

5-9 October 1999

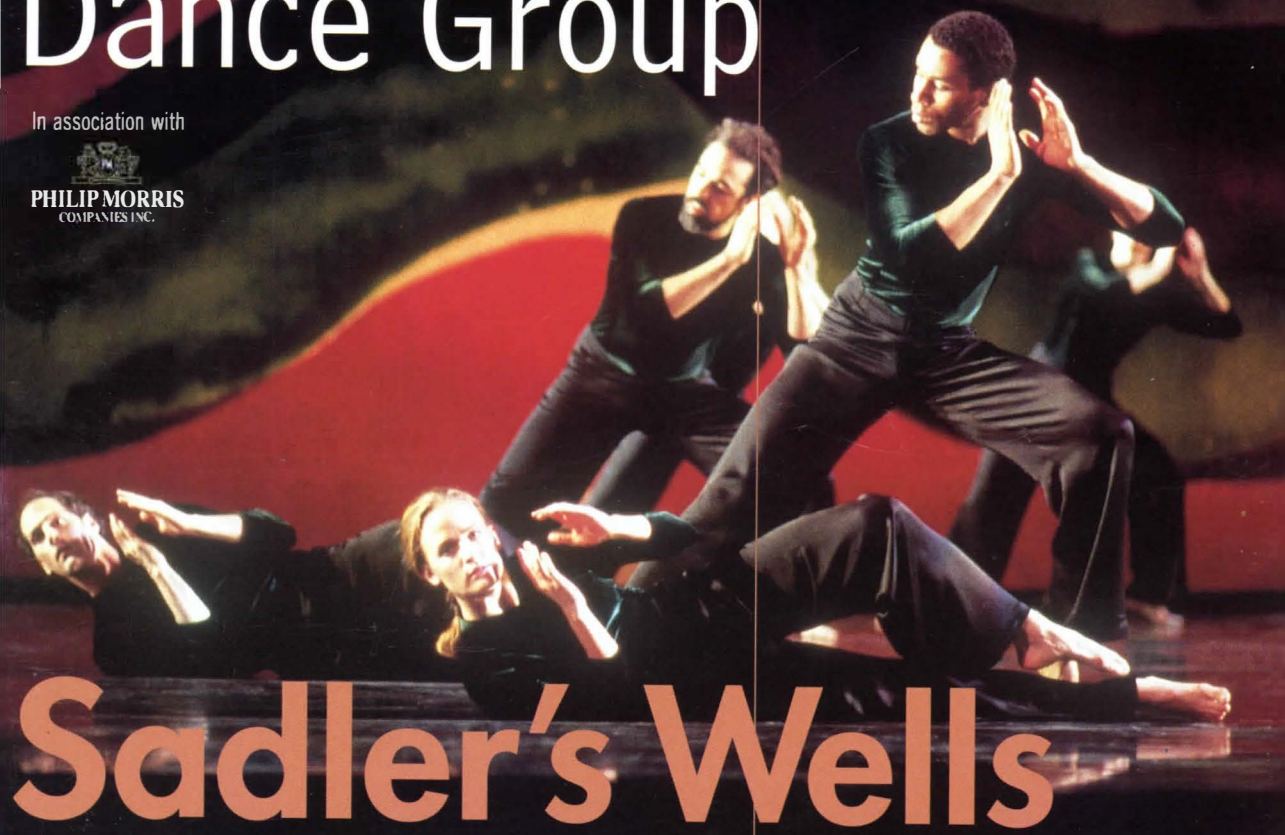


Mark Morris Dance Group

In association with



PHILIP MORRIS
COMPANIES INC.



Sadler's Wells

Mark Morris

Dance Group



Dancers

Joe Bowie, Charlton Boyd, Ruth Davidson, Tina Fehlandt, Marjorie Folkman, Shawn Gannon, Lauren Grant, John Heginbotham, David Leventhal, Rachel Murray, June Omura, Mireille Radwan-Dana, Kim Reis, Guillermo Resto, Matthew Rose, William Wagner, Julie Worden, Michelle Yard

Artistic Director

Mark Morris

General Director

Barry Alterman

Managing Director

Nancy Umanoff

Choreography by **Mark Morris**

Programme:

Gloria

The Argument

-intermission-

Rhymes With Silver

with featured guest artist

Matt Haimovitz, cello

Major support for the Mark Morris Dance Group is provided by the Andrew W. Mellon Foundation and the Howard Gilman Foundation.

The Mark Morris Dance Group's performances are made possible with public funds from the National Endowment for the Arts Dance Program and the New York State Council on the Arts, a State Agency.

Mark Morris Dance Group New Works Fund is sponsored by Philip Morris Companies Inc.

