

BAMBIII

The Brooklyn Academy
of Music
1995 Next Wave Festival



1995 Next Wave Program Cover Artist Jonathan Lasker

Mark Morris Dance Group

1995 Next Wave Festival
Sponsored by
Philip Morris Companies Inc.

The Brooklyn Academy of Music

Bruce C. Ratner
Chairman of the Board

Harvey Lichtenstein
President & Executive Producer

presents in the
BAM Opera House

December 9, 1995 at 7pm

December 12–16 at 8pm

December 10 & 17 at 3pm

Mark Morris Dance Group

*The running time
per program
is approximately
2 hours, including
intermissions.*

Program A

December 9 at 7pm

December 12 & 15 at 8pm

December 17 at 3pm

*Somebody's Coming
to See Me Tonight*

A Spell

The Office

Bedtime

World Power

Program B

December 10 at 3pm

December 13, 14 & 16

at 8pm

Lucky Charms

Rondo

Jesu, Meine Freude

Grand Duo

Generous support has been provided by the
Mary Flagler Cary Charitable Trust's Live Music
for Dance program.

Additional support for these performances comes
from the Fan Fox and Leslie R. Samuels Foundation
and the Howard Gilman Foundation.

Special support provided by The Harkness
Foundations for Dance and Calvin Klein.

Mark Morris Dance Group

Mark Morris Dance Group

Mark Morris
Artistic Director

Barry Alterman
General Director

Nancy Umanoff
Managing Director



Dancers

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
Julie Worden

Technical Director

Johan Henckens

Development Director

Michael Osso

Executive Administrator

Eva Nichols

Fiscal Administrator

Lynn Wichern

Lighting Supervisor

Michael Chybowski

Musical Director

Linda Dowdell

Major support for the Mark Morris Dance Group is provided by the Andrew W. Mellon Foundation and the Lila Wallace Theater Fund.

The Mark Morris Dance Group is supported, in part, with funds from the National Endowment for the Arts Dance Program and the New York State Council on the Arts.

Photo: Tom Brazil

program notes

Program A

Choreography by Mark Morris

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**

Soloists

Clare Gormley, soprano

Stephen P. Salters, baritone

Musicians

Katherine Fink, flute

Yuval Waldman, violin

Linda Dowdell, piano

Members of the Concert Chorale of New York

Dancers

Joe Bowie, Charlton Boyd, Tina Fehlandt,
Shawn Gannon, Dan Joyce, Victoria Lundell,
Marianne Moore, June Omura, William Wagner

Commissioned, in part, by Dance Umbrella, Boston

Pause

December 9 at 7pm

December 12 & 15 at 8pm

December 17 at 3pm

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**

Soloist

Lorraine Hunt, mezzo-soprano

Musicians

Richard Stone, lute

Yuval Waldman, violin

Dancers

Ruth Davidson, Mark Morris, Guillermo Resto

Intermission

The Office

Music **Antonín Dvořák**

5 Bagatelles for String Trio and Harmonium,
op.47

Lighting **Michael Chybowski**

Costumes **June Omura**

Musicians

Yuval Waldman, violin

Diane Bruce, violin

Chris Finckel, cello

Linda Dowdell, harmonium

Dancers

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

Continued on the next page

Program A

(Continued)

Bedtime

Music **Franz Schubert**

Wiegenlied

Ständchen

Erkönig

Lighting **James F. Ingalls**

Costumes **Susan Ruddle**

Soloist

Lorriane Hunt, mezzo-soprano

Musician

Linda Dowdell, piano

Members of the Concert Chorale of New York

Dancers

Ruth Davidson, Tina Fehlandt, Victoria Lundell,

Marianne Moore, Mark Morris, Rachel Murray,

June Omura, Kraig Patterson,

Mireille Radwan-Dana, Guillermo Resto,

Megan Williams, Julie Worden

Commissioned, in part, by Dance Umbrella, Boston

Intermission

World Power

Music **Lou Harrison**

"In Honor of the Divine Mr. Handel"

and "In Honor of Mr. Mark Twain"

from *Homage to Pacifica*;

