



presents

MARK MORRIS DANCE GROUP

as part of Woking Dance Umbrella



NEW VICTORIA THEATRE WOKING

£1.50 Official Woking Dance Umbrella Souvenir Programme



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A special thank you to David Vince, Arts Development Officer for Woking Borough Council for advice, support and enthusiasm for Woking Dance Umbrella from the outset and to Maureen Salmon, Performing Arts Officer for South East Arts Board.

Dance Umbrella would also like to thank the Directors and staff of The Peacocks Arts and Entertainment Centre for their enthusiastic support of this project.

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presents

MARK MORRIS DANCE GROUP

ALYCE BOCHETTE JOE BOWIE CHARLTON BOYD
RAIN DAKOTA TINA FEHLANDT SHAWN GANNON DAN JOYCE
VICTORIA LUNDELL MARIANNE MOORE RACHEL MURRAY
JUNE OMURA KRAIG PATTERSON MIREILLE RADWAN-DANA
GUILLERMO RESTO WILLIAM WAGNER MEGAN WILLIAMS

Artistic Director
MARK MORRIS

General Director
BARRY ALTERMAN

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These performances of the Mark Morris Dance Group
are sponsored by the Lila Wallace-Reader's Digest Fund.

The Mark Morris Dance Group's rehearsal and creation time
has been supported by a grant from the Andrew W. Mellon Foundation.



presents

MARK MORRIS DANCE GROUP

Thursday 16 – Saturday 18 March 1995

PROGRAMME

Choreography by **Mark Morris**

NEW LOVE SONG WALTZES

Music: Johannes Brahms (Neue Liebeslieder Walzer, op. 65)

Lighting: James F. Ingalls

CAROL SMITH, *soprano*; JANE IRWIN, *mezzo-soprano*; TOBY SPENCE, *tenor*;
NICHOLAS GEDGE, *baritone*; LINDA DOWDELL, *piano*; SIMON OVER, *piano*

Dancers: JOE BOWIE, RAIN DAKOTA, SHAWN GANNON, DAN JOYCE,
VICTORIA LUNDELL, JUNE OMURA, KRAIG PATTERSON, MIREILLE RADWAN-DANA,
GUILLERMO RESTO, MEGAN WILLIAMS

THREE PRELUDES

Music: George Gershwin (Prelude I, Prelude II, Prelude III)

Lighting: James F. Ingalls; **Costume:** Isaac Mizrahi

LINDA DOWDELL, *piano*

Dancer: MARK MORRIS

INTERVAL

GOING AWAY PARTY

British Premiere

Music: Bob Wills and His Texas Playboys

("Playboy Theme", "Yearning", "My Shoes Keep Walking Back to You", "Goin' Away Party",
"Baby, That Sure Would Go Good", "Milk Cow Blues", "Crippled Turkey",
"When You Leave Amarillo, Turn Out the Lights")

Original Lighting Design: Phil Sandstrom; **Costumes:** Christine Van Loon

Dancers: TINA FEHLANDT, DAN JOYCE, MARIANNE MOORE, MARK MORRIS,
RACHEL MURRAY, KRAIG PATTERSON, GUILLERMO RESTO

INTERVAL

GRAND DUO

Music: Lou Harrison (Grand Duo for Violin & Piano)

Prelude, Stampede, A Round, Polka

Lighting: Michael Chybowski; **Costumes:** Susan Ruddle
SIMON SMITH, *violin*; LINDA DOWDELL, *piano*

Dancers: JOE BOWIE, CHARLTON BOYD, RAIN DAKOTA, TINA FEHLANDT,
DAN JOYCE, VICTORIA LUNDELL, MARIANNE MOORE, RACHEL MURRAY,
JUNE OMURA, KRAIG PATTERSON, MIREILLE RADWAN-DANA, GUILLERMO RESTO,
WILLIAM WAGNER, MEGAN WILLIAMS

The performance will last for 2 hours including 2 intervals.

All programme information was correct at time of printing, but may be subject to variation.

NEUE LIEBESLIEDER WALZER, Op. 65

(New Love Song Waltzes)

Text by **G.F. Daumer**.★ Translation by **Natalia Macfarren**.

No. 1

Verzicht, o Herz, auf Rettung,
dich wagend in der Liebe Meer!
Denn tausend Nachen schwimmen
zertrümmert am Gestad umher!

