



Mark Morris Dance Group

The Hard Nut

Friday 12 - Saturday 27 November 2004

dance  umbrella

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Sadler's Wells



photo: Peter Da Silva

Dance Umbrella was founded in 1978 with the aim of reflecting and encouraging the burgeoning interest in contemporary dance in Britain. From modest beginnings as a showcase for emerging choreographers, Dance Umbrella's annual London festival is now recognised as one of the leading international dance festivals in Europe. One of Britain's most adventurous dance promoters, Dance Umbrella also organises regional tours for overseas companies.

"Dance Umbrella's inspirational approach to performance is legendary." *Time Out*

Dance Umbrella and Sadler's Wells have a long-standing relationship dating back twenty years when Lar Lubovitch Dance Company and Bill T Jones & Arnie Zane Company were presented as part of Dance Umbrella 1984. Since then, Dance Umbrella has returned to Sadler's Wells year after year with a host of leading UK and international choreographers and companies. The many highlights include Dance Umbrella's co-presentation of Trisha Brown Company which won the Olivier Award for Outstanding Achievement of the Year in Dance in 1987, the first Dance Umbrella presentation of Merce Cunningham Dance Company in 1989 and its return in 1995, plus a co-presentation of Ballett Frankfurt in

1998 with the company winning an Olivier Award for Outstanding Achievement in Dance for *Enemy in the Figure* the following year. The enormously popular Stand Up for Dance 'Proms' have been running for four years, supported since 2001 by the Jerwood Charity. There have been several sell-out seasons with the Mark Morris Dance Group and last year, Dance Umbrella celebrated its 25th anniversary with *Birthday Gala* at Sadler's Wells.

For 2004, Dance Umbrella Artistic Director, Val Bourne, and Associate Artistic Director, Betsy Gregory, once again put together another world-class programme in collaboration with Alistair Spalding, Artistic Director of Sadler's Wells. Festival events were also seen at five other major dance venues in the capital. Over the past 26 years, Dance Umbrella has been responsible for introducing to this country some of the world's greatest contemporary dance companies, as well as nurturing, promoting and sponsoring the best of British modern dance. This was acknowledged and rewarded in June this year when Val Bourne became the recipient of a CBE.

"It is impossible for me to imagine an England without Val Bourne and without her beautiful organisation. Hail Dance Umbrella!"

Mark Morris (2003)

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The

Dance Umbrella and Sadler's Wells present

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Performances of *The Hard Nut* at Sadler's Wells are supported by **American Airlines**



photo: Peter Da Silva

Hard Nut

based on *THE NUTCRACKER AND THE MOUSEKING* by E.T.A. Hoffmann
Music: Piotr Ilyitch Tchaikovsky (NUTCRACKER op. 71)

Choreography

Mark Morris

Conductor

Robert Cole

Set Design

Adrienne Lobel

Costume Design

Martin Pakledinaz

Lighting Design

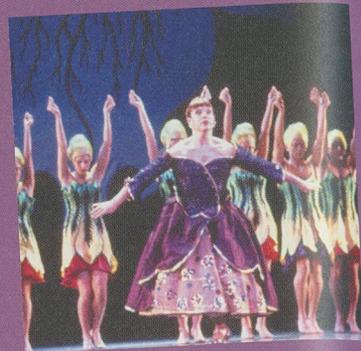
James F. Ingalls

Production concept based on the work of
Charles Burns

Mark Morris Dance Group

Royal Ballet Sinfonia

New London Children's Choir



Synopsis

Act 1 (50 minutes)

Dr and Mrs Stahlbaum's annual Christmas Eve Party. Their children Fritz, Marie and Louise wait in the den. Party dances: polka, hokey-pokey, hesitation, stroll, bump, waltz. Friend of the family Drosselmeier brings animated toys that he has made. He gives a Nutcracker to the children. Fritz breaks it. The children fight. Dr Stahlbaum changes the subject. The guests go home. The family goes to bed. The housekeeper cleans up.

Marie can't sleep and comes downstairs to see if the Nutcracker is resting comfortably. At midnight she is frightened by rats. Everything in the room grows to giant size. G. I. Joes led by the Nutcracker battle rats led by their mutant King. Marie kills the Rat King with her slipper. She falls unconscious. The Nutcracker is transformed into a young man. Marie is tucked in. A worried Drosselmeier makes his way through the blizzard.

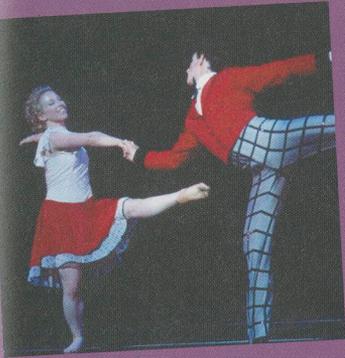
Interval (20 minutes)

Act 2 (50 minutes)

Marie is in a fever. Drosselmeier comes to see if Marie is resting comfortably and tells her one of his stories:

The Hard Nut

Once upon a time a King and a Queen had a beautiful baby girl named Pirlipat. The Queen's old enemy the Rat Queen threatened to ruin little Pirlipat. The nurse and the cat were left to guard the baby at night. While the nurse and cat slept, the Rat Queen destroyed Princess Pirlipat's face. The Royal Family was horrified by the sight of their formerly beautiful daughter. The Rat Queen explained that the Princess would



photos: Peter Da Silva, Ken Friedman

regain her beauty only after a young man cracked the hard nut, Krakatuk, with his teeth and stepped backwards seven times. The King commanded Drosselmeier to find the hard nut or face decapitation. Drosselmeier set off in search of the hard nut. He traveled the world for fifteen years before finding it back at home.

The ugly teenage Pirlipat watched as one young man after another attempted to crack the hard nut. The last one to try was Drosselmeier's own nephew. He succeeded. On his seventh step backward he stepped on the Rat Queen, killing her. Pirlipat became beautiful and rejected the young Drosselmeier as he started to become ugly - like a nutcracker...

At this point Marie interrupts the story and offers her love to young Drosselmeier. Mrs Stahlbaum acknowledges her daughter's new maturity with a flower dance. Everyone in the world joins Marie and young Drosselmeier in celebrating their love. The two go away together forever.

Epilogue

Louise and Fritz are sent to bed.

Programme ends at approximately 9.30pm (4.30pm matinee).

Mark Morris Dance Party Hearty

By Donald Hutera

There are no smokescreens around Mark Morris' art, nor anything precious in the way this superstar American choreographer talks about it or himself. He claims not to have favourites among his 100-plus dances. 'The most frustrating and interesting thing is whatever I'm working on at the moment. (When we spoke it was a little piece to Schubert). Then when I'm done and I like it, I release it. And when I'm tired of watching it, I make it go away.'

The Hard Nut, however, is one Morris dance that won't, and shouldn't, be put in mothballs. Made in 1991, towards the end of his company's three-year residency at Théâtre Royale de la Monnaie in Brussels, this 'funny, sexy, scary, tender' (his own apt words) take on a seasonal perennial is finally coming to London for a two-week, Umbrella-sponsored run.

A handful of cast members from the original production are still on board, including Morris himself as a drunken Christmas party guest and the company's long-time general director, Barry Alterman, as paterfamilias.

Morris recalls the creation of the wild opening scene as being both fun and a chore. 'Each day we'd have a party and see what happened. Gradually, I'd introduce the dancing, working up stuff between the dancers. So it began totally improvised, then became specific. It was so hard. The same people, and same music, every day.' With hindsight he regards the party as

'a wonderful mess that's really tightly organised. We modify and change it all the time, introducing contemporary references when we want to, but it's strictly' (Morris emphasises the latter word) 'improvisatory. You have to be in the right place at the right time for the right reason.' Still, he says, the dancers continue to surprise him every night.

Adrienne Lobel's knowingly kitsch and kooky set designs were based on the work of underground comics artist Charles Burns. The latter, Morris clarifies, designed the look of the show, often in detail. The decor, props and Martin Pakledinaz's costumes are chock full of bizarre invention. Morris mentions the robot, an Act One gift (along with the nutcracker and a hilariously and unexpectedly victimised Barbie) from Drosselmeier. Although devised by Burns, it was actually 'realised by someone who lives in the real world'.

Some of Burns' crazier ideas included a big, throbbing pink brain. 'I have the model of it in my office,' Morris says. The brain was replaced by a more versatile vortex backdrop. The idea itself got dropped instead because, as Morris puts it, 'there's only so many pipes (bars) you can fly things in on'. Morris claims not to remember Burns' notion of the robot ripping Barbie's head off, but he does recall talk of dropping a giant roast turkey on the floor.

