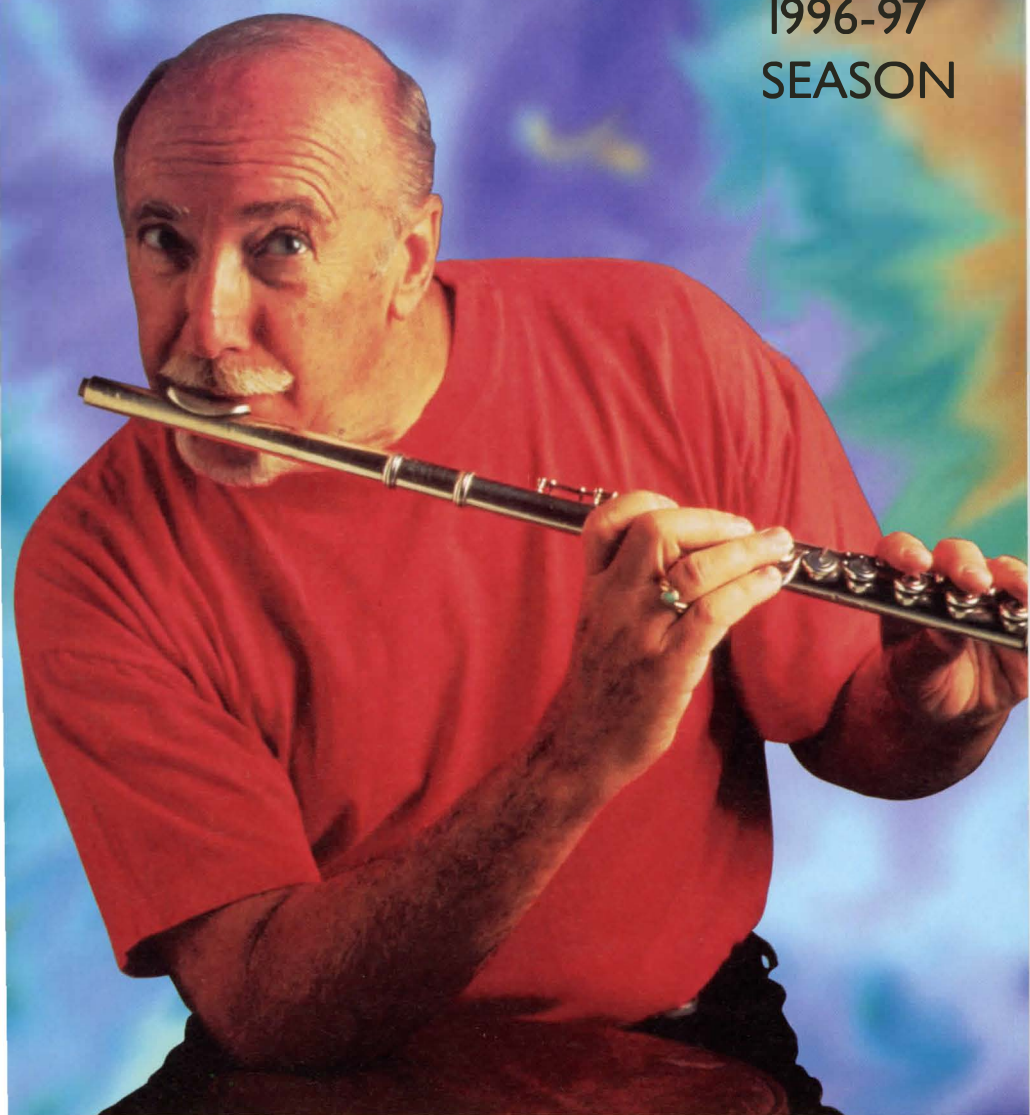

George Mason University

Center for The Arts

1996-97
SEASON



Playbill: Issue Two

Center for The Arts

Playbill Issue Two



In This Issue



Lucia di Lammermoor 3

Virginia Opera
October 18 and 20

George Mason University Symphony Orchestra 15

October 22

Herbie Mann Group 21

October 25

Mark Morris Dance Group 23

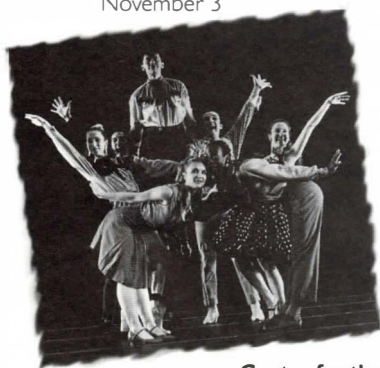
October 31 and November 1

Mark Morris: The Dance World's Brightest Star 29

By Kelly Stimmell

Keyboard Conversations® with Jeffrey Siegel 33

Rhapsody!
November 3



Mark your calendar for the exciting performances of the 1996-1997 Center for the Arts season. See pages 18 and 19 of this playbill for a complete list of events.

**Center for the Arts, MS 4C1,
George Mason University, Fairfax, VA 22030-4444, 703-993-8877**

**Visit the Center for the Arts home page.
Our Internet address is <http://www.gmu.edu/cfa>**

Box Office: 703-993-8888
Monday, Tuesday, Friday, 10 a.m.-4 p.m.
Wednesday, Thursday, 10 a.m.-7:30 p.m.
Saturday, Sunday, noon-5 p.m.

Center for The Arts Calendar of Events

October

Lucia di Lammermoor

Virginia Opera

Friday, October 18, 8 p.m.

Sunday, October 20, 2 p.m.

