



PURCHASE COLLEGE

*The
Performing
Arts Center*

1999
2000

22ND SEASON

THE PERFORMING ARTS CENTER

PRELUDE SERIES

**MARK MORRIS
DANCE GROUP**

A discussion with

Barry Alterman,
General Director,
Mark Morris Dance Group

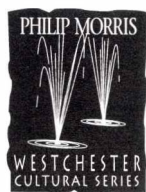
and

Carol Walker,
Dean of the Conservatory of Dance,
Purchase College

SATURDAY, APRIL 1, 2000
7PM

THE PERFORMING ARTS CENTER
PURCHASE COLLEGE

MARK MORRIS DANCE GROUP



*The 1999/2000 Dance! Series is sponsored, in part,
by the Philip Morris Westchester Cultural Series.*

99/00 DANCE! SERIES
APRIL 1, 2000

The Performing Arts Center, Purchase College
April 1, 2000

MARK MORRIS DANCE GROUP

JOE BOWIE
TINA FEHLANDT
LAUREN GRANT
RACHEL MURRAY
KIM REIS
JULIE WORDEN

CHARLTON BOYD
MARJORIE FOLKMAN
JOHN HEGINBOTHAM
JUNE OMURA
GUILLERMO RESTO

RUTH DAVIDSON
SHAWN GANNON
DAVID LEVENTHAL
MIREILLE RADWAN-DANA
MATTHEW ROSE
MICHELLE YARD

Artistic Director
MARK MORRIS

General Director
BARRY ALTERMAN

Managing Director
NANCY UMANOFF

with featured guest artist
Matt Haimovitz, *cello*

Program:
Dancing Honeymoon
The Argument
-intermission-
Bedtime
Grand Duo

Major support for the Mark Morris Dance Group is provided by the Andrew W. Mellon Foundation and The Howard Gilman Foundation.

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.

Mark Morris Dance Group *New Works Fund* is sponsored
by Philip Morris Companies Inc.



PHILIP MORRIS
COMPANIES INC.



MARK MORRIS DANCE GROUP

Choreography by Mark Morris

DANCING HONEYMOON (1998)

Music: *Linthouse Blues, You Were Meant for Me, Do Do Do, Someone to Watch Over Me, A Cup of Coffee, A Sandwich, and You, Wild Thyme, Experiment, Dancing Honeymoon, And Her Mother Came Too, Fancy Our Meeting, Who, Two Little Bluebirds, Goodnight, Vienna, It's Not You, There's Always Tomorrow*

Transcribed and arranged by Ethan Iverson from historical recordings of Gertrude Lawrence and Jack Buchanan.

Lighting: Michael Chybowski Costumes: Elizabeth Kurtzman

EILEEN CLARK, *soprano*

JACQUI CARRASCO, *violin*; ETHAN IVERSON, *piano*;

JOHN HOLLENBECK, *percussion*

CHARLTON BOYD, RUTH DAVIDSON,
SHAWN GANNON, JOHN HEGINBOTHAM, MARK MORRIS,
MIREILLE RADWAN-DANA, JULIE WORDEN

This dance was created under the auspices of the Mark Morris Dance Group
New Works Fund sponsored by Philip Morris Companies Inc.

THE ARGUMENT (1999)

Music: Robert Schumann (Fünf Stücke im Volkston)

I. "Vanitas vanitatum". Mit Humor

II. Langsam

III. Nicht schnell, mit viel Ton zu spielen

IV. Nicht zu rasch

V. Stark und markiert

VI. "Vanitas vanitatum". Mit Humor

Lighting: Michael Chybowski Costumes: Elizabeth Kurtzman

MATT HAIMOVITZ, *cello*; ETHAN IVERSON, *piano*

JULIE WORDEN, CHARLTON BOYD
MARJORIE FOLKMAN, JOHN HEGINBOTHAM
RUTH DAVIDSON, SHAWN GANNON

In memory of Howard Gilman.

This dance was created under the auspices of the Mark Morris Dance Group
New Works Fund sponsored by Philip Morris Companies Inc.