The Rat King, Morris reveals, was originally composed of three people. It didn't work, but through it Morris learnt a creepy zoological

Group

“Morris is our Mozart of modern dance”

The Washington Post

fact about rodents. ‘When rats live so close together, their tails tangle up and they can’t get untangled, so other rats have to bring them food. That scared me. But a rat with seven heads is what E.T.A. Hoffmann, author of the *Nutcracker* story, had in mind.’

The Hard Nut conjures a brash, vulgar cartoon world specific to American culture circa the 1970s, while on the inside it has a heart big and romantic enough to warm its own shiny, satirical surfaces. ‘If it doesn’t surprise and delight,’ Morris says, ‘it doesn’t work.’ Are there any personal echoes in the piece, maybe of his own childhood? Did his own mother, for instance, have hair as big as the mum (played en travesti) in the show? ‘No. That character reminds me of my first and dearest dance teacher, Verla Flowers. She went to the beauty parlour every week. She was fabulous. Bombastic and funny and great.’ There are elements of other real people in other characters, Morris says,

but safely transformed beyond recognition by the dictates of the story and the show’s outrageous style.

The Hard Nut contains two big, gorgeous ensemble sequences in which the stage overflows with cascades of dance. Did Morris plot his choreography beforehand? ‘I did it in the studio. In the case of the dance of the flowers, I made up a completely different dance every day. So many ideas kept blossoming.’ Morris used almost all of them. Meanwhile, his unisex snowflakes punctuate their expansive moves by tossing handfuls of confetti in the air. This fortuitous touch of magic was necessitated by the lack of bars (again) from which to hang and shake bags of artificial snow.

‘People see the show every year,’ Morris says. ‘That’s a compliment. I know some who have been coming since they were six, and now they’re twenty. Kids like it very much, and not just the “bring your six-year-old daughter dressed in pink who wants to be a ballerina when she grows up, she hopes.” Boys and husbands come too, because it’s funny and interesting.’ The music-loving Morris mentions another plus: ‘We use the full Tchaikovsky score without any additions or deletions and in the right order.’

The choreographic maestro is droll about what he expects of his audience: ‘Come on time. Read the synopsis. Sit still. Don’t talk. Watch the dance and listen to the music without deciding what it’s like. They should also laugh when it’s funny and cry when it’s sad,’ he says, adding, ‘The British get my sense of humour.’

Article first published in *Dance Umbrella News*, Autumn 2004.

photo: Peter Da Silva



A Child's Journey To The



photo: Peter Da Silva

Unknown

By Alastair Macaulay

“Whosoever shall not receive the kingdom of God as a little child, he shall not enter therein”.

(The Gospel according to St. Mark, 10:15)

A Nutcracker doll is a stiff soldier with a big bearded jaw. It may be picturesque, but it is not beautiful. Yet E.T.A. Hoffmann made such a doll the hero of his story *Nutcracker and Mouseking* (*Nussknacker und Mausekönig*, 1816). His little heroine Marie finds that she feels more love for her Nutcracker than for all her other possessions; this relationship is the lynchpin of the story. Marie's emotion for her Nutcracker includes tenderness and compassion; and she senses the inner heroism beneath his unpromising appearance – like Beauty learning to love the Beast. In innocence and by instinct, she follows the quick, wise call of her heart.

Hoffmann's take is like a magic box. Inside one story, you find another; within the next story, you find a third... It has, in all, four levels. There's the naturalistic take of a German Christmas Eve party in which children are given new toys and dolls. This leads to a nightmare story, in which mice invade the house and fight the toys. Next there's a secret tale, of magic, transfiguration and travel, which explains, by way of Princess Pirlipat and the Hard Nut, the previous histories of the mice and the Nutcracker doll. And then there's a lyrical exploratory visit to the Kingdom of Sweets. Reading this story, moving from one layer of experience to another, we pass – as if, like Marie, through fever to cure – from darkness and confusion into elucidation and gratitude. Part of the story's darkness – as

when Marie cries to her Nutcracker “But why didn't your uncle help you? Why didn't he help you?” – is a child's painful glimpse of existence without adult protection.

All the ballets that survive from the nineteenth century can be seen and loved by children. Children often danced in the ballets that August Bournonville made in Denmark and Marius Petipa in St Petersburg. Nonetheless, it is unusual to find a ballet that is *about* children, and this is what *The Nutcracker* is. It has childhood in its very overture: listen to its miniature scale, its delicacy, its bubbling excitement, its high-pitched tones. (When, later in the ballet, the music grows huge and strange, it tells of a child's perception of adult mystery.) Petipa and composer Piotr Ilyitch Tchaikovsky intended that the Christmas party would be full of children, and that child dancers would play the heroine and her brother. Even the great battle at night between mice and toy soldiers was designed to be played by children.

Like Hoffmann, and like Drosselmeier in the story, Tchaikovsky loved to tell tales to children. The first version he wrote of *Swan Lake* – perhaps of *The Sleeping Beauty* too – was for the children of his sister Sasha Davidova. Perhaps, in composing *The Nutcracker*, he saw himself as Drosselmeier, the childless magician who controls time, who opens up realms of magic for children, but who does not himself journey to paradise.

How odd that in 1892 three artists of imperial St Petersburg – the director and designer Ivan Vzevolozhsky, the ballet-master Petipa and the composer Tchaikovsky – should have turned E.T.A. Hoffmann's story into a ballet. Ballet is fantasy, true, and has always taken myths for its subject matter. But when we think of old Russian ballet and of the stage worlds it created, we're more likely to think of the previous ballet created by Vzevolozhsky, Petipa and Tchaikovsky – *The Sleeping Beauty*, with its grand re-creation of the world of Versailles; or of Tchaikovsky's first ballet, *Swan Lake*, with its story of grand mediaeval Romantic enchantment and doom. It's hard to associate Czarist St Petersburg with the middle-class family party on Christmas Eve with which the action of *The Nutcracker* begins. What a shock it must have been when the curtain of the Mariinsky Theatre rose on Scene One, on the interior of a German bourgeois home.

Tchaikovsky had not set any tale of Hoffmann's to music before, but the idea was not new to him. In 1884 he and the rest of St Petersburg discovered the ballet *Coppélia* (first given in France in 1870), which retells Hoffmann's *The Sandman*. Delibes's music, with its profusion of melody and light beauty of orchestration, thrilled the Russians. Even before he heard *Coppélia*, Tchaikovsky had said that Delibes's ballet *Sylvia* was vastly superior to his own *Swan Lake*; and it was the example of *Coppélia* and *Sylvia* that enabled him to reach the new musical perfection he attained in *The Sleeping Beauty* and *The Nutcracker*. Indeed, the Hoffmann story in *Coppélia* may well have been what turned him and his colleagues to *The Nutcracker*. Like *Coppélia*, *The Nutcracker* is about a doll-maker, and about the hidden dreams that may be hidden in a doll. But whereas in *Coppélia* the doll does not come to life, in *Nutcracker* it does.

It is the inner lives of Marie and the Nutcracker doll that keep opening the doors

of Hoffmann's story from one world to another. In making the ballet, Tchaikovsky and his colleagues, who were using Alexandre Dumas' version of Hoffmann's original, omitted the secret pre-history of the Nutcracker and the mice. (They also re-named their heroine Clara – which in Hoffmann is the name of her doll). Their narrative has three elements: the party, the battle, the visit. The party, though it has dancing dolls and magic, is like one in real life, full of anticipation, and excitement. Over-excitement, too: Fritz breaks the Nutcracker. Adults are there, like God, to provide the pleasures, to supervise, to console and finally to lay all things to rest. The battle is dark and fraught. Time is skewed. The childish world of toys grows huge. Marie (or Clara) sees Drosselmeier, but – and how disturbing this is – he does not help her or the Nutcracker against the mice. The fighting is intense, all-consuming, and yet – to us – funny and childish. We still have the notes that Petipa made to help Tchaikovsky in turning the scenario into music, like these for the battle: "No. 23. The Mouse King appears. His troops greet him loudly. For his entrance sharp, spiteful music which offends the ear. Then rings out 'Kuik, Kuik!' ('hoorah!'). For the entrance of the King; eight bars and four for the cries of 'hoorah!' ('Kuik, Kuik!')."