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High Marks

It is a late Friday afternoon in chilly, mid-town Manhattan in February this year, and Mark Morris is in particularly fine form. One of America's busiest, most acclaimed choreographers, he is putting his company through the final paces of rehearsal in American Ballet Theatre's studios at 890 Broadway.

Morris is both scamp and taskmaster, twitching his hips in tandem with one of the women and clapping his hands like both a proud parent and a happy child after one of the men has spiralled down onto the floor exactly as he should. As the dancers heroically dart, flutter and collapse through the choreography's Bach-inspired patterns, their inventor calls out comments and directives: 'Pile of leaves. Good. Relax. Don't relax.' Or, 'Not so pretty, Ruth!' Morris is like a conductor, and these familiar, hard-working bodies are his orchestra. 'That was good,' he praises another of his instruments, adding, 'and I'm glad, because not everything in the world is.'

In terms of art and culture in the latter half of this century, Morris himself is one of the great sources of goodness. He was born 43 years ago in Seattle, Washington, into a middle-class family keen on amateur performance and social dance. A precocious and unconventional child, he had ambitions to be a flamenco dancer. He studied ballet, too. As a teenager he fell in with a semi-professional Balkan folk-dance troupe, a communal experience that made an indelible impression on him. It was at this time that he began choreographing, and teaching.

At nineteen Morris sought his fortune in New York. Like a magpie he migrated between dance companies headed by Eliot Feld, Lar Lubovitch and Laura Dean, never staying more than a year and a half. For about a month he worked for Twyla Tharp. Then, in 1980, Morris formed his own, eponymous troupe. Within a scant four years he became, in the words of his biographer Joan Acocella, 'the most-talked-about young choreographer in the United States.'

For the unaffected freshness, weight and emotional reach of his work, critics hailed Morris as heir to America's modern dance pioneers. For its astounding musicality and structural complexity, he was compared to the towering neo-classicist George Balanchine. Morris's musical choices remain eclectic. As the creator of nearly one hundred dances during the past two decades, he has embraced everything from Baroque to country and western, Michelle Shocked to Tamil film songs. Morris's work is not elitist. His dancers look like real people, not dancers. Their movement is based as much on vernacular as classical style, and everything in between.

Some of Morris's most notable achievements have been in Europe. In 1988 he began a controversial, three-year stint as resident choreographer of the Théâtre Royal de la Monnaie in Brussels. Whilst there he made waves, as well as masterly works like *L'Allegro, il Penseroso ed il Moderato* and *Dido and Aeneas*. (In the latter he danced both the noble heroine and her nemesis, the Sorceress, without a trace of camp.) This decade Morris was 'adopted' by the Edinburgh International Festival, presenting an astonishingly rich body of work for a handful of consecutive years. He has also been a key

figure in Mikhail Baryshnikov's transition into a mature modern dancer. (Baryshnikov danced a version of Morris's *The Argument* at the Wells this past spring) .

Rehearsal finishes with applause amidst a chorus of whoops. Morris is in a buoyant mood. After a quick shower he is ready to leave, flamboyant as a one-man party. (He was once famously compared to a diva crossed with a truck-driver.) In full flow, he steers us around the corner to a hip, friendly bar called *No Idea* and unwinds during an hour of informal, and always informed, chat. Topics covered include walking down the street with your eyes closed; obsessive-compulsive behaviour; Baryshnikov's current extrovert nature; the frequency of Morris's theatre-going; and the quality of his rehearsals. I wonder, are they always so up-beat?

'I prefer it when it's fun, but it isn't guaranteed. I work very intensely. Sometimes I get really worked up and excited and sharp, and it seems like I'm mad when I'm not. If someone says that a dance is too long, do I shorten it? Sometimes. If I agree. I listen, and then change it or not. Or the dancers might say, Mark, this is so hard! And I say, I know. Of course it's hard. That's not the same as a complaint. It's an observation. Yes, it is hard. But not. It's not too hard to do.

'I'm not that complicated. My job is hard, and it's hard to work for me. But there's a fabulous pay-off, which is what we do and where we go and who we are.'

In talking about his work, the implication is that he's doing pretty much what he wants to do and is good at it. 'Those are because of each other.'

How does he think he's perceived professionally? 'My work is more popular with music people than dance people because music is more sophisticated than dancing, generally. And I'm more devoted to the world of music than I am to the world of dancing, because I think the world of dancing is sort of small and not rigorous enough, with big exceptions.'

Does he read much dance criticism? 'I read all the reviews and everything that's written about me. I prefer it when it's well-argued than whether I agree with it or not. I'd much rather have a fabulously composed attack on my work than really dopey acclaim.'