-intermission-

MARK MORRIS DANCE GROUP

BEDTIME (1992)

Music: Franz Schubert ("Wiegenlied," "Ständchen," "Erlkönig")

Lighting: James F. Ingalls

Costumes: Susan Ruddie

CLARE STOLLAK, *mezzo-soprano*

GREG DAVIDSON and JONATHAN GOODMAN, *tenors*;

CHRISTOPHER ROSELLI and PAUL SHIPPER, *basses*;

ETHAN IVERSON, *piano*

JOE BOWIE, RUTH DAVIDSON, MARJORIE FOLKMAN,
LAUREN GRANT, DAVID LEVENTHAL, MARK MORRIS,
RACHEL MURRAY, JUNE OMURA, MIREILLE RADWAN-DANA,
KIM REIS, JULIE WORDEN, MICHELLE YARD

-pause-

GRAND DUO (1993)

Music: Lou Harrison (Grand Duo for Violin & Piano)

Prelude

Stampede

A Round

Polka

Lighting: Michael Chybowski

Costumes: Susan Ruddie

JACQUI CARRASCO, *violin*; ETHAN IVERSON, *piano*

JOE BOWIE, CHARLTON BOYD, MARJORIE FOLKMAN,
SHAWN GANNON, LAUREN GRANT, JOHN HEGINBOTHAM,
DAVID LEVENTHAL, RACHEL MURRAY, JUNE OMURA,
MIREILLE RADWAN-DANA, KIM REIS, MATTHEW ROSE,
JULIE WORDEN, MICHELLE YARD

ABOUT THE ARTISTS

MARK MORRIS was born on August 29, 1956 in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. He performed with a variety 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. He formed the Mark Morris Dance Group in 1980, and has since created over 100 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-inspired 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 Royal Opera, Covent Garden production of *Rameau's Platée*

which premiered at the Edinburgh International Festival in 1997 and will be performed with The New York City Opera in April 2000 at Lincoln Center's New York State Theater. 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).

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, most notably Berkeley, CA, where, for the past several years, the Dance Group has performed twice annually at CalPerformances - including presentations of *The Hard Nut* each December from 1996-1999. Audiences have

MARK MORRIS DANCE GROUP

also become accustomed to the Dance Group's regular and frequent appearances in Boston, MA; Fairfax, VA; London, England; and at the Jacob's Pillow Dance Festival in Becket, MA. The Dance Group was recently named the official dance company (2000 - 2005) of the Virginia Waterfront International Arts Festival. In addition to a full international touring schedule, the Dance Group has recently completed two film projects: an Emmy Award-winning 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*. The company's British premiere performances of *L'Allegro, il Penseroso ed il Moderato* with the English National Opera garnered the Dance Group the 1997 Laurence Olivier Award for Best New Dance Production.

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 in 1989.

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. He appears in the Jose Limon Technique Video, Volume 1, and other music videos. He first appeared with the Mark Morris Dance Group in 1989 and became a full company member in 1994.

JACQUI CARRASCO has performed as a soloist and chamber musician throughout the United States, Canada, Europe, Japan and Russia, including solo appearances at Lincoln Center's Alice Tully Hall and at the Library of Congress. She has taken an active role in the world of avant-garde and contemporary music, having premiered works by composers such as Steve Reich, Luciano Berio, Morton Feldman, and Earle Brown, and has appeared regularly with New York-based new music groups such as the S.E.M. Ensemble, the Cygnus Ensemble, Anthony Braxton's Tri-Centric Ensemble, Musician Accord and Newband. Aside from her role in contemporary and classical music, Ms. Carrasco has performed quite extensively as a violinist of Argentine tango music. She has joined cellist Yo-Yo Ma in concert and on PBS to celebrate the music of Astor Piazzolla, and in 1999 she joined internationally renowned tango musicians to make her Philadelphia Orchestra solo debut. Having previously taught at Princeton University, she is now an Assistant Professor of Music at Wake Forest University.

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EILEEN CLARK (*soprano*) has sung Queen of the Night (*The Magic Flute*) and Naiad (*Ariadne auf Naxos*) with Syracuse Opera. She has also appeared in principal roles with Concert Royal, Commonwealth Opera, and others. In concert, she has guested with Syracuse Symphony, Newark Cathedral Symphony, Adirondack Festival Orchestra and Long Island Symphonic Chorale. Eileen has sung for dance companies such as the Limon Dance Company, Anita Feldman Tap and New York Baroque Dance Co. When not touring with Mark Morris Dance Group (with whom she sings works by Brahms, Purcell, Monteverdi and Vivaldi), she enjoys singing as soloist and chorister with Lilith and Ascension Music Inc, and creating unusual concerts with vocal quartet Kiitos. Eileen has recorded on Delos, Sony, Vox, Newport Classics, RCA, and appears on the sound track of *Dead Man Walking*.

