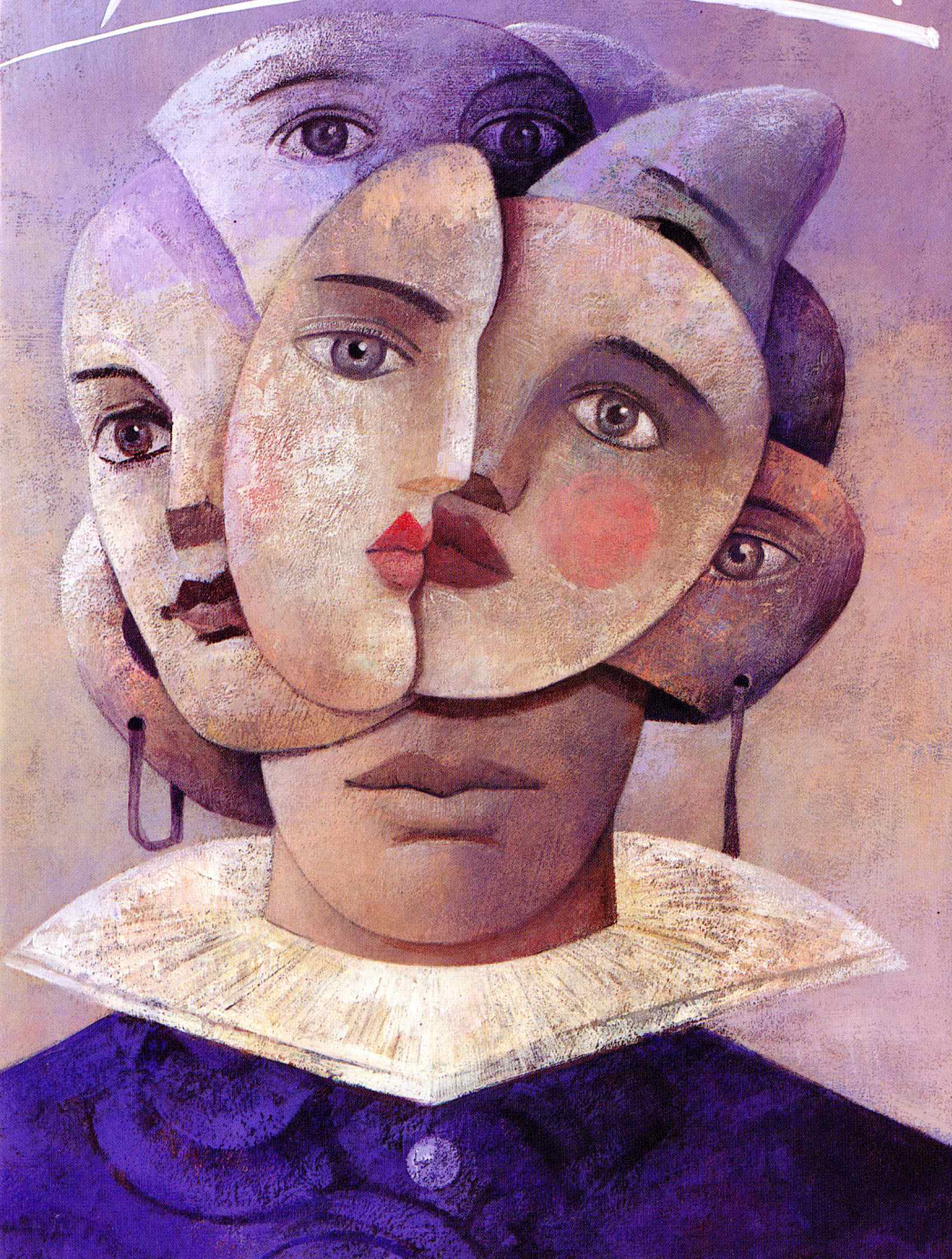


# *Mr Carter Theatre*



McCarter Theatre • October 8, 1996 - 8 pm

# 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

This performance has been sponsored by  
**Jackie and Cy Meisel**



Funding has been provided by the New Jersey State Council on the Arts/Department of State and the National Endowment for the Arts

