

MARK  
MORRIS  
DANCE  
GROUP



Sadler's Wells

27 November – 1 December 2013

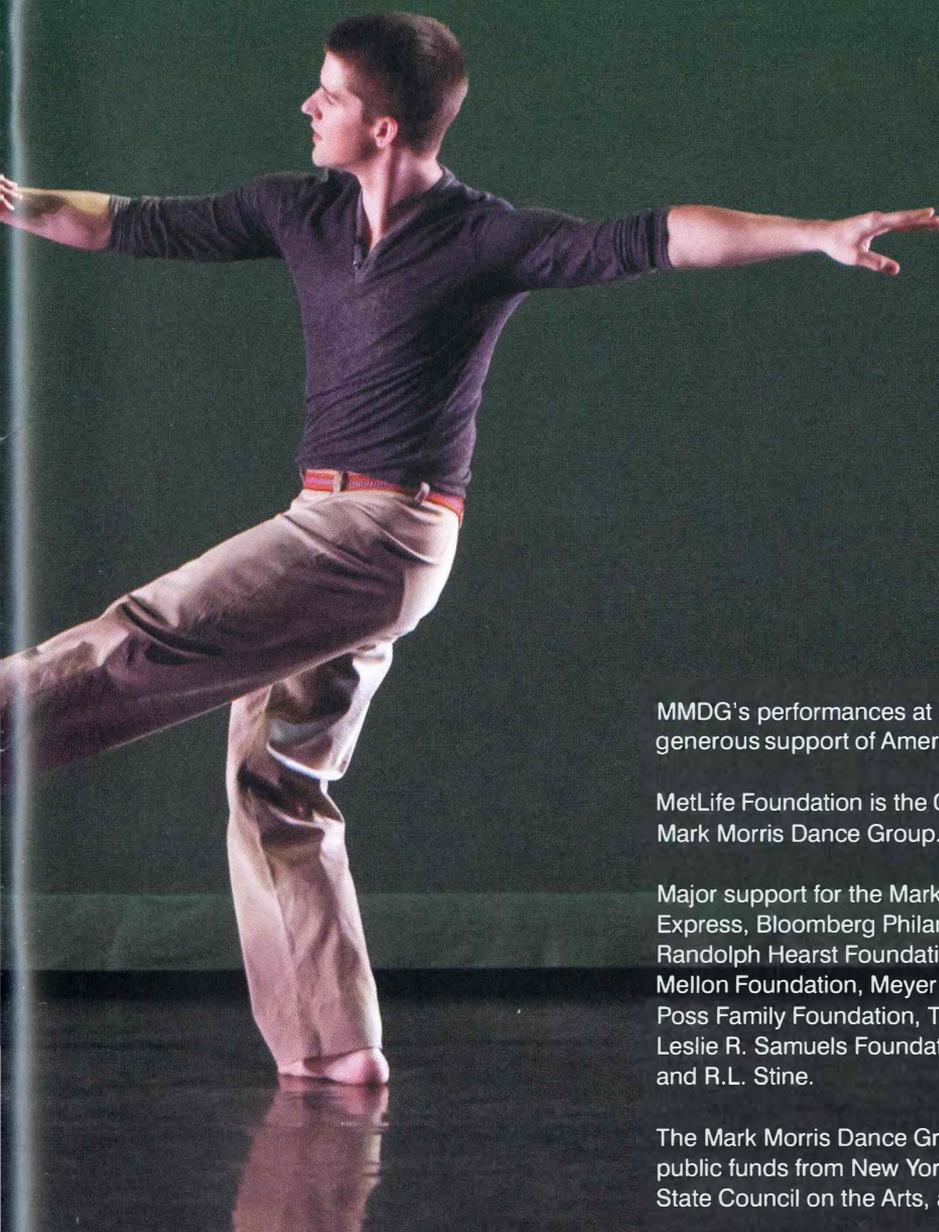
# MARK MORRIS DANCE GROUP

Chelsea Lynn Acree  
Sam Black  
Rita Donahue  
Benjamin Freedman\*  
Lesley Garrison  
Lauren Grant  
Brian Lawson  
Aaron Loux  
Laurel Lynch  
Stacy Martorana  
Dallas McMurray  
Maile Okamura  
Spencer Ramirez  
Brandon Randolph\*  
Billy Smith  
Noah Vinson  
Jenn Weddel  
Michelle Yard

\*apprentices



Photo: Richard Termine



# MMDG MUSIC ENSEMBLE

Zach Finkelstein

Colin Fowler

Jennifer France

Johnny Herford

Andrew Janss

Jesse Mills

Todd Palmer

**Artistic Director**

Mark Morris

**Executive Director**

Nancy Umanoff

MMDG's performances at Sadler's Wells are made possible through the generous support of American Airlines.

MetLife Foundation is the Official Tour Sponsor of the Mark Morris Dance Group.

Major support for the Mark Morris Dance Group is provided by American Express, Bloomberg Philanthropies, The Booth Ferris Foundation, William Randolph Hearst Foundation, Ellsworth Kelly Foundation, The Andrew W. Mellon Foundation, Meyer Sound/Helen and John Meyer, PARC Foundation, Poss Family Foundation, The Billy Rose Foundation, Inc., The Fan Fox and Leslie R. Samuels Foundation Inc., The Shubert Foundation, and Jane Stine and R.L. Stine.

The Mark Morris Dance Group is supported in part by Friends of MMDG and public funds from New York City Department of Cultural Affairs, New York State Council on the Arts, and National Endowment for the Arts.

# PROGRAMME A WEDNESDAY, FRIDAY & SUNDAY

## The Muir

**Music** Irish and Scottish folk songs arranged by Ludwig van Beethoven

*Ye shepherds of this pleasant vale* WoO 156/4; *The sweetest lad was Jamie* Op. 108/5; *Cease your funning* WoO 156/5; *Sally in our alley* Op. 108/25; *Could this ill world have been contriv'd* Op. 108/16; *What shall I do to shew how much I love her?* WoO 152/6; *Sunset* Op. 108/2; *Come fill, fill, my good fellow* Op. 108/13; *The lovely lass of Inverness* Op. 108/8

**Costume Design** Elizabeth Kurtzman

**Lighting Design** Nicole Pearce

**Soprano** Jennifer France

**Tenor** Zach Finkelstein

**Baritone** Johnny Herford

**Violin** Jesse Mills

**Cello** Andrew Janss

**Piano** Colin Fowler

**Dancers** Rita Donahue, Laurel Lynch, Dallas McMurray, Billy Smith, Noah Vinson, Michelle Yard

**Premiere** June 27 2010 – Seiji Ozawa Hall, Tanglewood Music Center, Lenox, Massachusetts

## Crosswalk

**Music** Carl Maria von Weber – *Grand Duo Concertant, for clarinet and piano, Op.48*

*Allegro con fuoco, Andante con moto, Rondo: Allegro*

**Costume Design** Elizabeth Kurtzman

**Lighting Design** Michael Chybowski

**Clarinet** Todd Palmer

**Piano** Colin Fowler

**Dancers** Chelsea Lynn Acree, Sam Black, Benjamin Freedman, Brian Lawson, Aaron Loux, Laurel Lynch, Stacy Martorana, Dallas McMurray, Spencer Ramirez, Billy Smith, Noah Vinson

