

Mark Morris Dance Group



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Sadler's Wells

Sadler's Wells

the dance house for London

When the new Sadler's Wells opened its doors in 1998, it not only welcomed back its loyal friends and supporters, but a whole new generation of dance and performance enthusiasts. Since then, Sadler's Wells' programme has grown in scope and range each year. With its contemporary, stylish ambience and splendidly eclectic range of dance, music and performance, the new theatre now attracts some of the most diverse audiences in London.

From cutting-edge performance to mainstream contemporary dance, tango to tap, music theatre to opera and flamenco to family shows, the celebration of creativity and excellence is always at the heart of Sadler's Wells.

You can keep in touch with all our activities by becoming a member or joining our mailing list. You can also receive regular email updates via our website on www.sadlerswells.com



photo: Morley Von Sternberg
Front cover photo: V by Robbie Jack

design & print **john good** www.johngood.com

Welcome to Sadler's Wells



Photo: C. Hopkinson

I have had the pleasure of hosting the Mark Morris Dance Group with Dance Umbrella three times since I have been at Sadler's Wells, most recently with *The Hard Nut* last Christmas. This year the company perform eight different works, five of them new to London.

I have always admired Mark Morris's understanding of music and I am looking forward to seeing again how he makes musical scores come alive through his choreography.

This is part of a tour that Dance Umbrella has organised throughout the UK so that many more people can share in the enjoyment of this wonderful company.

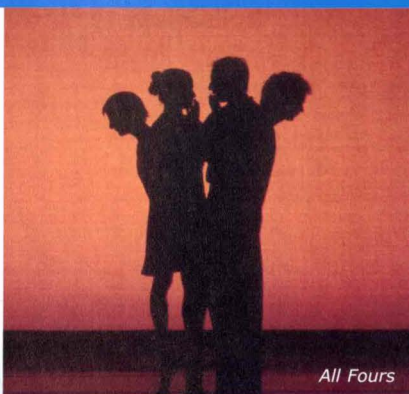
Alistair Spalding
Chief Executive and Artistic Director



Photo: Julie Worden, June Omura and Charton Boyd, *Grand Duo* by Marc Royce



Grand Duo



All Fours



MARK MORRIS DANCE GROUP

25th ANNIVERSARY UK TOUR

Artistic Director MARK MORRIS

Executive Director NANCY UMANOFF

Dancers

CRAIG BIESECKER, JOE BOWIE, CHARLTON BOYD,
AMBER DARRAGH, RITA DONAHUE, LORENA EGAN*,
MARJORIE FOLKMAN, LAUREN GRANT, JOHN HEGINBOTHAM,
DAVID LEVENTHAL, BRADON MCDONALD, GREGORY NUBER,
MAILE OKAMURA, JUNE OMURA, NOAH VINSON,
JULIE WORDEN, MICHELLE YARD

*apprentice

MMDG MUSIC ENSEMBLE

JOHN KELLY ANDERSEN, STEVEN BECK, JESSE BLUMBERG,
MARGARET BRAGLE, EILEEN CLARK, GREGORY DAVIDSON,
YOSUKE KAWASAKI, WOLFRAM KOESSEL, JESSICA TROY

Altria Group, Inc. is the Premiere Sponsor of the Mark Morris Dance Group's 25th Anniversary Season.

Major support for the Mark Morris Dance Group is provided by Carnegie Corporation of New York, MetLife Foundation, The Fan Fox and Leslie R. Samuels Foundation, The Shubert Foundation and Target.

The Mark Morris Dance Group New Works Fund is supported by The Howard Gilman Foundation, The Andrew W. Mellon Foundation and The Gladys Krieble Delmas Foundation.

The Mark Morris Dance Group's education and performance activities are supported by Independence Community Foundation. The Mark Morris Dance Group's performances are made possible with public funds from the National Endowment for the Arts Dance Program and the New York State Council on the Arts, a State Agency.



PROGRAMME 1

Tue 18, Thu 20 & Sat 22 October

Somebody's Coming to See Me Tonight

All Fours

INTERVAL

The 'Tamil Film Songs in Stereo' Pas de Deux

Grand Duo

The programme will end at approximately 9.10pm.
There is one interval.

