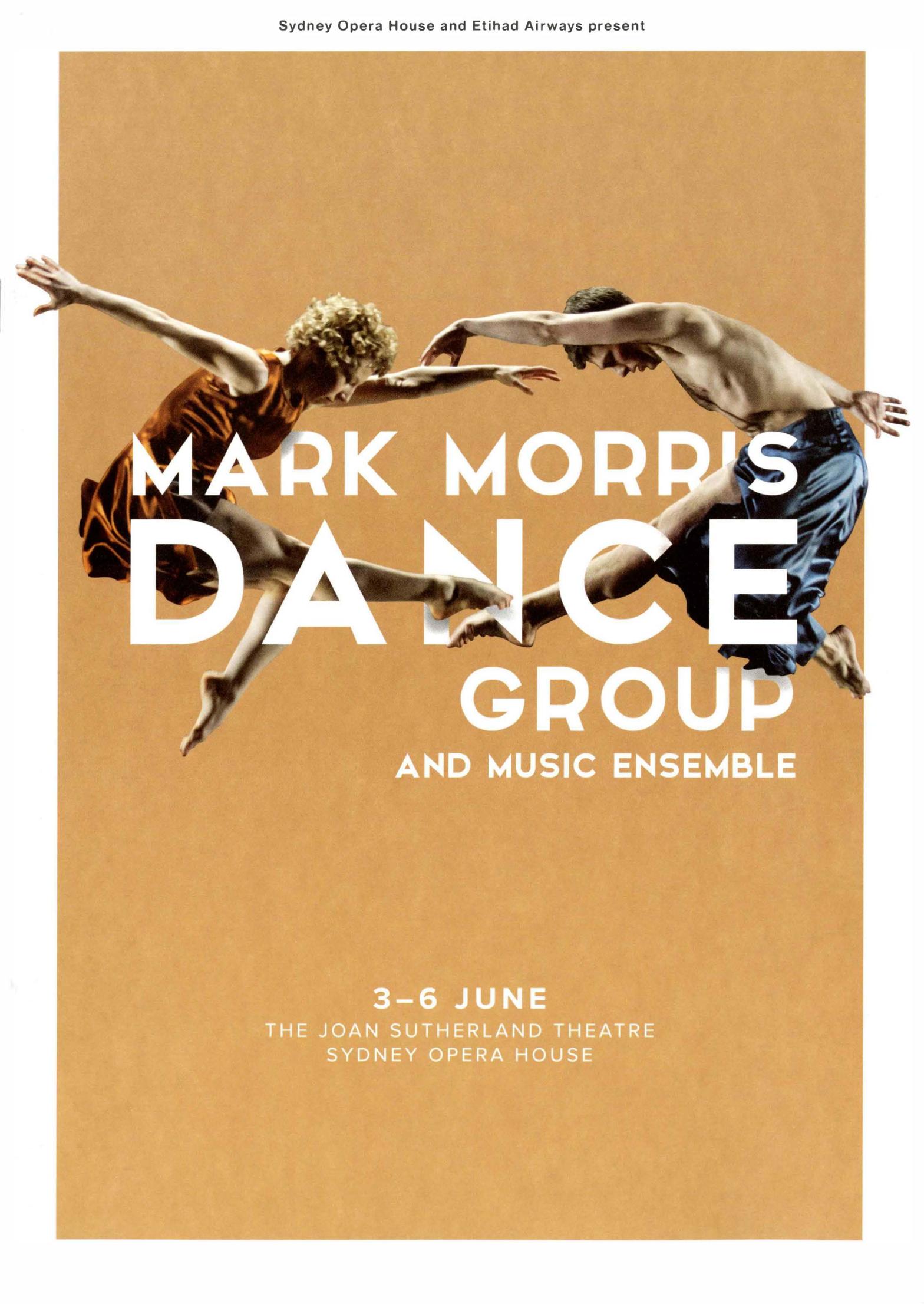


Sydney Opera House and Etihad Airways present



MARK MORRIS  
DANCE  
GROUP

AND MUSIC ENSEMBLE

3-6 JUNE

THE JOAN SUTHERLAND THEATRE  
SYDNEY OPERA HOUSE

# WELCOME

The Sydney Opera House is delighted to welcome you to this performance by the Mark Morris Dance Group and Music Ensemble. There is no more influential choreographer of contemporary dance than Morris. Funny and beautiful, his works are full of enthusiasm, urgency and musicality.