There's nought, oh heart, can save thee,
if on Love's sea thou put from shore!
'Tis strewn with wrecks unnumber'd;
destruction fell on all they bore!

No. 2

Finstere Schatten der Nacht,
Wogen und Wirbelgefahr!
Sind wohl, die da gelind
rasten auf sicherem Lande,
Euch zu begreifen im Stande?
Das ist der nur allein,
welcher auf wilder See
stürmischer Öde treibt,
Meilen entfernt vom Strande.

Shadowy gloom of the night,
tempest-toss'd wave of the seas!
Who, 'mid comfort and light,
dwelling serenely at ease,
knows of your terror and wonder?
None but the trav'ller forlorn,
who in the midnight storm,
sailing the wat'ry waste,
far on his home doth ponder.

No. 3

An jeder Hand die Finger
hatt' ich bedeckt mit Ringen,
die mir geschenkt mein Bruder
in seinem Liebessinn.
Und einen nach dem andern
gab ich dem schönen,
aber unwürdigen Jüngling hin.

Erewhile upon my fingers
full many a ring was flashing,
given me by my brother,
by dear affection mov'd.
Alas, I gave them one and all to the fair
but perfidious youth I lov'd.

No. 4

Ihr schwarzen Augen,
ihr durft nur winken
Paläste fallen,
und Städte sinken.
Wie sollte stehn
in solchem Strauss,
mein Herz, von Karten
das schwache Haus?

Ye eyes of darkness,
if ye but beckon
great monarchs tremble,
and lands are stricken.
How wilt thou stand
in danger's hour,
my heart, against
th'all-conquering pow'r?

No. 5

Wahre, wahre deinen Sohn,
Nachbarin, vor Wehe,
weil ich ihn mit schwarzem Aug'
zu bezaubern gehe.
O wie brennet das Auge mir,
das zu zünden fordert!
Flammet ihm die Seele nicht,
deine Hütte lodert.

Guard thy son, good neighbour mine,
guard him now from sorrow,
for I weave a potent spell
from each night till morrow.
If from smiles and burning looks
(sighs and tears I name not!)
he should 'scape me, oh beware,
that thy cottage flame not!

★ With the exception of the Conclusion, the text of which is from Goethe

No. 6

Rosen steckt mir an die Mutter,
weil ich gar so trübe bin.
Sie hat Recht, die Rose sinket,
so wie ich entblättert hin.

No. 7

Vom Gebirge Well' auf Well'
kommen Regengüsse,
und ich gäbe dir so gern
hunderttausend Küsse.

No. 8

Weiche Gräser im Revier,
schöne stille Plätzchen!
O wie linde ruht es hier
sich mit einem Schätzchen!

No. 9

Nagen am Herzen
fühl ich ein Gift mir;
kann sich ein Mädchen
ohne zu fröhnen zärtlichen Hang,
fassen ein ganzes
wonne beraubtes Lebenentlang?

No. 10

Ich kose süß, mit der und der,
und werde still und kranke;
denn ewig, ewig kehrt zu dir,
o Nonna, Mein Gedanke!

No. 11

Alles, alles in den Wind
sagst du mir, du Schmeichler!
Alle sammt verloren sind
deine Müh'n, du Heuchler!
Einem andern fang' zu lieb
stelle deine Falle!
denn du bist ein loser Dieb,
denn du buhlst um alle!

Roses red I wear, my mother,
though I'm pale as any wraith.
'Tis because the rose will shower,
like myself, its leaves in death.

From yon hills the torrent speeds,
and the rain ne'er ceases;
would that I might give to thee
hundred thousand kisses.

Secret nook in shady spot,
'mongst the waving grasses!
Dreaming, by the world forgot,
fleet the bright hour passes!

Sharp poisoned arrow
rankles at my heart's core;
how can a maiden,
blossoming fair, a lover disdain?
Ah me, how can she
live without love's sweet pleasure and pain?

To many a maid I whisper soft,
the while my heart's in anguish;
'tis that to thee my thoughts I waft,
Nonna, for thee I languish!

I will hear no more of love;
thou wilt but deceive me!
Never wilt thou cease to rove;
go, thou flatt'rer, leave me!
If thou needs must set a snare,
seek some prey unwary!
Wounded bird will sure beware,
and of trust by chary!

