

Welcome



Photo: Cameron Slater

Welcome to Sadler's Wells and to these UK premiere performances of *Layla and Majnun* by Mark Morris Dance Group.

Based on the Azerbaijani opera of the same name composed by Uzeyir Hajibeyli at the beginning of the 20th century, *Layla and Majnun* was born out of a collaboration involving Mark Morris, the late Howard Hodgkin and the Silkroad Ensemble. It is an incredibly moving interpretation of an ancient love story that was described by Byron as the "Romeo and Juliet of the East" – beautifully told through the dancers' movements and the equally arresting music played and sung live by the award-winning musical collective founded by cellist Yo-Yo Ma.

Morris is an absolute master of translating the musicality of the piece into the physicality of the choreography, while the expressive and emotion-

filled singing is perfectly suited to the heart-breaking events we see unfold on stage. The result is truly exceptional and utterly breath-taking, and I am proud that Sadler's Wells is a co-commissioner of the work.

I hope you enjoy the show.

A handwritten signature in black ink, reading "Alistair Spalding". The signature is fluid and cursive, with a long horizontal stroke extending from the end.

Alistair Spalding CBE
Artistic Director and Chief Executive



Supporting Sadler's Wells

At Sadler's Wells, we support the creation and presentation of contemporary dance from around the world, irrespective of genre, and always to the highest possible standards. None of this would be possible without donations from the public and the generosity of our members and private supporters.

As a registered charity, we fundraise so that we can do **more** of:

- **presenting the best dance artists** and companies from around the world to you, our audiences
- supporting the **creation of new and exciting work** by our 17 Associate Artists, Resident Companies and emerging artists
- delivering **acclaimed creative learning projects** which engage over 20,000 people of all backgrounds, abilities and ages a year, using dance as a catalyst to improve health and instil confidence in participants
- engaging as **wide and diverse an audience** as possible both in London and beyond
- maintaining **two of London's longest-running theatres** to provide the very best experience for our audiences and artists
- creating a new mid-scale dance venue to expand what we do

To find out more about how to support us – from individual and corporate memberships, specific project support, or the naming of a seat in our main auditorium, visit sadlerswells.com/supportus, pick up a leaflet in the foyer or email development@sadlerswells.com.

Thank you for making our work possible.

Sadler's Wells is a registered charity

Sadler's Wells Trust Limited charity number: 279884

Get Connected

Sign up to our newsletter for the latest events and news: sadlerswells.com/join
 View our free digital season brochure here: sadlerswells.com/brochure

Sadler's Wells marks 20th anniversary with a double celebration



In October 1998, after two intense years of construction, the new Sadler's Wells theatre opened its doors to the public. The milestone was marked with two opening events. One, a traditional gala opening and performance by Rambert, took place on Tuesday 13 October. The other, in keeping with Lilian Baylis' legacy of using theatre as a means for social outreach, was a free public opening for the local community, which took place the previous Saturday 10 October. As a nod to the past, but with our eyes fixed firmly on the future, our 20th anniversary celebrations this month reflected these two separate openings.

On Sunday 7 October, we opened our doors to our local communities for

Sadler's Wells' first Fun Palace, as part of Fun Palaces 2018. The campaign promotes the central role of community at the heart of culture with a weekend of action each October, where arts, science and community organisations across the country are called on to facilitate community-led activities.

For the Sadler's Wells Fun Palace, we invited local community organisations to lead a variety of activities throughout the day; the resulting programme had a strong emphasis on skills, learning and creativity. Workshops throughout the day were grouped into three main categories – dance, crafts, and mindfulness, with a requisite dance floor on the ground floor.

With something happening on each of our foyers, visitors were encouraged to wander throughout the building, drop in and out of various activities or simply sit down to watch, chat and relax. By the end of the day, visitors had a chance to learn Tudor dance, Bollywood and flamenco moves, practice yoga, take part in a drawing class and decorate a paper footprint to be displayed on the wall of the Mezzanine level as part of a collective artwork titled *Dancing on the Ceiling*.

Four days later, on 11 October, we celebrated again with the world premiere of *Reckonings*, a mixed bill we commissioned to three bold choreographic voices: Julie Cunningham, Alesandra Seutin and Botis Seva. The dance-makers each took different conceptual starting points to create an evening that at its core asked questions about identity and the state of contemporary society. Cunningham's work interrogated traditional gender binaries; Seutin fused African styles with urban dance language to comment on how we perceive brown bodies; and Seva – inspired by Sally Brampton's memoir about depression – looked introspectively at his own trials as an artist, using a hip hop dance vocabulary and representations of violence to question our assumptions about black men and street dance.

Thank you to everyone who came to our Fun Palace and to the opening of *Reckonings* – to all the artists, audiences, communities and supporters who have been part of the Sadler's Wells journey these past 20 years. Here's to many more!

Twenty years doesn't seem so very long ago. But in the story of Sadler's Wells, it feels like ancient history. The successful, thriving theatre that you are sitting in today had been on the verge of bankruptcy and closure – and was only saved by visionary thinking and faith in the art of dance.

"There are two stages in the story of this place over the past two decades," says Alistair Spalding, Artistic Director and Chief Executive. "There was the hardware of building the theatre and turning it into a fantastic facility, which I inherited, and then there is making something of that – properly to turn it into a dance house. And that's what I could bring.

"Anniversaries are a chance to mark a moment in time. To look back and also to look forward to set out what the next phase is going to be."

The story of the past two decades is an inspiring one, that has its roots in a long history. This building is the sixth theatre on the site. The first was built in 1683, around the therapeutic spring that gives it its name. The most relevant, in terms of its current reputation as the home of world-class dance, was built after the redoubtable theatre pioneer Lilian Baylis launched an appeal (supported by Churchill, John Galsworthy and Thomas Beecham) to replace the Victorian playhouse that was falling down.

Designed by F.G.M. Chancellor, who had worked alongside the famous Frank Matcham, this new theatre opened on 6 January 1931 with a performance of *Twelfth Night* starring John Gielgud and Ralph Richardson. It was within its walls that Ninette de Valois founded and nurtured the company that went on to become The Royal Ballet, featuring the nascent talents of the young Margot Fonteyn, who performed at a gala in 1935 at the age of 16. "She has a compelling personality and exceptional gifts," noted one critic at the time.

Yet because the theatre was essentially built for drama, it had a tiny stage – just 9.14 metres square – which never made it suitable as a dance house. Wendy Toye, who went on to become a famous director, recalled performing there as a dancer in the 1930s. "You'd leap off the stage during a performance and bump your nose against the wall." No wonder de Valois's fledgling company headed for the wide-open spaces of Covent Garden immediately after the war.

But a second company remained resident (with occasional breaks) until what had become known as Sadler's Wells Royal Ballet moved to Birmingham in 1990. With its departure, the rot set in. By the time Ian Albery was appointed as chief executive in 1994, the theatre was virtually bankrupt, its bill of assorted oddities – a musical one week, a play the next, a revue the following – failing to attract an audience.

"Everyone had turned the job down," Albery remembers. "They all knew it was bust. It was not only run down and lacklustre, but it was a rag bag of programming. To run a theatre like that, without any programming policy, you shoot yourself in the foot."

He only took the job because it was in his bones, thanks to his family's long theatrical history: his great grandfather, Charles Moore, had been manager of Sadler's Wells in 1872; his grandfather Bronson Albery was the joint administrator of the Wells (as it was always called then) and the Old Vic during the Second World War; and his father Donald Albery was the general manager of the Sadler's Wells Ballet over the same period.

But he proved the perfect man for this Herculean task. With a background in commercial theatre – "I knew how to make money. I was a bit of a buccaneer" – he also knew about dance, having worked as chief electrician for American Ballet Theatre on their 1960 European tours, and from 1964 to 1968 as a production manager at London Festival Ballet (the company that became English National Ballet). From the first, he decided that Sadler's Wells had to have something that would make it special. "I had to find a niche," he says.

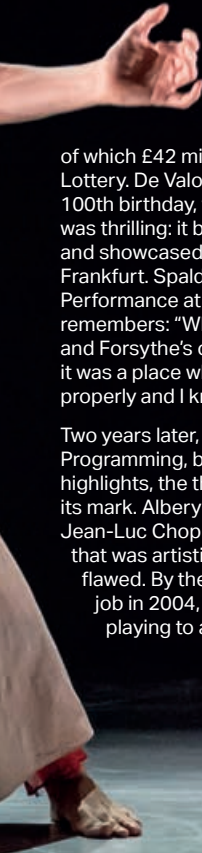
Dystopian Dream. Photo: Johan Persson



Our theatre's 20th anniversary

He knew de Valois – she had intermittently lodged with his family when he was a young man and they had travelled on the Number 9 bus from Kensington to the West End together, on their way to their respective workplaces – and decided to follow the example of her era: the theatre would revert to being a place where you could see dance and small-scale opera. But he also took a radical decision. He made the first application to the new National Lottery, asking for money to rebuild.

The process wasn't without opposition. The old building was Grade II* listed. "English Heritage didn't want it demolished. We offered the carrot that they could have all kinds of excavations before we rebuilt, and we kept the auditorium circles while altering the angle of them to improve the sightlines." He also persuaded Islington Council to allow the theatre to move a tree, known as the Baylis tree, on a triangle of land that provided space for a new foyer and public areas.



On 11 October 1998, after a two-year closure, the current Sadler's Wells opened its doors. It had cost £54 million, of which £42 million came from the National Lottery. De Valois, who had just celebrated her 100th birthday, was there. The opening season was thrilling: it brought Pina Bausch to London and showcased William Forsythe's Ballett Frankfurt. Spalding, who was Head of Dance and Performance at the Southbank Centre at the time, remembers: "When I saw the stage opened up and Forsythe's company dancing on stage, I knew it was a place where dance could be displayed properly and I knew I wanted to work here."

Two years later, he arrived as Director of Programming, but despite some thrilling highlights, the theatre was still struggling to make its mark. Albery left in 2002, to be replaced by Jean-Luc Choplin for a short, disastrous period that was artistically ambitious but financially flawed. By the time Spalding took over the top job in 2004, it was losing £50,000 a month and playing to audiences of 65 per cent.

For a future solution, he looked to the past – and to de Valois's illustrious example. "Sadler's Wells had to have a focus and it had to have a brand. I knew in my bones that to make it a creative dance house was the right thing to do. The old building had all these memories and we needed to create a more contemporary version of that."

The theatre had always been at its best when it had artists making work at its heart, so Spalding gathered around him many of the most talented people making dance in Britain at the time, and made them Associate Artists, building his 2005 programme around the new works they would create. The first five associates were Matthew Bourne, the BalletBoyz (Michael Nunn and William Trevitt), Jonzi D, Wayne McGregor and Akram Khan. The season included themed sections that have become fixtures: the Flamenco Festival and the radical Breakin' Convention, which has done so much to nurture the growth of hip hop as a theatrical force.

It also featured zero degrees, an innovative collaboration between Khan, Sidi Larbi Cherkaoui, Nitin Sawhney and the sculptor Anthony Gormley, and PUSH, choreographed by Russell Maliphant and danced by him and Sylvie Guillem (the two joined the associates' roster shortly after). Both productions were sensational, winning critical acclaim and drawing new crowds to contemporary dance.