Bubaran Robert

Lighting **Michael Chybowski**

Costumes **Susan Ruddle**

Gamelan Ensemble

Members of the Concert Chorale of New York

Dancers

Joe Bowie, Charlton Boyd, Ruth Davidson,

Shawn Gannon, Dan Joyce, Victoria Lundell,

Marianne Moore, Rachel Murray, June Omura,

Kraig Patterson, Mireille Radwan-Dana,

Guillermo Resto, William Wagner, Megan Williams

Commissioned, in part, by Cal Performances,
University of California at Berkeley

program notes

Program B

December 10 at 3pm

December 13, 14 & 16 at 8pm

Choreography by Mark Morris

Lucky Charms

Music **Jacques Ibert**

Divertissement

Introduction

Cortege

Valse

Nocturne

Parade

Finale

Lighting **Michael Chybowski**

Brooklyn Philharmonic Orchestra

Dancers

Joe Bowie, Charlton Boyd, Ruth Davidson,
Tina Fehlandt, Dan Joyce, Victoria Lundell,
Marianne Moore, Rachel Murray, June Omura,
Mireille Radwan-Dana, William Wagner,
Megan Williams

Commissioned, in part, by Dance Umbrella, Boston

Pause

Rondo

Music **Wolfgang Amadeus Mozart**

Rondo in A minor, K.511

Lighting **Michael Chybowski**

Musician

Linda Dowdell, piano

Dancer

Mark Morris

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

Intermission

Jesu, Meine Freude

Music **Johann Sebastian Bach**

Jesu, Meine Freude, BWV 227

Lighting **Michael Chybowski**

Musicians

Chris Finckel, cello

Joseph Bongiorno, bass

Kenneth Bowen, organ

Concert Chorale of New York

Dancers

Joe Bowie, Ruth Davidson, Shawn Gannon,
Dan Joyce, June Omura, Kraig Patterson,
Mireille Radwan-Dana, William Wagner,
Megan Williams, Julie Worden

Commissioned, in part, by Dance Umbrella, Boston

Intermission

Grand Duo

Music **Lou Harrison**

Grand Duo for Violin & Piano

Prelude

Stampede

A Round

Polka

Lighting **Michael Chybowski**

Costumes **Susan Ruddle**

Musicians

Yuval Waldman, violin

Linda Dowdell, piano

Dancers

Joe Bowie, Charlton Boyd, Ruth Davidson,
Tina Fehlandt, Dan Joyce, Victoria Lundell,
Marianne Moore, Rachel Murray, June Omura,
Kraig Patterson, Mireille Radwan-Dana,
Guillermo Resto, William Wagner, Megan Williams

who's who

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 Théâtre 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 Dance 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 Dance Group was the resident company of the Théâtre 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 spring the Dance Group will embark on a national tour (coming to BAM in May) of Mr. Morris' new production of Gluck's *Orfeo ed Euridice* with the Handel & Haydn Society of Boston conducted by Christopher Hogwood.

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, Ulysses Dove, and danced with the Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris.

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 Fehandt 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, University of Minnesota, San Francisco Ballet and assisted him on his work with the Boston Ballet and American Ballet Theatre. Ms. Fehandt 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 was born in Berkeley, California then moved to Detroit where she studied dance with Rose Marie Floyd and Dolores Allison. She danced professionally with Harbinger Dance Company, guested with Utopia Dance Theatre in Mexico City, and then completed her B.F.A. in dance from the University of Michigan in 1989. For four years she danced with the Parsons Dance Company, and has been dancing with the Mark Morris Dance Group since 1994. Victoria gives special thanks to David Matiano who is a continual source of inspiration.

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. She joined the Mark Morris Dance Group in 1988.

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 The Six Grandfathers have placed in this world many things, all of which should be happy. Every little thing is sent for something, and in that thing there should be happiness and the power to make happy. Like the grasses showing tender faces to each other, thus we should do, for this was the wish of the Grandfathers of the world. (Black Elk)

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.

Julie Worden, graduate of the North Carolina School of the Arts has danced with Chicago choreographers Bob Eisen, Jan Erkert and Sheldon B. Smith.

Linda Dowdell (Pianist/Dance Group Musical Director) made her debut with the Mark Morris Dance Group in 1989 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, the Banff Big Band, and Schola Cantorum of Edinburgh. Her musical, *THE BIG WINDOW*, was recently presented in a workshop production Off-Broadway.

