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O T P O T H E A H I P O P I T P L Y I H

Jeremy Alliger, Executive Director/Producer



Dance Umbrella

JEREMY ALLIGER, ARTISTIC DIRECTOR/PRODUCER

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PRESENTS

# MARK MORRIS DANCE GROUP

AT

**EMERSON MAJESTIC THEATRE**

**MAY 30 - JUNE 3, 1995**

**JUNE 6 - JUNE 10, 1995**

**ALYCE BOCHETTE JOE BOWIE CHARLTON BOYD RUTH DAVIDSON  
TINA FEHLANDT SHAWN GANNON DAN JOYCE VICTORIA LUNDELL  
MARIANNE MOORE RACHEL MURRAY JUNE OMURA  
KRAIG PATTERSON MIREILLE RADWAN-DANA GUILLERMO RESTO  
WILLIAM WAGNER MEGAN WILLIAMS**

Artistic Director  
**MARK MORRIS**

General Director  
**BARRY ALTERMAN**

Managing Director  
**NANCY UMANOFF**

With  
**EMMANUEL MUSIC**  
**CRAIG SMITH, Director**

These performances of the Mark Morris Dance Group are sponsored by  
the Lila Wallace-Reader's Digest Fund.

The Mark Morris Dance Group's rehearsal and creation time has been supported  
by a grant from the Andrew W. Mellon Foundation.

The Mark Morris Dance Group's performances are presented with the support of the National Endowment  
for the Arts's Dance Program and the New York State Council on the Arts.

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**MAY 30 AT 7:00 PM; MAY 31, JUNE 1, 2 AT 8:00 PM  
JUNE 3 AT 2:00 PM AND 8:00 PM**

Choreography by Mark Morris

## ***NEW LOVE SONG WALTZES***

Music: Johannes Brahms ("Neue Liebeslieder Walzer" op. 65)

Lighting: James F. Ingalls

Jayne West, soprano; Mary Westbrook-Geha, mezzo-soprano;

Frank Kelley, tenor; Stephen Salters, baritone;

Michael Beattie and Linda Dowdell, piano

**JOE BOWIE, RUTH DAVIDSON, TINA FEHLANDT, SHAWN GANNON, DAN JOYCE,  
VICTORIA LUNDELL, JUNE OMURA, KRAIG PATTERSON,  
MIREILLE RADWAN-DANA, GUILLERMO RESTO, MEGAN WILLIAMS**

-PAUSE-

## ***THREE PRELUDES***

Music: George Gershwin (Prelude I, Prelude II, Prelude III)

Lighting: James F. Ingalls Costume: Isaac Mizrahi

Linda Dowdell, piano

**MARK MORRIS**

commissioned, in part, by Dance Umbrella, Boston

-INTERMISSION-

## ***THE OFFICE\****

Music: Antonin Dvorák (5 Bagatelles for String Trio and Harmonium, op. 47)

Lighting: Michael Chybowski Costumes: June Omura

Sarah Roth, violin; Dianne Pettipaw, violin;

Emmanuel Feldman, cello; Michael Beattie, harmonium

**TINA FEHLANDT, MARK MORRIS, RACHEL MURRAY, MIREILLE RADWAN-DANA,  
GUILLERMO RESTO, WILLIAM WAGNER, MEGAN WILLIAMS**

Originally commissioned by Zivili - Dances and Music of the Southern Slavic Nations

-PAUSE-

## **GRAND DUO**

Music: Lou Harrison ("Grand Duo for Violin & Piano")

Prelude  
Stampede  
A Round  
Polka

Lighting: Michael Chybowski Costumes: Susan Ruddle  
Sarah Roth, violin; Linda Dowdell, piano

**JOE BOWIE, CHARLTON BOYD, RUTH DAVIDSON, TINA FEHLANDT,  
SHAWN GANNON, DAN JOYCE, VICTORIA LUNDELL, MARIANNE MOORE,  
RACHEL MURRAY, KRAIG PATTERSON, MIREILLE RADWAN-DANA,  
GUILLERMO RESTO, WILLIAM WAGNER, MEGAN WILLIAMS**

