

Jacob's **Pillow 1996**

TED SHAWN THEATRE

# Mark Morris Dance Group



**July 16, 8:30 PM**  
**July 17, 8:30 PM**  
**July 18, 8:30 PM**  
**July 19, 8:30 PM**  
**July 20, 2:00 PM**  
**and 8:30 PM**

Jacob's **Pillow**

*Presents*

# Mark Morris Dance Group

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

*Artistic Director*  
**MARK MORRIS**

*General Director*  
**BARRY ALTERMAN**

*Managing Director*  
**NANCY UMANOFF**

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

## **Program**

*Choreography by Mark Morris*

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

(1995)

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

JEANNE OMMERLE, *soprano*; JENNIFER LANE, *mezzo-soprano*;

RUFUS MÜLLER, *tenor*; JAMES MADDALENA, *baritone*;

MIRIAM ROSE SHAPIRO, *violin*; LINDA DOWDELL, *piano*

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-*

### **A SPELL**

(1993)

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

JENNIFER LANE, *mezzo-soprano*;

MIRIAM ROSE SHAPIRO, *violin*; LINDA DOWDELL, *piano*

RUTH DAVIDSON, MARK MORRIS, GUILLERMO RESTO

*-intermission-*

### **TEN SUGGESTIONS**

(1981)

Music: Alexander Tcherepnin (Bagatelles, opus 5)

Lighting: James F. Ingalls

LINDA DOWDELL, *piano*

MARK MORRIS

*-pause-*

### **LOVE SONG WALTZES**

(1989)

Music: Johannes Brahms ("Liebesliederwalzer" op. 52)

Lighting: James F. Ingalls

JEANNE OMMERLE, *soprano*; JENNIFER LANE *mezzo-soprano*;

RUFUS MÜLLER, *tenor*; JAMES MADDALENA, *baritone*;

LINDA DOWDELL, JOHN SAUER, *piano*

JOE BOWIE, GUILLERMO RESTO, TINA FEHLANDT, SHAWN GANNON, DAN JOYCE,  
MARIANNE MOORE, RACHEL MURRAY, KRAIG PATTERSON,  
MIREILLE RADWAN-DANA, WILLIAM WAGNER, MEGAN WILLIAMS, JULIE WORDEN

**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 and is the subject of a recent biography by Joan Acocella (Farrar, Straus & Giroux).

**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*.

**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 Limón Dance Company and in the musical *The Ebony Games*. He appears in the José Limón 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.

**LINDA DOWDELL** (piano/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 Banff Big Band, the Gregg Smith Singers, and Schola Cantorum of Edinburgh.

**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, University of Minnesota, San Francisco Ballet 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.

**JENNIFERLANE** (mezzo-soprano) is recognized internationally for her stunning interpretations of Baroque music. Her symphonic appearances include the Minnesota Orchestra, the St. Louis Symphony, the San Francisco Symphony,

Tafelmusik Baroque, the Handel & Haydn Society, the American Bach Soloists and the Atlanta Symphony, singing repertoire as varied as Mahler's *Symphonies Nos. 2 & 3*, Bach's *Mass in B Minor*, Falla's *El Amor Brujo*, Mendelssohn's *Elijah*, and Britten's *Spring Symphony*, and working with renowned conductors including Shaw, Parrott, Minkowski, and McGegan. Ms. Lane enjoys an active operatic career, singing principal roles with companies in North America and Europe, and she has just returned from singing Handel's *Tolomeo* at the Opernhaus Halle in Germany. Her 1997 season roles include Britten's *Turn of the Screw* and Handel's *Judas Maccabeus*. Ms. Lane's most recent recording project was the dual roles of Dido and the Sorceress in Purcell's *Dido and Aeneas* (CBC Records) with Tafelmusik and on video with the Mark Morris Dance Group. Her extensive discography also includes Handel's *Muzio Scevola*, *Sosarme*, *Giustino*, *Ariodante*, *Theodora*, Bach's *Mass in B Minor*, *St. John Passion* and *Cantata 169*, Haydn's *Salve Regina*, Monteverdi's *L'Orfeo*, solo Hasse motets and Schütz' *Symphoniae Sacrae*.

