

MARK MORRIS DANCE GROUP
L'ALLEGRO, IL PENNEROSO
ED IL MODERATO



SPRING DANCE
AT THE LONDON COLISEUM

PRESENTED BY ASKONAS HOLT, RAYMOND GUBBAY AND SADLER'S WELLS

WELCOME TO
SPRING
DANCE
AT THE LONDON
COLISEUM

Mark Morris has forever changed the way audiences see modern dance. He returns to the London Coliseum to present his brilliant and majestic *L'Allegro, il Penseroso ed il Moderato*.

When it premiered in 1988, *L'Allegro, il Penseroso ed il Moderato* was instantly heralded as a landmark work. Handel's pastoral ode is set to the poetry of John Milton, whilst the stage design takes inspiration from William Blake's later watercolours of Milton's poems.

Boasting 24 dancers, the ENO Orchestra, the New London Chamber Choir and four outstanding vocal soloists, *L'Allegro, il Penseroso ed il Moderato* returns to London for the first time in a decade.

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L'ALLEGRO, IL PENNEROSO ED IL MODERATO

Pastoral ode after poems by John Milton, rearranged by Charles Jennens

Mark Morris *Choreographer*

Adrianne Lobel *Set Designer*

Christine Van Loon *Costume Designer*

James F. Ingalls *Lighting Designer*

MARK MORRIS DANCE GROUP

English National Opera Orchestra

JANE GLOVER *Conductor*

The New London Chamber Choir

AIDAN OLIVER *Guest Chorus Master*

SARAH-JANE BRANDON *soprano*

ELIZABETH WATTS *soprano*

MARK PADMORE *tenor*

ANDREW FOSTER-WILLIAMS *bass-baritone*

Dancers

CRAIG BIESECKER SAMUEL BLACK JOE BOWIE ELISA CLARK

TOBIN DELCUORE* RITA DONAHUE DOMINGO ESTRADA, JR.

JULIE FIORENZA* LESLEY GARRISON LAUREN GRANT JOHN HEGINBOTHAM

BRIAN LAWSON DAVID LEVENTHAL LAUREL LYNCH CLAUDIA MacPHERSON

BRADON McDONALD DALLAS McMURRAY MAILE OKAMURA JUNE OMURA KANJI SEGAWA

WILLIAM SMITH III UTAFUMI TAKEMURA NOAH VINSON JENN WEDDEL

JULIE WORDEN MICHELLE YARD

*UNDERSTUDY

Premiere: November 23, 1988 – Théâtre Royal de la Monnaie, Brussels, Belgium

The edition of *L'allegro, il penseroso ed il moderato* used in these performances is published by Bärenreiter-Edition, Kassel, edited by James S Hall and Martin V Hall. Performed by arrangement with Faber Music Ltd, London

The performance will run for 2 hours including one interval

Overture : G.F. Handel – Concerto Grosso in G Major, Opus 6, no. 1
A tempo giusto – Allegro

Accompagnato

Hence, loathèd Melancholy,
Of Cerberus, and blackest midnight born
In Stygian Cave forlorn
'Mongst horrid shapes, and shrieks, and
sights unholy
Find out some uncouth cell,
Where brooding Darkness spreads her
jealous wings
And the night-Raven sings;
There under Ebon shades, and
low-brow'd rocks,
As ragged as thy Locks,
In dark Cimmerian desert, ever dwell.

Accompagnato

Hence, vain deluding Joys,
Dwell in some idle brain,
And fancies fond with gaudy shapes
possess,
As thick and numberless
As the gay motes that people the Sun
Beams,
Or likest hov'ring dreams
The fickle Pensioners of Morpheus' train.

Air

Come, thou Goddess fair and free.
In heav'n yclept Euphrosyne;
And by men heart-easing Mirth,
Whom lovely Venus, at a birth,
With two sister-Graces more,
To ivy-crowned Bacchus bore.

Air

Come rather, Goddess, sage and holy:
Hail, divinest Melancholy,
Whose saintly visage is too bright
To hit the sense of human sight;
Thee bright-hair'd Vesta long of yore,
To solitary Saturn bore.

Air

Haste thee nymph, and bring with thee
 Jest and youthful Jollity,
 Quips and cranks, and wanton wiles,
 Nods, and becks, and wreathèd smiles,
 Such as hang on Hebe's cheek,
 And love to live in dimple sleek;
 Sport, that wrinkled Care derides,
 And Laughter, holding both his sides.

Chorus

Haste thee nymph, and bring with thee
Jest, and youthful Jollity;
Sport, that wrinkled Care derides,
And Laughter, holding both his sides.

Air

Come, and trip it as you go,
On the light fantastic toe.

Chorus

Come, and trip it as you go,
On the light fantastic toe.

Accompagnato

Come, pensive Nun, devout and pure,
Sober, steadfast and demure;
All in a robe of darkest grain,
Flowing with majestic train.
Arioso
Come, but keep thy wonted state,
With even step, and musing gait;
And looks commercing with the skies,
Thy rapt soul sitting in thine eyes.

Accompagnato

There held in holy passion still,
Forget thyself to marble, till
With a sad leaden downward cast
Thou fix them on the earth as fast.

Arioso

And join with thee calm Peace and
Quiet,
Spare Fast, that oft with gods doth diet,
And hears the Muses in a ring
Round about Jove's altar sing.

Chorus

Join with thee calm Peace and Quiet,
Spare Fast, that oft with gods doth diet.

Recitative

Hence, loathèd Melancholy,
In dark Cimmerian desert ever dwell
But hast thee, Mirth, and bring with thee
The mountain nymph, sweet Liberty,
And if I give thee honour due,
Mirth, admit me of thy crew.



Air

Mirth, admit me of thy crew
To live with her, and live with thee,
In unprovèd pleasures free;
To hear the lark begin his flight,
And singing startle the dull night;
Then to come in spite of sorrow,
And at my window bid good morrow.
Mirth, admit me of thy crew.

IL PENSEROSO

Accompagnato

First, and chief, on golden wing,
The cherub Contemplation bring;
And the mute Silence hist along,
'Less Philomel will deign a song,
In her sweetest, saddest plight,
Smoothing the rugged brow of Night.

Air

Sweet bird, that shun'st the noise of folly,
Most musical, most melancholy!
Thee, chantress, off the woods among,
I woo to hear thy evensong.
Or, missing thee, I walk unseen,
On the dry smooth-shaven green,
To behold the wand'ring moon
Riding near her highest noon.
Sweet bird...

L'ALLEGRO

Recitative

If I give thee honour due,
Mirth, admit me of thy crew!

Air

Mirth, admit me of thy crew!
To listen how the hounds and horn
Cheerly rouse the slumb'ring morn,
From the side of some hoar hill,
Through the high wood echoing shrill.

IL PENSEROSO

Air

Oft, on a plat of rising ground,
Hear the far-off Curfew sound,
Over some wide-water'd shore,
Swinging slow, with sullen roar;
Of, if the air will not permit,
Some still removèd place will fit,
Where the glowing embers, through the
room,
Teach light to counterfeit a gloom.

Air

Far from all resort of Mirth,
Save the cricket on the hearth,
Or the bellman's drowsy charm,
To bless the doors from nightly harm.

L'ALLEGRO

Recitative

If I give thee honour due,
Mirth, admit me of thy crew!

