

**THE 54TH EDINBURGH
INTERNATIONAL FESTIVAL**
13 August - 2 September 2000



Director: **Brian McMaster CBE**

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Edinburgh EH1 2NE

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Photo: Dirk Buwalda

THE MAGAZINE OF THE EDINBURGH INTERNATIONAL FESTIVAL



FESTIVAL

There is no place on earth like Edinburgh in August. There is no other city that boasts even an approximation of the sheer artistic excitement crowding the cobbled streets and closes of this most scenically dramatic of locations. The other festivals that have elbowed cheerfully in over the course of the last fifty years, the unbeatable exhilaration of the famous Edinburgh skyline, all conspire to make this the only place to be. Yet it is hard to avoid the sense that even if the Edinburgh International Festival were to take place in the dingiest dockland or the tawdriest town, it would still light up its surroundings with its extraordinary art and energy, set them ablaze with passion. This year's programme features events which must set hearts, pulses and minds racing, no matter their locale. In this magazine you will read of one of the world's greatest pianists, Christian Zacharias, playing the complete Mozart piano concertos. This is quintessential Festival: yet each concert is constructed to include an early, middle and late concerto so the festival-goer has the choice of luxuriating at length in the entire sequence or dipping into Mozart's incandescent brilliance, early and mature, in the space of one evening. You will read of Scots song, of breathtakingly inventive American theatre recreating the life of Orson Welles, of the exuberant and innovative skills of the three companies of the Nederlands Dans Theater. You will read of the pioneering black farce of the *Barbaric Comedies*, a Spanish theatrical extravaganza co-produced by the Festival and the famous Abbey Theatre, Dublin. Contemporary dance, dramatic drumming, the endlessly youthful and forward-looking spirit of the septuagenarian Pierre Boulez: Brian McMaster, festival director, has assembled quite exceptional events. Little wonder that across the world the wistful sigh is heard: 'Oh to be in Edinburgh, now that August's here...'

Catherine Lockerbie *Editor*

CONTENTS

6 BACKSTAGE

Insider news and gossip from the heart of the Festival.

10 WELLES THE MAGICIAN

The life of Orson Welles is breathtakingly conjured up by America's SITI company. Jackie McGlone reports from New York.

18 THE SKILL OF KYLIAN

The three companies of Nederlands Dans Theater dancers embody the bold, contemporary brilliance of Jiří Kylián's choreography. Christopher Bowen looks at the man and the ballets.

26 BOULEZ BRILLIANCE

The genius of Pierre Boulez has profoundly shaped modern music and shows where the future of music lies, says Mary Miller.

32 WORK, SEX AND DRINK

The finest singers will rediscover the riches of Robert Burns's magnificent collection of Scots song. Jim Gilchrist looks at a tuneful series.

36 JOYFUL CLOUDS

The big Festival production of the pioneering *Barbaric Comedies* sets director Calixto Bieito all manner of exhilarating challenges. Neil Cooper reports from Dublin.

42 THE GENIUS OF MOZART

Christian Zacharias is the man to make us aware of the astonishing nature of Mozart's genius, in a major series of performances of the complete piano concertos, says Mary Miller.

50 DRAMATIC DRUMMING

Steve Reich and the Ensemble Modern may sell in huge quantities, but live performances are a rarer treat, says Keith Bruce.

56 BERLIN WALTZ

One of the great temples of European theatre, the Schaubühne am Lehniner Platz, now has a young choreographer as one of its artistic directors. Christopher Bowen on when bodies replace words.

58 THE RIGHT ONE, THE BRIGHT ONE

Mary Brennan marvels at the work of Emilio Greco and Mathilde Monnier, choreographers who know how to make bodies express our deepest thoughts and our daily routines.

64 WHAT'S ON

A full diary of events in the Edinburgh International Festival 2000.

72 ACKNOWLEDGEMENTS

Those who make it all possible.

BACKSTAGE

NEWS & GOSSIP FROM THE HEART OF THE FESTIVAL

CATHERINE LOCKERBIE

DELICIOUS DIGITS

It is natural, is it not, to presume that the hands of a virtuoso pianist are more precious than rubies, more marketable than Paul Newman's eyes, more heavily insured than Cyd Charisse's legs. It seemed a reasonable assumption when 1576 Advertising, one of Scotland's leading agencies, set forth to interview **Christian Zacharias** for an innovative series of Edinburgh International Festival television advertisements. The idea was simple. They would discuss with this most prodigiously gifted musician the care he took to protect his most vital professional assets. There would be footage of priceless fingers caressing the keyboard, servants scrambling to open doors for the maestro, to peel his oranges and undertake every task which might distress those immaculate digits. Only when they arrived in Stuttgart, to catch Zacharias in rehearsal for the complete sequence of Mozart piano concertos which he will perform in Edinburgh, the advertising people were swiftly disabused. 'He said his hands weren't insured at all,' says David Reid, creative partner in 1576 Advertising. 'He told us he did the

gardening, chopped firewood and banged on the desk when he got angry, just like anyone.' Undismayed, the agency filmed him instead talking with increasing passion about the importance of live music. The great pianist spoke with enthusiasm and urgency about luring young rock concert-goers towards classical performance, how the unstuffy, free-wheeling atmosphere of Edinburgh at festival-time could only assist with that, how the music of 200 years ago could speak with directness and relevance to those unacquainted with the formalities of classical concert procedure. Nor was Zacharias merely preaching to the converted. The Edinburgh International Festival advertisements, produced and directed by Waterside Television, have been transmitted on Scottish Television, who have generously donated air time, allowing casually TV-grazing audiences to catch a passionate message about culture. (The names of the two companies involved in making the commercials, incidentally, neatly reflect their geographic location. Waterside Television is based in Leith, the port of Edinburgh; while 1576 Advertising's first office was in the heart of historic Edinburgh, in a room off the Royal Mile with that date

carved upon the wall.) Christian Zacharias's Mozart concerts will doubtless be more packed with people than ever - even if some might momentarily peer to see if he too, like ordinary mortals, sports grubby Elastoplast on those God-given fingers.

PIROUETTING AND PAIN

Our intrepid advertisers also had a few surprises when they got to New York. It had been decided that the advertisements would focus on three of the bigger Festival productions - Christian Zacharias's complete Mozart concertos, the pioneering production of Ramón del Valle-Inclán's *Barbaric Comedies*, and the glorious massed ranks of **New York City Ballet**. The idea was to catch some of the people behind these mighty productions, show human glimpses behind the polished art. David Reid and his colleagues had an initial idea in mind for the dancers of New York City Ballet - perhaps one or two them leaping lightly through Central Station, or pirouetting from a taxi cab. It was not to be: these are some of the most highly trained and honed dancers in the world and they are not in the habit of leaping through crowded stations for the cameras.

Again, with admirable adaptability, the crew changed tack, and soon filmed a fascinating conversation with a ballerina about pain: about the obvious, but often overlooked truth, that in ballet the human body is pushed to extremes for the sake of art. These may be artists, but they are, of course, athletes too: every bit as athletic, our young dancer points out, as gymnasts or basketball players. It is not a story about suffering, but about conviction and commitment: about embarking on every step of every ballet with absolute determination and belief, so that we, the audience, might marvel the more.

THINGS THAT MATTER

Fine fun was had in Dublin too, where 1576 Advertising filmed the excitable and eloquent Spaniard Calixto Bieito, director and presiding genius of the EIF's co-production with the Abbey Theatre of the **Barbaric Comedies** - seminal and very rarely staged masterworks of Spanish drama. There is much that might be said about these plays: their prefiguring of much of twentieth century theatre of the absurd or Ramon del Valle-Inclán's personal theory of aesthetics, say.

Calixto Bieito instead cut to the quick of the thing: 'They are about the important things in life: sex, death and violence.'

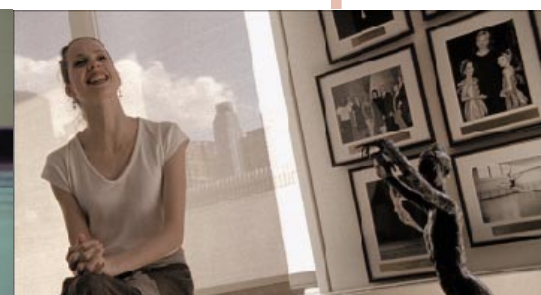
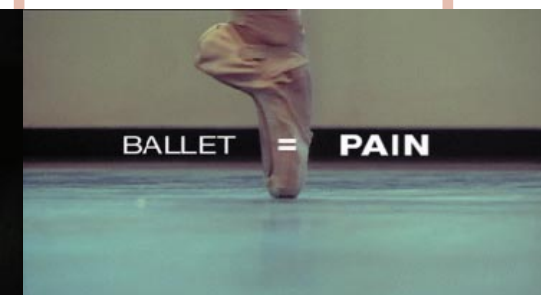
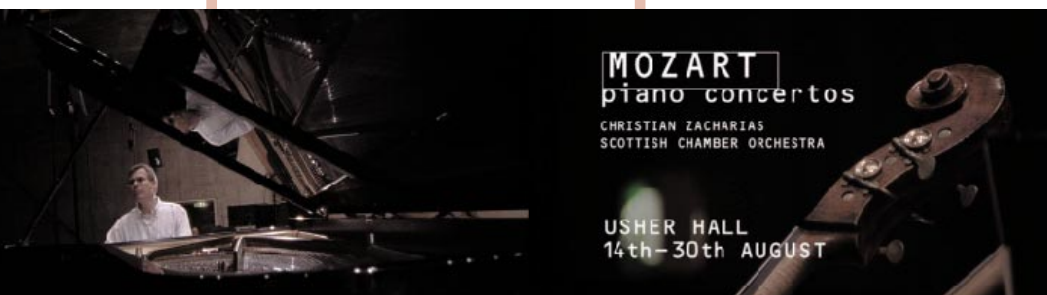
ARTISTIC EXERCISES

Those extraordinary dancers of New York City Ballet are offering assistance to the less gorgeously streamlined among us (which is to say, virtually everyone). As made clear in their advertisement for the EIF, these are bodies put through a relentless physical training schedule, and the dancers are now sharing some of the presumably less painfully extreme secrets of that regime in a new keep fit initiative. The New York City Ballet Workout video and DVD will soon be in a store near you. It may not mean that you can instantly dance the lead in *Swan Lake*, or have limbs composed entirely of silken steel, but there is an alluring promise in the title: *Fifty Stretches and Exercises Anyone Can Do For A Strong, Graceful and Sculpted Body*. The video/DVD is being used as part of the ballet's education programme, in high schools in New York. Will an entire new generation of strong, graceful and sculpted American dancers be created? When it goes on sale in

Scotland, will the Scottish shape (small, dumpy, shuffling) be radically transformed? Culture affecting physical culture: it can only be to the good.

CULTURAL RELAXATION

The Hub, in its breath-catching (literally, if you've climbed up speedily from Princes Street) location right at the top of the Royal Mile, continues to be the hub of the Festival: social, culinary, cultural, intellectual. With the box office now in the stunning space of the lofty Main Hall upstairs, a new area for browsing and relaxation has been created downstairs opposite the busy and hugely popular cafe. (The cafe now proudly boasts new parasols covering the entire outside terrace. Given typical Scottish August weather, they may be discreetly renamed umbrellas.) In the corner where the ticket booths were previously encamped, there will be internet access courtesy of Scotsman.com, a Radio 3 listening post, a supply of sundry other information and sofas on which to flop and ponder life, last night's concert and which infinitely desirable tickets to buy next.



WELLES THE MAGICIAN

A BRILLIANT RECONSTRUCTION OF THE LIFE OF ORSON WELLES IS AN UPLIFTING, GENEROUS AND PUBLIC-SPIRITED PIECE OF THEATRE, SAYS JACKIE MCGLONE.

ANNE BOGART'S

stunning deconstruction of the life and times of that brilliant old magician Orson Welles, *War of the Worlds*, begins with a huge image of a man's right hand. The palm is open and empty. There is nothing up this conjuror's sleeve. Or is there? Certainly what follows is thrilling theatrical magic made by the sleight of hand and dazzling intellect of a woman who is one of the most innovative directors working in world theatre today.

Welles – brilliantly played by the actor Stephen Webber, complete with silken, sonorous Wellesian voice – tells us in the course of the play that he asks his audiences to believe that the lady is floating in mid-air, 'to become a child again, to see with the eyes of a child'. And this is exactly what 49-year-old Bogart and her gloriously talented SITI (Saratoga International Theatre Institute) company ask of us, both in *War of the Worlds* and their play *Cabin Pressure*, which they also bring to Edinburgh. 'If you close your eyes, what will you remember?' asks an actor portraying a theatregoer in the latter piece. In *War of the Worlds* we are invited to close our eyes. Of course, we don't – but Bogart magically does it for us. This is theatre as the stuff of dreams.

For Bogart, we are but walking shadows. Indeed, one drama critic, who reviewed *War of the Worlds* when it showcased at this year's Humana Festival of new American plays, wrote: 'The play dissected the public and private life of film director Welles to reveal a universal truth – no one truly knows another and no matter what we've accomplished, after we die and those who know us also die, we're gone and forgotten.'

If that makes *War of the Worlds* sound downbeat, it isn't. For the best of this kind are but shadows. *War of the Worlds* is funny and tragic, an uplifting, generous-spirited, passionate piece of theatre that wakes up every sense. Visually, it is a feast for the eyes – but Bogart also knows how to make the brain cells dance as we smell the delicious smoke from Welles's cigars and stare back at ourselves in the enormous mirror that at one point reflects both the play's characters and its audience. We hear the whirr of an old-fashioned movie projector and the insistent ticking of a clock – time is forever on the march. 'It is like watching a surreal painting come alive or seeing Orson Welles's films morph into live theatre,' noted one critic.

Staged within a silver frame and costumed in black, white and grey, like an old black and white movie, it

is film noir made into theatre. Only Anne Bogart could convince you that you have actually seen a close-up on stage. You will also see scenes pan, focus and dissolve before your very eyes – but without the aid of a camera. For this is no bio-pic of the 'boy wonder who became a has-been overnight'. Only in the theatre could a director like Bogart make such pyrotechnical magic – lights and action are her secret weapons.