**Premiere** April 3 2013 – James and Martha Duffy Performance Space, Mark Morris Dance Center, Brooklyn, New York

## Socrates

**Music** Erik Satie – *Socrate – Portrait de Socrate; Bords de L'Ilissus; Mort de Socrate*

**Costume Design** Martin Pakledinaz

**Lighting Design and Décor** Michael Chybowski

I. **Portrait of Socrates**

II. **On the banks of the Ilissus**

III. **Death of Socrates**

**Tenor** Zach Finkelstein

**Piano** Colin Fowler

**Dancers** Chelsea Lynn Acree, Sam Black, Rita Donahue, Lesley Garrison, Lauren Grant, Aaron Loux, Laurel Lynch, Stacy Martorana, Dallas McMurray, Maile Okamura, Spencer Ramirez, Billy Smith, Noah Vinson, Jenn Weddel, Michelle Yard

**Premiere** February 23 2010 – Howard Gilman Opera House, Brooklyn Academy of Music, Brooklyn, New York

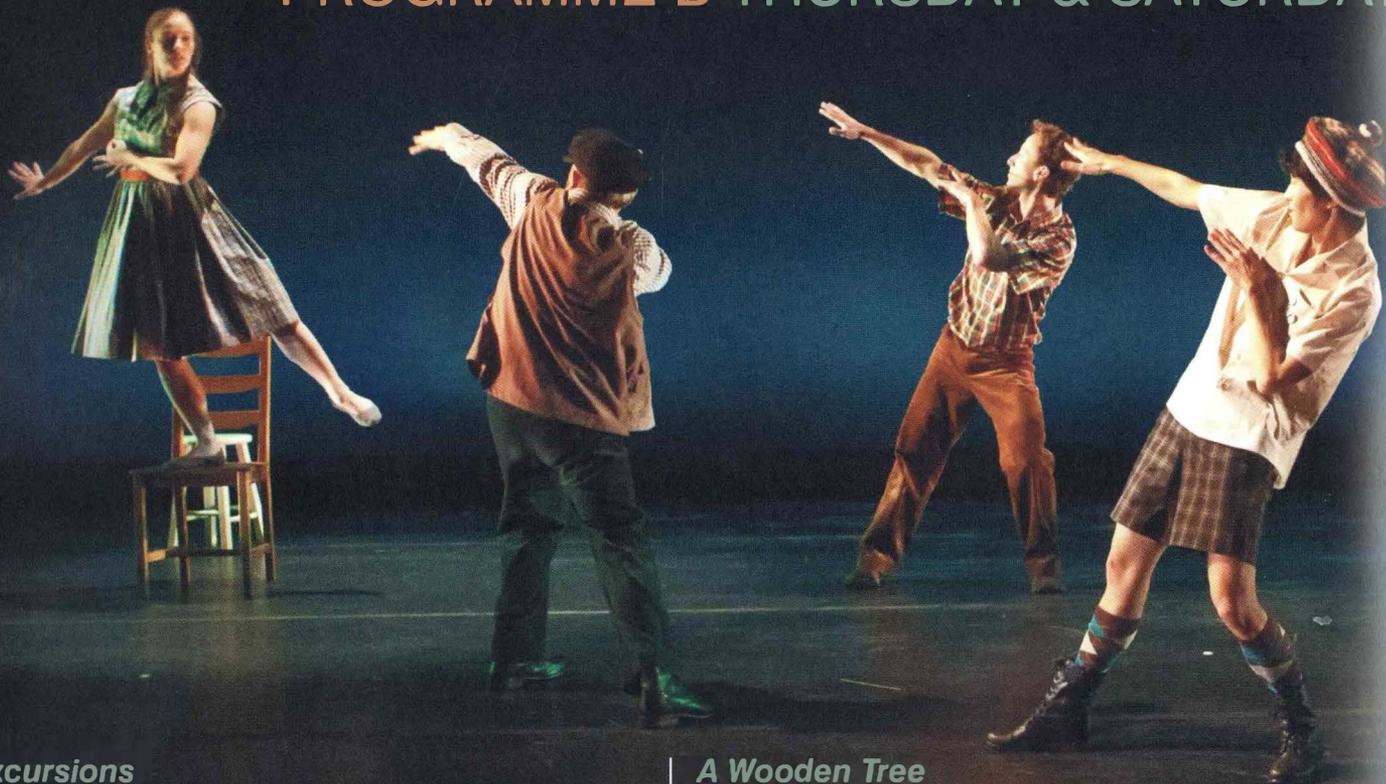


Photo: Stephanie Berger



This performance will last approximately 1 hour and 36 minutes with one interval.

# PROGRAMME B THURSDAY & SATURDAY



## Excursions

**Music** Samuel Barber – *Excursions for the Piano*  
(Op.20, IV, III, II, I)

**Costume Design** Katherine M. Patterson

**Lighting Design** Nicole Pearce

**Piano** Colin Fowler

**Dancers** Rita Donahue, Laurel Lynch, Dallas McMurray,  
Billy Smith, Noah Vinson, Michelle Yard

**Premiere** June 26 2008 – Seiji Ozawa Hall,  
Tanglewood Music Center, Lenox, Massachusetts

**Commissioned in part by** Tanglewood Music Center  
of the Boston Symphony Orchestra (James Levine,  
Music Director)

Music by arrangement with G. Schirmer, Inc.,  
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## A Wooden Tree

**Music and Words** Ivor Cutler - *Here's A Health for Simon; Stick  
Out Your Chest; The Market Place; Rubber Toy; Trouble, Trouble;  
Little Black Buzzer; I Got No Common Sense; Deedle, Deedle, I Pass;  
A Wooden Tree; Phonic Poem; I'm Going In A Field; I Love You But  
I Don't Know What I Mean; Beautiful Cosmos; Cockadoodledon't*

**Costume Design** Elizabeth Kurtzman

**Lighting Design** Michael Chybowski

**Dancers** Sam Black, Rita Donahue, Lesley Garrison, Aaron Loux,  
Dallas McMurray, Maile Okamura, Jenn Weddel, Michelle Yard

**Premiere** October 4 2012 – Merrill Wright Mainstage Theater,  
On the Boards, Seattle, Washington

Music used by arrangement with the Estate of  
Ivor Cutler, publisher and copyright owner.

## INTERVAL



## Jenn and Spencer

**Music** Henry Cowell – *Suite for Violin and Piano*

**Costume Design** Stephanie Sleeper

**Lighting Design** Michael Chybowski

**Violin** Jesse Mills

**Piano** Colin Fowler

**Dancers** Spencer Ramirez, Jenn Weddel

**Premiere** April 3 2013 – James and Martha Duffy Performance Space, Mark Morris Dance Center, Brooklyn, New York

This performance will last approximately 1 hour and 45 minutes with one interval.

## Festival Dance

**Music** Johann Nepomuk Hummel – *Piano Trio No. 5 in E Major, Op. 83*

**Costume Design** Martin Pakledinaz

**Lighting Design** Michael Chybowski

*Allegro - Waltz*

*Andante - March*

*Rondo - Polka*

**Violin** Jesse Mills

**Cello** Andrew Janss

**Piano** Colin Fowler

**Dancers** Sam Black, Rita Donahue, Lauren Grant, Aaron Loux, Laurel Lynch, Dallas McMurray, Maile Okamura, Spencer Ramirez, Billy Smith, Noah Vinson, Jenn Weddel, Michelle Yard

**Premiere** March 17 2011 – James and Martha Duffy Performance Space, Mark Morris Dance Center, Brooklyn, New York

*Festival Dance* was made possible by the New Works Fund with leadership gifts from Poss Family Foundation, Suzy Kellems Dominik, Shelby and Frederick Gans, Helen and John Meyer, and Abigail Turin and Jonathan Gans.