Air

Let me wander, not unseen
By the hedgerow elms, on hillocks green:
There the ploughman, near at hand,
Whistles over the furrow'd land,

And the milkmaid singeth blithe,
And the mower whets his scythe,
And every shepherd tells his tale
Under the hawthorn in the dale.

IL MODERATO

Air

Each action will derive new grace
From order, measure, time and place;
Till Life the goodly structure rise
In due proportion to the skies.

L'ALLEGRO

Accompagnato

Mountains, on whose barren breast
The lab'ring clouds do often rest;
Meadows trim with daisies pied,
Shallow brooks, and rivers wide
Tow'rs and battlements it sees,
Bosm'd high in tufted trees.

Air

Or let the merry bells ring round,
And the jocund rebeck sound
To many a youth, and many a maid,
Dancing in the checquer'd shade.

Chorus

And young and old come forth to play
On a sunshine holyday,
Till the livelong daylight fail,
Thus past the day, to bed they creep,
By whisp'ring winds soon lull'd asleep.



PART THE SECOND

IL PENSEROSO

Accompagnato

Hence, vain deluding Joys,
The brood of Folly without Father bred!
How little you bested,
Or fill the fixed mind with all your toys!
Oh! Let my lamp, at midnight hour,
Be seen in some high lonely tow'r,
Where I may oft out-watch the Bear
With thrice-great Hermes, or unsphere
The spirit of Plato to unfold
What worlds, or what vast regions hold
Th'immortal mind that hath forsook
Her mansion in this fleshly nook.

Air

Sometimes let gorgeous Tragedy
In sceptred pall come sweeping by,
Presenting Thebes, or Pelops' line,
Or the tale of Troy divine;
Or what, though rare, of later age
Ennobled hath the buskin'd stage.

Recitative

Thus, Night oft sees me in thy pale career,
Till unwelcome Morn appear.

L'ALLEGRO

Solo

Populous cities please me then,
And the busy hum of men.

Chorus

Populous cities please us then,
And the busy hum of men.
Where throngs of knights and barons
Bold,
In weeds of peace high triumphs hold;
With stores of ladies, whose bright eyes
Rain influence, and judge the prize
Of wit, or arms, while both contend
To win her grace, whom all commend.
Populous cities...

Air

There let Hymen oft appear
In saffron robe, with taper clear,
And pomp, and feast, and revelry,
With mask, and antique pageantry;
Such sights as youthful poets dream
On summer eves by haunted stream.

IL PENSEROSO

Accompagnato

Me, when the sun begins to fling
His flaring beams, me goddess bring
To archèd walks of twilight groves,
And shadows brown that Sylvan loves;
There, in close covert, by some brook,
Where no profaner eye may look.

Air

Hide me from day's garish eye,
While the bee with honey'd thigh,
Which at her flow'ry work doth sing,
And the waters murmuring,
With such consorts as they keep
Entice the dewy-feather'd sleep;
And let some strange mysterious dream
Wave at his wings in airy stream
Of lively portraiture display'd,
Softly on my eyelids laid.
Then as I wake, sweet music breathe,
Above, about, or underneath,
Sent by some spirit to mortals good,
Or th'unseen genius of the wood.



L'ALLEGRO

Air

I'll to the well-trod stage anon,
If Jonson's learned sock be on;
Or sweetest Shakespeare, Fancy's child,
Warble his native wood-notes wild.

Air

And ever against eating cares,
Lap me in soft Lydian airs;
Sooth me with immortal verse,
Such as the meeting soul may pierce

In notes, with many a winding bout
Of linked sweetness long drawn out;
With wanton heed, and giddy cunning,
The melting voice through mazes
running,
Untwisting all the chains that tie
The hidden soul of harmony.

IL MODERATO

Duet

As steals the morn upon the night,
And melts the shades away:
So truth does Fancy's charm dissolve,
And rising reason puts to flight

The fumes that did the mind involve,
Restoring intellectual day.

IL PENNEROSO

Recitative

But let my due feet never fail
To walk the studious cloisters' pale,
And love the high embowed roof,
With antique pillars' massy proof,
And story'd windows richly dight,
Casting a dim religious light.

Chorus

There let the pealing organ blow
To the full voic'd choir below,
In service high and anthem clear!
And let their sweetness, through mine ear,
Dissolve me into ecstasies,
And bring all Heav'n before mine eyes!

Air

May at last my weary age
Find out the peaceful hermitage,
The hairy gown, and mossy cell
Where I may sit and rightly spell
Of ev'ry star that Heav'n doth shew,
And ev'ry herb that sips the dew;

Till old experience do attain
To something like prophetic strain.

Solo

These pleasures, Melancholy, give,
And I with thee will choose to live.

Chorus

These pleasures, Melancholy, give,
And we with thee will choose to live.

L'ALLEGRO

Air

Orpheus' self may heave his head,
From golden slumbers on a bed
Of heap'd Elysian flow'rs, and hear
Such strains as would have won the ear
Of Pluto, to have quite set free
His half-regain'd Eurydice.

Air

These delights if thou canst give,
Mirth, with thee I mean to live.

Chorus

These delights if thou canst give,
Mirth, with thee we mean to live.

The Magic of Morris

by Mark Monahan

"There's not a lot I can do about, like... world hunger, as far as choreography goes. So it's more like people should be nicer to each other – better, kinder, clearer. Better. That's all."

In this statement – made some years ago when he was asked if his work has any specific "meaning", and quoted in Joan Acocella's superlative 1994 biography – Mark Morris unwittingly sums up why people adore him. It is, above all, because he adores people. Tender-hearted humanism is everywhere in his output: in the organic, lyrical, eloquently mimetic musicality of the movement he creates; in his choreographic insistence that togetherness is the secret of contentment; and in his constant respect for his audiences, too.

On one hand, Morris has no truck with the pretensions of contemporary dance-makers who use grandiloquence and obscurity to mask their own limp ideas and lacklustre steps – those who insist, "If you don't 'get it', it's your fault, not mine". But nor, on the other hand, does he ever patronise his audiences by spoon-feeding them. Over a career that has so far spanned 30-plus years, he has time and again credited his admirers with the taste and intelligence to appreciate the part-abstract, part-narrative works he creates and the often unapologetically high-brow, centuries-old music to which he sets them. He trusts us. And in turn, we – audiences and critics alike – trust him, and frequently find ourselves enraptured by the results.

This has never been truer than with his 1988 masterpiece *L'Allegro, il Penseroso ed il Moderato*. For most contemporary choreographers, the very idea of setting steps to a two-hour pastoral oratorio by Handel (based on poems by John Milton and Handel's librettist Charles Jennens) would be impossibly intimidating and downright bizarre – and, frankly, one shudders to think what sort of monster many might engender were they to tackle such a piece. But Morris has seldom been one to be cowed by music (although Mozart was, for a long time, an interesting exception in this respect), and the result of his artistic chutzpah was, and remains, one of the great dance-works of the modern age.

Intrinsic to the appeal of both *L'Allegro* and so much of Morris's canon in general, as well as further evidence of his complete lack of preciousness, is the dancers he chooses. The men in his company (which he founded in New York in

1980) have seldom been in the Greek-god mould – at 5ft 11in, Morris was, in his dancing days, possibly the sturdiest fellow in the troupe. And his girls have often been tall and conspicuously feminine in the truest sense; he wants you to feel the weight of these very real, very mortal, flesh-and-blood bodies as they move across the stage. And, far from making the results less emotive or involving, this makes them only more so.

