

Jacky Lansley  
Dance Theatre

# VIEW FROM THE SHORE



# INTRODUCTION

BY TIM BRINKMAN,  
DIRECTOR OF THE HALL FOR CORNWALL

Happy Birthday to us!

2007 is Hall for Cornwall's tenth birthday and I am delighted to welcome you to this, our first anniversary celebration of the year. During the year there will be more special events, showcasing Hall for Cornwall, and all that is in it.

It is more than appropriate that for our first special event we should be collaborating with internationally renowned choreographer, Jacky Lansley. She isn't just one of the UK's most extraordinary dance artists; she is also one who has a home on the Lizard and a relationship with that place for over 30 years. She has created a piece especially for tonight growing from her love and appreciation of the unique Cornish landscape, using dancers from Cornwall and beyond with live music played by the Cornish Sinfonia. I am very proud that the company will go directly from the premiere here for a weeks run at the Clore Studio in the Royal Opera House, London.

My thanks go to Jacky and her company for all their hard work and enthusiasm in creating a new piece for us.

Many of you will remember the hard work, determination and strength of purpose required to establish the Hall for Cornwall. It is thanks to the efforts of local fund raisers and campaign groups then, that we are here enjoying a world-class performance this evening. Over the past ten years Hall for Cornwall has gone from strength to strength from our opening night on 17 Nov 97 when the Boumemouth Sinfonietta played, to 17 Nov 05 when we won the national TMA Management Award for presenting theatre.

'...we came to a beautiful place to do a show to a full house. We will be back I hope.'

*Bob Geldof*

Every week our mail bag contains letters like these. Performers love to come here and always comment on the friendly and professional way they are treated. We love to welcome them to Cornwall, not only for their artistic merits, but because they bring jobs and business with them. A Cornwall Enterprise Economic Impact study found that for investment of £163,500 by local funders, Hall for Cornwall put £1,092,000 back into the local economy. I receive mail saying how great it is that Hall for Cornwall allows great shows, bands and performers to come to us – it is hard to believe that before there was no where in Cornwall to see shows such as, to name a few: Buddy, Grease, Morrissey, the RSC, ETO and Birmingham Royal Ballet.

There are stunning shows by Cornwall's own talented performers ranging from the Hall for Cornwall's own moving millennium show Kernow bys Vykhen to great ballets, operas and musicals from Duchy Ballet, Truro Amateur Operatic and Dramatic Society, Duchy Opera and Redruth Amateur Operatic Society Trust. Without Hall for Cornwall they wouldn't have been able to grow. There's been new Cornish plays, commissions, youth theatre shows, concerts, competitions, lectures, workshops, schools projects, touring shows – you name it! Hall for Cornwall has supplied it.

We mustn't forget that Hall for Cornwall is a charity and reliant on funding from the public, a great range of sponsors and our revenue funders: Arts Council of England, Carrick District Council and Cornwall County Council. We are very grateful to them all for their invaluable support. Most of all I want to thank our audiences for their support. Over ten years the high level of ticket sales has proven the case for a theatre many times over; please keep on coming!

Here's to the next ten years.





# VIEW FROM THE SHORE

## JACKY LANSLEY

I began work on this new programme in 2005 and it has been an extraordinary and transformative journey with the dancers and other creative collaborators. In my first new work *View from the Shore* I have explored how the Cornish coastal landscape can inspire and inform the choreographic process. It was an interesting challenge to translate the experience of the sea, the view, the rocks, the wild life and the particular sense of community into the theatrical space. On several occasions I took members of the company to familiar places on The Lizard Peninsula such as Kynance Cove, Poltesco, Kennack Sands; we climbed the rocks and explored the spaces between them; we made conscious our experience of being on the edge between land and sea, how it affected our senses, our kinaesthetic awareness and emotions. As millions before us we observed the ancient presence of the rocks and the particular and wonderful juxtaposition of the constantly moving sea against the resisting stillness. We then took these experiences back into the studio – as a painter, sculptor, author might do. Dance contradicts a kind of disembodiedness which we are all subjected to within our time and culture and as a live art form it has to compete more and more with the screen. For this reason the photographer Hugo Glendinning and I were careful that we used his beautiful sea projections in a way that enhanced and supported the liveness of the performance. *View from the Shore* is not a narrative ballet but I have tried to explore through its abstraction a sense of timeless sea stories, and a sense of community. My use of choreographic repetition of shapes and movements, almost ritualistic at times, explores an idea of the cycles and patterns of human existence. Formally, too, I hope the work invites the audience to consider perspective and to ask the questions – whose view, and what view?