Susan Ruddle (costume design) first worked with MMDG as an assistant to Martin Pakledinaz on *The Hard Nut*, and has designed for Mark Morris since 1992. Other dance work includes *Tears for Violetta* and *Goodnight Paradise* for Ramon Ollér and Ballet Hispanico, and pieces for Gina Gibney Dance. She has also designed *Barber of Seville* for the Metropolitan Opera Guild and numerous Off-Broadway shows including Truman Capote's *A Day's Work*. She dedicates these works in memory of Grace Miceli.

who's who

Michael Chybowski (lighting designer) has recently lit Laurie Anderson's *The Nerve Bible* which was seen throughout the US and Europe, as well as being performed at the Neil Simon Theatre in New York. For the Mark Morris Dance Group, he has recently lit *World Power*, *Somebody's Coming to See Me Tonight*, *The Office* and *Lucky Charms*. His lighting for the Yo-Yo Ma/Mark Morris Dance Group collaboration of the filming of Bach's *Third Suite for Unaccompanied Cello* was seen in August when the film had its premiere as part of the Edinburgh International Film Festival. Other recent projects include *Wonderful Tennessee* for the McCarter Theater, the filming of the Dance Group's *Dido and Aeneas* in Toronto and *Extraordinary Measures* with the Music-Theatre Group. This year projects include *The Grey Zone* with director Douglas Hughs and *Orfeo ed Euridice* with the Dance Group and the Handel & Haydn Society of Boston.

James F. Ingalls (lighting designer-*Bedtime*) has designed several works for Mark Morris including *L'Allegro, il Penseroso ed il Moderato*, *Dido and Aeneas*, *The Hard Nut*, the first White Oak Dance Project tours, *Ein Herz* at the Paris Opera Ballet, and *Maelstrom* and *Pacific* at the San Francisco Ballet. He designed *Ola Chica* for William Whitener and Ballet Hispanico, and *Shoulder to Shoulder* for Joachim Schlömer in London. His work in theater and opera includes many productions for Peter Sellars including *I Was Looking at the Ceiling and Then I Saw the Sky*.

Clare Gormley Soprano, a native of Brisbane, Australia, was recently a member of the prestigious Metropolitan Opera Young Artists Development Program and was a winner of the Metropolitan Opera Auditions in 1992. Miss Gormley will return to the Met to sing Gretel in *Hansel and Gretel*. This past October, Miss Gormley enjoyed great success in a return to the Australian Opera singing the central role of Alexandra in the world premiere of *The Eighth Wonder*. She will sing *Die Zauberflöte*, *Dialogue of the Carmelites*, and *Pelleas et Melisande* with Australian Opera.

Miss Gormley made her debut with the Metropolitan Opera in *Le Nozze di Figaro* and in

Death in Venice. She also debuted at the Spoleto Festival USA as Marzelline in *Fidelio*, sang Mahler's *Symphony No. 2* under the baton of Edo de Waart and made her first appearance at BAM as Ruta in 651's production of *The Outcast* at the BAM Majestic Theater.

Miss Gormley currently resides in New York City and studies with Patricia McCaffrey.

Lorraine Hunt is a consummate recitalist and concert singer and a riveting operatic performer; her repertoire ranges from the Baroque to the contemporary. She is known as an expert interpreter of the music of Handel, as well as being an eloquent advocate of contemporary music.

Recent successes include the title roles in Charpentier's *Médée* with William Christie and Les Arts Florissants in Europe and here at BAM, Handel's *Xerxes* with the Los Angeles Music Center Opera, and Handel's *Ariodante* at the Göttingen Festival. Future seasons include the role of Irene in Handel's *Theodora* at the Glyndebourne Festival, Sesto in Handel's *Giulio Cesare*, the title role in Bizet's *Carmen* at the Opéra Bastille in Paris and the role of Charlotte in *Werther* at the Opéra de Lyon.

Stephen P. Salters, national winner of the Leontyne Price Vocal Arts competition, has appeared extensively as a baritone soloist and ensemble member in opera, operetta, oratorio and recital, performing contemporary works as well as traditional repertoire throughout the United States, Canada and Moscow.

During the 1994-95 season, he performed with the Boston Lyric Opera, the Birmingham Opera, the Orchestra and Choir of Emmanuel Music, the St. Louis Bach Society, and in several recitals. This summer, in addition to singing *Somebody's Coming to See Me Tonight* both at the world premiere of the piece in Boston and at the Edinburgh Festival, Salters debuted with both the San Francisco Symphony and in the San Francisco Opera Center. This season, he'll appear in the Western Opera Theater's production of *Le Nozze di Figaro*, several oratorios and in a collaborative recital for the Boston Symphony Orchestra and Boston University.