Tchaikovsky did not follow all Petipa's instructions to the letter, but they consulted each other carefully. Petipa, however, fell ill during the rehearsal period. (He was 74 years old.) He was not able to choreograph anything more than the party scene. For the major dance episodes of the Snow and Sweet realms his work was taken over by the assistant ballet-master, Lev Ivanov. Some of Ivanov's choreography survives (in, for example, the Royal Ballet's 1984 staging, still current in the new millennium). But the original staging of *The Nutcracker* was never the perfect choreographic conception that *The Sleeping Beauty* had been.

Act One, as Petipa and Tchaikovsky planned the ballet, was all story; Act Two had virtually none. It is, however, likely that ballet-master and composer intended several subtle correspondences between the two acts. Petipa, though he changed his mind, originally wanted the children's dances of Act One to contain little Chinese, Spanish, Italian, English, Russian and French dances, pre-figuring the bigger national dances of Act Two. And compare his notes for the growth of the Christmas tree ("48 bars of fantastic music with a grandiose *crescendo*") with the adagio he planned for the Sugar Plum Fairy and her cavalier ("An adagio intended to produce a colossal impression - 48 bars"). These two passages are the most imposing section of Tchaikovsky's score, and the repeated rising figures of the Christmas-tree music are answered by the multiple, cascading downward scales of the great Act Two adagio.

Some parts of the ballet's original scenario are unclear. Does the battle of mice and toys occur to Marie in a dream or in real life? And how does Act Two end? The original scenario closes with an irrelevant apotheosis ("Illuminated fountains etc. Grandiose *andante* from 16 to 24 bars," wrote Petipa to Tchaikovsky) which represents "a beehive with flying bees closely guarding their riches" (In the 1892 premiere, eight ballet students represented the bees). This has never seemed satisfactory, not least because of Tchaikovsky's music. The flowing, reassuring, lullaby-like music with which the ballet comes to an end is actually a return to the music with which Act Two began. For these reasons and because of the allure of Tchaikovsky's score and Hoffmann's story, there have been numerous new *Nutcrackers* throughout the 20th century. Plotless *Nutcrackers* and Freudian *Nutcrackers*; *Nutcrackers* in which little Clara or Marie grows up to become the Sugar Plum Fairy and *Nutcrackers* in which Drosselmeier

becomes the Nutcracker Prince; *Nutcrackers* which end with no female onstage, just Drosselmeier hugging his nephew, and *Nutcrackers* which end with Marie stuffing her face with sweets.

Some, however, have been sublime. Alexandre Benois, who saw the original staging when it was new in St Petersburg, designed a version for London Festival Ballet that ran for many years. George Balanchine, who danced the hoop dance at the Mariinsky when St Petersburg had just become Petrograd, created a classic version for the New York City Ballet that has been danced for a month every year since 1954. Tchaikovsky's ballet is over a hundred years old. There is every likelihood that his ballet will be danced for another century to come. *The Nutcracker* is about the safe world and the unknown, family and strangers, pity and terror, transfiguration and ecstasy. And all of these things are there in its basic image: a child, holding her doll, poised on the edge of adult experience.

This essay was originally commissioned by the Monnaie Dance Group/Mark Morris - today's Mark Morris Dance Group - to accompany the original production of The Hard Nut at the Théâtre Royal de la Monnaie in Brussels in 1991.

Alastair Macaulay is chief theatre critic of the Financial Times and chief dance critic of the Times Literary Supplement.

photo: Peter Da Silva



Cast

Marie

Lauren Grant*/Karen Reedy**

Fritz

June Omura

Louise/Princess Pirlipat

Julie Worden

Dr Stahlbaum/King

Barry Alterman

Mrs Stahlbaum/Queen

John Heginbotham

Housekeeper/Nurse

Kraig Patterson

Drosselmeier

Craig Biesecker

Nutcracker/Young

Drosselmeier

David Leventhal

Barbie Doll

Mara Reiner

Robot

Seth Williams

Party Guests

Joe Bowie
Charlton Boyd
Amber Darragh
Marjorie Folkman
Bradon McDonald
Mark Morris
Gregory Nuber
Maile Okamura
Michelle Yard

Changers

Rita Donahue
Kevin Scarpin

Rat King

Utafumi Takemura

Rat Soldiers

Christina Amendolia
Emily Gayeski
Elisa Osborne
Sevenju Miki Pepper
Mara Reiner
Brynn Taylor

G.I. Joe Soldiers

Hans-Georg Lenhart
Vincent McCloskey
Kanji Segawa
Aaron Walter
Seth Williams

Snow

Christina Amendolia
Joe Bowie
Amber Darragh
Rita Donahue
Marjorie Folkman
Emily Gayeski
Hans-Georg Lenhart
Vincent McCloskey
Bradon McDonald
Todd McQuade
Gregory Nuber
Maile Okamura
Elisa Osborne
Sevenju Miki Pepper
Karen Reedy*/Aaron Walter**
Mara Reiner
Kanji Segawa
Utafumi Takemura

Brynn Taylor
Seth Williams
Julie Worden
Michelle Yard

Rat Queen

Brynn Taylor

Spanish

Bradon McDonald
Michelle Yard

Arabian

Charlton Boyd
Amber Darragh
Vincent McCloskey
Todd McQuade
Aaron Walter

Chinese

Joe Bowie
Karen Reedy*/Elisa Osborne**
Utafumi Takemura

Russian

Rita Donahue
Emily Gayeski
Hans-Georg Lenhart
Sevenju Miki Pepper
Brynn Taylor
Seth Williams

French

Christina Amendolia
Marjorie Folkman
Gregory Nuber
Maile Okamura

* 12, 13, 14, 16, 17, 19, 20, 21, 23, 24, 26, 27 at 7.30pm
13, 14 at 2.30pm

** 20, 21, 27 at 2.30pm
18, 25 at 7.30pm

Suitors

Kanji Segawa
Aaron Walter

Dentist

Charlton Boyd

Flowers

Christina Amendolia
Joe Bowie
Amber Darragh
Marjorie Folkman
Emily Gayeski
Hans-Georg Lenhart
Bradon McDonald
Todd McQuade
Gregory Nuber
Maile Okamura
June Omura
Sevenju Miki Pepper
Mara Reiner
Michelle Yard

Royal Ballet Sinfonia

Violin 1

Robert Gibbs
Richard Friedman
Vanessa David
Peter Jenkins
Deborah Schlenther
Phil Aird
Caroline Ferriman
Jenny Thurston
Tim Wilford
Liz Whitam

Violin 2

Gwilym Hooson
Rebecca Jones
Mary Martin
Fiona Robertson
Helen Bartlett
Robert Simmons
Stephen Kear

Viola

Helen Kamminga
Jonathan Hallett
Gryffudd Owen
Chris Pitsillides
Elizabeth Davies

Cello

James Potter
Andrew Gunn
Jane Rainey
Stephen Anstee

Bass

Duncan Mitchell
Alan Taylor

Flute

Lynn Peters
Fergus Davidson
Sandi Skipper

Oboe

Alaster Bentley
Ruth Contractor
Max Spiers

Clarinet

Ian Scott
Juliet Bucknall
Malcolm McMillan

Bassoon

Dave McKee
Anne Bentley

Horn

Catherine Hewitt
Ian Smith
Corinne Bailey
Phil Walker

Trumpet

Mike Allen
Chris Deacon

Trombone

Amos Miller
Max Isley
David Gordon

Tuba

David Gordon Shute

Harp

Lucy Wakeford

Timpani

Grahame King

Percussion

Kevin Earley
Paul Parker
Stephen Lees

Celeste

Elizabeth Burley

Orchestra Management

John Beadle
Andrew Bentley

Biographies

Piotr Ilyitch Tchaikovsky (1840–93)
Composer

Piotr Ilyitch Tchaikovsky began his career as a civil servant. In 1862 he gave up his job and enrolled at the St Petersburg conservatory. He was offered the Professorship of Harmony at the newly-opened Moscow Conservatory in 1866. After the success of his first piano concerto he began a correspondence with Nadezhda von Meck, a wealthy widow, whose financial support enabled him to devote himself to composition. They remained correspondents until a misunderstanding in 1890 ended their relationship, but they never actually met. Tchaikovsky made a disastrous marriage in 1877, possibly in an attempt to conceal his homosexuality; a separation followed an attempted suicide after only 11 weeks of marriage. Despite his subsequent depressions he managed to produce his most successful opera, *Eugene Onegin* (1877–78), Fourth Symphony (1878) and Violin Concerto (1878) during this period. In 1881 he gave up teaching at the conservatory and for the next seven years was deeply involved in composition. His death from cholera in St Petersburg, after imprudently drinking unboiled water, occurred soon after the first performance of his Symphony No 6 (*Pathétique*) in 1893.