How she achieves such remarkable feats is simply further proof that she is a theatrical magus. Just wait and see how she does it. You will be amazed. I certainly was when I saw a free workshop performance of the play on campus at Skidmore College in Saratoga Springs. Needless to say, it won noisy standing ovations from an audience made up of academics, students, Saratogan residents and members of the Trisha Brown dance company, who are also in summer residence at this idyllic spot. This is where Bogart and her New York-based company come every summer to teach, to workshop new productions and to conjure up more magic amid the lush greenery of this spa town. It is, says Bogart, a blessed relief from the sizzling Hell's Kitchen of New York in June.

Now in its eighth year, SITI was formed by Bogart and distinguished Japanese theatre director Tadashi

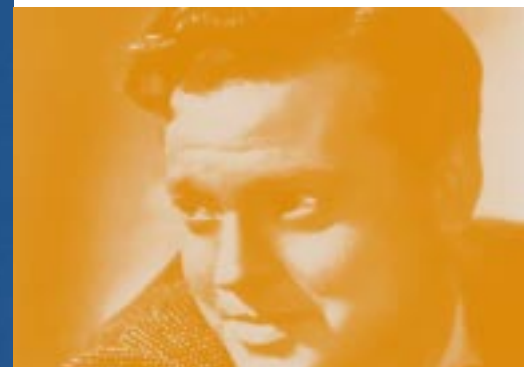


PHOTO: JOHN NATION

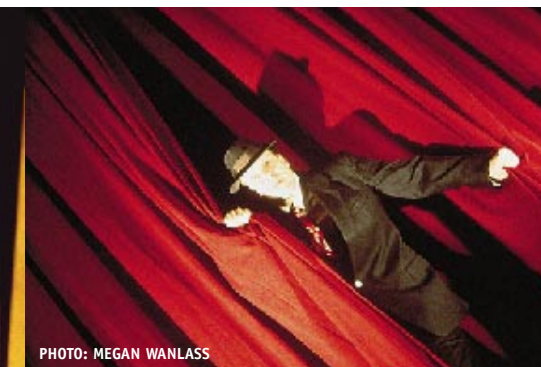


PHOTO: MEGAN WANLASS

BOGART IS NOW RECOGNISED AS ONE OF AMERICAN THEATRE'S MOST INNOVATIVE DIRECTORS



Suzuki to emphasise international cultural exchange and collaboration, and was originally planned as a summer institute in Saratoga Springs, but it quickly became a year-round theatre company that has revitalised American theatre. Training is intensive in Suzuki's methods (although for the last three years his involvement in the company has been less hands-on) and in Bogart's own approach which she calls Viewpoints, and which she laughingly describes as being stolen from modern dance. The result is incredibly physical, text-based theatre. Bogart is now recognised as one of American theatre's most innovative directors and the award-garlanded company has an impressive teaching programme that it takes all over the United States and Europe, as well constantly touring America and internationally.

SITI, she says, wants to create theatre that is full of terror, beauty, love and belief in the innate human potential for change. Truly an ensemble-based company, it is made up of ten actors, four designers, a production manager, stage manager and general manager. Behind this small troupe is an acclaimed body of work that includes *Bob*, Bogart's portrait of imagist theatre-maker Robert Wilson; a *Miss Julie* in which the company put the sexually confused Strindberg into a boxing

ring; *The Medium*, inspired by the life and predictions of media guru Marshall McLuhan; and *Culture of Desire*, based on Dante's *Inferno*, in which pop artist Andy Warhol gazed into the mirror of American consumerism. This haunting piece featured shopping bags, fur coats, lacy underwear, circus music, and Popeye and Shirley Temple tap dancing. Oh, to have seen it!

We are, however, to be spoilt and Edinburgh will not only have *Cabin Pressure* – 'a work of heart-stopping imagination and grace,' according to one critic – a play for the theatre about theatre, but for one late-night performance only, there will be SITI's *Radio Play*. This is a dramatic staging of 23-year-old Welles's infamous 1938 radio broadcast of H G Wells's *War of the Worlds*, which sent thousands of Americans into a mass panic attack, convinced they had been invaded from Mars, and made Welles a household name overnight.

While the company was working on the production of *War of the Worlds*, they decided to do *Radio Play* as an experiment. 'I wanted Stephen Webber to have the opportunity to play Welles as a very young man just to figure out what he was like then, but it was really a kind of lark. We did it in a little theatre in New York on Hallowe'en night – which is when the 1938 broadcast went out – and

the idea is it's set inside the radio studio on that night, but suddenly what happens is you are in the middle of the story, although you are looking at people at mikes.

'It's quite remarkable and what got me so excited, which I didn't know was going to happen, but our audiences feel this too, is that we would also have believed in an alien invasion in 1938. You totally understand viscerally what it was like to hear that broadcast – it's such a great story.' The play has been so successful, the company is now invited to perform it everywhere they go and it has been staged everywhere, from the Kennedy Centre to New York's Public Theatre. 'We couldn't close it': says Bogart. 'It's a sort of joke in the company – we put it together as an act of love, just a one-night thing and it goes on and on. But the really exciting thing is that only Edinburgh will see both *War of the Worlds* and *Radio Play*. Personally, I can't wait to see the two together.'

It will be another shared experience for Bogart, for whom such events are the stuff of her theatrical life. It is important, she tells you, that the poetry of the human spirit is shared. 'That has a lot to do with why I created *Cabin Pressure*. I am interested in asking what is the creative role of the audience. What

is their job? There is such a misunderstanding of what theatre is for audiences, because of film. Don't get me wrong. I love to go to the movies, but when I do I sit back and I eat popcorn. I just take things in. In the theatre, it's the opposite. I want to do this' – and she sits forward, perched on the edge of her seat, her face alive with interest. 'It's what happens in the space between audience and actors that interests me more than anything – the preciousness of that line, the exquisite pressure of being together in a room, breathing the same air.'

So why make a play about a film director, even one who arguably made the greatest movie ever in *Citizen Kane*? She offers me the long version or the short. Of course, I opt for the long one. This is her edited reply. 'When I was living in France in the eighties, I was amazed to discover that Welles was known and respected by most Europeans as a great American artist. In America he is mostly remembered as a fat man on talk shows who also appeared in advertisements for wine. Because Welles was such a great storyteller, such a remarkable entertainer, and an artist I wanted to spend time with, I chose him to be the anchor of this play which is essentially about the American confusion between news and entertainment, our appetite for sensation and our

ability to quickly discard and forget whatever it was we were so excited about.'

She pauses and then says: 'For me every play isn't just about a person, it's also about a question and the question at the centre of this story of an extraordinary man's life was: when did news become entertainment? Now I look at it and

I don't know if that is even visibly the question *War of the Worlds* asks now.' Her Edinburgh audiences will have a marvellous time searching for answers.

Jackie McGlone is a freelance journalist specialising in theatre and the arts.

WAR OF THE WORLDS

Conceived by **Anne Bogart**

Created by the **SITI Company**

Written by **Naomi Iizuka**

SITI, New York Performed in English

Thursday 24 to Sunday 27 August, 7.30pm

Matinees Saturday 26 & Sunday 27 August 2.30pm

Royal Lyceum Theatre

Supported by **The Hamada Edinburgh Festival Foundation**

WAR OF THE WORLDS - THE RADIO PLAY

By **H G Wells**, adapted for radio by **Howard Koch**

Adapted by the **SITI Company**

SITI, New York Performed in English

Friday 25 August, 11pm

Royal Lyceum Theatre

CABIN PRESSURE

Conceived by **Anne Bogart**

Created and written by the **SITI Company**

SITI, New York Performed in English

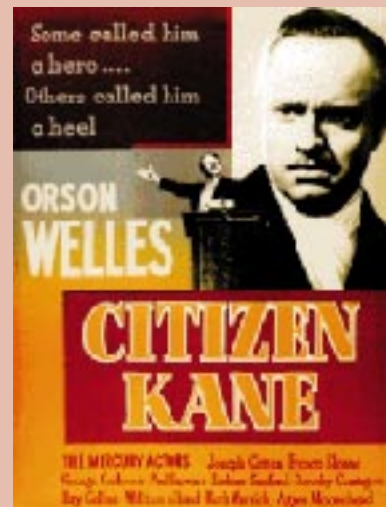
Saturday 19 to Tuesday 22 August, 7.30pm.

Matinees Sunday 20 & Tuesday 22 August 2.30pm

Royal Lyceum Theatre

With support from **Visiting Arts**

ORSON WELLES AND THE MARTIANS



There has been nothing like it before or since. In 1938, the 23 year-old Orson Welles unwittingly sent swathes of America into advanced panic. His broadcast of an adaptation of H.G. Wells's *The War of The Worlds* achieved two remarkable feats. It convinced otherwise sane citizens that their country was being invaded by Martians; and it made the young Welles an instant household name. Little wonder. His resonant tones described, with the startling verisimilitude of a live news broadcast, how state troopers were lying dead in fields, how strange things were wriggling out of the shadows. Excitable, interrupted, the microphone suddenly going dead: this was superb radio drama. Listeners tuning in during a break from a hugely popular radio show on another channel had, however, not heard the crucial word 'drama'. The verisimilitude proved too much. Frenzy ensued. Deaths, allegedly, were caused as people attempted to flee the ostensibly advancing aliens. People left their homes with wet towels round their heads as improvised gas masks. Orson Welles's acting prowess was remarkable even then; though surely not quite that remarkable. In fact, he was both surprised and irritated at the scale of the response - not least, perhaps, because threats of violence and legal action ensued. Beyond Welles's eerily convincing tones, a number of factors had conspired to cause the panic. The radio was a vital presence in American homes of the period. News broadcasts of the time repeatedly told of the growing threat of facism and war in Europe. There was danger in the air; and radio was to be trusted. Welles went on to embody some of the most famous roles in the history of cinema, notably *Citizen Kane* - Welles wrote, produced, directed and acted in this seminal depiction of a newspaper tycoon. He later created highly individualistic film versions of *Macbeth* (1948), *Othello* (1951) and Franz Kafka's *The Trial* (1962). In 1949, he was a memorable Harry Lime in *The Third Man*. Until and beyond his death in 1985, his influence was huge. Nothing however could ever replicate that first, extraordinary influence: the day the voice of one actor sent half a nation into alien-infused panic.

ORSON WELLES MOVIES AT THE MUSEUM

To coincide with the productions of *War of the Worlds* and *War of the Worlds - The Radio Play*, The Lumière cinema is screening a series of films examining the genius of Orson Welles.

CITIZEN KANE

Orson Welles' masterwork about the rise and fall of a newspaper tycoon whose behaviour patterns were not so far away from his Welles' own. Repeated viewings cannot dull its power to absorb and to stimulate.

Orson Welles 1941 119mins
August 25th 5.30pm, August 26th 3:30pm

CRADLE WILL ROCK

A 22 year old Orson Welles is among the famous figures reincarnated in this true story, written and directed by Tim Robbins, about the making of a politically charged musical in the 1930s. Welles is the director intent on staging an infamous production of *The Cradle Will Rock* for his Federal Theatre Group before it is closed down by the Government.

Tim Robbins 1999 133mins
August 25th 8.30pm, August 27th 8:30pm, September 1st 8.30pm

THE WAR OF THE WORLDS

Based on the same HG Wells novel as Welles' infamous 1938 broadcast, Gene Barry plays the scientist confronted with an invasion of weird, spider-like creatures from Mars against whom the most potent weapons, including the Atom bomb, have no effect.

Byron Haskin 1953 85mins
August 27th 5.30pm

The Lumière entrance is via Lothian Street at the back of the Royal Museum.
Enquiries 0131 247 4219

KYLIAN'S SKILLS

DANCE POURS FROM THE ASTONISHING DANCERS OF THE NEDERLANDS DANS THEATER IN AN UNBROKEN STREAM, WRITES CHRISTOPHER BOWEN.

