

The 50th
Edinburgh
International FESTIVAL



Mark Morris Dance Group



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Edinburgh Festival Theatre
12 - 14 August 1996



Edinburgh
International FESTIVAL

Under the Patronage of Her Majesty the Queen and
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Scottish Arts Council, with further funding from
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Mark Morris Dance Group

Artistic Director **Mark Morris**

Concerto Italiano

Director **Rinaldo Alessandrini**

South Bank Gamelan Players

Director **John Pawson**

Piano **Linda Dowdell**

THERE ARE TWO INTERVALS IN THIS PROGRAMME, WHICH LASTS APPROX. 2 HRS

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*In association with The British Council and with support from The Hamada
Edinburgh Festival Foundation*

EDINBURGH FESTIVAL THEATRE

MONDAY 12 - WEDNESDAY 14 AUGUST

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
Megan Williams Julie Worden**

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

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

Philip Morris Companies Inc. is the sponsor of the Mark Morris Dance Group New Work Fund.

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.

Ten Suggestions

- pause -

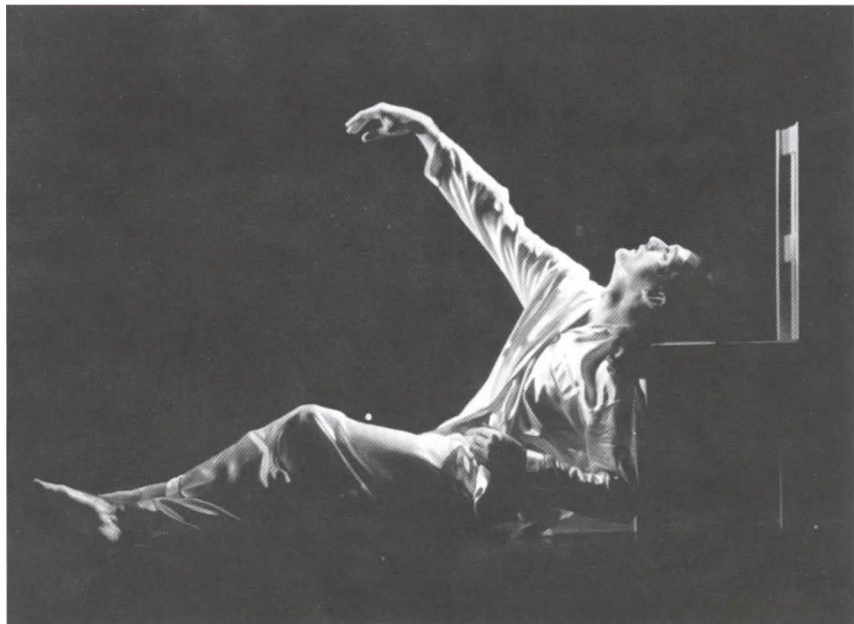
World Power

- interval -

Behemoth

- interval -

I Don't Want to Love



Mark Morris in Ten Suggestions

TEN SUGGESTIONS (1981)

Music: Alexander Tcherepnin
Bagatelles, opus 5

Lighting James F. Ingalls

Piano Linda Dowdell

DANCER

Mark Morris

- PAUSE -

WORLD POWER (1995)

Music: Lou Harrison
*In Honor of the Divine Mr Handel and In Honor
of Mr Mark Twain from Homage to Pacifica;
Bubaran Robert*

Lighting Michael Chybowski

Costumes Susan Ruddie

DANCERS

Joe Bowie Charlton Boyd Ruth Davidson Shawn Gannon Dan Joyce

Victoria Lundell Marianne Moore Rachel Murray June Omura

Kraig Patterson Mireille Radwan-Dana Guillermo Resto

William Wagner Megan Williams

SOUTH BANK GAMELAN PLAYERS

John Pawson (musical director) **Isabelle Carré Andy Channing Emma**

Dowden Joe Field Drew Goldie Jo Hoskin Stephen Johnston David Kettle

Penny King Bradley Smith Julia Spooner Robert Welch Dwi Wahyudiarto

Nurwanto Tri Wibawa Ann Wolfe

Harp Hugh Webb Trumpet Chris Pigram

Commissioned, in part, by Cal Performances, University of California at Berkeley
Text from *Homage to Pacifica*

Mark Twain on the Philippine War:

We have pacified some thousands of the islanders and buried them, destroyed their fields; burned their villages, and turned their widows and orphans out of doors; furnished heartbreak by exile to some dozens of disagreeable patriots; subjugated the remaining ten millions by Benevolent Assimilation, which is the pious new name of the musket; we have acquired property in the three hundred concubines and other slaves of our business partner, the Sultan of Sulu, and hoisted our protecting flag over that swag. And so, by these Providences of God - and the phrase is the government's, not mine - we are a World Power.