Mark Morris
Choreographer

Mark Morris was born on 29 August, 1956 in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. In the early years of his career, he performed with Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed Mark Morris Dance Group in 1980 and has since created over 100 works for the company. From 1988–1991, he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Among the works created during his tenure were three evening-length dances: *The Hard Nut*; *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Morris is also much in demand as a ballet choreographer. He has created five works for the San Francisco Ballet since 1994 and received commissions from such companies as American Ballet Theatre, Boston Ballet, and the Paris Opéra Ballet. His work is in the repertory of the Geneva Ballet, New Zealand Ballet, English National Ballet, and The Royal Ballet, Covent Garden. He has worked extensively in opera, directing and choreographing productions for the New York City Opera, English National Opera, and The Royal Opera, Covent Garden. Morris was named a Fellow of the MacArthur Foundation in 1991. He has received honorary doctorates from the Boston Conservatory of Music, the Juilliard School, Long Island University, Pratt Institute, and Bowdoin College. Morris is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux). In 2001, Marlowe & Company published *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*, a volume of photographs and critical essays.

Mark Morris Dance Group

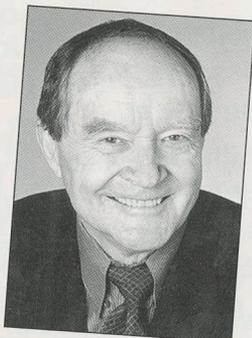
Mark Morris Dance Group was formed in 1980 and gave its first concert that year in New York City. The company's touring schedule steadily expanded to include cities both in the US and in Europe, and in 1986 it made its first national television programme for the Public Broadcasting Service series *Dance in America*. In 1988, the Dance Group was invited to become the national dance company of Belgium, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. 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. It has maintained and strengthened its ties to several cities around the world, most notably Berkeley, CA, where Cal Performances presents the company in two annual seasons, including engagements of *The Hard Nut* in December. It appears regularly in Boston, MA; Fairfax, VA; Seattle, WA; Urbana, IL; and at the Jacob's Pillow Dance Festival in Becket, MA. Mark Morris Dance Group made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003 and has since returned to both festivals annually. The company has had a close relationship with UK audiences over the years, appearing in six consecutive Edinburgh International Festivals, presenting premieres at The Royal Opera and English National Opera, and three national tours under the auspices of Dance Umbrella. The company will embark on another Dance Umbrella UK tour in the autumn of 2005. The company's London seasons have garnered two Laurence Olivier Awards. Mark Morris Dance Group is noted for its commitment to live music, a feature of every performance on its full international touring schedule since 1996. Cellist Yo-Yo Ma has frequently collaborated with the Dance Group; their projects include the 1997 Emmy Award-winning film *Falling Down Stairs* and the 2002 dance *Kolam*, created for the Silk

Road Project in collaboration with Indian composer Zakir Hussain and jazz pianist Ethan Iverson of The Bad Plus. Mark Morris Dance Group's film and television projects include *Dido and Aeneas*, *The Hard Nut* and two documentaries for London Weekend Television's *South Bank Show*. In 2001, the Mark Morris Dance Center opened in Brooklyn, New York. The 30,000 square foot facility features three studios and a school for dance students of all ages.



photo: Mark Royce

Robert Cole *Conductor*



Robert Cole received his MA in music from the University of Southern California School of Music and went on to study conducting with Richard Lert in California; Leonard Bernstein and Leon Barzin at the Tanglewood Music Center; and Hans Swarowsky in Europe. He served as associate conductor of the Buffalo Philharmonic Orchestra and was the executive director and music director of the Ballet Society of Los Angeles. Since 1986, he has been director of Cal Performances on the campus of the University of California, Berkeley. Cole is also general director of the Berkeley Festival & Exhibition, an international festival of early music he founded in June 1990. In 2003 he was appointed Principal Guest Conductor of the Perm Opera and Ballet Theatre (Russia). Recently he conducted the Kirov Orchestra with the Perm Ballet at the Mariinsky Theatre in St Petersburg as part of the White Nights Festival. Cole has conducted *The Hard Nut* annually since 1996, including the 2002 performances at New York's Brooklyn Academy of Music. In 1995 the Government of France named him a Chevalier of the Order of Arts and Letters.

Royal Ballet Sinfonia

As the most regularly contracted ballet orchestra in the country, the Royal Ballet Sinfonia enjoys a full touring schedule. It appears with Birmingham Royal Ballet in its home town, in London and around the UK, and it frequently accompanies The Royal Ballet both in London and overseas. The orchestra has appeared with many of the world's other leading ballet companies, including Paris Opéra Ballet, New York City Ballet, the Australian Ballet, Les Grands Ballets Canadiens, the Kirov Ballet, Norwegian Ballet, Atlanta Ballet, San Francisco Ballet, Royal New Zealand Ballet and La Scala Ballet.

Concert performances at the Barbican, Royal Festival Hall, Birmingham's Symphony Hall and other major British venues also form a regular part of the Sinfonia's work. The orchestra's opera performances include The Royal Opera's acclaimed production of *Turandot* at Wembley Arena. The orchestra has accompanied the National Opera Studio 'showcase' performances at the South Bank since 2003.

The Royal Ballet Sinfonia's recordings include video soundtracks to Birmingham Royal Ballet's *Nutcracker*, *Coppélia* and *Hobson's Choice* and CDs of English string music and the Sullivan overtures. The orchestra has also recorded film scores, including *Richard Addinsell*, and *The Ladykillers* from the Ealing Comedies which won the 1998 Gramophone Award for best film music. The orchestra's complete score of John McCabe's *Edward II* was released on CD by Hyperion in 2000; *Tribute to Madam* – a special double CD recording the scores of four ballets by Ninette de Valois – was recorded and released by ASV in 2001; and, in celebration of the centenary of Frederick Ashton, *Tribute to Sir Fred* – a recording of the scores of four of his ballets – was released by Sanctuary Classics in January of this year.

New London Children's Choir

Musical Director: Ronald Corp
Patrons: Louis Andriessen, Mary King, Oliver Knussen CBE, Michael Nyman

The New London Children's Choir was launched by Ronald Corp in 1991 with the aim of introducing children to the challenges and fun of singing and performing all types of music. The choir has appeared in all the major London concert halls with the UK's finest symphony orchestras and conductors, collaborated with opera companies in the UK and abroad, made dozens of recordings and broadcasts and been invited to appear at many major festivals. In 2003-04 the choir gave its US debut in the Lincoln Center, New York, and performed at the Aldeburgh festival as well as festivals in France and Belgium to audiences of over 20,000.

Some highlights of the choir's activities are performances of *Death of Moses* with Sir John Eliot Gardiner and the Monteverdi Choir in Seville and at the Proms; Berio's *Ofanim* conducted by the composer (a founding Patron of the Choir) at the Opera Bastille in Paris, and recently with the London Sinfonietta; and Stravinsky's *Persephone* in Brussels. World premières include: Andriessen's *Dancing on the Bones* with the London Sinfonietta, Gerald Barry's *God Save the Queen* for the RFH 50th birthday celebration, and *Knotgrass Elegy* by Sally Beamish in the 2001 Proms. The choir has also commissioned and premièred over 35 new works itself.

The extensive discography of the Choir includes Tchaikovsky's *Nutcracker* with Jansons, Shostakovich's *Song of the Forests* with Ashkenazy, Prokofiev's *Ivan the Terrible* with Rostropovich, and Britten's *A Ceremony of Carols* on Naxos. It has also made recordings for film and TV, including the soundtrack of *Star Wars Episode I: The Phantom Menace* and Disney's *Tarzan*, and appearances on *The League of Gentlemen* and with Victoria Wood.

For more information see
www.newlondonchildrenschoir.org.uk

Charles Burns
Production Concept

Charles Burns was born in Washington, DC in 1955 and currently lives in Philadelphia with his wife, painter Susan Moore, and his two daughters, Ava and Rachel. His illustrations and comics have been widely published in Europe and the United States in magazines including *RAW*, *Time*, *The New York Times Magazine*, and *Rolling Stone*. His books include *Skin Deep* (Penguin Books, 1992), *Hard-Boiled Defective Stories* (Pantheon, 1988) and *Facetasm* (Gates of Heck, 1992).