Music has always been very important in my work and when in 2004 I listened again to a recording of Lindsay Cooper's 'Concerto for Sopranino Saxophone and Strings' I knew I had found the music for my new piece. Lindsay's concerto was commissioned by The European Women's Orchestra which also gave the first performance in 1992. The piece was written for an orchestra consisting entirely of strings collaborating with a single instrument, the soprano saxophone; Lindsay says: *'knowing how important the breath is to all living beings particularly in the playing of wind instruments, I decided to begin and end the piece with amplified breath'*. I have been discussing the project for many months with David White, our saxophonist and leader of the Cornish Sinfonia, to explore how we can achieve the quality of Lindsay's concerto with an arrangement for 4 musicians – I think they have beautifully achieved this. Structurally the concerto is one continuous movement with five discernible sections which I have also used as a choreographic structure. It follows the classical tradition and incorporates a cadenza between the third and fourth sections; unlike other classical concertos the cadenza is genuinely improvised – the influence of jazz in Lindsay's work is clear. I have known Lindsay for many years and we worked together on several film projects directed by Sally Potter as composer and choreographer. Lindsay has been an incredible model in the way she has coped with the long illness which has made it impossible for her to perform and compose since the 90s. These five performances are for her.

*'We had all the nations in New Orleans....but with the music we could creep in close to other people.'*  
*Jelly Roll Morton.*

I had an immediate and intuitive response to the 1930s Alan Lomax recordings of Jelly Roll Morton playing piano and talking, and knew that I wanted to use the material for a dance piece. In more recent years I have been drawn to the use of everyday gesture and movement, to the mundane and seemingly insignificant and, apart from loving the music and its low down lyrics, I responded to the craft of understatement and its combination of street vernacular with classical form. Jelly's theories of jazz provide a useful template for artistic construction – he talks about the importance of riffs *'beautiful ideas in breaks'* and the importance of the juxtaposition of harmony and melody; Jazz, he said, could include any style or tune but there were certain rules *'you can't make crescendos and diminuendos when you are playing triple forte... you got to be able to come down in order to go up'* Jelly Roll Morton. When Jonathan Eato gave me a collection of the Lomax recordings in 2005 I chose the specific tracks I wanted to work with from a set of recordings called Anamule Dance; I then asked Jonathan to explore the idea of linking those tracks, not an easy task; what he has achieved is exceptional; the 'gaps', as we refer to his score, provide a different space within the piece, a darker space that is interesting choreographically and takes us into a different relationship with Jelly's music and his ideas. I believe that Jonathan and I have honoured the man and given him a platform which I hope he would have enjoyed.

The arts and artists in all fields need allies and Tim Brinkman, Director of the Hall for Cornwall has been one to the company. He is an exceptional and creative producer who enjoys being close to the artistic process and is passionate about dance. I took my idea of this project to him in 2005 and we began a dialogue which has drawn in a wide network of colleagues, supporters and friends throughout the Southwest. It is also delightful to be returning to the Clore Studio at the Royal Opera House after our success with my work  *Holding Space* in 2004. The ROH2 team, lead by Director Deborah Bull, is providing a unique context for both aspiring and more experienced choreographers, and is an important link with the independent dance sector that has developed over the last 30 – 40 years within the UK. I would like to thank all the production and marketing staff at ROH2 and Hall for Cornwall who have been unfailingly supportive; both organisations have been excellent to work with.

I would also like to thank my creative collaborators Hugo Glendinning, Lighting Designer Anna Watson and Costume Designer Nicola Fitchett whose beautiful and integrating languages are central to the production. Finally and most importantly I would like to thank our superb company of dancers – Sheron Wray, Tania Tempest-Hay, Fergus Early, Fiona Chivers, Quang Kien Van, Timothy Taylor, Sally Williams, Helen Tiplady. They have worked extremely hard to help me realise these two works and have made outstanding contributions to the creative process; without dancers nothing would be possible.



Photography Hugo Glendinning



# ANAMULE DANCE

## ABOUT THE MUSIC

'Anamule Dance' is named after an early Jelly Roll Morton composition that features in tonight's programme, and began as a series of conversations between Jacky and myself regarding the musical and social environment in turn of the century New Orleans. These conversations inevitably focused on the key entertainment neighbourhood of New Orleans at the time, known as Storyville.