- INTERVAL -

BEHEMOTH (1990)

Lighting **Michael Chybowski**

Costumes **Christine Van Loon**

DANCERS

**Joe Bowie Charlton Boyd Ruth Davidson Tina Fehlandt
Shawn Gannon Dan Joyce Marianne Moore Rachel Murray
June Omura Kraig Patterson Mireille Radwan-Dana
Guillermo Resto William Wagner Megan Williams Julie Worden**

- INTERVAL -

I DON'T WANT TO LOVE

World premiere

Music: **Claudio Monteverdi**
*(Non voglio amare, Ah, che non si conviene,
Zefiro torna, S' el vostro cor, madonna,
Eccomi pronta ai baci, Lamento della ninfa,
Soave libertate)*

Lighting **Michael Chybowski**

Costumes **Isaac Mizrahi**

DANCERS

**Joe Bowie Charlton Boyd Shawn Gannon Marianne Moore
Rachel Murray Mireille Radwan-Dana Julie Worden**

CONCERTO ITALIANO

Rossana Bertini	soprano
Giuseppe Maletto	tenor
Sandro Naglia	tenor
Sergio Foresti	bass
Tiziano Bagnati	theorbo
Andrea Damiani	theorbo
Rinaldo Alessandrini	harpichord/director

I Don't Want to Love has been commissioned by the Edinburgh Festival on the occasion of the 50th Festival, and the Wexner Center for the Arts at The Ohio State University through its Wexner Center Residency program funded by the Wexner Center Foundation.

I Don't Want to Love is the first dance to be created under the auspices of the Mark Morris Dance Group New Work Fund sponsored by Philip Morris Companies Inc.

Non voglio amare
(*Madrigals, Book 9, 1651*)

Non voglio amare
per non penare,
ch' amor seguendo
di duol sen va
l'alma struggendo
di pene amare.
Non vo' più amare,
no, no, no, no.

Chi vive amando,
s'è cieco amore?
S'è cieco amore,
come ch'egli è
il mio dolore
non può mirare.
Non vo' più amare,
no, no, no, no.
Fuggir vogl'io
quest'empio e rio
s'amor è crudo,
come ch'egli è,
fanciullo ignudo
che mi può dare?
Non vo' più amare,
no, no, no, no.

Ah, che non si conviene
(*Madrigals, Book 7, 1619*)

Ah, che non si conviene
romper la fede a chi la fe' mantiene.
Il mio fermo voler è quell'istesso
lontan da voi, ch'esservi suol appresso;
né può cangiarlo morte,
né mia malvagia sorte,
ma ferma come a l'onda immobil scoglio
e viver vostro e morir vostro i voglio.

I wish not for love
so as not to suffer,
for the soul,
subject to love,
is engulfed in grief,
consumed with bitter pain.
I wish to love no more,
no, no, no, no.

Who lives in love,
If love is blind?
If love is blind,
as he is,
he cannot further wonder
at my sorrow.
I wish to love no more,
no, no, no, no.
I wish to flee
that wicked evil-doer,
if love, the naked boy,
is as cruel
as he is,
what can he offer me?
I wish to love no more,
no, no, no, no.

(anon.)

It is not right
to break faith with one who keeps faith.
My firm desire remains the same
far from you as it does near you,
nor can death change it,
nor my unfortunate fate,
but firm as a rock to the wave
I wish to live and die yours.

G.B. Guarini

Zefiro torna
(*Scherzi Musicali*, 1632)

Zefiro torna e di soavi accenti
l'aer fa grato e il pié discioglie a l'onde
e, mormorando tra le verdi fronde,
fa danzar al bel suon su'l prato i fiori.