This muddling of dance's traditional norms of masculine muscularity and feminine fineness is a quintessential trait of Morris's – and, in fact, he often goes far further. He has not shrunk from playing female characters himself: in 1989's searingly tragic *Dido and Aeneas*, for example, he was both Dido and the Sorceress. And many of his roles are unisex – think of the snowflakes in his iconoclastic 1991 reworking of *The Nutcracker*. *The Hard Nut*, men and women alike all leaping about in tutus.

Wit, irony, and a general irreverence have always been among Morris's hallmarks. In person, he is instinctively outspoken, candour coming as naturally to him as breathing. And when, in 1988, he succeeded choreographer Maurice Béjart at the Théâtre de la Monnaie in Brussels (moving his entire troupe there with him), even one sceptical report of his first press conference acknowledged: "He surprised, he seduced. Thanks above all to his humour."

In his work, too, Morris has constantly "seduced" with his playfulness. Sometimes, he weaves it into essentially serious goings-on (such as in *L'Allegro*, when hunting-dogs, played by dancers, pretend to urinate on bushes played by other dancers). At other times, mischief permeates the entire work, most often in the realms of gender politics. *The Hard Nut* is probably the prime example, though there are countless other less famous ones such as *From Old Seville*, a turbo-charged flamenco number in which a hilariously over-the-top attempted seduction goes precisely nowhere.

And yet, any discussion of Morris's particular appeal has to return to one subject: his musicality. Music is always the starting-point for him. And, as *L'Allegro* demonstrates, no other contemporary choreographer is as sensitive to a score's rhythms, melodies and textures, or more obsessed with motif-driven, almost mathematical choreographic structure.





The result? Stravinsky once said of the great neo-classical choreographer George Balanchine that he understood his own compositions better once he had seen him set steps to them, and a similar claim could be made for Morris: when he creates dance to any given score, you feel the music somehow comes into glorious focus. Or, put another way, watching his troupe in full flight may be the nearest you will ever get to seeing notes spring off a staff, leap on to stage and dance before your very eyes.

Born in Seattle in 1956, Morris was an insatiably musical child and, by his teens, a superlative dancer. He loved performing flamenco, Balkan folk dancing and classical ballet (all of which seeped irreversibly into his bloodstream), adored playing the piano, and would listen to anything he could get his hands on. His tastes have inevitably grown more focused over the years but remain exceptionally broad – he has used everything from Brahms and Beethoven to Conlon Nancarrow and country-and-western, though has a particular leaning towards baroque and vocal music. (He said recently that Handel taught him everything he knows, but “isn’t around to take the credit”). And it is indicative of his respect for his chosen scores that, for a long time now (since 1996), he has insisted his troupe dance only to live performances.

Not everyone always approves of Morris. Some find him at times either too arch or too fey. Not even his greatest pieces (such as 2006’s luxuriant *Mozart Dances*) have met with universal applause. And, almost hearteningly, he has the

occasional undeniable off-day – many of even his staunchest supporters struggled to find much to love in his *Romeo & Juliet*, *On Motifs of Shakespeare*, two years ago. For the record, it is also worth noting that Belgian critics were often merciless in their treatment of him during most of his and his company’s three-year stint in Brussels.

Yet the Belgians’ disapproval was largely political. They resented that this outwardly jokey, flamboyant, very dance-driven American had replaced their very own, more earnest, more expressionistically minded Maurice Béjart. For it was, in fact, in Brussels that Morris created several of his most distinguished works, of which *L’Allegro, il Penseroso ed il Moderato* was the first and probably the finest.

It is not merely that this peacen to pastoral togetherness contains all of Morris: the musicality, the formal perfection, the beauty; the compassion, the seriousness, the levity; the folksy earthiness and balletic rigour. Over the space of barely two hours – as the 24 barefoot dancers suggest an extraordinary range of activities and emotions, in an extraordinary range of patterns – the almost entirely self-taught choreographer seems to be casting an optimistic, exultant, yet realistic eye over the whole of human existence. It is an astonishing achievement.

Mark Monahan is Dance Critic of The Daily Telegraph



ARTISTIC DIRECTOR

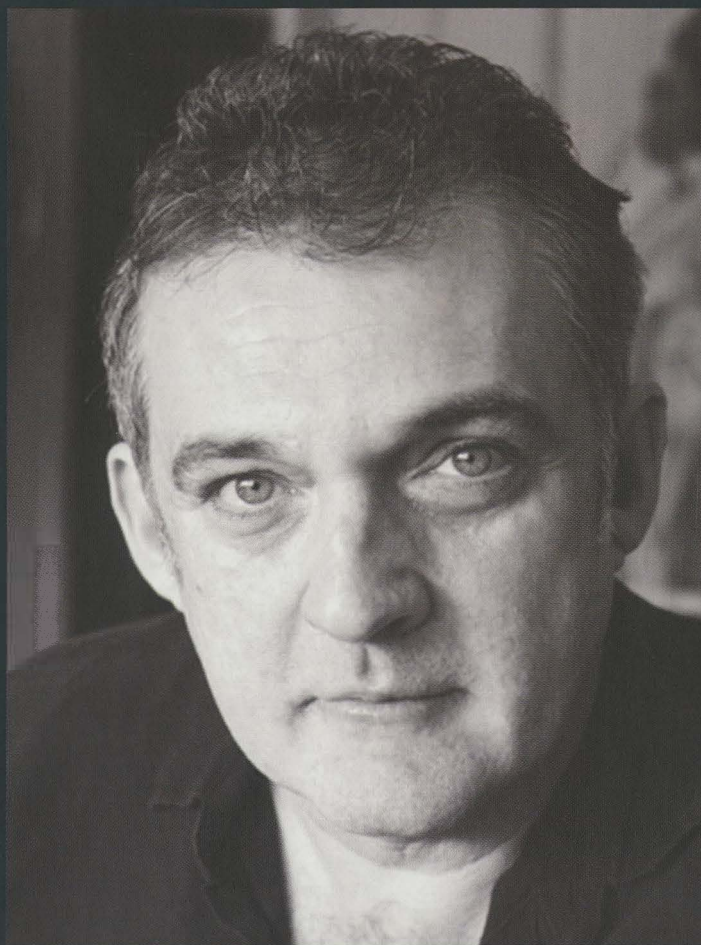


Photo: Amber Star Merkens

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 the Mark Morris Dance Group in 1980, and has since created more than 120 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 seven works for the San Francisco Ballet since 1994 and received commissions from American Ballet Theatre, and the Boston Ballet, among others. His work is also in the repertory of the Pacific Northwest Ballet, Dutch National Ballet, New Zealand Ballet, Houston Ballet, English National Ballet, and The Royal Ballet. Morris is noted for his musicality and has been described as "undeviating in his devotion to music." He has worked extensively in opera, directing and choreographing productions for The Metropolitan Opera, New York City Opera, Gotham Chamber Opera, English National Opera, and the Royal Opera House.

Morris was named a Fellow of the MacArthur Foundation in 1991. He has received nine honorary doctorates to date. In 2006, Morris received the New York City Department of Cultural Affairs Mayor's Award for Arts & Culture and a WQXR Gramophone Special Recognition Award. He is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux) and Marlowe & Company published a volume of photographs and critical essays entitled *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*. Morris is a member of the American Academy of Arts and Sciences and the American Philosophical Society. In 2007, he received the Samuel H. Scripps/American Dance Festival lifetime achievement award.