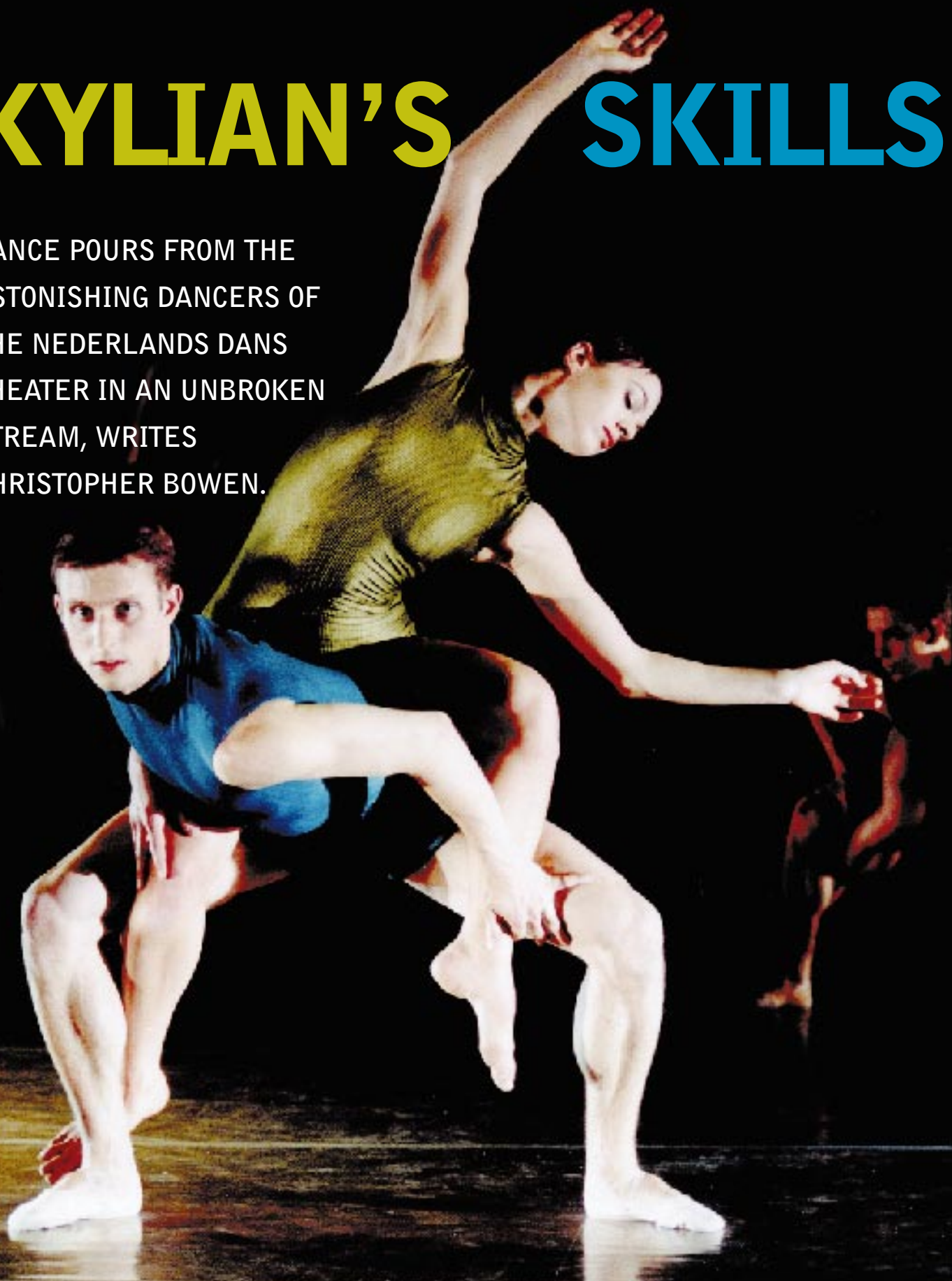


PHOTO: JORIS JAN BOS



PHOTO: JORIS JAN BOS

ON January 5 1978 an American impresario named Joseph Wishy telephoned Nederlands Dans Theater headquarters in The Hague. The Spoleto Festival in Charleston, South Carolina, was organising a festival to commemorate the fiftieth anniversary of the death of Leoš Janáček in June that year and an unexpected cancellation had left the final evening without a performance. To the prestigious festival, such a gap in the programme would be disastrous. Wishy had heard of a Czech choreographer in The Netherlands who was creating quite a stir; could Jiří Kylián help them out? As a native of Prague, who grew up in a household where music was as natural as food and drink (his grandfather was a conductor, his father sang in the local choir and his mother was a dancer) Kylián was very familiar with the music of Janáček, but five months notice doesn't leave much time to create a work, not with a busy performance schedule and touring commitments to fulfil. But Kylián decided to accept the challenge. It was a decision which

ultimately changed the course of NDT and made dance history.

When Kylián and Nederlands Dans Theater arrived in Spoleto that summer they were virtually unknown. The Czech choreographer, who cut his creative teeth in John Cranko's Stuttgart Ballet and made his first piece for NDT in 1973, had only just taken sole charge of the company after two years as co-director. Spoleto was Kylián's first big chance to make an impact on the international festival circuit and it was an opportunity he seized with relish.

Though it was created in a great rush - largely while the company was on tour in Israel - *Sinfonietta* was an instant hit. Supremely musical in structure, Kylián realised Janáček's orchestration in surging lines of dancers sailing through the air, breathtakingly engineered duos and trios and a seamless flow of movement punctuated by folkloric step sequences. Building to a dazzling climax, Kylián echoed the exultant brass fanfare which closes Janáček's composition with diagonal lines of leaping dancers exploding across the stage like a series of overlapping fireworks. But long before the final leaps were made on that steamy South Carolina night, the audience of 3000 was on its feet, flinging programme books in the air in an ecstatic ovation.

Word spread fast about Kylián's triumphant debut in the US with NDT and the invitations came flooding in. By the end of the following season the company had been presented in

New York, where critics raved about the Dutch dancers (actually, the troupe was, as it is today, glamorously multinational) and hailed Kylián as a creative artist on a par with the great names in twentieth century dance; Tudor, Ashton, Robbins and Balanchine. Yet unlike the output of these other choreographic giants, Kylián has continued to work in a style which, while constantly evolving, almost defies categorisation. To many he is the master of modern dance, the supreme exponent of a lyrical, fluid style of movement that is the very antithesis of up-tight, courtly classicism. Yet others find the tension, precision and structure of his dances unequivocally allied to academic ballet. The patterns and rhythms of folk dance lend earthy weight to the romantic sweep of his early symphonic works, while a sharp-edged, spiky dynamic imbues the sometimes darkly existential musings of his most recent creations.

From peasant earthiness to urbane sophistication, the breadth of Kylián's choreographic vocabulary knows no bounds, it seems - little wonder the superbly-schooled dancers of NDT invariably appear to have bodies constructed from an unlikely alloy of rubber and steel - and during the past twenty-five years his expansive dance language has fuelled around eighty ballets. More than fifty companies have staged Kylián works, including Stuttgart Ballet, Paris Opera Ballet, The Royal Ballet and American Ballet Theatre. Yet while he is, arguably,



PHOTO: JORIS JAN BOS



PHOTO: JORIS JAN BOS



PHOTO: DIRK BUWALDA



PHOTO: JORIS JAN BOS

the world's most sought-after choreographer, very few of his works have been created on other companies; it is with NDT that Kylián's oeuvre has emerged, spread across the decades like some richly textured tapestry.

With musical resources most choreographers and ballet companies can merely dream of (NDT not only has access to a large symphony

I DOUBT EVEN ARCIMBOLDO COULD DREAM OF THE FABULOUS IMAGES KYLIAN AND HIS NDT COLLABORATORS CONJURE ON STAGE

orchestra, but its own choir) Kylián has staged a number of large choral works. These potent, emotionally-charged ballets are typified by the all-male *Soldatenmis*, set to Martinů's *Field Mass*, and Stravinsky's *Symphony of Psalms*. Janáček, of course, has inspired Kylián across a wide range of moods and styles, from the zesty optimism of *Sinfonietta* and the thunderous *Glagolitic Mass* to the intimate *Overgrown Path*.

Throughout his career, themes have emerged. In the early 1980s, following a company tour to Australia and an invitation to attend a gathering of Aboriginal tribes, his fascination with the culture led to the creation of a trilogy - *Nomads*, *Stamping Ground* and *Dreamtime* - which melds authentic aboriginal movements with Kylián's own dynamic forms. Then there is his own obviously sharp sense of humour which most famously surfaced in his Haydn-set neo-classical pastiche *Symphony in D* (which at one point was in the rep of twenty-five ballet companies around the world) and continues to percolate through his work. In the late 1980s, with the completion of the company's own state-of-the-art theatre and rehearsal complex in The Hague (still the only

large-scale purpose built theatre devoted to dance in the world) Kylián began to push the boundaries of his own theatricality with longer ballets like his staging of Ravel's *L'Enfant et les Sortilèges*, Stravinsky's *L'Histoire du Soldat* and the spectacular Japanese epic, *Kaguyahime*.

Over the past decade or so Kylián's works, while varied as ever, have become increasingly enigmatic, demonstrating a new-honed edge to his vocabulary and a sleek, seductive sensuality in their presentation. In works such as *Sarabande*, *Falling Angels*, *Bella Figura* and the full-evening *One of a Kind* (collectively known as his *Black and White* ballets) Kylián has said that he thinks of these works as outlines which the audience are invited to "fill in" as a child may do with a colouring book. Even after a quarter century of creating dances, attempts to absolutely define a Kylián 'style' are invariably frustrated by what the choreographer calls his "intense interest in anatomy and what the human body can do."

Of course, NDT bodies can 'do' more than most. The astonishing technical prowess, innate musicality and interpretative skills of this company's dancers are world-renowned. The

dance just seems to pour from them in an unbroken stream. But where to find dancers of this calibre? It was with just this thought in mind that Kylián established a second company - NDT 2 - early in his directorship. Consisting of fourteen supremely gifted dancers between the ages of 18 and 22 the initial purpose of NDT 2 was to provide a bridging period for freshly graduated dancers to feed the main company (which became known as NDT 1). Twenty years on it is clear that NDT 2 is no mere 'apprentice' ensemble. True, about seventy per cent of NDT 1 dancers have emerged from its youthful ranks, but the group itself has established a distinctive personality through its repertoire of works by established choreographers like Hans van Manen, Ohad Naharin, Nacho Duato and Kylián, together with emerging dancemakers such as Paul Lightfoot, Gideon Obarzanek, Johan Inger and Lionel Hoche.

In the same vein the company's senior ensemble, NDT 3, the small unit of 'mature' star dancers over the age of forty, has developed a highly distinctive repertoire of work by some of the world's leading choreographers. But variety isn't just the preserve of NDTs 2 and 3. While Kylián is undoubtedly the dominant

creative force throughout Nederlands Dans Theater - and will undoubtedly remain so even as he relinquishes his directorship to Marian Sarstadt and assumes the role of 'artistic advisor' - NDT 1 is not a one-man show. Since 1988 Hans van Manen, the great Dutch master choreographer, has shared the post of chief choreographer with Kylián, and during his years as director over sixty choreographers have been invited to work with NDT. With an artist as great as Kylián, the ability to share the stage with others should not be taken for granted. Yet it is surely part of his greatness that he has provided a creative environment at NDT for others and over the years he has displayed an uncanny knack for spotting major choreographic talent in the raw. Mats Ek danced for Kylián before he seriously began choreographing. William Forsythe created work at NDT before his breakthrough at Frankfurt Ballet. Ohad Naharin and Nacho Duato were other Kylián 'discoveries' and Paul Lightfoot is the latest choreographic force to emerge from the ranks of NDT.

So as Edinburgh prepares to welcome back - for the first time in its entirety - the Nederlands Dans

Theater 'family' of companies, it is particularly fitting that the visit should end with a performance of *Arcimboldo 2000*. This spectacular entertainment not only features all three ensembles (fifty dancers representing around 20 nationalities and with an age range from 18 to 64) but the work of five choreographers other than Kylián. With a Festival Theatre tour as part of the experience, audiences will be able to witness the choreographic work of company members Jorma Elo and Karine Guizzo in the foyer and backstage, while Patrick Delcroix, Johan Inger and Paul Lightfoot create for the stage itself. Kylián's choreography is also a major part of the event but like Giuseppe Arcimboldo at the courts of Maximilian II and Rudolph II in Prague, he's really the master of ceremonies. But I doubt even Arcimboldo could dream of the fabulous images Kylián and his NDT collaborators conjure on stage.

Christopher Bowen is dance and music writer for Scotland On Sunday and European arts correspondent for the San Francisco Chronicle.



PHOTO: JORIS JAN BOS

THIS IS SURELY ONE
EVENT FESTIVAL-GOERS
WILL BE TALKING ABOUT
FOR DECADES TO COME.

NDT - THE PROGRAMMES

BY CHRISTOPHER BOWEN

Three dimensions of dance is how NDT describes itself these days and in the three programmes presented in this exceptional Festival season, the Dutch 'family' of companies is appropriately displayed in all its glory.

The spellbinding combination of NDT 2's youthful vitality and breathtaking physicality with the mature artistry of NDT 3 is not something audiences who witnessed the Festival's revelatory Hans van Manen retrospective will have forgotten. This time the ensembles present an eclectic range of work from van Manen's tour de force *Solo* (which is so fast-paced it's actually a trio) and the Latin beats of Ohad Naharin's *Minus 16*, to the dazzling invention of Paul Lightfoot's *Small Moves*.

The centrepiece of the season is a true one-off event; Kylián's signature *Sinfonietta* accompanied by the stupendous Czech Philharmonic under the baton of one of the world's great conductors, Sir Charles Mackerras. But it isn't only Janáček who gets the royal treatment, Mackerras also conducts the opening item in the programme, Kylián's deeply moving *Forgotten Land* which is set to Britten's *Sinfonia da Requiem*. Oh, and Paul Lightfoot's *Speak for Yourself* (set to excerpts from Bach's *The Art of Fugue*) bridges these mighty symphonic works. This is surely one event Festival-goers will be talking about for decades to come.

And if you're worried about missing the Festival Fireworks in Princes Street Gardens, don't be; there are more than enough colourful choreographic explosions in NDT's festival finale, *Arcimboldo 2000*. First created as a *piece d'occasion* in 1995 to celebrate Kylián's twentieth year at NDT, this riotous entertainment has been reworked to mark the great man's twenty-fifth and final year at the helm.

NDT2 & NDT3

Tuesday 29 & Wednesday 30 August, 7.30pm
Edinburgh Festival Theatre
Sponsored by Tayburn

NDT1 with

CZECH PHILHARMONIC ORCHESTRA

Sir Charles Mackerras Conductor
Wednesday 30 & Thursday 31 August, 7.30pm
The Edinburgh Playhouse
Sponsored by Norwich Union

NDT1, NDT2 & NDT3 : ARCIMBOLDO 2000

Friday 1 & Saturday 2 September, 7.30pm
Edinburgh Festival Theatre
Pre-performance entertainment from 6.45pm

BOULEZ BRILLIANCE

THE GREAT COMPOSER AND CONDUCTOR
DEFINES WHERE MUSIC WILL GO NEXT,
REPORTS MARY MILLER.



PHOTO: KEITH BRAME

THE Millennium and Pierre Boulez - two subjects guaranteed to induce torrents of inflamed rhetoric, the kind of outpourings where hot pink spots of colour rise high on the cheeks, and opinions quiver like trampled barley. So a celebration named **Boulez 2000** welcome to a maelstrom of joyous praise, high minded and articulate views, tight lipped suspicion, and some down right nasty whining.

The facts first: for the century's turn - also the year of the composer's 75th birthday - Boulez is engaged in a massive and exhilarating exploration of large-scale 20th century music which, swirling through 33 concerts, processes through 10 European cities and culminates in performances at the Edinburgh International Festival. His aim, he has said, is to investigate method, to contrast the ways in which composers have handled and developed the orchestra.