**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.

**JAMES MADDALENA** (baritone) first gained international recognition for his notable portrayal of Richard Nixon in the world premiere of John Adams' *Nixon in China* at the Houston Grand Opera, which was broadcast on *Great Performances* on PBS and won an Emmy Award, and in subsequent productions at the Netherlands Opera, Edinburgh Festival, Brooklyn Academy of Music and the Washington Opera. Mr. Maddalena also sang the title role of the Grammy Award-winning, best-selling recording on Nonesuch Records. Other appearances include Papegen in *The Magic Flute* at Glyndebourne, Bobby in Weill's *Dan Leine Mahagonny* at the Brooklyn Academy of Music, Count Almaviva in *The Marriage of Figaro* in Barcelona, Handel's *L'Allegro, il Penseroso ed il Moderato*, and Aeneas in *Dido and Aeneas*, at the Théâtre Royal de la Monnaie/Opera National in Brussels with Mark Morris. He recorded Count Almaviva in *The Marriage of Figaro* and Guglielmo in *Così fan tutte*, both directed by Peter Sellars and conducted by Craig Smith; these productions were broadcast in the United States on *Great Performances*, throughout Europe and were released by Decca/London Records on videocassette and laser disc. An active concert singer, his repertoire includes the Hindemith *Requiem* with Wolfgang Sawallisch conducting the Orchestra of the Accademia di Santa Cecilia in Rome, *Messiah*, *Solomon* and *Theodora*, *Christmas Oratorio*, the complete cycle of Bach cantatas all at Emmanuel Music in Boston conducted by Craig Smith, and *St. John Passion*, Brahms' *German Requiem*, Mozart's *Coronation Mass*, and *Vespers* with Boston Baroque.

**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.

**RUFUS MÜLLER** (tenor), born in Kent, England, was a choral scholar at New College, Oxford, and is at present studying with Thomas Lo Monaco in New York. He has worked with conductors such as John Elliot Gardiner, Roger Norrington, Ivor Bolton, Richard Hickox, Nicholas McGegan, Gustav Leonhardt, Frans Brüggen, Philippe Herreweghe, Joshua Rifkin, Nicholas Kraemer, Ivan Fischer, and René Jacobs. His opera and oratorio appearances have taken him all over Europe, Scandinavia, Japan, and the USA. In 1985, he won first prize in the English Song Award in Brighton, and has given recitals in the Wigmore Hall in London as well as on BBC radio, and in Frankfurt, Tokyo, Madrid, Utrecht and Salzburg. Operatic roles include Aminta in Peri's *Euridice* for Opéra de Normandie, Tersandre in Lully's *Roland* with José van Dam in Paris, Lisbon, and Montpellier, and Lurcanio in Handel's *Ariodante* in Göttingen, recorded by Harmonia Mundi, USA. Müller has sung on numerous recordings, including Bach's *St. John Passion* with Eliot Gardiner on DG Archiv, Mozart's *Die Zauberflöte* and Beethoven's *Choral Fantasia* with Roger Norrington on EMI, Dowland's *First Book of Aires* with lutenist Christopher Wilson on ASV, Hayden's *O tuneful Voice* and songs by Benda with soprano Emma Kirkby, three recordings of 19th-century songs with Invocation, all on Hyperion, and as the Evangelist in Bach's *St. Matthew Passion* on the United recording of the acclaimed dramatic production by Jonathan Miller, shown on BBC-TV.