Once work was being made in the theatre, everything began to change. As the list of associates grew, the backstage became – in Spalding's words – "like a year-round festival." People met, they talked, ideas blossomed. The works that they made for the stage, with the backing of Sadler's Wells, became popular and pioneering dance hits, not just in Britain but around the world. Turnover has more than doubled to £26 million.

"The success of this place has been down to one thing and that's the investment in artists," says Spalding. "Using every single penny we have to support them in what they want to do, and do it properly, has given us success."

Combined with the best work imported from companies around the world, these new creations by Sadler's Wells' Associate Artists have bolstered the importance of contemporary dance as an art form with something to say – and something to say to a lot of people. On the other side of the curtain over the past 20 years, audiences have not only grown in size but also in expertise. "Audiences have been very much part of this," says Spalding. "I feel it is a joint venture. There are a lot of people out there who enjoy what we do, and every time we bring something back, the circle widens."

Now, as he celebrates the anniversary with 20 new works, he is once more looking to the future, planning for the decades to come. Part of this will be based in another new theatre, the 500-seater due to open in east London's Queen Elizabeth Olympic Park in 2022. Just as important is the investment in new talent, in the young associates who are starting out as dance creators and who now have the backing of London's dance house. Their work forms part of its anniversary programme.

"Dance is an expression of the way we are as human beings," Spalding says. "Over the course of this year, you will see many aspects of humanity and different stories on our stages. You can come to experience some of these things and come away with a different view of yourself. I think it is really important at this moment in time to remind ourselves of our shared humanity and ideals, which are deeper and more long-lasting than current concerns."

"We want to bring people together here. We want to offer a platform to different voices. We want to make a case for internationalism. Dance is a way of having access to the way people are thinking and making sense of our experience and the experiences of others. This is what we do."

Sarah Crompton is a writer and broadcaster

S
W
20

Curtain up

As part of the celebrations marking the 20th anniversary of Sadler's Wells' current building, we commissioned our Associate Artist Michael Hulls to create a light installation for the stage curtain of our main auditorium, which is usually just lit with red light.

"I immediately imagined a slow wave of light descending the curtain that would be understated and subtle. Something people might not immediately sense, something peripheral. I've always been interested in creating movement

through light, movement that might not immediately be apparent, and this was an opportunity to do that," says Hulls. "Something you might catch out of the corner of your eye while chatting to friends or reading the programme for the show you are about to see. A slowly repeated descent of a curtain of light, to create some gentle pre-show movement in the auditorium."

For details of when the light installation is on, see sadlerswells.com/lightinstallation

Duration 1 hr 10 mins (no interval)

World Premiere 30 September 2016,
Zellerbach Hall, Berkeley,
California, United States

Choreography and Direction

Mark Morris

Set and Costume Design

Howard Hodgkin

Lighting Design James F. Ingalls

Set realised by Johan Henckens

Costumes realised by Maile Okamura

Music Layla and Majnun by Uzeyir
Hajibeyli, arranged by Alim Qasimov,
Johnny Gandelsman, Colin Jacobsen
Sung in Azerbaijani with English subtitles

Assistant to Howard Hodgkin

Andy Barker

Consultant Aida Huseynova

Rehearsal Assistant Rita Donahue

Cast

Mugham vocals

Majnun Alim Qasimov

Layla Fargana Qasimova

Mark Morris Dance Group

Mica Bernas, Sam Black,
Karlie Budge*, Durell R. Comedy,
Brandon Cournay,
Domingo Estrada, Jr.,
Lesley Garrison, Lauren Grant,
Sarah Haarmann, Deepa Liegel*,
Aaron Loux, Laurel Lynch,
Dallas McMurray, Minga Prather*,
Brandon Randolph,
Nicole Sabella, Christina Sahaida*,
Billy Smith, Noah Vinson

* Apprentice

Silkroad Ensemble

Bass Shawn Conley

Kamancheh Rauf Islamov

Viola Max Mandel

Vocals Miralam Miralamov,
Kamila Nabiyeva

Violin Georgy Valtchev,
Jessie Montgomery

Cello Karen Ouzounian

Percussion Shane Shanahan

Shakuhachi Kojiro Umezaki

Tar Zaki Valiyev

Pipa Jin Yang

Backdrop painted by Scenic Arts
Studios. Special thanks to Joe Forbes,
Susan Jackson and Richard Prouse

Stools built by Matthew Eggleton

Costumes built by Eric Winterling, Inc

**Costume fabrics digitally
printed by** Dyenamix, Inc

Mark Morris Dance Group & Silkroad Ensemble Layla and Majnun



Layla and Majnun is a Mark Morris Dance Group/Cal Performances, UC Berkeley, California production in association with Sadler's Wells, London; The John F. Kennedy Center for the Performing Arts, Washington, D.C.; Harris Theater for Music and Dance, Chicago, Illinois; Hopkins Center for the Arts, Dartmouth College, Hanover, New Hampshire; Krannert Center for the Performing Arts, College of Fine + Applied Arts, University of Illinois at Urbana-Champaign; Lincoln Center for the Performing Arts, New York, New York; Meany Center for the Performing Arts, Seattle, Washington; Melbourne Festival, Victoria, Australia; and University Musical Society of the University of Michigan, Ann Arbor.

Layla and Majnun is made possible, in part, through the MMDG New Works Fund with support from the Friends of MMDG, Doris Duke Foundation for Islamic Art, the Howard Gilman Foundation, Ellsworth Kelly Foundation, Elizabeth Liebman, a special grant from The Henry Luce Foundation, PARC Foundation, Poss Family Foundation, the National Endowment for the Arts, and Trust for Mutual Understanding.

Funding has also been provided by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation, with additional support from the National Endowment for the Arts.

Layla and Majnun
©2016 Discalced, Inc.
Layla and Majnun titles,
Aida Huseynova ©2016
The Silkroad Ensemble
arrangement of Layla and Majnun
was made possible in part by the
generous support of the Qatar
Museums Authority, with additional
support from the Academie
Musicale de Villecroze and the
National Endowment for the Arts.
For more information on Layla and
Majnun, visit laylaandmajnun.org



Photo: Frank Wing

Mark Morris Dance Group

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 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.

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, MMDG 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 Robert Bordo and the late Howard Hodgkin, set designers Adrienne Lobel and Allen Moyer and costume designers Martin Pakledinaz and Isaac Mizrahi.

While on tour MMDG partners with local cultural institutions and community organisations to present arts and humanities-based activities for people of all ages and abilities.

Silkroad Ensemble

Yo-Yo Ma conceived Silkroad in 1998 as a reminder that even as rapid globalisation resulted in division, it brought extraordinary possibilities for working together. Seeking to understand this dynamic, he began to learn about the historical Silk Road, recognising in it a model for productive cultural collaboration, for the exchange of ideas and tradition alongside commerce and innovation. And in a radical experiment, he brought together musicians from the lands of the Silk Road to co-create a new artistic idiom, a musical language founded in difference, a metaphor for the benefits of a more connected world.

Today, these Grammy® Award-winning artists seek and practice radical cultural collaboration in many forms, creating and presenting new music, teacher and musician training workshops, and residency programmes in schools, museums and communities.

Silkroad has recorded seven albums. Sing Me Home, which won the 2016 Grammy® for Best World Music Album, was developed and recorded alongside the documentary feature The Music of Strangers, from Oscar-winning director Morgan Neville.

Silkroad Staff

Co-Artistic Director Jeffrey Beecher
Executive Director Eduardo A. Braniff
Co-Artistic Director Nicholas Cords
Silkroad Associate Hannah Dardashti
Producer and Artistic Programs Director Liz Keller-Tripp
Director of Communications Ben Mandelkern
Learning Advisor Cristina Pato
Co-Artistic Director Shane Shanahan
Manager of Digital Communications Jessica Shuttleworth
Comptroller Ed Sweeney
Director of Learning Lori Taylor

Mark Morris Dance Group Staff

Artistic Director Mark Morris
Executive Director Nancy Umanoff

Production

Director of Technical Production Johan Henckens
Music Director Colin Fowler
Lighting Supervisor Nick Kolin
Sound Supervisor Rory Murphy
Costume Coordinator Stephanie Sleeper

Administration

Chief Financial Officer Elizabeth Fox
Payroll Manager/Benefits Administrator Rebecca Hunt
Finance Manager Natalia Kurylak
Finance Associate Emma Clemens
Finance Intern Heleny Rodriguez
IT Director Aleksandr Kanevskiy
Company Manager Jen Rossi
Associate General Manager Geoff Chang
Assistant Company Manager Julia Weber
Archive Project Manager Stephanie Neel
Archive Project Associate Sandra Aberkalns
Archive Project Metadata and Cataloging Coordinator Regina Carra
Archive Digitization Assistant Kareem Woods

Development

Director of Development Michelle Amador
Manager of Individual Giving David Gracia
Manager of Institutional Giving
Ann Marie Rubin
Development Associate Makayla Santiago

Marketing

Director of Marketing Karyn LeSuer
Database Manager Georgia Tan
Marketing & Communications Associate
Julie Dietel
Web & Social Media Coordinator
Joleen Richards
Marketing Assistant Trevor Izzo

Education

Director of Education Sarah Marcus
School Director Kelsey Ley
Education Programs Coordinator
Rachel Merry
Community Education Programs Manager
Alexandra Cook
Education Programs Assistant
Jessica Pearson
School Liaison Alexandria Ryahl
Education Interns Janelle Barry and
Marie Saint-Cyr
Outreach Director Eva Nichols
Dance for PD® Program Director
David Leventhal
**Dance for PD® Programs and Engagement
Manager** Maria Portman Kelly
Dance for PD® Programs Assistant
Amy Bauman
Dance for PD® Programs Administrator
Natasha Frater
Dance for PD® Interns Christine Hands,
Shreya Jain

Dance Center Operations

Operations Manager Elise Gaugert
Facilities Manager Mark Sacks
Rental Programs Manager Annie Woller
Operations Coordinator Aria Roach
Operations/Education Fellow Alexia Maitland
Front Desk Manager Tamika Daniels
Assistant Front Desk Manager
Dominique Terrell
Front Desk Associates Hunter Darnell,
Roxie Maisel, Anna Marchisello, Tiffany
McCue, Kareem Woods

Maintenance Hector Mazariegos, Hyland
Pitts, Orlando Rivera, Virginia Ross, Arturo
Velazquez
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;
Anonymous; Beyer Blinder Belle Architects
& Planners, LLP; Morley and Frederick Bland;
Booth Ferris Foundation; Allan S. and Rhea K.
Bufferd; Suzy Kellems Dominik; Doris Duke
Charitable Foundation; Judith R. and Alan H.
Fishman; Shelby and Frederick Gans; Isaac
Mizrahi and Arnold Germer; Howard Gilman
Foundation; Hearst Foundations; Sandy Hill;
Elizabeth Amy Liebman; The Pierre and Tana
Matisse Foundation; Suzanne Berman and
Timothy J. McClimov; McDermott; Will &
Emery; The Andrew W. Mellon Foundation;
Meyer Sound/Helen and John Meyer; Ellen
and Arnold Offner; Sarabeth Berman and
Evan Osnos; PARC Foundation; Poss Family
Foundation; Diane E. Solway and David
Resnicow; Resnicow + Associates; Margaret
Conklin and David Sabel; The Fan Fox and
Leslie R. Samuels Foundation; Iris Cohen
and Mark Selinger; The SHS Foundation;
The Shubert Foundation; Jane and R.L. Stine;
The White Cedar Fund and Friends of MMDG.