\$50, \$40, \$32

Herbie Mann Group

Friday, October 25, 8 p.m.

\$30, \$24, \$19

Mark Morris Dance Group

Thursday, October 31, 8 p.m.

Friday, November 1, 8 p.m.

\$35, \$28, \$22

November

Jeffrey Siegel in Keyboard

Conversations

Rhapsody!

Sunday, November 3, 7 p.m.

\$22

Betty the Yeti

by Jon Klein

Theater of the First

Amendment

November 6-24

\$20



Earle Patriarco

Great Guitars

Charlie Byrd, Herb Ellis, and Mundell Lowe

Saturday, November 9, 8 p.m.

\$30, \$24, \$19

Earle Patriarco, baritone

Friday, November 15, 8 p.m.

\$22

The Harlem Nutcracker

Donald Byrd/The Group

Friday and Saturday,

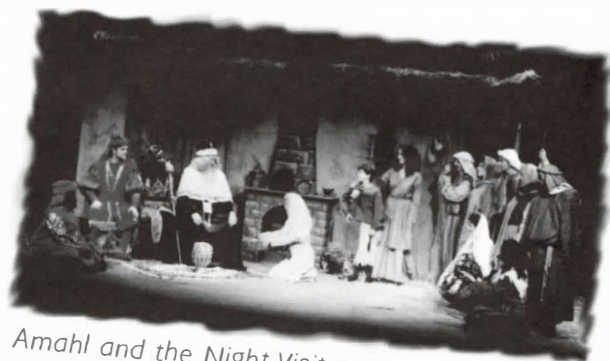
November 22 and 23, 8 p.m.

Saturday and Sunday,

November 23 and 24,

2 and 8 p.m.

\$35, \$28, \$22



Amahl and the Night Visitors

December

Amahl and the Night Visitors

Saturday, December 14,
2 and 7 p.m.
\$22, \$17.50, \$14

January

Hubbard Street Dance Chicago

Friday, January 31, 8 p.m.
Saturday, February 1, 8 p.m.
\$30, \$24, \$19

February

Bolshoi Symphony Orchestra

Friday, February 7, 8 p.m.
\$45, \$36, \$29

Canada's Royal Winnipeg Ballet

Saturday, February 8, 8 p.m.
\$35, \$28, \$22

Ben Vereen and Leslie Uggams On Broadway!