**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.

**JEANNE OMMERLE** (soprano) has opera and concert credits that include the New York Philharmonic, the Boston Symphony Orchestra, San Francisco Symphony, New Jersey Symphony, Orchestra of St. Luke's, the National Symphony, Atlanta Opera, The Opera Company of Boston, The Dallas Opera, Lake George Opera Festival, Boston Early Music Festival, Handel & Haydn Society, Emmanuel Music, Cincinnati May Festival, the Washington and Baltimore Choral Societies, Monacnock Music, and the Newport Music Festival. She has worked with conductors Roger Norrington, Christopher Hogwood, William Christie, James Conlon, Seiji Ozawa, Thomas Dunn, Richard Westenburg, Sarah Caldwell, William Fred Scott, Gunther Schuller, Sylvain Cambreling, James Bolle, Craig Smith, Nicholas McGegan, and Simon Preston. Ms. Ommelerle was Susanna in the Peter Sellars production of *Marriage of Figaro* which traveled to Vienna, Paris, New York, Boston and Barcelona, and which was broadcast on PBS' *Great Performances*.

**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**, of 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.

**JOHN SAUER** (piano) is a native of Berkshire County who accompanied his first ballet class in 1971 at Jacob's Pillow, where he has worked ever since, playing for Mark Morris' classes whenever the company was in residence. John holds a B.A. in Music from Antioch College ('73), and studied classical piano with Elizabeth Hagenah. He performs both jazz and classical music, and for 15 years was Music Director at the Berkshire Public Theatre. His most recent performance in the Ted Shawn Theatre was with the Men Dancers in 1992, performing *Kinetic Molpai* with the composer, Jess Meeker.

**MIRIAM ROSE SHAPIRO** (violin) studied at the New England Conservatory, Dorothy Delay, full-scholarship student. She is currently on the faculty of Berkshire School, South County Music School and the Berkshire Hills Regional School District and is a member of the Meadowlark Trio, the Green River Trio, the klezmer band, Two Cents Plain, and co-director of Barrington Performing Arts, Inc. A free-lance musician, Shapiro performs widely throughout the Tri-State area.

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

## MARK MORRIS DANCE GROUP STAFF

Technical Director: Johan Henckens  
Development Director: Michael Osso  
Executive Administrator: Eva Nichols  
Fiscal Administrator: Lynn Wichem  
Lighting Supervisor: Michael Chybowski  
Music Director: Linda Dowdell  
Wardrobe Supervisor: Pam Anson  
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.

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

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Liebeslieder Walzer, Op. 52 by Johannes Brahms  
(Love-Song Waltzes)  
Text from *Polydora* by G.F. Daumer. Translation by Linda France, 1996

**No. 1**

Rede, Mädchen, allzu liebes,  
das mir in die Brust, die Kühle,  
hat geschleudert mit dem Blicke  
diese wilden Glutgefühle!

Willst du nicht dein Herz erweichen?  
Willst du, eine überfromme,  
rasten ohne traute Wonne,  
oder willst du, dass ich komme?

Rasten ohne traute Wonne  
nicht so bitter will ich büssen.  
Komme nur, du schwarzes Auge,  
komme wenn die Sterne grüssen.

**No.2**

Am Gesteine rauscht die Flut,  
heftig angetrieben.  
Wer da nicht zu seufsen weiss,  
lernt es unter'm Lieben.

**No. 3**

O die Frauen, o die Frauen,  
wie sie Wonne thauen!  
Wäre lang ein Mönch geworden,  
wären nicht die Frauen!

**No. 4**

Wie des Abends schöne Röthe  
möcht' ich arme Dirne glüh'n,  
Einem, Einem zu gefallen  
sonder Ende Wonne sprüh'n.

**No. 5**

Die grüne Hopfenranke  
sie schlängelt auf der Erde hin.  
Die junge schöne Dirne,  
so traurig ist ihr Sinn!

Du höre, grüne Ranke!  
Was hebst du dich nicht himmelwärts?  
Du höre, schöne Dirne!  
Was ist so schwer dein Herz?