CREATIVE TEAM

JAMES F. INGALLS

Lighting Designer

Designs for Mark Morris include *Orfeo ed Euridice* (Metropolitan Opera); *King Arthur* (English National Opera); *Sylvia*, *Sandpaper Ballet*, *Maelstrom*, and *Pacific* (San Francisco Ballet); *Platée* (Royal Opera House, Covent Garden and New York City Opera); *L'Allegro, il Penseroso ed il Moderato*, *Dido and Aeneas*, and *The Hard Nut* (Mark Morris Dance Group); *Ein Herz* (Paris Opera Ballet); and the initial White Oak Project tour. His work for Lincoln Center includes *Zaide*, *Ainadamar*, and *Bach Cantatas*, all directed by Peter Sellars, and *Renaissance Muse*, directed by Mark Lamos. At the Metropolitan Opera James has also designed *An American Tragedy*, *Salome*, *Benvenuto Cellini*, *The Gambler*, *War and Peace*, and *Wozzeck*.

Most recently he designed *A Flowering Tree* and *La Passion de Simone* (New Crowned Hope at the Barbican Centre, London), *Dr. Atomic* (Holland Festival/De Nederlandse Opera and San Francisco Opera), and *The Cherry Orchard* at Oregon Shakespeare Festival. He often collaborates with Saint Joseph Ballet in Santa Ana, California.

ADRIANNE LOBEL

Set Designer

Projects for Mark Morris: *King Arthur* (English National Opera and New York City Opera); *Platée* (Royal Opera, London, Edinburgh and New York City Opera); *L'Allegro, il Penseroso ed il Moderato*; *The Hard Nut*; *Le Nozze di Figaro* (Brussels); *Orfeo ed Euridice* (BAM-NY, US tour). For The Metropolitan Opera, NY: *An American Tragedy* (2005) and *Nixon in China* (2011). Sets for Broadway: *A Year with Frog and Toad* (produced and designed); *On the Town*, directed by George C. Wolfe; and *The Diary of Anne Frank*, *Passion*, and *Twelve Dreams*, all directed by James Lapine. Commissions include: *Lady in The Dark* (Royal National Theatre, London), and *Street Scene* (Houston Grand Opera) both directed by Francesca Zambello. Projects for Peter Sellars: *Dr. Atomic* (San Francisco Opera); *The Rake's Progress* (Châtelet, Paris); *The Marriage of Figaro* (Pepsico Summerfare-NY, Bobigny-Paris); *Così fan Tutte* (Pepsico Summerfare-NY); *The Magic Flute* (Glyndebourne Festival); *The Mikado* (Chicago Lyric Opera).

Honours: Lucille Lortel, Obie, Long Wharf's Murphy Award, Emmy and Jefferson Award and Drama Desk, Maharam, and Tony nominations. She also developed and designed *Little House on The Prairie*, a new musical currently on an American tour.

CHRISTINE VAN LOON

Costume Designer

Christine was born in Hoeilaart, Belgium, and has studied commercial art, costume, and set design. At the Théâtre Royal de la Monnaie in Brussels, she worked in both the set and costume departments and with Maurice Béjart's Ballet of the 20th Century. Christine has designed the costumes for several Mark Morris productions, including *Dido and Aeneas* and *L'Allegro, il Penseroso ed il Moderato*.

MARK MORRIS DANCE GROUP

The 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 PBS series *Dance in America*. In 1988, MMDG 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.

Based in Brooklyn, NY, the company has maintained and strengthened its ties to several cities around the world, most notably its West Coast home, Cal Performances in Berkeley, CA, and its Midwest home, the Krannert Center for the Performing Arts at the University of Illinois in Urbana-Champaign. MMDG also appears regularly in New York, NY; Boston, MA; Fairfax, VA; and Seattle, WA. MMDG made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003 and has since been invited to both festivals annually.

From the company's many London seasons, they have also 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. MMDG collaborates with leading orchestras, opera companies, and musicians including cellist Yo-Yo Ma in the Emmy Award-winning film *Falling Down Stairs* (1997); Indian composer Zakir Hussain, Mr. Ma and jazz pianist Ethan Iverson in *Kolam* (2002); The Bad Plus in *Violet Cavern* (2004); pianists Emanuel Ax, Garrick Ohlsson and Yoko Nozaki for *Mozart Dances* (2006); and with the English National Opera in *Four Saints in Three Acts* (2000) and *King Arthur* (2006), among others. MMDG's film and television projects also include *Dido and Aeneas*, *The Hard Nut*, two documentaries for the UK's *South Bank Show*, and PBS' *Live From Lincoln Center*.

In the autumn of 2001, MMDG opened the Mark Morris Dance Center in Brooklyn, NY, 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.

