

rap
I could have danced all night
tap



DANCE UMBRELLA
94/95
SEASON

DO YOU CHA CHA CHA: 2, 2 CHA
WANNA DANCE

TAKES TWO TO TANGO

VOGUE

MAY I HAVE THIS DANCE
TO THE RHYTHM OF THE RAP
HILLTOPS

Jeremy Alliger, Executive Director/Producer



Dance Umbrella

JEREMY ALLIGER, ARTISTIC DIRECTOR/PRODUCER

IN ASSOCIATION WITH

DISCALCED, INC.

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.

American Airlines is the official airline of Dance Umbrella.
Something special in the air®

**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 Ruddie
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 Ruddie
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

**World Premiere *Boston Premiere

**DANCE UMBRELLA
PRODUCTION STAFF**

Production Manager
CAROL AVERY

Master Electrician
JAMES DE VEER

Assistant Electrician
JENNIFER SIMON

Technical Director
KATHY WALKER

Electricians
WILLIAM KENYON
LAUREN ACKERT

EMERSON MAJESTIC STAFF

Theatre Manager
LANCE OLSON

Assistant Manager
SUSAN ROBERTS

Customer Service Manager
MOLLEY BECK

**Associate Operations
Manager**
CHRISTINA HOFFMAN

Technical Director
BRIAN RICHARDSON

Custodian
PETER MANIATIS

Box Office Treasurers
MARIA GUERRIERO,
JOSEPH GUGLIEMMO,
JARED HIRSCH,
JEN KIRKMAN,
SHERYL RABINOVITZ,
JENNY SPICER

House Managers
EMILY BALDWIN,
BOB FLEMING,
SARA GLIDDEN,
RACHEL KLEIN

Stage Assistant
JUNIPER SHUEY

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,

THE BOSTON CONSERVATORY

Chamber Ensemble Series

AND

Performance Series

MUSIC • DANCE • THEATER

Join us for another superb season!

Call (617) 536-3063

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

David Dorfman Dance

Mark Dendy

Hannah Wiley

Sara Pearson/Patrik Widrig

Kevin Wynn

Suzanne Carbonneau

Susan Braham

Dianne McIntyre

Nancy Stark Smith

Richard Gonzales

Glenna Batson

Katiti King

Performances

7/28 & 29 Urban Bush Women

8/4 David Dorfman Dance

8/6 Faculty Gala

8/11 & 12 Bebe Miller Company

8/18 & 19 Young Choreographers

And surprise guests!

Plus • films • forums

For a Brochure write to: Bates Dance Festival • Bates College
163 Wood St., Lewiston, ME 04240-6016
(207) 786-6077 / FAX (207) 786-6025 • Laura Faure, Director

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 "Così 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 and Confessore" with Coro Allegro, several Bach cantatas with Emmanuel Music, Bach's B-minor Mass and Berlioz' "Messe Solennelle" 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.

JOIE DE VIVRE
Gifts
current and classic

1792 Mass. Ave., Cambridge, Massachusetts 02140 • (617) 864-8188



Cambridge Trust Company

Harvard Sq. | Kendall Sq. | 353 Huron Ave. | 1720 Massachusetts Ave.
 University Place | Weston | Concord | Member FDIC | 876-5500

Technical Director:	Johan Henckens
Development Director:	Michael Osso
Office Administrator:	Eva Nichols
Fiscal Administrator:	Lynn Wichern
Lighting Supervisor:	Michael Chybowski
Musical Director:	Linda Dowdell
Wardrobe:	Susan Ruddle
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:
 Mark Morris Dance Group
 225 Lafayette Street, Suite 504
 New York, NY 10012-4015
 Tel: (212) 219-3660
 Fax: (212) 219-3960

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 Trust, Consolidated Edison, Cowles Charitable Trust, Dance Ink, Dover Fund, The Fan Fox and 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 Morris Dance Group.

The Mark Morris Dance Group receives additional support from Bankers Trust Foundation, Philip Morris Companies Inc., Times Mirror, and Time Warner through employee matching contributions programs.

String Quartet no. 4 (United Quartet) by Henry Cowell used by arrangement with C.F. Peters Corporation, Publisher and Copyright Holder. Recording of "Mosaic and United" Quartets by Henry Cowell performed by the Beaux Arts Quartet, Composers Recordings, Inc. Used with permission.

Special thanks to Joseph R. Dalton, Managing Director, Composers Recordings, Inc.

PRELUDE I

(George Gershwin)

(c) 1927 WB MUSIC CORP. (Renewed)
 All Rights Reserved. Used By Permission

PRELUDE II

(George Gershwin)

(c) 1927 WB MUSIC CORP. (Renewed)
 All Rights Reserved. Used By Permission

PRELUDE III

(George Gershwin)

(c) 1927 WB MUSIC CORP. (Renewed)
 All Rights Reserved. Used By Permission

(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 traveller 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 einen 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 linde 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 ein 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!
Einem 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 yor 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 inein annes Herz gezogen!
Kann in Eis der Sonne Brand,
sich in Nacht der Tag verkehren?
kann die heisse Menschenbrust
athmen ohue Glutbegehren?
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 Ainor 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

THE COMMUNITY CARD



BANKING ON VALUES

Wainwright Bank is proud to introduce the Community Card MasterCard. Not only do you save money with no annual fee and a competitive rate of 15.65% APR, but you get the satisfaction of knowing 1% of every purchase is donated to your choice of the following organizations:*

**AIDS Action Committee
AIDS Housing Corporation
BAGLY
Boston Gay Men's Chorus
Fenway Community Health Center
GLAD
P-FLAG
Pride in Scholarship**

Call for an application or stop by one of our branches at

*63 Franklin Street, Downtown Crossing, Boston
One Broadway, Kendall Square, Cambridge
104 Mount Auburn Street, Harvard Square, Cambridge*

It'll change the way you think about banking.

*Annual Percentage Rate (APR) effective 9/1/94, subject to change;
rate based on Wall Street Journal Prime Rate plus 7.9%, adjusted monthly.

617-478-4046



WAINWRIGHT BANK