No. 12

Schwarzer Wald,
dein Schatten ist so düster!
Armes Herz,
dein Leiden ist so drückend!
Was dir einzig werth,
es steht vor Augen?
Ewig untersagt
ist Huldvereinung.

No. 13

Nein, Geliebter, setze dich
mir so nahe nicht!
Starre nicht so brünstiglich
mir in's Angesicht!
Wie es auch im Busen brennt,
dämpfe deinen Trieb,
dass es nicht die Welt erkennt,
wie wir uns so lieb.

No. 14

Flammenauge, dunkles Haar,
Knabe wonnig und verwogen,
Kummer ist durch dich hinein,
in mein armes Herz gezogen!
Kann in Eis der Sonne Brand,
sich in Nacht der Tag verkehren?
kann die heisse Menschenbrust
athmen ohne Glutbegehren?
Ist die Flur so voller Licht,
dass die Blum' im Dunkel stehe?
ist die Welt so voller Lust,
dass das Herz in Qual vergehe?

Zum Schluss (Conclusion)

Nun, ihr Musen, genug!
Vergebens strebt ihr zu schildern,
wie sich Jammer und Glück
wechseln in liebender Brust.
Heilen könnet die Wunden
ihr nicht, die Amor geschlagen;
aber Linderung kommt einzig,
ihr Guten, von euch.

Darksome wood,
thy shadows are so gloomy!
Aching heart,
so heavy is thy sorrow!
Is't for evermore
that we are parted?
Must I sigh forlorn,
lone, weary hearted?

Seat thyself, my dearest heart,
not so close to me!
Do not gaze on me, and start,
pale and wistfully!
Though thy heart within thee burn,
ah, forbear, and come not near,
lest the world the secret learn
how I hold thee dear, so dear.

Eyes of lightning, raven hair,
gentle words, the soul caressing;
these have brought to me despair,
from the youth my heart possessing!
Can the sunbeams turn to snow,
morning wear night's dusky pinion?
Can a burning heart forego
love's delight or love's dominion?
Is the meadow gay with light
that the flow'r in darkness perish?
Or doth youth in love delight
that no heart it have to cherish?

Now, ye Muses, be hush'd!
Ye've sought to tell, but how vainly,
of the sorrow and joy
swaying a fond lover's heart.
Ye the heart's cruel wounds
cannot heal from love's barbed arrow;
torments t'assuage, oh that ye only,
ye kind ones, can do.