Friday, February 14, 8 p.m.
\$35, \$28, \$22

Jeffrey Siegel in Keyboard Conversations

The Immortal Beethoven
Sunday, February 16, 7 p.m.
\$22



The Harlem Nutcracker

March

Giselle

Moscow Festival Ballet
Wednesday, March 19, 8 p.m.
Thursday, March 20, 8 p.m.
\$40, \$32, \$26

Things That Break

by Sherry Kramer
Theater of the First Amendment
March 19–April 6
\$20

April

James Galway, flute

Wednesday, April 9, 8 p.m.
\$35, \$28, \$22

Julian Bream, guitar

Saturday, April 12, 8 p.m.
\$35, \$28, \$22

Bournemouth Symphony Orchestra

Lynn Harrell, cello
Friday, April 18, 8 p.m.
\$40, \$32, \$26

Jeffrey Siegel in Keyboard Conversations

Cosmic Chopin
Sunday, April 20, 7 p.m.
\$22

Steve Reich and Musicians

with Paul Hillier's
Theatre of Voices
Sunday, April 27, 7 p.m.
\$30, \$24, \$19

May

Orpheus Chamber Orchestra

Jennifer Larmore, soprano
Thursday, May 1, 8 p.m.
\$40, \$32, \$26

Pamela Frank, violin Claude Frank, piano

Saturday, May 3, 8 p.m.
\$30, \$24, \$19

For more information, call the Box Office at 703-993-8888.

Group discounts are available. Call 703-993-8788.

Center for The Arts

presents

Mark Morris Dance Group

Thursday Evening, October 31, 1996, at 8 o'clock

Friday Evening, November 1, 1996, at 8 o'clock

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

Mark Morris, *Artistic Director*
Barry Alterman, *General Director*
Nancy Umanoff, *Managing Director*



Mark Morris Dance Group in *Going Away Party*

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 made possible with public funds from the National Endowment for the Arts Dance Program and the New York State Council on the Arts, a state agency. Philip Morris Companies Inc. is the sponsor of the Mark Morris Dance Group New Works Fund.

The use of cameras and recording equipment is prohibited.

Program

Love Song Waltzes (1989)

Choreography: Mark Morris

Music: Johannes Brahms (*Liebesliederwalzer*, Op. 52)

Lighting: James F. Ingalls

Eileen Clark Reisner, *soprano*; Jane Dutton, *mezzo-soprano*;

William Hite, *tenor*; Charles Fornara, *baritone*

Linda Dowdell, John Sauer, *piano*

Joe Bowie • Charlton Boyd • Tina Fehlandt • Shawn Gannon • Dan Joyce

Marianne Moore • Rachel Murray • Kraig Patterson

Mireille Radwan-Dana • William Wagner • Megan Williams • Julie Worden

pause

A Spell (1993)

Choreography: Mark Morris

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

Eileen Clark Reisner, *soprano*

Sarah Roth, *violin*; Linda Dowdell, *piano*

Ruth Davidson • Mark Morris • Guillermo Resto

intermission

Going Away Party (1990)

Choreography: Mark Morris

Music: Bob Wills and His Texas Playboys

("Playboy Theme," "Yearning," "My Shoes Keep Walking Back to You," "Goin' Away Party,"

"Baby, That Sure Would Go Good," "Milk Cow Blues," "Crippled Turkey,"

"When You Leave Amarillo, Turn Out the Lights")

Original Lighting Design: Phil Sandström

Costumes: Christine Van Loon

Tina Fehlandt • Dan Joyce • Marianne Moore • Mark Morris

Rachel Murray • Kraig Patterson • Guillermo Resto

intermission

Grand Duo (1993)

Choreography: Mark Morris

Music: Lou Harrison (Grand Duo for Violin and 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

Dan Joyce • Victoria Lundell • Marianne Moore • Rachel Murray

June Omura • Kraig Patterson • Mireille Radwan-Dana

Guillermo Resto • William Wagner • Megan Williams

Meet the Artists



Mark Morris was born and raised in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. He performed with an eclectic array of

companies in the early years of his career, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. In 1980 he formed the Mark Morris Dance Group and has since created more than 90 works for the company, as well as choreographing dances for many ballet companies, including the San Francisco Ballet, the Paris Opera Ballet, and American Ballet Theatre. From 1988 to 1991, he was director of dance at the Théâtre Royal de la Monnaie in Brussels, Belgium, where he created 12 pieces, including *The Hard Nut* (his version of *The Nutcracker*), *L'Allegro, il Penseroso ed il Moderato*, and *Dido and Aeneas*. In 1990 he and Mikhail Baryshnikov founded the White Oak Dance Project. Mr. Morris has also worked extensively in opera. Most recently he directed and choreographed a production of Gluck's *Orfeo ed Euridice*, and he will direct and choreograph a Royal Opera, Covent Garden, production of Rameau's *Platée*, which premieres at the Edinburgh International Festival in 1997. 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, and Giroux).