Additional support provided by Amazon;
Kenneth Aidekman Family Foundation; Lily
Auchincloss Foundation, Inc.; Bossak/
Heilbron Charitable Foundation; Cavali
Foundation; Chervenak-Nunnalle
Foundation; Con Edison; Joseph and Joan
Cullman Foundation for the Arts, Inc.; Dau
Family Foundation; The Gladys Krieble
Delmas Foundation; Estée Lauder

Companies; ExxonMobile Corporate
Matching Gift Program; Google Matching Gift
Program; Guggenheim Partners Matching
Gifts; The Harkness Foundation for Dance;
Marta Heflin Foundation; IBM Corporation
Matching Gifts Program; Jaffe Family
Foundation; JPMorgan Chase & Co.; Kinder
Morgan Foundation; The Langworthy
Foundation; Leatherwood Foundation;
The John D. and Catherine T. MacArthur
Foundation; Materials for the Arts; Megara
Foundation; Merck Partnership for Giving;
Mid Atlantic Arts Foundation; Morgan
Stanley & Co.; Harris A. Berman & Ruth
Nemzoff Family Foundation; The L. E. Phillips
Family Foundation; The Pinkus Foundation;
Jerome Robbins Foundation; Rolex; Billy
Rose Foundation, Inc.; Jennifer P. Goodale
and Mark Russell; San Antonio Area
Foundation; Schnee Foundation;
SingerXenos Wealth Management; Laurie
M. Tisch Illumination Fund; Trust for a Mutual
Understanding; Viad Corp and Zeitz Foundation.

The Mark Morris Dance Group is supported
in part by public funds from the New York
City Department of Cultural Affairs in
partnership with the City Council; Mayor Bill
de Blasio; Brooklyn borough president Eric
L. Adams; council member Helen Rosenthal;
the New York City Department for the Aging,
the New York State Council on the Arts with
the support of Governor Andrew Cuomo
and the New York State Legislature and the
National Endowment for the Arts.

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

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

Snapchat markmorrisdance

YouTube Mark Morris Dance Group

Blogger Mark Morris Dance Group

Sign up for inside news from the Mark Morris
Dance Group. Go to mmdg.org/join-email-list
or text MORRIS to 66866

The story

Layla and Majnun is a classic story of love most notably expressed by the great poets Nizami Ganjavi and Muhammad Fuzuli. It has been presented in many Middle Eastern and sub-continental cultures: Muslim, Sufi, Hindu and secular.

Layla and Qays, are in love from childhood but are not allowed to unite. Qays (called Majnun, which means "possessed") is perceived to be mad in his obsession with Layla. Layla is married off to another and Majnun becomes a hermit, devoting himself to writing verses about his profound love of Layla. Although they attempt to meet, they die without ever realising a relationship.

Read more about the story and the many interpretations that have emerged throughout history at laylaandmajnun.org





Medley of Azerbaijani Music: Bayati Shiraz

Mugham Vocals Kamila Nabiyeva,
Miralam Miralamov
Kamancheh Rauf Islamov
Tar Zaki Valiyev

All pieces in this medley are based on the melodic patterns of Bayati Shiraz, which is one of the major mugham of Azerbaijani music. The composition proceeds from the melancholic and sad music expressions toward upbeat and playful closing piece; such development is highly typical for Azerbaijani traditional music. The medley opens with the famous Azerbaijani folk song, I have watered the street, which is about the girl who is waiting for her beloved and wishing that they never be separated. The second part of this composition features the actual mugham Bayati Shiraz, where

both singers and instrumentalists demonstrate their ability to improvise. The song You have been apart from me is a closing part of the medley. Alibaba Mammadov, Azerbaijani mugham singer, composed this song following all the rules and stylistic features of the traditional songs known as tasnifs. Tasnif is a romance-like lyrical song that is usually performed within mugham composition. This medley, therefore, features three vocal genres of traditional music of Azerbaijan, such as mugham, and folk song and tasnif.

Act I Love and Separation

Layla Mica Bernas
Majnun Dallas McMurray

Sam Black, Lesley Garrison,
Lauren Grant, Sarah Haarmann,
Aaron Loux, Laurel Lynch,
Brandon Randolph, Christina Sahaida,
Billy Smith, Noah Vinson

Majnun

My soul is on fire because we are apart
I want to join my beloved
My heart is heavy because I am alone
I want to see my beloved
I feel like a nightingale that cries in pain,
trapped in a cage
I want a flower garden

Layla

My heart has been breaking since
I was overcome by love
What kind of sorrow is this?
I do not have the strength to describe
the sorrow in my heart
I cannot bear being apart from you

Majnun

Seeing your face – as lovely as the sun –
has made me weak
I cannot be still

My only wish is to perish in the world
of love

I thank God that my wish is granted
I have no more desire

Layla

My true love knows my heart is breaking
He knows what sadness lives in my heart
There is no need for me to explain my grief
He knows every sliver of sorrow
in my heart

Majnun Yes, I know

Layla Yes, he knows

Majnun Yes, I know

Layla and Majnun

Your movements tantalise me

Your smile – like a flower – makes
me weep

Your sweet scent renders me motionless
Your tousled hair drives me mad

Libretto

Act II

The Parents' Disapproval

Layla Nicole Sabella

Majnun Domingo Estrada, Jr.

Layla's Parents

Lauren Grant, Noah Vinson

Majnun's Parents

Christina Sahaida, Billy Smith

Mica Bernas, Sam Black,

Durell R. Comedy, Lesley Garrison,

Dallas McMurray, Brandon Randolph

Both

You fell in love, desperately in love
And your love is mixed with
sadness and grief

Majnun

Father and Mother – my soul, my spirit

Father and Mother – my heart

How could I know that falling in
love with Layla

would turn out this way?

What could I say, what could I do?

I cannot control this love

I'm powerless – I have no strength

I can only worship this one idol

until the very end of my life

Layla

Mother, Father – it's not my fault
that I went to school

I've never done anything to disobey you

I swear this was not my intention

I just wanted to be a carefree schoolgirl

Don't say any more

Have mercy and stop tormenting me

Majnun

Father, Mother, my love will drive me mad

Act III

Sorrow and Despair

Layla Laurel Lynch

Majnun Aaron Loux

Mica Bernas, Domingo Estrada, Jr.,

Lauren Grant, Sarah Haarmann,

Dallas McMurray, Brandon Randolph,

Nicole Sabella, Christina Sahaida,

Billy Smith, Noah Vinson

Majnun

Dear God, let me be at peace
with my troubles

Let me feel the despair of my love

Have mercy on me in my grief

Let me feel even more despair
for my love

Layla

Your eyes are closed, your heart
is broken

Your mind tortured, and your
legs are bound

You are burning from head to toe
And your heart smolders

Majnun

I yearn to feel this sorrow as long as I live

I need this sorrow because this
sorrow needs me

I will not surrender

I will not be called unfaithful

Layla

I am as faithful as you are

Maybe even more so

You are on fire only at night

While I am on fire night and day

Both

Like Fuzuli, I am inspired. Please,
God, let me be

Act IV Layla's Unwanted Wedding

Layla Lesley Garrison

Majnun Sam Black

The Husband Durell R. Comedy

Layla's Parents

Lauren Grant, Noah Vinson

Domingo Estrada, Jr., Sarah Haarmann,

Aaron Loux, Nicole Sabella,

Christina Sahaida, Billy Smith

Majnun

Why are you in the garden
with a stranger
Enjoying yourself, bestowing
favours on him?
How could you break your word?
Did you forget about our vows?
How cruel!

Layla

No, no, my soul mate, please
listen to me
If this were up to me I would never
want anyone but you
Fate has dealt me a cruel blow
I don't know how this happened

Majnun

What did I do to make you turn
away from me?

How could you choose a stranger
to share your grief and happiness?
Is this what you call love?
You are cruel! You broke our vows!

Layla

God, what torture! What agony!
I was burning with love for you.
Now I know the torture of being apart

Majnun

So this is your loyalty, Layla?
Can someone who is unfaithful
be loved?



Act V The Lovers' Demise

Layla Mica Bernas, Nicole Sabella,
Laurel Lynch, Lesley Garrison

Majnun Dallas McMurray, Domingo
Estrada, Jr., Aaron Loux, Sam Black

Layla's Parents
Lauren Grant, Noah Vinson

Majnun's Parents
Christina Sahaida, Billy Smith

Layla

The wheel of fate has not turned the way
I wanted
It has not cured the pain of separation
My beloved gave me so much pain
My heart is filled with suffering that
has no remedy
My beloved promised to love me forever,
But he forgot about his vows and about our love.

Majnun

True love means sacrificing one's life for
his beloved
A soul that has not been given to a beloved
is a wasted soul
Lovers want to be together
But separation brings them joy forever.

Libretto by Uzeyir Hajibeyli
(based on the poem by
Muhammad Fuzuli)

Translation by
Aida Huseynova and
Isabelle Hunter



Into the Divine

The Music of Layla and Majnun


Aida Huseynova

At the age of 23, the composer Uzeyir Hajibeyli (1885-1948) put Azerbaijan – and himself – on the map of music history with his Leyli and Majnun. This opera was the first piece of composed music created in Azerbaijan, premiering in 1908 in Baku (then part of the Russian Empire, now the capital of the Republic of Azerbaijan). Azerbaijanis have revered their first national composer and his work ever since. For decades, every season at the Azerbaijan State Opera and Ballet Theater has opened with Leyli and Majnun. Each Azerbaijani singer appreciates the honour and responsibility of participating in these productions, and audiences throughout the country enjoy broadcasts of the performances.

Nearly a century after the Baku premiere, Hajibeyli's opera found a new life half a world away thanks to the

Silkroad Ensemble under the artistic direction of Yo-Yo Ma. In 2007, the group created a chamber arrangement of Hajibeyli's work that was entitled Layla and Majnun, following the pronunciation of the heroine's name in Arabic culture, in which this ancient legend had originated. From 2007 to 2009, the arrangement was a highlight of the ensemble's repertoire, delighting large audiences around the world.

The rich multicultural potential of Hajibeyli's opera perfectly resonates with Silkroad, the cultural organisation Yo-Yo Ma founded to house the Silkroad Ensemble. Silkroad envisions music as a global phenomenon, with musical forms, genres and styles serving as bridges across time and between cultures. Azerbaijani opera offers many possibilities for such musical and cultural synthesis. In Leyli and Majnun, Hajibeyli combined Western opera with two artistic



treasures of Central Asia and the Middle East: the story of Layla and Majnun and the genre of mugham.


The ill-fated lovers Layla and Majnun are often compared to Romeo and Juliet, although their story in oral tradition predates Shakespeare's play by more than a thousand years. Layla and Majnun have been celebrated in tales by Turks, Arabs, Persians, Indians, Pakistanis and Afghans. Known in many poetic renditions, their story also has inspired works of visual art, literature, cinema and music. It is not accidental that Hajibeyli chose the poetic setting of the Azerbaijani poet and philosopher Muhammad Fuzuli (1483-1556). Written in the Azerbaijani language, Fuzuli's work is one of the most famous versions of this ancient legend.