The Brooklyn Philharmonic Orchestra is the resident orchestra of the Brooklyn Academy of Music. Its Music Director Designate, Robert Spano, becomes Music Director in 1996-97. His predecessors were Dennis Russell Davies, Principal Conductor from 1991 to 1995; Lukas Foss, Music Director from 1971 to 1990 and currently Conductor Laureate; and Siegfried Landau, who founded the orchestra in 1954.

This season, the BPO's main subscription series consists of five weekends; the next, *Orientalism* (Feb. 16-18), features two gamelan orchestras as well as Rimsky-Korsakov's *Scheherazade*.

BPO performances are frequently heard on national radio broadcasts. Its most recent recordings, under Dennis Russell Davies and Michael Barrett, include works by John Corigliano, Philip Glass, Peggy Glanville-Hicks, Lou Harrison, Terry Riley and Alec Wilder.

American Gamelan Institute The coordinating organization for the gamelan pieces is the American Gamelan Institute (AGI), which was formed in 1981 by Jody Diamond. In addition to publishing *Balungan*, a journal of Indonesian arts and their international counterparts, AGI archives and distributes a large collection of scores, monographs, recordings and other materials on gamelan and related arts. AGI also sponsors performances and festivals, coordinates gamelan programs in schools, supports the performing group Gamelan Lipur Sih, and maintains an international gamelan directory of instruments and groups in more than 15 countries.

Gamelan Son Of Lion Gamelan Son Of Lion is a repertory ensemble based in New York City that specializes in various contemporary styles for traditional Javanese and Balinese instruments. The group was founded in 1974 by composers Barbara Benary (also instrument builder), Daniel Goode and Philip Corner, and has been active since 1976 in the Greater New York area.

For the Mark Morris Dance Group

Administrative Assistant, Lesley Berson
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.

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 Theater 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.

The instruments of this gamelan are on loan through the generosity of the Consulate of the Republic of Indonesia. Ms. Diamond, the American Gamelan Institute and BAM would like to express their appreciation for the opportunity to use these instruments.

Jacques Ibert's *Divertissement* used by arrangement with Theodore Presser Company, agents for Durand S.A., Paris, publisher and copyright owner.

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2	3	4	5
9	10 Alice 8:00 OH	11 Alice 8:00 OH Vito Acconci 8:00 DIA	12 Alice 8:00 OH Vito Acconci 8:00 DIA
16	17 Salome 7:00 MT	18 Salome 8:00 MT Nine Songs 7:00 OH	19 Salome 8:00 MT Jones & Ginzel 8:00 QM
23	24	25 Joan of Arc 7:00 OH	26 Ilya Kabakov 8:00 MT
30	31		

November

		1	2
6	7	8	9
13	14 Chinoiserie 7:00 MT	15 Chinoiserie 8:00 MT	16 Chinoiserie 8:00 MT Kronos Quartet 8:00 CP
20	21	22	23
27	28 Whispers of Angels 7:00 MT	29	30 Whispers of Angels 8:00 MT

4	5	6 Duchess of Malfi 7:00 MT	7 Duchess of Malfi 8:00 MT
11	12 Morris A 8:00 OH Duchess of Malfi 8:00 MT	13 Morris B 8:00 OH Duchess of Malfi 8:00 MT	14 Morris B 8:00 OH Duchess of Malfi 8:00 MT
18	19	20	21
25	26	27	28

For tickets, call TicketMaster: 212. 307. 4100.

For info, call BAM Ticket Services: 718. 636. 4100.

Fr Sa Su

October

6	Alice (Gala) 7:00 OH	7	Alice 8:00 OH	8	Alice 3:00 OH
13	Alice 8:00 OH Vito Acconci 8/11:00 DIA Alternative Jazz 7:00 CP	14	Alice 8:00 OH Vito Acconci 8:00 DIA Alternative Jazz 8:00 CP	15	
20	Salome 8:00 MT Jones & Ginzel 8:00 QM Nine Songs 8:00 OH	21	Salome 2:00/8:00 MT Jones & Ginzel 3:00/8:00 QM Nine Songs 8:00 OH	22	
27	Ilya Kabakov 8:00 MT	28	Joan of Arc 8:00 OH Ilya Kabakov 8:00 MT	29	