Adrienne Lobel
Set design

Adrienne Lobel's projects for Mark Morris include *Platée*, (Royal Opera, London, Edinburgh and New York City Opera); *L'Allegro, il Penseroso ed il Moderato* (La Monnaie-Brussels, BAM-NY); *The Hard Nut* (La Monnaie-Brussels, BAM-NY); *Le Nozze di Figaro* (Brussels); *Orfeo ed Euridice* (BAM-NY, US tour). Her sets for Broadway productions include *On the Town*, directed by George C Wolfe; *The Diary of Anne Frank*, Tony award-winning *Passion*, and *Twelve Dreams* (Lincoln Center) all directed by James Lapine. Lobel's other credits include *Lady in The Dark* (National Theatre, London) and *Street Scene* (Houston Grand Opera) both directed by Francesca Zambello. She has also worked with Peter Sellars on projects including *The Rake's Progress* (Chatelet, Paris); *Nixon in China* (BAM-NY, Bobigny-Paris, Amsterdam); *The Marriage of Figaro* (Pepsico Summerfare-NY, Bobigny-Paris); *Così Fan Tutte* (Pepsico Summerfare-NY); *The Magic Flute* (Glyndebourne Festival, England); and *The Mikado* (Chicago Lyric Opera). Lobel is the recipient of various honours, including Lucille Lortel, Obie, Long Wharf's Murphy Award, Emmy and Jefferson Award and Drama Desk, Maharam and Fanny nominations. Lobel teaches graduate set design at NYU and recently produced and designed *A Year With Frog and Toad*, a new musical based on the children's books by her father.

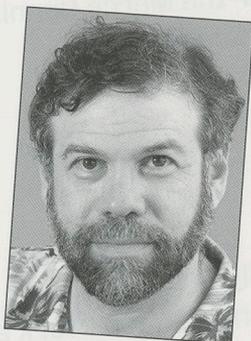
Martin Pakledinaz
Costume design

Martin Pakledinaz is represented this year with costumes for Kathleen Marshall's production of *Wonderful Town* on Broadway, the new production of *Rodelinda* directed by Stephen Wadsworth at the Metropolitan Opera, Kaija Saariajo's *L'Amour de Loin* in Helsinki, directed by Peter Sellars, and a new production of *The Nutcracker* for Helgi Tomasson at the San Francisco Ballet. His costumes for *Kiss Me, Kate* and *Thoroughly Modern Millie* were seen in the West End; both productions earned Pakledinaz Tony awards, and Olivier nominations. His work with Mark Morris includes the recent *Sylvia* for San Francisco Ballet, *Wonderland*, *Le Nozze di Figaro*, *Ein Herz*, *Maelstrom*, *Pacific*, *A Lake*, *Orfeo ed Euridice*, *Rhymes With Silver*, *Medium*, *V*, and *All Fours*.

James F. Ingalls
Lighting design

James F. Ingalls has designed several works for Mark Morris including Rameau's *Platée* at the New York City Opera and the Royal Opera House; *L'Allegro, il Penseroso ed il Moderato*; *Dido and Aeneas*; the first White Oak Dance Project tours; *Ein Herz* for the Paris Opera Ballet; *Motorcade* for London Contemporary Dance Company; and *Sylvia*, *Maelstrom*, *Pacific* and *Sandpaper Ballet* for San Francisco Ballet. Ingalls' other work in Great Britain includes *El Nino* and Bach Cantatas (Barbican); *Richard II* (RSC); *Alice's Adventures Underground* (RNT); *Nixon in China* (ENO); and *Theodora*, *Idomeneo*, *The Magic Flute* and *The Electrification of the Soviet Union* (Glyndebourne). His recent work includes *Split Sides* and *Fluid Canvas* for the Merce Cunningham Dance Company and *Salomé* at the Metropolitan Opera. He often collaborates with Beth Burns and the Saint Joseph Ballet in Santa Ana, CA.

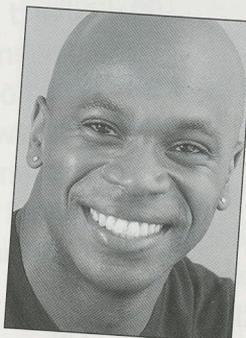
Barry Alterman
Dancer



Barry Alterman is the General Director of Mark Morris Dance Group.

York City, he has worked with Pascal Rioult, Carolyn Dorfman, New York Theater Ballet, Mark Dendy and Gerald Casel. Biesecker joined Mark Morris Dance Group in 2003.

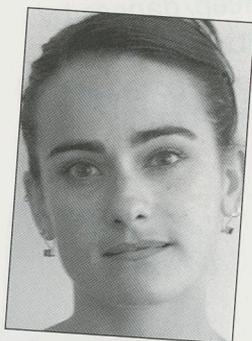
Joe Bowie
Dancer



Joe Bowie was born in Lansing, Michigan and began dancing while attending Brown University. After graduating with honours in English and American Literature, he moved to New York and performed

in works by 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.

Christina Amendolia
Dancer



A native New Yorker, Christina Amendolia earned her BA in French Language and Literature from the College of the Holy Cross and lived in France as a Fulbright Scholar prior to starting her professional dance

career. Since then she has worked with numerous and varied companies and choreographers, including Mark Morris Dance Group, with whom she has appeared since 2000, and as a founding member of Vencl Dance Trio, performing both locally and internationally.

Charlton Boyd
Dancer



Charlton Boyd was born in New Jersey where he studied and performed with Inner City Ensemble Theater and Dance Company. He is a graduate of the Juilliard School and has danced with the Limón Dance Company. He

appears in the *Jose Limón Technique Video, Volume 1*, and music videos. Boyd first appeared with Mark Morris Dance Group in 1989, becoming a company member in 1994.

Craig Biesecker
Dancer



Craig Biesecker is from Waynesboro, Pennsylvania, received a BS in Music Education from West Chester University of PA. While teaching music in Philadelphia, he studied ballet with John White, Margarita de Saa and

Bryan Koulman, and worked with choreographers Tim and Lina Early. In New

Amber Darragh
Dancer



Amber Darragh 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 Mark Morris Dance Group in August 2001.

Rita Donahue
Dancer



Rita Donahue was born and raised in Fairfax, Virginia. She graduated with honours with a BFA in Dance and a BA in English from George Mason University in 2002 and joined bopi's black sheep/dances by kraig patterson. She began working with Mark Morris Dance Group in 2003.

Marjorie Folkman
Dancer



Marjorie Folkman began dancing for Mark Morris in 1996. She graduated *summa cum laude* from Barnard College and has attended Columbia University's graduate program in American Studies. She has also danced with Amy Spencer and Richard Colton,

Kraig Patterson, Neta Pulvermacher, Sally Hess, Ellen Cornfield, the Repertory Understudy Group for the Merce Cunningham Dance Company, and Sara Rudner.

Emily Gayeski
Dancer



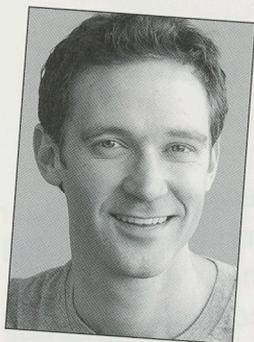
Emily Gayeski is from Rochester, New York and received her BFA from the North Carolina School of the Arts. She has danced with the Carolyn Dorfman Dance Company, bopi's black sheep/dances by kraig patterson and in Mark Morris' *L'Allegro, il Penseroso ed Il Moderato*. This is her first *Hard Nut*.

Lauren Grant
Dancer



Lauren Grant was born in Highland Park, Illinois, and began dancing at three years old. She continued training, primarily in classical ballet, through high school. At New York University's Tisch School of the Arts, Grant received her modern dance training and graduated with a BFA. Lauren joined Mark Morris Dance Group in 1998.

John Heginbotham
Dancer

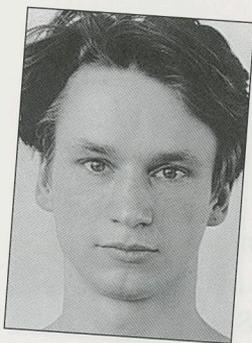


John Heginbotham is from Anchorage, Alaska, and graduated from the Juilliard School in 1993. He has performed with Susan Marshall and Company, John Jasperse, Ben Munisteri, and as a guest artist with Pilobolus

Dance Theater. Heginbotham's choreography is featured in the performances and *Emerge* music video of recording artists Fischerspooner.

He joined Mark Morris Dance Group in 1998.

