

**MARK MORRIS
DANCE GROUP**

**SYDNEY
FESTIVAL
03**



SYDNEY FESTIVAL

03
presents

MARK MORRIS DANCE GROUP



Participation of the Mark Morris Dance Group in Sydney has been made possible in part through support from the Fund for US Artists at International Festivals and Exhibitions, a public/private partnership of the US Department of State, the National Endowment for the Arts, The Rockefeller Foundation and The Pew Charitable Trust, additional support provided by the Doris Duke Charitable Foundation and administered by Arts International.

Dancers **Joe Bowie**
Charlton Boyd
Marjorie Folkman
Shawn Gannon
Lauren Grant
John Heginbotham
David Leventhal
Bradon McDonald
Amber Merkens
Gregory Nuber
Maile Okamura
June Omura
Guillermo Resto
Matthew Rose
Brynn Taylor*
Julie Worden
Michelle Yard

Artistic Director **Mark Morris**
General Director **Barry Alterman**
Executive Director **Nancy Umanoff**

Program **Resurrection**
Grand Duo
Intermission
Foursome
V

January 7-11, 13-17 2003
Parade Theatre
NIDA

* *apprentice*



BAZAAR



MARK MORRIS

MUSIC MADE MOVEMENT

Mark Morris possesses the invaluable but all too rare gift for a choreographer - being able to really 'see' music in physical terms. His devotion to music and instinct for bringing out the body's capacity to express emotion are renowned. Morris lets the dance grow out of the music, with choreography so faithfully representing the score as to deserve the term 'music visualisation'. His works are also as famed for their diversity as for their faithfulness to the music. A striking feature of the Mark Morris Dance Group is that since 1996, unlike many dance companies, they have performed to live music rather than a pre-recorded tape. The complete performance thus has a purity and powerful spontaneity encouraging its audiences to deeper insights.

Morris uses music of all kinds - classical, Baroque, Balinese, even country. His fusion of music into movement gained widespread fame with his magnificent interpretation in 1988 of Handel's *L'Allegro, il Penseroso ed il Moderato*. This piece was created during his three-year contract in Brussels as director of dance at Belgium's National Opera House, and it remains one of his best-known works. Another of his famous works, *Falling Down Stairs*, to Bach's cello suites, involved collaboration with internationally acclaimed cellist Yo-Yo Ma:

"I will never forget playing live with this group and the excitement of seeing the choreography and dancers come to life. The elements of heightened awareness, the unexpected, and the sharing of a moment that can never be repeated make these performances unforgettable." (Yo-Yo Ma)

While Morris likes the structural tightness of composition in a Baroque score, he is not a formalist. Deep down, he is a modern dancer of the old school - he uses movement to depict the passions of the heart. His experimentations with formal structures in music come to life with such effect because of his innate understanding of how the human body expresses emotion.

Tonight's program shows the range and versatility of Morris's choreography. The scores selected are diverse in nature: from musical numbers (*Resurrection*, set to *Slaughter on Tenth Avenue* by Richard Rodgers); to percussive world music influences (Grand Duo for Violin

and Piano by Lou Harrison); to high Romantic (*V*, set to Quintet in E Flat for piano and strings, Op44 by Robert Schumann). Morris's once controversial work has evolved into an established standard of creativity in the US for a new generation of dancers, choreographers and critics. Described recently as a spellbinder, Morris is at once innovator, traditionalist, satirist and romantic. Be the score a Vivaldi fugue, Handel counterpoint, or Bach suite, a work by Lou Harrison or Virgil Thomson, Morris communicates the serious, comic or the dramatic without compromising the music or the dance.