Mark Morris

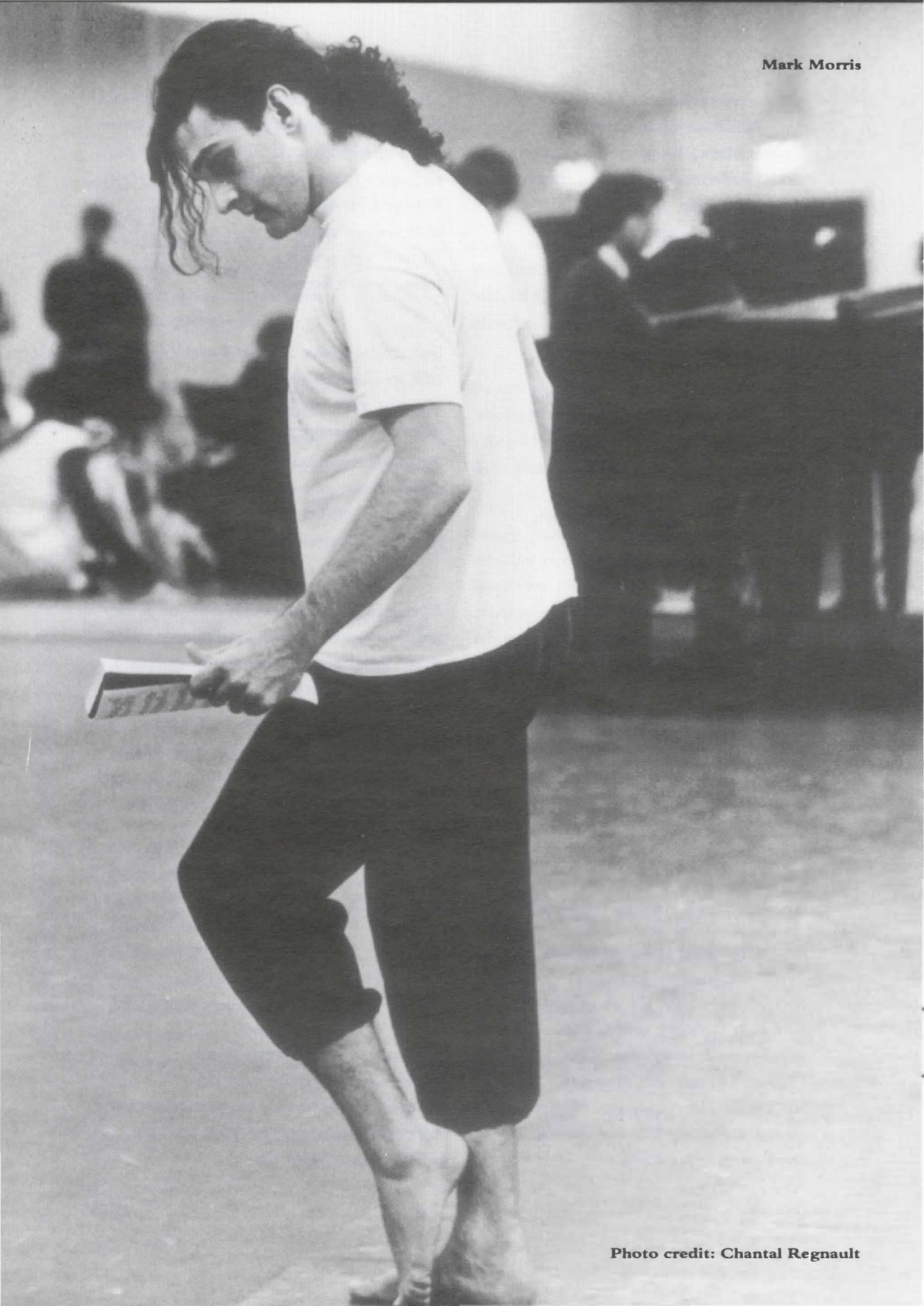


Photo credit: Chantal Regnault

MARK MORRIS

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

MARK MORRIS DANCE GROUP

Mark Morris Dance Group was formed in 1980 and gave its first concert in New York City that year. In addition to touring widely, the Dance Group has been the subject of television specials for PBS *Dance In America* series and LWT's *South Bank Show*. From 1988 - 1991, the Dance Group was the resident company of the Theatre Royal de la Monnaie in Brussels, Belgium. The Dance Group has just completed a film collaboration with cellist Yo-Yo Ma using Bach's *Third Suite for Unaccompanied Cello*, and this August will be appearing at the Edinburgh International Festival for the fourth consecutive year.

JOE BOWIE

Joe Bowie, born in Lansing, Michigan, began dancing while attending Brown University. After graduating with honours in English and American Literature, he moved to New York and performed in the works of Robert Wilson, Ulysses Dove, and danced

with The Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris.

CHARLTON BOYD

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

RAIN DAKOTA

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

TINA FEHLANDT

Tina Fehlandt grew up in Wilmington, Delaware. She has been a member of the Mark Morris Dance Group since its inception in 1980. She has staged Mr. Morris' work on Repertory Dance Company of Canada; Concert Dance Company of Boston; New York University Tisch School of the Arts; University of Minnesota and assisted him on his work with the Boston Ballet and American Ballet Theatre. Ms. Fehlandt has also appeared with the White Oak Dance Project.

SHAWN GANNON

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

DAN JOYCE

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

VICTORIA LUNDELL

Victoria Lundell is a native of Detroit where she began dancing professionally with Harbinger Dance Co. In the summer of 1988 she was a guest dancer with Metr polis-Utop a Dance Theatre in Mexico City and in 1989 received her B.F.A. in dance from the University of Michigan. From 1990 through 1993 she danced with The Parsons Dance Company and has set David Parsons' work on the Paris Opera Ballet; NYU Tisch School of the Arts; SUNY Purchase and Feld Ballet School.

MARIANNE MOORE

Marianne Moore was born in Chapel Hill, North Carolina and studied dance at North Carolina School of the Arts. She has also danced with the White Oak Dance Project.