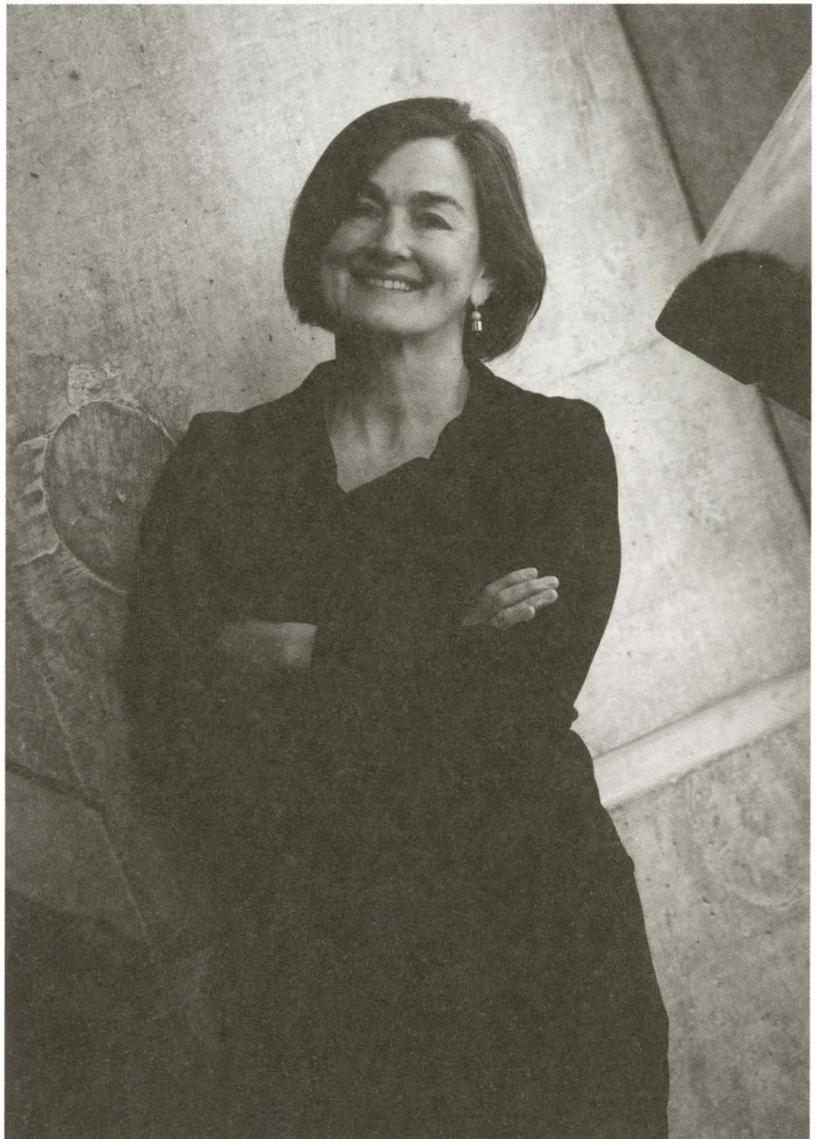
The program features four Australian premieres drawn from the choreographer's 35-year career: *A Wooden Tree*; *Festival Dance*; *Pacific*; and *Whelm*. With Morris a firm believer in the importance of performing to live music, we are especially pleased to have the full ensemble with us to realise his inspiring alchemy of music and movement.