\*Boston Premiere

## PROGRAM B

**JUNE 6 AT 7:00 PM; JUNE 7, 8, 9 AT 8:00 PM**

**JUNE 10 AT 2:00 PM AND 8:00 PM**

Choreography by Mark Morris

## **MOSAIC AND UNITED**

Music: Henry Cowell

String Quartet no. 3, Mosaic, I-II-III-IV-V-III-I

String Quartet no. 4, United, I-II-III-IV-V

Lighting: Michael Chybowski Costumes: Isaac Mizrahi  
Danielle Maddon, violin; Sarah Roth, violin;  
Dianne Pettipaw, viola; Beth Pearson, cello

**TINA FEHLANDT, DAN JOYCE, GUILLERMO RESTO,  
WILLIAM WAGNER, MEGAN WILLIAMS**

-PAUSE-

**A SPELL\***

Music: John Wilson ("Where the Bee Sucks," "Stay, O Stay,"  
"Do Not Fear to Put Thy Feet," "Take, O Take Those Lips Away")

Lighting: Michael Chybowski Costumes: Susan Ruddle  
Mary Westbrook-Geha, mezzo-soprano;  
Sarah Roth, violin; Chris Henriksen, lute

**RUTH DAVIDSON, MARK MORRIS, GUILLERMO RESTO**

-INTERMISSION-

**RONDO\***

Music: Wolfgang Amadeus Mozart (Rondo in A minor 511)

Lighting: Michael Chybowski  
Linda Dowdell, piano

**MARK MORRIS**

Commissioned, in part, by the American Dance Festival  
as part of its 60th Anniversary Season

-PAUSE-

**SOMEBODY'S COMING TO SEE ME TONIGHT\*\***

Music: Stephen Foster

("The Hour for Thee and Me," "Beautiful Dreamer," "Gentle Annie," "Soiree  
Polka," "Somebody's Coming to See Me Tonight," "Linger in Blissful Repose,"  
"Wilt Thou Be Gone, Love?," "Katy Bell," "Come Where My Love Lies Dreaming")

Lighting: Michael Chybowski Costumes: Susan Ruddle  
Jayne West, soprano; Stephen Salters, baritone;  
Julie Scolnik, flute; Danielle Maddon, violin;  
Chorus: Roberta Anderson, Gail Abbey, soprano  
Gloria Raymon, Mary Westbrook-Geha, alto  
Frank Kelley, Noel Vazquez, tenor  
Herman Hildebrand, Donald Wilkinson, bass

**JOE BOWIE, CHARLTON BOYD, TINA FEHLANDT, SHAWN GANNON, DAN JOYCE,  
VICTORIA LUNDELL, MARIANNE MOORE, RACHEL MURRAY, WILLIAM WAGNER**

Commissioned, in part, by Dance Umbrella, Boston

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JAMES DE VEER

Assistant Electrician  
JENNIFER SIMON

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KATHY WALKER

Electricians  
WILLIAM KENYON  
LAUREN ACKERT

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**ABOUT THE ARTISTS**

**MARK MORRIS DANCE GROUP**

MARK MORRIS was born and raised in Seattle, Washington where he studied with Verla Flowers and Perry Brunson. He has performed with a diverse assortment of companies over the years, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. Since 1980, in addition to creating over 70 works for the Mark Morris Dance Group, he has created dances for many ballet companies, including the San Francisco Ballet, the Paris Opera Ballet, and American Ballet Theatre. In 1990 he and Mikhail Baryshnikov founded the White Oak Dance Project. Mr. Morris has also worked extensively in opera. From 1988 - 1991 he was Director of Dance at the Theatre Royal de la Monnaie in Brussels, the national opera house of Belgium. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991.