Wie höbe sich die Ranke,  
der keine Stütze Kraft verleiht?  
Wie wäre die Dirne fröhlich,  
wenn ihr der Liebste weit?

**No. 1**

Speak to me, you  
with the beautiful smile  
that slices me in two.  
Tell me how you feel.

Will you lock yourself up  
and throw away the key?  
How many times do I have to say  
when, when can we meet?

Why sentence yourself to a life  
without love? Why suffer?  
You and me and your dark eyes,  
let's dance by the light of the stars.

**No. 2**

Waves batter the rocks,  
spray the sky like madness.  
Love will teach you its secrets:  
how to sigh and drown in sadness.

**No. 3**

You're a goddess. You're divine.  
I worship your every move.  
I could live like a monk  
if it weren't for women like you.

**No. 4**

I could burn with the beauty  
of a crimson sunset.  
I would consider it my duty  
if I just heard her say yes.

**No. 5**

Why does this evergreen ivy  
always creep so dark and low?  
Why does such a gorgeous girl  
look like she's got nowhere to go?

Why doesn't ivy climb  
right up to the skies?  
Why should a girl  
like her be all tears and sighs?

Ivy can't reach the heavens  
without some sturdy support.  
A girl can't enjoy herself  
when she and her beau are apart.

**No. 6**

Ein kleiner, hübscher Vogel nahm den Flug  
zum Garten hin, da gab es Obst genug.  
Wenn ich ein hübscher, kleiner Vogel wär',  
ich säumte nicht, ich täte so wie der.

Leimruten-Arglist laudert an dem Ort;  
der arme Vogel konnte nicht mehr fort.  
Wenn ich ein hübscher, kleiner Vogel wär',  
ich säumte doch, ich täte nicht wie der.

Der Vogel kam, in eine schöne Hand,  
da tat es ihm, dem Glücklichen, nicht an.  
Wenn ich ein hübscher, kleiner Vogel wär',  
ich säumte nicht, ich täte so wie der.

**No. 7**

Wohl schön bewandt war es vorehe  
mit meinem Leben, mit meiner Liebe.  
Durch eine Wand, ja durch zehn Wände  
erkannte mich des Freundes Sehe.  
Doch jetso, wehe,  
wenn ich dem Kalten auch noch so dicht  
vor'm Auge stehe,  
es merkt's sein Auge, sein Herze nicht!

**No. 8**

Wenn so lind dein Auge mir,  
und so lieblich schauet,  
jede letzte Trübe flieht,  
welche mich umgrauet.

Dieser Liebe schöne Glut,  
lass sie nicht verstieben!  
Nimmer wird, wie ich, so treu,  
dich ein Andrer lieben!

**No. 9**

Am Donaustrande,  
da steht ein Haus,  
da schaut ein rosiges  
Mädchen aus.

Das Mädchen es ist,  
wohl gut gehegt,  
zehn eiserne Riegel  
sind vor die Thüre gelegt.

Zehn eiserne Riegel,  
das ist ein Spass,  
die spreng' ich als wären  
sie nur von Glas!

**No. 10**

O wie sanft, die Quelle sich  
durch die Wiese windet!  
O wie schön, wenn Liebe sich  
zu der Liebe findet!

**No. 6**

One day a pretty little bird flew  
into a garden brimming with ripe fruit.  
If I were a pretty little bird  
I'd fly there too.

It got tangled in a knot of branches  
and couldn't fly anywhere anymore.  
If I were a pretty little bird  
I'd stay at home.

A beautiful lady cradled the bird  
in her hand and stroked it softly, softly.  
If I were a pretty little bird  
I'd fly there now.

**No. 7**

Every day was wonderful  
when we were still in love.  
My door was always open  
and he made himself at home.  
Now it's a different story:  
when I look at him  
he turns away, his eyes  
as cold as his heart.

**No. 8**

When you look at me  
with your loving eyes,  
I forget all my worries.  
You're the sun in my sky.