# MUSIC MOVES THE MORRIS DANCERS

Mark Morris once hosted a series of radio shows entitled *Music I Want You To Hear*, in which he took selections from his personal library to share with listeners. It is axiomatic that choreographers are turned on by music but there are few, if any, likely to match Morris' deeply rooted and extensive musical knowledge.

Music has always been his muse. Having been taught how to read music by his father, Morris set about playing the piano, unsupervised, learning about music as he went along. During his adolescence Morris also took a deep dive into an eclectic range of dance forms. At the age of 13, he joined the Koleda Folk Ensemble, a semi-professional Balkan dance company, which was to be the centre of his life for three crucial teenage years. Flamenco was another major early influence, having been introduced to it at the age of nine by his mother, Maxine, who took him to a José Greco performance; Morris studied with Verla Flowers in Seattle and later (aged 18) he travelled to Madrid for advanced study, with a view to becoming a professional flamenco dancer.

Absorbing Balkan and flamenco influences through these formative years brought a crucial appreciation of the complete integration of music and dance. Flamenco is an indistinguishable fusion of singing, guitar-playing and handclapping in which dance is just one essential part of the mix. And, although the instrumentation is very different (incorporating bagpipes, flute and drums), the same concept is true of the complex and challenging musical rhythms in the folk dance traditions of the Balkan Peninsula. We can understand that the group dynamics retained from his formative years with Koleda shaped the way that Morris has wanted his own Dance Group (in itself an unusual but highly descriptive collective noun for his company) to look and feel, a point well illustrated

by his biographer, Joan Acocella: "He wanted a dance ensemble to look like regular people, full of human variety... sturdy, solid, with the weight held low and feet flat on the floor."

The 57 year-old choreographer has maintained a prolific output. Since *Barstow*, which he choreographed to music by Harry Partch at dance camp, aged just 17 (and was performed unrevised at MMDG's debut concert, seven years later), he appears not to have paused for breath, making more than 150 works (averaging at around five a year since he formed MMDG in 1980), including 11 operas. Initially, his work with opera was confined to choreography but his debut as director came as early as 1988, with five performances of *Die Fledermaus* by the Seattle Opera, and has since directed and choreographed numerous operas, including for the Metropolitan Opera. In 2009, Morris directed his first opera without dancing, *L'isola Disabitata* for Gotham Chamber Opera in New York; and next April he will direct and choreograph a new production of Handel's *Acis and Galatea*, in Mozart's arrangement of the score.

Almost every Morris creation has involved live music. "Why wouldn't one want to perform to live music," he tells me when discussing this varied programme for Sadler's Wells. "I made the vow to work only with live music in 1996 (the year he established the MMDG Music Ensemble, his company's orchestra) but even before then, I've always used musicians whenever possible. I always rehearse with a pianist, so I'm not beholden to any particular recorded interpretation of a score. It is a lot more expensive to travel and perform with musicians but it is obviously worth it, as the quality of the shows is so much higher."

His fascination with eclectic music has no boundaries. For many years, Morris was in thrall to the simple clarity of baroque, setting several dances to Bach and having enormous global success with *L'Allegro, il penseroso ed il moderato* (1988) to Handel's oratorio and, a year later, *Dido and Aeneas*, his danced version of Purcell's opera. By contrast, the only work by Morris in the repertory of The Royal Ballet is *Gong*, made in 2001, initially for American Ballet Theatre, which addresses Colin McPhee's interpretation of the highly percussive vibrancy of Gamelan music, augmented by Balinese gongs and cymbals.

Acocella writes that "Whatever the music, he does not so much choose it; it chooses him. It is because that piece of music has given him choreographic ideas that he decides to set a dance to it." Because the music has to exist to inspire his choreographic imagination, Morris rarely commissions scores. "I really am incapable of choreographing to music I don't like," Morris confirms, adding, "I very rarely set dances to music that was written expressly to be choreographed. The dance and music in my shows are so linked that I can't imagine one without the other."

Acocella also revealed that he generally choreographs with the musical score in his hands and so it is not surprising to learn that this fascination with musical structure has led to him becoming an orchestral conductor (a challenging transition that Rudolf Nureyev attempted towards the end of his life).

For many years, Morris has taken a personal responsibility for coaching musicians in their interpretations of his repertory and he began conducting in 2006 - during the company's 25th anniversary - leading performances of Vivaldi's *Gloria in D*, the music for *Gloria*, which Morris originally choreographed in 1981.

By 2012, as reported by Stephanie Jordan in *Dancing Times* (November 2013), Morris was able to take on a full orchestral programme. "Totally fluent in score-reading, Morris knows how he wants his music to sound, so he might as well direct it, refreshing his own conception of a piece at the same time," notes Jordan. He has now moved on from conducting music for his dancers to perform, this year conducting the Trinity Choir and Baroque Orchestra in a performance of Bach cantatas at New York's Trinity Church. In June, Morris was music director for California's prestigious and long-running Ojai Music Festival.

The music that Mark Morris wants us to hear in these two programmes at Sadler's Wells embraces the full spectrum of his extensive fascination for organised sound, as well as reinforcing his total commitment to live music in performance. "As always I would like the repertory to be varied and surprising",



he said in response to my enquiry about what linked the seven works to be performed in London, adding "and, of course, there are pragmatic considerations for all programming include the size of the stage, the musical forces required and what goes well together."

All the work is relatively recent (and new to London) with the oldest piece being *Excursions*, created in 2008, which is set to Samuel Barber's piano composition. The piano is also the instrument for *Festival Dance*, made to Johan Hummel's *Piano Trio No 5 in E Major* for MMDG's 30th anniversary celebrations in 2011, where the final movement - a polka - was described by *The Faster Times* as "one of Morris's most joyous line dances." "One almost wants to run up and join them," the reviewer added, echoing Morris's early influences from the group formations of Balkan dance.

Accompanying the voice, the piano is also fundamental in Eric Satie's *Socrate*, a symphonic drama in three parts, which Morris choreographed as *Socrates* (2010); and it also shares glory with the clarinet in Carl Maria von Weber's *Grand Duo Concertant*, which is the music for *Crosswalk* (the most recent of the 7 choreographies in this season, having premiered this April, along with *Jenn and Spencer*).

Songs are another essential ingredient to both programmes. In addition to the French singing in *Socrates* (which will be translated into English via surtitles), Beethoven's arrangement of Irish and Scottish folk songs also features in Programme A as the score to *The Muir* (2010), evolving from an earlier Morris work, *Cease Your Funning*, which premiered at the Edinburgh Festival Theatre in December 2009, as one of ten presentations for a show entitled *Off Kilter* (billed as "a dance and music



Photo: Gene Schiavone

spectacular with a Scottish spin"). Morris continues the Scottish theme in Programme B with *A Wooden Tree* (2012), danced to 14 recordings of the Scottish poet, songwriter and humorist, Ivor Cutler (1923 -2006) who was brought to prominence in sessions on the late John Peel's influential radio show.