'The District', as it was also known, was dubbed Storyville as a result of the efforts of city alderman Sidney Story. He helped push through Ordinance No. 13,032 that legalised prostitution within a restricted area of the city just northwest of the French Quarter. This was effective from 1st October 1897 until Storyville was closed down by the U.S. Navy in 1917. What is perhaps often overlooked amidst all the tales of the birth of jazz in and around the bordellos, speakeasies, and 'sporting houses' of Storyville, is that many of these establishments employed a solo pianist. These 'piano professors' laid claim to their academic titles by combining a prodigious capacity for improvisation with their own potent mix of ragtime, popular ballads, blues, and jazz.

Step forward Ferdinand 'Jelly Roll' Morton; pianist, composer, band-leader, originator of jazz, pool shark, one-time boxing promoter, and 'partway pimp'. Separating the myth from the man, the who-said-what-when, in this snapshot curriculum vitae is no easy task. Although what is beyond doubt and hyperbole is that Morton is one of the key figures in jazz, having recorded some of the seminal early sides both solo and with his Red Hot Peppers. There are however no known recordings of his solo 'piano professor' work in situ, and so consequently we have no document of this music operating as a functional music i.e. a music that served a social rather than purely artistic function. What we do have however is over eight hours of recordings made by folklorist and musical anthropologist Alan Lomax for the Library of Congress in 1938. In these recordings Jelly Roll Morton looks back to turn of the century Storyville, singing, playing, and recounting the early days of jazz music.

It is this act of a musical looking back, aided by recording technology, which is the basis for the score of 'Anamule Dance'. My input to the score is designed to frame Morton's music and life in a way that is broadly analogous to the way that Morton framed turn of the century Storyville for Lomax in 1938. Tracks from Morton's Library of Congress sessions are interspersed with music that I conceive of as providing linking material between the Morton tracks and simultaneously being a meditation on some aspect of Morton's music.

Lomax's technology was somewhat more rudimentary than that available to me in the Music Research Centre at the University of York, but it was nevertheless an interesting set up. In recording Morton Lomax worked a pair of portable Presto disk recorders of the type he would use for field recording trips. The microphone used in this performance isn't the more basic type that Lomax would have used with his Presto machine, but an RCA 77-A ribbon microphone. It was first introduced in 1932 and as such would have been in use at the time that Lomax was recording Morton.

The use of 21st century technology has enabled me to map the rhythmic characteristics of Morton's playing onto various elements within the music that I have composed, to creatively exploit the differences in sound quality between Lomax's recordings and those made today in the Music Research Centre, and layer the sound of Morton's voice onto and around the new score. This is not only a celebration of one of the major figures in twentieth-century music, but also of the technology that allows us to hear him sixty-five years after his death.

*Jonathan Eato, Composer*



RCA 77-a ribbon microphone as used in 'Anamule Dance'

# CAST & PRODUCTION



## VIEW FROM THE SHORE

**Choreographer:** Jacky Lansley  
**Music:** Composer Lindsay Cooper  
*Concerto for Soprano Saxophone and Strings*  
**Photography and Film Projection:** Hugo Glendinning  
**Costume Design:** Nicola Fitchett  
**Lighting Design:** Anna Watson

### Dancers:

Fiona-Marie Chivers  
Fergus Early  
Quang Kien Van  
Tania Tampest-Hay  
Sheron Wray

### Musicians:

**Saxophone:** David White  
**Cello:** Barbara Degener  
**Violin:** Oliver Lewis  
**Keyboard:** Alastair Taylor

## ANAMULE DANCE

Dedicated to the people of New Orleans who suffered in Hurricane Katrina.