MARK MORRIS DANCE GROUP was formed in 1980 and gave its first concert in New York City that year. In addition to touring widely, the Group has been the subject of television specials for PBS Dance In America series and London Weekend Television's South Bank Show. From 1988 - 1991,

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the Group was the resident company of the Theatre Royal de la Monnaie in Brussels, Belgium. The Dance Group has recently completed two film projects, a collaboration with cellist Yo-Yo Ma using J.S. Bach's "Third Suite for Unaccompanied Cello" and a film version of Henry Purcell's "Dido and Aeneas". This July the Dance Group will appear at Lincoln Center's New York State Theater with Handel's "L'Allegro, il Penseroso ed il Moderato" before traveling on to Scotland for the Dance Group's fourth consecutive appearance at the Edinburgh International Festival.

ALYCE BOCHETTE began working with Mark Morris in 1988. A native Floridian, she has been dancing and involved in the theater since she was a child. Since graduating from the New York University Tisch School of the Arts, she has worked with the companies of May O'Donnell, Rachel Lampert, Doug Varone, and Toby Towson. She has also taught gymnastics, ballet, and modern dance technique.

JOE BOWIE, born in Lansing, Michigan, began dancing while attending Brown University. After graduating with honors in English and American Literature, he moved to New York and performed in the works of Robert Wilson and Ulysses Dove, and danced with The Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris.

## 1995 Bates Dance Festival

July 29 – August 20

### Workshops

Bebe Miller and Company	Sara Pearson/Patrik Widrig	Dianne McIntyre
David Dorfman Dance	Kevin Wynn	Nancy Stark Smith
Mark Dendy	Suzanne Carbonneau	Richard Gonzales
Hannah Wiley	Susan Braham	Glenna Batson
		Katiti King

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CHARLTON BOYD was born in New Jersey where he studied and performed with Inner City Ensemble Theater & Dance Company. He is a graduate of the Juilliard School and has danced with the Limon Dance Company and in the musical "The Ebony Games". He appears in the Jose Limon Technique Video, Volume 1, and other music videos.

RUTH DAVIDSON, a native New Yorker, began her serious dance training at the High School of Performing Arts where she was a recipient of the coveted Helen Tamiris Award. After attaining her B.F.A. from SUNY College at Purchase, she began her professional career with the Hannah Kahn Dance Company. Ms. Davidson later joined the Don Redlich Dance Company where she also had the honor of working with dance master Hanya Holm. She appears in "Hanya: Portrait of a Dance Pioneer," a biographical film on the career of Ms. Holm. She has been with the Mark Morris Dance Group since 1980. Ms. Davidson has consistently studied with Jocelyn Lorenz since 1979.

TINA FEHLANDT grew up in Wilmington, Delaware. She has been a member of the Mark Morris Dance Group since its inception in 1980. She has staged Mr. Morris' work on Repertory Dance Company of Canada, Concert Dance Company of Boston, New York University Tisch School of the Arts, and the University of Minnesota, and assisted him on his work with the Boston Ballet and American Ballet Theatre. Ms. Fehlandt has also appeared with the White Oak Dance Project.

SHAWN GANNON is from Dover, New Jersey. He has danced with Lee Theodore's American Dance Machine, the Nina Wiener Dance Company, Mark Dendy's Dendy Dance, Laura Dean Dancers and Musicians, and Jane Comfort and Company.

DAN JOYCE, from Stuart, Virginia, began his professional dance training at the North Carolina School of the Arts, where he received his Bachelor of Fine Arts degree in 1983. He danced for one season with the Maryland Dance Theater before joining Concert Dance Company of Boston for four years. He joined the Mark Morris Dance Group in 1988.

VICTORIA LUNDELL is a native of Detroit where she began dancing professionally with Harbinger Dance Co. In the summer of 1988 she was a guest dancer with Metropolis-Utopia Dance Theatre in Mexico City and in 1989 received her B.F.A. in dance from the University of Michigan. From 1990 through 1993 she danced with The Parsons Dance Company and has set David Parsons' works on the Paris Opera Ballet, NYU Tisch School of the Arts, SUNY Purchase and Feld Ballet School.