Described by *The New York Times* as "the perfect, cool sweet treat for a very hot summer", *Resurrection* is set to Richard Rodgers' musical number "On Your Toes", and playfully draws on elements of American gangster movies. The set and lighting are minimalist, allowing the chorus of dancers to slip in and out of lines, circles and couples to maximum effect. The chorus, both Greek-tragic and grand Hollywood in manner, moves in a continuous swirl of stage patterns as crisp as those of their costumes. This four-movement piece fluctuates in mood - ferocious and dreamy - throughout. 14 dancers in loin-cloths and simple shifts shimmer in the eerie light, their unison movements tribal, dark and driving. A repeated motif is their stance with hands on their stomachs - emphasising the primitivism at the core of the piece. MMDG premiered the final movement separately as "Polka" a year before the other movements were constructed, and its terrifying circle dance is a fittingly frenzied culmination to the work as a whole. It is a compelling piece, exuding tremendous energy and power.

Lou Harrison combines sounds and rhythms from diverse sources in his music: from Asia and Africa to the Americas. Early in his career, he was profoundly influenced by Indonesian gamelan, which is comprised largely of metallic, percussive instruments. The way they use long, sinuous melodic lines to create a seemingly transcendental radiance can be detected in the otherworldly sound which Harrison's music captures. Morris has choreographed several works to this composer's music, and in 1997 presented a full program at BAM 'In honour of the Divine Lou Harrison.'



V exemplifies Morris's sense of the relation between music and dance:

"So perfect is Morris's visual realisation of Schumann's aural imagination that it's almost as if the choreography came first and the music afterwards, Schumann directing the notes from his grave."
(The Times, UK)

The work has no characters or story, but develops the succession of themes we hear in the score. The title refers to the V pattern with which the choreography begins and ends and which is explored throughout. It also can be seen to refer to the Roman numeral for five, thus relating directly to the musical quintet from which it is born. The work was one of the first to be created in the spacious, luminous white loft the Group now possesses in its relatively new Mark Morris Dance Centre, Brooklyn. It is hard to imagine a work as expansive and grand as this being created in a smaller studio.

The four movements of V are choreographed for 14 dancers, divided into two colour-coded groups. V opens with seven dancers clad in cold, pale blue charging forward powerfully in a V formation. This pure and clean theme is then developed as the first movement progresses, with a new group of dancers in pale green, repeating the image in reverse. By the end of the movement, as Morris nestles the two V's into each other, everything is assured and triumphal. The slow movement features Julie Worden as soloist. She introduces the combinations of steps that are later repeated, echoing the themes of the score throughout the movement. The contrasting colours of the two groups and the fast dissolving patterns of the V formation come together and separate like crystals in a kaleidoscope, their movements reflecting the melodic strands of Schumann's romantic score. This performance encourages us to rethink Schumann, the typical Romantic, in startling contemporary terms.

Since the Group's inception it has been characterised by the diversity not only of its styles of choreography, but also of its performers, who, despite fascinatingly separate stage

personas come together to perform as an incredibly cohesive, tight-knit whole. Morris discourages the dancers from any individualistic acting, because he aims for all expression to be in the dancing. The dancers' distinctiveness arises partly from their differences in body type; Morris has worked openly with performers who might be conventionally thought of as unsuitable to dance. All the performers are formidable technicians, and each brings something unique to the Group. Their gloriously contrasting appearances give a sense unusual in major dance companies, of representing a cross-section of humanity, who nonetheless move together to generate a particularly powerful atmosphere.

In Autumn 2001 the MMDG opened its first permanent headquarters in the US: the light and spacious Mark Morris Dance Center, a block from the Academy (BAM) in Brooklyn, New York. So it is perhaps appropriate that here in Australia they are performing in one of our newest venues, the Parade Theatre at NIDA. The Parade Theatre was designed by Hassell Architects in association with Peter Armstrong Architecture, and funded in part by the generous donation of former NIDA graduate Mel Gibson. The complex in which the theatre is located won the 2002 Sulman Award for public and commercial buildings, and was described by judges as a "building of memorable discovery and clearly defined priorities" designed with an "uncompromising ease that remains as a lasting impression." Don't expect any hyped amplification, coloured lights or enormous, stadium-style video projections in the theatre – without resorting to such flashy, sensationalist techniques, Morris transforms pure music into pure dance.