**Choreographer:** Jacky Lansley  
**Music:** Composer Jelly Roll Morton  
(Alan Lomax Recordings, 1938)  
Composer Jonathan Eato  
**Costume Design:** Nicola Fitchett  
**Lighting Design:** Anna Watson

### Dancers:

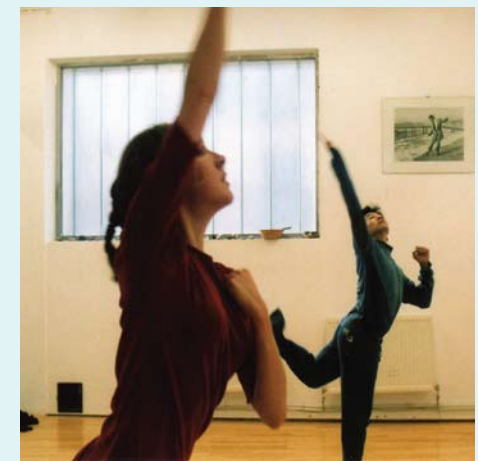
Fiona-Marie Chivers  
Fergus Early  
Quang Kien Van  
Tania Tampest-Hay  
Tim Taylor  
Helen Tiplady  
Sally Williams  
Sheron Wray

## JACKY LANSLEY DANCE THEATRE

**Artistic Director:** Jacky Lansley  
**Project Administrator:** Tim Tubbs  
**PR Consultant:** Martha Oakes  
**Stage Manager:** Bernd Fauler  
**Costume Makers:** Pat Farmer, Marianne Malloy  
**Production and Marketing Assistant:** Lucy Angell-John  
**Company Archivist:** Yoko Nishimura  
**Props Assistant:** Emily Hardy  
**Design:** Poise Design

## ADVISORY COMMITTEE

Nelson Fernandez  
Steve Hawes  
Jeanetta Laurence  
Sally Potter  
Katy Spicer



Photography Yoko Nishimura

# BIOGRAPHIES

## JACKY LANSLEY

### CHOREOGRAPHER AND DIRECTOR

Jacky Lansley danced with the Royal Ballet before studying at the London Contemporary Dance School. She went on to perform and devise work with innovative groups such as X6 Dance Space, Strider and Limited Dance Company (with collaborators Sally Potter and Rose English) and was a founder of Chisenhale Dance Space. During the 80's and 90's she continued to devise and produce her own solo and ensemble work including *The Breath of Kings*, *The Impersonators*, *A Child's Play*, *Impersonations*, *Frank*, *Night Falls* (with Mary Fulkerson), *I, Giselle* (with Fergus Early), *Speaking Part*, *The Queue* and *Rules of Engagement*. She has also worked extensively as a choreographer in mainstream theatre for the Manchester Royal Exchange, The Women's Playhouse Trust at The Old Vic and Liverpool Playhouse, The Almeida Theatre (*The Possessed* with Yuri Lyubimov) and co-directed *Hiawatha* with Lily Susan Todd at The Bristol Old Vic; she has worked on several films directed by Sally Potter as a performer and choreographer including *The London Story*, *Orlando* and *The Man Who Cried*. In 1997 she launched her own company to produce and choreograph a trilogy of works that draw inspiration from Fokine's ballets, culminating in *BIRD* presented at The South Bank Centre in 2001. In 2002 she moved into her own studio – the **Dance Research Studio** – where she choreographs and directs a professional development programme for interdisciplinary performance. Recent projects have included: *Coats and Plays* (2003 Place Theatre), *Holding Space* (2004 Clore Studio Upstairs, the Royal Opera House), *Floor* (2005 for Chisenhale Dance Space), *The Life Class* – short fiction film with an ensemble cast including actors Vincent Ebrahim and Kathryn Pogson. (2006 writer/director with director of photography Hugo Glendinning). The company will be touring *View from the Shore* during 2007/08



Anamule Dance Costume drawing by Nicola Fitchett

## LINDSAY COOPER COMPOSER

After working briefly as a classical bassoonist, Lindsay turned her attention to theatre, pop and improvised music. From 1974 – 78 she was a member of experimental rock group Henry Cow; in 1977 she co-founded the Feminist Improvising Group, its name indicating the primary concern of much of her subsequent work, notably in projects with other FIG and EWIG (European Women's Improvising Group) artists such as Maggie Nicols, Anna Marie Roelofs, Joëlle Léandre and Irène Schweizer. In the early 80s she was a regular performer on the European jazz scene, playing on various Mike Westbrook projects and joining the Maarten Altena Octet. A talented composer, her own Rags, *The Gold Diggers* and *Music For Other Occasions* comprised pieces she had written for various film, television and theatre projects, often in association with singer/director Sally Potter. In 1989 Cooper's song cycle *Oh Moscow* was recorded live at Canada's Victoriaville Festival; 1991 saw the release of both the classically orientated *An Angel On The Bridge* and a collection of contemporary dance pieces, *Schrodinger's Cat*. In 1992 her Concerto For *Saxophone And Strings* was premiered in London by the European Women's Orchestra, and her new *Songs For Bassoon And Orchestra* was presented in Bologna. The same year, her chamber pieces *The Road Is Wider Than Long* was included on Lontrano's *British Women Composers Volume 1*, and the long jazz vocal composition *Sahara Dust* (lyrics by Robyn Archer) was released reaffirming her rare gift of versatility across so many musical genres.