MARIANNE MOORE was born in Chapel Hill, North Carolina, and studied dance at North Carolina School of the Arts. She has also danced with the White Oak Dance Project.

RACHEL MURRAY began her dance training in Vancouver, B.C. at Simon Fraser University. She then went on to perform with Betty Jones' Dances We Dance Company in Honolulu and in Senta Driver's "Harry" in New York City.

JUNE OMURA received her early dance training at the University of Alabama in Birmingham and then attended Barnard College, graduating in 1986 with honors in dance and English. She has danced for Mark Morris since 1988, previously performing in New York with Kenneth King, Sally Silvers, Richard Bull, Peter Healey, and Hannah Kahn.

KRAIG PATTERSON, Trenton, New Jersey, received his B.F.A. in 1986 from the Juilliard School and began dancing with the Mark Morris Dance Group in 1987.

MIREILLE RADWAN-DANA was born in Beirut but grew up in Rome, Italy, where she attended Tersicore from 1978 - 1986. She then moved to Brussels to attend the Mudra School from 1986 - 1988. She joined the Mark Morris Dance Group in 1988.

GUILLERMO RESTO dances with Mark Morris.

WILLIAM WAGNER is from Larchmont, New York. He studied at the Martha Graham School of Dance and is an English graduate from the State University of New York at Purchase. Mr. Wagner joined the Mark Morris Dance Group in 1988.

MEGAN WILLIAMS hails from Los Angeles, California and Toronto, Canada. She is a B.F.A. graduate of the Juilliard School and has danced with Ohad Naharin, Glenn/Lund/Dance, and Mark Haim, among others. She has been a member of the Mark Morris Dance Group since September 1988 and teaches regularly in New York.

LINDA DOWDELL (Pianist/Dance Group Musical Director) made her debut with the Mark Morris Dance Group in 1987 in Vienna and has worked closely with the company ever since. In 1990-91 she was the original pianist and Musical Director for Mikhail Baryshnikov's White Oak Dance Project, with whom she toured the United States. A composer as well, she has written music for a variety of ensembles, premiered by groups including the Gregg Smith Singers, Banff Big Band, and Schola Cantorum of Edinburgh.

#### EMMANUEL MUSIC

EMMANUEL MUSIC is a group of singers and instrumentalists that, under the direction of music director Craig Smith, performs a wide variety of music ranging from small chamber ensembles to large-scale works. The organization has always been interested in the systematic exploration of specific com-

posers' works. The group was founded in 1970 by Craig Smith to begin a weekly Bach Cantata cycle in the context of a worship service, which is what Bach wrote them for, and since that time has expanded its repertoire to become one of the major musical institutions in the city of Boston. In addition to the Cantata Series, its chamber series is far reaching in its concept of surveying a single composer's chamber works each season, currently those of Brahms; and the Evening Series features large-scale works of Bach, operas and oratorios by Handel, major symphonic works, innovative collaborations with Mark Morris and stage director Peter Sellars, and yearly benefits for the AIDS Action Committee. Emmanuel Music also serves as a presenter for established and emerging artists, commissions new works, provides audience education and outreach, and produces a regular series for SPR's Performance Today. The group has recently completed a highly acclaimed recording project which features the motets of Heinrich Schutz on the KOCH International label, and, as a result of a major award from the Aaron Copland Fund, has begun a project to record all the music of John Harbison written especially for them. Emmanuel Music is currently in residence at Emmanuel Church and the C. Walsh Theatre at Suffolk University.