RACHEL MURRAY

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

JUNE OMURA

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

Kraig Patterson, born in Trenton N.J., received his B.F.A. in 1986 from the Juilliard School and began dancing with the Mark Morris Dance Group in 1987.

MIREILLE RADWAN-DANA

Mireille Radwan-Dana was born in Beirut, but grew up in Rome, Italy, where she attended Tersicore from 1973 - 1986. She then moved to Brussels to attend the Mudra School from 1986 - 1988. She joined the Mark Morris Dance Group in 1988.

GUILLERMO RESTO

Guillermo Resto has always danced with Mark Morris.

WILLIAM WAGNER

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

MEGAN WILLIAMS

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

Photo credit: **Tom Brazil**
Mark Morris Dance Group **'Going Away Party'**



Photo credit: **Alex 'Tug' Wilson**
Mark Morris Dance Group **'Grand D'**



LINDA DOWDELL

pianist/Dance Group Musical Director

Linda Dowdell made her debut with the Mark Morris Dance Group in 1987 in Vienna, and has worked closely with the company ever since. In 1990 - 1991 she was the original pianist and musical director for Mikhail Baryshnikov's White Oak Dance Project, with whom she toured the United States. A composer as well, she has written music for a variety of ensembles, from big band to a cappella chorus. Prior appearances in the UK include guest lecturer at The Royal Scottish Academy of Music and Drama, production of her mini-opera, *THE BIG WINDOW*, on the Edinburgh Festival Fringe '94, and performances of her choral works by Schola Cantorum of Edinburgh.

NICHOLAS GEDGE

bass-baritone

Nicholas Gedge was born in Brecon, Wales and read Law at Cambridge before winning a scholarship to study singing at the Royal Academy of Music. He was supported by awards from the Countess of Munster Musical Trust and the Wolfson and Leverhulme Foundations, was awarded the Silver Medal by the Worshipful Company of Musicians and was a prizewinner in the 1994 Royal Overseas League Competition.

In opera he has sung Betto, Leporello, Surin and le Bailli (RAM/RCM Opera School), Charon (Batignano), Inspector Otto (ENO Baylis Programme), Collatinus (Cambridge), Colline (British Youth Opera) and Mephistopheles, Masetto, Zaretsky and Snug in the operatic scenes in the 1994 Wexford Festival. He has appeared in concerts at St. John's Smith Square, The Royal Festival Hall, and The Ulster Hall, has broadcast on Classic FM and BBC GLR, and recently gave recitals at St. George's Brandon Hill, The Fairfield

Halls, and The Wigmore Hall as part of the Tillett Trust Young Artists' Platform.

Future plans include Narumov (*THE QUEEN OF SPADES*) at the Glyndebourne Festival and the *VERDI REQUIEM* at Arundel Cathedral.

JANE IRWIN

mezzo soprano

Jane Irwin was born in 1968, and graduated from Lancaster University with a BMus Hons degree before becoming a postgraduate student at the Royal Northern College of Music (RNCM). She studies with Barbara Robotham.

In September 1993 Jane Irwin won first prize in the Singers' Competition at the Geneva International Music Competition, which has led to a number of prestigious concert appearances in Switzerland and Japan. Other prizes have included the 1991 Decca Kathleen Ferrier Prize, the 1992 Frederic Cox Award for Singing, and the Clonter Opera Prize. Her studies at the RNCM were partly funded by a scholarship from the Peter Moores Foundation.

Jane Irwin has appeared regularly during her years at the RNCM in oratorio throughout the country, has performed Mahler's *THIRD SYMPHONY* under Kent Nagano's direction at the Philharmonic Hall in Liverpool, and given several performances of Mahler's *DES KNABEN WUNDERHORN*. During the summer of 1992 Jane Irwin sang in a concert at Puccini's birthplace. Operatic roles at the RNCM have included Suzuki/*MADAM BUTTERFLY*. In March 1994 she sang the title role in Tchaikovsky's *THE MAID OF ORLEANS*, to huge critical acclaim:

"Her rich lustrous tone which extends to a powerful top makes her a mezzo to watch." *The Financial Times*

Jane Irwin completed her studies in

Manchester in the summer of 1994 and concerts since have included recitals in Poland, Japan and Geneva and performances of Elgar's SEA PICTURES in Edinburgh and Glasgow. Future commitments include GÖTTERDÄMMERUNG at Covent Garden, a concert in Geneva and a recital at the Châtelet in Paris.