This leads to comparative speculation about image. 'In Britain you can be funny and clever and sarcastic, and it doesn't automatically mean you're a buffoon. You can have all that and also intellectual rigour and experience and knowledge and courage. In the States, if you make a funny joke, *you're* a joke. You're very soon branded one thing. Like, I'm a former bad-boy or zany or difficult or rude or something. And I am. But I'm also a bunch of other things. I'm not a charlatan, or I would've dried up a long time ago.'

I tell him that Merce Cunningham, the grand old man of post-modern dance, has had four children named after him. Morris replies, 'I have one named after me. Little Mephistopheles. Merce is sort of a friend of mine. We don't go out on dates or anything, but if we're around

we hang out and talk and stuff. I love him. He's very dry. It's only in the last ten years that I have friends who are my mother's age, which is like 80-ish.'

What is a choreographer's place in society? 'I'm a citizen. My responsibility is to my work and my company and my public, and the art form and the music and the theatre itself as a crucial arena. I don't have many other responsibilities beyond those.'

If he wasn't in dance, what would he be doing? 'That's like asking, Would you describe your work as American? Or, How would your work be different if you weren't gay? Or, What if you had no arms or legs? If I'd been slightly different everybody thinks I'd be a fabulous conductor or singer or cellist. But I don't know. I might have been a disgruntled postal worker or a black lesbian welfare mother. I don't feel unfulfilled. I love working in opera, but that's something I do in addition to what I do. I'm not disappointed that I can't sing or play the piano. As a musician, I'm a choreographer. And I have lots of fun.'

I mention his upcoming London gig. 'Finally, it's all fixed up, and the theatre called Sadler's Wells is going to be as fabulous as its reputation. Hooray! I can't wait to try it out myself.'

Can he talk a bit about the programme? Yes,

extravagantly. *Rhymes With Silver* is a big 45-minute dance for just about everybody in the company, to a commissioned score from the genius Lou Harrison, with a fabulous backdrop by the eminent Howard Hodgkin.

'*Gloria* I made up in 1981. A couple of years later I revised and simplified it, because it was too ornate and I couldn't read what was going on. Part of it is that you're so thrilled that you get to make up a dance at all, and you don't know if you'll get to do another. 'Oh my God, do this and this and this and then do all this at the same time. Yay!' And it often looks like vermicelli. That's true of everyone's work, even if it's their best. Often that's what's best about it. But I don't know any artist who doesn't pare down in some way. When we do dances that are more than ten years old that are still in the rep, it's in a very different style from what we do now. It's much more swirly and lush. It's not less brainy, because it was way brainy then. It's just that the actual material is squirmier and there's less empty spots. It's very *more*. That's what I call my ancient style.'

Donald Hutera

Donald Hutera can be read in many publications including The Times, Dance Now, Dance Europe, The Scotsman and Time Out. He is co-author with Allen Robertson of The Dance Handbook, due to be republished in an updated version next year.



Gloria

(1981, rev. 1984)

Music	Antonio Vivaldi (Gloria in D)
Lighting	Michael Chybowski
Conductor	Gwendolyn Toth
Carolean Ensemble	Violin: Gill Austin - Leader, Philip Augar, Caroline Bishop, Maurice Cavanagh, Caroline Clarke, Julia Frape, Colin Kellow, Jan Matthews, Simon Mock, Brian Smith, Alex Suttie, Jenny Thorn Viola: Paul Appleyard, Brian Clark, Jon Murphy, Nigel Rowlands Cello: Ruth Alford, Diane Porteous Bass: Debbie Anderson Oboe: Emma Feilding Trumpet: Ben Bottone Organ and harpsichord: William Whitehead
Carolean Singers	Sopranos: Clare Costa, Karen Cull, Lorraine Ely, Claire Marsden, Tracie Penwarden, Melanie Reid, Rachel Shannon, Emma Silverside, Julia Wilson-James Alto: Pam Baxter, Nicola Beckley, Ansy Boothroyd, Annabel Cheetham, Frances Jellard Tenor: Bryan Husband, Simon McEnery, John Marshall, Greg Moore Bass: Gavin Bailey, John Grayson, Andrew Hammond, Martin Oxenham, Stephen Povey, Jochem van Ast, Richard Weston
Soloists	Adele Mason, soprano Juliet Norman, mezzo-soprano
Co-ordinator	Andrew Hammond
<p>The Carolean Ensemble and singers are drawn from the finest freelance players and singers in London, who appear regularly with the major British orchestras and professional choirs. They have been assembled by Andrew Hammond, whose casting of such groups ranges from the Edinburgh Festival singers - a choir of contemporary music specialists - to the Thursford Christmas Extravaganza - the biggest Christmas show in the country.</p>	
Dancers	Joe Bowie, Charlton Boyd, Ruth Davidson, Tina Fehlandt, Marjorie Folkman, Shawn Gannon, Lauren Grant, John Heginbotham, David Leventhal, Rachel Murray, June Omura, Mireille Radwan-Dana, Kim Reis, Guillermo Resto, Matthew Rose, William Wagner, Julie Worden, Michelle Yard