*The use of recording equipment and the taking of photographs is strictly prohibited.  
Latecomers will be seated at appropriate intervals.*

*Program subject to change*



Choreography by Mark Morris

— I —

### **NEW LOVE SONG WALTZES (1982)**

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

*Lighting:* James F. Ingalls

EILEEN CLARK REISNER, *soprano*; JANE DUTTON, *mezzo-soprano*;

GREGORY DAVIDSON, *tenor*; CHRISTOPHER ROSELLI, *baritone*;

LINDA DOWDELL, JOHN SAUER, *piano*

JOE BOWIE, RUTH DAVIDSON, SHAWN GANNON, DAN JOYCE,

VICTORIA LUNDELL, JUNE OMURA, KRAIG PATTERSON,

MIREILLE RADWAN-DANA, GUILLERMO RESTO, MEGAN WILLIAMS

— intermission —

— II —

### **GOING AWAY PARTY (1990)**

*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 —

### **LOVE SONG WALTZES (1989)**

*Music:* Johannes Brahms ("Liebeslieder Walzer" op. 52)

*Lighting:* James F. Ingalls

EILEEN CLARK REISNER, *soprano*; JANE DUTTON *mezzo-soprano*;

GREGORY DAVIDSON, *tenor*; CHRISTOPHER ROSELLI, *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

# 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, Hanna 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 he has since created over 90 works for the Dance Group, as well as choreographing dances for many ballet companies, including the San Francisco Ballet, the Paris Opera Ballet, and American Ballet Theatre. From 1988-1991 he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. During his tenure there, he created 12 pieces including three evening-length works: *The Hard Nut* (his comic book-in-

spired version of *The Nutcracker*); *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*, and founded the White Oak Dance Project with Mikhail Baryshnikov. Mr. Morris is noted for his musicality - he has been described as "undeviating in his devotion to music" - and for his "ability to conjure so many contradictory styles and emotions". He has worked extensively in opera as both a choreographer and a director. 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 will premiere at the Edinburgh International Festival in 1997. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991, and he is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux).

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**MARK MORRIS DANCE GROUP** was formed in 1980 and gave its first concert that year in New York City. In the following years, the company's touring schedule steadily expanded to include cities both in the U.S. 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 of the Théâtre Royal de la Monnaie in Brussels, the Dance Group was the subject of several television programs, including the U.K.'s *South Bank Show*. The company returned to the United States in 1991, as one of the world's leading

dance companies, performing across the U.S. and at major international festivals. The Dance Group has maintained and strengthened its ties to several cities around the world - audiences have become accustomed to the Group's regular and frequent appearances in Boston, MA; Berkeley, CA; at the Jacob's Pillow Dance Festival and the Edinburgh International Festival in Scotland. In addition to a full international touring schedule, the Dance Group has recently completed two film projects: a collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs* using Bach's *Third Suite for Unaccompanied Cello*, and a film version of Mr. Morris' *Dido and Aeneas*, both scheduled to air around the world during the 1996-1997 season.

**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.

**EILEEN CLARK REISNER** (soprano) recently appeared in the roles of Queen of the Night in *Die Zauberflöte* with Syracuse Opera and Adina in *L'Elisir d'amore* with Massachusetts Commonwealth Opera. A Bel Canto Foundation Award winner, she has performed for the past eleven 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 University of North Dakota, and has studied with Carlo Bargonzi and Julianne Baird.

**GREGORY DAVIDSON** (tenor) appears regularly with the Metropolitan Opera Chorus (Associates), the Gregg Smith Singers, and the Choir of St. John's Church in the Village. He is a member of two vocal quartets: *Kiitos*, a mixed quartet, and *Songfellows*, a men's quartet. He has been a soloist with the Riverside Philharmonia (NY), the Adirondack Chamber Orchestra, the Colorado Philharmonic, and the Arapahoe Chamber Orchestra. He was born in Ohio, reared and educated in Colorado and Texas, and has made New York City his home since 1985.

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

Mezzo-soprano **JANE DUTTON's** recent operatic credits include Béatrice in *Béatrice et Bénédicte* at Lincoln Center's Alice Tully Hall and the title role of *Carmen* with Opera Theater of Connecticut. Next season, Miss Dutton will join 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 University and Yale University.