Inghirlandato il drin Fillide e Clori
note temprando lor care e gioconde;
e da monti e da valli ime e profonde
raddoppian l'armonia gli antri canori.

Sorge più vaga in ciel l'aurora, e'l sole,
sparge più luci d'or; più puro argento
fregia di Teti il bel ceruleo manto.

Sol io, per selve abbondonate e sole,
l'ardo di due begli occhi e'l mio tormento,
come vuol mia ventura, hor piango hor
canto.

Zephyr returns and with his sweet breath
freshens the air and ruffles the water,
and, murmuring through the green branches,
makes the flowers in the field dance to his music.

Phyllida and Cloris, garlands decking
their hair, sound sweet and joyous notes;
and sonorous caverns re-echo the harmony
from high mountains and deep valleys.

Dawn rises more lovely in the heavens,
and the sun spreads more golden rays;
purer silver decks Thetis' fair cerulean mantle.

Only I, through desolate and lonely woods,
as my fate decrees, now weep, now sing
of the brightness of two lovely eyes and of my
torment.

O. Rinuccini

S'el vostro cor, madonna
(*Madrigals*, Book 7, 1619)

S'el vostro cor, madonna,
Altrui pietoso tanto,
Da quel suo degno
Al mio non degno pianto
Tal hor si rivolgesse
E una stilla al mio languir ne dess,
Forse nel mio dolore
Vedria l'altrui perfidia
E'l proprio errore;
E voi seco direste:
Ah, sapess'io
Usar pietà come pietà desio!

If your heart, my lady,
so merciful to others,
in its goodness
would at times incline itself
to my unworthy weeping
and a tear drop bestow upon my grieving,
perhaps in my pain
I should see the malice of others
and one's own erring;
and you with it would say:
Ah, that I might be moved
to have mercy as mercy requires!

Eccomi pronta ai baci
(*Madrigals, Book 7, 1619*)

Eccomi pronta ai baci;
Baciami, Ergasto mio,
Ma baccia in guisa
Che dei denti mordaci
Nota non resti nel mio volto incisa;
Perché altri non m'additi e in essa poi
Legga le mie vergogne e i baci tuoi.
Ahi! tu mordi e non baci,
Tu mi segnasti, ah! ah!
poss'io morir se più ti bacio mai.

Here I am, ready for kisses;
kiss me, my Ergasto,
but kiss in such a way
that no trace of biting teeth
may leave a scar to mark my face;
so that others may not point to it and in it
read my shame and your kisses.
Ah! You bite and do not kiss,
you leave a tell-tale sign, Ah! Ah!
May I die if I never kiss you more.

G.B. Marin

Lamento della ninfa
(*Madrigals, Book 8, 1638*)

Non avea Febo ancora
Recato al mondo il di
Ch'una donzella fuora
Del proprio albergo uscì.

Sul pallidetto volto
Scorgeasi il suo dolor.
Spesso gli venia sciolto
Un gran sospir dal cor.

Si calpestando fiori
Errava hor qua, hor là,
I suoi perduto amori
Così piangendo va.

Amor, dicea, e'l ciel
Mirando, il piè fermò,
Amor, dov'è la fé
Che'l traditor giurò?

Fa che ritorni il mio
Amor com'ei pur fu,
O tu m'ancidi ch'io
Non mi tormenti più.

Miserella, ah più no,
Tanto gel soffrir non può.

Non vo' più che i sospiri
se non lontan da me,
No, no che i martiri
Più non dirammi affè.

Phoebus had not yet given
the day back to the world,
when a damsel came out
of her own house.

On her pale face
her suffering
was plainly to be observed,
a deep sigh often rose from her heart.

Crushing the flowers underfoot,
she strayed back and forth,
bemoaning her
lost love.

Amor! she cried, and paused,
looking up to heaven:
Amor, where is the fidelity
that the betrayer swore?

Send back my lover,
as he once was;
or kill me,
so that I may no longer torment myself.

Ah, wretch! No, no further!
She cannot bear so much coldness.

No longer will I have
these sighs - unless from afar -
no, no, nor these torments
speak to me.

Perchè di lui mi struggo
Tutt' orgoglioso sta,
Che sì, se'l fuggo
Ancor mi pregherà.