Before Balkan and flamenco influences took hold, Morris had begun his dance training in ballet, studying with Perry Brunson in Seattle from the age of nine. Balletic movement has always been a strong element of whatever might be inferred to be the Morris style. In recent years, he has embraced the art completely, making 18 classical ballets, including *Beaux*, created to Bohuslav Martinů's *Concerto for harpsichord and small orchestra* and premiered by San Francisco Ballet in 2012. That company's performance of *Beaux* at Sadler's Wells in September 2012 has earned Morris a nomination for best classical choreography in the 2013 National Dance Awards run by the UK Critics' Circle.

Morris has already won a slew of awards including the UK best modern choreography award in 2002 for *V* and so I asked him what these awards meant. Perhaps predictably, he replied that "It's always satisfying to be recognised for one's most popular achievements. But, if I did what I do for the goal of winning a trophy I would be an athlete." Having made himself a musician, a dancer (in many styles), a choreographer, an opera director and an orchestral conductor, there is no doubt that if he had been an athlete, it is likely to have been the decathlon in which Mr Morris would have excelled!

*Graham Watts is a freelance dance writer and critic. He writes for Londondance.com, Dancetabs.com, Dancing Times, Dance Europe and other magazines and websites in Europe, Japan and the USA. He is chairman of the dance section of the Critics' Circle and of the National Dance Awards in the UK. His book about the Czech ballerina Daria Kimentová was published earlier this year.*



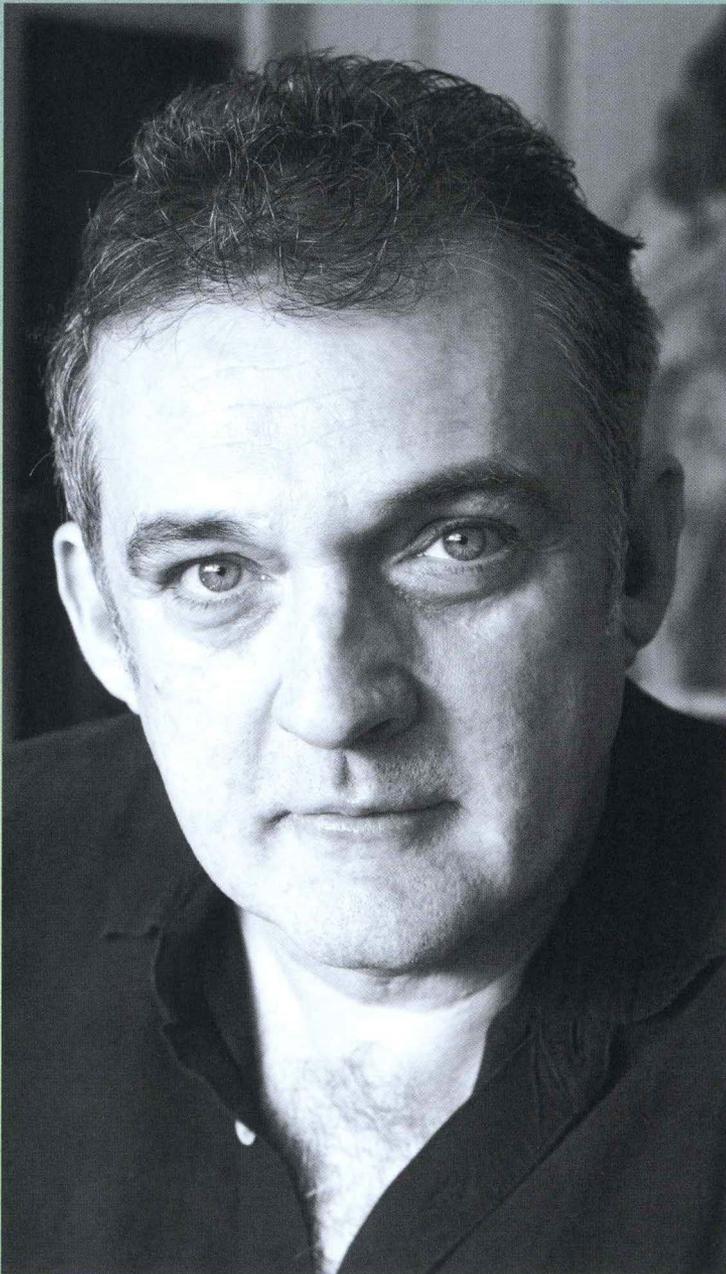


Photo: Amber Star Merikens

# MARK MORRIS

Mark Morris was born on August 29 1956, in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. In the early years of his career, he performed with the companies of Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group (MMDG) in 1980, and has since created close to 150 works for the company. From 1988 to 1991, he was director of dance at Brussels' Théâtre Royal de la Monnaie, the national opera house of Belgium. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov.

Much in demand as a ballet choreographer, Morris has created 18 ballets since 1986 and his work has been performed by companies worldwide, including San Francisco Ballet, American Ballet Theater, Ballet du Grand Théâtre de Genève, and the Royal New Zealand Ballet. Noted for musicality, Morris has been described as "undeviating in his devotion to music" (The New Yorker). He began conducting performances for MMDG in 2006 and has since conducted at The International Festival of Arts and Ideas, Lincoln Center, and BAM (Brooklyn Academy of Music). He served as music director for the 2013 Ojai Music Festival. He also works extensively in opera, directing and choreographing productions for the Metropolitan Opera, New York City Opera, English National Opera and The Royal Opera, among others. He was named a Fellow of the MacArthur Foundation in 1991 and has received 11 honorary doctorates to date. He has taught at the University of Washington, Princeton University, and Tanglewood Music Center.

He is a member of the American Academy of Arts and Sciences and the American Philosophical Society, and has served as an Advisory Board Member for the Rolex Mentor and Protégé Arts Initiative. In recent years he has received the Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement (2007), the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society (2010), the Benjamin Franklin Laureate Prize for Creativity (2012) and Cal Performances Award of Distinction in the Performing Arts (2013). Morris opened the Mark Morris Dance Center in Brooklyn, New York, in 2001 to provide a home for his company, rehearsal space for the dance community, outreach programs for children and seniors, and a school offering dance classes to students of all ages and abilities.

# 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 in the United States and around the world, and in 1986 it made its first national television program 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 group returned to the United States in 1991 as one of the world's leading dance companies. Based in Brooklyn, New York, MMDG maintains strong ties to presenters in several cities around the world, most notably to its West Coast home, Cal Performances in Berkeley, California, 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, Boston, Seattle, and Fairfax. The company 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, it has received two Laurence Olivier Awards and a Critics' Circle Dance Award for best foreign dance company. Reflecting Morris' commitment to live music, the group has featured live musicians in every performance since the formation of the MMDG Music Ensemble in 1996. MMDG frequently works with distinguished artists and designers, including painters Howard Hodgkin and Robert Bordo, set designers Adrienne Lobel and Allen Moyer, costume designers Martin Pakledinaz and Isaac Mizrahi, and many others. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, *Falling Down Stairs*, two documentaries for the UK's *South Bank Show* and PBS' *Live From Lincoln Center*. While on tour the group partners with local cultural institutions and community organisations to present Access/MMDG, a programme of arts and humanities-based activities for people of all ages and abilities.