SIMON OVER

pianist

Simon Over studied organ at the Sweelinck Conservatoire, Amsterdam, piano at the Royal Academy of Music and read music at Oxford University.

Whilst at Oxford he was Organ Scholar at Keble College, conductor of the Keble Choir and of the Oxford Classical Orchestra and Chorus. At the Royal Academy of Music he was awarded many prizes and the Recital Diploma.

He accompanies many singers and works with several instrumentalists in duos, trios and quartets. His BBC debut was with the viola player, Philip Dukes, in a live broadcast on Radio Three. His South Bank debut was in the 1988 Park Lane Group Series. He works regularly with Philip Dukes and Oliver Gledhill for Live Music Now!

In September 1992 Simon joined the staff at Westminster Abbey as Director of Music at St. Margaret's Westminster.

His work has taken him to most European countries as well as Canada and the United States.

CAROL SMITH

soprano

Carol Smith was born in Huddersfield and studied at the Guildhall School of Music and Drama with Ellis Keeler and at the National Opera Studio.

In Opera, Carol Smith is highly acclaimed for her performances in Mozart and Strauss singing with Opera North, Opera Forum in the Netherlands, at the Woodstock Mozart Festival in Chicago, the Chelsea Opera Group, Garsington Opera and Glyndebourne Festival Opera where she sang Miss Wordsworth in the original Peter Hall/Haitink production of ALBERT HERRING and L'ENFANT LES SORTILEGES which was recorded for television.

She works extensively in recital and oratorio. As a result of winning the Concert Artists Guild Award in New York she gave her debut recital there at the Carnegie Hall. She has also given recitals with Geoffrey Parsons, Graham Johnson and the Songmaker's Almanac and at the Aldeburgh Festival. Concert appearances include work with the Philharmonia Orchestra, the London Mozart Players, the Halle Orchestra, the Royal Liverpool Philharmonic Orchestra, the BBC Scottish Orchestra, the Berlin Symphony Orchestra, the Royal Choral Society and the Society for the Promotion for New Music at the Edinburgh Festival. Recordings and broadcasts for the BBC include Princess Natalie in Henze's DER PRINZ VON HOMBURG and the FOUR LAST SONGS.

Engagements in 1994 include Helena in the new production of A MIDSUMMER NIGHT'S DREAM for the Covent Garden and Hampton Court Festivals and the Nightingale in the world premiere of Elena Firsova's THE NIGHTINGALE AND THE ROSE for Almeida Opera.

SIMON SMITH

violin

Simon Smith first came to the musical public's attention when, at just 15, he became the youngest ever leader of the National Youth Orchestra. Since then he has developed into one of the country's leading violinists, performing with the Philharmonia, the Orchestra of St. Johns and regularly in the major London venues.

Simon's studies took place under the guidance of David Martin, Frederick Grinke and Yfrah Neaman in London and, with the help of the German Government (DAAD) scholarship, Wanda Wilkomirska in Mannheim. While a student at the Guildhall School of Music he won the prestigious Gold Medal with a performance of Bartok's 2nd Concerto, as well as prizes in international competitions in Italy and Germany. Further successes included awards from the Martin, Munster and Fleming charitable trusts and, as joint winner of the Sutton Recording Prize, his exceptionally well received Wigmore Hall debut.

After four years as a member of the Academy of St. Martin in the Fields, Simon is now concentrating on a career as soloist, recitalist and member of a number of chamber ensembles. Future plans include further recitals in the Purcell Room, in the Fairfield Hall and throughout the UK.

TOBY SPENCE

tenor

An honours graduate and choral scholar from New College, Oxford, Toby Spence is currently completing the Opera Course at the Guildhall School of Music and Drama, where his roles have included Nathaniel (HOFFMANN), Count Alberto (L'OCCASIONE FA IL LADRO) and Tom Rakewell (THE RAKE'S PROGRESS). Other student

roles have included Count Almaviva (BARBER) at Clonter Opera Farm and in Nice and Normanno (LUCIA) for Dorset Opera.