Mark Morris Dance Group was formed in 1980 and gave its first concert in New York City that year. In the following years, the company's touring schedule steadily expanded to include cities in the United States and in Europe, and in 1986, the Dance Group made its first national television program for the PBS *Dance in America* series. In 1988, the Mark Morris Dance Group was invited to become the national dance company of Belgium. During its three years as resident company at the National Opera House, the Dance Group was the subject of several television programs, including the United Kingdom's *South Bank Show*. The company returned to the United States in 1991, resuming its performances in major cities and at festivals including Jacob's Pillow and the Edinburgh International in Scotland. In addition to a full touring schedule, the company has recently completed two film projects, a collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs* using J.S. Bach's Third Suite for Unaccompanied Cello and a film version of Mark Morris's dance piece *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 and 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 and 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 I, and other music videos.

Eileen Clark Reisner, soprano, recently appeared in *Die Zauberflöte* with Syracuse Opera and *L'Elisir d'amore* with Massachusetts Commonwealth Opera. A Bel Canto Foundation Award winner, she has performed for the past 11 years with the Gregg Smith Singers and can be heard on many of their recordings, as well as on the soundtrack of the recent film *Dead Man Walking*. She holds degrees from Syracuse University and the University of North Dakota and has studied with Carlo Bargonzi and Julianne Baird.

Ruth Davidson, a native New Yorker, began her serious dance training at the High School of Performing Arts, where she was a Helen Tamiris Award recipient. After earning her Bachelor of Fine Arts from SUNY at Purchase, she began her professional career with the Hannah Kahn Dance Company. Ms. Davidson later joined the Don Redlich Dance Company, where she worked 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 studied with Jocelyn Lorenz since 1979. She has been with the Mark Morris Dance Group since 1980.

Linda Dowdell, pianist and 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. From 1990 to 1991, she was the original pianist and

musical director for Mikhail Baryshnikov's White Oak Dance Project, with whom she toured the United States. Also a composer, she has written music for a variety of ensembles, premiered by groups such as the Banff Big Band, the Gregg Smith Singers, and Schola Cantorum of Edinburgh.

Jane Dutton, mezzo-soprano, has recently appeared in *Béatrice et Bénédicte* at Lincoln Center's Alice Tully Hall and in the title role of *Carmen* with Opera Theater of Connecticut. Next season, Miss Dutton joins the roster of the Metropolitan Opera. She was recently named a winner in the Metropolitan Opera National Council Eastern Regionals, the Baltimore Opera Competition, the Liederkrantz Foundation Competition, and the MacAllister Awards. Miss Dutton received degrees from Indiana and Yale universities.

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's work on Repertory Dance Company of Canada, Concert Dance Company of Boston, New York University Tisch School of the Arts, University of Minnesota, and San Francisco Ballet and has assisted him on his work with the Boston Ballet and American Ballet Theatre. Ms. Fehlandt has also appeared with the White Oak Dance Project.

Charles Fornara, baritone, a native of Providence, Rhode Island, is delighted to make his debut with the Mark Morris Dance Group. He has recently performed the roles of Papageno in *The Magic Flute* with State Repertory Opera of New Jersey, Macheath in *The Threepenny Opera* at the Kurt-Weill-Fest in Dessau,

Germany, and Jud Fry in *Oklahoma!* at the Hilton Head Playhouse in South Carolina.

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.

William Hite, tenor, has performed with Boston Symphony Orchestra, Handel & Haydn Society in Boston, Portland and Seattle Baroque orchestras under Seiji Ozawa, Christopher Hogwood, William Christie, and Nicholas McGegan. He has appeared at the Santa Fe Chamber Music Festival, Tanglewood, and the festivals of Athens and Aix-en-Provence. Mr. Hite has recordings with BMG, Denon, Erato, Koch, and Titanic.