# MMDG MUSIC ENSEMBLE

The MMDG Music Ensemble, formed in 1996, performs with MMDG at prestigious venues around the world and is integral to the company's creative life – “With the dancers come the musicians...and what a difference it makes” (Classical Voice of North Carolina). The core group, supplemented by musicians from a large roster of regular guests, has helped the dance group present more than 1200 performances with live music. The ensemble frequently collaborates with renowned musicians including cellist Yo-Yo Ma, pianist Emanuel Ax and mezzo-soprano Stephanie Blythe, as well as leading orchestras and choirs, such as Philharmonia Baroque Orchestra, Trinity Choir, and Yale Choral Artists. Under the artistic direction of Mark Morris, 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. The MMDG Music Ensemble has performed with the dance group at the Mostly Mozart Festival at Lincoln Center, Sadler's Wells and the Sydney Festival, and accompanied MMDG on its first tour of China in 2012. It made its Ojai Music Festival debut in June 2013. At home in Brooklyn, members of the ensemble participate in the Mark Morris Dance, Music & Literacy Project, a residency program in the New York City public school system, which uses Morris' masterwork *L'Allegro, il Penseroso ed il Moderato* to introduce school children to the performing and visual arts.



Photo: Nathaniel Brooks



## MATTHEW ROSE

### Rehearsal Director

Matthew Rose began his dance training in Midland, Michigan with Linda Z. Smith at the age of 17. After receiving his B.F.A. in dance from the University of Michigan in 1992, he moved to New York City. He was a soloist with the Martha Graham Dance Company from

1993-1996, and in 1997 began working with MMDG. After several years of performing full-time with MMDG, he began assisting Morris with the creation of new works. He has been the company's rehearsal director since 2006.

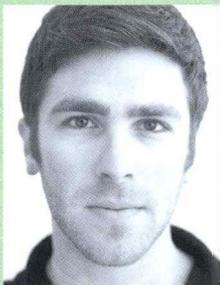


## CHELSEA LYNN ACREE

### Dancer

Chelsea Lynn Acree grew up in Baltimore, Maryland, where she began her dance training with Sharon Lerner, then continued at Carver Center for the Arts and Technology. Since receiving her B.F.A. in dance from Purchase College in 2005 she has had the

opportunity to work with a variety of artists including SYREN Modern Dance, Laura Peterson, Hilary Easton + Company and Michael and the Go-Getters. Acree is on the faculty at The School at the Mark Morris Dance Center, where she teaches kids and adults how to move through space. She began working with MMDG in 2007 and joined the company in 2011.



## SAM BLACK

### Dancer

Sam Black is from Berkeley, California, where he began studying tap at the age of nine with Katie Maltsberger. He received his B.F.A. in Dance from Purchase College and also studied at the Rotterdamse Dansacademie in The Netherlands.

He has performed with David Parker,

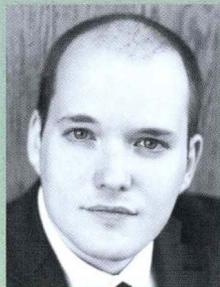
Takehiro Ueyama, and Nelly van Bommel, and currently teaches MMDG master classes and Dance for PD®. He first appeared with MMDG in 2005 and became a company member in 2007.



## RITA DONAHUE

### Dancer

Rita Donahue was born and raised in Fairfax, Virginia, and attended George Mason University. She graduated magna cum laude in 2002, receiving a B.A. in English and a B.F.A. in dance. Donahue danced with bopi's black sheep/dances by Kraig Patterson and joined MMDG in 2003.

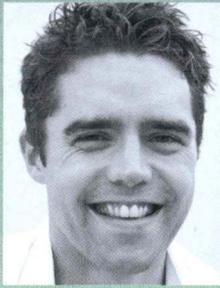


## ZACH FINKELSTEIN

### Tenor

In the short time since leaving his political consulting career, Zach Finkelstein has performed as a soloist at Carnegie Hall, Lincoln Center and BAM (Brooklyn Academy of Music), and premiered a new work for tenor and orchestra by Prix de Rome winner

Jesse Jones. A vocal Fellow for two summers at Tanglewood, he was singled out as a remarkable tenor for his performances in Knussen's *Higglety Pigglety Pop!* at the Festival of Contemporary Music. He debuted for New York City Opera in 2012 as Mambre in Rossini's *Mose in Egitto* and has previously appeared with MMDG in Satie's *Socrate* and Beethoven's *The Muir* in Pittsburgh, Cleveland, Purchase, Princeton and Fairfax, and looks forward to singing the role of Damon in the company's production of *Acis and Galatea* in 2014-2015. Additional MMDG engagements include productions of Stravinsky's *Renard* and Thomson's *Four Saints in Three Acts*. Of particular note were his recent appearances at Trinity Wall Street and Lincoln Center in New York, singing *Messiah* and works of Steve Reich. An American-born Canadian, Finkelstein holds an Artist Diploma (voice) from the Royal Conservatory of Music's Glenn Gould School in Toronto and a Bachelor of Arts (Honors) in political science from McGill University, in Montreal.



**COLIN FOWLER**  
Music Director & Piano

Colin Fowler is a graduate of the Interlochen Arts Academy and holds bachelor's and master's degrees from The Juilliard School. He has performed and recorded throughout the world with numerous soloists and ensembles including Deborah Voigt, the

American Brass Quintet, James Galway, and the Los Angeles Philharmonic. In addition to performing and conducting a number of Broadway shows, Fowler has been a professor at NYU and Nyack College. He is currently the organist and assistant music director at both Calvary Church and Park Avenue Synagogue in New York City. He began collaborating with MMDG in 2006 and was named music director in 2013.



**JENNIFER FRANCE**  
Soprano

Jennifer France has just graduated from the opera course at Royal Academy of Music where she won many prizes including the prestigious Patron's Award that resulted in her solo recital debut at the Wigmore Hall, and was awarded the Principal's Prize at graduation for

exceptional all-round studentship. She is currently studying with Lillian Watson. At RAM, Jennifer was a member of the Song Circle and was a soloist for the Academy/Kohn Foundation Bach Cantata series. She is also a Samling Scholar and before joining RAM studied at the Royal Northern College of Music with Sandra Dugdale. Roles include Blonde-cover (*Die Entführung*, Garsington Opera), Rose Maybud-cover (*Ruddigore*, Opera North), Le Feu and Le Rossignol (*L'enfant et les Sortilèges*, BBC Symphony Orchestra at the Barbican), Esmerelda (*The Bartered Bride*, British Youth Opera), Lisetta (*La Vera Costanza*), Zerbinetta (*Ariadne auf Naxos*), Madame Herz (*Der Schauspieldirektor*), Papagena (*Die Zauberflöte*), Héro (*Béatrice et Bénédict*) all for Royal Academy Opera. Forthcoming and current engagements include 1st Niece (*Peter Grimes*) and Tytania – Cover (*A Midsummer Night's Dream*) both for Opera North, Marzelline (*Fidelio*) for Garsington Opera 2014, and a recording of Debussy songs with Malcolm Martineau for Hyperion to be released early next year.