PROGRAMME 2

Wed 19, Fri 21 & Sat Mat 22 October

From Old Seville

Mosaic & United

INTERVAL

Candleflowerdance

V

The programme will end at approximately 9.35pm.
There is one interval.

The Tour continues at Birmingham Hippodrome (Tue 25 & Wed 26 October); The Lowry, Salford (Fri 28 & Sat 29 October); Theatre Royal, Glasgow (Tue 1 & Wed 2 November); Edinburgh Festival Theatre (Fri 4 & Sat 5 November); Snape Maltings Concert Hall, Nr Aldeburgh (Fri 11, Sat 12 & Sun 13 November); Wycombe Swan, High Wycombe (Tue 15 & Wed 16 November) and New Victoria Theatre, Woking (Fri 18 & Sat 19 November). For more information please visit <http://www.danceumbrella.co.uk/autumntour.html>

From left to right: Photos by Marc Royce, Ken Friedman, Robbie Jack, Stephanie Berger, Ken Friedman, Robbie Jack

PROGRAMME 1

SOMEBODY'S COMING TO SEE ME TONIGHT

Choreography: MARK MORRIS

Music: STEPHEN FOSTER

*The Hour for Thee Me, Beautiful Dreamer,
Gentle Annie, Soirée Polka, Somebody's Coming
to See Me Tonight, Linger in Blissful Repose,
Wilt Thou Be Gone, Love?, Katy Bell, Come
Where My Love Lies Dreaming (1850-1864)*

Costumes: SUSAN RUDDIE

Lighting: MICHAEL CHYBOWSKI

Singers

EILEEN CLARK, *Soprano*
JESSE BLUMBERG, *Baritone*
MARGARET BRAGLE, *Alto*
GREGORY DAVIDSON, *Tenor*

Musicians

YOSUKE KAWASAKI, *Violin*
JOHN KELLY ANDERSEN, *Violin*
WOLFRAM KOESSEL, *Cello*
STEVEN BECK, *Piano*

Dancers

CRAIG BIESECKER, JOE BOWIE, AMBER
DARRAGH, LAUREN GRANT, JOHN
HEGINBOTHAM, DAVID LEVENTHAL,
BRADON McDONALD, MAILE OKAMURA,
JUNE OMURA

Premiere: 6 June 1995 - Emerson Majestic,
Boston, Massachusetts

ALL FOURS

Choreography: MARK MORRIS

Music: BÉLA BARTÓK

String Quartet No. 4 (1928)

Costumes: MARTIN PAKLEDINAZ

Lighting: NICOLE PEARCE

Musicians

YOSUKE KAWASAKI, JOHN KELLY
ANDERSEN, *Violin*
JESSICA TROY, *Viola*
WOLFRAM KOESSEL, *Cello*

Dancers

I. Allegro: JOE BOWIE, AMBER
DARRAGH, RITA DONAHUE, JOHN
HEGINBOTHAM, DAVID
LEVENTHAL, MAILE OKAMURA,
JUNE OMURA, NOAH VINSON
II. Prestissimo, con sordino: CRAIG
BIESECKER, BRADON McDONALD
III. Non troppo lento: CRAIG
BIESECKER, MARJORIE FOLKMAN,
BRADON McDONALD,
JULIE WORDEN
IV. Allegretto pizzicato: MARJORIE
FOLKMAN, JULIE WORDEN
V. Allegro molto: JOE BOWIE,
AMBER DARRAGH, RITA
DONAHUE, JOHN HEGINBOTHAM,
DAVID LEVENTHAL, MAILE
OKAMURA, JUNE OMURA,
NOAH VINSON

Commissioned in part by Cal Performances.
Premiere: 12 September 2003 - Cal Performances, Zellerbach Hall, Berkeley, California
String Quartet No 4 is performed by arrangement
with Universal Edition (London) LTD.