The Opera House and Morris share a commitment to giving as many people as possible the opportunity to experience the transformative power of art. During the company's visit, we are presenting a free dance class and teacher training as part of Dance for PD, Morris's global initiative for people with Parkinson's disease.

It is a privilege to present these life-affirming performances by one of the world's great dance groups. With this long-awaited debut, the daring icon of contemporary dance finally meets the bold symbol of modern Australia. I hope you enjoy the program.



Louise Herron AM  
CHIEF EXECUTIVE OFFICER  
SYDNEY OPERA HOUSE



M A R K M O R R I S



D A N C E G R O U P



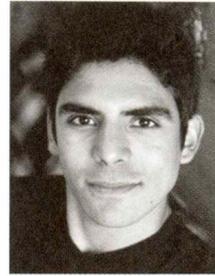
Chelsea Acree



Sam Black



Rita Donahue



Domingo Estrada, Jr.



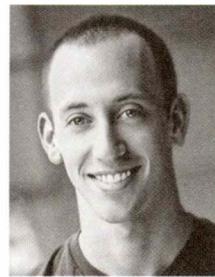
Lesley Garrison



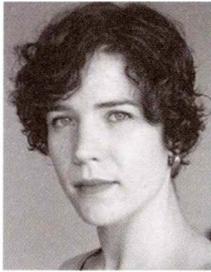
Lauren Grant



Brian Lawson



Aaron Loux



Laurel Lynch



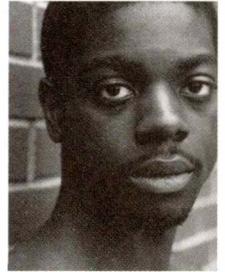
Stacy Martorana



Dallas McMurray



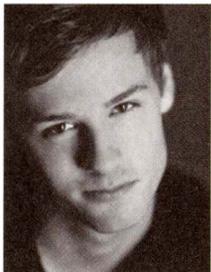
Maile Okamura



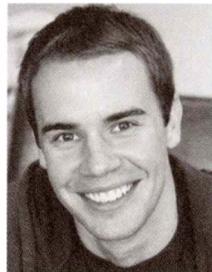
Brandon Randolph



Nicole Sabella



Billy Smith



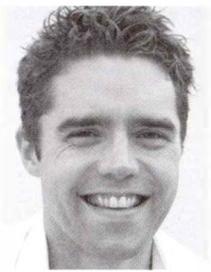
Noah Vinson



Jenn Weddel



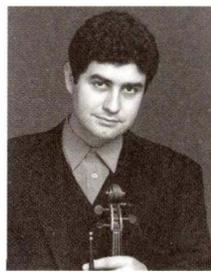
Michelle Yard



Colin Fowler



Andrew Janss



Georgy Valtchev

For dancer and musician bios please refer to [mmdg.org/bios](http://mmdg.org/bios).