## JONATHAN EATO COMPOSER

Jonathan is a composer and saxophone player, and also lectures in the music department at the University of York, U.K. Interests in improvised music, jazz, contemporary composition, and contemporary performance practices drive his creative work, and explorations of the relationship between dance and music are never far away. Jonathan collaborates regularly with composer Craig Vear in the improvising music duo ev2. Their recent mucky blonde project has been performed in the UK, Germany, Canada, and the Falkland Islands, and it is also with ev2, as a performer on the piece *Stretch* (Sophia Clist in collaboration with Craig Vear and Nick Burge), that Jonathan's most recent involvement with dance can be seen and heard. In May 2006 a revised version of *Bling Bling Balaam*, an orchestral piece exploring various conceptions of musical time and literary representations of dance, was created for Århus Sinfonietta to perform at the 2006 SPOR Festival Denmark. Jonathan was also a finalist in the International Composition Prize Luxembourg 2004 with the original version, which was recorded by Luxembourg Sinfonietta for LGNM. In 2005 *Bright Blades and Heart Grey* was premiered by James Gilchrist and Alison Nicholls at the World Harp Congress in Dublin.

## HUGO GLENDINNING PHOTOGRAPHER

Hugo Glendinning has been working as a photographer for twenty years. His output stretches across the cultural industries from fine art collaborations in video and photography, through production and performance documentation to portrait work. He has worked with most leading British theatre and dance companies and is regularly commissioned by The RSC, National Theatre, Royal Opera House and many West End theatre producers. He has published and exhibited work internationally, notably his continuing project of documentation and the investigation of performance photography with Forced Entertainment Theatre Company.

## NICOLA FITCHETT COSTUME DESIGNER

Nicola fell in love with dance design during her studies at Nottingham Trent University, and has remained intrigued and fascinated by contemporary dance and physical theatre ever since. Previous works include *The Pit* for Nottingham Centre of Performing Arts, *Beached* by Mark Bruce, *Je L'ai Lu* by Maggie Morris', ballet design for The London Children's Ballet, and has most recently worked with Michael Pavelka and Stan Won't Dance' to help create the costumes for *Revelations*. Nicola also continues to work in film and television and as designer with various theatre, and community theatre companies. This is her first collaboration with Jacky Lansley Dance Theatre.

## ANNA WATSON LIGHTING DESIGNER

Anna trained at the Central School of Speech and Drama. Recent projects as a lighting Designer include: *The Persian Revolution* (Lyric Hammersmith); *A Family Affair* / *Mariana Pineda* / *Venezuela* / *Kismet* (The Arcola) *The Time of the Tortoise* (Theatre 503); *Widows* / *Saved or Destroyed* / *Carousel* / *Innocence* (B.A.C); *The School for Scandal* (Salisbury Playhouse); *Blue Beard* (Cochrane Theatre); *The Heart of a dog* (Assembly Rooms Edinburgh); *This Little Hand* (Almeida Projects); *Effie May* (Oval House); *Can You See Me* / *Forest of Thorns* (Young Vic); *Radium Girls* / *A Month in the Country* / *Boy gets Girl* / *1984* / *The Widowing of Mrs Holroyd* (Arts Educational); *Over Gardens out* / *Human Rites* (Southwark Playhouse); *The Garden* (Touring); *The Adding Machine* (Courtyard Theatre); *Electra* (The Gate); *The Flats* (Chelsea Theatre); *Men in Coats* (Melbourne Comedy Festival / British Tour). As Associate Lighting designer: *Sun is Shining* (59E59 New York)

## FIONA-MARIE CHIVERS DANCER

Fiona-Marie moved to Cornwall 2 years ago where she pursues parallel careers as a performer and visual artist. Fiona originally trained as a dancer before going on to study theatre design at Saint Martins College of Art and Rose Bruford. Fiona is currently working with Cornwall based C-Scape dance company. She has also performed the role of the girlfriend in Matthew Boume's *Swanlake* in the west end and on tour, *Phantom of the Opera*, Cwmni ballet Gwent, Wiener ballet theatre and a variety of contemporary dance projects. She has designed scenery and costume for a variety of performance from opera to experimental theatre her designs for *Sabina* at The Bush theatre won a 1997 Linbury award.