THE "TAMIL FILM SONGS IN STEREO" PAS DE DEUX

Choreography: MARK MORRIS

Music: CONTEMPORARY INDIAN

Lighting: PHIL SANDSTROM

Dancers

MARJORIE FOLKMAN

AND GREGORY NUBER (18 & 22 October)

GREGORY NUBER

AND MAILE OKAMURA (20 October)

Premiere: December 15, 1983 – Bessie Schönberg Theater,
Dance Theater Workshop, New York, NY

GRAND DUO

Choreography: MARK MORRIS

Music: LOU HARRISON

Grand Duo for Violin and Piano (1988)

Prelude, Stampede, A Round, Polka

Costumes: SUSAN RUDDIE

Lighting: MICHAEL CHYBOWSKI

Musicians

YOSUKE KAWASAKI, *Violin*

STEVEN BECK, *Piano*

Dancers

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

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



Photo: Lauren Grant, Matthew Rose and
Marjorie Folkman (partially obscured), *Grand Duo* by Marc Royce

PROGRAMME 2

FROM OLD SEVILLE

Choreography: MARK MORRIS

Music: MANUEL REQUIEBROS *A Esa Mujer*

Lighting: NICOLE PEARCE

Dancers

LAUREN GRANT, JOHN HEGINBOTHAM,
MARK MORRIS

Premiere: January 20, 2001 – Martha @ Town Hall, New York, NY

MOSAIC & UNITED

Choreography: MARK MORRIS

Music: HENRY COWELL

String Quartet No. 3, Mosaic,
I-II-III-IV-V-III-I (1935)

String Quartet No. 4, United,
I-II-III-IV-V (1936)

Costumes: ISAAC MIZRAHI

Lighting: MICHAEL CHYBOWSKI

Musicians

YOSUKE KAWASAKI, *Violin*

JOHN KELLY ANDERSEN, *Violin*

JESSICA TROY, *Viola*

WOLFRAM KOESSEL, *Cello*

Dancers

JOE BOWIE, LAUREN GRANT, DAVID
LEVENTHAL, BRADON McDONALD,
JUNE OMURA

Premiere: April 29, 1993 – Brooklyn Academy of
Music, Brooklyn, NY

String Quartet No. 3 (Mosaic Quartet) used by
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String Quartet No. 4 (United Quartet) licensed by
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CANDLEFLOWERDANCE

Music: Igor Stravinsky
Serenade in A (1925)

Costumes: Katherine McDowell

Lighting: Nicole Pearce

Musician

STEVEN BECK, *piano*

Dancers

CRAIG BIESECKER, CHARLTON BOYD,
RITA DONAHUE, LAUREN GRANT,
BRADON McDONALD, JULIE WORDEN

Commissioned in part by Cal Performances

Premiere: 22 September 2005 – Cal Performances,
Zellerbach Hall, Berkeley, California

Serenade in A is performed by arrangement with
Boosey & Hawkes, Music Publishers Limited

V

Choreography: Mark Morris

Music: Robert Schumann - *Quintet in E
flat for piano and strings*, op. 44 (1842)
Allegro brillante

In modo d'una Marcia. Un poco

largamente – Agitato

Scherzo molto vivace

Allegro, ma non troppo

Costumes: Martin Pakledinaz

Lighting: Michael Chybowski

Dedicated to the City of New York.

Premiere: October 16, 2001 – Dance Umbrella,
Sadler's Wells, London, England

Musicians

YOSUKE KAWASAKI, JOHN KELLY

ANDERSEN, *violin*

JESSICA TROY, *viola*

WOLFRAM KOESSEL, *cello*

STEVEN BECK, *piano*

Dancers

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

Photo: Maile Okamura, Julie Worden and Amber Darragh
V by Robbie Jack





All Fours. Photo by Ken Friedman

ABSOLUTELY FABULOUS

By Donald Hutera

'Fabulous!' It does not matter if you're talking to him in person or transatlantically, as I did this past summer, but that adjective falls frequently from Mark Morris' lips. It isn't just empty excess. The truth is, a streak of genuine fabulousness runs through this renowned prolific American choreographer's life work. It's there in the dances he makes, the people who dance them and the music to which they dance. It's also very much present in the place where the dances get made.