Taking the giants to which he himself has affixed particular allegiance - Mahler, Bartók, Schoenberg and Stravinsky - his programmes illuminate how their ideas have been further expanded, and in some senses, rejected by Boulez himself and certain of his contemporaries, particularly Berio and Ligeti. But these grand elders, he acknowledges with his customary lack of bush beating, must needs inspire and

infuriate a new generation - and to this end, he has commissioned four younger composers to write works for the occasion: the Italian Salvatore Sciarrino, Englishman George Benjamin, Peter Eötvös, Hungarian and a past conductor of the Ensemble Intercontemporain, and the young Austrian recommended by Salzburg Festival, Olga Neuwirth. Their music is intended further to delve into the possibilities of instrumental configuration, complementing Boulez's own preoccupation with the evolution of the orchestra. Thus the three generations overall span the century, and should point to where, musically, we are now, and where we might reasonably expect to go during the new and beckoning century.

Certainly, the response, after the London airing of the new works alongside masterworks by their predecessors both living and past, has been one of intrigue and some excitement, each composer embracing Boulez's challenge with glee, and each audience utterly engaged. Sciarrino's *Recitativo Oscuro* offers percussive pianistic note clusters against bewitching dark orchestral textures, its pulse insistent, darting, irregular. The Benjamin, *Palimpsest*, for a quirky combination - fistfuls of flutes, clarinets and trumpets with the

autumnal underpinning of contra bassoon, and a lop-sided string section of a few violins, an absence of cellos but eight magisterial double basses - is a brief essay which hints perhaps at a more substantial work to come. Eötvös's seventeen minute quasi concerto for orchestra *zeroPoints* is a lucid, texturally pungent dance, where instruments group and test various combinations - a fleet tour de force, technically and musically brilliant.

The programmes as a whole personify the Boulez ethos: this enthusiasm, re-evaluation, analysis, searching, discarding, dismissing, evangelising is the stuff of his existence. Anarchic in his youth, prone to pronouncements on the musical giants of his own youth, which, 50 years on, still seem slightly shocking, he may have mellowed - in his recent concert appearances, chatting amiably to a variety of questioners, he's had the air of a benign but mildly exotic uncle - but continues to articulate his views with an intellectual honesty both alarming and charmingly out of fashion.

In a nutshell, ask him his opinion and he will say exactly what he means. He'll talk quite unflinchingly of 'second division composers' - Prokofiev and Hindemith belong here. Shostakovich rests on altogether a lower level. The great and grave Russian's music may

...if there is no mystery in a piece of music, the interest disappears.

communicate the savage suffering of an age, may coruscate with crashing brass and percussion marching like jackboots across the audience's souls, but Boulez says that his music - and that of certain others - deals in cliché. "People are influenced by the autobiographical. I don't dismiss these other ones, but they are less important. I'm not for hierarchy, but there is a kind of hierarchy. Without Hindemith, the century could have gone practically the same way. Without Schoenberg, not." About his feelings for the British music of the last century which most of us hold dear, it's probably better not to ask....

He still looks back on his Darmstadt days with pride - Darmstadt, the small town in Germany the mention of which still has traditionalists shudder, where in the 1950s the radicalists poured vituperations over the safe balm of harmony and melody in favour of the rigours of serialism and 12 tone technique. While the ideas may have been rigid - compromise, for sure, was not part of the musical or social vocabulary - Boulez thrived on the vivid atmosphere of ferocious pronouncement, arrogant assumption and flamboyant rule breaking, where barriers were battered, and a whole musical establishment was cast squealing and furious into temporary oblivion, clutching its songsheets and symphonies. Nostalgia was suddenly nonsense. Boulez recalls "The Darmstadt discipline could be tough but it was an extremely good discipline for thinking of the new possibilities of language. People who think they are free are really captive of their memory. And you have to get rid of that to acquire total freedom." He compares it to travelling through a tunnel under mountains. "You

don't stay in the tunnel, but you have to go through it, and then you discover a new landscape. After going to that extreme, everything afterwards seems freer."

So what is the Boulez view in 2000, looking at the century past, when so many concert goers still wince at the sight of new music on the programme? Is this a contemporary problem, or simply historical? Boulez, talking recently to broadcaster Anthony Burton, appeared critical of concert planning in general: "Performers don't trouble themselves very much about their programmes - they prefer to market safe products. The older I get, the less I understand this type of attitude - this fear of an audience!" Rather than pandering to taste, and - perhaps not unreasonably - fretting about box office, his view is fierce. You have to show that you are determined to make the programmes you want to play, that you believe in the music, and then they can think what they want to, but at least they'll hear it." There must, too, be the opportunity to compare and contrast. "They [the audience] must have points of comparison. As long as they know that you know how to conduct, they say 'Well maybe its not so crazy to choose a work like that. Let's listen to it, maybe its worth it.'" But does he think that mass audiences - those who currently embrace the simple, vaguely hypnotic musical massage administered by Gorecki or Pärt, or who enjoy the rhythmic click of the minimalists - will ever truly immerse themselves in the more rigorous and demanding? "To seduce a certain type of audience at a certain moment is very often not to seduce the next generation. I think the less

difficult music will die quite soon. If you are hearing over and over again a work which is demanding, you can progressively discover its mystery. But if there is no mystery in a piece of music, the interest disappears."

But he does accept that the younger generation of composers - including those represented in the Boulez 2000 celebrations - have a different agenda: "They don't have the intellectual search we were engaged in in the 1950s. Now they want more sound appeal, a more direct approach to the audience. But that was a moment in our lives when we had to do that. We were cut off during the war from anything new. In 1945 we discovered the world: we could only be radicals. Our world was upside down and we had to react strongly. The new generations have not been confronted with that difficulty."

His own composition, by the nature of its own change over the past half century, has led its own disciples partly by his investigation of live electronics, which manipulate and transform sounds in real time. Though reluctant to explore the area for some time, he became aware that orchestral instruments could not always meet his aspirations: "the expansion of sounds became very important to me.... The instruments are built for something and you can expand their territory, but not infinitely. But if you take the material and transform it through electronics, for the sonority, for the sound itself, then you have great possibilities". He remembers how, back in the 1950s, he would prepare the music on tape: "You were obliged then to follow the tape, so that your gesture as a performer was nil. Now I say 'the right way is that the machine obeys the performer.' "

And performing - as his vibrant conducting career has shown - is still important to him. Nowadays, the man variously dubbed 'The Ice Man' or, by the New York Philharmonic in the 1970s '20th Century Limited' embraces Richard Strauss and Berlioz. Quote back at him the mind-scrambling intellectual complexity of his writings from the sixties (sentences like 'the index of fixity is the ration of between the number of frequencies and that of mobile or semi-mobile frequencies') and he'll beam and explain in two minutes. He's become that rare kind of charismatic communicator who could instruct an audience of hundreds in the art of deck chair erection with utter charm and clarity and no need for a diagram. As a conductor, he is adored by the most critical and authority resistant of orchestral players. One colleague from my own BBC Symphony Orchestra days, distraught at his performance in a Mahler symphony where he had made a loud and ill-timed entry, went backstage to apologise. Boulez listened carefully to the excuse, smiled beatifically and offered him a chocolate. Of course, he could, in those days, be irascible - asked by a grovelling orchestral manager how he managed to sustain a terrifying schedule premised on overnight travel between London and the USA, where he was also principal conductor of the New York Philharmonic, he said tartly: "I sleep fast".

"Is he really so important?" sneered one critic recently, going on to whinge about his "ideological constipation", and how Boulez has been left behind by the real music of today where incisive young bloods schmooze with mooning rock bands. Yes, and yes

again. Boulez is critically important, as a composer who took on an international musical state of affairs, and influenced indelibly every aspect of its being. It was he who, in his dealings with the fledgling London Sinfonietta, the original standard bearing ensemble for the new, brave and ground-breaking in British musical creativity, fashioned the beginnings of what would become an outreach and education programme which would affect the remit of the orchestra worldwide. It was he who first split his orchestra into smaller ensembles so as to maximise their concert giving potential. It was he who put site specific pieces into the Round House and deliberately programmed distinctly dubious new pieces along with masterpieces so that we might learn the difference. It was he who taught a whole generation of musicians - happily it was mine - that French music was not merely a miasma of colour and texture, but was melody which surfed over a meticulously constructed plan. It is he who has been brave for all of us, who has expressed with dazzling intellect, insistence and clarity, opinions which have forced change.

At the age of 75, in our new century, he still carries the banner for all music, striding ahead, inviting us to follow. "How can you live without the unknown in front of you?" he said recently. "You have to have things unknown, to attract you ahead of time, otherwise its not worth living." Happy birthday, Pierre. Happy all of us who can, in Edinburgh, experience Boulez 2000.

Mary Miller is a leading music critic, head of the English National Opera Studio and director of Northlands Festival.

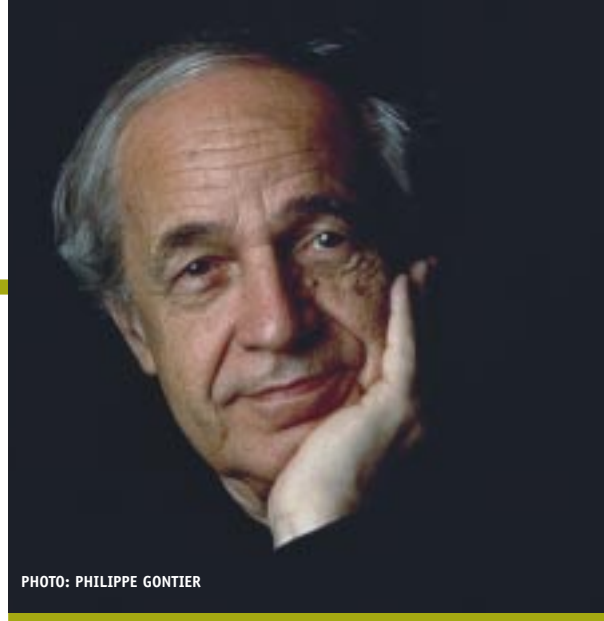


PHOTO: PHILIPPE GONTIER

BOULEZ 2000

London Symphony Orchestra
Pierre Boulez: Conductor
Paul Edmund-Davies: Flute
Emmanuel Ax: Piano

Boulez: Original (Explosante-Fixe)
Benjamin: Palimpsest (EIF co-commission)
Schoenberg: Piano Concerto
Stravinsky: Petrushka (1911)

Thursday 24 August, 8pm Usher Hall
Supported by the **Edinburgh International Festival Endowment Fund**

London Symphony Orchestra
Pierre Boulez: Conductor
Florent Boffard: Piano

Berio: Notturmo
Sciarrino: Recitativo Oscuro for Piano and Orchestra (EIF co-commission)
Schoenberg: Pelléas and Melisande

Friday 25 August, 8pm Usher Hall
Supported by the **Edinburgh International Festival Endowment Fund**

London Symphony Orchestra
Pierre Boulez: Conductor

Berg: Three Pieces Op. 6
Neuwirth: Clinamen/Nodus (EIF co-commission)
Mahler: Symphony No 6 in A minor

Saturday 26 August, 7.30pm Usher Hall
Supported by the **Edinburgh International Festival Endowment Fund**

London Symphony Orchestra
Pierre Boulez: Conductor
Christian Tetzlaff: Violin

Eötvös: zeroPoints (EIF co-commission)
Ligeti: Violin Concerto
Bartók: The Wooden Prince (complete ballet)

Sunday 27 August, 7.30pm Usher Hall
Supported by the **Edinburgh International Festival Endowment Fund**

SEX AND SONG

THE FINEST SCOTS SINGERS
ARE BRINGING ROBERT
BURNS'S MIGHTY COLLECTION
OF TRADITIONAL MUSIC
BACK TO LIFE,
SAYS JIM GILCHRIST



"THERE are those who think that composing a Scotch song is a trifling business - let them try," wrote Robert Burns. And as the collector, polisher and seamless stitcher of well over 300 such songs, all using - and often in the process saving - pre-existing traditional tunes, he should have known. During the last ten years of Burns's life, some 200 of these songs went into his mighty collaboration with James Johnson in producing *The Scots Musical Museum*, and this year's Edinburgh International Festival has used this important 18th-century collection as the common thread running through a series of concerts exploring the richness and diversity of Scots song. The series title of *Work, Sex and Drink* may sound like the resumé of a cloth-cap, kitchen-sink drama, but it does sum up three staple preoccupations of folk song, though it falls short of suggesting the vast breadth of style, content and accompaniment which will inform these nine concerts at The Hub.