The Argument (1999)

Music

Robert Schumann (Fünf Stücke im Volkston)

I. "Vanitas vanitatum" Mit Humor.

II. Langsam

III. Nicht schnell, mit viel Ton zu spielen

IV. Nicht zu rasch

V. Stark und markiert

VI. "Vanitas vanitatum" Mit Humor.

Lighting

Michael Chybowski

Costumes

Elizabeth Kurtzman

Musicians

Matt Haimovitz, cello; Ethan Iverson, piano

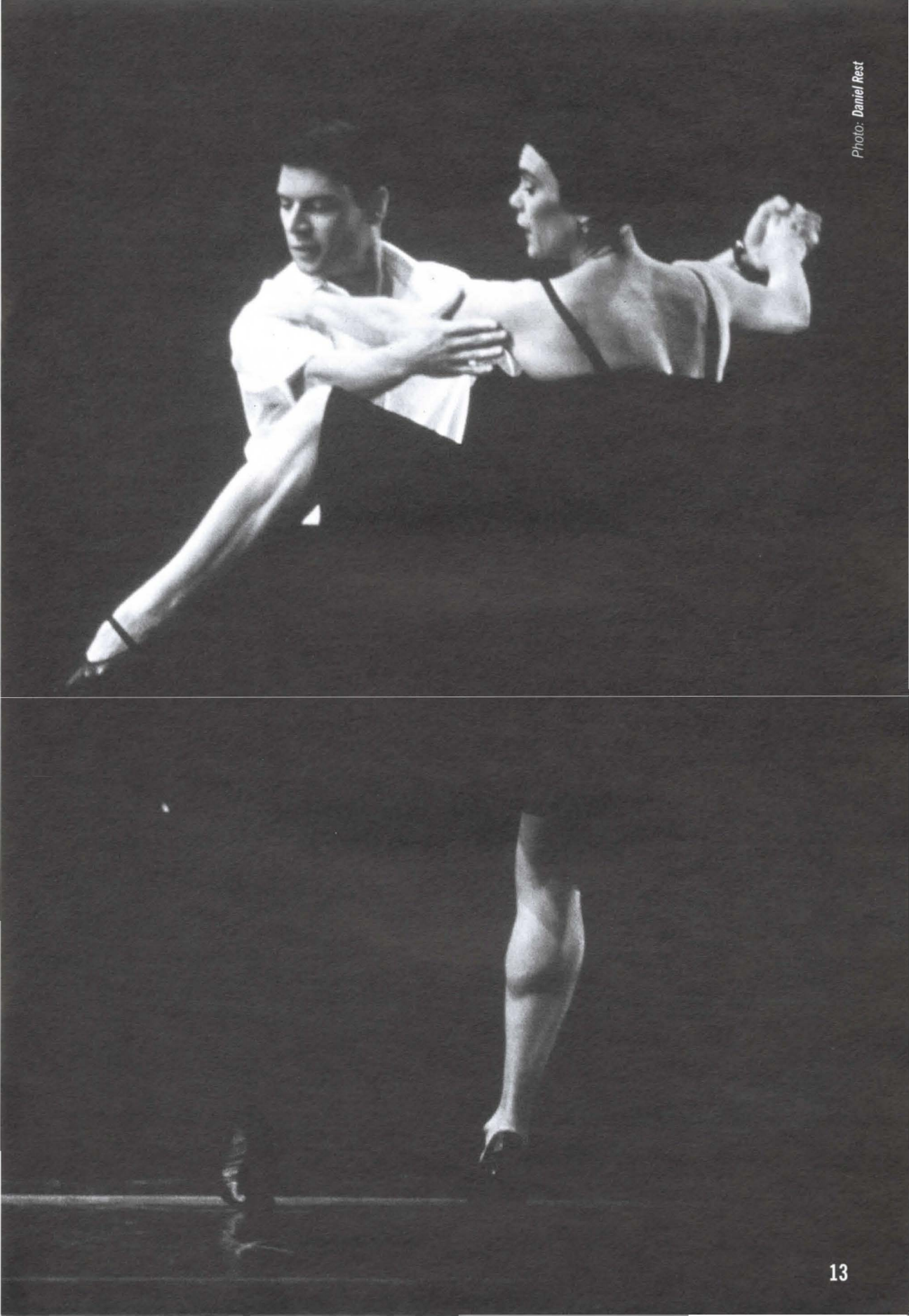
Dancers

**Tina Fehlandt, Marjorie Folkman,
Shawn Gannon, John Heginbotham,
Mark Morris, Julie Worden**

In memory of Howard Gilman.