The Mark Morris Dance Center enjoys a prime location just over the river from Manhattan across the street from the monumental Brooklyn Academy of Music. Since opening its doors in 2001, the Dance Center has become

a major cultural resource for Brooklyn and scores of dance companies and solo artists. In addition to being home base for the Mark Morris Dance Group, it houses a school for children and adults, offers rehearsal space to dance professionals at deeply subsidised rates and serves as a meeting place for community groups.

'I'm going to work here for the rest of my life,' Lauren Cherubini, MMDG's Director of Development, spontaneously remarked as she escorted me around the facilities last May. No wonder. Distributed across five storeys, the Dance Center is bright, handsome, spacious and fully-equipped. The Dance Group has its own audio-visual and wardrobe departments, an archive room and a



Grand Duo. Photo by Marc Royce

well-planned communal dressing room. The crowning glory amongst the building's three studios (with two more on a wish-list) is the 60' x 60' space at the top. Dubbed the James and Martha Duffy Performance Space, it converts into a 140-seat theatre complete with a full lighting rig.

With red and green as predominant colours, Morris' office is a sight unto itself. A bath tub is situated just off the centre of the room. The wall shelves are adrip with delicious items, from exotic masks to toys (including a robot kitty) to bric a brac (snow globes, sports trophies). Here are hung honorary degrees, while there atop the TV sits a false arm. 'It's very Frida Kahlo,' I blurt out. 'No,' Cherubini gently corrects. 'It's so Mark. He's not derivative of anybody.'

The Mark Morris Dance Center is an altogether distinctive and inspiring place. Naturally, the man it's named after agrees. 'It's nice,' he says, speaking mid-summer by phone from his wacky yet, somehow, tasteful inner sanctum. 'It's where we work every day.' Morris' tone is, initially, uncharacteristically laid-back. But ask about the repertory he's bringing to the UK on a six-week, Dance Umbrella-presented tour (which is also part of his company's 25th anniversary) and the superlatives, as they should, spring up like daisies.



Photos: V by Robbie Jack

Of *Mosaic & United*, dating from 1993, Morris enthuses, 'It's so beautiful!' Danced to a couple of string quartets by American composer Henry Cowell, the piece was originally choreographed for both the MMDG and Mikhail Baryshnikov's White Oak Dance Project. Morris' biographer, Joan Acocella, has written about this dance's atmosphere as being 'wholly new to his work: eerily deluxe, like a spider's web strung across a void.'

About *All Fours*, made a decade later, Morris offers, 'It's such an unbelievably genius piece of music, hard to learn.' The music is Béla Bartók's 4th String Quartet. Morris has carried its densely buzzy, intricate sounds around with him for decades; he even choreographed one movement of it in his very first New York show a quarter-century ago. The physical movement he later devised to go with the full score is nuanced and complex, with an allegorical undertow.

Candleflowerdance, a 2005 commission from the University of California at Berkeley, also excites Morris. 'It's only my second Stravinsky dance. It's gorgeous!' The music is Stravinsky's *Serenade in A*, for piano. 'It was commissioned by a record company in the 1920s. Each movement is three minutes long, so it could fit on one side of a 78rpm record.' The dance itself Morris characterises as 'friendly, beautiful, neo-classical.'

The other British-bound dances on his company's two mixed bills run a gamut from 2001's Olivier-winning *V*, a pensive yet exultant marvel set to Robert Schumann's Quintet in E-Flat for Piano and Strings, to *Grand Duo*, a 1993 tour de force of mystical, primal vigour cued to Lou Harrison's score for violin and piano. The musical source of *Somebody's Coming to See Me Tonight*, made two years later, is songs written during America's Civil War era by Stephen Foster. Morris melts away their associations with