## FERGUS EARLY DANCER

Fergus began his dancing career with the Royal Ballet, later studying and teaching at the London Contemporary Dance School. He was a founder member of X6 Dance Space, New Dance Magazine and Chisenhale Dance Space. In 1987, he formed Green Candle Dance Company. The Company has won three Digital Dance Awards and Fergus is the winner of several awards, including a Greater London Arts Dance Award, a Lisa Ullman Travelling Bursary, and the Time Out/ Dance Umbrella Award for Outstanding Artistic Achievement. He has choreographed and directed many pieces for Green Candle, most of them full-length productions, as well as works for companies as diverse as Extemporary Dance, the Norwegian Ballet and The Kosh. He danced in two recent productions by Lansley: *Bird* (2001) and *Holding Space* (2004).

### QUANG KIEN VAN DANCER

After completing his training at Central School of Ballet in London, Quang went on to dance for Adventures in Motion Pictures and Skanes Dansteater. In 1997 he joined the Peter Schaufuss ballet as a founding member and created a variety of leading roles in the company's repertoire over the next 5 years. Quang went on to perform with Cirque du Soleil in Las Vegas. Since relocating back to London he has danced with Michael Clark Company and Darkin Ensemble. This is Quang's first time working with Jacky Lansley.

### TIM TAYLOR DANCER

Tim Taylor, a performer with broad experience as a dancer, actor and singer, has worked with creative talents such as Bill T Jones, Luke Dixon, Lucy Bailey, Ian Spink, Ultz and Martha Clarke. As a versatile practitioner, Tim has enjoyed a diverse career in a range of performance contexts including straight drama, contemporary dance, musical theatre, comedy improvisation and opera ballet. *View from the Shore / Anamule Dance*, his second performance project with Jacky Lansley, follows his appearance as Kash in her film, *The Life Class*. His most recent work includes his role as Michael Astroff in Theatre Nomad's production of *Uncle Vanya* for the Canterbury Festival 06.

### TANIA TEMPEST-HAY DANCER

Tania Tempest-Hay trained at Laban and then joined the 4th year performance group, Transitions. Six members of this group went on to form Instep dance company, which toured around UK. She spent the following 8 years dancing in Ireland for DTI and Daghdha dance companies and then returned to UK where she spent 3 years with Action Syndicate under the direction of Rene Eyre. She has also danced for Clare Baker and Noni Jenkyn-Jones in the UK and Dean Walsh in Australia. Tania has choreographed and performed in her own solo and duet work, including *SYMAGYLF*, *The Perfection Principle* and *A Skin Too Few* with producer Roger Smith. She also choreographed and produced a dance film *Are those my feet.....?* in collaboration with Jane Bailey. She last danced for Jacky Lansley Dance Theatre in *Holding Space*.

### HELENIPLADY DANCER

After completing her dance training at De Montfort University Helen returned home to Cornwall and set up C-Scape Dance Company. C-scape has commissioned and performed works by TC Howard, Simon Birch, Steve Kirkham, Debbie Fionn Barr, Emma Rice and Fleur Darkin. Helen has also worked extensively with site-specific projects and was most recently artistic director of *Landings* a large-scale promenade performance in Trebah Gardens. Helen has choreographed for theatre and film including *Kneehigh*, *o-region* and *The Small Axe*.

### SALLY WILLIAMS DANCER

Sally grew up in Yorkshire and Cornwall and after training at Laban, set up Pivotal Dance Company. She worked as a dance artist in New Zealand before returning to Cornwall to co-found C-Scape Dance Company, and has since performed in pieces created by T.C Howard, Fleur Darkin, Emma Rice, Stephen Kirkham and Simon Birch as well as performing in major site specific projects such as *Road to the Beach* with Motionhouse Dance Theatre and *Landings*. Sally choreographs extensively for professional and youth companies and recently created her first professional work for C-Scape.