For more information, visit www.mmdg.org



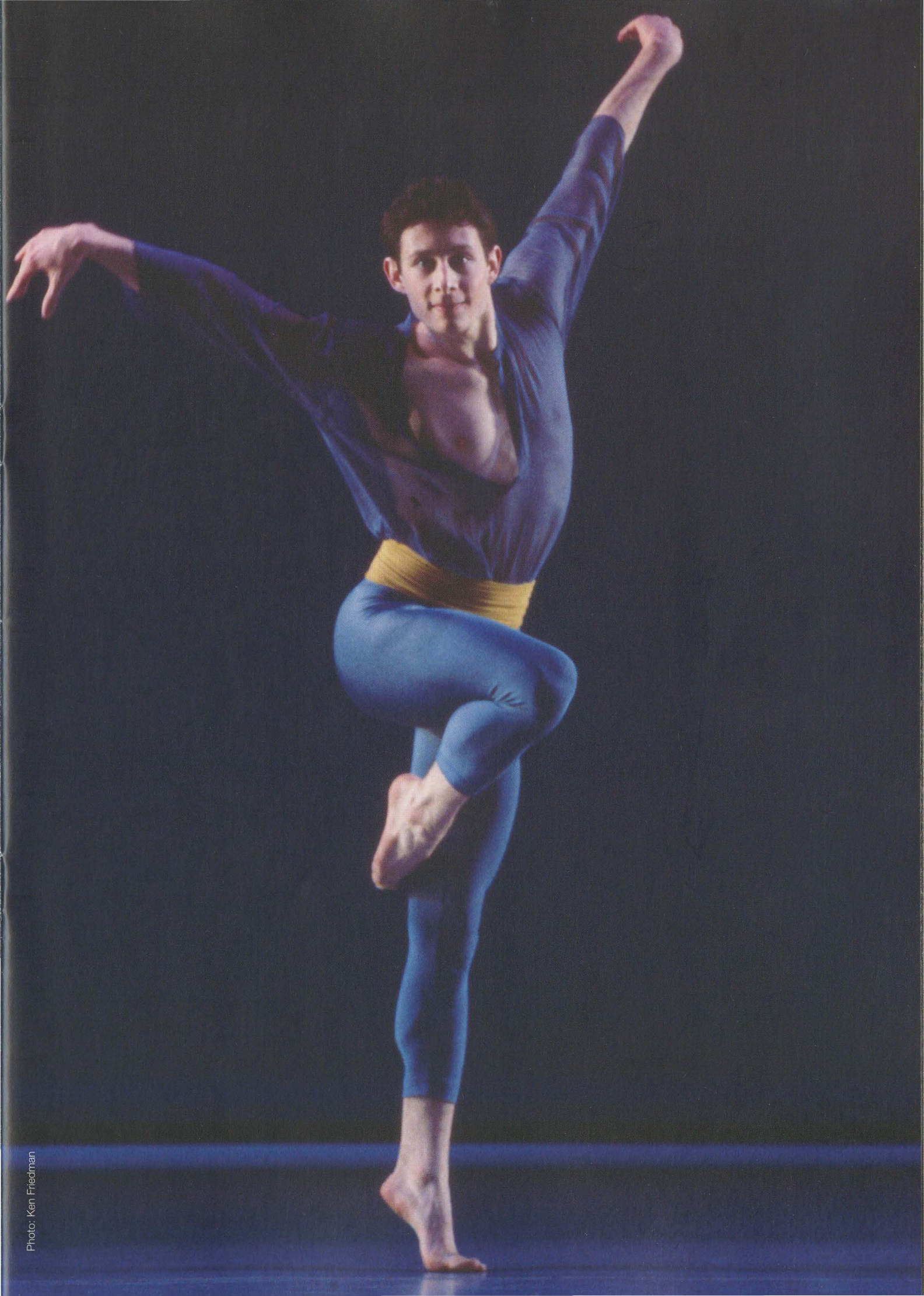


Photo: Ken Friedman

DANCERS

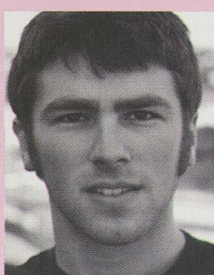


Photo: Jim Steere



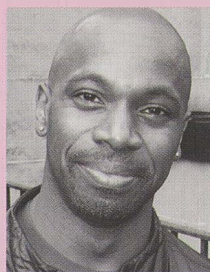
CRAIG BIESECKER, from Waynesboro, PA, received a BS in Music Education from West Chester University of Pennsylvania. While teaching music in Philadelphia, he studied ballet with John White, Margarita de Saa, and Bryan Koulman and worked with choreographers Tim and Lina Early. In

New York, he has worked with Pascal Rioult, Carolyn Dorfman, New York Theater Ballet, Mark Dendy, and Gerald Casel. Craig joined MMDG in 2003.



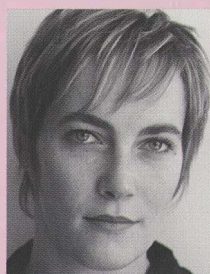
SAMUEL BLACK is originally from Berkeley, CA, where he began studying tap at the age of 9 with Katie Maltzberger. He received his BFA in Dance from SUNY Purchase, and also studied at the Rotterdamse Dansacademie in Holland. He has

performed in New York with David Parker, Takehiro Ueyama, and Nelly van Bommel. Sam first appeared with MMDG in 2005, and became a company member in 2007.



JOE BOWIE was born in Lansing, MI, and began dancing while attending Brown University where he graduated with honours in English and American Literature. In New York he has performed in the works of Robert Wilson and Ulysses Dove and also danced with the Paul Taylor Dance

Company for two years before going to Belgium to work with Mark Morris in 1989.

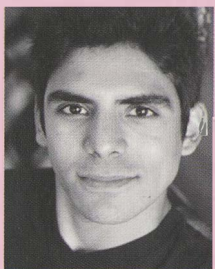


ELISA CLARK received her early training from the Maryland Youth Ballet, and her BFA from The Juilliard School, under the direction of Benjamin Harkavy. She danced with the Lar Lubovitch Dance Company, the Nederlands Dans Theater, and Battleworks Dance Company, before joining MMDG in

2006. Elisa has also worked with the Alvin Ailey American Dance Theatre, as assistant to Robert Battle. She has been on faculty at the American Dance Festival and teaches for MMDG. She is a 2008-2009 Princess Grace Modern Dance Honorarium Award Winner.



RITA DONAHUE was born and raised in Fairfax, VA, and attended George Mason University, where she graduated with honours in Dance and English in 2002. She danced with bopi's black sheep/dances by Kraig Patterson and joined MMDG in 2003.



DOMINGO ESTRADA, JR., a native of Victoria, TX, has recently acquired a BFA in Ballet and Modern Dance at Texas Christian University. Currently, he also works with choreographers Leslie Scott, BODYart Dance; Mary Seidman, Mary Seidman & Dancers; and Christian von Howard, Von

Howard Project. He made his debut with the Mark Morris Dance Group during *The Hard Nut* at Cal Performances, Berkeley, in 2007 and became a company member in 2009. Domingo would like to thank God, his family and all who support his passion!



LESLEY GARRISON grew up in Swansea, IL, and received much of her early training at the Center of Creative Arts (COCA) in St. Louis. She is a 2007 graduate of the Conservatory of Dance at the State University of New York at Purchase. She has also studied at Interlochen

Arts Academy, Rotterdamse Dansacademie, Jacob's Pillow, and The Professional Project. She has performed with the Kevin Wynn Collection, Nelly van Bommel's NØA Dance, and Sidra Bell Dance New York. She first performed with MMDG in *L'Allegro, il Penseroso ed il Moderato* two seasons ago and toured with Mark Morris' *Romeo & Juliet*, *On Motifs of Shakespeare* last season.



LAUREN GRANT, born and raised in Highland Park, IL, has danced with the Mark Morris Dance Group since 1996. Appearing in over 40 of Mark Morris' works, she performs leading roles in *The Hard Nut* and *Mozart Dances*. Lauren has been featured in *Time Out New York*, *Dance Magazine*,

the book *Meet the Dancers*, and is the subject of a photograph by Annie Leibovitz. She graduated with a BFA from New York University's Tisch School of the Arts. She is on faculty at MMDG's school and also teaches dance internationally. She is married to fellow dancer David Leventhal.



JOHN HEGINBOTHAM is from Anchorage, AK. He is a graduate of The Juilliard School (BFA '93) and has danced in the companies of Susan Marshall, Pilobolus Dance Theater (guest artist), John Jasperse, and Ben Munisteri. His choreography is featured in the work of recording

artists Fischerspooner, and in *Champ: A Space Opera* (New York International Fringe Festival). As a teacher, John works regularly with members of the Brooklyn Parkinson Group. He joined the Mark Morris Dance Group in 1998.



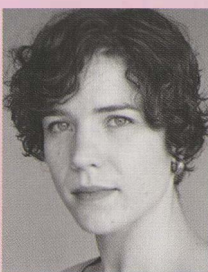
BRIAN LAWSON began his dance training in Toronto at Canadian Children's Dance Theatre. There he worked with choreographers such as David Earle, Carol Anderson, and Michael Trent. Brian spent a year studying at the Rotterdamse

Dansacademie and is currently working towards earning his BFA at Purchase College. At Purchase, he has had the opportunity to perform works by Merce Cunningham and Nelly van Bommel.



DAVID LEVENTHAL has danced with MMDG since 1997. He performs principal roles in *The Hard Nut*, *L'Allegro, il Penseroso ed il Moderato*, and *Romeo and Juliet*, on *Motifs of Shakespeare*. He is a faculty member of the Mark Morris Dance Center in Brooklyn, and teaches technique and

repertory at schools and universities. He is one of the founding teachers of MMDG's Dance for PD programme, and leads classes around the world for people with Parkinson's disease. Raised in Newton, MA, he received his early training from Boston Ballet School, and graduated from Brown University with honors in English Literature. He is married to fellow dancer Lauren Grant.