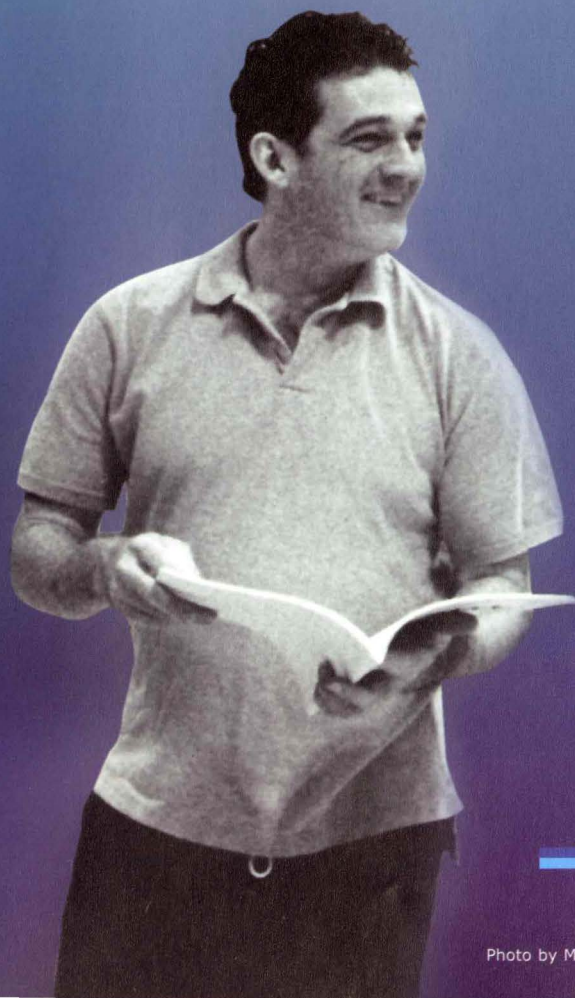
slavery and minstrel shows. What emerges, he says, is a dance that is emotionally 'very direct, all about love, sleep, death and romance.' Morris himself performs in *From Old Seville*, a very funny nightclub scene set to Spanish music. The oldest dance is 1983's *The 'Tamil Film Songs in Stereo' Pas de Deux*, a comic drama about a tyrannical dance teacher and his beleaguered student. An amusing footnote: Morris bought the cassette of its music from a street vendor in an Indian neighbourhood in Singapore.

Morris is commonly regarded as probably the most musical dance-maker on the planet. Since 1996 his company has only danced to live music. Impressively, that amounts to an unparalleled 700-plus performances. Is Morris voracious in his aural appetites? 'I guess so,' he replies. 'I certainly have preferences. I don't invest in contemporary pop music very much, I can tell you that. But I'll listen to anything once.'

Looking over the notes from my conversation with him, I find I've scribbled this: 'Everything is supposed to be brilliant. Few things are.' Morris might've been alluding to the Dance Center, the Dance Group or its repertory. It doesn't really matter because, as audiences across the country will discover, with him and all aspects of his work, brilliance is just about guaranteed.

Donald Hutera writes regularly about dance performance for The Times, Time Out, Dance Europe, Dance Now, Animated and many other publications.

This article was first published in the Dance Umbrella News, Autumn 2005.



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 the Mark Morris Dance Group in 1980 and has since created over 100 works for the company. From 1988 to 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. Mr Morris is also much in demand as a ballet choreographer. He has created six works on the San Francisco Ballet since 1994 and received commissions from such companies as American Ballet Theater, Boston Ballet and the Paris Opera 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. Mr 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, Bowdoin College and George Mason University. Mr 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

now celebrating its 25th Anniversary, 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; in 1986 it made its first national television programme for the PBS series *Dance in America*. In 1988, the Dance Group was invited to become the national dance company of Belgium, spending 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 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* each December. It appears regularly in Boston, MA; Fairfax, VA; Seattle, WA; Urbana, IL and at the Jacob's Pillow Dance Festival in Becket, MA. MMDG made its debut at the Mostly Mozart Festival in 2002 at the Tanglewood Music Festival in 2003 and has since returned to both festivals annually. The company's London seasons have garnered two Laurence Olivier Awards. MMDG 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 1998 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. MMDG's film television projects include *Dido and Aeneas*, *The Hard Nut* and two documentaries for the UK's *South Bank Show*. In fall 2001, the Dance Group opened the Mark Morris Dance Center in Brooklyn, New York, the company's first permanent headquarters in the US. It is housing rehearsal space for the dance community, outreach programmes for local children, as well as a school offering dance classes to students of all ages.