Musical interpretations of the legend of Layla and Majnun appear in diverse genres and national traditions,

attesting to the tale's enduring popularity. Hajibeyli's opera – the first piece of composed music to set this ancient story – was based on mugham, the quintessential genre of traditional Azerbaijani music. Mugham is a branch of the large maqam tradition cultivated in the Middle East and Central Asia. An improvised modal music, mugham historically has been performed by a mugham trio that consists of a singer playing gaval (frame drum) and two instrumentalists playing tar (lute) and kamancheh (spike fiddle). Mugham remains a precious part of the traditional music heritage of Azerbaijan. Since the early 20th century, mugham also has become the main source of creative inspiration and experimentation for Azerbaijani composers. In 1977, Azerbaijani mugham was one of the 27 musical selections put in *Voyagers I* and *II*. Sent beyond our solar system, these American spacecraft carried this

music as a testament to the emotional life of human beings. In 2003, UNESCO recognised Azerbaijani mugham as a Masterpiece of the Oral and Intangible Heritage of Humanity.

Throughout its long history, the mugham genre has attracted many outstanding performers in Azerbaijan. Among them is Alim Qasimov, who occupies a unique and honourable place in Azerbaijan's national music history. Qasimov is revered as a national treasure of Azerbaijan, and he also has enjoyed substantial acclaim abroad. In 1999, Qasimov won the International IMC-UNESCO Music Prize – a highly respected award that previously had been bestowed on Dmitri Shostakovich, Leonard Bernstein, Olivier Messiaen, Daniel Barenboim, Munir Bashir and Ravi Shankar, among others. Qasimov possesses an in-depth knowledge of mugham. At the same time, he is renowned for his innovative approach to tradition and his openness

A photograph of two dancers in long, flowing red dresses performing on a stage. The dancer on the left is a white woman with long blonde hair, and the dancer on the right is a Black woman with long dark hair. They are both in dynamic poses, with their arms and hands positioned near their chests. The background is a vibrant red with abstract, dark patterns. The lighting is dramatic, highlighting the dancers against the backdrop.

to experimentation. This is why it is no surprise that Qasimov initiated the idea of a new embodiment of Hajibeyli's old "mugham opera."

Qasimov shared his vision with members of the Silkroad Ensemble and received a positive response. He was intimately familiar with Hajibeyli's Leyli and Majnun, as he had been involved in its productions in the Azerbaijan State Opera and Ballet Theater in the 1980s. For his Silkroad work, Qasimov selected the portions of Hajibeyli's score that focus on Majnun's solo and duet scenes with Layla, the heroine, whose role was performed by Fargana Qasimova, Qasimov's daughter and student, now a highly reputed mugham singer on her own. Qasimov also included choral and ensemble episodes, along with instrumental interludes. Based on

these selections, Silkroad Ensemble members Johnny Gandelman and Colin Jacobsen, both violinists, created a score.

In the interpretation of the Silkroad Ensemble, the story of Layla and Majnun is presented in a condensed version: the three-and-a-half-hour-long opera is compressed into an hour-long chamber piece. Hajibeyli's five acts are rearranged into six parts. These changes have resulted in a reordering and even an omission of many operatic episodes. Ultimately, the Silkroad Ensemble's alterations highlight the story's time-honoured messages. The legend of Layla and Majnun has a strong Sufi component, with the love between a man and a woman being seen as a reflection of love for God. The death resulting from separation from one's beloved

is a supreme fulfilment, as it takes the individual into the divine. In Hajibeyli's opera, this idea was conveyed through the chorus "Night of Separation," which opens and concludes the work. These episodes can be compared to the Chorus in Greek tragedies, which comments on events before they occur in the narrative. Reconstituting the Chorus as a cello solo, both at the beginning and at the end of the piece, is one of the new arrangement's most insightful interpretations: the lonely melody of the cello sounds as the voice of eternity.

The new arrangement of Hajibeyli's opera has created a different balance between Western and Eastern traits. In Hajibeyli's opera, these two components mostly are kept separate: the symphony orchestra plays all episodes of composed music and

remains silent during the mughams. Only the tar and kamancheh accompany singers during mugham episodes. In the new version, however, the role of the ensemble – with tar and kamancheh included – is crucial throughout the entire piece, and both the improvised and written parts of the composition are firmly integrated.

Layla and Majnun is a constantly changing and developing project. Every performance is unique, and it is impossible to take a snapshot of this work. Yo-Yo Ma called this a “part of the thrill” and described the project as “perhaps the finest example of group intelligence at work” (New York Times). A reviewer of a performance by the Silkroad Ensemble noted, “Layla and Majnun was the apex of the program. Classical music making rarely achieves this combination

of spontaneity and superb craftsmanship” (Washington Post).

Indeed, this composition is a result of collective effort and is imbued with the spirit of improvisation. Hajibeyli was aware of the large cultural span of his project, in terms of its musical and literary contents. However, Hajibeyli limited the cultural, aesthetic, and stylistic scope of the opera to the context of his native culture. In so doing, he reflected the social and cultural expectations of early 20th-century Azerbaijan as well as his own professional experience (or rather, its absence, as Leyli and Majnun was Hajibeyli’s first work). The Silkroad Ensemble has expanded the cultural reach of Azerbaijani opera deep into the Middle East and Central Asia. No less importantly, they have increased the Western elements in Hajibeyli’s

score, creating a work of global East-West significance. The new musical arrangement of Layla and Majnun is a respectful and highly artistic transformation of Hajibeyli’s “mugham” opera, now shaped by creative energies coming from diverse cultural, stylistic, and temporal sources.

Aida Huseynova has a PhD in musicology and teaches at the Indiana University Jacobs School of Music. Her publications include Music of Azerbaijan: From Mugham to Opera (Indiana University Press, 2016). Huseynova also serves as a research advisor for Silkroad under the artistic direction of Jeffrey Beecher, Nicholas Cords and Shane Shanahan. Her numerous awards include an Andrew W. Mellon Foundation grant (2016) and a Fulbright scholarship (2007-2008).



Photo: Beowulf Sheehan

Mark Morris

Mark Morris was born on 29 August 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 over 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 22 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 Tanglewood Music Center, 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, amongst 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. Morris has received the Samuel H. Scripps/ American Dance Festival Award for Lifetime Achievement, the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society, the Benjamin Franklin Laureate Prize for Creativity, the International Society for the Performing Arts' Distinguished Artist Award, Cal Performances Award of Distinction in the Performing Arts, the Orchestra of St. Luke's Gift of Music Award and the 2016 Doris Duke Artist Award. In 2015, Mark Morris was 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 programmes for children and seniors, and a school offering dance classes to students of all ages and abilities.

Creatives

Howard Hodgkin

Set and Costume Design



Howard Hodgkin was born in London in 1932. He studied at the Camberwell School of Art and the Bath Academy of Art, Corsham. In 1984 he represented Britain at the Venice Biennale and won the Turner Prize the following year. He was knighted in 1992 and made a Companion of Honour in 2003. An exhibition of his paintings opened in 1995 at New York's Metropolitan Museum of Art before touring. A retrospective opened at the Irish Museum of Modern Art in 2006. It travelled to the Tate Britain and then to Madrid's Museo Nacional Centro de Arte Reina Sofía. Hodgkin first worked in the theatre in 1981, designing sets and costumes for Richard Alston's *Night Music* with the Ballet Rambert. They later collaborated on *Pulcinella*. For the MMDG, Hodgkin designed the sets for *Rhymes with Silver* (1997), *Kolam* (2002) and *Mozart Dances* (2006). He is represented by Gagosian Gallery and has shown with them in New York, Los Angeles, Paris, Rome and London. Toronto's Aga Khan Museum exhibited Hodgkin's own paintings, *Inspired by India*, along with Indian miniatures from his collection in 2015. After *All*, an exhibition of prints, opened the Alan Cristea Gallery in Pall Mall, London in 2016. Hodgkin died on 9 March 2017 in London.

James F. Ingalls

Lighting Design



James F. Ingalls has designed several pieces for Mark Morris including *Orfeo ed Euridice* (Metropolitan Opera); *King Arthur* (English National Opera); *Sylvia*, *Sandpaper Ballet*, *Maelstrom*, and *Pacific* (San Francisco Ballet); *Platée* (The Royal Opera and New York City Opera); *Mozart Dances*, *Romeo and Juliet: On Motifs of Shakespeare*, *L'Allegro, il Penseroso ed il Moderato*, and *Dido and Aeneas* (MMDG). Recent designs for dance include *The Nutcracker* (Pacific Northwest Ballet/Seattle), *Twyla Tharp's 50th Anniversary Tour* (US and NY State Theatre), *The Sleeping Beauty*, choreographed by Alexei Ratmansky (Teatro alla Scala Ballet and ABT), *Celts*, choreographed by Lila York (Boston Ballet), *Sea Lark and Death and the Maiden* (Paul Taylor Dance Company). Recent theatre work includes *Desdemona*, directed by Peter Sellars (UCLA/CAP, Melbourne and Sydney Festivals), *Druid Shakespeare*, directed by Garry Hynes (Galway, Irish tour and Lincoln Center Festival). He often collaborates with Melanie Rios Glaser and The Wooden Floor dancers in Santa Ana, California.

Maile Okamura

Costume Realisation

Maile Okamura studied with Lynda Yourth at the American Ballet School. She was a member of Boston Ballet II and Ballet Arizona before moving to New York to study modern dance. She has worked with choreographers Neta Pulvermacher, Zvi Gotheiner, Gerald Casel and John Heginbotham, collaborating as both dancer and costume designer. Okamura has also designed costumes for Mark Morris' *Words*, *A Forest* and *The Trout* (MMDG) and *The Letter V* (Houston Ballet). She danced with MMDG from 1998 to 2015.

Johan Henckens

Set Realisation

Johan Henckens became the director of technical production of the Mark Morris Dance Group in 1989, during the company's three-year residency at the Koninklijke Muntscouwburg in Brussels, Belgium.

Johnny Gandelsman

Orchestral Arrangement

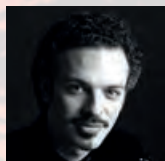


Johnny Gandelsman is the son of a musical family from Moscow, by way of Israel. He has lived in the United States since 1995. He has collaborated with the likes of Yo-Yo Ma, Bono, Osvaldo Golijov, David Byrne, Bela Fleck, Kayhan Kalhor, Suzanne Vega, James Levine, Mark Morris, Alim Qasimov and Fargana Qasimova, Nigel Kennedy and Martin Hayes.

Combining his classical training with a desire to reach beyond the boundaries of the concert hall, and a voracious interest in the music of our times, Johnny developed a unique style. A passionate advocate for new music, Johnny has premiered dozens of works written for Brooklyn Rider and Silkroad Ensemble, as well as works by Lev "Ljova" Zhurbin, Dmitri Yanov-Yanovsky, Vijay Iyer, Bela Fleck, Daniel Cords, Rubin Kodheli, Dana Lyn, Gabriel Kahane, Colin Jacobsen, Shara Worden, John Zorn, Christina Courtin, Ethan Iverson, Padma Newsome, Gregory Saunier, Evan Ziporyn, Bill Frisell, Nik Bartsch and Gonzalo Grau.