**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.

**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**, from 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.

**CHRISTOPHER ROSELLI** (baritone) made his debut with Opera Colorado last season and was a Studio Member of the 1996 Sarasota Opera season. A native of North Carolina, he received his bachelor's and master's degrees in music from the University of North Carolina. He has also completed course work for the Doctor of Music at Indiana University, where he studied with Margaret Harshaw. He was a finalist in the Chicago Lyric Opera Ensemble auditions and a semi-finalist in the Pavarotti Competition.

**JOHN SAUER** (pianist) is a native of Berkshire County in Massachusetts who accompanied his first ballet class in 1971 at Jacob's Pillow, where he has worked ever since. He holds a B.A. in music from Antioch Col-



lege and he studied with Elizabeth Hagenah. He performs both jazz and classical music, and for fifteen 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 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.

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Major suport 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*.

#### MARK MORRIS DANCE GROUP STAFF

|                          |  |
|--------------------------|--|
| Technical Director:      | Johan Henckens                           |
| Development Director:    | Michael Osso                             |
| Executive Administrator: | Eva Nichols                              |
| Fiscal Administrator:    | Lynn Wichern                             |
| Development Associate:   | Lesley Berson                            |
| Lighting Supervisor:     | Michael Chybowski                        |
| Musical Director:        | Linda Dowdell                            |
| Wardrobe Supervisor:     | Patricia White                           |
| Sound Supervisor:        | Ronnie Thomson                           |
| Legal Counsel:           | Mark Selinger                            |
|                          | (Kaye, Scholer, Fierman, Hays & Handler) |
| Orthopedist:             | David S. Weiss, M.D.                     |
| Accountant:              | Kathryn Lundquist, CPA                   |

Thanks to Maxine Morris and God.

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

For information contact:  
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## NEW LOVE SONG WALTZES

Text from *Polydora* by G.F. Daumer. Translation by Linda France.

### No. 1

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

### No. 2

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

### No. 3

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

### No. 4

Ihr schwarzen Augen,  
ihr durft nur winken  
Paläste fallen,  
und Städte sinken.

Wie sollte stehn  
in solchem Strauss,  
mein Herz, von Karten  
das schwache Haus?

### No. 5

Wahre, wahre deinen Sohn,  
Nachbarin, vor Wehe,  
weil ich ihn mit schwarzem Aug'  
zu bezaubern gehe.

O wie brennt das Auge mir,  
das zu zünden fordert!  
Flammet ihm die Seele nicht,  
deine Hütte lodert.

### No. 1

Listen: nothing will save you  
if you go sailing on the sea of love.  
It's caulked with countless wrecks;  
their cargoes so much flotsam.

### No. 2

Who, sitting at home,  
snug in his favorite armchair,  
dreams the terror  
of shifting shadows  
and boiling seas?  
But the wanderer,  
lost on the open sea,  
far from home,  
he thinks of armchairs.

### No. 3

I used to flash a fistful of rings,  
presents from my favorite brother.  
Dammit! I gave every single one  
to that two-timing stud I loved.

### No. 4

Ebony eyes,  
you only have to glimmer  
and kings shiver,  
continents wither.

Come the coup  
what will you do,  
heart of mine, how resist  
the unbeatable?

### No. 5

Neighbor, protect your son  
from a broken heart.  
See me spin my magic  
all night long.

If warm smiles and hot looks  
don't ignite him,  
know I'm an expert at arson.



**No. 6**

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

**No. 7**

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

**No. 8**

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

**No. 9**

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

**No. 10**

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

**No. 11**

Alles, alles in den Wind  
sagst du mir, du Schmeichler!  
Alle sammt verloren sind  
deine Müh'n, du Heuchler!

Einem andern fang' zu lieb  
stelle deine Falle!  
Denn du bist ein loser Dieb,  
denn du buhlst um alle!

**No. 12**

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

**No. 6**

I'm white as a shroud, mother,  
but I wear red roses;  
because the rose, like me,  
will bleed its leaves when it dies.

**No. 7**

Water streams down the hills  
and the rain doesn't stop;  
I wish I could shower you  
with a hundred thousand kisses.