All too often, one art form is compromised in performance to the prominence and advantage of another. With Mark Morris, the quality of the live music is as excellent and arresting as that of the dance, resulting in a performance that can be more powerfully and deeply appreciated.

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PROGRAM MARK MORRIS DANCE

Choreography by Mark Morris

RESURRECTION

Music RICHARD RODGERS (*Slaughter on Tenth Avenue*)

Lighting MICHAEL CHYBOWSKI

Costumes and Set ISAAC MIZRAHI

Dancers JOE BOWIE, CHARLTON BOYD, SHAWN GANNON, MARJORIE FOLKMAN,
LAUREN GRANT, DAVID LEVENTHAL, BRADON McDONALD,
AMBER MERKENS, GREGORY NUBER, MAILE OKAMURA,
JUNE OMURA, MATTHEW ROSE, JULIE WORDEN, MICHELLE YARD

This dance has been commissioned by the American Dance Festival
with support from the Doris Duke Awards for New Work.

Commissioned in 2002 by the Boston Pops Orchestra, Keith Lockhart, Conductor.

This selection is used by special arrangement with
The Rodgers and Hammerstein Organisation,
1065 Avenue of the Americas, New York 10018

Premiere July 18, 2002 – Page Auditorium, Durham, North Carolina



GROUP

GRAND DUO

Music

LOU HARRISON
(*Grand Duo for Violin & Piano*)

Prelude
Stampede
A Round
Polka

Lighting

MICHAEL CHYBOWSKI

Costumes

SUSAN RUDDIE

Violin

YOSUKE KAWASAKI

Piano

VADIM SEREBRYANY

Dancers

JOE BOWIE, CHARLTON BOYD, MARJORIE FOLKMAN, LAUREN GRANT,
JOHN HEGINBOTHAM, DAVID LEVENTHAL, BRADON McDONALD,
AMBER MERKENS, GREGORY NUBER, MAILE OKAMURA, JUNE OMURA,
MATTHEW ROSE, JULIE WORDEN, MICHELLE YARD

Premiere

February 16, 1993 – Fine Arts Center, University of Massachusetts, Amherst



INTERMISSION

PROGRAM continued MARK MORRIS DANCE

Choreography by Mark Morris

FOURSOME

Music	ERIK SATIE (<i>Gnossiennes #1, #2, #3</i>) and JOHANN NEPOMUK HUMMEL (<i>Seven Hungarian Dances</i>)
Lighting	MICHAEL CHYBOWSKI
Costumes	KATHERINE MCDOWELL
Piano	SARA DAVIS BUECHNER
Dancers	SHAWN GANNON, JOHN HEGINBOTHAM, MARK MORRIS, GUILLERMO RESTO
Premiere	February 27, 2002 – Brooklyn Academy of Music, Brooklyn, New York



GROUP

V

Music

ROBERT SCHUMANN (*Quintet in E flat for piano and strings, op. 44*)

Allegro brillante

In modo d'una Marcia. Un poco largamente – Agitato

Scherzo molto vivace

Allegro, ma non troppo

Lighting

MICHAEL CHYBOWSKI

Costumes

MARTIN PAKLEDINAZ

violin

YOSUKE KAWASAKI

violin

ANDREA SCHULTZ

viola

JESSICA TROY

cello

WOLFRAM KOESSEL

piano

SARA DAVIS BUECHNER

Dancers

JOE BOWIE, CHARLTON BOYD, MARJORIE FOLKMAN, LAUREN GRANT,
JOHN HEGINBOTHAM, DAVID LEVENTHAL, BRADON McDONALD, AMBER MERKENS,
GREGORY NUBER, MAILE OKAMURA, JUNE OMURA, MATTHEW ROSE, JULIE WORDEN,
MICHELLE YARD

Dedicated to the City of New York.