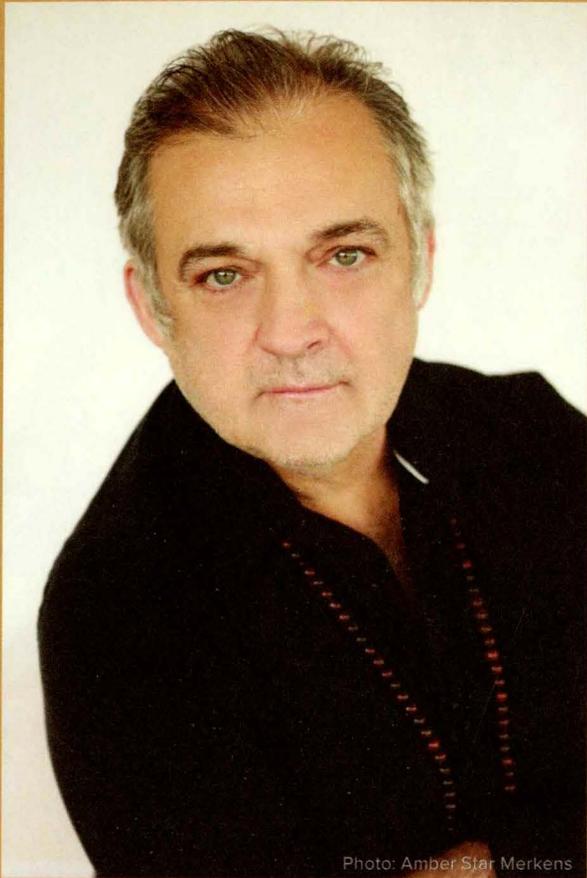


Photo: Amber Star Merkens

**“THE MOST LIFE-  
ENHANCINGLY MUSICAL  
CHOREOGRAPHER ALIVE”**

THE NEW YORK TIMES

**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 LarLubovitch, 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 eighteen ballets since 1986 and his work has been performed by companies worldwide, including San Francisco Ballet, American Ballet Theatre, Ballet du Grand Théâtre de Genève, and the Royal New Zealand Ballet. Noted for his 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, Covent Garden, among others. He was named a Fellow of the MacArthur Foundation in 1991 and has received twelve 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.

Morris 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), Cal Performances Award of Distinction in the Performing Arts (2013), and the Orchestra of St. Luke’s Gift of Music Award (2014). On August 8, 2015, Mark Morris will be inducted into the Mr. and Mrs. Cornelius Vanderbilt Whitney Hall of Fame at the National Museum of Dance in Saratoga Springs, New York. 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.

**The Mark Morris Dance Group was formed in 1980 and gave its first performance 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 Dance 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 at 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 Dance Group has featured live musicians in every performance since the formation of the MMDG Music Ensemble in 1996. MMDG regularly collaborates with renowned musicians, including cellist Yo-Yo Ma, pianist Emanuel Ax, mezzo-soprano Stephanie Blythe, and jazz trio The Bad Plus, as well as leading orchestras and opera companies, including the Metropolitan Opera, English National Opera, and the London Symphony Orchestra.

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 U.K.'s *South Bank Show*, and PBS' *Live From Lincoln Center*. On March 27, 2015 Morris' signature work *L'Allegro, il Penseroso ed il Moderato* had its national television premiere on PBS' *Great Performances*.

While on tour the Dance Group partners with local cultural institutions and community organizations to present Access/MMDG, a program of arts and humanities-based activities for people of all ages and abilities.

**“EVERYTHING THEY DO IS  
HUMAN AND MARVELOUS.”**

THE INDEPENDENT

# DANCERS

CHELSEA ACREE

SAM BLACK

RITA DONAHUE

DOMINGO ESTRADA JR.

LESLEY GARRISON

LAUREN GRANT

BRIAN LAWSON

AARON LOUX

LAUREL LYNCH

STACY MARTORANA

DALLAS McMURRAY

MAILE OKAMURA

BRANDON RANDOLPH

NICOLE SABELLA\*

BILLY SMITH

NOAH VINSON

JENN WEDDEL

MICHELLE YARD



# MUSIC ENSEMBLE

---

**COLIN FOWLER**

Piano

**ANDREW JANSS**

Cello

**GEORGY VALTCHEV**

Violin

---

Artistic Director

**MARK MORRIS**

Music Director

**COLIN FOWLER**

---

The MMDG MUSIC ENSEMBLE, formed in 1996, is integral to the Dance Group. "With the dancers come the musicians... and what a difference it makes" (Classical Voice of North Carolina).

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 musicians also participate in Access/MMDG – the Dance Group's educational and community programming at home and on the road.