**JAYNE WEST.** During the 1993-94 season, Ms. West sang Bach's Cantata 209 with the Orchestra of St. Luke, Mahler's Fourth Symphony in Boston, an evening of Purcell and Monteverdi, and the title role in Handel's "Acis and Galatea" with Boston Baroque, "Messiah" with the Detroit Symphony and Philadelphia Orchestra, Spohr's "German Songs" and Schubert's "Shepherd on the Rock" in Houston, and the First Rhinemaiden in Wagner's *Götterdämmerung* with the BSO under the direction of Bernard Haitink. A long-time member of Emmanuel Music, Ms. West has collaborated with the Mark Morris Dance Group in the world premieres of *L'Allegro* and *Dido and Aeneas*. Her performance in Stravinsky's *The Rake's Progress* at Avery Fisher Hall under Robert Craft is soon to be released on the Music Masters label. Ms. West can also be heard on Hyperion (*Music for Flute* by Charles Koechlin), Decca/Argo (*Desert of Roses: Arias and Inventions* by Robert Moran), and London Records (Peter Sellars' production of *Le Nozze di Figaro*).

**MARY WESTBROOK-GEHA's** operatic repertoire includes roles in "Julius Caesar," "Dido and Aeneas," "Cosi fan tutte," "Idomeneo," "The Rape of Lucretia," "Das Kleine Mahagonny," and "The Ballad of Baby Doe". Since 1978, she has been a soloist with Emmanuel Music. She frequently appears with the New England Bach Festival and the Bach Aria Group. Ms. Westbrook-Geha has also appeared with the Dresden Staatskapelle, Boston Symphony Orchestra, San Francisco Symphony, Orchestra of St. Luke's, and summer festivals at Tanglewood, Caramoor, and Marlboro. She has recorded for Arabesque, Denon, Music Masters, and Marlboro Recording Society.

**FRANK KELLEY** has been a member of Emmanuel Music since 1986. He sang in Mark Morris Dance Group's production of Handel's "L'Allegro il Penseroso ed il Moderato" at the Theatre Royal de la Monnaie in Brussels and has appeared in Boston with the Mark Morris Dance Group in Handel's "L'Allegro" and in

Purcell's "Dido and Aeneas" presented by Dance Umbrella. He has appeared with the San Francisco, Cincinnati, and Glimmerglass opera companies and has appeared in the Peter Sellars/Craig Smith productions of Mozart's "Le Nozze di Figaro" and "Cosi Fan Tutte" as well as "Das Kleine Mahagonny" of Brecht and Weill. He has been a soloist with the Cleveland Orchestra, the National Symphony, the Handel and Haydn Society, the New Jersey Symphony, the Boston Camerata, Sequentia, Waverly Consort, the Bach Ensemble, Concert Royal, and the Boston Museum Trio. He has recorded for Decca, Erato, and Arabesque.

STEPHEN P. SALTERS, is a national winner of the Leontyne Price Vocal Arts Competition, finalist in the New England Regional Metropolitan Opera National Competition, recipient of the Esther B Kahn Career Entry Award, and nominee for the Marian Anderson Award. He recently completed his artist diploma at Boston University studying with Phyllis Curtin. As a baritone soloist and ensemble member, he has performed contemporary works as well as traditional repertoire throughout the United States and Canada as well as in Moscow. This season, he sang with the Boston Lyric Opera in "Il Barbiere di Siviglia" and as Belcore in "L'elisir d'amore" with the Birmingham Opera. This season, his oratorio work includes Mozart's "Solemn Vespers id Confessore" with Coro Allegro, several Bach cantatas with Emmanuel Music, Bach's B-minor Mass and Berlioz' "Messe Solemnelle" with the St. Louis Bach Society. This summer, he will sing Count Almaviva in "Le nozze di Figaro" with the San Francisco Opera Center, marking his debut on the West Coast.

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Musical Director: Linda Dowdell  
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Legal Counsel: Mark Selinger  
(Kaye, Scholer, Fierman, Hays & Handler)  
Orthopaedist: David S. Weiss, M.D.  
Accountant: Kathryn Lundquist, CPA

Thanks to Maxine Morris and god.

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

For information contact:  
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The Mark Morris Dance Group receives support from the National Endowment for the  
Arts Dance Program and the New York State Council on the Arts.