This dance was created under the auspices of the Mark Morris Dance Group New Works Fund
sponsored by Philip Morris Companies Inc.

-intermission



Rhymes With Silver (1997)

Music

Lou Harrison

**(Prelude, Allegro, Scherzo, Ductia,
Gigue and Musette, Chromatic Rhapsody,
Romantic Waltz, Fox Trot, Threnody,
In Honor of Prince Kantemir, 5-Tone Kit,
Round Dance)**

Set Design

Howard Hodgkin

Lighting

Michael Chybowski

Costumes

Martin Pakledinaz

Musicians

**Sarah Roth, violin; Jessica Troy, viola;
Matt Haimovitz, cello; Ethan Iverson,
piano; William Winant, percussion**

Dancers

**Joe Bowie, Charlton Boyd,
Tina Fehlandt, Marjorie Folkman,
Shawn Gannon, John Heginbotham,
David Leventhal, Mark Morris,
Rachel Murray, June Omura,
Mireille Radwan-Dana, Kim Reis,
Matthew Rose, William Wagner,
Julie Worden, Michelle Yard**

The composer and choreographer commission fees for this collaboration were made possible by a grant from Meet the Composer's Composer/Choreographer Project, a national program funded by The Pew Charitable Trusts and The Helen W. Buckner Trust.

This dance was created under the auspices of the Mark Morris Dance Group New Works Fund sponsored by Philip Morris Companies Inc.



Photo: Ken Friedman





Mark Morris

Mark Morris was born on August 29, 1956 in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. He performed with a variety of companies in the early years of his career, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980, and has since created over 100 works for the Dance Group, as well as choreographing dances for many ballet companies, including the San Francisco Ballet, the Paris Opera Ballet, and American Ballet Theatre. From 1988-1991 he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. During his tenure there, he created 12 pieces including three evening-length works:

The Hard Nut (his comic book-inspired version of *The Nutcracker*); *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*, and founded the White Oak Dance Project with Mikhail Baryshnikov. Mr Morris is noted for his musicality - he has been described as "undeviating in his devotion to music" - and for his "ability to conjure so many contradictory styles and emotions". He has worked extensively in opera as both a choreographer and a director. Most recently, he directed and choreographed The Royal Opera, Covent Garden production of Rameau's *Platée* which premièred at the Edinburgh International Festival in 1997. Mr Morris was named a Fellow of the MacArthur Foundation in 1991, and he is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux).

Mark Morris Dance Group

MMDG was formed in 1980 and gave its first concert that year in New York City. In the following years, the company's touring schedule steadily expanded to include cities both in the US and in Europe and, in 1986, the Dance Group made its first national television programme for the PBS *Dance in America* series. In 1988, the Mark Morris Dance Group was invited to become the national dance company of Belgium. During its three years as resident company of the Théâtre Royal de la Monnaie in Brussels, the Dance Group was the subject of several television programs, including the UK's *South Bank Show*. The company returned to the United States in 1991, as one of the world's leading dance companies, performing across the US and at major

international festivals. The Dance Group has maintained and strengthened its ties to several cities around the world - audiences have become accustomed to the Dance Group's regular and frequent appearances in Boston, MA; Berkeley, CA; at the Jacob's Pillow Dance Festival and the Edinburgh International Festival in Scotland. In addition to a full international touring schedule, the Dance Group has recently completed two film projects: a collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs* using Bach's Third Suite for unaccompanied cello, and a film version of Mr. Morris' *Dido and Aeneas*. The company's British premiere performances of *L'Allegro, il Penseroso ed il Moderato* with the English National Opera garnered the Dance Group the 1997 Laurence Olivier Award for Best New Dance Production.

Dancers

Joe Bowie

Born in Lansing, Michigan, he 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 in 1989.

Charlton Boyd

Born in New Jersey, he studied and performed with Inner City Ensemble Theater & Dance Company. He is a graduate of the Juilliard School and has danced with the Limon Dance Company. He appears in the Jose Limon Technique Video, Volume 1, and other music videos. He first appeared with the Mark Morris Dance Group in 1989 and became a full company member in 1994.

Michael Chybowski

(lighting designer)

Michael Chybowski recently designed the New York Shakespeare Festival's *Cymbeline* at the Delacorte in Central Park and *Wit*, with Kathleen Chalfant, at the Union Square Theater. As resident designer at A.R.T. in Cambridge the past two seasons, he has designed *The Bacchae*, *Taming of the Shrew*, *A Jungle of Cities*, and *The Wild Duck*, *Phaedra*, and *The Merchant of Venice*. Other recent work in New York includes *The Grey Zone*, directed by Doug Hughes, which received the Lucille Lortel Award for best Off-Broadway lighting design, *A Question of Mercy*

in its premiere at New York Theatre Workshop, and *Waiting for Godot* at Classic Stage Company. Upcoming projects include Laurie Anderson's *Moby Dick and Other Stories*, the premiere of a new John Guare piece for the Signature Theatre in New York, as well as productions in Boston, Princeton, and Seattle.