Hans-Georg Lenhart
Dancer



Hans-Georg Lenhart trained at the Folkwang Tanzschule (Germany) under the direction of Pina Bausch. His teachers were Malou Airaud, Jean Gebron and Christine Kono. After he made his professional debut in Pina

Bausch's *Frühlingsopfer* with the Wuppertaler Tanztheater he became a guest artist with the Monnaie Dance Group/Mark Morris in Brussels. He has also worked with and performed for Joachim Schlömer, EFIM Weimar and Stephan Brinkmann. Under Peter Sellars' direction he has appeared in *The Death of Klinghoffer* (La Monnaie '91), *Biblical Pieces* (Holland Festival '99) and *Idomeneo* (Glyndeburne '03). He choreographed *The Pirates of Penzance* at the Vienna Volksoper (directed by Mathias Schönfeldt), teaches dance and Tango Argentino, and lives in Toulouse, France.

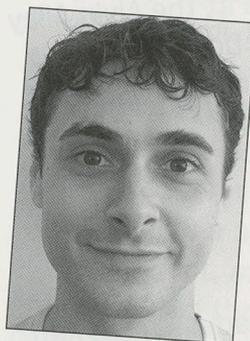
David Leventhal
Dancer



David Leventhal was raised in Newton, Massachusetts and has danced with Mark Morris Dance Group since 1997. Previously, he worked with José Mateo's Ballet Theatre 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 English Literature.

Vincent McCloskey
Dancer



Vincent McCloskey trained at Chicago Academy for the Arts, Alvin Ailey American Dance Center, and Joffrey Ballet School. He performed as a member of Festival Ballet of Rhode Island, Renvall Dance Company, and as a

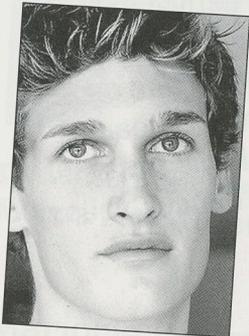
guest artist with several regional companies across the United States. This is his first year working with Mark Morris Dance Group.

Bradon McDonald
Dancer



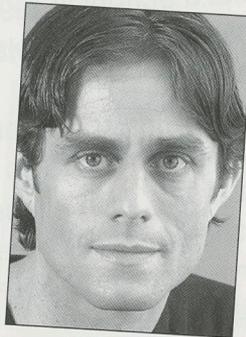
Bradon McDonald received his BFA from the Juilliard School in 1997. He danced with the Limón Dance Company for three years and was the recipient of the 1998 Princess Grace Award. He has choreographed and presented his own works internationally, served as choreographer for seven Juilliard Opera Company productions under director Frank Corsaro, and was the choreographic assistant to Donald McKayle at the Alvin Ailey American Dance Theater. McDonald joined Mark Morris Dance Group in 2000.

Todd McQuade
Dancer



Todd McQuade is from San Luis Obispo, California and recently earned his BA in Art History from the University of California at Los Angeles. After graduation he moved to New York and began dancing with Buglisi/Foreman Dance. This is his first appearance with Mark Morris Dance Group.

Gregory Nuber
Dancer



Gregory Nuber began working with Mark Morris Dance Group in 1998, becoming 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. Nuber is a graduate of Arizona State University where he studied acting and dance.

Maile Okamura
Dancer



Maile Okamura was born and raised in San Diego, California. 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 Pulvermacher, Zvi Gotheiner, Gerald Casel, and many others. Okamura began working with Mark Morris Dance Group in 1998, becoming a company member in 2001.

June Omura
Dancer



June Omura spent her first six years in New York City, then grew up in Birmingham, Alabama. She returned to New York to attend Barnard College, graduating in 1986 with honours in Dance and English, and has been dancing for Mark Morris since 1988.

Elisa Osborne
Dancer



Elisa Osborne was born in Caracas, Venezuela and is currently a dancer with Dusan Tynek Dance Theater and Ian Spencer Bell Dance Circle. She has also danced with the Connecticut Ballet, New Jersey Ballet and Lexington Ballet among others. Osborne trained at the North Carolina School of the Arts where she received her high school diploma and BFA in Dance. This is Osborne's first time dancing with Mark Morris Dance Group.

Kraig Patterson
Dancer



Kraig Patterson was born in Trenton, New Jersey. He was inspired to pursue a career in dance after performing in high school musicals. He continued his formal dance training via scholarships from the Princeton Ballet, the Ailey School, the Graham School and the Cunningham Studio. He received his BFA from the Juilliard School in 1986, joined Mark Morris Dance Group in 1987 and danced with the company until 1999. Patterson, also known as bopi, has also performed with Mark Haim, the Danny Lewis Repertory Ensemble, Ohad Naharin, Neta Pulvermacher, and the White Oak Dance Project. In 1996, Mikhail Baryshnikov invited Patterson to choreograph a new piece for the White Oak Dance Project, *make like a tree...* He has since created three additional works for the company. Patterson has also served as artist-in-residence at George Mason University, Princeton University, Cornish College for the Arts, and Barnard/Columbia Colleges, among others. He has been a guest faculty member at Barnard/Columbia College, Sarah Lawrence College, the International Summer School of Dance-Japan, and American Dance Festival. He started his own dance company in 1996, bopi's black sheep/dances by kraig patterson, which is currently in residence at Borough Manhattan Community College's Tribeca Theater.

Sevenju Miki Pepper
Dancer



Sevenju Miki Pepper received her BA from the University of California, Berkeley where she studied political economy and dance. She was a member of Robert Moses' Kin in San Francisco and has worked with the San Francisco Ballet as well as Seán Curran.

Karen Reedy
Dancer



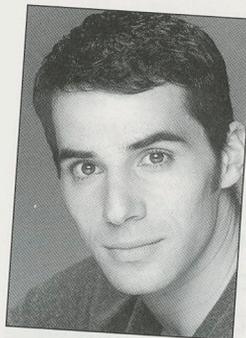
Karen Reedy grew up in the Washington DC area and received her BFA in Dance from George Mason University at the age of nineteen. In Washington DC, Reedy performed with Eric Hampton Dance and DC Dance Theater, among others, as well as performing and staging her own choreography. In New York, she has danced with Louis Johnson, Sue Bernhard, Patricia Kenny, and Robert Battle, and she continues to perform frequently with Mark Morris Dance Group. Reedy has assisted such choreographers as Jiri Kylian, Hans van Mannen, Eric Hampton, Robert Battle, and Nacho Duato at the Juilliard School. Ms Reedy's choreography has been seen throughout the New York and Washington DC areas, in venues such as the John F Kennedy Center for the Performing Arts, Dance Place, Joyce Soho, and the Cosmopolitan Club.

Mara Reiner
Dancer



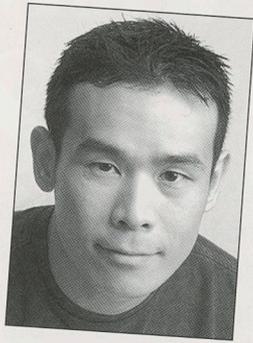
Mara Reiner was born in Long Island, New York. She trained at the School of American Ballet and as a scholarship student at Alvin Ailey American Dance Center. She taught dance at the "Task of New York" student workshop in Cyprus in 2003 and is presently a personal trainer and swim coach in New York. Since 1999 Reiner has appeared with Mark Morris Dance Group in *The Hard Nut* and since 2001 in *L'Allegro, il Penseroso ed Il Moderato*.

Kevin Scarpin
Dancer



Kevin Scarpin was born in Cypress, California. He began his dance training at UC Berkeley while studying rhetoric and comparative ethnic studies, and continued his dance training at North Carolina School of the Arts where he received his BFA. In New York, Scarpin currently dances with the Seán Curran Company (2000) and has worked professionally with choreographers Lar Lubovitch, Doug Varone, Bill Young, Alan Good, Pat Catterson, Scott Rink, and Larry Kiegwin. He has also danced in several productions at the Metropolitan Opera and New York City Opera. Scarpin studied on scholarship at the Merce Cunningham Studio and trains in New York with ballet teacher Janet Panetta. This is his third season dancing in *The Hard Nut*. He began working with Mark Morris Dance Group as an understudy in *L'Allegro, il Penseroso ed Il Moderato* in 2002.

Kanji Segawa
Dancer



Kanji Segawa began his dance training with his mother Erika Akoh in Japan. He was granted a Japanese government scholarship for artists to study at the Ailey School. Segawa has been a member of Ailey II,

Jennifer Muller/The Works and Peridance Ensemble. He is currently a member of Battleworks Dance Company (Robert Battle, Artistic Director).

Brynn Taylor
Dancer



Brynn Taylor was raised in San Diego, California and graduated from UC Berkeley 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. Taylor has danced with Mark Morris Dance Group since 2001.