3	Gospel / BPO 8:00 OH (pre-concert 7:00)	4	Gospel / BPO 8:00 OH (preconcert 7:00)	5	Gospel / BPO 2:00 CP (Interplay)
10		11		12	
17	Chinoiserie 8:00 MT Kronos / BPO 8:00 OH (pre-concert 7:00)	18	Chinoiserie 8:00 MT Kronos / BPO 8:00 OH (pre-concert 7:00)	19	
24		25		26	

December

1	Whispers of Angels 8:00 MT Alternative Jazz 8:00 CP	2	Whispers of Angels 8:00 MT Alternative Jazz 8:00 CP	3	Whispers of Angels 3:00 MT
8	Duchess of Malfi 8:00 MT	9	Morris A 7:00 OH Duchess of Malfi 8:00 MT	10	Morris B 3:00 OH
15	Morris A 8:00 OH Duchess of Malfi 8:00 MT	16	Morris B 8:00 OH Duchess of Malfi 2:00/8:00 MT	17	Morris A 3:00 OH
22		23		24	
29		30			

OH = Opera House MT = Majestic Theater
 CP = Carey Playhouse DIA = Dia Center for the Arts
 QM = Queens Museum

All programs subject to change.

Lyrics & Translations

Bedtime

Music by Franz Schubert

(*Wiegenlied, Ständchen, Erbkönig*)

Wiegenlied

Author unknown

D498 November 1816;

published in 1829

Schlafe, holder, süsser Knabe,
Leise wiegt dich deiner Mutter Hand;
Sanfte Ruhe, milde Labe
Bringt dir schwebend dieses Wiegenband.

Schlafe in dem süssen Grabe,
Noch beschützt dich deiner Mutter Arm,
Alle Wünsche, alle Habe
Fasst sie liebend, alle liebewarm.

Schlafe in der Flaumen Schoosse,
Noch umtönt dich lauter Liebeston,
Eine Lilie, eine Rose,
Nach dem Schlafe werd' sie dir zum Lohn.

Ständchen

Lyrics by Franz Grillparzer (1791-1872)

(first version) D920 July 1827; published 1891

Zögernd leise
In des Dunkels näch'tger Hülle
Sind wir hier;
Und den Finger sanft gekrümmt,
Leise, leise,
Pochen wir
An des Liebchens Kammerthür.

Doch nun steigend,
Schwellend, schwellend,
Mit vereinter Stimme, Laut
Rufen aus wir hochvertraut:
Schlaf du nicht,
Wenn der Neigung Stimme spricht!

Sucht' ein Weiser nah und ferne
Menschen einst mit der Laterne;
Wieviel seltner dann als Gold
Menschen, uns geneigt und hold?

Lullaby

Sleep, dear, sweet boy,
Your mother's hand rocks you softly.
This swaying cradle strap
Brings you gentle peace and tender comfort.

Sleep in the sweet grave;
Your mother's arms still protect you.
All her wishes, all her possessions
She holds lovingly, with loving warmth.

Sleep in her lap, soft as down;
Purely notes of love still echo around you.
A lily, a rose
Shall be your reward after sleep.

Serenade

Softly, hesitantly,
Cloaked in night's darkness,
We have come here;
And with fingers gently curled,
Softly, softly
We knock
On the beloved's bedroom door.

But now, our emotion rising,
Swelling,
Surging, with united voice
We call out loud, in warm friendship:
"Do not sleep
When the voice of affection speaks."

Once a wise man with his lantern
Sought people near and far;
How much rarer, then, than gold
Are people who are fondly disposed to us?

Lyrics & Translations

Drum wenn Freundschaft, Liebe spricht,
Freundin, Liebchen, schlaf du nicht!

Aber was in allen Reichen
Wär' dem Schlummer zu vergleichen?
Drum statt Worten und statt Gaben
Sollst du nun auch Ruhe haben.
Noch ein Grüsschen, noch ein Wort,
Es verstummt dir frohe Weise,
Leise, leise,
Schleichen wir uns, ja, schleichen
wir uns wieder fort!

Erlkönig

Lyrics by Johann Wolfgang von Goethe (1749-1832)
(fourth version) D328 October 1815(?);
published in 1821 as Op 1

Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind:
Er hat den Knaben wohl in dem Arm,
Er fasst ihn sicher, er hält ihn warm.