**BENJAMIN FREEDMAN**  
Dancer

Benjamin Freedman, from Tampa, Florida, began his dance training at Interlochen Arts Academy and North Carolina School of the Arts, where he performed in works by Martha Graham, Jerome Robbins, and Jiří Kylián. At the University of South Florida, he had

the opportunity to participate in the reconstruction of Bill T. Jones' *Serenade: the Proposition*. Freedman went on to study at NYU's Tisch School of the Arts where he graduated with a B.F.A. in dance and an intensive minor in psychology. At Tisch, he performed in Mark Morris' *Pacific* and also choreographed multiple works for the student company. He has worked with Korhan Basaran, Chihiro Shimizu, and DANAKA Dance. He joined MMDG as an apprentice in January 2013.



**LESLEY GARRISON**  
Dancer

Lesley Garrison grew up in Swansea, Illinois, and received her early dance training at the Center of Creative Arts in St. Louis, Missouri, and Interlochen Arts Academy in Interlochen, Michigan. She studied at the Rotterdamse Dansacademie in The

Netherlands and holds a B.F.A. from Purchase College, where she received the Modern Dance Faculty Award. She has performed with Erica Essner, Dance Heginbotham, the Kevin Wynn Collection, Neel Verdoorn, Nelly Van Bommel's NØA Dance, Rocha Dance Theater and Sidra Bell Dance New York. She first performed with MMDG in 2007 and became a company member in 2011. Garrison teaches at The School at the Mark Morris Dance Center and for the Dance for PD® program.



## LAUREN GRANT

Dancer

Lauren Grant has danced with MMDG since 1996. Performing leading roles in *The Hard Nut* and *Mozart Dances*, Grant has appeared in over 40 of Mark Morris' works. She is on the faculty at The School at the Mark Morris Dance Center and frequently leads classes for the

company. She also teaches technique and repertory at schools and universities across the US and abroad. Grant has been featured in *Time Out New York*, *Dance Magazine*, the book *Meet the Dancers*, and appeared in a UK documentary, *The South Bank Show*, which followed the company in the making and premiere of *Four Saints in Three Acts*. Before joining MMDG, Grant moved to New York City from her hometown of Highland Park, Illinois, and earned a B.F.A. from NYU's Tisch School of the Arts. She and her husband David Leventhal (former MMDG dancer) are proud parents of son Zev, born March 2012.



## ANDREW JANSS

Cello

Andrew Janss has been hailed by the New York Times for his "glowing tone", "insightful musicianship" and "sumptuous elegance". He has been featured at Lincoln Center, the Kennedy Center, Carnegie Hall and the Louvre Museum, and has served as

principal cellist of the Saint Paul Chamber Orchestra. Janss has collaborated in concert with Itzhak Perlman, Pinchas Zukerman, Lynn Harrell, Leon Fleisher, Richard Goode, and members of the Emerson, Guarneri, Juilliard and Takacs Quartets; as well as with pop icons Mary J. Blige, The Roots and Florence and the Machine. From 2007-10 Janss was a CMS2 resident artist at the Chamber Music Society of Lincoln Center as part of the Escher String Quartet, which he helped found in 2005. He has performed at Ravinia, Music@Menlo, La Jolla Summerfest, Santa Fe Chamber Music Festival and the Marlboro Music Festival. During 2007-08, Janss was visiting-artist-in-residence at SUNY Stony Brook. He now serves as a director of the Omega Ensemble, a 43 year old chamber music series in the Greater New York area.

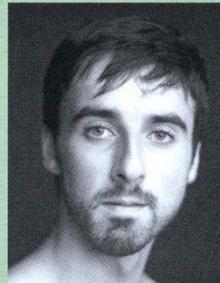


## JOHNNY HERFORD

Baritone

Johnny Herford won the Song Prize at the 2013 Kathleen Ferrier Awards, and the Jean Meikle Duo Prize at the 2013 Wigmore Hall International Song Competition. He studied at Cambridge University and the Royal Academy of Music, where his teacher was Mark

Wildman. He enjoys singing a wide range of repertoire, with a particular interest in contemporary and 20th-century music. He has sung principal roles in operas by Judith Weir and Jonathan Dove, and memorably in the world premiere of Sir Peter Maxwell Davies' *Kommilitonen*. Other operatic performances have included *The Magic Flute* (Papageno), *Albert Herring* (Sid), and *The Merry Widow* (Danilo). On the concert platform Johnny appears as a soloist in music from Monteverdi to the present day, including Bach *Passions*, *B-Minor Mass* and *Christmas Oratorio*, Haydn *Seasons*, Mendelssohn *Elijah*, Brahms *German Requiem*, Mahler *Rückert-Lieder*, and Vaughan Williams *Five Mystical Songs*. As a recitalist he has performed at the Wigmore Hall, at Kings Place, at the Oxford Lieder Festival and on BBC Radio 3's 'In Tune'. Repertoire has included Schubert *Winterreise* and *Die Schöne Müllerin*, Schumann *Myrthen* and Britten *Songs and Proverbs of William Blake*. This season Johnny will record Mendelssohn songs with Malcolm Martineau and make his debut with English Touring Opera.



## BRIAN LAWSON

Dancer

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. Lawson spent a year studying at the Rotterdamse Dansacademie in The

Netherlands and graduated summa cum laude in 2010 from Purchase College, where he was also granted the President's Award for his contributions to the dance program. Lawson has had the pleasure of performing with Pam Tanowitz Dance, Dance Heginbotham and Nelly van Bommel's NØA Dance, among others. He joined MMDG as an apprentice in 2011 and became a company member in January 2013.

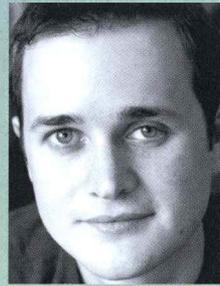


## AARON LOUX

Dancer

Aaron Loux grew up in Seattle, Washington, and began dancing at the Creative Dance Center as a member of Kaleidoscope, a youth modern dance company. He began his classical training at the Cornish College Preparatory Dance Program

and received his B.F.A. from The Juilliard School in 2009. He danced at The Metropolitan Opera and with Arc Dance Company before joining MMDG in 2010.



## DALLAS McMURRAY

Dancer

Dallas McMurray, from El Cerrito, California, began dancing at the age of four, studying jazz, tap, and acrobatics with Katie Maltsberger and ballet with Yukiko Sakakura. He received a B.F.A. in dance from the California Institute of the Arts. McMurray performed with

the Limón Dance Company in addition to works by Jiří Kylián, Alonzo King, Robert Moses and Colin Connor. McMurray performed with MMDG as an apprentice in 2006 and became a company member in 2007.

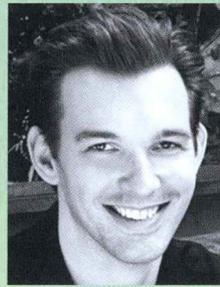


## LAUREL LYNCH

Dancer

Laurel Lynch began her dance training at Petaluma School of Ballet in California. She moved to New York to attend The Juilliard School where she performed works by Robert Battle, Margie Gillis, José Limón and Ohad Naharin. After graduation Lynch danced for Dušan Týnek Dance

Theatre, Sue Bernhard Danceworks, and Pat Catterson. Lynch joined MMDG as an apprentice in 2006 and became a company member in 2007. Many thanks to Gene and Becky.