Utafumi Takemura
Dancer



Utafumi Takemura received her BFA from the State University of New York at Purchase and her MFA from New York University's Tisch School of the Arts where she was a recipient of the Seidman Award for Dance. She has

performed with various choreographers in New York City and has taught in Spain, France and Portugal. She currently dances with Wil Swanson/DanceWorks.

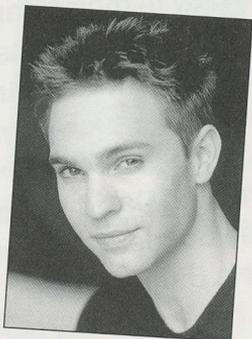
Aaron Walter
Dancer



Aaron Walter graduated from the Ohio State University with a BFA in dance performance in June 2003. He started his training at the High School for the Performing and Visual Arts in Houston, Texas. While there, he was

a Senior Company Member of the Texas Tap Ensemble. In New York, he has performed with KickStand Dance and worked with Scott Cohen and Lisa Race in addition to his work with Mark Morris Dance Group.

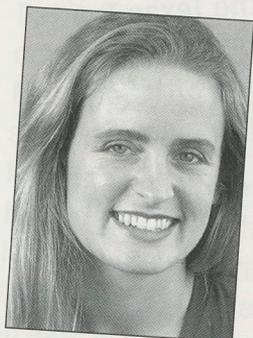
Seth Williams
Dancer



Seth Williams was raised in Davis, California, where he danced with Pamela Trokanski. He graduated *magna cum laude*, with degrees in Comparative Literature and Dance, from the University of California at Irvine, where

he performed in the ballets of David Allan and worked extensively with Donald McKayle. He has appeared with a variety of companies, working most frequently with the Seán Curran Company, and with the New York Baroque Dance Company, for whom he reconstructs 18th-century ballets from the Feuillet notation.

Julie Worden
Dancer



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

Michelle Yard
Dancer



Michelle Yard was born in Brooklyn, New York. 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. Yard attended New York University's Tisch School of the Arts, where she gained her BFA. She began dancing with the Dance Group in 1997.

Mark Morris Dance Group Staff

Artistic Director
Mark Morris

General Director
Barry Alterman

Executive Director
Nancy Umanoff

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Company Manager
Aaron Mattocks

Studio Manager
Karyn La Scala

Administrative Assistant
Kathleen Cannucci

Facility Manager
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Jay Selinger

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Katherine McDowell

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Alan Smith

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Barbara Kassel

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Hair/Make-up Assistant
Sara Beukers

Assistant Technical Director
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Director of Education
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School Administrator
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Orthopaedist
David S. Weiss, M.D.
(NYU-HJD Department of
Orthopaedic Surgery)

Hilot Therapist
Jeffrey Cohen

Acknowledgments

Thanks to Maxine Morris.

Sincerest thanks to all the
dancers for their inspired
improvisation, hard work and
good dancing.

Costumes constructed by
Martin Adams, Anne Maskrey,
Euro Co., Vincent Costumes,
Woody Shelp, Izquierdo Studios,
Eric Winterling, Inc. Costumes,
Alan Smith and Joy Havens.

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Additional funding has been
received from the American
Music Center Live Music for
Dance Program, Consolidated
Edison, IDT Entertainment, JP
Morgan Chase & Co., Leon
Lowenstein Foundation,
Materials for the Arts,
McDermott, Will & Emery, The
New York City Department of
Cultural Affairs, Fan Fox and
Leslie R. Samuels Foundation,
and the Friends of the Mark
Morris Dance Group.



Dance Umbrella History (1978-2004)

From modest beginnings in 1978, Dance Umbrella is now one of the most important organisations in the world of contemporary dance. Here are some of the highpoints of the past 26 years.

- 1978** 1st London Dance Umbrella festival at Riverside Studios and the ICA.
- 1980** Dance Umbrella festival established as an annual event.
1st commissioned work by Extemporary Dance Theatre.
- 1981** 1st Danceabout North West Festival in Manchester.
- 1982** 1st presentation of Michael Clark & Dancers at Riverside Studios.
1st presentation of Anne Teresa de Keersmaeker in *Fase* at ICA.
- 1983** 1st presentation of Trisha Brown Company at Riverside Studios.
- 1984** 1st Dance Umbrella festival performances at Sadler's Wells:
Lar Lubovitch Dance Company and Bill T. Jones & Arnie Zane Company.
1st presentation of Mark Morris and Dancers at The Place.
- 1985** Dance Umbrella's co-founder and Artistic Director, Val Bourne, awarded a Bessie (New York Dance and Performance Award).
- 1986** 1st presentation of Stephen Petronio & Dancers at The Place Theatre.
- 1987** Dance Umbrella's co-presentation of Trisha Brown Company at Sadler's Wells wins Olivier Award for Outstanding Achievement of the Year in Dance.
- 1988** Dance Umbrella's Artistic Director, Val Bourne, wins Excellence in International Dance Award from British Centre of International Theatre Institute.
Launch of London Dance and Performance Awards to mark Dance Umbrella's 10th and Time Out's 20th anniversary.
Launch of Siobhan Davies Dance Company at Riverside Studios.
- 1989** Dance Umbrella's Artistic Director, Val Bourne, wins Digital Premiere Award.
Dance Umbrella wins Digital Award for commission of new work (Michael Clark and Stephen Petronio).
1st DU co-presentation of Merce Cunningham Dance Company at Sadler's Wells.
- 1990** Dance Umbrella wins Time Out London Dance Award.
Dance Umbrella wins Prudential Award for Dance.
- Launch of Newcastle Dance '90.
- 1991** Dance Umbrella's Artistic Director, Val Bourne, awarded OBE in Birthday Honours List.
DU wins Digital Dance Award.
- 1992** Dance Umbrella wins Prudential Award for Dance together with Award for the Arts.
- 1993** Merce Cunningham Dance Company presents *Events* at Queen Elizabeth Hall.
Operation Riverside: Residency with Siobhan Davies Dance Company.
Doug Elkins Dance Company tour.
- 1994** *Digital Dancing* education series developed.
1st Jerwood Choreography Awards initiated.
Stephen Petronio Company tour.
Urban Bush Women tour.
- 1995** 1st Woking Dance Umbrella Festival.
Streb/Ringside tour.
- 1996** Dance Umbrella's Artistic Director, Val Bourne, is awarded the Chevalier dans l'Ordre des Arts et des Lettres.
Dance Umbrella wins *Time Out* Award for Best Production for *Genesis Canyon*, a site-specific piece at Natural History Museum.
Dance Umbrella's co-commission of Siobhan Davies' *Art of Touch* wins Olivier award for Outstanding Achievement in Dance.
Trisha Brown Company tour.
Percussive Feet Festival at Cochrane Theatre.
- 1997** Stephen Petronio tour.
- 1998** Site-specific work at British Library: *Babel Index*.
Dance Umbrella's Artistic Director, Val Bourne, wins *Time Out Live* Award for Outstanding Achievement.
Dance Umbrella's collaboration with ENO in presenting Mark Morris' *L'Allegro, Il Penseroso ed Il Moderato* wins Olivier Award for Best New Dance Production.
Re-launch of Michael Clark Company at Roundhouse plus regional tour.
- 1999** Dance Umbrella's co-presentation with Sadler's Wells of Ballett Frankfurt's *Enemy in the Figure* at Sadler's Wells wins Olivier Award for Best New Dance Production, and the company wins an Olivier Award for Outstanding Achievement in Dance for their season at Sadler's Wells.
Mark Morris Dance Group tour.
- 2000** Co-production of DV8 Physical Theatre's *can we afford this: cost of living* at Queen Elizabeth Hall.
1st *Virtual Incarnations* looking at dance and new technology.
Trisha Brown Company tour.
- 2001** Audience numbers continue to increase, reaching 35,000. *Stand Up for Dance*: 1st Dance Umbrella 'Proms' at Sadler's Wells: Mark Morris Dance Group and Michael Clark Company.
Co-presentation of Ballett Frankfurt at Sadler's Wells: *Artifact* and *Eidos:Telos*.
Over 25,000 see the Mark Morris Dance Group tour, making it the best-attended tour in the company's history.
- 2002** Dance Umbrella's presentation of Mark Morris Dance Group's production *V* wins Time Out Live Award for Outstanding Production.
Dance Umbrella's presentation of Mark Morris Dance Group wins Olivier Award for Outstanding Achievement in Dance.
- 2003** 25th anniversary festival opens with a Birthday Gala at Sadler's Wells and closes with the Merce Cunningham Dance Company in *Anniversary Events* at Tate Modern, taking in Michael Clark Company, Ballet Frankfurt, Teshigawara, Josef Nadj and Rosas along the way.
Inbal Pinto Dance Company tour.
Vincent Mantsoe tour.
- 2004** Dance Umbrella's Artistic Director, Val Bourne, awarded CBE in Birthday Honours List.
Mark Morris Dance Group's London Premiere of *The Hard Nut* at Sadler's Wells.
Merce Cunningham Dance Company's UK Premiere of *Split Sides* at the Barbican Theatre and first UK tour ending with a world premiere in Edinburgh co-commissioned by Dance Umbrella.