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 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 studied dance in Detroit with Rose Marie Floyd and Dolores Allison. She danced with Harbinger Dance Company, appeared as a guest dancer with Utopia Dance Theatre in Mexico City, and then completed her Bachelor of Fine Arts 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. Ms. Lundell 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 the North Carolina School of the Arts. She has also danced with the White Oak Dance Project.

Rachel Murray began her dance training in Vancouver, British Columbia, at Simon Fraser University. She then went on to perform with Betty Jones's 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, from Trenton, New Jersey, received his Bachelor of Fine Arts 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, where she attended Tersicore from 1978 to 1986. She then moved to Brussels to attend the Mudra School from 1986 to 1988. She joined the Mark Morris Dance Group in 1988.

Guillermo Resto dances with Mark Morris.

Sarah Roth, violin, is a graduate of New England Conservatory of Music, where she studied with James Buswell. As a Tanglewood Music Center fellow, she coached chamber music with Yo-Yo Ma and Peter Serkin and performed under

conductors Leonard Bernstein, Simon Rattle, and Seiji Ozawa. She participated in the Solti Orchestral Project at Carnegie Hall. Ms. Roth is a member of Emmanuel Music and the Boston Philharmonic. She is concertmaster of the Vermont Symphony Orchestra and principal second violin of the Portland Symphony Orchestra in Maine.

John Sauer, piano, is a native of Berkshire County in Massachusetts and accompanied his first ballet class in 1971 at Jacob's Pillow, where he has worked ever since. He holds a Bachelor of Arts in music from Antioch College, and he studied with Elizabeth Hagenah. He performs both jazz and classical music and for 15 years was music director at the Berkshire Public Theatre.

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 Bachelor of Fine Arts 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.

Mark Morris Dance Group Staff

<i>Technical Director</i>	Johan Henckens
<i>Development Director</i>	Michael Osso
<i>Executive Administrator</i>	Eva Nichols
<i>Fiscal Administrator</i>	Lynn Wichern
<i>Development Associate</i>	Lesley Berson
<i>Lighting Supervisor</i>	Rick Martin
<i>Musical Director</i>	Linda Dowdell
<i>Wardrobe Supervisor</i>	Patricia White
<i>Sound Supervisor</i>	Ronnie Thomson
<i>Legal Counsel</i>	Mark Selinger (Kaye, Scholer, Fierman, Hays & Handler)
<i>Orthopaedist</i>	David S. Weiss, M.D.
<i>Accountant</i>	Kathryn Lundquist, C.P.A.

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, Telephone: 212-219-3660, Fax: 212-219-3960

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Mark Morris

The Dance World's Brightest Star



Mark Morris in A Spell

The eighties were known as the decade of greed, but for the dance world, it was the decade of loss. One by one, dance legends George Balanchine, Robert Joffrey, Alvin Ailey, and Antony Tudor were dying. On the contemporary front, choreographers Merce Cunningham and Twyla Tharp were still producing, but they had been well-known for years. And while Wall Street reeled in the skyrocketing stock market, arts organizations had their funds slashed. For the



Mark Morris Dance Group in *New Love Song Waltzes*

new generation of dance aficionados, the horizon seemed bleak.

But spirits brightened when choreographer Mark Morris lit the dance scene like a bright star in the early eighties. An unknown, twenty-something dancer, Morris formed his company, the Mark Morris Dance Group, in 1980. On the strength of both his innovative choreography and vivid personality, his star grew brighter. By 1986, just 30, he had won a Guggenheim fellowship, and PBS had dedicated an hour-long program to his works.

How did this choreographer bring America's dance world out of its funk? A quick snapshot of his personality—vivacious, quirky, witty, outspoken, and just plain fun—partly explains all the fuss. His unusual physique for a dancer—hefty with a head of curls—brought attention too. But these two

superficial elements do not justify why Mark Morris is so revered. As with all artists, everything is fleeting but the work itself. It is Morris's choreography, even more than Morris himself, that continues to shine.