Toby Spence made his Barbican debut with Gothenburg Symphony Orchestra and Neemi Järvi in Sibelius' THE TEMPEST at the end of 1994, and in the Spring of 1995 will tour with the Mark Morris Dance Group singing the Brahms' LIEBESLIEDER WALZER. He will then make his debut with Welsh National Opera as Idamante (IDOMENEO) in the Autumn of 1995, with La Monnaie in Brussels as Pan (LA CALISTO) in the Spring of 1996, and with Scottish Opera as Idamante in Autumn 1996. In 1997 he returns to Welsh National as the Count in IL BARBIERE DI SIVIGLIA.



DANCE UMBRELLA was founded in 1978 to support and encourage the best of the new in contemporary dance work, both in Britain and overseas.

Dance Umbrella presents an annual, international contemporary dance festival in London which enjoys a worldwide reputation. It has provided consultancies to the Newcastle Dance Festival; the Leicester International Dance Festival; Dance 4; the Year of Dance in the East Midlands; and most recently Woking Dance Umbrella – planned as part of Woking Borough Council's centenary celebrations.

Dance Umbrella is renowned for presenting new talent: many established companies and choreographers have made their debuts under the Umbrella including Michael Clark, Mark Morris, Stephen Petronio and the Siobhan Davies Dance Company. It has also commissioned new works from a wide range of artists including Siobhan Davies, Mathew Hawkins, Roc in Lichen, The Cholmondeleys, Michael Clark and The Featherstonehaughs.

Dance Umbrella operates a regular touring programme, offering regional audiences year-round opportunities to see international artists. Among its key achievements is the first British tour by the Mark Morris Dance Group.

In recognition of its ground-breaking work, Dance Umbrella has received numerous awards, including most recently Prudential Awards for Dance in 1994 and 1992 and, also in 1992, the UK's largest single arts award the Prudential Award for the Arts. In 1991, Artistic Director Val Bourne received an OBE for her services to contemporary dance in Britain.

WHAT THE PAPERS SAY

'...Dance Umbrella is an annual geographically eclectic explosion of talent. Over the years, it has imported dance from such a variety of countries that it could qualify as some sort of specialised UN task force...'

TIME OUT

'...Once again Dance Umbrella offers almost an embarrassment of choice...'

THE GUARDIAN

'...Fifteen years of festivals later, audiences have seen it all, thanks to Umbrella...'

THE TIMES

For Dance Umbrella:

Artistic Director: Val Bourne
Administrative Director: Mary Caws

For the Mark Morris Dance Group tour:

Technical Manager: Ian Beswick
Development Consultant: Clare Cooper
Marketing Coordinator: Jackie Friend
Tour Manager: Deborah O'Brien
Sound Engineer: Ronnie Thomson
Press Representative: Clare Wilford

MARK MORRIS DANCE GROUP STAFF

Technical Director:	Johan Henckens
Development Director:	Michael Osso
Office Administrator:	Eva Nichols
Fiscal Administrator:	Lynn Wichern
Lighting Supervisor:	Michael Chybowski
Musical Director:	Linda Dowdell
Wardrobe:	Holly Caldwell
Legal Counsel:	Mark Selinger
	(Kaye, Scholer, Fierman, Hays & Handler)
Orthopaedist:	David S. Weiss, M.D.
Accountant:	Kathryn Lundquist, CPA

Thanks to Maxine Morris and god.

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

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Gilmore Foundation; Philip Morris Companies Inc.; The Shubert Foundation, Inc.; Lila Wallace-Reader's
Digest Fund and the Friends of the Mark Morris Dance Group.

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"PRELUDE I"

(George Gershwin)

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Mark Morris Dance Group will also be touring to:

Marlowe Theatre, Canterbury

Tuesday 21st - Wednesday 22nd MARCH at 7.30pm

Box Office: (01227) 787787

Snape Maltings Concert Hall, Aldeburgh

Friday 24th - Saturday 25th MARCH at 7.30pm

Box Office: ((01728) 453543

Theatre Royal, Newcastle

Tuesday 28th - Wednesday 29th MARCH at 7.30pm

Box Office: (0191) 232 2061

Grand Theatre, Blackpool

Friday 31st MARCH - Saturday 1st APRIL at 7.45pm

Box Office: (01253) 28372

Birmingham Repertory Theatre

Tuesday 4th - Wednesday 5th APRIL at 7.30pm

Box Office: (0121) 236 4455