Ruth Davidson

A native New Yorker, she has enjoyed dancing with the Mark Morris Dance Group since its first performance in 1980. She has studied consistently with Jocelyn Lorenz since 1979.

Tina Fehlandt

Tina Fehlandt grew up in Wilmington, Delaware, where she began her dance training at age five. She has been a member of the Mark Morris Dance Group since its inception in 1980. She has staged Mr Morris' work on Repertory Dance Company of Canada, Concert Dance Company of Boston, New York University Tisch School of the Arts, University of Minnesota, San Francisco Ballet and American Ballet Theatre. Ms Fehlandt has also appeared with the White Oak Dance Project.

Marjorie Folkman

Marjorie Folkman graduated from Barnard College, summa cum laude. She has danced for Spencer/Colton, Kraig Patterson, Sally Hess, Sara Rudner, the Repertory Understudy Group for the Merce Cunningham Dance Company, and began dancing with the Mark Morris Dance Group in 1996.

Shawn Gannon

From Dover, New Jersey, he received his early dance training with Dorothy Wescott Rosen. He joined the Mark Morris Dance Group in 1995 after dancing with Lee Theodore's Dance Machine, Mark Dendy Dance Group, Laura Dean Dancers and Musicians, and Jane Comfort and Company.

Lauren Grant

Born and raised in Highland Park, Illinois, she graduated with a BFA from New York University's Tisch School of the Arts where she was awarded the Eric and Mark Myers Scholarship. Ms Grant began working with the Mark Morris Dance Group in 1996 and became a full company member in 1998.

Matt Haimovitz (cello)

Matt Haimovitz has performed worldwide with the major orchestras of our time and with many of our most celebrated conductors and chamber musicians. In recent seasons Mr Haimovitz has appeared with the Seattle Symphony Orchestra, Opera Orchestra of Beijing, Berlin Philharmonic and James Levine, the London Philharmonic under Charles Dutoit, the Leipzig Radio Orchestra and Stanislaw Skrowaczewski, the Vienna Symphony and Leopold Hager, the Academy of St Martin in the Fields and Sir Neville Marriner, the Orchestre de la Suisse Romande and Jean-Bernard Pommier, and the Danish National Radio Orchestra led by Dmitrij Kitayenko. A versatile and experienced chamber musician, Mr. Haimovitz has performed in the past with such distinguished musicians as Isaac Stern, Mstislav Rostropovich, Cho-Liang Lin, Jaime Laredo, Michael Tree, Yo-Yo Ma, Schlomo Mintz, and Itamar Golan. His recordings of traditional and contemporary masterworks on the Deutsche Grammophon label have received universal praise for their interpretive insight,

flawless technique, and burnished tone. Recently Mr Haimovitz' recording of works for unaccompanied cello was awarded the Grand Prix du Disque and le Diapason d'Or. Mr Haimovitz has maintained an ongoing collaboration with the Mark Morris Dance Group.

John Heginbotham

Raised in Anchorage, Alaska, he graduated from the Juilliard School's dance division in 1993 and was cast in Mark Morris Dance Group's *The Hard Nut* later that year. In addition to MMDG, he has appeared in the work of John Jasperse, Ben Munisteri, and as a guest artist with Pilobolus Dance Theater. John has also danced with Susan Marshall and Company since 1995 and performed in the Marshall/Glass dance opera *Les Enfants Terribles*. John joined MMDG in 1998.

Howard Hodgkin

(set designer - *Rhymes With Silver*)

Born in England but partly educated in America, where his paintings have frequently been exhibited. The latest exhibition was at the Gagosian Gallery, New York in 1998. The most recent touring show of his work started at the Metropolitan Museum in New York and finished at the Hayward Gallery in London. He represented Britain at the 1984 Venice Biennial and in 1985 he was awarded the Turner Prize. He was awarded the Shakespeare Prize in 1997 by the Toepfer Foundatoin in Hamburg. Forthcoming exhibitions include one man shows at the Anthony D'Offay Gallery in November 1999 and at the Gagosian Gallery in New York next year. His previous work in the theatre included designing a new version of Stravinsky's *Pulcinella* for Ballet Rambert; he has also worked with the Royal Ballet.