# PROGRAM

## PACIFIC

Music: Lou Harrison –  
*Trio for violin, cello, and piano;*  
*3rd and 4th movements* Staged by Tina Fehlandt

Costume Design: Martin Pakledinaz  
Lighting Design: James F. Ingalls

Georgy Valtchev, *violin*; Andrew Janss, *cello*; Colin Fowler, *piano*

Chelsea Acree, Rita Donahue, Domingo Estrada, Jr., Lesley Garrison,  
Aaron Loux, Laurel Lynch, Stacy Martorana, Dallas McMurray, Noah Vinson

Premiere: May 9, 1995 – San Francisco Ballet, War Memorial Opera House,  
San Francisco, California

Company Premiere: February 28, 2015 – George Mason University's Center for the Arts,  
Fairfax, Virginia

Music by arrangement with C.F. Peters, publisher and copyright owner.

## 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

Sam Black, Rita Donahue, Lesley Garrison, Aaron Loux, Dallas McMurray,  
Noah Vinson, 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-

## WHELM

Music: Claude Debussy – *Des pas sur la neige, Étude pour les notes répétées, La cathédrale engloutie*”

Costume Design: Elizabeth Kurtzman  
Lighting Design: Nick Kolin

Colin Fowler, *piano*

**June 5 & 6:** Chelsea Acree, Aaron Loux, Dallas McMurray, Jenn Weddel  
**June 3, 4, & 6 matinee:** Domingo Estrada, Jr., Laurel Lynch, Nicole Sabella, Noah Vinson

Premiere: April 22, 2015 – Howard Gilman Opera House, Brooklyn Academy of Music, Brooklyn, New York

## FESTIVAL DANCE

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

Costume Design: Martin Pakledinaz  
Lighting Design: Michael Chybowski

Waltz (Allegro)  
March (Andante)  
Polka (Rondo)

Georgy Valtchev, *violin*; Andrew Janss, *cello*; Colin Fowler, *piano*

Chelsea Acree, Sam Black, Rita Donahue, Domingo Estrada Jr., Lesley Garrison, Brian Lawson, Aaron Loux, Laurel Lynch, Dallas McMurray, Billy Smith, 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.



---

## “MORRIS’S STATUS IS NOTHING SHORT OF LEGENDARY.”

THE WEST AUSTRALIAN

**“I’m a musician”, says Mark Morris, “and my medium is dancing”.**

As he sits at the front of the studio, his shoulders draped in one of the wrap around shawls he loves, his eyes are focused on both the music score in front of him and his dancers. In rehearsal, Morris is a man in the zone. It’s not surprising that he waves his arms like a conductor. He is one, having picked up a baton for the first time a decade ago.

Following the deaths of Merce Cunningham and Pina Bausch in 2009, Morris is acknowledged as the elder of the contemporary dance world. Not that he’d like that description. He likes to keep things simple, down to earth, and has no interest in posturing. So much so that when asked about his dance philosophy he replied: “I make it and you watch it. End of philosophy”.

As for posterity, Morris, 59, jokes that when he dies he wants to be preserved in a speed bump. As he recently told the dance writer, Judith Mackrell: “Everyone will be driving along the interstate at 75 miles an hour and then there’ll be a warning sign for the Mark Morris Memorial Speed Bump, and they’ll have to slow down, to like, zero. When I die I want to be an irritation, not a religion”.

To call Mark Morris ‘prolific’ is an understatement. Since he founded the Mark Morris Dance Group in 1980, he has

choreographed 150 works for the company as well as works for six major ballet companies. And since the mid-1980s he’s also directed and choreographed operas for major companies, including The Metropolitan Opera and Royal Opera, Covent Garden.

Before his choreographic career, Morris was a dancer, but one whose physique was as far removed from the male ballet dancer prototype as a grizzly bear is from a fleet footed gazelle.

The American critic, Arlene Croce, described him in his dancing days as curly haired and androgynously handsome. “He has some of Sylvester Stallone’s droopy-lidded sadness but is saved from absurdity by toughness of mind”, she wrote. “He dances with insomniacal energy. His large, wide-hipped body, his big legs and feet are all over the place, lunging, clomping, skittering. Every moment is clear and precise, yet bluntly delivered: strong with a feminine softness”.