Let it shine forever,  
this summer love of ours.  
I couldn't burn as hot  
in anyone else's eyes.

**No. 9**

I know a rosy-cheeked girl  
who lives in a house  
deep in the woods.

She's locked away  
behind a door  
secured with ten iron bars.

Iron bars are nothing  
to me. I'll smash them  
one by one like glass.

**No. 10**

How clear the stream flows, winding  
its way through the meadow.  
How happy you feel, finding  
love, waiting where you left it.

**No. 11**

Nein, es ist nicht auszukommen  
mit den Leuten;  
Alles wissen sie so giftig  
auszudeuten!

Bin ich heiter, hegen soll ich  
lose Triebe;  
bin ich still, so heisst's ich wäre  
irr' aus Liebe.

**No. 12**

Schlosser auf!  
und mache Schlösser  
ohne Zahl!  
Denn die bösen Mäuler  
will ich schliessen  
allzumal!

**No. 13**

Vögelein durchrauscht die Luft,  
sucht nach einem Aste.  
Und das Herz, ein Herz begehrt's  
wo es selig raste.

**No. 14**

Sieh', wie ist die Welle klar,  
blickt der Mond hernieder!  
Die du meine Liebe bist,  
liebe du mich wieder!

**No. 15**

Nachtigall, sie singt so schön,  
wenn die Sterne funkeln.  
Liebe mich, geliebtes Herz,  
küsse mich im Dunkeln!

**No. 16**

Ein dunkeler Schacht ist Liebe,  
ein gar zu gefährlicher Bronnen;  
da fiel ich hinein, ich Armer,  
kann weder hören noch seh'n;  
nur denken an meine Wonnen,  
nur stöhnen in meinen Weh'n.

**No. 17**

Nicht wandle, mein Licht, dort aussen  
im Flurgereich!  
Die Füsse würden dir, die zarten,  
zu nass, zu weich.

All überströmt sind dort die Wege,  
die Stege dir;  
so überreichlich thränte dorten  
das Auge mir.

**No. 18**

Es bebet das Gesträuche,  
gestreift hat es im Fluge  
ein Vögelein.  
In seiner Art erbebet  
die Seele mir, erschüttert,  
von Liebe, Lust, und Leide,  
gedenkt sie dein!

**No. 11**

I'm sorry, I've had enough  
of the neighbors;  
they go out of their way  
to make up gossip.

If I'm happy, they say,  
I'm terribly bad.  
If I'm sad, they say  
I'm in love, stark raving mad.

**No. 12**

I will employ a locksmith  
to fit a hundred padlocks  
of every shape and size  
to shut those lips forever  
that open and spill lies.

**No. 13**

A bird will fly for miles  
to find the right somewhere to nest.  
We must do the same  
to find the someone we love best.

**No. 14**

The moon shines full and bright  
on the clear blue sea.  
Tell me you love me tonight.  
You're the only one for me.

**No. 15**

The nightingale sings so fine  
when the stars start to shine.  
Kiss me, sweetheart, while it's dark.  
Tell me you'll always be mine.

**No. 16**

Love is a bottomless pit  
of suffering. And I fell in.  
I lost everything I was.  
Although I dream of better times,  
all I seem to do is whine.

**No. 17**

Darling, wait, don't go  
wandering in the countryside.  
It's far too wet underfoot.

I admit it: I was there  
this morning and the paths  
are still damp from my tears.

**No. 18**

I can see the branches trembling  
in the wake of a bird in flight.  
That's how my heart feels - tight  
and busy with beating, remembering  
you - our love, our lust, and our loathing.