Se ciglio ha più sereno
Colui ch'el mio non è,
Già non rinchiude in seno
Amor sì bella fé.

Né mai sì dolci baci
Da quella bocca avrai,
Ne più soavi, ah taci,
Taci, che troppo il sai.

Sì tra sdegnosi pianti
Spargea le voci al ciel.
Così ne' cori amanti
Mesce Amor fiamma e giel

Soave libertate (*Madrigals, Book 7, 1619*)

Soave libertate,
Già per sì lunga estate
Mia cara compagna,
Chi da me ti disvia?
O Dea desiata
E da me tanto amata,
Ove ne vai veloce?

Lasso, che ad alta voce
Invan ti chiamo e piango.
Tu fuggi ed io rimango
Stretto in belle catene
D'altr'amorose pene
E d'altro bel desio.
A Dio per sempre, a Dio.

If I torture myself for his sake
he is unmoved,
but if I flee from him,
he will again bid me.

Even through he who is not mine
has a pleasing smile,
Amor has not endowed his heart
with equal fidelity.

Never again will you receive such sweet kisses
from that mouth,
and none more tender - ah, say no more,
say no more, you know it only too well.

As between angry tears
the cries rise up to heaven,
so in lovers' hearts
Amor mixes fire and ice.

Sweet freedom,
for so long a summer now
my dear companion,
who will deprive me of you?
Beloved Goddess
by me much loved,
where are you fleeing so quickly?

Alas, aloud and in vain
I call and implore you.
You run away and I remain
ensnared in beauteous chains
of love's pain
and other allurements.
Farewell for ever, farewell.

Mark Morris on ...

... his early interest in flamenco:

When I was eight or nine I saw a flamenco concert in Seattle and insisted I study that immediately. I actually went to Spain for six months when I was 17 but the flamenco scene was a mess then. Franco was still the boss and the dancing was just for cruise ships. Since then it's come back in a big way and it's much better now.

... major choreographic influences:

I could just say the people whose work I love because everybody has been an influence on me; every dance I ever did, every job I ever had - good or bad - has made an impact. But I love Mr Cunningham and I love Mr Balanchine. That's about it.

... being regarded as a classicist:

It's already just something I'm better at. My earliest dances from 15 or 16 were already severely structured. I think I respond best to things that are seamlessly constructed and make sense within the length of the dance. Dance has to make sense.



The Company in rehearsal

... George Balanchine's much quoted pronouncement (also applied to Morris) that music provides the floor for a dancer to walk on:

I think that's kind of puffed-up. I don't walk on music, I walk with music. 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; there are certain musics I'm not interested in choreographing. I usually pick music that I don't think I will harm by making up a dance to - which sounds more humble than it is. I like a lot of different things and I don't want to make up the same dance over and over again, which you can do if you really try. There are certain moves and rhythms I like that I use all the time - is that a paucity of imagination or a style? I'm not sure which. I use music that is exactly right for a particular thing I want to have happen in the dance.

... using songs and scores with text:

I don't know why I choose music with words. I just love singing although I can't sing at all myself. I think it has to do with the fact that there's nothing coming in between; that dancers and singers both just have themselves to show the audience, they don't have a piece of equipment to blow through or hit or whatever. I like that direct relationship with the audience.

... his dancers:

People are always shocked that they don't 'look' like dancers. My response to that is 'but they're dancing, aren't they?'. What would you rather see, a repulsive, misogynous approach to female vulnerability and frailty? Anorexia? A way of being a dancer that is a way of being a different species from the rest of humanity? I hate that. It's an interesting idea when it's done well, but it's not something to commit your life to.



The Company in rehearsal

... being a gay choreographer (or a choreographer who happens to be gay):

I can't separate who I am from what I do. My sexuality is part of my work, but it's not the only notion. I'm more interested in dancing. I don't expect people to like my work because of my sexuality, I expect it because it's good work. I'm not interested in teaching people any lessons at all; just watch and something might happen - or not.

... the fashion for polemic dance:

In the early '80s everybody's choreography had slides and spoken text about a brother who died in Vietnam. I'm sorry, but it doesn't make art. Like, you can't write a bad review about someone who makes a dance about Aids, it's not allowed. I'm not saying you can't choreograph socio-politically, but it has to be good work. Or else you're a politician and not an artist.