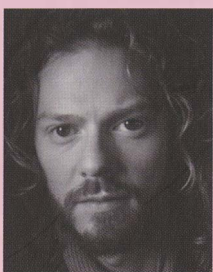


LAUREL LYNCH began her dance training in Petaluma, CA. After a few too many Nutcrackers she moved to New York to attend The Juilliard School where she performed works by Robert Battle, Margie Gillis, José Limón, and Ohad Naharin. Since graduation in May 2003, Laurel has

danced for Du an T nek Dance Theatre, Sue Bernhard Danceworks, Pat Catterson, Stephan Koplowitz, and T.E.A. (Transpersonal Education and Art). She performed at the Festival Oltre Passo in Lecce, Italy and appeared as a guest artist with Petaluma City Ballet. Laurel performed with MMDG as an apprentice in 2006 and became a company member in 2007.

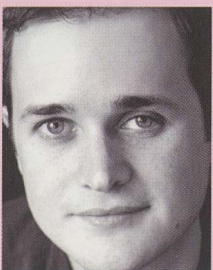


CLAUDIA MACPHERSON was born in Wisconsin but calls Kentucky home. She received her BFA in Dance from Alvin Ailey/Fordham University. Since graduating she has worked with Eva Dean Dance, the Kevin Wynn Collection, SuriCo, and the Tattooed Ballerinas. Claudia first performed with the Mark Morris Dance Group in *The Hard Nut* in 2007 and has since appeared in Mark Morris' productions of *Romeo & Juliet*, *On Motifs of Shakespeare* and *Orfeo ed Euridice* at The Metropolitan Opera. Most recently she toured Scotland performing a new work by Morris, *Cease Your Funning*, set to a selection of Beethoven's *Scottish songs* for the variety dance show *Off Kilter*. Claudia is thrilled to be dancing in her second *L'Allegro, il Penseroso ed il Moderato*.



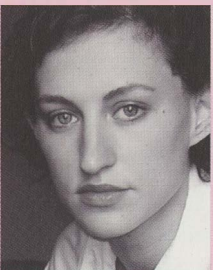
BRADON McDONALD received his BFA from The Juilliard School in 1997. He danced with the Limón Dance Company for three years and was the recipient of the 1998 Princess Grace Award. He has choreographed and presented his own works internationally, served as

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 MMDG in 2000.



DALLAS McMURRAY, from El Cerrito, CA, began dancing at age four, studying jazz, tap, and acrobatics with Katie Maltsberger, and ballet with Yukiko Sakakura. He received a BFA in dance from the California Institute of the Arts. Dallas performed with the Limón Dance Company in

addition to works by Jiri Kylian, Alonzo King, Robert Moses, and Colin Connor. Dallas joined MMDG performed with MMDG as an apprentice in 2006 and became a company member in 2007.



AMBER STAR MERKENS is originally from Newport, OR, where she began her dance training with Nancy Mittleman. She received her BFA from The Juilliard School in 1999 and then danced with the Limón Dance Company for two years. She is a recipient of the 2001 Princess Grace

Award and has presented her own choreography both in New York and abroad. Amber joined MMDG in 2001.



MAILE OKAMURA is originally from San Diego, CA. She was a member of Boston Ballet II in 1992-93 and Ballet Arizona in 1993-96. She has danced with choreographers Neta Pulvermacher, Zvi Gotheiner, and Gerald Casel, among others. Maile began working with MMDG in 1998 and became a company member in 2001.



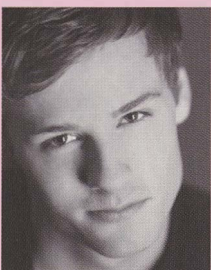
JUNE OMURA was born in New York, grew up in Birmingham, AL, and graduated from Barnard College with honours in Dance and English. She first studied with Mark Morris in 1986, joined MMDG in 1988. In 2005, she received a New York Dance and Performance Award ("Bessie") for her

career with the company. June and her husband are the proud parents of twin girls and a son. She is grateful to her family, Mark Morris, and MMDG for their love and support.



KANJI SEGAWA began his training with his mother, Erika Akoh, and studied ballet with Kan Horiuchi in Tokyo, Japan. In 1997, he came to the US to study at The Ailey School under the Japanese Government Fellowship. Mr. Segawa has been a member of Battleworks Dance

Company, Jennifer Muller/The Works and Ailey II. He first performed with MMDG in *The Hard Nut* in London in 2004 and has since appeared in Mr. Morris' productions of *L'Allegro, il Penseroso ed il Moderato*; *Romeo & Juliet*, *On Motifs of Shakespeare*; *King Arthur* with the English National Opera and *Orfeo ed Euridice* with The Metropolitan Opera.



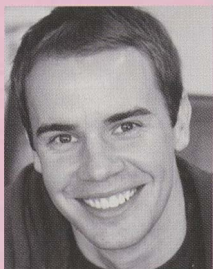
WILLIAM SMITH III grew up in Fredericksburg, VA, and attended George Mason University under a full academic and dance talent scholarship. Billy graduated Magna Cum Laude in 2007 and received achievement awards in Performance, Choreography, and Academic

Endeavors. While at George Mason he performed the works of Mark Morris, Paul Taylor, Lar Lubovitch, Doug Varone, Daniel Ezralow, Larry Keigwin, Susan Marshall and Susan Shields. Billy's own piece, *3-Way Stop*, was selected to open the 2006 American College Dance Festival Gala at Ohio State University and his original choreography for a production of *Bye Bye Birdie* garnered much critical praise. An actor as well, Billy's regional theatre credits include Tulsa in *Gypsy*, Mr. Mistoffelees in *Cats* and Dream Curly in *Oklahoma!*. Since May of 2007 he has spent his time traveling the world as a member of Parsons Dance.



UTAFUMI TAKEMURA received her BFA with honours in dance from 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 Siedman Award for Dance. She has performed and taught with numerous

companies and choreographers in New York City and abroad and currently dances with Pam Tanowitz Dance, Freefall, and Paz Tanjuaquio. She has been happily performing in *The Hard Nut* since 1993 and *L'Allegro, il Penseroso and il Moderato* since 2002.



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 began working with MMDG in 2002 and

became a company member in 2004.



JENN WEDDEL received her early training from Boulder Ballet Company near where she grew up in Longmont, CO. She holds a BFA from Southern Methodist University and also studied at Boston Conservatory, Colorado University and The Laban Center, London. Since moving to New York in

2001, Jenn has created and performed with RedWall Dance Theater, Sue Bernhard Danceworks, Venc Dance Trio, Rocha Dance Theater, TEA Dance Company and with various choreographers including Alan Danielson and Ella Ben-Aharon. Jenn performed with MMDG as an apprentice in 2006 and became a company member in 2007.



JULIE WORDEN graduated from the North Carolina School of the Arts and joined MMDG in 1994.



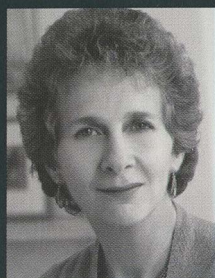
MICHELLE YARD was born in Brooklyn, NY, and began her professional dance training at the New York City High School of the Performing Arts. Upon graduation she received the Helen Tamiris and B'nai Brith awards. For three years she was a scholarship student at the Alvin Ailey Dance

Center, and attended New York University's Tisch School of the Arts, where she graduated with a BFA. Michelle joined MMDG in 1997. Mom, thank you.