*Pillow Notes*  
By  
Suzanne Carbonneau

There was never any question that Mark Morris would make a life in dance. Most choreographers come to their profession after careers as dancers, but Morris knew from the beginning that he wanted to create his own work. He will turn 40 this year, but already he has been directing his own company for 16 years, and has choreographed, nationally and internationally, for many other enterprises, including ballet and opera. Even as a child, Morris' sensibility was choreographic. In her biography of Morris, Joan Acocella documents his career as a prodigy: performing professionally by age 11, he was teaching dance at 13 and began choreographing soon after. By the time he left his hometown of Seattle at the age of 19, he already had a substantial body of work to his name.

Morris' passion for dance brooks no discrimination among genres or styles; for him, any form of dance is equally worthy of interest and respect, and he has embraced every kind of movement he has encountered. His first devotion was pledged to Spanish dance: he saw a concert by Jose Greco when he was 8 and determined there and then to become a professional flamenco dancer. He studied flamenco in Seattle with Verla Flowers and expanded into other national dance styles as well as ballet and fencing. At 13, he came upon the Koleda Folk Ensemble and immersed himself in Balkan dance during his teens, rehearsing into the night 5 or 6 times a week, and discovering the ideal of a community forged from music and dance. At 15, he added modern dance to his repertory, and saw every dance concert he possibly could. Upon graduation from high school, he spent half a year studying flamenco in Spain and performing with the Royal Chamber Ballet of Madrid.

All these experiences are reflected in his later choreography which bears the stamp of exuberant physicality, pleasure in unexpected rhythms, an affinity for gravity and connection with the earth, and joy in the diversity of community. He has continued to explore movement of all kinds, absorbing into his vocabulary such disparate sources as American sign language, Indian mudras, colloquial gestures and historical modern dance. One of his most famous dances, the solo *O Rangasayee*, performed to an Indian raga by Sri Tyagaraja, assimilates movement from Indian kathak dance and blends it with his Western training. Two years ago, Morris was commissioned by the Southern Slavic troupe Zivili to choreograph *The Office*, a work grounded in his Koleda experiences, which has since been taken into the repertory of his own company.

Morris' catholicity of tastes in dance are mirrored by his musical interests. Just as he had been captivated by dance as a child, Morris was equally as engulfed by music. Taught by his father to read music, he went on to teach himself to play the piano. Fascinated by the complexities of rhythm he was learning through dance, particularly in flamenco and Balkan dance, Morris was immersing himself in rhythmic games and in music of all kinds—classical, avant-garde, pop and folk. As a teenager, he was also composing music for his own choreography. In his professional career, he has choreographed to everything from bluegrass to punk rock to classical music, and has shown a particular affinity for Baroque vocal music, including his masterpieces, *Dido and Aeneas* and *L'Allegro, Il Penseroso ed Il Moderato*.

Morris is virtually alone among his generation of modern dance choreographers in intimately linking his dances with their accompaniment. At a time when others have abandoned the idea of grounding dance in musical structures, Morris embraces these forms, excavating them for the beauty of their order and their emotional revelations. His dances can be seen as virtually revealing the architecture of their scores. Unusual, too, is his commitment to live music performed by world-class musicians and singers, an enterprise so prohibitively expensive that most modern dance companies forego it as a luxury. However, Morris views it as an integral component of his choreographic vision and he has devoted a significant portion of company resources to this commitment. Acocella has noted that, even as a teenager, Morris tried to arrange for live music whenever possible, deliberately choosing music for his choreography that he could dragoon his friends into playing. Morris' choice to work at the Théâtre Royal de la Monnaie in Belgium in 1988-1991 was in part influenced by the availability of its orchestra for his productions.

(Continued on back)

Within the astonishing range of work you will see tonight, the link among the dances is Morris' humanism. Revelling in the combination of music and the human body, Morris celebrates his fascination with the contemporary world, the respect he has for his forebears, and the affection he bears his dancers. With these dances, Morris invites us into a world of his own devising which, even as it acknowledges human foible and despair, ultimately comes out on the side of the angels.

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For further reading:

Joan Acocella, *Mark Morris*. (Farrar, Straus and Giroux, 1993.) Available in the Jacob's Pillow Store.

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