### SHERON WRAY DANCER

Sheron enjoyed a distinguished career as a dancer with London Contemporary Dance Theatre, Rambert Dance Company. She founded JazzXchange Music and Dance Company in 1992. Artists she has collaborated with include Byron Wallen, Wynton Marsalis, Bobby McFerrin, Derek Bermel, Zoe Rahman and Julian Joseph. Sheron was one of the co-founders of ADAD (Association of Dance of the African Diaspora). Her work now oscillates between dance, theatre music and new technology as she rotates between researching, producing directing teaching and writing. In theatre Sheron was the Movement Director for Creative Origins *Word Temple* and *Modern Amazons*, produced in association with Birmingham Rep. As an actor Sheron appeared in *Oogly Boogly* created by Tom and Guy Dartnell. She choreographed the Carnival for the Opening Ceremony at the Dome. Sheron became one of the first Artists-in-Residence at the Royal Opera House and has been the recipient of a 4-year Nesta Fellowship. She is the creator of *Textemitory*, an interactive presentational tool driven by mobile phone technology and is currently producing an event for Trafalgar People in association with the Law Society and also with the British Association for the advancement of Science. She is also currently a Researcher with the University of Surrey and regularly contributes articles for dance and music based publications. Internationally Sheron has worked extensively on four continents. She remains an associate visiting Artist for Danza Libre in Cuba. See [www.sheronwray.com](http://www.sheronwray.com)

### BARBARA DEGENER MUSICIAN/CELLO

Barbara Degener began studying the cello in Germany with Wolfgang Borggreffe and Heinrich Schiff. She continued her studies with William Pleeth (U.K), Janos Starker, Uzi Wiesel (Israel) and the Amadeaus Quartet. She has given concerts with various ensembles all over Europe and Russia and has made an extensive range of recordings for CDs, radio and TV. Barbara has also performed many contemporary works, playing music by composers such as Morton Feldman and Michaels Veltmann. She has composed and improvised for films, theatre and German and Turkish television. During her extensive travels Barbara happened upon the Cornish North coast where she has now settled. As well as teaching and directing two orchestras she performs regularly with various orchestras and has formed several ensembles including the Duo Ten String with classical guitar and the piano Trio Bennalack .

### OLIVER LEWIS MUSICIAN/VIOLIN

Oliver made his concerto debut as a child prodigy at the age of 12 with the National Children's Orchestra of Great Britain. Winning scholarships to the Purcell School of Music, the Guildhall School of Music and the Berne Conservatoire he was trained by the world's greatest teachers. He made his sensational European debut in 1991 playing Ravel's Tzigane and Bruch's G minor Violin Concerto as soloist with the Bern Symphony Orchestra. Immediately afterwards he was made soloist and leader of the Heidelberg Chamber Orchestra with whom he toured Europe, performing Vivaldi's Four Seasons over 400 times. His concerts have taken him throughout Europe, the United States of America, Australia, New Zealand, South Africa, China, Taiwan, Brazil, South Korea, Trinidad (performing for the President of Trinidad and Tobago live on TV), and of course Great Britain, where his regular recitals at the Wigmore Hall and recent performances of Bruch's G minor Violin Concerto with the Royal Philharmonic Orchestra were box office sellouts. An avid performer of new music, he has had many works written especially for him including *Insomnia* by British composer John Pickard which he premiered at St David's Hall Cardiff, and Nicholas Brown's *Silence is Golden* which he gave the world premier performance of at the Dartington International Festival. With his piano trio he has recorded two new scores to the classic silent movies *Lady Windermere's Fan* and *After Death*, released worldwide on DVD by the British Film Institute.

### ALASTAIR TAYLOR MUSICIAN/KEYBOARD

Performing in over 900 concerts across the country, Alastair has had the privilege to work with such people as Willard White, Ben Luxon, Alan Opie, Rebecca Evans, Carlo Rizzi, John Trelewan, Sergi Oszidchuk, Martino Tirimo, Robert Tear, Brian Davies and Phillip Martin to name but a few. Notable appearances have included performing Grieg's Piano Concerto in Cardiff, at the Goldsmiths Hall in London in the presence of H R H Duke of Kent and the Chopin Academy of Music, Poland. As well as this his music has taken him to France, Spain, Corsica, Portugal, Greece and its islands, Gibraltar and Italy, also a tour of the principal cities of Australia culminating in a concert at the Sydney Opera House. For the past five years he has also been heavily involved musically in the Hall for Cornwall's professional pantomimes working with Rick Wakeman, Jimmy Cricket, Carol Cleveland, Peter Duncan, Colin Baker, Fascinating Aida, Butler and Brown, Tweedy and Alexis, David Beer and Hiss and Boo Company, Ian Liston and Roy Hudd. Alastair is currently the Musical Director for 4 choirs; the Four Lanes Male Choir and the junior, youth and adult choirs of the Redruth Amateur Operatic Society Trust for which he has also musically directed several shows.