Taking the waters

Sadler's Wells the twentieth century by Al Senter



At the beginning of the twentieth century, the Sadler's Wells Theatre seemed to have reached the nadir of its fortunes. In January 1914, S.R. Littlewood, theatre critic of *The Daily Chronicle* sadly declared that the once glorious Sadler's Wells was a "Poor, wounded old playhouse." Yet once again, a saviour was to come galloping to the rescue. When the redoubtable Lilian Baylis, who had devoted so much of her energies to establishing The Old Vic Theatre, was first asked to work the same magic on the ailing Sadler's Wells, she had given a typically forthright answer. "A madman's dream. It's ridiculous to think of adopting another child when one can't provide for one's own."

Nevertheless, by 1925, she clearly felt that the Old Vic had survived into a healthy adolescence and she could therefore turn her attention to Sadler's Wells. She set up a charitable Foundation to finance the building of a new theatre. Designed by FGM Chancellor, it opened on January 6th, 1931 with a timely production of *Twelfth Night* and with a cast headed by Richardson as Sir Toby Belch and Gielgud as Malvolio.

Originally it was intended that Sadler's Wells should mirror the Old Vic in offering a programme that alternated between drama and opera and for a time productions trundled between Rosebery Avenue and the Waterloo Road every two weeks. But by the 1935/36 season, Sadler's Wells had become the exclusive preserve of opera and dance. Sadler's Wells Ballet, with principal dancers Alicia Markova and Anton Dolin under the inspired leadership of Dame Ninette de Valois, became the first truly British ballet company.

It is about this time that Wendy Toye makes her first appearance in the story of Sadler's Wells. Later to become a distinguished stage, film and opera director, Miss Toye was then an overawed teenager in the corps de ballet. "A First Night at Sadler's Wells could be very glamorous," says Miss Toye. "But you never felt that people came simply to be seen."

There was real knowledge about and real enthusiasm for the work - opera or dance."

Wendy Toye has affectionate memories of the world premiere of Benjamin Britten's *Peter Grimes*, which opened at Sadler's Wells on June 7th, 1945 - scarcely a month after VE Day. In the company was dancer Barbara Fewster. "I played an urchin in *Peter Grimes*. We'd often have tea with Britten at a nearby cafe that was run by a traditional Victorian spinster.

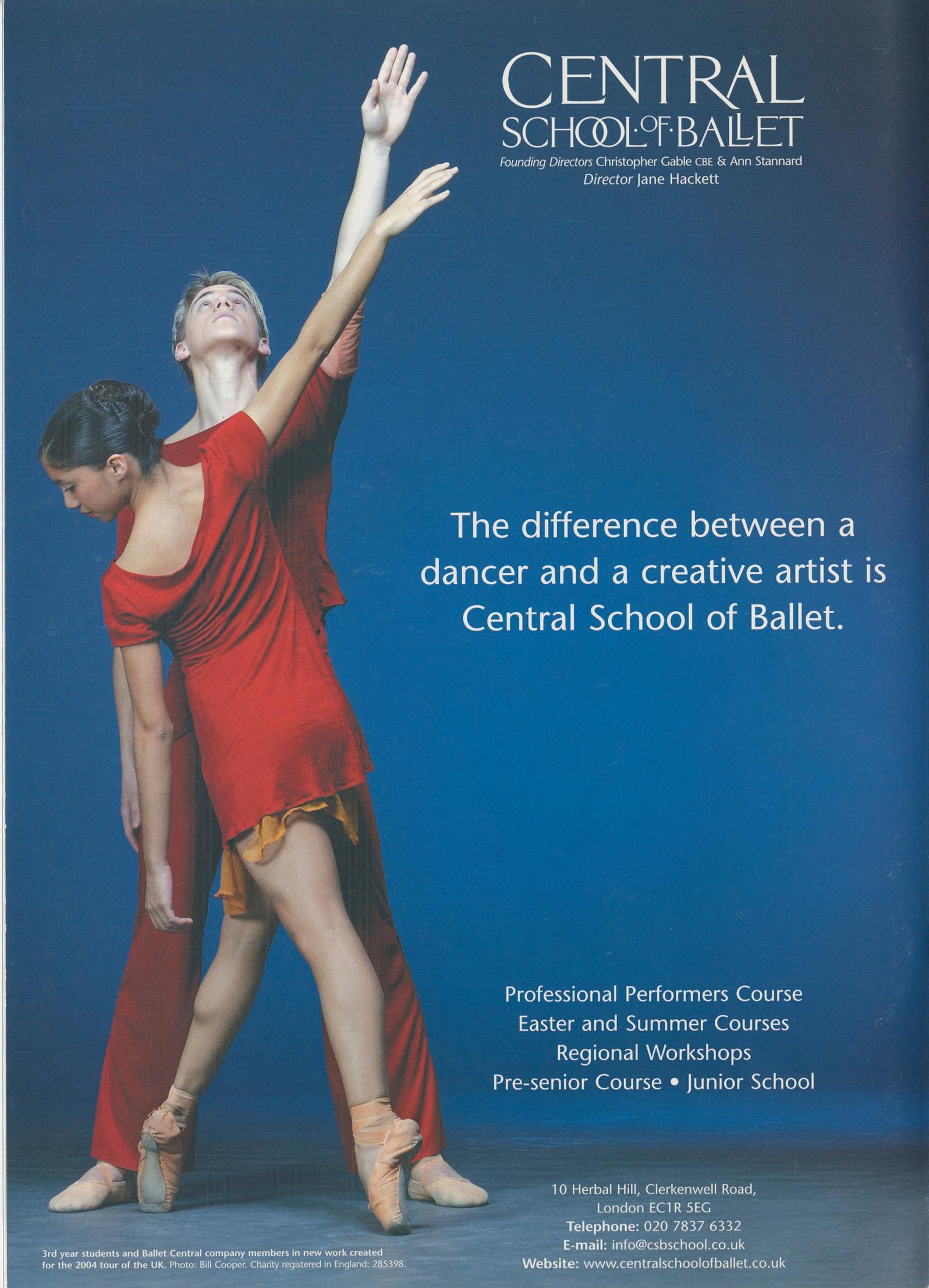
We were young and life was exciting, especially when we had to hide underneath the stage to avoid the buzz bombs."

During the subsequent decades, Sadler's Wells built a high reputation for opera and dance but when the Opera Company moved to the Coliseum in 1968 and transformed itself into ENO, it was felt that the theatre should be playing a pivotal role as a receiving house- both for foreign companies and those within the U.K. who were looking for a metropolitan shop-window. Sadler's Wells, strategically positioned at some remove from the West End hothouse, was seen as the ideal launching-pad for artists at the outset of their careers.

Accordingly the theatre played host throughout the 1970s and 80s to a rich diversity of attractions and Sadler's Wells recaptured something of its traditional eclecticism. On Rosebery Avenue one could see everything from Handel Opera to the Black Theatre of Prague and Netherlands Dance Theatre with its controversial if highly commercial nudity. "We had more House Full notices (and sold more front stalls) than the theatre had seen for years", recalled Douglas Craig, Director of Sadler's Wells from 1970 to 1980. Also gracing the stage during this period were Merce Cunningham, Marcel Marceau, the Kabuki Theatre, the Dance Theatre of Harlem and the Kodo Drummers from Japan.

After 50 years Sadler's Wells closed in its 1931 guise on June 30th, 1996. It emerged in its new, exciting contemporary incarnation on October 10th, 1998, complete with flexible auditorium, a vastly enlarged sprung stage, advanced computer stage and lighting technology and spectacular multi-media displays on the facade. On a more humble level, a strange mixture of objects was buried in a time capsule under the centre stalls during construction in February 1997. Future archaeologists will surely puzzle over a motley collection that includes a piece of the wooden floor from the de Valois Room and a No.19 bus ticket.

Since the new theatre opened, a new generation of pleasure-seekers have flocked to Rosebery Avenue to sample the latest artistic waters. And let's hope that their thirst can never be quenched.



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