Colin Jacobsen

Orchestral Arrangement



Colin Jacobsen is a founding member of two game-changing, audience-expanding ensembles, the string quartet

Brooklyn Rider and orchestra The Knights. He is also a touring member of Yo-Yo Ma's Silkroad Ensemble and an Avery Fisher Career Grant-winning violinist. Jointly inspired by encounters with leading exponents of non-western traditions and by his own classical heritage, his most recent compositions for Brooklyn Rider include Three Miniatures, which were written for the reopening of the Metropolitan Museum of Art's Islamic art galleries. Jacobsen collaborated with Iran's Siamak Aghaei to write a Persian folk-inflected composition, Ascending Bird, which he performed as soloist with the YouTube Symphony Orchestra at the Sydney Opera House, in a concert that was streamed live

by millions of viewers worldwide. His work for dance and theatre includes Chalk and Soot, a collaboration with Dance Heginbotham, and music for Compagnia de' Colombari's theatrical production of Walt Whitman's Song of Myself.

Alim Qasimov

Orchestral Arrangement and Mugham Vocals, Majnun

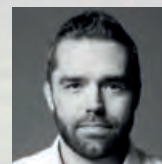


Alim Qasimov is a prominent mugham singer named a "Living National Treasure" of Azerbaijan. He has

been passionate about mugham since early childhood, but did not pursue a career in music until the age of 19, after various jobs as an agricultural worker and driver. Qasimov studied at the Asaf Zeynalli Music College and the Azerbaijan University of Arts. His teacher was well-known mugham singer Aghakhan Abdullayev. Qasimov's performing style is unique, combining deep knowledge of centuries-old rules of mugham with challenging innovations, juxtaposing mugham with other music styles. Qasimov was awarded the International IMC-UNESCO Music Prize in 1999 in recognition of his musical contributions to world peace. Qasimov's awards also include the title of the People's Artist of Azerbaijan, the highest artistic rank in the country. On his 50th birthday in 2007, the President of Azerbaijan awarded Qasimov the Medal of Glory.

Colin Fowler

Music Director



Colin Fowler began his musical study at the age of five in Kansas City and went on to study at the Interlochen Arts

Academy and The Juilliard School, where he received his bachelor of music in 2003 and his master of music in 2005. He is a veteran of numerous Broadway shows, most recently performing in the Tony Award-winning Jersey Boys. A seasoned church musician, Fowler is currently the organist at Marble Collegiate Church on Fifth Avenue and also serves as music director of Park Avenue Synagogue. As a classical soloist and collaborative artist, he has performed and recorded with many world-renowned musicians and ensembles, including Deborah Voigt and the Los Angeles Philharmonic. He began to collaborate with the MMDG in 2005 and since then has performed over 40 pieces with the company, and has conducted performances of Mozart Dances, Acis and Galatea and The Hard Nut. Hailed by the New York Times as "invaluable" and "central to Morris' music," he was appointed music director in 2013.

Performers

Fargana Qasimova

Mugham Vocals, Layla



Fargana Qasimova, Alim Qasimov's daughter and protégée, is an accomplished mugham singer. Her

father has been the major influence in her life and career. She grew up with sounds of mugham and verses from the classical poetry of Azerbaijan and from the age of four, often performed along with her father at home and first joined him on tour at the age of 16. She studied mugham at the Azerbaijan National Conservatory, and has earned recognition as a master of mugham. In 1999, Love's Deep Ocean, a CD featuring Qasimov and Qasimova, was released by Network Medien in Frankfurt, Germany. In 2002 at the Women's Voices Festival in Belgium, Qasimova made her first appearance as a soloist. She has performed with the Silkroad Ensemble and has been featured in the 2006 documentary Meditation Day.

Mica Bernas

Dancer



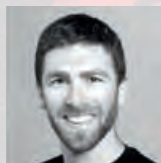
Mica Bernas, originally from Manila, Philippines, trained at the Cultural Center of the Philippines

Dance School before joining Ballet Philippines. Since moving to New York in 2006, Bernas has worked with

Marta Renzi Dance, Armitage Gone Dance, Gallim Dance, Barkin/Selissen Project and Carolyn Dorfman Dance. She was also a guest artist with the Limón Dance Company. Bernas teaches at the Limón Institute and Brandeis University. She joined MMDG as an apprentice in January 2017 and became a full-time company member in August 2017.

Sam Black

Dancer

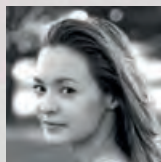


Sam Black is originally from Berkeley, California, where he began studying tap at the age of nine with

Katie Maltsberger. He received his BFA in dance from SUNY Purchase, and currently teaches MMDG master classes and Dance for PD®. He first appeared with MMDG in 2005 and became a company member in 2007.

Karlie Budge

Dancer



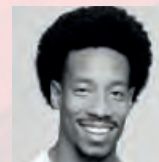
Karlie Budge grew up in Knoxville, Tennessee, dancing with the Tennessee Children's Dance Ensemble (TCDE).

She graduated magna cum laude with a BA in dance and BS in statistics in 2016 from Case Western

Reserve University and danced with Graham 2. Budge has performed works by Mark Morris, Pascal Rioult, Larry Keigwin, Martha Graham, Ted Shawn, Bertram Ross, Virginia Mecene, Adam Barruch, Michael Mao and Randy Duncan. She has presented her choreography in Playscape2016, NEXT@Graham, NYC10, SoloDuo Festival and four Martha Graham School showings. She received the Pearl Lang Award for Excellence in Choreography in 2017. Budge joined MMDG as an apprentice in September 2018.

Durell R. Comedy

Dancer



Durell R. Comedy, a native of Prince Georges County, Maryland, began dancing at the age of six with Spirit

Wings Dance Company. He graduated from Suitland High School in 2004, and George Mason University in 2008. Since then, he's worked and performed with The Metropolitan Opera, Troy Powell, Kyle Abraham, in Baltimore Opera Company's Aida and Washington National Opera. He was a member of the Limón Dance Company from 2009 to 2015. He was a former fellowship student at the Ailey School and a 2014 adjunct faculty member at George Mason University's School of Dance. Comedy joined MMDG as an apprentice in 2015 and became a company member in 2016.

Shawn Conley

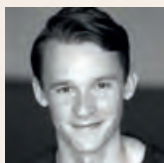
Bass



Shawn Conley was born in Honolulu, Hawaii and won a position with the Honolulu Symphony while in high school before graduating from Rice University. Conley won the 2009 International Society of Bassists Jazz Competition, was a semi-finalist in the Thelonious Monk Jazz Competition and received a Wagoner Fellowship. He has performed with Sting, Peter Gabriel and Emanuel Ax, among many others. He teaches at the Hawaii Contrabass Festival and regularly performs with The Hot Club of Detroit, The NOW Ensemble and The Knights.

Brandon Cournay

Dancer



Brandon Cournay is originally from Walled Lake, Michigan and graduated from The Juilliard School.

Cournay performed in the Radio City Christmas Spectacular, and with MMDG, Metropolitan Opera Ballet, New York Theatre Ballet, The Chase Brock Experience, Schoen Movement Company, Dance Heginbotham and Morphoses. TV/film/industrial credits include PBS' Great Performances, Musical Chairs (HBO), Puma, Sesame Street and Target. He has been the associate choreographer for My Fair Lady (Bay Street), The Wildness and Coriolanus (off-Broadway), and I Am Anne Hutchinson/I Am Harvey Milk. Cournay is associate artistic director

of KEIGWIN + COMPANY. He joined MMDG as an apprentice in March 2018 and became a company member in October 2018.

Domingo Estrada, Jr.

Dancer



Domingo Estrada, Jr., a native of Victoria, Texas, studied martial arts and earned his black belt in 1994. He

danced ballet folklórico through his church for 11 years. Estrada graduated from Texas Christian University where he performed Laura Dean's Skylight at the American Dance Festival. He also worked with the late Fernando Bujones. He debuted with MMDG in 2007 and became a company member in 2009.

Lesley Garrison

Dancer



Lesley Garrison grew up in Swansea, Illinois, and trained at the Center of Creative Arts, St. Louis, Missouri;

Interlochen Arts Academy, Michigan; Rotterdamse Dansacademie, Netherlands and Purchase College. 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 MMDG's Dance for PD® programme.

Lauren Grant

Dancer



New York Dance and Performance "Bessie" award-winning Lauren Grant has danced with MMDG since

1996, appearing in over 60 of Morris' works. Grant stages Morris' repertory on his company and at universities. Her writing has been published in the journals Dance Education in Practice, Ballet Review, Dance Magazine, and InfiniteBody. She also serves as a panellist for the New York State Council on the Arts. Grant earned her MFA from Montclair State University (where she was a member of the Alpha Epsilon Lambda Honor Society and is now an adjunct faculty member) and her BFA from New York University's Tisch School of the Arts. She is a recipient of the American Association of University Women Career Development Grant, the Sono Osato Scholarship for Graduate Studies and the Caroline Newhouse Grant.

Sarah Haarmann

Dancer



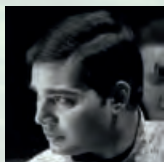
Sarah Haarmann grew up in Macungie, Pennsylvania, trained at the Lehigh Valley Charter High School for the

Performing Arts and graduated from Marymount Manhattan College in 2012. Haarmann has performed with Pam Tanowitz Dance, Jessica Lang Dance, Dylan Crossman Dans(ce), Pat Catterson, Denisa Musilova and Bill Young. She joined MMDG as an

apprentice in January 2017 and became a full-time company member in August 2017.

Rauf Islamov

Kamancheh



Rauf Islamov was born in Baku, Azerbaijan and studied kamancheh at the Asaf Zeynalli Music College

and the Azerbaijan National Conservatory. He completed his master's at Azerbaijan State Arts University. He has been a member of the Alim Qasimov Ensemble since 1998 and has been active with the Aga Khan Music Initiative as a lead participant in cross-cultural music.

Deepa Liegel

Dancer

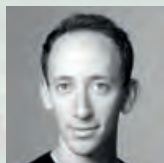


Deepa Liegel grew up in Seattle, Washington, dancing and performing with Cornish Preparatory

Dance, Leela Kathak Dance and Seattle Theatre Group. She graduated in 2017 with a BFA in dance performance and a minor in arts management from Southern Methodist University. Now based in New York City, Liegel is a freelance dancer and model. She has apprenticed with the Limón Dance Company and performed with Barkha Dance Company, Broadway Bares, Catherine Cabeen/Hyphen and others. She joined MMDG as an apprentice in September 2018.

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 BFA from The Juilliard School in 2009. He danced at The Metropolitan Opera and with Arc Dance Company before joining MMDG in 2010.

Laurel Lynch

Dancer



Laurel Lynch began her dance training at Petaluma School of Ballet in California and later attended The Juilliard School.

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.

Max Mandel

Viola



Toronto-born Max Mandel is the co-principal viola of The Orchestra of The Age of Enlightenment, a

member of the FLUX Quartet and has appeared as guest principal viola with The Chamber Orchestra of Europe, The Australian Chamber

Orchestra, The Scottish Chamber Orchestra, The Academy of Ancient Music, The Canadian Opera Company Orchestra, Camerata Bern and the Handel & Haydn Society, amongst others. Other group affiliations include The Smithsonian Chamber Players, Tafelmusik Baroque Orchestra and the Silkroad Ensemble. His most recent record with FLUX Quartet is Michael Hersch: Images From A Closed Ward. Mandel's newest venture is his lecture series Chamber Talk. He is a member of the music education outreach group ClassNotes and also teaches at Le Domaine Forget summer festival in Quebec.