... drugs:

I never choreograph stoned or altered. You can hurt yourself. Sometimes for the last half-hour of rehearsals, if I'm just watching something, I will have a beer. Of course, I can have fabulous ideas if I'm altered, but that's like a note on a napkin and a big joke the following day.

... his apartment in New York:

It's the perfect size for me, just a bedroom and a half with *tchachkes* everywhere - tiny, dinky objects I either found on the street or paid \$1000 for - shelves of beautiful things that are entertaining to me. I picked up a lot of stuff at that fabulous shop in Covent Garden that sells mechanical toys. I love things that do something. I have lots of toys. And dolls. A friend once said, 'You seem to have more dolls than most men your age'. But I don't collect as such; I just have junk everywhere. And a Jesus and Mary room, all Catholic paraphernalia, which I love.

... living alone:

That hasn't always been the case. When I was working in Brussels I had two room-mates. Then in New York I stayed at Mr Baryshnikov's house. For the longest time I didn't have my own apartment; now I do, I relish it. I like to be alone a lot. My job is with people - whom I adore - but I often hide in my apartment for days. I guess because I travel a lot, when I get home I want to enjoy it.

... the future:

I'm compelled to think about it. Usually, that kind of question means 'what do you want to be when you grow up?', implying that there is something I want to do that I'm not doing now. Guess what? I'm one of the few people in the world actually doing what he wants.

The quotations above are from a series of interviews conducted over the past five years by journalist and dance critic Christopher Bowen for The Scotsman, Sunday Times Magazine and Classic FM Magazine.

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 Opéra 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 and is the subject of a recent biography by Joan Acocella (Farrar, Straus and Giroux).

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. the Dance Group has recently completed two film projects, a

collaboration with cellist Yo-Yo Ma using JS Bach's Third Suite for Unaccompanied Cello and a film version of Henry Purcell's Dido and Aeneas. This is the Dance Group's fifth consecutive appearance at the Edinburgh International Festival.

JOE BOWIE was born in Lansing, Michigan and 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 and 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 José Limon Technique video, volume one, and other music videos.

RUTH DAVIDSON is a native New Yorker and began her serious dance training at the High School of Performing Arts where she was a recipient of the 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 worked 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 and has 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, San Francisco Ballet and assisted him on his work with the Boston Ballet and American Ballet Theatre. She 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 is from Stuart, Virginia and 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 was born in Berkeley, California then moved to Detroit where she studied dance with Rose Marie Floyd and Dolores Allison. She danced professionally with Habinger Dance Company, guested with Utopia Dance Theatre in Mexico City, and then completed her B.F.A. in dance from the University of Michigan in 1989. For four years she danced with the Parsons Dance Company and has been dancing with the Mark Morris Dance Group since 1994. She gives special thanks to David Matiano, who is a continual source of inspiration.

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 Project.

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 was born in Trenton, New Jersey, received his B.F.A. 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, when she joined the Mark Morris Dance Group.

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.

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 is a graduate of the North Carolina School of the Arts and has danced with Chicago choreographers Bob Eisen, Jan Erkert and Sheldon B. Smith.

LINDA DOWDELL made her debut with the Mark Morris Dance 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 White Oak Dance Project, with whom she toured the United States. A composer as well, she has written music for a variety of ensembles, from big band to a cappella chorus. Prior appearances in the UK include guest lecturer at the Royal Scottish Academy of Music and Drama, 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.

CONCERTO ITALIANO comprises exclusively Italian artists and the ensemble varies in size from small chamber group (two singers and continuo) to that required for large-scale madrigal performances (eight singers with strings and continuo) and early 16th century opera. The group has performed at Europe's leading festivals - Utrecht, Antwerp, Aldeburgh, Brussels, Rome, Barcelona, Paris, Cremona, Cologne, Darmstadt and Milan - has toured Israel and in 1997 undertakes a series of concerts in Japan, Hong Kong, Australia and Korea. *Concerto Italiano* records exclusively for Opus III and several of its recordings have received awards, including the Deutscher Schallplattenpreis 1993, the Gramophone Award for the best vocal baroque recording in 1994,



the Prix Cecilia of Belgium 1993, the Diapason d'Or 1994 and the Premio Cini of Venice 1995.