Premiere

October 16, 2001 – Sadler's Wells, London, England

MARK MORRIS

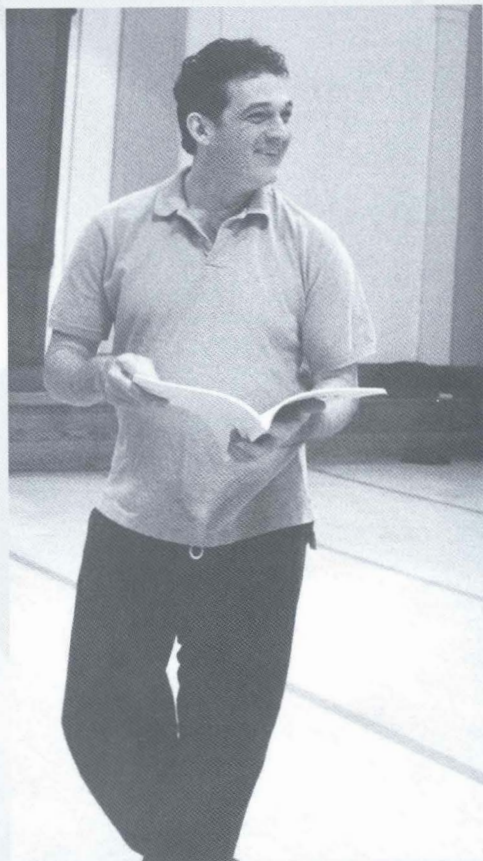


Mark Morris was born on August 29, 1956 in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. He performed with a variety of companies in the early years of his career, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and 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.

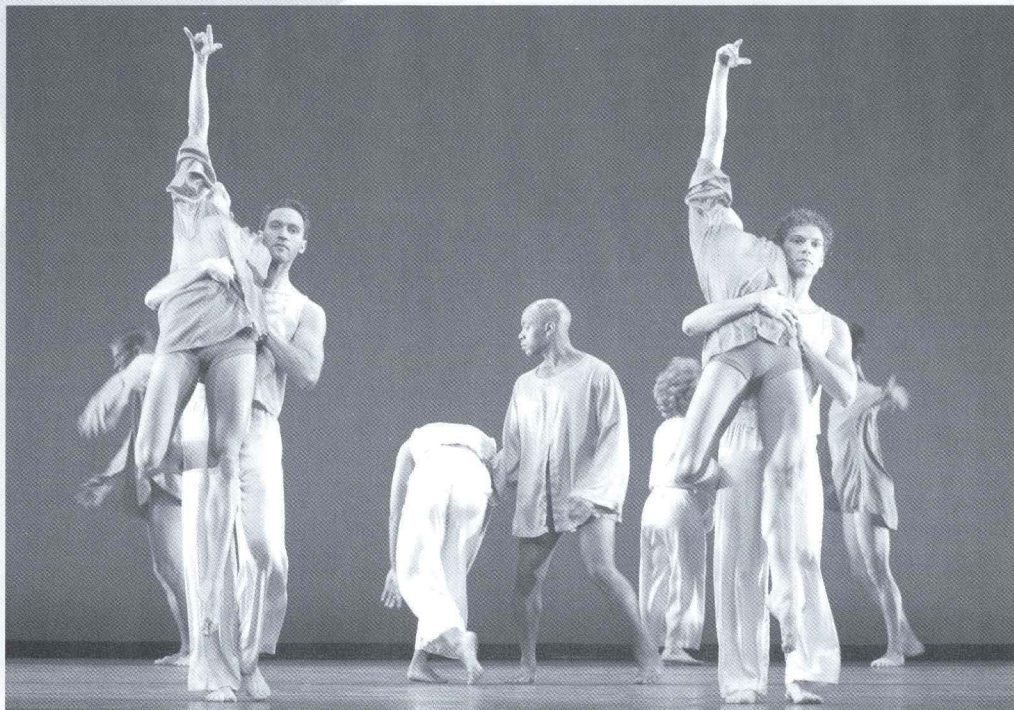
From 1988–1991 he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. During his tenure there, he created 12 pieces including three evening-length works: *The Hard Nut* (his comic book-inspired version of *The Nutcracker*); *L'Allegro, il Penseroso 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. He directed and choreographed a Royal Opera, Covent Garden production of Rameau's *Platée*, which premiered at the Edinburgh International Festival in 1997 and had its New York premiere with The New York City Opera in April 2000 at Lincoln Center. He directed and choreographed the June 2000 English National Opera production of *Four Saints in Three Acts*. His premieres in 2002 included *Kolam*, created for Yo-Yo Ma's Silk Road Project in collaboration with Indian composer Zakir Hussain.