RUTH DAVIDSON, a native New Yorker, has enjoyed dancing with the Mark Morris Dance Group since its first performance in 1980. She has studied consistently with Jocelyn Lorenz since 1979.

MARJORIE FOLKMAN graduated from Barnard College, summa cum laude. She has danced for Spencer/Colton, Kraig Patterson, Sally Hess, Sara Rudner, the Repertory Understudy Group for the Merce Cunningham Dance Company, and

began dancing with the Mark Morris Dance Group in 1996.

SHAWN GANNON is from Dover, New Jersey, where he received his early dance training with Dorothy Wescott Rosen. He joined the Mark Morris Dance Group in 1995 after dancing with Lee Theodore's Dance Machine, Mark Dendy Dance Group, Laura Dean Dancers and Musicians, and Jane Comfort and Company.

LAUREN GRANT was born and raised in Highland Park, Illinois. She graduated with a B.F.A. from New York University's Tisch School of the Arts where she was awarded the Eric and Mark Myers Scholarship. Ms. Grant began working with the Mark Morris Dance Group in 1996 and became a full company member in 1998.

MATT HAIMOVITZ (*cello*) has performed worldwide with the major orchestras of our time and with many of our most celebrated conductors and chamber musicians. In recent seasons Mr. Haimovitz has appeared with the Seattle Symphony Orchestra, Opera Orchestra of Beijing, Berlin Philharmonic and James Levine, the London Philharmonic under Charles Dutoit, the Leipzig Radio Orchestra and Stanislaw Skrowaczewski, the Vienna Symphony and Leopold Hager, the Academy of St. Martin in the Fields and Sir Neville Marriner, the Orchestre de la Suisse Romande and Jean-Bernard Pommier, and the Danish National Radio Orchestra led by Dmitrii

Kitayenko. A versatile and experienced chamber musician, Mr. Haimovitz has performed in the past with such distinguished musicians as Isaac Stern, Mstislav Rostropovich, Cho-Liang Lin, Jaime Laredo, Michael Tree, Yo-Yo Ma, Schlomo Mintz, and Itamar Golan. His recordings of traditional and contemporary masterworks on the Deutsche Grammophon label have received universal praise for their interpretive insight, flawless technique, and burnished tone. Recently Mr. Haimovitz' recording of works for unaccompanied cello was awarded the Grand Prix du Disque and le Diapason d'Or. Mr. Haimovitz has maintained an ongoing collaboration with the Mark Morris Dance Group.

JOHN HEGINBOTHAM grew up in Anchorage, Alaska. He graduated from The Juilliard School's dance division in 1993 and since then has performed with artists including John Jasperse, Ben Munisteri, and as a guest artist with Pilobolus Dance Theater. He was a member of Susan Marshall and Company from 1995-1998. He joined MMDG in 1998.

JOHN HOLLENBECK (percussion), always in pursuit of new musical languages, has recently collaborated with Meredith Monk as well as many of the world's finest jazz ensembles while continuing his solo performances in such places as Brazil. In addition to his small-group jazz performances with Ellery Eskelin, Hank Roberts, Mark Dresser, and

David Liebman, he is also a member of Bob Brookmeyer's New Art Orchestra and is a frequent guest with the Village Vanguard Orchestra, Maria Schneider's Jazz Orchestra and the BMI Orchestra. A student of Brazilian and Indian music, Hollenbeck also performs a variety of traditional musics from around the world. Hollenbeck is the recipient of a B.M. in percussion and a M.M. in jazz composition from the Eastman School of Music. His first recording as a leader will be issued on the CRI label in 1999. At the present, he leads two ensembles - The Claudia Quintet and Quartet Lucy.

