaughan Williams. He sang with the Mark Morris Dance Group in Brahms's *Neue Liebeslieder Waltzer* and the American premiere of Stephen Foster's *Somebody's Coming To See Me Tonight*.

DREW MINTER In addition to his reputation as a countertenor, Drew Minter is also in demand as a stage director. His engagements have taken him to the opera companies of Brussels, Nice, Boston, Washington, Santa Fe and Wolf Trap; the Halle, Karlsruhe, Maryland and Göttingen Handel Festivals; Operas de Nice, Marseille and Toulouse. Recently he toured North America with the Freiburg Baroque Orchestra, and he has also appeared with the Academy of Ancient Music, American Bach Soloists, Paul Hillier's Theatre of Voices, Les Arts Florissants and the Handel and Haydn Society. He is a founding member of The Newberry Consort and Ensemble Five-One. He is well-represented on record and his films include *Julius Caesar* directed by Peter Sellers, in which he played Tolomeo.

LINDA DOWDELL (*pianist/Dance Group Musical Director*) made her debut with the Mark Morris Group in 1987 in Vienna, and has worked closely with the company ever since. In 1990-91 she was the original pianist and musical director for Mikhail Baryshnikov's White Oak Dance Project, with whom she toured the United States. She is also a composer and has written music for a variety of ensembles, from big band to a cappella chorus. Her previous appearances in this country include a production of her mini-opera *The Big Window*, on the Edinburgh Festival Fringe in 1994 and performances of her choral works by Schola Cantorum of Edinburgh. She has also enjoyed an association with the Royal Scottish Academy of Music and Drama as guest lecturer.

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 Günther 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*, *Ernani*, *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. He has conducted performances for the Mark Morris Dance Group in Adelaide and Minnesota. Most recently he conducted a new production of Gilbert and Sullivan's *Yeomen of the Guard* for Welsh National Opera.

SCHOLA CANTORUM OF EDINBURGH

artistic director **ERIC IBLER**

Schola Cantorum of Edinburgh represents an exciting venture in Scottish music. Founded in 1983 by their artistic director, Eric Ibler, Schola Cantorum consists of 22 singers, each of whom are soloists able to 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 by both young and established composers. Performances have included Bach's B minor Mass, *Jesu meine Freude*, St Matthew and St John Passions; Handel's *Messiah*, *Solomon*, *Nisi Dominus*;



Monteverdi's *Vespers* and *Magnificat*; Purcell's *Dido and Aeneas*; Dvorák's *Mass in D*; Haydn masses; Bruckner motets; Leighton's *Missa Op 44*; and Howells's *Hymnus Paradisi*. In 1991 Schola Cantorum performed for HRH the Princess of Wales at the National Gallery of Scotland, and last year Schola was invited to perform as part of the International *Fête de la Musique*. As part of the 1992 Edinburgh International Festival, Schola Cantorum performed Purcell's *Dido and Aeneas* at the King's Theatre for the Mark Morris Dance Group. The following year saw a similar collaboration between the two groups in Bach's *Jesu meine Freude*, and in 1994 performances of Handel's *L'Allegro, il Penseroso ed il Moderato* at the Festival Theatre. In 1995 Schola Cantorum was engaged as Singers in Residence at the Edinburgh Festival Theatre, with performances of Purcell's *Dioclesian*, Bach's *St John Passion*, Handel's *Nisi Dominus* and Mozart's *Coronation Mass*.