The consistently enthusiastic response to the Festival's Scottish music concerts over the past few years has demonstrated the widespread interest in our folk music heritage. This year, the Festival wanted to take a broader look at Scots song, says Kirsteen McCue, one of the organisers of the concert series: "The subject is just so broad and covers so many centuries, that we needed something to act as a thread to give it coherence, and the *Musical Museum* was the collection they homed in on, and I think for very good reason. People don't know a lot about Johnson, who remains quite a mysterious character, but of course Burns's collaboration with him was huge and his main interest in song during the last ten years of his life came from this. Of all the collections from that period, it is the one that is truest in many ways to the Scots tradition. Others could be very free in their editorial priorities, shall we say." Johnson wanted to present these songs in as accessible a form as he could, adds McCue, and to print them in books that people could afford. "At the end of the day, he was publishing for a literate audience, and that was largely the professional classes, but, given that, he really was trying to cover all areas of the tradition and all areas of Scotland. And Burns, of course, was passionately interested in that, too." In 1952, as the hugely rewarding song collecting forays of the folk revival were deployed by the embryonic School of Scottish Studies, it was the enthusiastic American collector, Alan Lomax, who

WORK, SEX AND DRINK SCOTS AND THEIR SONGS

Tuesday 15 August to Friday 1 September, 10.30pm
The Hub

Sponsored by **The Scotsman**

remarked not only on the vigour of the Scots song tradition but also on its close connection with literary sources: "The Scots have the liveliest folk tradition of the British Isles, but, paradoxically, it is the most bookish." Much, though by no means all, of the material of these concerts may be drawn from "bookish" sources, but dry they are not, being delivered by some of the finest and most persuasive voices on the Scottish folk scene today, including Sheena Wellington, who took Burns's democratic minstrelsy right to the heart of things when she sang *A Man's a Man* at last summer's opening of the Scottish parliament. Other performers include Rod Paterson, Karina Polwart, Elspeth Cowie, Jim Malcolm, Jock Duncan and Kirsteen McCue herself. There are also a few Gaelic voices, such as Arthur Cormack and Kenna Campbell, for although steeped in Lowland Scots musical culture, Burns was not averse to using the odd Gaelic tune for his songs. Instrumentally, too, the concerts feature some formidable talents on Scotland's three traditional instruments - pipers Allan MacDonald and Gordon Duncan, harpists Wendy Stewart and Bill Taylor and fiddlers Alastair Hardie and Alasdair Fraser. Quite apart from these blunt fundamentals of work, sex and drink, the concert themes cover preoccupations as diverse as the rich legacy of Jacobite song, the links between the song, fiddle and piping repertoires, political and radical songwriting and the balladry of the supernatural. Also, with a nod to the simple settings for voice and pianoforte commissioned by Johnson from Steven Clark, there will be some classical performers, such as Mhairi Lawson, mingling with the folk singers; and there will be occasions, promises McCue, when classically trained singers will be called upon to sing unaccompanied, while the odd folk singer will embrace the original spirit of the *Museum* and a pianoforte accompaniment.

"The plan," she adds, "is to get as much of a mixture and diversity as we can, and we wanted to hear singers as they perform in the year 2000, as well as casting back to how it might have sounded. After all, if you're homing in on a publication from the 1780s, you want to have a wee flavour of that at least somewhere."

Jim Gilchrist is a feature writer on *The Scotsman* and specialist in Scottish music and culture.



FAVOURITE FESTIVAL DIRECTOR CALIXTO BIEITO IS UNCOVERING THE DARK, FUNNY HEART OF THE BRILLIANTLY PIONEERING BARBARIC COMEDIES, REPORTS NEIL COOPER.

'THE clouds are full of joy.' This is quite possibly the most beautiful opening line to a play ever written. Except that this isn't a haunting piece of dialogue to drop us into the action, but a stage direction and a scene setter that both gives hints to set designers, as well as, for the casual reader, summing up the shape of things to come with perfect poetry. A few lines later, an 'enraged mountain' is mentioned. Not the easiest of stage directions: as *mise en scene* goes, Ramón del Valle-Inclán's *Barbaric Comedies*, in a new version by the award-winning Irish playwright Frank McGuinness, are epics of Cecil B de Mille type proportions. *Barbaric Comedies* roll from surreal situation to situation, with sex and death at the epicentre. They will be among the most galvanising theatrical experiences of this Festival. Ramón del Valle-Inclán, a wildly eccentric and inspirational figure, is one of the great pioneers of twentieth century drama, anticipating Ionesco, Brecht, Beckett and other leading exponents of the absurd. His work has barely been staged in Britain - this will be the first full production of these plays. Indeed, there are some commentators who consider *Barbaric Comedies* only capable of full dramatic realisation through cinematic means, where the old Aristotelian notions of unity of time and place can hop, skip and jump around care of montage, jump cuts, digital modification and all manner of what used to be called special effects. More fool them for being so literal and unimaginative in their lazy-eyed vision of these pioneering plays.

Charting the travails of one Don Juan Montenegro, a Galician nobleman, and his bloody conflicts with his sons, the three plays that make up *Barbaric Comedies* present a dynasty of suffering, experience and cruelty on a par with the most dysfunctional of Greek tragedies, though with a sense of the grotesque worthy of Alfred Jarry's *Ubu*. Collectively *Silver Face*, *Eagle Rampant*, and *Romance Of The Wolves* form an odyssey where wisdom comes from the excesses of power, corruption and lies. And, when that

wisdom comes, through redemption, renewal and good old fashioned Catholic transubstantiation, for Montenegro at least, it comes too late.

Barbaric Comedies, performed together in Edinburgh in one marathon four and a half hour stint, steal like a magpie from many sources. Shakespeare is there in abundance, as are too more immediate Spanish influences like Cervantes and Calderón, whose darkly passionate *Life Is A Dream* was also a major Edinburgh International Festival production directed by Calixto Bieito. This cross-cultural mixing and matching fuses elements of melodrama and Commedia dell'arte to create a genre all of Valle-Inclán's own, which he called 'esperpento': a dislocation of the usual perspectives, a funny, terrifying new take on the world. The superbly talented young Spanish director Calixto Bieito, whose production of *Life Is A Dream* became an international success, is also directing this new co-production between EIF and Dublin's Abbey Theatre. He sees the trilogy's immediate successor as Artaud's very much maligned and misunderstood *Theatre of Cruelty*. Artaud too understood extremes, and was well versed in demanding the impossible in terms of stage directions.

"They aren't to be taken literally" Bieito insists, "but metaphorically. So when the text says that a pack of wolves attack, this is not to be done naturalistically, but is a hint of how it should be played. To treat *Barbaric Comedies* naturalistically is a big mistake."

Valle-Inclán was a big influence on fellow countrymen Federico García Lorca and Luis Bunuel, as well as the absurdist movement that followed in his wake. At one stage Bunuel and Valle-Inclán planned to make a film together, and the scene in Bunuel's *Viridiana* in which a chorus of beggars appear could have been lifted wholesale from a similar scene in *Barbaric Comedies*.

Wonderful and deliberate inconsistencies of mood, tone and style dominate *Barbaric Comedies* from its paradoxical title

CLOUDS OF JOY

IMAGE: RED DOG, DUBLIN



THE RAW, UNFETTERED EMOTIONALISM OF *BARBARIC COMEDIES'* ALL-IRISH CAST IS SO MUCH BETTER THAN ANY PRISSY, STIFF UPPER LIP APPROACH

onwards. The erotic and the ugly converge. Low-life characters are given reams of beautiful poetry to utter, pre-dating both Howard Barker and Steven Berkoff in this respect. Bieito describes *Barbaric Comedies* as akin to magical realism, which is certainly the case, though in truth we can now see Valle-Inclán and the trilogy as one of the first examples of what we now know as Post-Modernism.

And, while the trilogy's pre-dating of cinema mentioned earlier is not to be understated, *Barbaric Comedies*, like much of Charles Dickens' work, actually made its public debut via serialisation in a newspaper, and it is this epic novelistic sweep that so captures the imagination.

Perhaps more important than its pioneering melting pot of forms though is *Barbaric Comedies* black, if often hilarious, tone. The clouds may start off full of joy, but they darken pretty quickly. From the off, Valle-Inclán confounds expectations, when, in *Silver Face*, the audience presume Silver Face and Sabelita, Montenegro's god-daughter, to be lovers, only to bring Montenegro into the picture immediately. Sarcasm may be the lowest form of wit, but it's also the funniest, whatever age you're in.

Bieito likens this attitude to "a grimace. Like in the last scene in *Cabaret*, where he's looking into the mirror, and..." Bieito covers his own face to illustrate the grotesque, sad savagery that lies behind the clown's face. This is all part of the beautiful/ugly juxtaposition that lies at the heart of the plays, and is even reflected in the title. "In my country" says Bieito, "comedies aren't barbaric. They're just funny." But the best comedy, of course, is always rooted in pain. And, in *Barbaric Comedies*, it is Montenegro's idealism, a bittersweet desire for something better, that makes him so cynical and so cruel - although his allegiances - religious, political, emotional - sway betwixt and between throughout.

Bieito sums up the often unpleasant counterpoints of the trilogy by citing a scene where a character is having sex with a prostitute who loves him while his brother - a priest - is polishing a skeleton with masturbatory fervour. Yet, out of such images comes a struggle not merely for pleasure, but for an anarchic, anti-establishment utopianism that is reflected in Valle-Inclán's own life.

Barbaric Comedies were born over a fifteen year period, and, in keeping with their stylistic flamboyance, the second and third parts were published first, in 1907, with the first part not seeing light of day until 1922. In between, Valle-Inclán turned his hand to many things, writing non-stop, in the ever-modernising, but in some ways ever-worsening topsy-turvy social milieu surrounding him, that had seen one World War take place in the years between starting and finishing the trilogy.

If such obviously visceral texts are to translate, both in word and action, they need not only a sensitive treatment such as Frank McGuinness has brought to them, but an acting style to match. Which is why the raw, unfettered emotionalism of *Barbaric Comedies'* all-Irish cast is so much better than any prissy, stiff upper lip approach.

"It's such a fantastical story" says Bieito, tapping his forehead in a way that suggests the power of the plays to disturb, or overload the braincells, "that we all have to find the right tune for it."

Bieito is confident he can find that tune in this most exhilaratingly offbeat of dramas, but when we talk in Dublin it's still early days. "In my country we have a saying" says Bieito. "When you cut open a water-melon, you don't know if it will turn out good or bad. Hopefully this will turn out good." And long may the clouds stay full of joy.

Neil Cooper is a freelance writer and critic whose work regularly appears in the Herald and the Times. He is also an associate editor of Product magazine.

BARBARIC COMEDIES

by Ramón del Valle-Inclán

The Abbey Theatre, Dublin

Director: Calixto Bieito

Performed in English in a new adaptation

by Frank McGuinness

Monday 14 to Sunday 20,
and Wednesday 23 to Monday 28 August, 6pm

King's Theatre

Supported by Dunard Fund

Musical Miracles



Mary Miller speaks to virtuoso Christian Zacharias about the sheer excitement of performing all Mozart's piano concertos

PHOTO: HELGE STRAUSS

AT eight in the morning, Christian Zacharias is bright, breakfasted, and ready to move on. He's in Rome where the previous evening he has played three concertos with the Academia Santa Cecilia. 'You've just caught me' he says serenely. Energy seems to skip down the telephone line. One pictures him poised to pound the streets in pursuit of some particularly fascinating aspect of Roman musicology.

In this his fiftieth birthday year, he's chosen a state of near total immersion in the work of Mozart, the composer he regards as peerless, the purveyor of miracles, the mover of musical mountains. The concertos, Zacharias explains, are the pinnacle of the achievement, the distillation of all his genius – and so he's engaged in their performance in a series of remarkable and all-embracing projects all over Europe. So Zacharias, a pianist revered for his elegant, thoughtful and technically fastidious performance, for his glorious chamber music collaborations – revelatory musical conversations with like-minded virtuosi of intellect and fine instinct – is directing and playing all the works in chosen capital cities.

His discography reveals extraordinary flexibility and, perhaps, the fearlessness of a joyful explorer – Mozart recordings with a whole variety of orchestras and conductors: with David Zinman and the Bavarian Radio Symphony, with Günter Wand and the NDR Symphony; then with the Polish Chamber Orchestra and Jerzy Maksymiuk, Zinman again with the English Chamber Orchestra, and Sir Neville Marriner in Stuttgart. In Edinburgh, for the 2000 International Festival, Zacharias and the Scottish Chamber Orchestra will journey through all the concertos. The benefit of such a concentration, Zacharias says, is that one is able to sense the musical

relationships, to work with the parallels, and to feel the wholeness of an extraordinary opus. 'I don't, however, like to programme the concertos chronologically – it's richer to build a shape, with an early, smaller concerto, and a more profound centrepiece. But that profundity creeps in inexplicitly, sometimes in the smallest, most subtle changes in timbre. It's extraordinarily satisfying.' He takes care to combine the pieces so that the tonalities are complementary. And while many regard C major and minor as Mozart's 'special' keys American pianist Richard Goode suggests that C major, in particular, was the key which Mozart reserved for his most personal outpourings – Zacharias loves the flat keys – Eb, Bb: 'those, for me, carry the miracles.' He loves, too, the timbre of the clarinets, their dark slightly mournful colouring adding a soft gloom to the music's mood and texture.

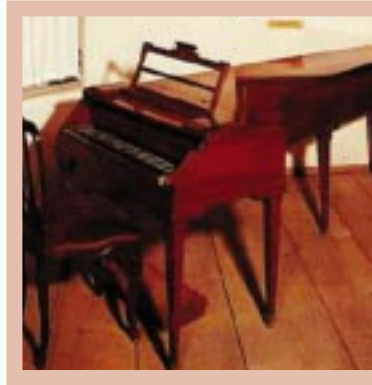
Where possible, he uses Mozart's own cadenzas (where the solo pianist improvises at the end of a movement or section). In the early concertos, where the originals are tentative, he'll add a little. But the great concertos where no cadenzas exist 'K466, 467, 482' he says present the most enormous challenge. 'I've tried to learn about his own language; the balance he achieved in his sonatas provides a wonderful guideline, as does his own writing. But there are some atrocities – cadenzas by Saint-Saëns and Hummel, for instance, which rely on truly awful virtuosity.' He reminds us that Mozart's own cadenzas never modulated – he was able to ride the axis between brilliance and simplicity, intriguing with the tiny but telling surprise, teasing the ears with a line of notes of an innocence almost bland, then suddenly suffusing their progress with sweetness and sunshine. Zacharias, too, is happy to include

other players in the cadenzas he creates – 'why shouldn't it be a dialogue? Why must the cadenza be for one?' – so the keyboard will converse, asking the solo flute a searching question, throwing back an elegant response to the bassoon.

How does he feel, then, about ornamentation – an area of discussion where the most level and academic have been known to engage in unseemly conflict with pianists of strong opinion, and about which musicologists have rumbled – and rambled – throughout the centuries? Mozart, of course, would produce something different at every performance, tweaking and teasing his audiences' ear, and no doubt introducing a hint of social commentary, borrowing the odd inflection from whichever of his colleagues happened to be in vogue with a new 'masterpiece' for him to mock. Zacharias favours discretion – 'these matters of taste are so very tricky'. Of course, Mozart's own pupil Hoffman edited the concertos immediately after his death in an attempt to capture and annotate the master's embellishments – but it sounds so excessive. But then, in his lifetime, Mozart would swerve about so much in style. He left the slow movement of K451 so bare that his sister was forced to complain – he had to send her a more decorated version.