MMDG MUSIC ENSEMBLE was formed in 1996 and since that time has joined the Mark Morris Dance Group on tour throughout the US, UK, Australia, and Japan. The Ensemble's repertory ranges from 17th century works by John Wilson and Henry Purcell to more recent scores by Lou Harrison and Henry Cowell. In addition, the Ensemble presents concerts at the Mark Morris Dance Center in Brooklyn and other venues and participates in the Mark Morris Dance, Music and Literacy programme in the New York City public school system. The Ensemble is under the direction of Wolfram Koessel.

MUSICIANS

JOHN KELLY ANDERSEN (*violin*) has performed with the Milwaukee Symphony Orchestra, the Concord Chamber Orchestra and the Ottumwa Symphony, among others. As a chamber musician and recitalist he has performed in New York, Chicago, Houston, Milwaukee, Minneapolis, St Paul and Princeton, as well as at Japan's Pacific Music Festival, Aspen's Starling Recital Series, Tanglewood's Ozawa Hall and Interlochen. He has also performed at Israel's Classical Winter Festival, the Cabrillo Music Festival in California, Italy's Gubbio Festival, and twice in the New York String Orchestra Seminar at Carnegie Hall. His teachers have included Lucia Lin, Efim Boico, Dorothy DeLay, and Nadja Salerno-Sonnenberg. He is a graduate of New York University's Gallatin School of Individualized Study and is an award recipient of the National Foundation for Advancement in the Arts. He has played with the MMDG Music Ensemble since 2004.

STEVEN BECK (*piano*) was born in 1978 and is a graduate of the Juilliard School, where his teachers were Seymour Lipkin and Peter Serkin. He made his debut with the National Symphony Orchestra and toured Japan as soloist with the New York Symphonic Ensemble. Other orchestras with which he has appeared include the New Juilliard Ensemble (under David Robertson), Sequitur, and the Virginia Symphony. Mr Beck has performed as soloist chamber musician at the Kennedy Center, Alice Tully Hall, Merkin Hall, Miller Theater, Steinway Hall and Tonic, as well as on WNYC; summer appearances include the Aspen Music Festival, Lincoln Center Out of Doors, and the Woodstock Mozart Festival. He is an Artist Presenter and frequent performer at Bargemusic. He has worked with Elliott Carter, Henri Dutilleux, George Perle, has appeared with ensembles including Speculum Musicae, Sospeso, Friends and Enemies of New Music and Counterinduction and is also a member of the notorious Knights of the Many-Sided Table. His recordings are on the Albany, Monument, and Annemarie Classics labels.

JESSE BLUMBERG (*baritone*) recently returned from his second season at Glimmerglass Opera, where he performed the role of the Hotel Waiter in Britten's *Death in Venice*. Equally at home on opera and concert stages, he has been recognized in several vocal competitions, including the Metropolitan Opera National Council Auditions and the International Johannes Brahms Competition. In addition to his debut with MMDG, this season Mr Blumberg also joins the artist roster of the Marilyn Horne Foundation, which will present him in its *On Wings of Song* series. He will give additional recitals in New York City and Washington, DC.

MARGARET BRAGLE (*mezzo-soprano*) made her Carnegie Hall debut in 2002 singing Handel's *Messiah* with the Masterwork Chorus. She was the winner of the first Young American Singer Competition awarded by the American Bach Society at the Bethlehem Bach Festival, and the recipient of an Adams Fellowship to the Carmel Bach Festival in 1999. Other recent highlights include performances with the Charlotte Symphony, the San Antonio Symphony, Dallas Bach Society, Apollo's Fire, Masterwork Chorus, the Choral Arts Society of Philadelphia, the North Carolina and Canton Symphonies, Seattle Baroque, and New York's Ensemble for Early Music. Ms Bragle was featured in the world premiere performance recording of Toby Twining's *Chrysalid Requiem*, and sang in the 2002 Carnegie Hall Festival *When Morty met John*. Ms Bragle can be heard in recordings with Apollo's Fire in Monteverdi's *L'Orfeo Vespers of 1610* as well as the Mozart *Requiem*, available from Eclectra. She is featured on the Musica Omnia recording of the complete works of Chiara Margarita Cozzolani; she can also be heard on the Charlotte Symphony Oratorio Singers CD *Sacred Voices of America* singing Copland's *In the Beginning*.