**No. 8**

In our secret place in the shade,  
down among the rustling grass,  
we're out of this world and dreaming  
and time ticks away too fast.

**No. 9**

A poisoned arrow  
infects the target of my heart;  
how can a beauty like her  
turn down a chance like me,  
pleasure spiced with pain?

**No. 10**

I'll whisper like this  
to lots of girls while I'm feeling bad;  
all the better to let you know,  
Nonna, it's you who's making me sad.

**No. 11**

I won't hear another word about love;  
you'll only let me down.  
You'll never stop playing around.  
Leave me alone, you sweet-talking clown.

If you must set traps,  
go hunt innocent prey.  
A wounded bird's bound to beware  
so-called trust, snares.

**No. 12**

So many trees, pitch-black,  
shadows playing tricks ...  
my heart is full of rocks.  
Will we never be together?  
Must I always go about  
sighing like this?

### No. 13

Nein, Geliebter, setze dich  
mir so nahe nicht!  
Starre nicht so brünstiglich  
mir in's Angesicht!

Wie es auch im Busen brennt,  
dämpfe deinen Trieb,  
dass es nicht die Welt erkennt,  
wie wir uns so lieb.

### No. 14

Flammenauge, dunkles Haar,  
Knabe wonnig und verwogen,  
Kummer ist durch dich hinein,  
in mein armes Herz gezogen!

Kann in Eis der Sonne Brand,  
sich in Nacht der Tag verkehren?  
kann die heisse Menschenbrust  
atmen ohne Glutbegehren?

Ist die Flur so voller Licht,  
dass die Blum' im Dunkel stehe?  
Ist die Welt so voller Lust,  
dass das Herz in Qual vergehe?

### Zum Schluss

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

### No. 13

Sweetheart, don't sit  
quite so near to me.  
Don't gaze at me  
quite so wistfully.

Even though you're on fire,  
stay cool and keep your distance  
in case everyone finds out  
how much I love you, love.

### No. 14

Sparkling eyes, glossy hair,  
tender words, true feeling -  
enough to send me reeling,  
set on the one I love.

Can sunbeams splinter into snow?  
Can morning sleep under a canopy of stars?  
Can passion say no  
to love's sweet manacles?

Do the fields bask in sunlight  
so that flowers might shrivel in darkness?  
Do youth and love go hand in hand  
so that I end up alone and pining?

### Conclusion

Now listen to me, you Muses...  
It doesn't really work,  
does it? You trying to summarize  
the good and bad that comprise  
a lover's smitten heart.  
You can't heal the bloody holes  
arrows leave. All you can do is soothe.  
Be kind.

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## LOVE SONG WALTZES

Text from *Polydora* by G.F. Daumer. English translation by Linda France.

### 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. 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**

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. 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 sch'n bewandt war es vorehe  
mit meinem Leben, mit meiner Liebe.  
Durch eine Wand, ja durch zehn Wände

**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**

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



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. 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!

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;  
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

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 überstr'mt 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!

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.

# McCarter Staff

**Emily Mann**  
*Artistic Director*

**Jeffrey Woodward**  
*Managing Director*

**W. W. Lockwood, Jr.**  
*Special Programming Director*

## Artistic

Literary Manager/Dramaturg ..... Janice Paran  
Staff Producer ..... Mara Isaacs  
Assistant to the Artistic  
& Managing Directors ..... Grace Shackney  
Assistant Literary Manager ..... Charles McNulty  
Directing Interns ..... Annie Dorsen, Rebecca Patterson  
Literary Intern ..... Lisa McNulty

## Administration

General Manager ..... Kathleen Kund Nolan  
Controller/Network Systems Manager ..... Thomas J. Muza  
Assistant Controller ..... Mary Elizabeth Sorenson  
Business Office Assistant ..... Sheila McNulty-Bobholz  
House Manager ..... Greta Rothman  
Assistant House Managers ..... William Duncan,  
Pat Fishtien, Pam Mitchell  
Front of House Intern ..... Kelly Higgins  
Receptionist ..... Dot Steffen  
Custodians ..... Adrian Cruz, Thomas Howard  
Medical Advisors ..... Douglas J. Binder, MD;  
Martin Schached, DC