"Mein Sohn, was birgst du so bang dein Gesicht?"
"Siehst, Vater, du den Erlkönig nicht?
Den Erlenkönig mit Kron und Schweif?"
"Mein Sohn, es ist ein Nebelstreif"

"Du liebes Kind, komm, geh mit mir!
Gar schöne Spiele spiel ich mit dir;
Manch bunte Blumen sind an dem Strand,
Meine Mutter hat manch gülden Gewand."

"Mein Vater, mein Vater, und hörest du nicht,
Was Erlenkönig mir leise verspricht?"
"Sei ruhig, bleibe ruhig, mein Kind:
In dürren Blättern säuselt der Wind."

"Willst, feiner Knabe, du mit mir gehn?
Meine Töchter am düstern Ort?
Meine Töchter führen den nächtlichen Reihn
Und wiegen und tanzen und singen dich ein."

"Mein Vater, mein Vater, und siehst du nicht dort
Erlkönigs Töchter am düstern Ort?"
"Mein Sohn, mein Sohn, ich seh es genau:
Es scheinen die alten Weiden so grau."

And so, when friendship and love speak,
Do not sleep, friend, beloved!

But what in all the world's realms
Can be compared to sleep?
And so, instead of words and gifts,
You shall now have rest.
Just one more greeting, one more word,
And our happy song ceases;
Softly, softly
We steal away again.

The Erlking

Who rides so late through the night and wind?
It is the father with his child.
He has the boy in his arms,
He holds him safely, he keeps him warm.

"My son, why do you hide your face in fear?"
"Father, can you not see the Erlking?
The Erlking with his crown and tail?"
"My son, it is a streak of mist."

"Sweet child, come with me,
I'll play wonderful games with you;
Many a pretty flower grows on the shore,
My mother has many a golden robe."

"Father, father, do you not hear
What the Erlking softly promises me?"
"Calm, be calm my child:
The wind is rustling in the withered leaves."

"Won't you come with me, my fine lad?
My daughters shall wait upon you;
My daughters lead the nightly dance,
And will rock, and dance, and sing you to sleep."

"Father, father, can you not see
Erlking's daughters there in the darkness?"
"My son, I can see clearly:
It is the old grey willows gleaming."

“Ich liebe dich, mich reizt deine schöne Gestalt;
Und bist du nicht willig, so brauch ich Gewalt.”
“Mein Vater, mein Vater, jetzt fasst er mich an!
Erlkönig hat mir ein Leids getan!”

“I love you, your fair form allures me,
And if you don't come willingly, I'll use force.”
“Father, father, now he's seizing me!
The Erlking has hurt me!”

Dem Vater grauset, er reitet geschwind,
Er hält in Armen das ächzende Kind,
Erreicht den Hof mit Mühe und Not:
In seinen Armen das Kind war tot.

The father shudders, he rides swiftly,
He holds the moaning child in his arms;
With one last effort he reaches home;
The child lay dead in his arms.

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from *Schubert The Complete Song Texts* by Richard Wigmore

World Power

Text from *Homage to Pacifica*:

Mark Twain on the Philippine War:

We have pacified some thousands of the islanders and buried them, destroyed their fields; burned their villages, and turned their widows and orphans out-of-doors; furnished heartbreak by exile to some dozens of disagreeable patriots: subjugated the remaining ten millions by Benevolent Assimilation, which is the pious new name of the musket; we have acquired property in the three hundred concubines and other slaves of our business partner, the Sultan of Sulu, and hoisted our protecting flag over that swag.

And so, by these Providences of God—and the phrase is the government's, not mine—we are a World Power.

Jesu, Meine Freude

Johann Franck (1650)

Music by Johann Sebastian Bach

(*Jesu, Meine Freude* BWV 227)

Choral:

1.
Jesu, meine Freude,
meines Herzens Weide,
Jesu meine Zier!
Ach wie lang, ach lange
ist dem Herzen bange
und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
süßer dir soll mir auf Erden
nichts sonst Liebbers werden.

Chorale:

1.
Jesus, my joy,
my heart's repose,
Jesus, my treasure!
My heart
has long been troubled
and desirous of thee.
Lamb of God, my bridegroom,
without thee, nothing good
can be my earthly lot.

