Jacky Lansley
Dance Theatre

VIEW FROM THE SHORE
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 Bournemouth Sinfonietta played, to 17 Nov 05 when we won the national TMA Management Award for presenting theatre.

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.
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, Poltесo, 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 disembodiment 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 sopranino saxophone; Lindsay says: ‘knowing how important the breath is to all living beings particularly in the playing of wood 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.

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 the under statement 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.

Music and Dance are co-dependent; 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 Pitchett 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, Chuang 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.

‘We had all the nations in New Orleans….but with the music we could creep in close to other people.’

Jelly Roll Morton.
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 legalized prostitution within a restricted area of the city just northeast 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 bordello, 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 ‘parway 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 the development of jazz, having recorded some of the seminal early sides 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 material between the Morton tracks and simultaneously being 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.

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.

Cast & Production

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

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 Pitchett
Lighting Design: Anna Watson

Dancers:
Fiora-Marie Chivers
Fergus Early
Quang Kien Van
Tania Tampest-Hay
Sheron Wray

Musicians:
Soprano Saxophone: David White
Cello: Barbara Degener
Violin: Oliver Lewis
Keyboard: Alan 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 Pitchett
Lighting Design: Anna Watson

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

ADVISORY COMMITTEE

Nelson Fernandez
Steve Hawes
Jeanetta Laurence
Sally Potter
Katy Spicer

ANAMULE DANCE

Dedicated to the people of New Orleans who suffered in Hurricane Katrina.
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 EIWIG (European Women’s Improvising Group) artists such as Maggie Nicolas, 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 International Composition Prize Luxembourg 2004 with the original version, which was recorded by Luxembourg Sinfonietta for LCNM. In 2005 Bright Blades and Heart Orey 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 Dance Company.

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 Acrola) The Time of the Tortoise (Theatre 503); Widow’s / Saved or Destroyed / Carousel / Innocence (B.A.C); The School for Scandal (Salisbury Playhouse); Blue Beard (CochnauTheatre); The Heart of a dog (Assembly Rooms Edinburgh); This Little Hand (Almeida Projects); Effie May (Oval House); Can You See Me / Forest of Thieves (Young Vic); Radium Girls / A Month in the Country / Boy gets Girl / 1984 / The widowing of Mrs Holroyd (Arts Educational); Over Gardena cut / Human Rites (Southwark Playhouse); The Garden (Touring); The Acking Machine (Courtyard Theatre); Electra (The Glee); The Flats (Chelsea Theatre); Men in Coats (Melbourne Comedy Festival / British Tour). As Associate Lighting designer: Sun in 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 Bourne’s Swanlake in the west end and on tour, Phantom of the Opera, Cwmmi ballets Gwent, Wimmer ballet theatre and a variety of contemporary dance projects. She has designed scenery and costume for a variety of performances from opera to experimental theatre her designs for Sahara 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 Contemporary Dance, the Norwegian Ballet and The Kosh. He danced in two recent productions by Lansley: Bird (2001) and Holding Space (2004).
SALLY WILLIAMS  DANCER
Sally grew up in Yorkshire and Cornwall and after training at Laban, she set up Pivotal Dance Company. She worked as a dance artist in New Zealand before returning to Cornwall to co-found C-Scope Dance Company and has since performed in pieces created by T.C Howard, Fleur Darlin, 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-Scope.

OLIVER LEWIS  MUSICIAN/VIOLIN
Oliver made his concerto debut at 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 Chigwell 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, Thailand (performing for the President of Thailand 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 Zumania 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 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.

BARBARA DEGENER  MUSICIAN/CELLO
Barbara Degener began studying the cello in Germany with Wolfgang Bongrave and Heinrich Schiff. She continued her studies with William Pleeth (UK), Janos Starkel, Uzi Wiesel (Israel) and the Amadeus 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 Michael Veitmann. 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 guitarist and the piano trio Bernallick.

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 Trevelyan, Sergi Ozemshchik, 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 Goldsmith Hall in London in the presence of HRH 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, and 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 Cornwalls’s professional production of “Winter”, New Year’s Eve concerts at the Royal Albert Hall including 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, Thailand (performing for the President of Thailand 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.

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 Desanged Manages and Rifco Arts Christmas tour of Mer! 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 Lasersly in this project has allowed her the opportunity to gain a detailed insight in to the demands of a company management and production.

David White studied at the Royal Academy of Music with John Davis and John Daniellworth, where he won the Geoffrey Hawses 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 Sinfonia 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.
WITH SPECIAL THANKS TO

Martin Ackame, Chris Alexander, Kate Castle, Sandra Conley, Central School of Speech and Drama, Sue Davies, Anne-Cécile du Bruyn, Ureeda Early, Mary Goldfeder, Joce García, Green C Connie Dance Company, Nelson Fernandez, Vivian Fletcher, Peter Fuch, Steve Haweiss, Jeanetta Lawrence, Michael Marsion, Marie McCluskey, Tony Myatt, Sally Potter, Philippa Roeke, Royal College of Music, Christopher Sheppard, Katy Spicer, Kenneth Torpe, Lucy Tuck, Department of Music/University of York.

DANCE RESEARCH STUDIO
23 Osman 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: uktf@globalnet.co.uk

MARTHA OAKES PR
Tel: 020 8954 5460

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