Croce’s word portrait of Morris predicted the energy he brought to his choreographic career and the precision of his works. He believes that men and women should be equally strong as dancers so that “everybody can lift each other, and everybody can be light and delicate when they need to be”. Instead of the balletic focus on the pas de deux of a man and woman, Morris tells his stories through his ensemble of dancers.

Morris’s choreography embraces many languages. He loves Indian and Indonesian dance and music but his work is also influenced by Scottish, Bulgarian and Turkish dancing, mudra hand gestures and sign language. As well, “I do line dances and circle dances... they’re pretty early in dance history. The first thing people did, maybe, after they stopped killing each other with bricks, was to hold hands and dance together.

“I’ll use anything – a step I love that Mr Balanchine made up or something I saw a two-year-old do on a bus. A lot of different things happen in life, and I don’t think that theatre should be that much different from life. I’m accused all the time of this, that it looks like any dog off the street could do these dances which is, of course a total lie, because they’re extremely difficult pieces to do”.

Morris is startlingly frank, telling the truth as he sees it. Over the years, the interviews he’s given for TV shows or the press almost all contain a few sentences on his dislikes.

On the short list are these: “I don’t like most dance concerts I see. Most of them are very boring. They always seem to be the same thing”.

“If I hate the way someone presents women or queers or whatever, I’ll say it sucks. If I don’t like a dance, I’ll say so”.

“I’m not interested in work that has no emotional content”, a view at the opposite end of the

spectrum to mid-20th century minimalist choreographers such as Yvonne Rainer whose “No Manifesto” included the words: “No to involvement of performer or spectator... no to seduction of spectator by the wiles of the performer... no to moving or being moved”.

Yet Morris can’t be categorised as a grump. His works can be laugh out loud funny, perhaps none more so than *The Hard Nut*, his 1991 interpretation of Tchaikovsky’s *Nutcracker*. Using the entire Tchaikovsky score and at the speeds that the composer prescribed, Morris set *The Hard Nut* in American 1970s suburbia, with pop art designs inspired by the work of the graphic novelist and comic book artist, Charles Burns, fabulous wigs and masks, soldiers as GIs and both male and female Snowflakes.

Drawn to the Nutcracker since he was just 14, Morris was compelled to make a new work to the score he adores and calls a 'masterwork'. The meshing of music and movement underscores every piece in the Mark Morris Dance Group repertoire. He needs to work with dancers who have what he calls a musical consciousness and his company is unique in that it always travels with its own musicians and almost every work is performed to live music. Why, asks Morris, would anybody come to the theatre to hear recorded music? In Sydney his musicians are Colin Fowler, the music director of the Mark Morris Dance Group, cellist Andrew Janss and violinist, Georgy Valtchev.

Morris has a particular interest in baroque music. "It makes me want to dance. It makes a lot of people want to dance". The rhythms and tempi of Baroque concert music are conducive to dancing, he says, and as baroque music doesn't necessarily indicate a narrative, it's open to many interpretations so a choreographer can do what he or she wants with the music.

His love of dance was nurtured in his home city of Seattle by his mother, Maxine, who with her husband, Bill, loved to dance to big band music. When their son was 8, Bill taught him how to read music and Maxine took him to his first dance show, a flamenco concert. Morris knew from that moment he would be a dancer. He studied flamenco, ballet and Israeli folk dancing then joined the Koleda Balkan Dance Ensemble who specialised in Yugoslavian and Bulgarian dancing.

Aged 16, he graduated from high school and travelled to Europe to continue his passion for flamenco. He studied Spanish dance in Madrid but, as a teenager who was openly gay, he was worried about the risks of being a homosexual in Franco's Spain, and returned home after five months. Aged 19 he moved to New York where he danced with companies led by Eliot Feld, Lar Lubovitch, Hannah Kahn and Laura Dean. Asked why he left the Eliot Feld Ballet, Morris said he "got tired of pretending to be a straight guy in love with a ballerina".