Additional funding has been received from the AT&T Foundation, Mary Flagler Cary Charitable  
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Leslie R. Samuels Foundation Inc., The Fund for Dance, Fund for U.S. Artists, Howard Gilman  
Foundation, Harkness Foundations for Dance, Sydney & Francis Lewis Foundation, Andrew W.  
Mellon Foundation, Joyce Mertz-Gilmore Foundation, Philip Morris Companies Inc., The  
Shubert Foundation, Inc., Lila Wallace-Reader's Digest Fund, and the Friends of the Mark  
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String Quartet no. 4 (United Quartet) by Henry Cowell used by arrangement with  
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## (New Love Song Waltzes)

Text by G.F. DAUMER.\* Translation by NATALIA MACFARREN.

## No. 1

Verzicht, O Herz, auf Rettung,  
dich wagend in der Liebe Meer!  
Denn tausend Nachen schwimmen  
zertrümmert am Gestad umher!

There's nought, oh heart, can save thee,  
if on Love's sea thou put from shore!  
'Tis strewn with wrecks unnumber'd;  
destruction fell on all they bore!

## No. 2

Finstere Schatten der Nacht,  
Wogen und Wirbelgefahr!  
Sind wohl, die da gelind  
rasten auf sicherem Lande,  
Euch zu begreifen im Stande?  
Das ist der nur allein,  
welcher auf wilder See  
stürmischer Öde treibt,  
Meilen entfernt vom Strande.

Shadowy gloom of the night,  
tempest-toss'd wave of the seas!  
Who, 'mid comfort and light,  
dwelling serenely at ease,  
knows of your terror and wonder?  
None but the trav'ler forlorn,  
who in the midnight storm,  
sailing the wat'ry waste,  
far on his home doth ponder.

## No. 3

An jeder Hand die Finger  
hatt'ich bedeckt mit Ringen,  
die mir geschenkt mein Bruder  
in seinem Liebessinn.  
Und eincn nach dem andern  
gab ich dem schönen,  
aber unwürdigen Jüngling hin.

Erewhile upon my fingers  
full many a ring was flashing,  
given me by my brother,  
by dear affection mov'd.  
Alas, I gave them one and all to the fair  
but perfidious youth I lov'd.

## No. 4

Ihr schwarzen Augen,  
ihr durft nur winken  
Paläste fallen,  
und Städte sinken.  
Wie sollte stehn  
in solchem Strauss,  
mein Herz, von Karten  
das schwache Haus?

Ye eyes of darkness,  
if ye but beckon  
great monarchs tremble,  
and lands are stricken.  
How wilt thou stand  
in danger's hour,  
my heart, against  
th'all-conquering pow'r?

## No. 5

Wahre, wahre deinen Sohn,  
Nachbarin, vor Wehe,  
weil ich ihn mit schwarzem Aug'  
zu bezaubern gehe.  
O wie brennet das Auge mir,  
das zu zünden fordert!  
Flammet ihm die Seele nicht,  
deine Hütte lodert.

Guard thy son, good neighbour mine,  
guard him now from sorrow,  
for I weave a potent spell  
from each night till morrow.  
If from smiles and burning looks  
(sighs and tears I name not!)  
he should 'scape me, oh beware,  
that thy cottage flame not!

## No. 6

Rosen steckt mir an die Mutter  
weil ich gar so trübe bin  
Sie hat Recht, die Rose sinket,  
so wie ich entblättert hin.

Roses red I wear, my mother,  
though I'm pale as any wraith,  
'Tis because the rose will shower,  
like myself, its leaves in death.

## No. 7

Vorn Gebirge Well 'auf Well'  
kommen Regengüsse,  
und ich gäbe dir so gern  
hunderttausend Küsse.

From yon hills the torrent speeds,  
and the rain ne'er ceases;  
would that I might give to thee  
hundred thousand kisses.

## No. 8

Weiche Gräser im Revier,  
schöne stille Plätzchen!  
O wie lide ruht es hier  
sich mit einem Schätzchen!

Secret nook in shady spot,  
'mongst the waving grasses!  
Dreaming, by the world forgot,  
fleet the bright hour passes!