Dallas McMurray

Dancer

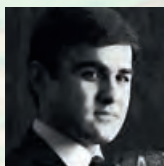


Dallas McMurray, from El Cerrito, California, began dancing at age four, studying jazz, tap and acrobatics with

Katie Maltsberger and ballet with Yukiko Sakakura. He graduated 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.

Miralam Miralamov

Vocals



Miralam Miralamov was born in the Shamakhi district of Azerbaijan. He studied in the Asaf Zeynalli Music

College in Baku, Azerbaijan before joining the Azerbaijan National Conservatory graduate programme. In 2011, he was awarded first place at the Mugham Competition held by the Azerbaijan State Television company and the Heydar Aliyev Foundation. In 2013, Miralamov became winner at the National Mugham Competition and International Mugham Competition and frequently appears as a soloist on Azerbaijan National Television.

Jessie Montgomery

Violin



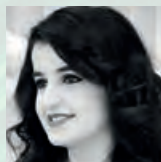
Jessie Montgomery is a New York-native violinist, composer and music educator. She was a co-founder of

PUBLIQuartet. Since 1999 Jessie has been affiliated with The Sphinx Organization. Since 2012 Jessie has held a post as composer-in-residence with the Sphinx Virtuosi, been a two-time laureate in the annual Sphinx Competition and was awarded an MPower grant towards her debut album, *Strum: Music for Strings* (Azica Records). Jessie has collaborated as an improviser with avant-garde greats Don Byron, Butch Morris and William Parker. Jessie

holds a bachelor's degree from The Juilliard School and a master's from New York University.

Kamila Nabiyeva

Vocals

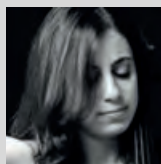


Kamila Nabiyeva was born in the Ismayilli district of Azerbaijan. In 2004, Nabiyeva became a winner at the

Children's Mugham Competition held by the Kainat Group. She studied at the Baku Humanitarian College before joining the Azerbaijan State University of Art and Culture. In 2011, she was awarded at the Mugham Competition held by the Azerbaijan State Television company and the Heydar Aliyev Foundation and frequently appears as a soloist on Azerbaijani National Television.

Karen Ouzounian

Cello



Karen Ouzounian is a founding member of the Aizuri Quartet, which has been in residence at the Caramoor Center,

Curtis Institute of Music and the Barnes Foundation. She is a member of the Grammy-nominated A Far Cry, and the critically-acclaimed new music collective counter|induction. She has performed with The Knights, Trio Cavatina, IRIS Orchestra and as

guest principal of the St. Paul Chamber Orchestra and Chamber Orchestra of Philadelphia. Born to Armenian parents in Toronto, Karen was a prize-winner at the 2012 Canada Council for the Arts Musical Instrument Bank Competition. She holds master's and bachelor's degrees from The Juilliard School.

Minga Prather

Dancer



Minga Prather, a Dallas, Texas native, trained at Booker T. Washington High School for the Performing and

Visual Arts, and later graduated with honours in dance from the Ailey/Fordham BFA programme. Prather has performed with Hubbard Street Dance Chicago, Alvin Ailey American Dance Theater, and Nimbus Dance Works performing works by Alvin Ailey, Alejandro Cerrudo, William Forsythe, Ohad Naharin, Crystal Pite and Twyla Tharp. She received an award from the National Young Arts Foundation for Modern Dance in 2014. Prather joined MMDG as an apprentice in September 2018.



Brandon Randolph

Dancer



Brandon Randolph trained at the School of Carolina Ballet Theater in Greenville, South Carolina and the

South Carolina Governor's School for the Arts and Humanities. Randolph graduated from Purchase College in 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 working with MMDG in 2013 and became a company member in 2014.

Nicole Sabella

Dancer



Nicole Sabella is originally from Clearwater, Florida, where she studied at the Academy of Ballet Arts and the

Pinellas County Center for the Arts at Gibbs High School. She later graduated from the University of the Arts in Philadelphia, Pennsylvania, winning the Outstanding Performance in Modern Dance Award. She was a performer with Zane Booker's Smoke, Lilies and Jade Arts Initiative. Sabella first performed with MMDG in 2013 and became a company member in 2015.

Christina Sahaida

Dancer



Christina Sahaida grew up in Pittsburgh, Pennsylvania and began her early dance training at the

Pittsburgh Ballet Theatre School. In 2012, she graduated with honours from Butler University, receiving a BFA in dance performance. She has worked with Ballet Quad Cities, Texture Contemporary Ballet, and most recently the Big Muddy Dance Company in St. Louis, Missouri. Sahaida joined MMDG as an apprentice in July 2017.

Shane Shanahan

Percussion



Shane Shanahan is a percussionist, composer and arranger who has combined drumming traditions

from around the world with jazz, rock and Western art music. He is one of Silkroad's inaugural co-artistic directors, and has performed with Bobby McFerrin, James Taylor, Aretha Franklin, Philip Glass, Alison Krauss, Chaka Khan and Deep Purple, and has appeared at the White House, playing for President and First Lady Obama. He frequently hosts workshops and clinics, and collaborates actively with the dance, theatre and yoga communities in the New York area, including Broadway.

Billy Smith

Dancer

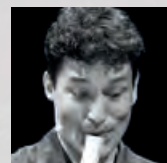


Billy Smith grew up in Fredericksburg, Virginia, and attended George Mason University, graduating in

2007 with awards in performance, choreography and academic endeavours. 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. Smith's regional theatre credits include Tulsa in Gypsy, Mistoffelees in CATS and Dream Curly in Oklahoma!. Smith danced with Parsons Dance before joining MMDG as a company member in 2010.

Kojiro Umezaki

Shakuhachi

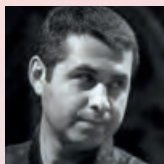


Kojiro Umezaki is a Japanese-Danish performer and composer originally from Tokyo. He is renowned as a

virtuoso of the shakuhachi, but his work also encompasses traditional and technology-based music. His recent commissioned works and producer credits include those for Brooklyn Rider, Joseph Gramley, Huun Huur Tu and Silkroad. Umezaki is currently associate professor of music at the University of California, Irvine, where he is a core faculty member of the Integrated Composition, Improvisation, and Technology group.

Zaki Valiyev

Tar



Zaki Valiyev was born in Ganja, Azerbaijan and studied tar in the Ganja Music College and the Azerbaijan National Conservatory. Besides music, he is also interested in artwork. Valiyev has been a member of the Alim Qasimov Ensemble since 2009.

Georgy Valtchev

Violin



Georgy Valtchev has performed at Lincoln Center's Alice Tully Hall, New York's Carnegie Hall, Kennedy Center in

Washington DC, the 92nd Street Y, Chicago's Cultural Institute, Wigmore Hall and the Barbican, La Cité de la Musique in Paris, Amsterdam's Royal Carré Theatre, Bulgaria Hall, Beijing Cultural Arts Center, Guangzhou Opera House, Sydney Opera House, Tel Aviv Opera house, Taipei Cultural Center Taiwan, Hong Kong and Suntory Hall in Tokyo. Valtchev has lead, as guest concertmaster, several major symphony orchestras, most notably the London Philharmonic and the Royal Symphony Orchestra of Madrid. He is a founder and artistic director of the Unbeaten Path, chamber music festival in Kovachevitsa, Bulgaria and founding member of the Bulgarian Concert Evenings in New York.

Noah Vinson

Dancer

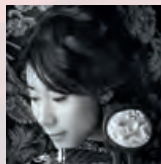


Noah Vinson is originally from Springfield, Illinois, and received his BA in dance from Columbia College

Chicago. He was named a Dance Magazine Dancer on the Rise in 2009 and assisted Mark Morris in the creation of his most recent work for Houston Ballet, The Letter V. He began dancing with MMDG in 2002 and became a company member in 2004.

Jin Yang

Pipa



Jin Yang was born in Datong, Shanxi Province, and is one of the leading pipa soloists of her generation. She

received her BA and MA degrees from Central Conservatory of Music in Beijing and was a pipa instructor at Wuhan Conservatory of Music. She won first prize in the TianHua Cup and the silver award of the Chinese Golden Bell Award. In 2010, she was the only pipa performer from Mainland China selected to participate in the Kronos Quartet and Wu Man Master Class at Carnegie Hall. Yang is a solo performer of Cleveland Chinese Music Ensemble, Pittsburgh Purple Bamboo Ensemble, Helio Phoenix Trio and Afro Yaqui Music Collective. She joined Silkroad Ensemble in 2016.

AD TBC



S A D L

Give the gift
of dance

E R S W

Gift membership

E L L S

sadlerswells.com/membership

Coming Soon



Photo: Johan Persson



Renjith Babu and Vijnna Vasudevan.
Photo: Iyappan Arumugam



Noetic. Photo: Bengt Wanselius



Photo: Jean-Louis Fernandez

Nitin Sawhney / Sébastien Ramirez & Honji Wang Dystopian Dream

**Tuesday 27 &
Wednesday 28 November**
£35 - £12*

Sadler's Wells

Created from a concept originated by composer Nitin Sawhney and co-devised with Honji Wang and Sébastien Ramirez, *Dystopian Dream* takes inspiration from threads woven through Sawhney's album of the same name.

This stunning visual spectacle exploring loss, isolation, surrender and continuity, directed by Wang Ramirez, features animated projections by Nick Hillel, costumes by Hussein Chalayan and lighting by Natasha Chivers.

Darbar Festival 2018, curated by Akram Khan

**Friday 23 -
Sunday 25 November**
£50 - £12*

Sadler's Wells

Discover dance styles that have evolved over thousands of years and can trace their origins back to temples and travelling storytellers, as the festival dedicated to Indian classical music once again includes the best of classical Indian dance within a specially curated programme by Sadler's Wells Associate Artist Akram Khan featuring choreography by Mavin Khoo and Aditi Mangaldas.

GöteborgsOperans Danskompani, Sidi Larbi Cherkaoui & Antony Gormley Icon / Noetic

**Thursday 1 -
Saturday 3 November**
£45 - £12*

Sadler's Wells

For their Sadler's Wells debut, the Swedish company brings two works choreographed by Sadler's Wells Associate Artist Sidi Larbi Cherkaoui, with designs by sculptor Antony Gormley.

In *Icon*, the company joins forces with dancers drawn from Cherkaoui's *Eastman* to mold, shape and heap three-and-a-half tonnes of clay. While in *Noetic*, they are joined on stage by singer Miriam Andersén and taiko drummer Shogo Yoshii to examine the need to both control the world, and escape from its rules.

Akram Khan Company Until the Lions

**Friday 11 -
Thursday 17 January**
£45 - £18*

Roundhouse

Following the sold-out success of *XENOS* in 2018, Akram Khan returns to the stage to perform *Until the Lions* for the final time in the atmospheric, in-the-round setting of the Roundhouse.

Using a powerful blend of kathak movement and contemporary dance, Khan explores notions of gender and time, in a battle for justice and liberty taken from Karthika Nair's poetic retelling of the Sanskrit epic, *Mahabharata*.

★★★★ "Cosmic tale of destiny and revenge" *The Guardian*

Save 20% and get priority booking with Sadler's Wells membership
Join online now to receive your discounts: [sadlerswells.com/membership](https://www.sadlerswells.com/membership)

For full season listings: [sadlerswells.com](https://www.sadlerswells.com) Ticket Office: 020 7863 8000

*Transaction fee applies: £3 for telephone bookings. £1.95 for online and concessionary bookings. No charge in person at ticket office.