## Marketing

Director ..... David Mayhew  
Assistant Director ..... Kelly Ryman  
Publicist ..... Daniel Y. Bauer  
Graphic Designer ..... Howard R. Levine  
Group Sales Director ..... Kristin Passantino  
Administrative Assistant ..... Jennifer Broome  
Photographer ..... T. Charles Erickson  
Marketing Intern ..... Mike Harris  
Group Sales Intern ..... Don Brady  
Sales Office Manager ..... Amy Steinmetz  
Special Projects Coordinator ..... Rob Rabideaux  
Performance Supervisor ..... Wendy Blackburn  
Sales Staff ..... Marilyn Anker, Maggie Arbogast,  
Bob Carstensen, Ray Dobrovolsky, Jillian Ershow,  
Candace Gallagher, Dana Kroop, Michael McNulty-  
Bobholz, Sara Monahan, Lisa Pinter, Laurel Smith  
Direct Marketing Manager ..... Kyle DeVaul  
Direct Marketing Staff ..... Mary Ann Accardi,  
Cheryl Cervone, Mary Zikos

## Information Systems

Director of Information Systems  
& ArtsWeb ..... Alan C. Levine  
Data Systems Manager ..... Kimberly S.C. Poole  
Unix Systems Manager ..... Jonathan Allsop  
ArtsWeb Projects Coordinator ..... Charlotte Hussey

## Development

Director ..... Roslyn Black  
Major Gifts Director ..... Susan F. Reeves  
Development Associate ..... Andrea L. Deaton  
Development Coordinator ..... Gina R. Page  
Development Intern ..... Jeffrey B. Schmidt

## Outreach/Education

Outreach Director ..... Sandra Moskovitz  
Education Director ..... Laura Huntsman  
Outreach Associates ..... Christopher T. Parks,  
Jeffrey MacCulloch  
Education Associate ..... Pamela J. Ward  
Outreach Staff ..... Richard Leighton, Sharon McGruder  
Vince DiMura, Jerry Dunn, Per Kreipke, Vladimir Bulovic,  
Mark Murphy, Andrew J. Parks, Danny Siegel,  
John Bukovec, Gary Edison, Frank Lillie

## Production

Production Manager ..... David York  
Assistant Production Manager ..... Delia Vayansky  
Technical Director ..... Jeff Dennstaedt  
Stage Supervisor ..... Stephen Howe  
Sound Engineer ..... Stephen G. Smith  
Stage Carpenter ..... Robert Totten  
Master Electrician ..... Paul Kilsdonk  
Sound Technician ..... Peter M. Weisman  
Electrician ..... Richard Tepper  
Master Carpenter ..... Fred J. Totten  
Carpenters ..... Joseph Gribbins,  
Jill Shorrock, Al Chini, John W. Staiger

Charge Scenic Artist ..... Gerarda M. Pizzarello  
Scenic Artist ..... Vanessa Fenton  
Technical Production Intern ..... Megan Driscoll

## Costume Shop Manager/

Draper ..... Catherine Homa-Rocchio  
Assistant Costume Shop Manager/Crafts ..... Kelly Repas  
Draper ..... Erika A. Worm  
First Hand ..... Jeffrey Flood  
Stitcher ..... Anne Guay  
Wardrobe Supervisor ..... Michele L. Kitson  
Wig Mistress/Stitcher ..... Kelley Marie Pestritto  
Costume Intern ..... Frank Champa  
Costume Curator ..... Marie Miller

Prop Master ..... Naomi Haus-Roth  
Assistant Prop Master ..... Erin R. Wallace  
Prop Artisan ..... Stefanie Hansen  
Prop Runner ..... Jacla Johnson

Resident Stage Manager ..... Cheryl Mintz  
Stage Management Intern ..... Alison Cote  
Company Manager ..... Steven Tosi  
Company Management Intern ..... Ruby Stillwater  
Production Driver ..... Terrence J. McNamara  
Stage Technicians ..... Clark S. Berens,  
Gary Edison, Michael Lyons, Bill Pierce

Program Cover Artwork ..... Wiktor Sadowski