## No. 9

Nagen am Herzen  
fühl ich ein Gift mir;  
kann sich eim Mädchen  
ohne zu fröhnen zärtlichen Hang,  
fassen ein ganzes  
wonne beraubtes Lebenentlang?

Sharp poisoned arrow  
rankles at my heart's core;  
how can a maiden,  
blossoming fair, a lover disdain?  
Ah me, how can she  
live without love's sweet pleasure and pain?

## No. 10

Ich kase süß, mit der und der,  
und werde still und kranke;  
denn ewig, ewig kehrt zu dir,  
o Nonna, Mein Gedanke!

To many a maid I whisper soft,  
the while my heart's in anguish;  
'tis that to thee my thoughts I waft,  
Nonna, for thee I languish!

## No. 11

Alles, alles in den Wind  
sagst du mir, du Schmeichler!  
Alle sammt verloren sind  
deine Müh'n, du Heuchler!  
Einein andern fang' zu lieb  
stelle deine Falle!  
denn du bist ein loser Dieb,  
denn du buhlst um alle!

I will hear no more of love;  
thou wilt but deceive me!  
Never wilt thou cease to rove;  
go, thou flatt'rer, leave me!  
If thou needs must set a snare,  
seek some prey unwary!  
Wounded bird will sure beware,  
and of trust by chary!

## No. 12

Schwarzer Wald,  
dein Schatten ist so düster!  
Armes Herz,  
dein Leiden ist so drückend!  
Was dir einzig werth,  
es steht vor Augen?  
Ewig untersagt  
ist Huldvereinung.

Darksome wood,  
thy shadows are so gloomy!  
Aching heart,  
so heavy is thy sorrow!  
Is't for evermore  
that we are parted?  
Must I sigh forlorn,  
lone, weary hearted?

## No. 13

Nein, Geliebter, setze dich  
mir so nahe nicht!  
Starre nicht so brüstiglich  
mir in's Angesicht!  
Wie es auch im Busen brennt,  
dämpfe deinen Trieb,  
dass es nicht die Welt erkennt,  
wie wir uns so lieb.

Seat thyself, my dearest heart,  
not so close to me!  
Do not gaze on me, and start,  
pale and wistfully!  
Though thy heart within thee burn,  
ah, forbear, and come not near,  
lest the world the secret learn  
how I hold thee dear, so dear.

## No. 14

Flammenauge, dunkles Haar,  
Knabe wonnig und verwogen,  
Kummer ist durch dich hinein,  
in mein armes Herz gezogen!  
Kann in Eis der Sonne Brand,  
sich in Nacht der Tag verkehren?  
kann die heisse Menschenbrust  
athmen ohne Gluthbegehren?  
Ist die Flur so voller Licht,  
dass die Blum' im Dunkel stehe?  
Ist die Welt so voller Lust,  
dass das Herz in Qual vergehe?

Eyes of lightning, raven hair,  
gentle words, the soul caressing;  
these have brought to me despair,  
from the youth my heart possessing!  
Can the sunbeams turn to snow,  
morning wear night's dusky pinion?  
Can a burning heart forego  
love's delight or love's dominion?  
Is the meadow gay with light  
that the flow'r in darkness perish?  
Or doth youth in love delight  
that no heart it have to cherish?

## Zum Schluss (Conclusion)

Nun, ihr Musen, genug!  
Vergebens strebt ihr zu schildern,  
wie sich Jammer und Glück  
wochseln in liebender Brust.  
Heilen könnet die Wunden  
ihr nicht die Aino'r geschlagen;  
aber Linderung kommt einzig,  
ihr Guten, von euch.

Now, ye Muses, be hush'd!  
Ye've sought to tell, but how vainly,  
of the sorrow and joy  
swaying a fond lover's heart.  
Ye the heart's cruel wounds  
cannot heal from love's barbed arrow;  
torments t'assuage, oh that ye only,  
ye kind ones, can do.

\*With the exception of the Conclusion,  
the text of which is from Goethe

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