Morris's choreography cannot be pigeon-holed into a pat description. In brief, it is the dance of life, with all its sorrow and joy, hope and reality. It is sophisticated yet pagan, spiritual yet base, modern yet balletic. Consider the con-

tradictory elements Morris has included in his works: the poems of Milton and the sultry moves of a stripper; the music of Liberace and of Bach, square dances and jigs.

Morris's style is eclectic because his background is. He studied Balkan, Russian, and Israeli folk dances as well as flamenco and modern. He danced with several choreographers, yet never stuck around long enough to turn into a clone of any one of them. Often, the movements he creates are described as weighty, earthy, yet somehow the dancers fly, weightless, across the stage.

Morris dabbles in whatever strikes his fancy, which makes defining his style impossible. His signature work, *L'Allegro*, is an expansive classical piece of beauty. Yet he also created *Behemoth*, a musicless piece in which stiff, lonely figures exhibit awkward movements, and *The Hard Nut*, a sixties version of the *Nutcracker*, in which party guests wear bellbottoms.

His dancers—men and women, heavy and thin, bearded, balding, and dreadlocked, ethnically diverse—follow the journeys Morris creates for them. Yet for all their individuality, they move as a harmonious whole. Even Mikhail Baryshnikov, the legendary ballet dancer with whom Morris formed the White Oak Dance Project, manages to remain anonymous as he moves with the ensemble.

The one thing that does tie the dances together is the music. Just as George Balanchine's choreography bowed to the power of music, so Mark Morris's works are structured by it. For Morris, music is not just the jumping off point for dance, and it is certainly not mere background. Instead, it is what creates the structure, coherence, and depth of feeling in all his works. Morris is an undeniably, naturally musical choreographer:

As the twentieth century draws to a close, many things haven't changed: AIDS has deprived us of many, many artists, both potential and accomplished; dance companies still lack funding; and choreographers and dancers are still wending their way through a tenuous period for the arts. But Mark Morris continues with his visionary works, his dances of life, offering a small oasis for dance lovers worldwide.

—Kelly Stimmell

A Brief Sojourn in Belgium

In 1988 Morris moved his company to Brussels's national opera house, the Théâtre Royal de la Monnaie, at the request of its director Gerard Mortier. Belgian choreographer and icon Maurice Bejart had walked out after 25 years, and Mortier needed to replace him fast. Mortier offered Morris the world on a silver platter: five rehearsal studios, a fully staffed costume shop, a live orchestra, a beautiful, old theater, and generous salaries for himself and his dancers.

But the Belgians did not take to Morris's experimental modern works. They were accustomed to Bejart's dances, which had style and story but no substance, and couldn't understand Morris's interpretation of dance as shape, rhythm, and phrasing. "Morris go home," they cried. One man in a local bar, after realizing who Morris was, dumped a beer in his lap.

The time in Europe added depth and texture to Morris's experience, and after three years he returned to America, continuing his spirited adventure in dance.

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Guillermo Resto • William Wagner • Megan Williams • Julie Worden

Mark Morris, *Artistic Director*
Barry Alterman, *General Director*
Nancy Umanoff, *Managing Director*

Program Insert

Love Song Waltzes (1989)

Choreography: Mark Morris

Music: Johannes Brahms (*Liebesliederwalzer*, Op. 52)

Lighting: James F. Ingalls

Eileen Clark Reisner, *soprano*; Jane Dutton, *mezzo-soprano*;
William Hite, *tenor*; Charles Fornara, *baritone*

Linda Dowdell, John Sauer, *piano*

Joe Bowie • Charlton Boyd • Tina Fehlandt • Shawn Gannon • Dan Joyce
Marianne Moore • Rachel Murray • Kraig Patterson
Mireille Radwan-Dana • William Wagner • Megan Williams • Julie Worden

Text

Love Song Waltzes

Text from Polydora by G.F. Daumer.

English translation by Linda France.

No. 1

Rede, Mädchen, allzu liebess,
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 weis,
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 versterben!
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. 11

Nein, es ist nicht auszukommen
mit den Leuten;

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

I'm sorry, I've had enough
of the neighbors;

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 Brunnen;
da fiel ich hinein, ich Armer,
kann weder hören noch seh'n;
nur denken an meine Wonne,
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!

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.

Alles wissen sie so giftig
auszudeuten!

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