Again, Zacharias looks to the piano sonatas for direction. 'There is always the danger of the music beginning to sound like some kind of caricature of itself. In the D minor *Coronation* concerto there is a tremendous sparseness – the left hand is so simple that it must be edited – but it's a question of finding the appropriate balance.' He talks, too, about Mozart's astounding ability to build and then

THE CONCERTOS ARE THE PINNACLE OF THE ACHIEVEMENT, THE DISTILLATION OF ALL MOZART'S GENIUS



dissolve tension within a phrase, as though the emotional impact of such excursions were merely happy accident. 'He plays with expectation and disappointment like no other.' Haydn, he explains, was a planner; so was Beethoven. One is aware of a structure, a musical map, which is inexorable, where process leads to results. 'But with Mozart, we can never spot the idea and again and again, there are moments where you think – however well you know the work, or have played the particular musical moment – is this really happening?'

Zacharias loves the unfailing sense of drama, of Mozart revelling in the theatre of his instrumental creation. 'It's like in the greatest plays – the sense of every idea being brand new. A door opens ... an unknown character appears.' He describes the concertos as though they were operas. 'The pianist – perhaps he is the Count; then Leporello plays the bassoon.' The piano left hand may play a variety of characters, the strings might be a village crowd one moment, or joined in poignant aria the next. It is revealing that he sees the piano not as a soloist apart, but as a member of the ensemble – perhaps the leader - but certainly just one of a creative team each with ideas and imagination. His assembled cast in Edinburgh could hardly be more skilled

or sensitive – the Scottish Chamber Orchestra's own track record of Mozart performance in both opera and the concertos is formidable: acclaimed Da Ponte recordings with Mackerras, Brendel in an Edinburgh Festival marathon, Mitsuko Ushida talking, talking, explaining, before a poignant unfolding of K491; Aix-en-Provence Festival in the eighties, with Don Giovanni and flapping music clothes-pegged to music stands; Teresa Berganza in Aix Cathedral after a rain-storm, singing *Voi che sapete* with the late Sir John Pritchard conducting, it seemed, with his nerve ends; tiny Maria Joao Pires in a remote Scottish school hall weaving miracles – these mere flashes from a store of rich memories.

With Zacharias, they will tell Mozart's stories, reveal his surprises, his excitements and his astounding gift for melody. The flute may play Figaro, the horns masquerade as Masonic priests, the oboe as a prince. But the piano, at the centre of these evenings of musical drama and theatrical revelation, will, unwittingly, emerge as the hero. Christian Zacharias will show us why.

Mary Miller is a leading music critic, head of the English National Opera Studio and director of Northlands Festival.

MOZART PIANO CONCERTOS

Scottish Chamber Orchestra
Christian Zacharias: Piano/Director

Piano Concerto No 5 in D K175
Piano Concerto No 17 in G K453
Piano Concerto No 21 in C K467

Monday 14 August, 8pm Usher Hall
Sponsored by **Scottish TV**

Piano Concerto No 6 in B flat K238
Piano Concerto No 16 in D K451
Piano Concerto No 22 in E flat K482

Wednesday 16 August, 8pm Usher Hall
Sponsored by **Dunfermline Building Society**

Piano Concerto No 8 in C K246
Piano Concerto No 14 in E flat K449
Piano Concerto No 23 in A K488

Friday 18 August, 8pm Usher Hall
Supported by **The Bacher Trust**

Piano Concerto No 9 in E flat K271
Piano Concerto No 15 in B flat K450
Piano Concerto No 24 in C minor K491

Sunday 20 August, 8pm Usher Hall
Sponsored by **Scottish TV**

Piano Concerto No 11 in F K413
Piano Concerto No 18 in B flat K456
Piano Concerto No 25 in C K503

Tuesday 22 August, 8pm Usher Hall
Sponsored by **Scottish TV**

Piano Concerto No 12 in A K414
Piano Concerto No 19 in F K459
Piano Concerto No 26 in D K537
'Coronation'

Sunday 27 August, 8pm Usher Hall

Piano Concerto No 13 in C K415
Piano Concerto No 20 in D minor K466
Piano Concerto No 27 in B flat K595

Wednesday 30 August, 8pm Usher Hall
Sponsored by **MacDonald Orr Limited**

DRAMATIC DRUMMING



PHOTO: MARTHA SWOPE ASSOC./LINDA ALANIZ

STEVE REICH IS
AN INNOVATIVE
BESTSELLER,
SAYS KEITH BRUCE,
BUT LIVE
PERFORMANCES
ARE RARE.

STEVE REICH is “box office”, as they say in the trade, but you’d be excused for not knowing that. Hugely popular though his works are on disc, performances are still relatively rare, in the UK at least. However, when Scotland’s own Paragon Ensemble performed his *Drumming* in Glasgow recently, it was standing room only. More than that, the concert attracted an audience more familiar with Glasgow Film Theatre or the Centre for Contemporary Arts further down Sauchiehall Street. At the end of this year’s Festival that crowd of cineastes and performance art fans will surely swell the numbers at the Playhouse for two performances of Reich’s most popular pieces by the best contemporary music ensemble in the world, Ensemble Modern. Here the first part of *Drumming* will be only the prologue to what many still regard as Reich’s masterwork, the epic and extendable *Music for 18 Musicians*.

Reich obviously has as a high regard for the piece himself as he has recorded it with his own group twice. It is also available on a BMG disc from the Ensemble Modern and as violinist Jagdish Mistry explains, their version has more in common with Reich’s first version, and the concert experience. “He was there as a guiding spirit for our recording, but his last recording used a very different technique. Ours is more like a performance, his was made in the mixing and the editing. The atmosphere is very different.”

Mistry, the leader of the Ensemble Modern Orchestra - the expanded version of a group that has done more than any other to further the cause of the contemporary repertoire and the band that blew away critics at last year’s Festival - is clear about the place of *Music for 18 Musicians* in the contemporary canon. “That original recording is the beginning of a

different kind of music. It changed the whole way of listening to music. For many of the members of the ensemble it has been a kind of dream to be working with it.” The whole structure of music, the build up of tension and release, progression and drama was turned on its head by Reich, says Mistry and the influence of the piece is still felt today.

At the 1999 Festival, the Ensemble Modern Orchestra was conducted by John Adams with the key piece in the concert the conductor’s own *Naive and Sentimental Music*. It, reveals Mistry, contains a direct homage to the Reich piece, making this year’s concert particularly appropriate. Mistry emphasises the very approachable nature of the music, in contradiction of many an impression of contemporary composition. “*Music for 18 Musicians* brought a friendly humanity to the whole idea of listening to music. It is not so hard in quality as Reich’s earlier work - his first pieces are much more strident and quick.” While there would appear to be no obvious big interpretative decisions to be made for a performance of *Music for 18 Musicians*, Mistry notes that:

“something so long inevitably has its own life. You don’t know how you are going to feel on the day you play it, how you will chose to dance and swing with it,” he says. When Reich himself has played with the group, he has acknowledged that flexibility and been very open to suggestions in what Mistry praises as “a quite unselfconscious way.”

He is equally forthright about the pleasures of playing Reich from a string player’s perspective. On the face of it these would seem to be minimal, but Mistry is an ensemble man, leader of his own string quartet before he was invited to join the Ensemble Modern in 1994. “The fun of playing it is to be participating, the



MUSIC FOR 18 MUSICIANS BROUGHT A FRIENDLY HUMANITY TO THE WHOLE IDEA OF LISTENING TO MUSIC.

ENSEMBLE MODERN

Reich: Drumming Part 1

Reich: Music for 18 Musicians

Friday 1 September 10pm

Saturday 2 September 8pm

The Edinburgh Playhouse

whole event of it. And part of what makes it enjoyable is the easiness of playing it. It is satisfying rather than challenging - a relaxed, open-hearted piece," he says. It also continues what has been an increasingly appreciated strand of recent Edinburgh International Festivals, giving expertly-executed contemporary music appropriately theatrical settings. The Ensemble Modern's current repertoire alone has enough to keep that track going well into the future. The band's most recent recording is of the chamber music of Emmanuel Nunes, whose massive *Quodlibet* was a highlight of the 1995 Festival when the BBC Scottish Symphony Orchestra played it at the McEwan Hall. Coincidentally, the Ensemble Modern Orchestra has recently been playing Messaien's *Des Canyons Aux Etoiles*, which the same Scottish orchestra has recently performed. Another new project is Luigi Nono's *Prometeo*, a two and a half hour epic written for four orchestras, soloists, choir and narrators.

Then there's the programme of the music of Frank Zappa which recently toured the Frankfurt-based band's home country, using the composer's own arrangements of some of his best known rock classics and transposing guitar solos on to trombone and Mistry's violin. "Revised music for low budget orchestra," Zappa called it. Mistry chuckles at the self-deprecating description of his crack outfit.

Keith Bruce is arts editor of the Herald.

BERLIN WALTZ

DANCE IS
TAKING OVER
A GREAT
TEMPLE OF
DRAMA.
CHRISTOPHER
BOWEN ON
HOW THEATRE
OF THE BODY
CAN ALSO
SPEAK
VOLUMES.



PHOTO: BERND UHLIG

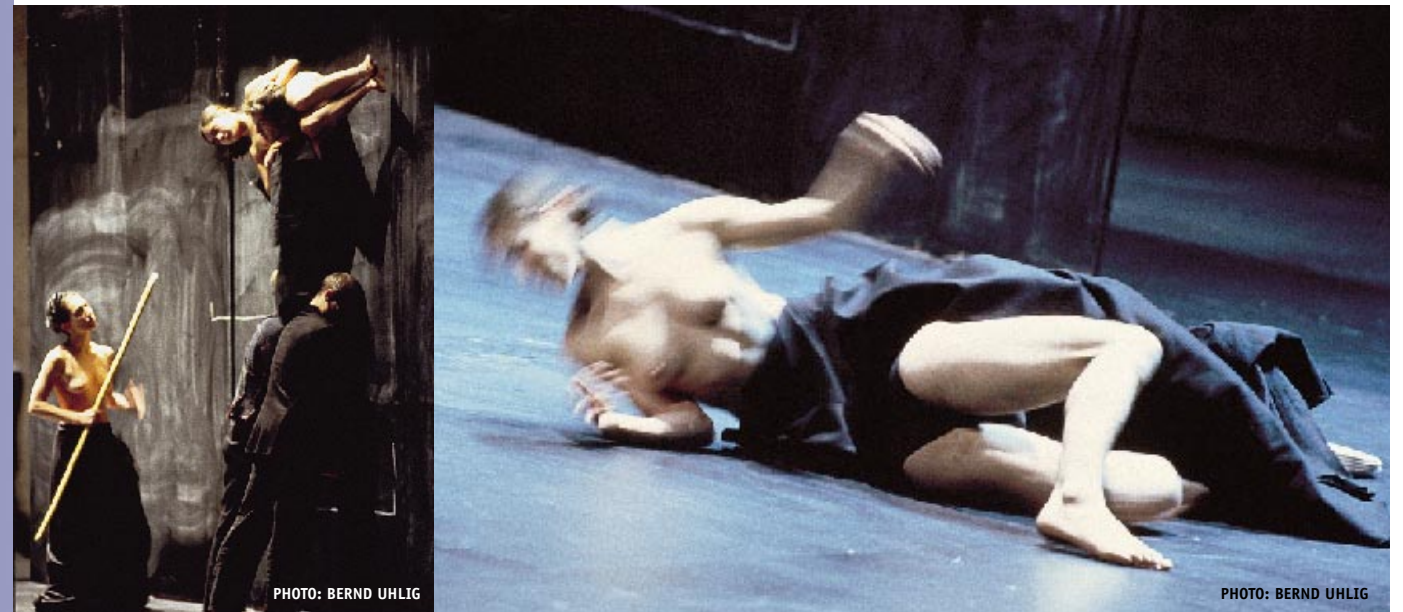


PHOTO: BERND UHLIG

PHOTO: BERND UHLIG

ONE might think the people of Berlin would be inured to change. After all, fewer cities in the western world have endured a more turbulent century. Yet the recent appointment of Sasha Waltz as co-director (with Thomas Ostermeier) of Berlin's mighty Schaubühne am Lehniner Platz has sent seismic waves through the city's cultural community even Charles Richter would have trouble calibrating.

Why all the fuss? Well, for the past twenty-nine years the sacred Schaubühne has been the Holy Grail of dramatic arts, the most fiercely intellectual of German theatres. The Schaubühne was home to the great Peter Stein and his immaculate, visionary exploration of classic texts. Here too Luc Bondy, Botho Strauss and Klaus Michael Grüber expounded the rhetoric of the intellect and the fabled 'Antiquity Projects' of the early 1970s researched and rediscovered the very roots of dramatic theatre. Sasha Waltz is a choreographer.

It's a bit like Lloyd Newson of DV8 fame being installed at the Royal National Theatre. Even in the country which gave rise to the *tanztheater* movement and where Pina Bausch is deified, this is a controversial appointment, not least because, in her early 30s, Waltz is perceived as being young for such an establishment post. She has, however, a long and immaculate dance training and pedigree.

As if to make a point Waltz entitled her Schaubühne debut production *Körper* - the body, after all, has now taken centre stage at this theatre - but it isn't the only pointed statement this funny, touching and sometimes unnerving piece makes. While exposing and exploring what (literally) makes us tick, she also strips the theatre bare, revealing the inner workings - at the Schaubühne, a vast impenetrable wall of concrete. If ever there was a metaphor for getting back to basics and putting humanity, without artifice, back on the stage, this is it.

But the stage in *Körper* isn't entirely bare. A black floor framed with a curve of strip-light and a monolithic 10 metre high wall dominate the stage. It is a spare, Zen-like space for her thirteen dancers. This is, like most exponents of German *tanztheater*, a company supremely well-schooled in the techniques of dance, but it is as an ensemble of gifted and highly individual performers that they make their impact. Indeed, Waltz incorporates these distinctive features into the scenario of *Körper* as several of the dancers address the audience directly, speaking about their bodies and their flaws. Dancers are, it seems, human after all. But just as we begin to identify with these 'ordinary' people, Waltz presents the extraordinary vision of bodies joined in unexpected ways, of arms that are centaur legs and legs that are more tentacles than limbs.