Ethan Iverson (piano/music director)

Took his place at the feet of the Mark Morris Dance Group in January 1998. A modern jazz pianist, Iverson's recordings include *Construction Zone* (originals) and *Deconstruction Zone* (standards), which was chosen as one of the ten best jazz CDs of 1998 by Peter Watrous in The New York Times. His first CD, *School Work*, featuring saxophone legend Dewey Redman, was on the Village Voice's "Best of 1994" list. His piano teachers are Sophia Rosoff and Fred Hersch.

Elizabeth Kurtzman

(costume designer - *The Argument*)

Elizabeth Kurtzman is a freelance designer and book illustrator who lives and works in New York City.

David Leventhal

A native of Newton, Massachusetts, he began his dance training at Boston Ballet School, and continued his studies with Boston-area teachers and at Brown University, where he received a BA with honours in English Literature. He danced with the companies of Marcus Schulkind, Spencer/Colton, Ben Munisteri and Zvi Gotheiner before joining the Mark Morris Dance Group in January of 1998.

Rachel Murray

Born in New York City, she began her dance training at The Temple of the Wings in Berkeley, California. Her performing career began at age 14, dancing with the African-jazz troupe Terpsichore, touring hotels and lodges throughout British Columbia. She then miraculously landed in Honolulu, Hawaii where

she studied and danced with master teacher Betty Jones and her Dances We Dance company. Before joining the Mark Morris Dance Group in 1988, Ms Murray was performing with Senta Driver's Harry of New York City.

June Omura

June Omura was born in Manhattan but moved to the South at age six. She studied dance at the University of Alabama at Birmingham, in whose productions she appeared from the age of eight. She returned to New York to attend Barnard College, graduating in 1986 with honours in Dance and English. She first studied with Mark Morris that summer and happily joined the Dance Group in 1988.

Martin Pakledinaz

(costume designer - *Rhymes With Silver*)

Martin Pakledinaz has worked with Mark Morris in Brussels at The Théâtre Royal de la Monnaie (*The Hard Nut*, *Wonderland*, *Le Nozze di Figaro*), Paris (*Ein Herz*), San Francisco (*Maelstrom*, *Pacific*), and New York (*A Lake*, *Orfeo ed Euridice*, *Rhymes With Silver*, *Medium*). He designed *Tuning Game* and *Silver Ladders* for Helgi Tomasson for San Francisco Ballet, as well as *Lila York's El Grito*. His designs for opera and theater have been seen throughout the United States, Canada, Europe and Asia. New York credits include the costumes for Cy Coleman's musical *The Life* (Tony and Drama Desk nominations), *The Diary of Anne Frank*, *Golden Child*, (Tony nomination), and *Impossible Marriage*, starring Holly Hunter. His scenery and costumes for Balanchine's *A Midsummer Night's Dream* for Pacific Northwest Ballet were shown at the Edinburgh Festival, and will appear at Sadler's Wells in 1999.

Mireille Radwan-Dana

Joined in 1988. "The six Grandfathers have placed in this world many things, all of which should be happy. Every little thing is sent for something, and in that thing there should be happiness and the power to make happy. Like the grasses showing tender faces to each other, thus we should do, for this was the wish of the Grandfathers of the world." (Black Elk)

Kim Reis

Raised in Vancouver, Washington, where she competed in gymnastics for eight years before leaving the sport to pursue dance at a performing arts high school. Her training continued at the University of Utah, where she earned her BFA. She now teaches Pilates in New York and is honored to be making her third appearance with the Mark Morris Dance Group.

Guillermo Resto

Guillermo Resto has danced with Mark Morris since 1983.

Matthew Rose

Received his BFA from the University of Michigan. He has appeared with the Martha Graham Dance Company, Pascal Rioult Dance Theater, and Ann Arbor Dance Works. Matthew began working with the Mark Morris Dance Group in 1997 and became a full company member in 1999.

Sarah Roth (violin)

She is from the Boston area. She graduated with distinction in performance from the New

England Conservatory of Music, where she began her early training in the Preparatory School. She is active as an orchestral musician, playing with the Boston Pops Esplanade Orchestra, and Cantata Singers. As a member of Boston's Emmanuel Music she has performed over 100 cantatas of J S Bach, has appeared as soloist, orchestral and chamber musician in Emmanuel's major productions of Bach, Handel, Mozart, Brahms and Schubert, and was the violinist in the Peter Sellars/Craig Smith production of Weill/Bach: *Mahagonny Songspiel*; *Conversations Between Fear and Death*, presented recently in Paris and Frankfurt. Her principal teacher was James Buswell, and as a Tanglewood Fellow, she coached chamber music with Joel Smirnoff, Peter Serkin, and Yo-Yo Ma.