A Brief History of Sadler's Wells



New beginnings sometimes happen quietly and sometimes they are announced. On Monday, 7 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 6 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 27 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 15m² 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 groundbreaking Ballet 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

Sarah Crompton's book
Sadler's Wells Dance House
is available in the foyer and at
sadlerswells.com/shop/book

Sadler’s Wells
Artists and
Companies

Associate Artists

BalletBoyz®
Matthew Bourne
Sidi Larbi Cherkaoui
Jonzi D
Sharon Eyal
Michael Hulls
Michael Keegan-Dolan
Akram Khan
Russell Maliphant
Wayne McGregor
Crystal Pite
Kate Prince
Nitin Sawhney
Hofesh Shechter
Jasmin Vardimon
Christopher Wheeldon

Associate Artist
Emeritus
Sylvie Guillem

Resident Companies
Company Wayne
McGregor
New Adventures
ZooNation: The Kate
Prince Company

Associate Company
English National Ballet

International
Associate
Companies
Acosta Danza
Rosas
Tanztheater
Wuppertal
Pina Bausch

Sadler’s Wells
Ambassadors
Gillian Anderson
Hussein Chalayan
Antony Gormley
Anish Kapoor
Arlene Phillips
Fiona Shaw
Neil Tennant
Richard Wilson

Sadler’s Wells Fellowship
We thank former board members
and those who have given
significant and sustained support

Ian Albery	Ian Jentle
David and Primrose Bell	Carol Lake
Angela Bernstein CBE	Annie Norton
Jules Burns	Lady Panufnik
Nica Burns OBE	Robin Pauley
Marco Compagnoni	Robin Saunders
Kathleen Crook	Ann and Martin Smith
Joachim Fleury	Valerie Solti
Ian Hay Davison CBE	Vanni Treves CBE
	Sandi and Jake Ulrich

Sadler’s Wells Trust
and Foundation

Sadler’s Wells Trust
Chairman
Nigel Higgins

Directors
Humphrey Battcock
Sue Butcher
Sarah Evans
Robert Glick
David Lan
Tim Marlow
Farah Ramzan Golant
David Ripert
Sanoke Viswanathan
Sharon White

Trustee placements
Sharla Duncan
Jo Wolfe

Honorary Member
Sandi Ulrich

Sadler’s Wells
Foundation
President
Lady Solti
Honorary Vice
President
Ian Albery
Ian Hay Davison CBE
Chairman
Nigel Higgins
Directors
Rab Bennetts OBE
Celeste Fenichel
Kathryn Firth
Harry MacAuslan
Celia Rodrigues
Roger Spence
Paul Williams
Honorary Members
Valerie Colgan
Martin Klute
Honorary Clerk
Joachim Fleury
Clerk to the
Foundation
Alistair Spalding CBE

Donors and Supporters
Thank you to all those who generously support
the theatre and our programme of work on
and off stage

Individuals

Avant-Guardians
Anonymous
Humphrey and
Ginny Battcock
David and
Primrose Bell
Sue Butcher
Sanya Polescuk
and Nigel Higgins
Aud Jebesen
Robin Saunders
Ann and Martin Smith
The Ulrich Family

Major Project Support
The Blavatnik Family
Foundation
The Deborah Loeb
Brice Foundation
Stephanie and
Jacques Gabillon
Hugues and
Emmanuelle Lepic

Artistic Director’s
Circle
Anonymous
David and
Torunn Banks
James and
Melissa Bethell
William and
Judith Bollinger
Jules and
Cheryl Burns
Kathleen Crook and
James Penturn
Christophe Czajka and
Brid T Rodgers
Lloyd and Sarah
Dorfman
Sarah Evans
Jack and Linda Keenan
Sophie Lecoq
and Fawzi
Kyriakos-Saad
Simon and
Lesley MacDonagh
Paul Mulholland
Julie and Karim Saddi

Season Patrons
Maria Adonyeva
Sir Trevor and Lady Chinn
Celeste Fenichel
Samantha Lee
Craig Mullan
Majella Murphy-
Altschuler
Yukiko Pajot
Robin Pauley
Shafranik Family

Acosta Danza Circle
Anonymous
Sue Butcher
Michael and
Claire Francies
Jeannette Grohe
Esther Isaacs
Jack and Linda Keenan

New Production Patrons
Anonymous
Denise and Rab Bennetts
Angela Bernstein CBE
John Drewitt
Charles Glanville
Farah Golant
The Richard Grand
Foundation
Claire Griffiths
Mrs Joyce Kan
Christopher Kneale
and Michael Page
Frank and Helen Neale
Stephen & Yana Peel
The Porter Foundation
Switzerland

Project Supporters
Aspect Charitable Trust
Carol Lake
The Mactaggart
Third Fund
Seat Appeal Supporters
Kate Wormald –
OESA Partners

Legacy Circle
Klara Bloch
David and
Deborah Botten
Mike and
Caroline Howes
Ross Roberts

Commissioning
Patrons
Anonymous
Francois and
Anais Aguerre
Geoff and
Judith Batchelar
Nigel Boardman and
Lynda Gratton
Cynthia Brown and
Andy Tomkins
Nica Burns OBE
Juliana Farha and
Kit Malthouse
Neil Griffiths-Lambeth
Lettie Hart
Laoise Hayes
Bee Hopkins
Anne Kauder
Faizal Khan
Latifa Kosta
John and Susan Lazar
Alison and
Dominique LeMaire
Nancy Miller and
Glen Ireland
Nathalie and
Nicolas Motelay
Nicola Nicholls
John Nicoll and
Laurence
Colchester
Mr C and
Mrs A Norton
Georgia Oetker
Midge and
Simon Palley
Dr Elizabeth Parker
Frances Prenn
Joan Ritchie
Ross Roberts
His Excellency
Ghassan I Shaker
Georgie Shields and
Trevor Francis

Graeme and
Susan Sloan
Matthew Slotover
and Emily King
Christopher and
Fiona Steane
Max D Steinkopf
Allen Thomas and
Jane Simpson
Eric Tomsett
Geoff Westmore and
Paula Clemett
Paul and
Christine Williams
Meng Zhou

The American Friends

David and
Melissa Bernstein
Matthew and
Elissa Bernstein
Colin and Deirdre
McKechnie
(Deputy President)
Celia Rodrigues
(President) and
Mark Rodrigues
Monica Voldstad

Opening Night Patrons

Anonymous
Diana Abergerllgaier
Hannah Azizollah
Severine Balick
Bruno Bertrand-Delfau
Joanne Black
John Bolland
William Boyce
Jenny Brend
Alison Brodie
Maria Bukhtoyarova
Cristina Bundyra
Ossi and Paul Burger
Jim Carroll
Guy Chapman
Jenny Chu
Geoffrey Collens
Charles Cook
Andrew Cullen
Amanda Cupples
Lorraine da Costa
Dr Genevieve Davies
Angela Docherty

Maryam Eisler
Sarah Elson
Magdalen Fisher
Mo Fisher and
Claude Keith
Michael and Tessa Green
Clare Haden
David Hanson
Jonas Havnes
Sarah Hayter
Steve Hendry
Mina Gerowin Herrman
and Jeffrey Herrman
Gary Hocking and
Sandra Quinn
Mike and Caroline Howes
Rita Hughes
Darren Humphreys
Mr Sajid F. Hussein
Raphael Im
Colin Izzard
Louise and Philip Keller
Sybil and
Herbert Kretzmer OBE
Rebecca Kwee
Vicki Lant
Kim Lavelly
Derek Lee
Fiona Leishman
Andrew Lerpiniere
Harry and
Fiona MacAuslan
Sarah Martin
Alessandra Masoero
Patricia Masri
David Mathew
Terrie McCann
Jane Miller
Andrea Mitchell
Erdem Moralioglu
Richard Morgan
Koji Moriya
Britannia Morton
The Mucha Family
John Nugent
Simon Nurney
Venkatramanan
Panchapakesan
Sarah Perry
Dave Plummer and
Lesley Whitby
Peter B Rea

Phoebe and
Nick Reith Ibery
David Ripert
Marc Roberts and
Rafael Navarro
Susanna Rodriguez
Kristina Rogge
Robert and
Corinne Rooney
Anatoly Savin
Albin Serviant
Alastair Sharp
Maria Sheremteva
Brian Smith
Alistair Spalding CBE
Juliet Strang
Ebba Thott
Alex Timken
Nigel Turner
Cem/Tolga Uzuner
Anna Valentine and
Jonathan Berger
Lou Verrill
Sarah Jane Watson
Josh Wood
David and Vivienne Woolf
Kate Wormald –
OESA Partners
Pam Zinkin

Performance Members

Andrew Barnett
Lt Col Dafydd Edwards
Sandrine Jensen
Eugene Leahy and
Helmert Robbertsen
Gerald Lidstone
Juliette Morris
Helen Mundy
Sally Pasmore
Geraldine Ravet
Isla Smith
Alison Smyth
David Taylor

Trusts and Foundations

Major Supporters and Partners

Anonymous
The Andrew Lloyd
Webber Foundation
The Baring Foundation
BBC Children in Need
Cockayne - Grants for
the Arts
Dame Hilda Bracket Trust
The Edwin Fox
Foundation in memory
of Michele Fox
Esmée Fairbairn
Foundation
Garfield Weston
Foundation
J Paul Getty Jr
Charitable Trust
Jerwood Charitable
Foundation
The Leverhulme Trust
The Linbury Trust
The London Community
Foundation
The Mirisch and
Lebenheim Charitable
Foundation
The Monument Trust
The Pure Land
Foundation
Quercus Trust
The Sackler Trust
Sir Siegmund Warburg's
Voluntary Settlement
Stavros Niarchos
Foundation
Weston Jerwood
Creative Bursary
Scheme
The Wolfson Foundation

Supporters and Partners 29th May 1961

Charitable Trust
Andor Charitable Trust
Austin and Hope
Pilkington Trust
Chapman Charitable Trust
Children & the Arts
CHK Charities Limited
The Derek Hill Foundation
The D'Oyly Carte
Charitable Trust
Ernest Cook Trust
Harold Hyam Wingate
Foundation
The Golsoncott
Foundation
The Ironmongers'
Company
The John Thaw
Foundation
The Leche Trust
The Mercers' Company
The Rayne Foundation
The Royal Victoria Hall
Foundation
Teale Charitable Trust
The Three Monkeys Trust

Corporate

Corporate Partners

American Express
Bloomberg
Citadines Apart'Hotels
Clifford Chance
Criterion Ices
DoubleTree by Hilton
Egon Zehnder
ERMAK Group
Rothschild & Co

Local Business Members

Frederick's
Viaduct Furniture
Bourne & Hollingsworth
Brother Marcus
Frederick's
Moro
Viaduct Furniture

Embassies / Government Agencies

Embassy of Spain
Embassy of Sweden
Institut Français du
Royaume-Uni
Italian Cultural Institute
Taipei Representative
Office in the UK

If you would like to know more about supporting Sadler's Wells, please contact the Development Office
on 020 7863 8134 or development@sadlerswells.com



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

Sadler's Wells Staff

Artistic Director and Chief Executive
Alistair Spalding
Chief Operating Officer
Britannia Morton
Executive Director
Magdalen Fisher