ETHAN IVERSON (*piano/music director*) took his place at the feet of the Mark Morris Dance Group in January 1998. A modern jazz pianist, Iverson's recordings include *Construction Zone* (originals) and *Deconstruction Zone* (standards), which was chosen as one of the ten best jazz CDs of 1998 by Peter Watrous in *The New York Times*. His first CD, *School Work*, featuring saxophone legend Dewey Redman, was on the *Village Voice's* "Best of 1994" list. His latest recording is *The Minor Passions* with Reid Anderson and Billy Hart. His piano teachers are Sophia Rosoff and Fred Hersch.

DAVID LEVENTHAL, a native of Newton, Massachusetts, began his dance training at Boston Ballet School, and continued his studies with Boston-area teachers and at Brown University, where he received

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a B.A. with honors in English Literature. He danced with the companies of Marcus Schulkind, Spencer/Colton, Ben Munisteri and Zvi Gotheiner before joining the Mark Morris Dance Group in January of 1998.

RACHEL MURRAY, born in New York City, began her dance training at The Temple of the Wings in Berkeley, California. Her performing career began at age 14, dancing with the African-jazz troupe Terpsichore, touring hotels and lodges throughout British Columbia. She then miraculously landed in Honolulu, Hawaii where she studied and danced with master teacher Betty Jones and her Dances We Dance company. Before joining the Mark Morris Dance Group in 1988, Ms. Murray was performing with Senta Driver's Harry of New York City.

JUNE OMURA spent her formative first six years in New York City and then grew up in Birmingham, Alabama, appearing in local dance and theater productions from the age of eight. She returned to New York to attend Barnard College, graduating in 1986 with honors in dance and English. She first studied with Mark Morris that summer and happily joined the Dance Group in 1988.

MIREILLE RADWAN-DANA joined in 1988. "The six Grandfathers have placed in this world many things, all of which should be happy. Every little thing is sent for some-

thing, and in that thing there should be happiness and the power to make happy. Like the grasses showing tender faces to each other, thus we should do, for this was the wish of the Grandfathers of the world." (*Black Elk*)

KIM REIS was raised in Vancouver, Washington, where she competed in gymnastics for eight years before leaving the sport to pursue dance at a performing arts high school. Her training continued at the University of Utah, where she earned her B.F.A. She now teaches Pilates in New York.

GUILLERMO RESTO has danced with Mark Morris since 1983.

MATTHEW ROSE received his B.F.A. from the University of Michigan. He has appeared with the Martha Graham Dance Company, Pascal Rioult Dance Theater, and Ann Arbor Dance Works. Matthew began working with the Mark Morris Dance Group in 1997 and became a full company member in 1999.

CLARE STOLLAK (mezzo-soprano) is a native of East Lansing, Michigan, and holds performance degrees from the University of Michigan and Yale University. She has most enjoyed performing in numerous works by Edward Gorey at The American Repertory Theater, Provincetown Repertory Theater (with music by Grammy and Emmy Award winner Peter Matz) and Off-Broadway in the Drama Desk nomi-

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nated "Amphagorey: a Musicale". In addition she has performed with many regional opera companies across the United States and has performed with the Mark Morris Dance Group in works of Brahms and Schubert across the U.S. and U.K.

JULIE WORDEN, from Naples, Florida, is a graduate of the North Carolina School of the Arts. She worked with Chicago choreographers Bob Eisen, Jan Erkert and Sheldon B. Smith. She has been dancing with Mark Morris since 1994.

MICHELLE YARD was born in Brooklyn, N.Y. She began her professional dance training at the New York City High School of the Performing Arts. Upon her graduation she received the Helen Tamiris and B'nai Brith awards. For three years she was also a scholarship student at The Alvin Ailey Dance Center. She attended New York University's Tisch School of the Arts, where she recently graduated with a Bachelor of Fine Arts. Michelle began dancing with the Dance Group in 1997.

MARK MORRIS DANCE GROUP STAFF

Technical Director:	Johan Henckens
Music Director:	Ethan Iverson
Rehearsal Director:	Tina Fehlandt
Lighting Supervisor:	Nicole Pearce
Wardrobe Supervisor:	Patricia White
Sound Supervisor:	Emanuele Corazzini
Development Director:	Michael Osso
Associate Managing Director:	Eva Nichols
Fiscal Administrator:	Lynn Wichern
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Booking Representative:	Michael Mushalla (Double M Arts & Events)
Media Representative:	William Murray (Better Attitude, Inc.)
Legal Counsel:	Mark Selinger (McDermott, Will and Emery)
Accountant:	Kathryn Lundquist, CPA
Orthopaedist:	David S. Weiss, M.D. (NYU-HJD Department of Orthopaedic Surgery)

Thanks to Maxine Morris and god.