CONDUCTOR VOCAL SOLOISTS

JANE GLOVER



Music Director of Chicago's Music of the Baroque and recently named Artistic Director of Opera at London's Royal Academy of Music, Jane Glover made her

professional debut at the Wexford Festival in 1975, conducting her own edition of Cavalli's *L'Eritrea*. She joined Glyndebourne in 1979 and was Music Director of the Glyndebourne Touring Opera from 1981 to 1985. She was Artistic Director of the London Mozart Players from 1984 to 1991, and has also held principal conductorships of both the Huddersfield and the London Choral Societies.

Jane Glover has conducted all the major symphony and chamber orchestras in Britain, as well as orchestras in Europe, the US, the Far East and Australasia. In demand on the international opera stage, Ms Glover has appeared with numerous companies including the Royal Opera House, English National Opera, Royal Danish Opera, Glimmerglass Opera, New York City Opera, Opera Australia, Opera Theatre of St. Louis, Chicago Opera Theater, Teatro La Fenice and French companies that include Bordeaux and Nancy.

Jane Glover's many recordings feature a series of Mozart and Haydn symphonies for ASV, and arias with Felicity Lott, all with the London Mozart Players; Haydn Masses with Trinity Choir plus other recordings of Haydn, Mozart, Schubert, Mendelssohn, Britten and Walton with the London Philharmonic, the Royal Philharmonic, and the BBC Singers. Her extensive broadcasting career includes the television series *Orchestra* and *Mozart*, and the radio series *Opera House* and *Musical Dynasties*, all for the BBC.

Her book, *Mozart's Women*, was published, to great critical acclaim, in September 2005. It was nominated for the Samuel Johnson Prize for Non-Fiction.

Jane Glover studied at St. Hugh's College, Oxford, where, after graduation, she did her D.Phil. on 17th century Venetian opera. She holds honorary degrees from several universities, and is a Fellow of the Royal College of Music. She was created a CBE in the 2003 New Year's Honours.

ELIZABETH WATTS

Soprano



Elizabeth Watts was a chorister at Norwich Cathedral and studied archaeology at Sheffield University, before attending the Royal College of Music. She was

selected by YCAT in 2004, won the 2006 Kathleen Ferrier Prize, the 2007 Outstanding Young Artist Award at the Cannes "MIDEM Classique Awards" and gained international recognition at the 2007 BBC Cardiff Singer of the World Competition, winning the Rosenblatt Recital Song Prize and selection for BBC Radio 3's New Generation Artists Scheme.

Her operatic work has included: Susanna in *Le Nozze di Figaro* for Santa Fe Opera and Welsh National Opera, Flora in *The Knot Garden* for Music Theatre Wales and the Royal Opera House, Papagena in *Die Zauberflöte*, Barbarina in *The Marriage of Figaro*, Purcell's *King Arthur*, and Music and Hope/*Orfeo* for English National Opera

(Young Singers' Programme 2005-2007), the title role in Handel's *Semele*, and Arthébuze/*Actéon* with Emmanuelle Haïm at the Aldeburgh Festival.

She has performed in concert with all the BBC orchestras, The English Concert, Scottish Chamber, Royal Scottish National, Royal Philharmonic, London Philharmonic, Royal Liverpool Philharmonic, City of Birmingham Symphony and Hallé orchestras, and with Manchester Camerata at the 2009 BBC Proms. Abroad, Elizabeth has performed with the Orquesta de Radio Televisión Española in Madrid, at the Bad Küssinger Summer Festival, at the Musée d'Orsay in Paris and at the Amsterdam Concertgebouw.

Future plans include concerts with the Netherlands Philharmonic, BBC Symphony and Ulster Orchestras, The Academy of Ancient Music, Northern Sinfonia and City of London Sinfonia. In the 2010/11 season she will play Pamina in *Die Zauberflöte* for Welsh National Opera and Marzelline in *Fidelio* for the Royal Opera House.



Photo: Chris Christodoulou

SARAH-JANE BRANDON*Soprano*

Winner of the 2009 Kathleen Ferrier Competition, soprano Sarah-Jane Brandon studied at the Royal College of Music.

Her operatic appearances have included Pamina in *Die Zauberflöte* and Sandrina in *La finta giardiniera* at the Royal College of Music, and Lisaura in *Alessandro* at the London Handel Festival. She will make her professional debut next season with the English National Opera.

Her concert engagements this season include *Elijah* with the London Philharmonic Orchestra and Kurt Masur and Maddalena in *La Resurrezione* with the Gabrieli Consort and Paul McCreesh. Her future engagements include Mozart's *Requiem* with the City of Birmingham Symphony Orchestra and Andris Nelsons and Mahler's *Symphony Four* with the BBC Symphony Orchestra and also with the Royal Liverpool Philharmonic Orchestra and Vasily Petrenko.

In recital her appearances include the Wigmore Hall, the Crush Bar at the Royal Opera House, the Cheltenham, Chester and Buxton Festivals, the London Song Festival and the Oxford Lieder Festival.

She studies with Janis Kelly.

MARK PADMORE*Tenor*

Mark Padmore was born in London and grew up in Canterbury. After beginning his musical studies on the clarinet he gained a choral scholarship to King's

College, Cambridge and graduated with BA in music.

Recent work includes the leading role in Harrison Birtwistle's new opera *The Corridor* with performances at the 2009 Aldeburgh and Bregenz Festivals, as well as the Southbank Centre in London; *Les Troyens* at the Théâtre du Châtelet in Paris; Handel's *Jephtha* at WNO and ENO and the Evangelist in a staging of *St Matthew Passion* at Glyndebourne. He also played Peter Quint in an acclaimed BBC TV production of *Turn of the Screw* and recorded the title role in *La Clemenza di Tito* with René Jacobs for Harmonia Mundi. Future plans include Tom Rakewell in Stravinsky *The Rake's Progress* at La Monnaie Brussels and Glyndebourne; *Billy Budd* (Captain Vere).

In concert he has performed with many of the world's leading orchestras including the Berlin, Vienna and New York Philharmonics, the Royal Concertgebouw Orchestra, The Philadelphia Orchestra and the London Symphony Orchestra.

He has given recitals in Amsterdam, Barcelona, Brussels, Madrid, Milan, Moscow, New York and Paris. He appears frequently at the Wigmore Hall in London where he sang the three Schubert song cycles in May 2008 and will be their Artist in Residence in the 2009/10 Season.

He has made many recordings including the Bach *Passions* with Herreweghe and McCreesh, Bach cantatas with Eliot Gardiner and Herreweghe, Haydn masses with Richard Hickox, *Don Giovanni* with Daniel Harding and operas by Rameau and *Charpentier* with William Christie.

ANDREW FOSTER-WILLIAMS*Bass-Baritone*

Andrew Foster-Williams studied at, and is now an Associate of the Royal Academy of Music. He recently made his US opera debut as Leone in Handel's *Tamerlano* with the Washington National Opera.

Current and future plans include Bach's *Lutheran Mass* with The Cleveland Orchestra and Franz Welser-Möst; Haydn's *Die Jahreszeiten* with the London Symphony Orchestra and Sir Colin Davis, Beethoven's *Missa Solemnis* with L'Orchestre des Champs Elysée and Phillipe Herreweghe; *Messiah* with New York Philharmonic, Stravinsky's *Pulcinella* with the Orchestre Philharmonique de Monte Carlo and Yakov Kreizberg and *The Fairy Queen* on a French tour including Paris, Caen and Dijon followed by performances in New York; Netherlands Opera: *Fenice* (Handel: Deidamia); Opera North: *Fidelio* (Don Pizarro).