For her fascinating biography of Morris, the dance writer, Joan Acocella, asked Hannah Kahn for her memories of the young Mark Morris: "He was big and he breathed hard and sweated and made a lot of noise. Most people loved that, but in a small theatre it could be a little overwhelming". It was overwhelming, too, for the other dancers. As Acocella wrote: "He needed to be a soloist, just as he needed to be his own choreographer".

**"MORRIS'S GENIUS IS HIS MUSICALITY. HIS CHOREOGRAPHY IS NOT JUST ROOTED IN MUSIC, BUT EMBEDDED IN IT, INSEPARABLE FROM IT."**

LONDON EVENING STANDARD

After founding his Mark Morris Dance Group in New York he went on to make some of his most brilliant works in Brussels, where, from 1988 to 1991, he was the dance director at the Théâtre Royal de la Monnaie, the national opera house of Belgium. Among them were *The Hard Nut*, *Dido and Aeneas* and *L'Allegro, il Penseroso ed il Moderato*. *Dido and Aeneas*, in 1989, was partly his response to the deaths of some of his friends and acquaintances due to AIDS. He thought, "before I die, let me do this work about dance, sex and death. Let me do this beautiful, deep, rich, satisfying score... I thought it would be my 'letter to the world'".

As if this creative output was not enough in 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. The men have continued to work together for many years, with Baryshnikov recently dancing in the United States in *A Wooden Tree*. Danced to songs by Ivor Cutler, the Scottish poet, songwriter and humourist, it is one of the four works Morris has brought to Sydney.

Perhaps only Morris could create a quartet of works with such vastly different scores as those for *A Wooden Tree*, *Pacific* (the 3rd and 4th

movements of Lou Harrison's *Trio* for violin, cello and piano), *Festival Dance* (Hummel's *Piano Trio No. 5 in E Major*) and his most recent work *Whelm* – a middle English word for submerge, engulf or bury (three piano pieces by Debussy).

The season as a whole blends humour, whimsy, fear, joy and beauty as well as evidence of Morris' humanity in the way he engages with many people beyond the professional dance community. His company has expanded to a dance centre for children and adults and was the first to introduce dance classes for people with Parkinson's disease at the centre, throughout New York City, and in 11 countries around the world including Australia.

Maxine Morris would be beaming with happiness if she knew. She died in 2008 aged 90. She was, said Morris, "a fabulous enthusiast", encouraging him always. Within every theatre program of his work is a dedication to the woman who introduced him to flamenco and sparked his remarkable career.

*By Valerie Lawson*

**“MORRIS’S GENIUS IS HIS MUSICALITY.  
HIS CHOREOGRAPHY IS NOT JUST  
ROOTED IN MUSIC, BUT EMBEDDED  
IN IT, INSEPARABLE FROM IT.”**

**LONDON EVENING STANDARD**



## **MARK MORRIS DANCE GROUP STAFF**

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

## **PRODUCTION**

*Technical Director*  
Johan Henckens  
*Rehearsal Director*  
Matthew Rose  
*Music Director* Colin Fowler  
*Lighting Supervisor* Nick Kolin  
*Sound Supervisor* Rory Murphy  
*Costume Coordinator*  
Stephanie Sleeper

## **ADMINISTRATION**

*Chief Financial Officer*  
Elizabeth Fox  
*Finance Manager* Rebecca Hunt  
*Finance Associate* Jamie Posnak  
*General Manager* Huong Hoang  
*Company Manager* Sarah Horne  
*Executive Assistant* Anni Turkel

## **DEVELOPMENT**

*Director of Development*  
Michelle Amador  
*Development Associates*  
Tyler Mercer, Sophie Mintz  
*Development Assistant*  
Kristen Gajdica

## **MARKETING**

*Director of Marketing*  
Karyn LeSuer  
*Marketing Associate*  
François Leloup-Collet  
*Marketing Assistant*  
Myriam Varjacques  
*Interns* Shaquasia Myrie,  
Caylee Shimizu