Gwendolyn Toth (conductor - Gloria)

She is one of only a few American conductors of historical performance ensembles and orchestras. Currently, she is the director and founder of New York City's virtuoso period instrument ensemble, Artek. Under her direction, the ensemble released the first North American recording of Monteverdi's opera, *Orfeo*, in 1994 on the Lyrichord Early Music Series label. Ms Toth and Artek have also toured throughout America with the Mark Morris Dance Group performing madrigals of Monteverdi. Ms Toth has conducted at the Skylight Theater in Milwaukee; Kaye Playhouse, Merkin Hall, and the Brooklyn Academy of Music in New York City; and for the German Radio Broadcasting system. Opera News honoured her as an 'Outstanding Young Conductor' in 1989. She is recognized as an outstanding performer on early keyboard instruments, performing with equal ease on the harpsichord, organ, and fortepiano in early music festivals in Boston,

Utrecht, Holland; and the Czech Republic and on radio networks in Holland, Germany, France, and America's National Public Radio. This season she releases two new recordings on the Lyrichord Early Music Series label: a CD of Bach's *Goldberg Variations* on the lautenwerk, and a CD of organ works by Heinrich Scheidemann on the meantone organ in Zeerijp, Holland.

Jessica Troy (viola)

Jessica Troy holds degrees from Amherst College, the State University of New York at Stonybrook, and the Musikhochschule in Luebeck, Germany. She has participated in many music festivals including Tanglewood, Marlboro, the Norfolk Festival of Contemporary Chamber Music, and Prussia Cove in Cornwall, England. Roger Reynolds, Oliver Knussen and Georgy Kurtag are some of the composers with whom she has had the opportunity to work.

William Wagner

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.

William Winant (percussion)

William Winant has collaborated with a diverse range of musicians, including John Cage, Iannis Xenakis, Frederic Rzewski, Alvin Curran, James Tenney, Gordon Mumma, Cecil Taylor, Steve Reich and Musicians, Jean-Philippe Collard, Ursula Oppens, Joan LaBarbara, and the Kronos String Quartet. He has recorded and toured

with Mr Bungle (Disco Volante on Warner Bros. Records), as well as with John Zorn, Anthony Braxton, Mike Patton (Faith No More), Oingo Boingo, and Thurston Moore (Sonic Youth). He is currently principal percussionist with the San Francisco Contemporary Music Players. Mr Winant has performed as a guest artist with the Los Angeles Philharmonic under the direction of Pierre Boulez; San Francisco Symphony (with the Abel-Steinberg-Winant Trio); Berkeley Symphony; Cabrillo Festival Orchestra; Ravinia Music Festival, as well as at many major festivals and recitals throughout the world. He teaches at the University of California, Santa Cruz, and is Artist-in-Residence at Mills College with the internationally recognized Abel-Steinberg-Winant Trio, which has commissioned over twenty-five new works for violin, piano and percussion.

Julie Worden

From Naples, Florida, she is a graduate of the North Carolina School of the Arts. She worked with Chicago choreographers Bob Eisen, Jan Erkert and Sheldon B Smith. She has been dancing with Mark Morris since 1994.

Michelle Yard

Born in Brooklyn, NY, she began her professional dance training at the New York City High School of the Performing Arts. Upon her graduation she received the Helen Tamiris and B'nai Brith awards. For three years she was also a scholarship student at the Alvin Ailey Dance Center. She attended New York University's Tisch School of the Arts, where she recently graduated with a Bachelor of Fine Arts. Michelle began dancing with the Dance Group in 1997.

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(NYU-HJD Department of Orthopaedic Surgery)

Thanks to Maxine Morris and god.

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For information contact:

Mark Morris Dance Group

225 Lafayette Street, Suite 504

New York, NY 10012-4015

Tel: (212) 219-3660

Fax: (212) 219-3960

E-mail: info@mmdg.org

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Mark Morris made his London debut as part of the Dance Umbrella 84, and eleven years later the Mark Morris Dance Group opened the first Woking Dance Umbrella before touring nationally for the first time. In June 1997, English National Opera, in association with Dance Umbrella, presented L'Allegro il Penseroso ed il Moderato at the London Coliseum. The Dance Group tours the UK for the second time following these performances at Sadler's Wells.

Dance Umbrella has presented an annual international festival of contemporary dance in London since 1978 as well as initiating festivals in Leicester, Newcastle and Woking. This years festival runs until 14 November at venues across London, including the South Bank Centre, the Place Theatre, Riverside Studios, Brick Lane Music Hall and Crystal Palace National Sports Centre. For your free programme call 0181 741 5881

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Ian Beswick

Artistic Director

Administrator

Programme Manager

Marketing Manager

Finance Officer

Arts for Everyone Project Manager

Technical Director

Press Officer

Festival Co-ordinator

MMDG Tour Manager

MMDG Tour Technical Manager

Dance Umbrella

20 Chancellors Street

London W6 9RN

mail@danceumbrella.co.uk

www.danceumbrella.co.uk