Mr Morris was named a Fellow of the MacArthur Foundation in 1991 and has received honorary doctorates from the Boston Conservatory of Music, The Juilliard School and Long Island University. He is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux).



MARK MORRIS DANCE GROUP



Mark Morris Dance Group 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 U.S. and in Europe and, in 1986, the Dance Group made its first national television program for PBS's *Great Performances—Dance in America*.

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 U.K.'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 U.S. and at major international festivals.

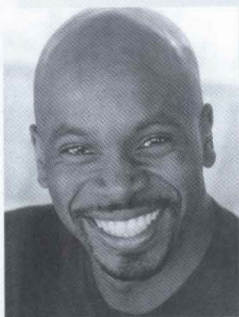
The Dance Group has maintained and strengthened its ties to several cities around the world, most notably Berkeley, CA where, for the past several years, the Dance Group has performed twice annually at CalPerformances, including presentations of *The Hard Nut* each December from 1996–2001. Audiences have

also become accustomed to the Dance Group's regular and frequent appearances in Boston, Massachusetts; Fairfax, Virginia; London, England; and at the Jacob's Pillow Dance Festival in Becket, Massachusetts. The Dance Group was named the official dance company (2000–2005) of the Virginia Arts Festival.

In addition to a full international touring schedule, the Dance Group has completed two film projects: an Emmy Award-winning 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's *Dido and Aeneas*. The Dance Group's 2001 season at Sadler's Wells Theatre in London garnered the company its second Laurence Olivier Award.

In 2001, the Mark Morris Dance Center opened in Brooklyn, New York. This 30,000 square foot facility features three studios and a school providing classes to over 400 students of all ages.

MARK MORRIS DANCE GROUP



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 in 1989.



CHARLTON BOYD was born in New Jersey where he studied and performed with Inner City Ensemble Theater & Dance Company. He is a graduate of the Juilliard School and has danced with the Limon Dance Company. 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 company member in 1994.

SARA DAVIS BUECHNER (piano)

was the Grand Prize winner of the 1984 Gina Bachauer International Piano Competition, and the top American prizewinner of the 1986 Tchaikovsky Competition in Moscow. She has appeared with many of America's most prominent orchestras, and has played widely throughout North America, Europe and Asia. Last season she made her recital debut at Lincoln Center's Mostly Mozart Festival. This season her newest recordings of piano music by Stephen Foster and Rudolf Friml will be released. Ms Buechner teaches piano and chamber music at New York University, and has presented master classes at conservatories and universities throughout the United States and Japan.



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



SHAWN GANNON is from Dover, New Jersey, where 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 was born in Highland Park, Illinois, and began dancing at age three. She continued training, primarily in classical ballet, through high school. At New York University's Tisch School of the Arts, Lauren received her modern dance training and graduated with a BFA. Lauren joined MMDG in 1998.



JOHN HEGINBOTHAM grew up in Anchorage, Alaska. He graduated from The Juilliard School's dance division in 1993 and since then has performed with artists including John Jasperse, Ben Munisteri, and as a guest artist with Pilobolus Dance Theater. He was a member of Susan Marshall and Company from 1995-1998. He joined MMDG in 1998.