## **EDUCATION**

*Director of Education*  
Sarah Marcus  
*School Director* Sydnie Liggett  
*Administrator, Education  
Programs* Jennifer Dayton  
*Outreach Director* Eva Nichols  
*Dance for PD® Program Director*  
David Leventhal  
*Dance for PD® Program  
Coordinator* Maria Portman Kelly  
*Dance for PD® Intern*  
Jennifer Moskowitz

## **DANCE CENTER OPERATIONS**

*Facility Manager* Jack Dobson  
*Operations Manager* Elise Gaugert  
*Event Manager* Karyn Treadwell  
*Rentals and Office Manager* Erica Marnell  
*Operations Administrator* Sam Owens  
*Front Desk Assistants* Jillian Greenberg, Laura Merkel  
*Maintenance* Jose Fuentes, Orlando Rivera  
  
*Booking Representation* Michael Mushalla  
(Double M Arts & Events)  
*Media and General Consultation Services*  
William Murray (Better Attitude, Inc.)  
*Legal Counsel* Mark Selinger (McDermott, Will & Emery)  
*Accountant* O'Connor Davies Munns & Dobbins, LLP  
*Orthopaedist* David S. Weiss, M.D.  
(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.

Major support for the Mark Morris Dance Group is provided by American Express, Suzy Kellems Dominik, Doris Duke Charitable Fund, Judith R. and Alan H. Fishman, Shelby and Frederick Gans Fund, The Howard Gilman Foundation, Google, 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, The SHS Foundation, The Shubert Foundation, Jane Stine and R.L. Stine, Solon E. Summerfield Foundation, Robert F. Wallace, The White Cedar Fund, and Friends of MMDG.

The Mark Morris Dance Group is supported in part by public funds from New York City Department of Cultural Affairs in partnership with New York State Council on the Arts with support of Governor Andrew Cuomo and the New York State Legislature, and National Endowment for the Arts.

*Additional funding has been received from* Arnow Family Fund; The Amphion Foundation, Inc.; Lily Auchincloss Foundation, Inc.; Beyer Binder Belle Architects & Planners, LLP.; Florence V. Burden Foundation; Capezio Ballet Makers Dance Foundation; Joseph and Joan Cullman Foundation for the Arts, Inc.; The Gladys Kriehle Delmas Foundation; Kinder Morgan Foundation; Materials for the Arts; McDermott, Will & Emery; Mid Atlantic Arts Foundation; Resnicow Schroeder Associates Jerome Robbins Foundation; and SingerXenos Wealth Management.

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

Pacific ©1995 Discalced Inc, A Wooden Tree ©2012 Discalced Inc, Whelm ©2015 Discalced Inc, Festival Dance ©2011 Discalced Inc

For more information contact:  
MARK MORRIS DANCE GROUP  
3 Lafayette Avenue  
Brooklyn, NY 11217 – 1415  
(718) 624-8400

mmdg.org  
facebook: markmorrisdancegroup  
twitter: markmorrisdance  
instagram: markmorrisdance  
tumblr: mmdgontheroad  
youtube: Mark Morris Dance Group

# SYDNEY OPERA HOUSE ACKNOWLEDGES OUR PARTNERS:

## PRINCIPAL PARTNER

---

# SAMSUNG

## MAJOR PARTNERS

---



Google™



## PARTNERS

---

Interbrand



Y&R GROUP



## MEDIA PARTNERS

---



FOXTEL

JCDecaux

SYDNEY'S CHILD

Daily Telegraph  
The Sunday Telegraph

The Sydney Morning Herald  
INDEPENDENT. ALWAYS.

## GOVERNMENT PARTNER

---



A creative partnership with Sydney Opera House provides an opportunity to set your business apart.

To find out how your business can benefit contact Partnerships.

[PARTNERSHIPS@SYDNEYOPERAHOUSE.COM](mailto:PARTNERSHIPS@SYDNEYOPERAHOUSE.COM) | 02 9250 7450