Anamule Dance Costume drawing by Nicola Fitchett

### DAVID WHITE MUSICIAN /SAXOPHONE

David White studied at the Royal Academy of Music with John Davis and John Dankworth, where he won the Geoffrey Hawkes Prize for clarinet. As a soloist he has given first performances of several new works and has appeared as a featured soloist on albums by John Barry, Carl Davis and took part in the first performance and recording of *Powder On Her Face* by Thomas Ades. He continues to perform with major symphony orchestras, including the Royal Philharmonic, London Sinfonietta and chamber groups. He is often to be seen playing on commercial recording sessions. David has lived in Cornwall for the last seven years and takes an active part in local music making. He is a founder member of the Cornish Sinfonia and of the saxophone group Saxpak, in which he plays the soprano saxophone. They recently recorded their third C.D. in Cornwall and is due for release on Pastaccio Productions.

### BERND FAULER STAGE MANAGER

Bernd has graduated with a First Class BA(hons) Stage Management degree at Rose Bruford College in 2006. He has recently worked as Production Manager for Rifco Arts' mid-scale tour of *The Deranged Marriage* and Rifco Arts Christmas tour of *Meri Christmas*. Over the past 2 years he has continuously worked as Assistant Production Manager, Stage Manager and Touring Stage Manager for the Royal Academy of Music, Brand New Musicals, Cardboard Citizens as well as various Fringe productions in London and Edinburgh including the 5065 Lift.

### LUCY ANGELL-JOHN PRODUCTION ASSISTANT

Lucy has recently completed her BA (Hons) in Dance Studies at Middlesex University, where she fuelled a passion for working in creative environments. Working as an assistant to Jacky Lansley in this project has allowed her the opportunity to gain a detailed insight in to the demands of a company management and production.



# WITH SPECIAL THANKS TO

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**Projects Co-ordinator** Susie Bond  
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**Technical Manager** Martin Adams

The Royal Opera House's ROH2 programme is made up of a varied range of performance and events complementing the repertory on the main stage and offering additional and different opportunities to artists and audiences.

The events include exhibitions and a wide range of talks, masterclasses and opportunities to join in which offer a unique insight into the art forms of the ROH and enhance the understanding and enjoyment of opera and ballet. The performance programme increases the range and diversity of the art, the artists and the audiences engaging with the ROH. It provides a 'laboratory' for the ROH and its art forms, encouraging creativity, collaboration and experimentation.

Performances take place in the alternative spaces of the ROH, including the Linbury, Clore and Floral Hall, featuring contributions from the ROH's resident companies and a range of associate artists and companies.

## Linbury Studio Theatre at The Royal Opera House Guidelines and Information:

**Safety and Comfort:** Bags may be searched. Please do not leave bags unattended. Please leave coats and bags at the free cloakroom in the main entrance foyer. Closed circuit TV cameras in and around the theatre are staffed by our security services at all times.

**No Smoking:** Smoking is not permitted anywhere within the building  
**Latecomers:** For safety reasons latecomers are asked to wait in foyers until the interval or a suitable break in the performance. Those leaving the auditorium during a performance cannot be readmitted unless there is a suitable pause.

**No eating and drinking in the auditorium.**

**First Aid:** Please contact a front-of-house usher if attention is required.

**Lost Property:** All inquiries should be made at the Stage Door. Unclaimed property will be kept at the goods delivery area and will be disposed of after a period of three months.

**In accordance with the requirements of Westminster City Council:**  
1 The public may leave at the end of the performance by the exits in the Upper Gallery leading to the Linbury Foyer and such doors must at that time be open.



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# CONTACT

## DANCE RESEARCH STUDIO

23 Orsman Road,  
London N1 5RA  
Tel/Fax: 020 7613 0341  
Email: info@jackylansley.com  
Website: www.jackylansley.com

## TIM TUBBS, UK FOUNDATION FOR DANCE

Tel: 020 7258 0767  
Email: ukfd@globalnet.co.uk

## MARTHA OAKES PR

Tel: 020 8854 5460

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