Andrew has also sung Leporello in *Don Giovanni*, Colline in *La Bohème*, Plutone in *Orfeo* and a dramatised version of Schubert *Winterreise* for Opera North; Alidoro in *La Cenerentola*, Don Fernando in *Fidelio*, Voice of Neptune in *Idomeneo* and Sprecher *Die Zauberflöte* for Glyndebourne on Tour; Garibaldo in *Rodelinda*, Melisso in *Alcina* and Argante in *Rinaldo* at the Göttingen Handel Festival.

On the concert platform Andrew has sung *Messiah* with The Philadelphia Orchestra; *Die Jahreszeiten* with the Netherlands Philharmonic Orchestra; *Creation* with the Hallé Orchestra and Mark Elder and also with the Gabrieli Consort.

He has regularly appeared at the Mostly Mozart Festival in London and made his debut at the New York Mostly Mozart Festival in 2005 in *L'Allegro* with Nicholas McGegan. Other recent US concert appearances have included Haydn's *Nelson Mass* with Franz Welser Möst and the Cleveland Symphony Orchestra; Beethoven *Symphony No 9* with Milwaukee Symphony Orchestra and Andreas Delfs and the Philharmonia Baroque Orchestra in San Francisco.

THE ENO ORCHESTRA

At the heart of the Company's artistic life, the ENO Orchestra has in recent years received several prestigious awards. As well as opera performances at the London Coliseum, the Orchestra has also performed at the Aldeburgh Festival and at Glastonbury. Recent recordings include Kate Royal's CD *Midsummer Night* (2009), conducted by ENO Music Director Edward Gardner, and (as part of Chandos's 'Opera in English' series) Janáček's *The Makropulos Case*, conducted by Sir Charles Mackerras (2007).

The Orchestra is closely involved in ENO Evolve, an initiative led by ENO Music Director Edward Gardner, in which students from the Royal College of Music shadow players from the Orchestra. Many of the players participate in the work of ENO Baylis, the company's learning and participation team.

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Gonzalo Acosta

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Clare Howick
Margaret Roseberry
Jayne Walker
Jeremy Allen
Edward Bale
Simon Jackson
Kolburn Lovell
Catherine Haggo

VIOLIN 2

Ellie Fagg
Elizabeth-Anne Neil
Sophie Kostecki
Susan Carvell
Hugh Davies
Michael Lovejoy
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Claire-Louise Sankey
Glen Sheldon

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TRUMPET

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TIMPANI

William Lockhart

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HARPSICHORD

Murray Hipkin

ORCHESTRA MANAGER

Jonathan Manners

ASSISTANT MANAGER

Richard Meads

ORCHESTRA LOGISTICS CO-ORDINATOR

Kevin Elwick



Photo: Chris Christodoulou



Photo: Chris Christodoulou

NEW LONDON CHAMBER CHOIR

Founded in 1981, the New London Chamber Choir is an acknowledged star of the European contemporary music scene and one of its foremost vocal ensembles. NLCC has given many world and British premieres and continues to commission and promote new work. James Weeks succeeded James Wood as the choir's Musical Director in November 2007.

The Choir has enjoyed close and fruitful working relationships with many leading composers, including Jonathan Harvey, Mauricio Kagel, György Kurtág, György Ligeti, Toru Takemitsu, and Iannis Xenakis. Both Harvey and Xenakis, among other composers, have written works especially for NLCC. Pierre Boulez became Patron of the Choir in 1986.

Recent projects include a Scelsi portrait concert at the Archipel Festival in Geneva, a concert with Throbbing Gristle in the Turbine Hall at Tate Modern, Stravinsky's *Les Noces* with the Michael Clark Company, Jonathan Harvey's *Passion and Resurrection* at the Casa da Música Festival in Porto, an all-Stravinsky programme with the CBSO, and Stockhausen, Kagel, Saariaho and Harvey at the Huddersfield Contemporary Music Festival.

In 2010 the choir will tour to Macedonia to give the world premiere of a specially commissioned work by Evdokia Danajloska and will take part in a study of the influence of genetics on musical ability, culminating in performances of a new work by Michael Zev Gordon in the Cheltenham Festival.

NLCC is grateful for the support of The Harold Hyam Wingate Foundation and The Lynn Foundation.

NLCC will release an all-Feldman CD on Mode Records in 2011.

New London Chamber Choir is a Registered Charity no. 283016

Sopranos

Jane Alden
Claire Cockcroft
Gemma Davis
Ruth Kitching
Jessica Loeb
Andra Patterson
Amy Riach
Jessica Sherman
Charlotte Verrall
Amy Worsfold
Alison Pickard
Claire Brady
Sarah Grosvenor
Sarah Rowley
Hilary Todd

Altos

Fran Birch
Eleanor Boulter
Andrea Easey
Mara Goldstein
Rachel Hewitt
Jill House
Kate Jackson
Celia Springate
Lucy Thomas
Pippa Thynne

Tenors

Murray Goulstone
Nick Harriet
Iain Rhodes
Timothy Wilcox
Patrick Hughes
Aubrey Botsford
Luke Phillips
Ted McMillan

Basses

Jonathon Bird
Adrian Cole
Sven Drew
Jim Godwin
David Henderson
John McLeod
Nigel Oram
James Priest
Kevin Rafferty
David Till
Mark Hillier
David Tilly



Photo: Aubrey Botsford

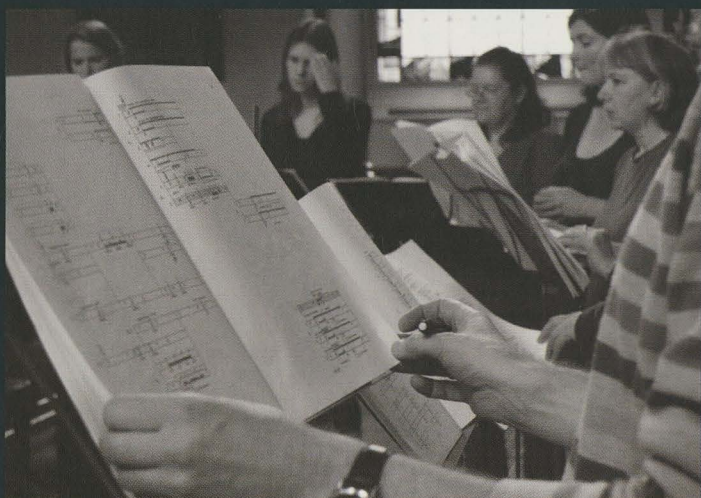


Photo: Aubrey Botsford



Photo: Jessica Loeb

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Executive Director Nancy Umanoff

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Rehearsal Director	Matthew Rose
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Wardrobe Supervisor	Jennifer Perry
Costume Coordinator	Stephanie Sleeper
Sound Supervisor	Jim Abdou
Production Electrician	Nicholas Mumford

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Hilot Therapist Physical Therapist

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Thanks to Maxine Morris.

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

Additional funding has been received from the Altman Foundation; The Buck Family Foundation; Capezio Ballet Makers Dance Foundation; Joseph and Joan Cullman Foundation for the Arts, Inc.; The Harkness Foundation for Dance; The Iovino Family Foundation; The Charles Ives Society, Inc.; Johnson & Johnson/Society for the Arts in Healthcare Partnership to Promote the Arts in Healing; Leon Lowenstein Foundation; Materials for the Arts; McDermott, Will & Emery; The David & Mildred Morse Charitable Trust Foundation; New England Foundation for the Arts; USArtists International; and the Friends of the Mark Morris Dance Group.

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