## JESSE MILLS

Violin

Jesse Mills graduated with a Bachelor of Music from The Juilliard School in 2001. He has performed as soloist with the Juilliard Pre-College Chamber Orchestra, the Teatro Argentino Orchestra in Buenos Aires, Argentina, the New Jersey Symphony, the Sarah

Lawrence College Symphony, the Plainfield Symphony, the Hudson Valley Philharmonic and Aspen Music Festival's Sinfonia Orchestra, as winner of the Festival's E. Nakamichi Violin Concerto Competition. Mills received an Aspen Music Festival String Fellowship in 1997. As a chamber musician Mills has performed at Lincoln Center's Alice Tully Hall, New York City's Merkin Concert Hall and Bargemusic, the Rising Stars series at Caramoor, the Ravinia Festival's Bennett-Gordon Hall and at the Marlboro Music Festival. He has performed chamber music with such artists as Richard Goode, David Soyer, Donald Weilerstein, Anton Kuerti, Peter Wiley, Miriam Fried, Claude Frank, and Fred Sherry. He was a member of the FLUX Quartet from 2001-2003. Currently, Mills is a member of Nurse Kaya, an ensemble comprised of string quartet plus bass and drums which exclusively plays compositions written by its members. Mills is also a member of the Denali Trio, with cellist Sarah Carter and pianist Ashley Wass. He first performed with the MMDG Music Ensemble in 2006.



## STACY MARTORANA

Dancer

Stacy Martorana began her dance training in Baltimore, Maryland, at the Peabody Conservatory. In 2006 she graduated from the University of North Carolina School of the Arts with a B.F.A. in contemporary dance. She has danced with the Amy Marshall

Dance Company, the Neta Dance Company, Helen Simoneau Danse, Kazuko Hirabayashi Dance Theater, Daniel Gwirtzman Dance Company and Rashaun Mitchell. From 2009-2011 she was a member of the Repertory Understudy Group for the Merce Cunningham Dance Company. She joined MMDG as an apprentice in January 2012 and became a company member in November of the same year.



Photo: Stephanie Berger

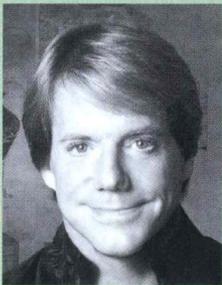


## MAILE OKAMURA

Dancer

Maile Okamura studied primarily with Lynda Yourth at the American Ballet School in San Diego, California. She was a member of Boston Ballet II and Ballet Arizona before moving to New York to study modern dance. Okamura has been dancing with MMDG

since 1998. She has also had the pleasure of working with choreographers Neta Pulvermacher, Zvi Gotheiner, Gerald Casel and John Heginbotham, with whom she frequently collaborates as dancer and costume designer.



## TODD PALMER

Clarinet

Todd Palmer has appeared as soloist, recitalist, chamber music collaborator, educator, arranger, and presenter in a variety of musical endeavors around the world. A three time Grammy nominated artist, he has made solo appearances with the Atlanta, Houston

and BBC Scotland orchestras, and the St. Paul, Cincinnati, Montréal and Metamorphosen chamber orchestras. He has collaborated with some of the world's finest string ensembles such as the St. Lawrence, Brentano, Borromeo and Pacifica quartets, sopranos Kathleen Battle, Renée Fleming, Elizabeth Futral, Heidi Grant Murphy and Dawn Upshaw, and many other notable instrumentalists. He has championed Osvaldo Golijov's klezmer clarinet quintet *Dreams and Prayers of Isaac the Blind*; commissioned Ricky Gordon's theatre work *Orpheus and Euridice*, presented by Great Performers at Lincoln Center; and also premiered David Bruce's *Gumboots* at Carnegie Hall. A winner of the Young Concert Artist International Auditions and grand prize winner in the Ima Hogg Young Artist Auditions, Palmer has participated in numerous music festivals including the Spoleto Festival USA, the Marlboro Festival, and the Tanglewood Institute, where he was awarded the Leonard Bernstein Fellowship. He appeared in Lincoln Center's revival of *South Pacific* and was also soloist in Robert Lepage's staging of Stravinsky's *The Nightingale and Other Fables* at BAM, dressed as a Cossack.

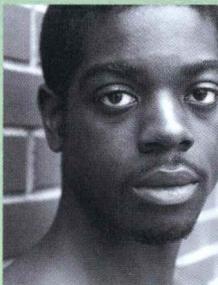


## SPENCER RAMIREZ

Dancer

Spencer Ramirez began his training in Springfield, Virginia, studying under Melissa Dobbs, Nancy Gross, Kellie Payne, and Marilyn York. He then continued training at the Maryland Youth Ballet with faculty such as Michelle Lees, Christopher Doyle, and

Harriet Williams. In 2008, he entered The Juilliard School under the direction of Lawrence Rhodes and had the opportunity to perform works by Jose Limón, Jerome Robbins, Sidra Bell and Fabien Prioville. Ramirez joined MMDG as an apprentice in 2010 and became a company member in 2011.

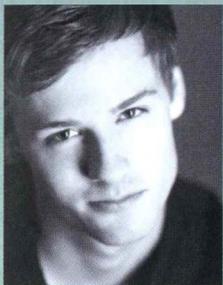


## BRANDON RANDOLPH

Dancer

Brandon Randolph began his training with the School of Carolina Ballet Theater in Greenville, South Carolina, under the direction of Hernan Justo. At 14, he was accepted into the South Carolina Governor's School for the Arts and Humanities, where he studied

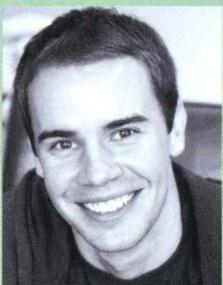
with Stanislav Issaev and Bobby Barnett. Randolph received his B.F.A. in dance from Purchase College in May 2012. There he had the opportunity to perform with Dance Heginbotham as well as repertory by Stephen Petronio, Lar Lubovitch, Paul Taylor, and George Balanchine. Randolph began his apprenticeship with MMDG in January 2013.



## BILLY SMITH

Dancer

Billy Smith grew up in Fredericksburg, Virginia, and attended George Mason University under a full academic and dance talent scholarship. He 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. Smith'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, Smith's regional theatre credits include Tulsa in *Gypsy*, Mistoffelees in *CATS* and Dream Curry in *Oklahoma!*. Smith danced with Parsons Dance from 2007-2010. He joined MMDG as a company member in 2010.



## NOAH VINSON

Dancer

Noah Vinson received his B.A. 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

Dancer

Jenn Weddel received her early training from Boulder Ballet Company near where she grew up in Longmont, Colorado. She holds a B.F.A. from Southern Methodist University and also studied at Boston Conservatory, Colorado University and The Laban Center, London. Since moving to New York in 2001, Weddel has created and performed with RedWall Dance Theater, Sue Bernhard Danceworks, Venci Dance Trio, Rocha Dance Theater, TEA Dance Company and with various choreographers including Alan Danielson and Ella Ben-Aharon. Weddel performed with MMDG as an apprentice in 2006 and became a company member in 2007.



## MICHELLE YARD

Dancer

Michelle Yard was born in Brooklyn, New York. She began her professional dance training at the NYC High School of the Performing Arts and continued her studies as a scholarship student at Alvin Ailey American Dance Theater. She graduated with a B.F.A. from NYU's Tisch School of the Arts. Yard teaches pilates as well as master classes for Access/MMDG programs. She joined MMDG in 1997. Mom, thank you.