WOLFRAM KOESSEL (cello) made his critically acclaimed debut at Weill Recital Hall at Carnegie Hall in 1994, since then he has performed as soloist and chamber musician in concert halls throughout the world. *Strings Magazine* wrote: "Mr. Koessel, in a very promising debut, played a substantial program with great seriousness, using his excellent technical means only for the music, not for effect or show." Based in New York City, Mr. Koessel appears with a wide range of ensembles and chamber music groups, most notably the Orpheus Chamber Orchestra and The Jupiter Symphony. As a soloist, Mr. Koessel has performed the standard as well as unusual cello concerto repertoire with the Jupiter Symphony, the New York Metamorphoses Orchestra, which he co-founded in 1994, the Mannes Orchestra and the Symphony Orchestras of Cordoba, Mendoza, Costa Rica and Stuttgart. Multifaceted as a chamber musician, Mr. Koessel is on the faculty of the New York Youth Symphony Chamber Music Program and is the music director of *Sundays on the Island* (a

chamber music series on New York's City Island). He served until recently as cellist with the award-winning Meridian String Quartet. His performance of Tchaikovsky's *Rococo Variations* was featured on WQXR's *Young Artists Showcase*.

Upon completion of his master's degree at the Mannes College of Music, he was the recipient of the George and Elizabeth Gregory Award for Excellence in Performance. He has played for the Mark Morris Dance Group since the new millennium.

Japanese-American violinist, **YOSUKE KAWASAKI**, is currently the co-concertmaster of the Saito Kinen Orchestra and the Mito Chamber Orchestra of Japan. He was the former concertmaster of the Montgomery Symphony Orchestra from 1999 - 2001. As an active chamber musician, Kawasaki has worked with artists such as Lukas Foss, Gary Graffman, Karl Leister, and Walter Van Hauwe. He has made duo appearances with Vadim Serebryany in America and Japan which included the complete cycle of Beethoven's *Sonata for Piano and Violin* in the 2000 season. His debut recording was recently released of Bach's *Brandenburg Concertos* on the King label.



DAVID LEVENTHAL, raised in Newton, Mass., has danced with the Mark Morris Dance Group since 1997. Previously, he worked with

Ballet Theatre of Boston and the companies of Marcus Schulkind, Amy Spencer/Richard Colton, Ben Munisteri, and Zvi Gotheiner. He graduated from Brown University in 1995 with honours in



BRADON McDONALD received his B.F.A. from the Juilliard School in 1997. After graduation he won the Princess Grace Award and joined the Limón Dance Company where, for 3 years, he performed such roles as "Eros" in Limón's *The Winged*, "Iago" in Limón's *The Moor's Pavane* and the third and fifth solos in Tudor's *Dark Elegies* as well as works by Jiri Kylian, Doug Varone, Igal Perry, and Donald McKayle. Bradon has choreographed and presented his own works internationally and has served as choreographer for seven Juilliard Opera Company productions under the director Frank Corsaro. Recently Bradon was the choreographic assistant to Donald McKayle for his new work on the Alvin Ailey American Dance Theater. Bradon joined Mark Morris Dance Group in April 2000.

MARK MORRIS DANCE GROUP



AMBER MERKENS began her dance training with Nancy Mittleman in Newport, Oregon. She received her BFA from the Juilliard School in 1999 and went on to dance with the Limón Dance Company for two years. She is a recipient of the 2001 Princess Grace Award and has presented her own choreography in various venues, including Alice Tully Hall and the Joyce Soho. Amber joined the Mark Morris Dance Group in August 2001.



MAILE OKAMURA was born and raised in San Diego, CA. She was a member of Boston Ballet II and Ballet Arizona before moving to New York in 1996. Since then she has had the pleasure of dancing with Neta Pulvermcher, Zvi Gotheiner, Gerald Casel, and many others. Maile began working with MMDG in 1998 and became a company member in 2001.



GUILLERMO RESTO has danced with Mark Morris since 1983.



MATTHEW ROSE received his B.F.A. 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 company member in 1999.



GREGORY NUBER began working with MMDG in 1998 and became a company member in 2001. He was a member of Pascal Rioult Dance Theatre for three years, has appeared as a guest artist with New York City Opera, Cleveland Opera and Tennessee Repertory Theatre, and has worked with numerous New York based choreographers. Gregory is a graduate of Arizona State University where he studied acting and dance.



JUNE OMURA spent her first six years in New York City and then grew up in Birmingham, Alabama, appearing in local dance and theatre productions 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.