Finance Director
Mark Rhodes
Executive Producer
Suzanne Walker
Director of Technical & Production
Emma Wilson
Director of Learning & Engagement
Joce Giles
Director of Development
Phoebe Reith

Executive Assistant
Rosalind Glass

Programming, Learning & Engagement

Programming
Artistic Programmer & Artist Development
Eva Martinez
Head of Programme
Anneliese Graham
Interim Assistant Head of Programme
Ninon Jerome
Projects Producer
Robyn Cabaret
Programme Manager
Richard Cross
Programming Coordinators
Christopher Haddow
Winona Guy

Breakin' Convention
Artistic Director, Breakin' Convention
Jonzi D
Head of Breakin' Convention
Michelle Norton
Tour Producer, Breakin' Convention
Emma Ponsford
Digital Communications Officer, Breakin' Convention
Dave Barros
Education Coordinator, Breakin' Convention
Shay Rafati
Breakin' Convention Coordinator
Karine Goudout

Learning & Engagement
Director of Learning & Engagement
Joce Giles
General Manager, NYDC
Hannah Kirkpatrick
Community and Engagement Manager
Natascha Anderson
Projects Producer, Learning & Engagement
Lucy Clarke-Bishop
Rosalind Hewett (Maternity Cover)
Projects Manager
Elaine Foley
Learning & Engagement Officer
Sara Daniels
Emma Bellerby (Maternity Cover)

NYDC & Learning & Engagement Coordinator
Rosalind Hewett
Laura Warner (Maternity Cover)

Producing & Touring

Executive Producer
Suzanne Walker
Head of Producing & Touring
Bia Oliveira
Senior Producer
Ghislaine Granger
Producer
Ellie Hartwell
Tour Producer
Aristea Charalampidou
Technical Production Manager
Adam Carrée
Production Intern
Kirby Isaacs
Production Accountant
David Cheddle
Producing & Touring Coordinators
Florent Trioux, Lani Huens

Marketing & Sales

Head of Campaign Marketing
Sammie Squire
Content Manager
Rosanna Chianta
Marketing Manager, Productions & Touring
Daniel King
Marketing Manager, Peacock Theatre
Chloe Solman
Senior Marketing Officer
Martha Quigley
Marketing Insight Officer
Ian Briggs
Publications Officer
Maxine Smiles
Content Officer
Rosie Mackie
Marketing Coordinator
Nicki Perrett
Marketing Assistant
Kathy Hughes

Digital
Digital Manager
Mark Doerfel
Digital Officer
Sarah Vaughan-Jones

Ticket Office
Senior Ticket Office Manager
James Broderick
Deputy Ticket Office & Systems Manager
David Knight
Ticket Office Supervisors
Barbara Birch, Mark Hammond,
Abigail Parker
Memberships & Ticketing Services Administrator
Ritchie Dach
Ticket Sales Assistants
Virginia Aparicio, Samuel Bailey,
Naomi Bowen, Clare Bracewell,
Stephanie Broatchie, Tim Chen-Hudson, Melissa Collier, Neil Collins, Louise Crane, Katherine Dalton, Florence Evans, Brandon Force, Ben Francis, James Hameed, Elspeth Harrison, Nick Harrison, Wesley Jones, Steph Lodge, James McAndrew, Lee McDonnell, Thomas Montagu-Harrison, Sheila Motani, Sophie

Newton, Grace Nyandoro, Joel O'Donoghue, Nicola O'Keeffe, Paula Patritti, Rosalind Reeder, Nicola Salt, Caitriona Shoobridge, John Sinclair, Lois Tucker

Press

Head of Media Relations
Abigail Desch
Senior Press Manager
Caroline Ansdell
Press Officers
Charlotte Constable, Alicia Powell
Press Assistant
Jessica Galliver

Corporate Communications

Senior Communications Manager
Giulia Ascoli

Development

Director of Development
Phoebe Reith
Development Manager, Corporate Partnerships
Sarah Drake
Individual Giving Manager
Katie Wellington
Trusts & Foundations Manager
Edie Culshaw
Senior Development Officer, Members & Patrons
Rebecca Fogg
Corporate Partnerships & Events Officer
Ornela Salloum
Individual Giving Coordinator
Katherine Sharp
Trusts & Foundations Coordinator
Sarah Wingfield
Development Assistant
Joely Langston

Finance & IT

Finance Director
Mark Rhodes

Finance
Finance Controller
Paul Warren
Project Accountant
Rémi Lacroix
Production Accountant
David Cheddle
Show Accountant
Lorne Cuthbert
Finance Officer
Monisola Samuel
Finance Assistant
Sheena Shah

IT

Head of IT
Matt Kirby
CRM Database Manager
Dmitriy Zeile
IT Systems & Network Manager
Raymond Neequaye
IT Support Analysts
Stephen Amisshah, Jake Hummerston

Human Resources

Head of HR
Clair Kelly
HR Manager
Lesley Owusu

HR Assistant
Tiegan Hummerston

Capital Projects

Projects Manager
Charlotte Meyer

Technical & Building Services

Director of Technical & Production
Emma Wilson

Sadler's Wells Theatre
Technical Manager
Zeynep Kepekli
Technical Coordinator
Tom Hares
Head of Stage and Flys
Colin Wilson
Head of Lighting and Sound
Graham Cutting
Technicians
Kirsty Campbell, Rob Foskett, Kirstin Harrison, Aran Morrison, Mark Noble, Nick Rundall, Ben Walker, Sam Westwood
Wardrobe Supervisor
Miwa Mitsunashi

The Peacock
Technical Manager, The Peacock
Paul Burgess
Senior Technician
James Kazwini
Technicians
Sophie Brown, Imogen Clarke

Lilian Baylis Studio
Senior Technician
Fraser Thompson-Noble
Technician
Pete Maxey

Building Services
Senior Building Services Technician
Wayne Lawrence
Building Services Technicians
Richard Emmett, Daniel Knapton, Ghion Mekonnen, Darren Spencer
Building Services & Technical Coordinator
Elsa Stevens

Catering & Events

Head of Catering & Events
Zuzana Galikova
Development Head Chef
Kenny Warren
Sous Chef
Paul Walsh
Senior Chef De Parties
Aaron Hartmann
Paul Mileham
Kitchen Assistant
Ellie-Brook Dean
Kitchen Porters
David Cabrol
Andrew Ejayese
Catering Administrator
Janet Elliott
Duty Catering Managers
Alessio Colandrea, Jolanta Petruskaitė
Catering Team Leaders
Marcus Romanelli, Sonia Teape
General Catering Assistants
Aliya Aris, Karolina Baublyte, Natalie Beale, Nicola Beale, Rosaleen Brooks, Jamie

Buchanan, Paige Dehaarte-Wiseman, Maria De Melo Sousa, Eva Escribano Olmo, Josh Gill, Deborah Gomes, Egija Kavecka, James Kent, Laura Kerin, Jennifer Lake, Ciara Lynch, Niamh Malin, Hannah Mason, Isobelle Mason, Maria Moragas-Auladell, Claudia Marciano, Chesney Parchment-Otegbade, Eva Parets Merino Raffaella Scotto Di Clemente, Anita Sidoruk, Nestor Soto-Tordecilla, Waddah Sinada, Lizzie Treece, Kathryn Turner, Thomas Van-Hulle, Razvan-Ioan Vermesan, Marilyn Webster, Hallam Wood
Events Manager
Alessio Romani
Events Executives
Phillipa Owusu
Pascha Rix-Whippey
Events Assistant
Georgia Cantwell

Visitor Experience

Head of Visitor Experience
Howard Clark


Front of House
Senior House Manager
Marguerite Bullard
House Manager
Haroula Lountzi
Deputy House Managers
Dara Brooks, Larry Harrison-Mateeba, Janine Kaufman, Duncan Steer
Duty House Manager
Luigi (Gigi) Giannella
Front of House Sales Administrator
Louise Cooper

Performance Cashiers
Dara Brooks, Robert Churchill, Chris Harmer, Larry Harrison-Mateeba, Alex Wood
Front of House Assistants
Jessie Acton, Christina Adonoo, Marie-Claire Adriaenenssens, Josiane Adriaenenssens-Gardes, Keziah Allen, Winifred Arhin-Amankwah, Makiko Aoyama, Serael Asphall, Naida Babic, Paddy Barras-Hargan, Corinna Barker, Alex Barnes, Lisa Beck, Rochelle Belfon, Amy Bentley, Dominic Berry, Alessandra Bertocco, Lorea Burge, Becky Byers, Jane Chan, Vicky Chapman, Alexandra Cheung, Rita Chowdhury, Belinda Clark, Marie Deane, Ioana Delves-McGuire, Helen Doyle, Barney Evans-Doran, Lindsey Fraser, Lauren Ford, Carina Griffiths, Sally Hacking, J Chris Harmer, Aimee Harrison, Anna Harrison, Kylie Hawrylyw, Sam Hind, Geber Sandoval Heredia, Nadia Jaglom, Kornelia Jaroc, Jasmine Kambi, Athina Kavaklotti, Grace Keeble, Ewa Lamond, Lisa Laville, Ljiljana Lemajic, Maddie Lewis, Esther Mark, Claire Marty, Katie Mason, Timesha Mathurin, Takeshi Matsumoto, James McAndrew, Iona McGuire, Madeleine Millar, Hannah Millward, Carole Mitchell, Thomas Montagu-Harrison, Joel O'Donoghue, Amelia O'Hara, Samantha Oldham, Raissa

Pankalainen Wendy Parry, Hannah Parsons, Paula Patritti, Raffaella Petropoulou, Nicki Perrett, Danielle Pollastrì, Eloise Price, Magdalena Radlowska, Georgia Redgrave, Kelly Robinson, Rowan Roberts, Chiara Sarra, Dorit Schwartz, Jamie Sheehan, Sarah Shoniwa-Forchin, Benjamin Todd-Jones, Caroline Topple, Lily Tran, Nu Tran, Calvert Watson, Emma Wells, Robert Wilkes, Jairo Zaldúa

Stage Door Receptionist
Joann Peek
Stage Door Keepers
Marie-Claire Adriaenenssens, Faith Alibi, Hollie Ashton-Penketh, Cory Haas, Sam Hopkins, Laura Kerin, Vivien Loh, Magdalena Radlowska, Michael Warburton

Housekeeping
Cleaning & Housekeeping Manager
Fabian Arias
Housekeeping Operations Supervisor
Katarzyna Rogulska
Cleaning and Housekeeping Supervisor
Ken Debidin
Cleaners
Marc Aster, Albina Boho, Jeffrey Balighot, Fortunato Carian, Ben Coughlan, Kelly Dago, Jesiel Da Silva, Jose Larry Legario, Marlon Passial, Mercan Sahin, Thayaparan Eliyathamy Sinnathambi, Ziegfredo Tanilon, Cyrille Tchaho Wandji, Crystal Wong, Antonio Villanueva, Amani Yoboue

Security
Security Officers
Andrew Ayinbode, Akeel Ahmed, Tariq Aziz, Kenny James, Nii Lartey, James Moore, Mohammed Mulla, Katie Torbett, Kemoh Sesay
Technical Lighting Supplier


With thanks to our colleagues at the London School of Economics:

Head of Conference & Events
Rachel Ward
LSE Theatre Manager
Sam Gaid

The information in this programme was correct at the time of going to print and may be subject to change.