RINALDO ALESSANDRINI

is Founder-Director of Concerto Italiano and has been active on the early music scene for over 15 years. As a harpsichord recitalist and as director of Concerto Italiano he performs music by Frescobaldi, Monteverdi, Marenzio and Scarlatti. He has performed throughout the world, from Japan to Canada and Israel and has conducted baroque operas and oratorios with the Orchestra del Maggio Musicale, Orchestra della RAI, Orchestra Regionale della Toscana, Orchestra Toscanini and Orchestra of the Spoleto Festival. In 1997 he conducts *The Coronation of Poppea* for Welsh National Opera. He has recorded extensively for Opus III, Astrée, Arcana, Deutscher Harmonia Mundi and Tactus, with works by Storace, Pasquini, J.S. and C.P.E. Bach, Boehm and Buxtehude. His 1991 recording of Frescobaldi's *Fiori Musicali* was awarded a Grand Prix du Disque, as was his 1995 recording of Frescobaldi's *Primo Libro di Toccate*.

THE SOUTH BANK GAMELAN

PLAYERS is an ensemble in residence at the Royal Festival Hall, London and was founded with the start of the Gamelan Programme at the South Bank Centre in 1987. Many of its members have studied in Java and are tutors in the programme. The SBGP perform regularly at the South Bank Centre as well as around the UK and Europe and frequently work with guest artists including musicians, dancers and puppeteers from Java. The group's extensive repertoire of traditional music and dance from Central Java includes pieces from the royal courts as well as popular regional styles of gamelan and wayang kulit (Javanese shadow-puppet plays). The exploration and development of new music for gamelan is also an important aspect of the group's work. In 1995 the SBGP commissioned *The Knight with the Lion*, a new gamelan theatre work by Adrian Lee with libretto by Matthew Sweeney which was first performed at the Queen Elizabeth Hall in May 1995.

Further performances in 1996 include a programme of traditional music and dance at the Windsor Festival in September; a programme of contemporary American gamelan music at the SBC in October; concerts in the Microtonal Festival at the SBC and Reggio Emilia Festival in Italy in November.



Mark Morris Dance Group

Artistic Director
General Director
Managing Director
Technical Director
Development Director
Executive Administrator
Fiscal Administrator
Lighting Supervisor
Musical Director
Wardrobe Supervisor
Administrative Assistant
Legal Counsel

Orthopaedist
Accountant

Mark Morris
Bary Alterman
Nancy Umanoff
Johan Henckens
Michael Osso
Eva Nichols
Lynn Wichern
Michael Chybowski
Linda Dowdell
Pat White
Lesley Berson
Mark Selinger
(Kaye, Scoler, Fierman, Hays & Handler)
David S. Weiss, M.D.
Kathryn Lundquist, CPA

Thanks to Maxine Morris and god.

Sincerest thanks to all the dancers for their dedication, support and incalculable contribution to the work.

For information contact:

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Additional funding has been received from the AT&T Foundation, Mary Flagler Cary Charitable Trust, Consolidated Edison, Cowles Charitable Trust, Dance Ink, Dover Fund, Eleanor Naylor Dana Charitable Trust, The Fan Fox and Leslie R. Samuels Foundation Inc, Fund for US Artists, Howard Gilman Foundation, Harkness Foundation, Joyce Mertz-Gilmore Foundation, National Dance Residency Program - a grant program underwritten by The Pew Charitable Trusts and administered at The New York Foundation for the Arts, Philip Morris Companies Inc, The Shubert Foundation Inc, Lila Wallace-Reader's Digest Fund and the Friends of the Mark Morris Dance Group.

The Mark Morris Dance group receives additional support from Bankers Trust Foundation, Phillip Morris Companies Inc, Times Mirror and Time Warner through employee matching contributions programs.



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Registered in Scotland No. 134619

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Programme Design and Production
Printed in Great Britain

Oxygen (0131-558 7020)
Pillans and Wilson Greenaway (0131-553 6494)

Photography and Recording

The use of cameras, video and tape recorders at Festival performances is strictly forbidden

Rehearsal photography by Christopher Bowen
Production photograph by Martine Hansen