The body in *Körper* is sometimes a mass, a heaving, undulating group slickly working through a mind-bogglingly complex dance; at other times the hypnotic to-and-fro of slippery, sensual doublework explores the co-dependency of partnership. Then there is the body alone, exposed and vulnerable in the vast space of her theatre. A dangerous space, as it happens, since... but no, I can't reveal the spectacular *coup de théâtre* which made the audience gasp in wonder (and more than a touch of terror) on the night I saw it.

Dazzling sleight of hand is, it seems, also in Waltz's theatrical vocabulary and she uses it to potent effect in *Körper*, a work which strips the body (literally) to its constituent parts, yet in doing so reveals a complex web of emotion. That Waltz can handle this kind of material with such humour and humanity is testament to her very real talent as a choreographer, as audiences in Scotland can discover for themselves when the Edinburgh International Festival presents her work at the Playhouse Theatre.

Her theatre may be the theatre of the body, but it speaks volumes nonetheless.

GRECO HAS
LOOKED
BEYOND HIS
CLASSICAL
BALLET
TRAINING TO
CONCENTRATE
ON
MOTIVATION
AND THE
FORM IT
TAKES
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HIS OWN
BODY

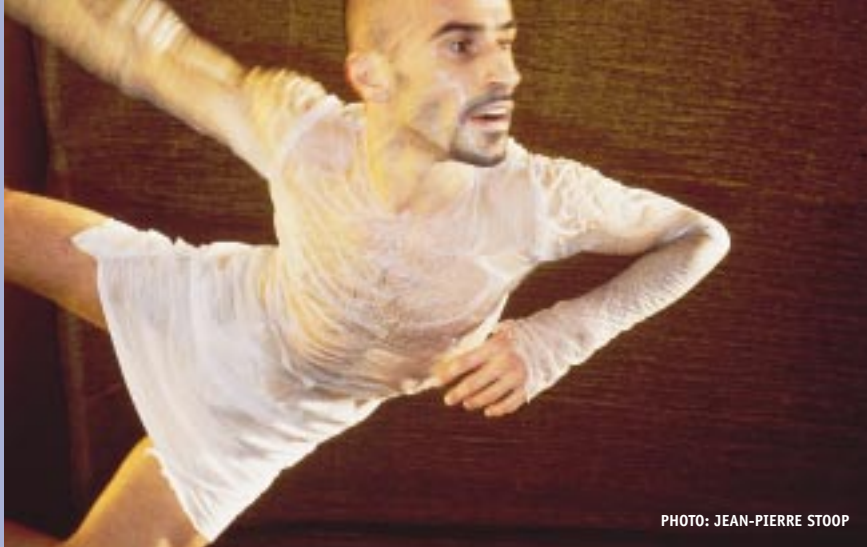


PHOTO: JEAN-PIERRE STOOP

THE RIGHT ONE, THE BRIGHT ONE...

EMIO GRECO MAKES EMOTIONS AND THOUGHTS VISIBLE IN THE BODY,
DISCOVERS MARY BRENNAN

The Chinese have a saying: 'Every spoken thought is a lie.' It could almost be an ironic subtitle for *Fra cervello e movimento*, a trilogy of short pieces by Italian-born choreographer Emio Greco. For Greco's trilogy - the title translates as *From brain to movement* - considers the physical communication of truths. Since the mid-nineties Greco and his collaborator, the director Pieter C Scholten, have been working on ways to express - in carefully structured movement - how the body feels and responds not only to external sensations but to ideas, memories, imaginative flights of fancy.

In the same way as Martha Graham, for instance, recognised that sudden, intense grief could physically convulse us, causing us to double up as if winded, so Greco has looked beyond his classical ballet training to concentrate on motivation and the form it takes through his own body.

That body is superbly flexible, responsive and articulate. The theories that he outlines - the desire to find external 'shapes' that will make thought processes visible, or personal experiences open and available to onlookers - don't just make sense when he dances, they translate into wonderfully vivid, sensual, humorous performances that seem totally fresh, spontaneous.

The first two sections of the trilogy are solos: *Bianco* is described as 'a collection of extremes' and *Rosso* as 'a stream of frictions'. The third part, *Extra Dry* - which Festival audiences will see - is a duet. Greco laughs at the slight tease in the titles. "It does sound, yes, like it is about drinking Martinis. But really the titles are more about the moods, and the colour of each piece. *Extra Dry* is gold. It is heat. And intensity. With two bodies we get extra emphasis. We are working with synchronicity. To be exact with our movements is very demanding - but that is a part of the piece. It extends the boundaries, pushes the limits in a different way from a solo performance. You can, for instance, explore the suggestion of 'mirage' - something which appears, but doesn't exist. Something you imagine that actually becomes visible, a thought that takes really shape." In 1999 Greco and Scholten won the Philip Morris Arts Prize for Dance, for the intelligent, thought-provoking and visually arresting way that they had given shape and movement to the theoretical ideas contained in *Fra cervello e movimento*. It's tempting to say that with *Bianco*, *Rosso* and *Extra Dry*, Greco is now the right one, the bright one, on the European dance scene - and the toast of thinking audiences everywhere.



PHOTO: MARC COUDRAIS

LIVING TOGETHER

A WRIGGLING HEAP OF HUMANKIND IS AMONG MATHILDE MONNIER'S
ODDLY FAMILIAR IMAGES, SAYS MARY BRENNAN

Sartre supplied the world-weary dictat that 'Hell is other people.' French choreographer Mathilde Monnier doesn't negate the philosopher's stony view but her trilogy *Les lieux de là* (*Places from there*) suggests that even if we can't always live with other people, we really can't live without them either.

It's a question of space, place and emotional - as well as physical - distance. *Les lieux de là* is, according to Monnier, a choreographic diary. The three pieces encompass a living record of group dynamics and solitariness, of the interdependency that can shift in the mere pressure of a caress from supportive tenderness to oppressive manipulation. It is the kind of territory that Monnier reckons contemporary dance is especially well equipped to explore since - here abetted by the non-specific nature of Annie Tolleter's designs and the atmospheric soundscore (with live music written by Heiner Goebbels) - it's possible to conjure a universal abstract of behaviour patterns that nonetheless carries echoes of familiar, daily narratives.

So it is that, in the second part - *dans les plis* (*In the Folds*) - Monnier piles her dancers into a wriggling, pushing, heaving heap of humanity that resembles a kinetic sculpture - or maybe the Friday night commute on crowded train or metro. It was, she says, a particularly tough section to make: week after week - for three long months - she put herself and her dancers

through this mill of thrashing limbs. But when you watch it, you can understand why. It produces a curious, hugger-mugger feeling of primitive pack instincts coming face to face - or nose to toe - with personal ambitions and the single-minded quest for self-preservation... especially if you are one of the squashed-down bodies at the bottom of the pile.

Part three - *Quelque part, quelqu'un* (*Someone somewhere*) - evokes not just a contrasting loneliness, but ongoing anonymity. Inspired by the Henri Michaux poem of the same name, Monnier created a solo that is, in fact, danced by four or five people - a reminder, perhaps, that our individuality only really comes into play when we interact with others... and that it is possible to be lonely in a crowd. Monnier is at pains to point out that *Les lieux de là* - despite the empty cardboard boxes that are part of the set - is "not a political piece. It's not about homeless people, or lost people. It could be there. if you choose to look at it that way, yes. But for me this is a piece about how we live together in any society. How very hard it is to be part of a group - but how we have to keep trying, again and again, to find the right balance, the right distance". Perhaps Sartre might have revised his thinking if his characters had danced more and talked less!

Mary Brennan is dance critic
of the Herald.

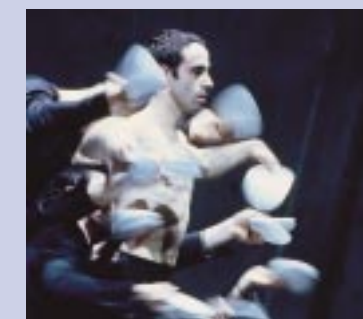


PHOTO: BERND UHLIG

LES LIEUX DE LÀ [PLACES FROM THERE]

CENTRE CHORÉGRAPHIQUE NATIONAL
DE MONTPELLIER LANGUEDOC-
ROUSSILLON, MATHILDE MONNIER

Monday 21 - Wednesday 23 August,
7.30pm

The Edinburgh Playhouse
With support from Visiting Arts,
l'AFAA and the Institut Français
d'Ecosse

KÖRPER [BODIES]

SCHAUBÜHNE AM LEHNINER PLATZ

Friday 25 - Sunday 27 August,
7.30pm

The Edinburgh Playhouse
With support from Goethe Institut

EXTRA DRY

EMIO GRECO & PC

Friday 25 August, 10.30pm
Edinburgh Festival Theatre

diary

week 1

	Sunday 13 August	Monday 14 August	Tuesday 15 August	Wednesday 16 August	Thursday 17 August	Friday 18 August	Saturday 19 August
USHER HALL Lothian Road P R WS H WC C	8.00pm The Opening Concert The Cleveland Orchestra Christoph von Dohnányi Conductor Sponsor <i>Scottish & Newcastle plc</i>	8.00pm Mozart Piano Concertos Scottish Chamber Orchestra Christian Zacharias Piano/Director Sponsor <i>Scottish TV</i>	8.00pm The Cleveland Orchestra Christoph von Dohnányi Conductor	8.00pm Mozart Piano Concertos Scottish Chamber Orchestra Christian Zacharias Piano/Director Sponsor <i>Dunfermline Building Society</i>	8.00pm Royal Scottish National Orchestra James MacMillan Conductor	8.00pm Mozart Piano Concertos Scottish Chamber Orchestra Christian Zacharias Piano/Director Supported by <i>The Bacher Trust</i>	8.00pm Alfred Brendel Supported by <i>Dunard Fund</i>
BANK OF SCOTLAND QUEEN'S HALL SERIES Clerk Street P R WS T H WC C		11.00am Members of the Cleveland Orchestra	11.00am Gregory Turay, Cliff Jackson	11.00am Peter Schreier, Heinz Holliger, András Schiff, Yuuko Shiokawa, Miklós Perenyi	11.00am Paul Lewis, Leopold String Trio	11.00am Peter Schreier, András Schiff, Yuuko Shiokawa, Miklós Perenyi	11.00am Steven Osborne
THE QUEEN'S HALL Clerk Street P R WS T H WC C		1.10pm Lunchtime Talk	1.10pm Lunchtime Talk	1.10pm Lunchtime Talk	1.10pm Lunchtime Talk	1.10pm Lunchtime Talk	
EDINBURGH FESTIVAL THEATRE Nicolson Street L LF WS H WC C*		7.15pm Alcina Handel Stuttgart State Opera Sponsor <i>Standard Life</i>		7.15pm Alcina Handel Stuttgart State Opera Sponsor <i>Standard Life</i>	7.15pm Alcina Handel Stuttgart State Opera Sponsor <i>Standard Life</i>		
KING'S THEATRE Leven Street R WS H WC C		6.00pm Barbaric Comedies Valle-Inclán The Abbey Theatre, Dublin Supported by <i>Dunard Fund</i>	6.00pm Barbaric Comedies Valle-Inclán The Abbey Theatre, Dublin Supported by <i>Dunard Fund</i>	6.00pm Barbaric Comedies Valle-Inclán The Abbey Theatre, Dublin Supported by <i>Dunard Fund</i>	6.00pm Barbaric Comedies Valle-Inclán The Abbey Theatre, Dublin Supported by <i>Dunard Fund</i>	6.00pm Barbaric Comedies Valle-Inclán The Abbey Theatre, Dublin Supported by <i>Dunard Fund</i>	6.00pm Barbaric Comedies Valle-Inclán The Abbey Theatre, Dublin Supported by <i>Dunard Fund</i>
THE EDINBURGH PLAYHOUSE Greenside Place R WS H WC C		7.30pm New York City Ballet Royal Ballet Sinfonia Agon, Dances at a Gathering, Symphony in C Sponsor <i>The Royal Bank of Scotland</i>	7.30pm New York City Ballet Royal Ballet Sinfonia Concerto Barocco, Duo Concertant, The Four Temperaments, Symphony in Three Movements Sponsor <i>The Royal Bank of Scotland</i>	7.30pm New York City Ballet Royal Ballet Sinfonia Serenade, Fearful Symmetries, Tchaikovsky Pas de Deux, Western Symphony Sponsor <i>The Royal Bank of Scotland</i>	7.30pm New York City Ballet Royal Ballet Sinfonia Agon, Dances at a Gathering, Symphony in C Sponsor <i>The Royal Bank of Scotland</i>	7.30pm New York City Ballet Royal Ballet Sinfonia Concerto Barocco, Duo Concertant, The Four Temperaments, Symphony in Three Movements Sponsor <i>The Royal Bank of Scotland</i>	2.30pm New York City Ballet Royal Ballet Sinfonia Serenade, Fearful Symmetries, Tchaikovsky Pas de Deux, Western Symphony Sponsor <i>The Royal Bank of Scotland</i> 7.30pm New York City Ballet Royal Ballet Sinfonia Agon, Dances at a Gathering, Symphony in C Sponsor <i>The Royal Bank of Scotland</i>
ROYAL LYCEUM THEATRE Grindlay Street P L LF WS T H WC C		7.30pm Don Juan Molière <i>Royal Dramatic Theatre, Stockholm</i>	7.30pm Don Juan Molière <i>Royal Dramatic Theatre, Stockholm</i>	7.30pm Don Juan Molière <i>Royal Dramatic Theatre, Stockholm</i>	7.30pm Don Juan Molière <i>Royal Dramatic Theatre, Stockholm</i>		7.30pm Cabin Pressure Anne Bogart SITI
THE HUB Castlehill P L R WS H WC C	Conversations and Scots and their Songs Sponsor <i>The Scotsman</i>	4.00pm 1000 – 1100 Music of the Millennium Talk	5.00pm Conversations Mats Ek 10.30pm Scots and their Songs Words are the Key	4.00pm 1100 – 1200 Music of the Millennium Talk 5.00pm Conversations Calixto Bieito	5.00pm Conversations Peter Martins 10.30pm Scots and their Songs It was a' for our rightfu' king	4.00pm 1200 – 1300 Music of the Millennium Talk 5.00pm Conversations András Schiff	10.30pm Scots and their Songs Work, Sex and Drink
OTHER VENUES For venue facilities see individual entries		8.00pm Rosslyn Chapel P R WC 1000 – 1100 Music of Bruno of Toul Gothic Voices Sponsor <i>Lloyds TSB Scotland</i>	5.30pm St Giles' Cathedral ST T The Cleveland Orchestra Chorus Robert Porco Conductor	8.00pm St Mary's Cathedral R WC ST WS T 1100 – 1200 Music of Hildegard von Bingen Gothic Voices Sponsor <i>Lloyds TSB Scotland</i>		8.00pm Trinity Apse ST 1200 – 1300 Music of the French Court Sequentia Sponsor <i>Lloyds TSB Scotland</i> 10.30pm St Giles' Cathedral ST T Thomas Trotter	9.30am Reid Concert Hall ST T WS Discover Mozart's Piano Concertos Sponsor <i>The Royal Bank of Scotland</i>