# MARK MORRIS DANCE GROUP STAFF

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

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**Rehearsal Director** Matthew Rose  
**Music Director** Colin Fowler  
**Lighting Supervisor** Nick Kolin  
**Sound Supervisor** Ken Hypes  
**Costume Coordinator**  
Stephanie Sleeper

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**Finance Associate** Rebecca Hunt  
**Finance Assistant** Jamie Posnak  
**General Manager** Huong Hoang  
**Company Manager** Sarah Horne  
**Executive Assistant** Jenna Nugent  
**Interns** Daniela Almonte, Katy Dammers

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**School Administrator** Sydnie Liggett  
**Outreach Director** Eva Nichols  
**Dance for PD® Program Director**  
David Leventhal  
**Dance for PD® Program Coordinator**  
Maria Portman Kelly  
**Dance for PD® Program Interns**  
April Dayok, Satasia Hewitt

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**Front Desk Manager** Elise Gaugert  
**Assistant Front Desk Managers**  
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(NYU Langone Medical Center)

**Physical Therapist**  
Marshall Hagins, PT, PhD

**Hilot Therapist** Jeffrey Cohen

Thanks to Maxine Morris.

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

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The Mark Morris Dance Group is a member of Dance/USA and the Downtown Brooklyn Arts Alliance.

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# A Brief History of Sadler's Wells

New beginnings sometimes happen quietly and sometimes they are announced. On Monday, 7th March 2005 the new director of Sadler's Wells, Alistair Spalding, decided the time had come to make a splash. "You've got the National Theatre for drama, English National Opera for opera and I want Sadler's Wells to perform the same function for contemporary dance." With those words, he inaugurated a new chapter in the history of London's second oldest theatre: its transformation into a contemporary dance house.



Sadler's Wells was not born of an artistic impulse but the discovery of a mineral spring in 1683. Richard Sadler built a music house around the spring to rival the already fashionable Tunbridge and Epsom wells. By the beginning of the 18th century, visitors to Sadler's Wells could see entertainments that included jugglers, tumblers, ropedancers, ballad singers, wrestlers, fighters, dancing dogs and even a singing duck.

In 1765 Thomas Rosoman had the theatre rebuilt for the first time so that it could mount high-calibre opera productions. However, it wasn't long before the beer brewed from the spring waters became the primary attraction. By 1801, although a young actor called Edmund Kean and the great clown, Grimaldi, had both appeared on its stage, Sadler's Wells had become more famous for incidents, both devised (spectacular sea battles) and accidental (a terrible stampede in which 18 people died) than for work of merit. In the 1830s Dickens wrote: "The theatre was in the condition of being entirely delivered over to as ruffianly an audience as London could shake together... Fights took place anywhere, at every period of the performance."

Matters improved in 1843 with the passing of a parliamentary act which enabled the actor-manager, Samuel Phelps, to present a famous run of Shakespeare. But after he left in 1862, the theatre once more sank into the doldrums, suffering conversion into a skating rink and then a cinema. In 1914 the Daily Chronicle's

theatre critic, S.R. Littlewood, described it as "a poor, wounded old playhouse" and in 1915, it closed its doors.

It took another decade for the most significant figure in the modern history of Sadler's Wells to enter the picture. Since 1898, Lilian Baylis had been presenting drama and opera at the Old Vic at popular prices. Motivated by a profound belief that great art should belong to everybody, in 1925 she began fundraising to rebuild Sadler's Wells so that the people of north London could enjoy the same opportunities as those in the south.

Then Baylis met Ninette de Valois, a striking young Irish woman who deeply impressed her. After their interview, Baylis's secretary, recorded her saying: "Miss de Valois is going to run her school with the Vic and when we have Sadler's Wells she'll run a wholtime ballet company for us." The fact that it all came to pass says much about the abilities of both women.



De Valois was formally hired in 1928 and the fifth Sadler's Wells, designed by the prolific theatre architect Frank Matcham, opened on 6th January 1931 with John Gielgud and Ralph Richardson in Twelfth Night. For four years, drama productions, opera and ballet shuttled between the Old Vic and Sadler's Wells until Baylis decided to dedicate Sadler's Wells to opera and ballet for eight months of the year and give the Vic-Wells Ballet a permanent base. The new season opened on 27th September 1935 to great acclaim with one critic noting "the splendid dancing of the young newcomer Miss Margot Fonteyn, who has a compelling personality and exceptional gifts, though only just 16."

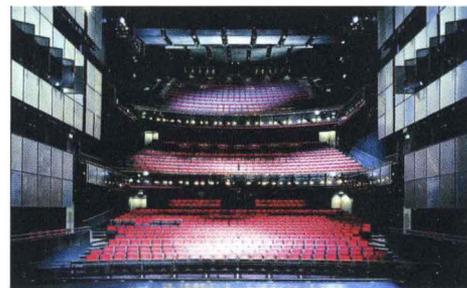
Whilst opera continued to be important (Peter Grimes premiered at the Wells in 1945), it was in this period that Sadler's Wells became most strongly associated with dance. It was where De Valois founded British ballet here and built both a company of dancers and a repertory that included her own works and those of Frederick Ashton and Robert Helpmann. She also founded a school which remained throughout World War II, when the theatre was itself acting as a refuge for the homeless.

At the end of the war, De Valois took her fledgling ballet company to Covent Garden to become the Royal Ballet. However, her

touring ballet company, known first as the Sadler's Wells Theatre Ballet, then the Sadler's Wells Royal Ballet, remained until 1955 and returned from 1970 to 1990 before moving permanently to Birmingham to become the Birmingham Royal Ballet.

By the 1970s Sadler's Wells' dance programme had diversified considerably. Alongside Rambert Dance and London Contemporary Dance, who briefly held residencies here, a great variety of touring and commercial work was also presented. However audiences began to drift away.

When Ian Albery took over as chief executive in 1994 it was clear that redefinition was needed. He led the campaign to transform Sadler's Wells into a purpose-built dance theatre. During the two-year rebuild, Sadler's Wells decamped to Holborn's Peacock Theatre which it has continued to programme ever since.



The rebuilt theatre opened in October 1998 with a design that still incorporates the skeleton of Frank Matcham's 1931 theatre, which in turn contained bricks from the Victorian playhouse. It has an expanded 15m<sup>2</sup> sprung stage, a welcoming 1,500 seat auditorium, and a glass-fronted foyer that captures Lilian Baylis' belief that theatre should embrace everyone. Here no-one enters the "gods" through a separate entrance. There are also three rehearsal studios and the smaller 200-seat Lilian Baylis studio theatre for the development and presentation of small-scale work.

But even with the new facilities, it took some time to establish the theatre as a force for dance. After a thrilling opening season, which included performances by Pina Bausch's Tanztheater Wuppertal, William Forsythe's ground-breaking Ballett Frankfurt, and Rambert Dance, it once again struggled to find its voice and its audience.

Alistair Spalding took up the challenge to turn things around in 2004. He decided that Sadler's Wells had been at its best when it had had resident companies and new works being created within its walls. This vision paved the way for an increasing number of Associate Artists and for companies producing work in the building. Today Sadler's Wells not only promotes but also commissions and produces outstanding dance. It reflects the best of its history while looking defiantly and brightly towards the future.

**Sarah Crompton**

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Dancers: Kyomi Ishibashi and Marcus Romaneli (current students) in Linda Moran's *Variation on a Theme*  
Photo: Bill Cooper