Sopranos

Susan Leslie (*solo*)
Felicity Hammond

Altos

Aileen Sim (*solo*)
Sandy Chenery

Tenors

Stephen Liley
Tom Raskin

Basses

Nigel Brookes
Peter Hall

ERIC IBLER was born in Edinburgh and studied first at the Royal Scottish Academy of Music and Drama in Glasgow, and later with Professor Roy Henderson in London. The Scottish Arts Council awarded him a secondary scholarship for post-graduate study at the Mozarteum in Salzburg. As a recitalist he has appeared in Norway, Sweden, Denmark and the Netherlands and as a soloist in France, Italy, Germany and the United States, as well as his native Scotland. Operatic roles have included *Orfeo* (Gluck), *Admeto* (Handel), *Apollo in Death in Venice* (Britten) as well as contemporary operas written with him in mind. In 1983 he founded Schola Cantorum of Edinburgh of which he is Artistic Director. Singing masterclasses have taken him to Vienna, New York, Washington, Paris and Malta. He has been involved with Edinburgh International Festival performances and Edinburgh Fringe productions since 1973. He was vocal coach and assistant conductor of the Edinburgh International Festival's production of *Ane Satyre of the Thrie Estaites* directed by Tom Fleming. In 1992, 1993 and 1994 he worked with Mark Morris at the Festival. In 1990, he inaugurated the Florence Veitch Ibler Young Artists Recital Series promoted by Schola Cantorum in association with Jane MacAllister-Dukes and the Demarco Gallery to provide a platform for young performers during the Edinburgh Festival. He was awarded an honorary London Fellowship and a Doctorate in Music for his services

to singing. In 1991 he was appointed Artistic Director for the Bergamon Recital Series in France. Eric Ibler is lecturer in Singing at the Royal Scottish Academy of Music and Drama.

EMPEROR STRING QUARTET

Martin Burgess *violin*
Clare Hayes *violin*
Fiona Bonds *viola*
William Schofield *cello*

The Emperor String Quartet made their London debut in 1990. Five years later they won the 1995 Evian International String Quartet Competition - the first British Quartet to do so. In 1993 they won the John Tunnell Trust Award, introducing them to Scotland, and in 1994 won the Menuhin Prize at the London International String Quartet Competition. They are presently touring in the South East under the auspices of the South East Arts Young Musicians' Platform. The Quartet also make frequent trips to the continent and have recorded and broadcast for the BBC, RAI Television, and French and German radio. They have also played throughout Britain at many of the major festivals and music clubs. In programming their concerts they are concerned about selecting repertoire which reflects the history and diversity of the quartet literature. Future plans include a Mozart/Haydn "Prussian" series, a Schubert series and the quartet maintain their keen interest in contemporary music with performances of works by Xenakis, Dutilleux and a new commission



from John Woolrich. In addition to their participation in the Edinburgh Festival (in performance with the Mark Morris Dance Group and at a morning recital) they are playing at festivals in Flanders and Orlando, and make their Paris debut next year.

EDINBURGH FESTIVAL ENSEMBLE

Martin Burgess *violin*

Clare Hayes *violin*

Mary MacFarlane *violin*

Fiona Bonds *viola*

Rebecca Wexler *viola*

William Schofield *cello*

John Davidson *cello*

Ninian Perry *double bass*

Alison Mitchell *clarinet*

Alison Waller *clarinet*

Julie Price *bassoon*

Nick Smith *horn*

Alexander McGrattan *trumpet*

Sarah Gordon *trombone*

Linda Dowdell *piano*

Lachlan Birch *percussion*

MARK MORRIS DANCE GROUP STAFF

General Director Barry Alterman

Managing Director Nancy Umanoff

Technical Director Johan Hencgens

Development Director Michael Osso

Office Administrator Eva Nichols

Fiscal Administrator Lynn Wichern

Lighting Supervisor

Michael Chybowski

Musical Director Linda Dowdell

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(KAYE, SCHOLER, FIERMAN, HAYS &
HANDLER)

Orthopaedist David S. Weiss M.D.

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Thanks to Maxine Morris and god.

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<i>Customer Services Manager</i>	Ken Gray
<i>Technical Manager</i>	Alex Blyth
<i>Stage Manager</i>	Iain Gillespie
<i>Chief Electrician</i>	Andy Davenport
<i>Front of House Supervisor</i>	Gordon MacLeod

Edinburgh Festival Society

<i>Sound Co-ordinator</i>	Ian Gibson
<i>Lighting Co-ordinator</i>	Ian Beswick
<i>Technical Co-ordinator</i>	John Robb
<i>Production Liaison</i>	Annie Rushworth

<i>Artists' Liaison</i>	Anna Williams
	Anton Rey
<i>Concerts Manager</i>	Andrew Bentley

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