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

MARK MORRIS DANCE GROUP

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BEDTIME

Music: Franz Schubert ("Wiegenlied," "Ständchen," "Erlkönig")

Author unknown

WIEGENLIED

D498 November 1816; published in 1829

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

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

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

LULLABY

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

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

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

Franz Grillparzer (1791-1872)

STÄNDCHEN

(first version)

D920 July 1827; published 1891

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

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

Sucht' ein Weiser nah und ferne
Menschen einst mit der Laterne;
Wieviel seltner dann als Gold
Menschen, uns geneigt und hold?
Drum wenn Freundschaft, Liebe spricht,
Freundin, Liebchen, schlaf du nicht!

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

SERENADE

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

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

Once a wise man with his lantern
Sought people near and far;
How much rarer, then, than gold
Are people who are fondly disposed to us?
And so, when friendship and love speak,
Do not sleep, friend, beloved!

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

Johann Wolfgang von Goethe (1749-1832)

ERLKÖNIG

THE ERLKING

(fourth version)

D328 October 1815(?); published in 1821 as Op 1

Wer reitet so spät durch Nacht und Wind?	Who rides solate through the night and wind?
Es ist der Vater mit seinem Kind:	It is the father with his child.
Er hat den Knaben wohl in dem Arm,	He has the boy in his arms,
Er fasst ihn sicher, er hält ihn warm.	He holdshim safely, he keeps him warm.

"Mein Sohn, was birgst du so bang dein Gesicht?"	"My son, why do you hide your face in fear?"
"Siehst, Vater, du den Erlkönig nicht?"	"Father, can you not see the Erlking?"
Den Erlenkönig mit Kron und Schweif?"	The Erlking with his crown and tail?"
"Mein Sohn, es ist ein Nebelstreif"	"My son, it is a streak of mist."

"Du liebes Kind, komm, geh mit mir!	'Sweet child, come with me,
Gar schöne Spiele spiel ich mit dir;	I'll play wonderful games with you;
Manchbunte Blumen sind an dem Strand,	Many a pretty flower grows on the shore,
Meine Mutter hat manch gülden Gewand."	"My mother has many a golden robe."

"Mein Vater, mein Vater, und hörest du nicht,	"Father, father, do you not hear
Was Erlenk`nig mir leise verspricht?"	What the Erlking softly promises me?"
"Sei ruhig, bleibe ruhig, mein Kind:	"Calm, be calm my child:
In dürrn Blättern säuselt der Wind."	The wind is rustling in the withered leaves."

"Willst, feiner Knabe, du mit mir gehn?	'Won't you come with me, my fine lad?
Meine Töchter am düstern Ort?	My daughters shall wait upon you;
Meine Töchter führen den nächtlichen Reihn	My daughters lead the nightly dance,
Und wiegen und tanzen und singen dich ein."	And will rock, and dance, and sing you to sleep.'

"Mein Vater, mein Vater, und siehst du nicht dort	"Father, father, can you not see
Erlkönigs Töchter am düstern Ort?"	Erlking's daughters there in the darkness?"

"Mein Sohn, mein Sohn, ich seh es genau:	"My son, I can see clearly:
Es scheinen die alten Weiden so grau."	It is the old grey willows gleaming."

"Ich liebe dich, mich reizt deine schöne Gestalt;	'I love you, your fair form allures me,
Und bist du nicht willig, so brauch ich Gewalt."	And if you don't come willingly, I'll use force.'

"Mein Vater, mein Vater, jetzt fasst er mich an!	"Father, father, now he's seizing me!
Erlkönig hat mir ein Leids getan!"	The Erlking has hurt me!"

Dem Vater grauset, er reitet geschwind,	The father shudders, he rides swiftly,
Er hält in Armen das ächzende Kind,	He holds the moaning child in his arms;
Erreicht den Hof mit Mühe und Not:	With one last effort he reaches home;
In seinen Armen das Kind war tot.	The child lay dead in his arms.

Compilation and translations ©RICHARD WIGMORE (1988) from
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