EILEEN CLARK (*soprano*) has sung with the MMDG Music Ensemble for seven years in works of Monteverdi, Purcell, Bach, Brahms, and old Broadway. She has sung Queen of the Night (*The Magic Flute*) and Naiad (*Ariadne auf Naxos*) with Syracuse Opera, Adina (*Elixir of Love*) with Commonwealth Opera and the baroque dance role Galatea (*Pygmalion*) with Concert Royal. Eileen has also enjoyed singing for the dancers of Jose Limón Dance Co, Anita Feldman Tap, and Toby Twining Music at Kaatsbaan and Jacob's Pillow. This year Eileen is a winner of a JPF record award for her CD *Lemons Descending* with cellist Matt Haimovitz (Oxingale Records).

GREGORY DAVIDSON (*tenor*) has appeared operatically as Ferrando in *Così fan Tutte*, Nemorino in *L'Elisir d'Amore*, King Kaspar in *Amahl and the Night Visitors* among others. His musical theatre credits include *Most Happy Fella* (Doc), *Kismet* (Caliph), *My Fair Lady* (Freddy). Davidson has also performed with the major choral organizations in New York, including the Metropolitan Opera Chorus, Voices of Ascension, Musica Sacra and the Gregg Smith Singers. Previously, he has appeared with the MMDG Music Ensemble, performing the Brahms Liebeslieder Waltzes, and earlier this year at the Brooklyn Academy of Music, in *Somebody's Coming to See Me Tonight*. Davidson was born in Ohio, raised and educated in Colorado, and since 1985, has made his home in New York City.

YOSUKE KAWASAKI (*violin*) 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 to 2001. As a chamber musician, Kawasaki has worked with artists including 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. He has been playing with the MMDG Music Ensemble since 2002.

WOLFRAM KOESSEL (*cello*) made his critically acclaimed debut at Weill Recital Hall at Carnegie Hall in 1994 and since then he has performed as a soloist and chamber musician in concert halls throughout the world. 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 Elizabeth Gregory Award for Excellence in Performance. He has played with the MMDG Music Ensemble since 2000 and was named its Music Director in 2004.

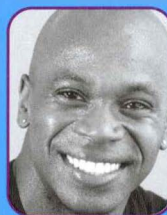
JESSICA TROY (*viola*) has played for the Mark Morris Dance Group since 1998. A native New Yorker, she holds degrees from Amherst College, the State University of New York at Stony Brook, and the Musikhochschule in Luebeck, Germany, where her major teachers were Philipp Naegele, Caroline Levine and Barbara Westphal. She has been a participant at many chamber music festivals, including Marlboro Prussia Cove, performing with Felix Galimir, Nobuko Imai, Isidore Cohen, Siegfried Palm, Ida Levin and James Tocco among others. She has had the opportunity to work with many composers on their own works, including Roger Reynolds, Jacob Druckman, Oliver Knussen and Gyorgy Kurtag; her performance of music by the latter can be heard on a recent Bridge CD celebrating the 50th anniversary of the Marlboro Music Festival. As well as being a member of the Brooklyn Philharmonic, she is also an active chamber musician, including performances with Sequitor, the Jupiter Symphony Chamber Players, the Eberli Ensemble, as well as with the Acacia, Maia, and Meridian String Quartets.

DANCERS



CRAIG BIESECKER was born in Waynesboro, Pennsylvania, and 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, Bryan Koulman, and worked with

choreographers Tim and Lina Early. In New York City, he has worked with Pascal Rioult, Carolyn Dorfman, New York Theater Ballet, Mark Dendy and Gerald Casel. Craig joined the Mark Morris Dance Group in 2003.