ANDREA SCHULTZ (violin) currently performs and tours with a number of groups including the Cabrini Quartet, New York Chamber Ensemble, Sequitur, Brandenburg Ensemble, and the Orchestra of St. Luke's. She has also appeared with the Apple Hill Chamber Players, Da Capo Chamber Players, Sospeso, Ensemble 21, Eberli Ensemble, Cygnus, Mostly Mozart, and the Limon Dance Company. Ms. Schultz has spent summers performing at the Tanglewood, Aspen, Ravinia, Caramoor, Vermont Mozart, and Cape May Music Festivals, as well as the Pundakit

International Chamber Music Festival in the Philippines. She has recorded for the Phoenix, CRI, and New World labels. A graduate of Yale University, she has also received an M.M. and Artist Diploma from the Cleveland Institute of Music and a D.M.A. from SUNY Stony Brook.

VADIM SEREBRYANY (piano) was born in St. Petersburg, Russia and immigrated to Canada at a young age. After completing his initial studies in Toronto he went on to receive degrees from the Juilliard School and Yale University. Mr Serebryany is highly sought after as a recitalist and chamber musician, having performed throughout Japan, North America and in Europe.



BRYNN TAYLOR was raised in San Diego, CA, graduated from UC Berkeley with a double major in molecular biology and dance. As a member of the Bay Area Repertory Dance Company she performed in works by Marni and David Wood, Martha Graham and Joe Goode. In New York Brynn danced with Lori Belilove & Co. before joining the Mark Morris Dance Group in 2002.

JESSICA TROY (viola), a native New Yorker, holds degrees from Amherst College, the State University of New York at Stony Brook, and the Musikhochschule in Luebeck, Germany, where her major teachers were Philipp Naegele, Caroline Levine, and Barbara Westphal. She is a member of the Brooklyn Philharmonic and plays regularly with the Jupiter Symphony. Her chamber music activities have included performances with Sequitor and the Eberli Ensemble, as well as with the Acacia, Maia, and Meridian String Quartets in venues ranging from The Knitting Factory, to the Saratoga Music Festival, and the Violin Society of American Conference, where she also served as a judge in the instrument competition. She has been a participant at many chamber music festivals, including Marlboro and Prussia Cove. She has had the opportunity to work with many composers on their own works, including Roger Reynolds, Jacob Druckman, Oliver Knussen and Gregory Kurtag.



JULIE WORDEN, from Naples, Florida, 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 was born in Brooklyn, N.Y. 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 graduated with a Bachelor of Fine Arts. Michelle began dancing with the Dance Group in 1997.

MARK MORRIS DANCE GROUP STAFF

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Thanks to Maxine Morris.

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

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Photographs of the Mark Morris Dance Group by
Marc Royce

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Cr Lucy Turnbull
(alternate for Cr Frank Sartor)

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Head of Lighting

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Staging Supervisor

Nick Day

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Production Manager

Annette Alderson

Production Coordinator

Katie Goodhind

Event Coordinator

Cait Ryan

DOMAIN STAFF

Festival Domain Manager

Kathryn Pearson

Electrician/Site Manager

Matt Dowd

Site Manager

Tim Pack

Domain Catering Consultant

Ann Jeffery

Domain Assistant

Sally Gibson

FESTIVAL DESIGNERS

dna creative sydney

OFFICIAL MERCHANDISING

Michael Nebenzahl - Playbill

LONDON REPRESENTATIVE

Michele Field

NEW YORK REPRESENTATIVE

Jo Porter

THANK YOU

ANZ Bank
Sebastian Chan
Chandralal Colombage
Commonwealth Bank of Australia
Brett Dickson
Mario Estrella
Dr Roland Goll
Tim Hurst
John Kaldor
Robert Love
Michael Lynch
Justin Macdonnell
Bill Merrick
NIDA technical production secondments
Marguerite Pepper
Wayne Peters
Reserve Bank of Australia
Chris Roberts
Vivienne Skinner
Prof. Ross Steele



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