Lyrics & Translations

Es ist nun nichts Verdammliches an denen,
die in Christo Jesu sind, die nicht nach dem
Fleische wandeln, sondern nach dem Geist.
Römer 8, 1

2.
Unter deinen Schirmen
bin ich vor den Stürmen
aller Feinde frei.
Lass den Satan wittern,
lass den Feind erbittern,
mir steht Jesus bei!
Ob es itzt gleich kracht und blitze,
ob gleich Sünd und Hölle schrecken;
Jesus will mich decken.

Denn das Gesetz des Geistes, der da lebendig
machtet in Christo Jesu, hat mich frei gemacht
von dem Gesetz der Sünde sin and und des Todes.
Römer 8, 2

3.
Trotz dem alten Drachen,
trotz des Todes Rachen,
trotz der Furcht dazu!
Tobe, Welt, und springe;
ich steh hier und singe
in gar sichrer Ruh!
Gottes Macht hält mich in acht;
Erd und Abgrund muss verstummen,
ob sie noch so brummen.

Ihr aber seid nicht fleischlich, sondern geistlich,
so anders Gottes Geist in euch wohnt.
Wer aber Christi Geist nicht hat, der ist nicht sein.
Römer 8, 9

4.
Weg mit allen Schätzen,
du bist mein Ergötzen,
Jesu, meine Lust!
Weg, ihr eitlen Ehren,
ich mag euch nicht hören
bleibt mir unbewusst!
Elend, Not, Kreuz, Schmach und Tod
soll mich, ob ich viel muss leiden,
nicht von Jesu scheiden.

Damnation befalls not those who are in Christ,
and who pursue not the flesh but the spirit.

Romans 8:1

2.
Beneath thy shield
I am protected from the raging
of all my enemies.
Let Satan storm,
let the evil one rage,
Jesus will stand by me
through thunder and lightning,
against sin and hell
Jesus will protect me.

For the law of the spirit, which gives life in
Christ Jesus, has liberated me from the law of
sin and death.
Romans 8:2

3.
Despite the old serpent,
despite death's vengeance,
despite fear of death!
The world may rave and be overthrown,
yet I stand here and sing
in confident tranquility;
I respect God's might;
earth and abyss will be silenced
although now so vociferous.

But ye are not of the flesh but of the spirit, so
strangely does God dwell in you. But he who
has not the spirit of Christ is not his.
Romans 8:9

4.
Away with all riches,
thou art my delight,
Jesu, my desire.
Away with vain honors,
I'll not hear your temptings,
do not enter my mind!
Misery, distress, affliction, shame and death
shall not part me from Jesus,
though I must suffer much.

So aber Christus in euch ist, so ist der Leib zwar tot um der Sünde willen; der Geist aber ist das Leben um der Gerechtigkeit willen.

Römer 8, 10

5.

Gute Nacht, o Wesen,
das die Welt erlesen,
mir gefällst du nicht.
Gute Nacht, ihr Sunden,
bleibet weit dahinten,
komme nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht!
Dir sei ganz, du Lasterleben,
gute Nacht gegeben!

So nun der Geist des, der Jesum von den Toten auferwecket hat, in euch wohnt, so wird auch derselbige, der Christum von den Toten auferwecket hat, eure sterblichen Leiber lebendig machen, um des willen, dass sein Geist in euch wohnt.

Römer 8,11

6.

Weicht, ihr Trauergeister,
denn mein Freudenmeister,
Jesus, tritt herein.
Denen, die Gott lieben
muss auch ihr Betrübten
lauter Zucker sein.

Duld' ich schon hier Spott und Hohn,
dennoch bleibst du auch im Leide,
Jesu, meine Freude.

When Christ is in you, the body is dead to sin, but the spirit is life for the sake of righteousness.

Romans 8:10

5.

Farewell to the being
that chooses this world;
I love thee not.
Farewell, sins,
stay behind me,
never come to light again.
Farewell, pride and pomp.
Life of wickedness,
I bid you farewell.

Now the spirit of him who raised Jesus from the dead lives in you; the same who raised Jesus from the dead shall give life to your mortal bodies because the spirit lives in you.

Romans 8:11

6.

Ye spirits of sadness, depart hence,
for Jesus enters,
the lord of my joy.
To those whom God loves
even their sorrow
must be sweetened.
Here I endure mockery and scorn even now,
yet, still suffering, thou art
Jesus, my joy.