JOE BOWIE was born in Lansing, Michigan, and began dancing while attending Brown University. After graduating with honors 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 Limón Dance Company. He appears in the *Jose Limón 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.



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 the Mark Morris Dance Group in 2001.



RITA DONAHUE was born and raised in Fairfax, Virginia. She graduated with honors with a BFA in dance and a BA in English from George Mason University and in 2002 joined bopi's black sheep dances by Kraig Patterson. Rita began working with the Mark Morris Dance Group in 2003.



LORENA EGAN began her training at the Phoenix School of Ballet in Arizona. She attended the Juilliard School and received her Bachelor of Fine Arts in 1998. She was a member of Buglisi/Foreman Dance and the Pascal Rioult Dance Theater (1999-2005) before joining MMDG as an apprentice in February 2005.



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.



LAUREN GRANT was born in Highland Park, Illinois, and began dancing at the age of 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. She began performing with the Mark Morris Dance Group in 1996 and joined the company in 1998. Lauren is married to fellow dancer David Leventhal.



JOHN HEGINBOTHAM is from Anchorage, Alaska, and graduated from the Juilliard School in 1993. He has performed with artists including Susan Marshall Company, John Jasperse, Ben Munisteri and as a guest artist with Pilobolus Dance Theater. John's choreography is featured in the "Emerge" music video of recording artists Fischerspooner. He joined the Mark Morris Dance Group in 1998.



DAVID LEVENTHAL was raised in Newton, Massachusetts. He has danced with the 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 honors in English Literature. David is married to fellow dancer Lauren Grant.



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. Bradon joined the Mark Morris Dance Group in 2000.



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.



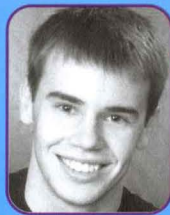
MAILE OKAMURA was born and raised in San Diego, California. She was a member of Boston Ballet and Ballet Arizona before moving to New York in 1996. Since then she has had the pleasure of dancing with Neta Pulvermacher, Zvi Gotheiner, Gerald

Casel, and many others. Maile began working with MMDG in 1998 and became a company member in 2001.



JUNE OMURA, recipient of a 2005 New York Dance and Performance Award (Bessie), 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 honors in Dance and English.

She has been dancing for Mark Morris since 1988. She is the proud mother of twin girls, born in 2003, and is indebted to her husband, her family, and MMDG for their love and support.



NOAH VINSON received his BA in dance from Columbia College Chicago, where he worked with Shirley Mordine, Jan Erkert and Brian Jeffrey. In New York he has danced with Teri and Oliver Steele and the Kevin Wynn Collection. He has been working with the Mark Morris Dance Group since 2002 and became a company member in 2004.



JULIE WORDEN was born in Naples, Florida, and 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, 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. 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 Mark Morris Dance Group in 1997. Mom, thank you.

MARK MORRIS DANCE GROUP STAFF

Artistic Director **Mark Morris**
Executive Director **Nancy Umanoff**

PRODUCTION

Technical Director **Johan Henckens**
Music Director **Wolfram Koessel**
Lighting Supervisor **Nicole Pearce**
Wardrobe Supervisor **Pamela Anson**
Sound Supervisor **Jim Abdou**
Production Manager **Matthew Eggleton**

OPERATIONS

Company Manager **Aaron Mattocks**
Studio Manager **Karyn Treadwell**
Administrative Assistant
Kathleen Cannucci
Management Assistant **Adrienne Bryant**
Facility Manager **José Suarez**
Maintenance **David Baez**
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EDUCATION

Director of Education **Eva Nichols**
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Hilot Therapist **Jeffrey Cohen**

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their dedication, support incalculable
contribution to the work.

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dance. Via Dance Umbrella, American
Airlines has supported and sponsored the
Mark Morris Dance Group's 1995 and
2001 UK tours and the two and a half
week run of *The Hard Nut* at Sadler's
Wells during Dance Umbrella 2004. In
1997 American Airlines supported the UK
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Taking the waters

Sadler's Wells the twentieth century

by Al Senter



Sadler's Wells Theatre, January 1938

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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