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week 2

	Sunday 20 August	Monday 21 August	Tuesday 22 August	Wednesday 23 August	Thursday 24 August	Friday 25 August	Saturday 26 August			
USHER HALL Lothian Road P R WS H WC C	8.00pm Mozart Piano Concertos Scottish Chamber Orchestra Christian Zacharias Piano/Director Sponsor <i>Scottish TV</i>	8.00pm Budapest Festival Orchestra Ivan Fischer Conductor Sponsor <i>Scottish Life The Pension Company</i>	8.00pm Mozart Piano Concertos Scottish Chamber Orchestra Christian Zacharias Piano/Director Sponsor <i>Scottish TV</i>	7.30pm Budapest Festival Orchestra Ivan Fischer Conductor Sponsor <i>Maclay Murray & Spens</i> 10.30pm András Schiff	8.00pm Boulez 2000 London Symphony Orchestra Pierre Boulez Conductor Supported by the <i>Edinburgh International Festival Endowment Fund</i>	8.00pm Boulez 2000 London Symphony Orchestra Pierre Boulez Conductor Supported by the <i>Edinburgh International Festival Endowment Fund</i>	7.30pm Boulez 2000 London Symphony Orchestra Pierre Boulez Conductor Supported by the <i>EIF Endowment Fund</i> 10.30pm András Schiff			
BANK OF SCOTLAND QUEEN'S HALL SERIES Clerk Street P R WS T H WC C		11.00am Brentano String Quartet	11.00am Juliane Banse, András Schiff, Yuuko Shiokawa, Miklós Perényi	11.00am Brentano String Quartet	11.00am Christian Tetzlaff, Lars Vogt	11.00am Thomas Quasthoff, András Schiff, Yuuko Shiokawa, Hariolf Schlichtig, Miklós Perényi	11.00am Tabea Zimmermann, Hartmut Höll			
THE QUEEN'S HALL Clerk Street P R WS T H WC C		1.10pm Lunchtime Talk	1.10pm Lunchtime Talk	1.10pm Lunchtime Talk	1.10pm Lunchtime Talk	1.10pm Lunchtime Talk				
EDINBURGH FESTIVAL THEATRE Nicolson Street L LF WS H WC C*		7.15pm Das Rheingold Wagner Scottish Opera Sponsor <i>Bank of Scotland</i>	7.15pm Le Roi Arthus Concert Performance Chausson Royal Scottish National Orchestra Supported by the <i>Festival Muses</i>	7.15pm Das Rheingold Wagner Scottish Opera Sponsor <i>Bank of Scotland</i>	10.30pm Mil quinientos metros sobre el nivel de Jack* Federico León	10.30pm Mil quinientos metros sobre el nivel de Jack* Federico León	7.15pm La Clemenza di Tito Concert Performance Mozart Scottish Chamber Orchestra Sponsor <i>IBM</i>	10.30pm Extra Dry Emio Greco & PC	7.15pm Das Rheingold Wagner Scottish Opera Sponsor <i>Bank of Scotland</i>	10.30pm Mil quinientos metros sobre el nivel de Jack* Federico León
KING'S THEATRE Leven Street R WS H WC C	6.00pm Barbaric Comedies Valle-Inclán The Abbey Theatre, Dublin Supported by <i>Dunard Fund</i>			6.00pm Barbaric Comedies Valle-Inclán The Abbey Theatre, Dublin Supported by <i>Dunard Fund</i>	6.00pm Barbaric Comedies Valle-Inclán The Abbey Theatre, Dublin Supported by <i>Dunard Fund</i>	6.00pm Barbaric Comedies Valle-Inclán The Abbey Theatre, Dublin Supported by <i>Dunard Fund</i>	6.00pm Barbaric Comedies Valle-Inclán The Abbey Theatre, Dublin Supported by <i>Dunard Fund</i>			
THE EDINBURGH PLAYHOUSE Greenside Place R WS H WC C		7.30pm Les lieux de là Mathilde Monnier	7.30pm Les lieux de là Mathilde Monnier	7.30pm Les lieux de là Mathilde Monnier		7.30pm Körper (Bodies) Sasha Waltz Schaubühne am Lehniner Platz	7.30pm Körper (Bodies) Sasha Waltz Schaubühne am Lehniner Platz			
ROYAL LYCEUM THEATRE Grindlay Street P L LF WS T H WC C	2.30 & 7.30pm P Cabin Pressure Anne Bogart SITI	7.30pm Cabin Pressure Anne Bogart SITI	2.30 & 7.30pm Cabin Pressure Anne Bogart SITI		7.30pm War of The Worlds Naomi Iizuka and Anne Bogart SITI Supported by <i>The Hamada Edinburgh Festival Foundation</i>	7.30pm War of The Worlds Naomi Iizuka and Anne Bogart SITI	11.00pm War of The Worlds The Radio Play SITI	2.30 & 7.30pm War of The Worlds Naomi Iizuka and Anne Bogart SITI Supported by <i>The Hamada Edinburgh Festival Foundation</i>		
THE HUB Castlehill P L R WS H WC C	10.00am The Theatre of Ramón del Valle-Inclán Sponsor <i>The Royal Bank of Scotland</i> 4.00pm Page 20 1300 – 1400 Music of the Millennium Talk	5.00pm Conversations Mathilde Monnier	4.00pm 1400 – 1500 Music of the Millennium Talk 5.00pm Conversations Tim Albery		5.00pm Conversations Federico León	4.00pm 1500 – 1600 Music of the Millennium Talk 5.00pm Conversations Anne Bogart	5.30pm Boulez 2000 Pre-performance talk 10.30pm Scots and their Songs Sic a parcel o' rogues in a nation	6.15pm Boulez 2000 Pre-performance talk	6.15pm Boulez 2000 Pre-performance talk	10.30pm Scots and their Songs Sic a parcel o' rogues in a nation
OTHER VENUES For venue facilities see individual entries	9.30pm St Giles' Cathedral ST T 1300 – 1400 Machaut: Messe de Notre Dame Hilliard Ensemble Sponsor <i>Lloyds TSB Scotland</i>		8.00pm Canongate Kirk L WS 1400 – 1500 Dufay and Josquin Hilliard Ensemble Sponsor <i>Lloyds TSB Scotland</i>			8.00pm Greyfriars Kirk P L WS WC 1500 – 1600 Palestrina: Mass Ego Fratres Enim Taverner Consort Sponsor <i>Lloyds TSB Scotland</i>	12.45pm The Gymnasium, Scottish National Gallery of Modern Art WC R P WS T Making the Audible Visible: Klee and Music			

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week 3

	Sunday 27 August	Monday 28 August	Tuesday 29 August	Wednesday 30 August	Thursday 31 August	Friday 1 September	Saturday 2 September
USHER HALL Lothian Road P R WS H WC C	4.00pm Mozart Piano Concertos Scottish Chamber Orchestra Christian Zacharias Piano/Director 7.30pm Boulez 2000 London Symphony Orchestra Pierre Boulez Conductor Supported by the EIF Endowment Fund	8.00pm Czech Philharmonic Orchestra Sir Charles Mackerras Conductor	8.00pm Royal Scottish National Orchestra Carlo Rizzi Conductor	8.00pm Mozart Piano Concertos Scottish Chamber Orchestra Christian Zacharias Piano/Director Sponsor <i>MacDonald Orr Limited</i>	8.00pm 1800 – 1900 Philharmonia Orchestra Kurt Sanderling Conductor Sponsor <i>NEC</i>	8.00pm Czech Philharmonic Orchestra Sir Charles Mackerras Conductor Sponsor <i>BT Scotland</i>	2.30pm Richard Goode 8.00pm Bruckner NDR Symphony Orchestra Hamburg Günter Wand Conductor Sponsor <i>Scottish Widows</i>
BANK OF SCOTLAND QUEEN'S HALL SERIES Clerk Street P R WS T H WC C		11.00am Truls Mørk, Kathryn Stott	11.00am Ian Bostridge, Julius Drake	11.00am Zehetmair Quartet	11.00am Vienna Sextet, Sabine Meyer	11.00am Zehetmair Quartet	11.00am Vienna Sextet
THE QUEEN'S HALL Clerk Street P R WS T H WC C		1.10pm Lunchtime Talk	1.10pm Lunchtime Talk	1.10pm Lunchtime Talk	1.10pm Lunchtime Talk	1.10pm Lunchtime Talk	
EDINBURGH FESTIVAL THEATRE Nicolson Street L LF WS H WC C*	7.15pm Pénélope Concert Performance – Fauré BBC Scottish Symphony Orchestra Supported by the Festival Muses 10.30pm Mil quinientos metros sobre el nivel de Jack* Federico León	7.15pm Das Rheingold Wagner Scottish Opera Sponsor <i>Bank of Scotland</i>	7.30pm NDT2 & NDT3 Solo, Minus 16, New Age, Small Moves Sponsor <i>Tayburn</i>	7.30pm NDT2 & NDT3 Solo, Minus 16, New Age, Small Moves Sponsor <i>Tayburn</i>		7.30pm NDT1, NDT2 & NDT3 Arcimboldo 2000*	7.30pm NDT1, NDT2 & NDT3 Arcimboldo 2000*
KING'S THEATRE Leven Street R WS H WC C	6.00pm Barbaric Comedies Valle-Inclán The Abbey Theatre, Dublin Supported by <i>Dunard Fund</i>	6.00pm Barbaric Comedies Valle-Inclán The Abbey Theatre, Dublin Supported by <i>Dunard Fund</i>			7.15pm Genoveva Schumann Opera North Sponsor <i>ScottishPower</i>		7.15pm Genoveva Schumann Opera North Sponsor <i>ScottishPower</i>
THE EDINBURGH PLAYHOUSE Greenside Place R WS H WC C	7.30pm Körper (Bodies) Sasha Waltz Schaubühne am Lehniner Platz			7.30pm NDT1, Czech Philharmonic Orchestra Forgotten Land, Speak For Yourself, Sinfonietta Sponsor <i>Norwich Union</i>	7.30pm NDT1, Czech Philharmonic Orchestra Forgotten Land, Speak For Yourself, Sinfonietta Sponsor <i>Norwich Union</i>	10.00pm Ensemble Modern	8.00pm Ensemble Modern
ROYAL LYCEUM THEATRE Grindlay Street P L LF WS T H WC C	2.30pm & 7.30pm War of The Worlds Naomi Iizuka and Anne Bogart SITI Supported by <i>The Hamada Edinburgh Festival Foundation</i>			6.00pm Hamlet Shakespeare Deutsches Schauspielhaus, Hamburg	6.00pm Hamlet Shakespeare Deutsches Schauspielhaus, Hamburg	6.00pm Hamlet Shakespeare Deutsches Schauspielhaus, Hamburg	6.00pm Hamlet Shakespeare Deutsches Schauspielhaus, Hamburg
THE HUB Castlehill P L R WS H WC C	4.00pm 1600 – 1700 Music of the Millennium Talk 5.30pm Boulez 2000 Pre-performance talk		5.00pm Conversations Jiri Kylián 10.30pm Scots and their Songs Fairy Lore and the Supernatural	4.00pm 1700 – 1800 Music of the Millennium Talk 5.00pm Conversations Thomas Zehetmair	4.00pm 1800 – 1900 Music of the Millennium Talk 5.00pm Conversations Peter Zadek 10.30pm Scots and their Songs Morals and Manners	5.00pm Conversations David Pountney 10.30pm Scots and their Songs The Journeying Song	4.00pm 1900 – 2000 Music of the Millennium Talk
OTHER VENUES For venue facilities see individual entries	Sun 27 Aug 12.45pm The Gymnasium, Scottish National Gallery of Modern Art WC R P WS T Making the Visible Audible: Composers & Klee	Sun 27 Aug 2.30pm McEwan Hall R WS The University Festival Lecture Magic and Music Ian Bostridge	Sun 27 Aug 10.00pm McEwan Hall R WS 1600 – 1700 Monteverdi Vespers Taverner Consort Sponsor <i>Lloyds TSB Scotland</i>	8.00pm St Cecilia's Hall P ST LF WS T 1700 – 1800 London Baroque Sponsor <i>Lloyds TSB Scotland</i>		Sat 2 Sept 6.00pm Scottish Widows Building L LF C 1900 – 2000 BBC Scottish Symphony Orchestra Martyn Brabbins Conductor Sponsor <i>Lloyds TSB Scotland</i>	Sat 2 Sept 10.30pm Princes Street Gardens L WS WC Bank of Scotland Fireworks Concert Scottish Chamber Orchestra Sponsor <i>Bank of Scotland</i>

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