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**The
1999-2000
Season**





THE WASHINGTON CENTER
FOR THE PERFORMING ARTS

presents

MARK MORRIS DANCE GROUP

Sunday, April 30, 2000 at 7:30 p.m.

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

Artistic Director
MARK MORRIS

General Director
BARRY ALTERMAN

Managing Director
NANCY UMANOFF

Choreography by MARK MORRIS

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



This performance is supported, in part, by the Panorama City Performance Fund.
The Washington Center is also supported, in part by a grant from the Washington State Arts Commission and the National Endowment for the Arts.

Mark Morris Program

DANCING HONEYMOON (1998)

Music: "Limehouse 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*; SARAH ROTH, *violin*;
 ETHAN IVERSON, *piano*; JOHN HOLLENBECK, *percussion*

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

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.

Dancing Honeymoon and The Argument were created under the auspices of the
 Mark Morris Dance Group New Works Fund sponsored by Philip Morris Companies Inc.

-INTERMISSION-

BEDTIME (1992)

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

Lighting: James F. Ingalls; Costumes: Susan Ruddle
 CLARE STOLLAK, *mezzo-soprano*; TBA, *tenors*;
 TBA, *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 Ruddle
 SARAH ROTH, *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

Mark Morris Biographies

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 had its New York debut with The New York City Opera in April 2000 at Lincoln Center. 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 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.

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Mark Morris Biographies

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.

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 Kiiitos. 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.

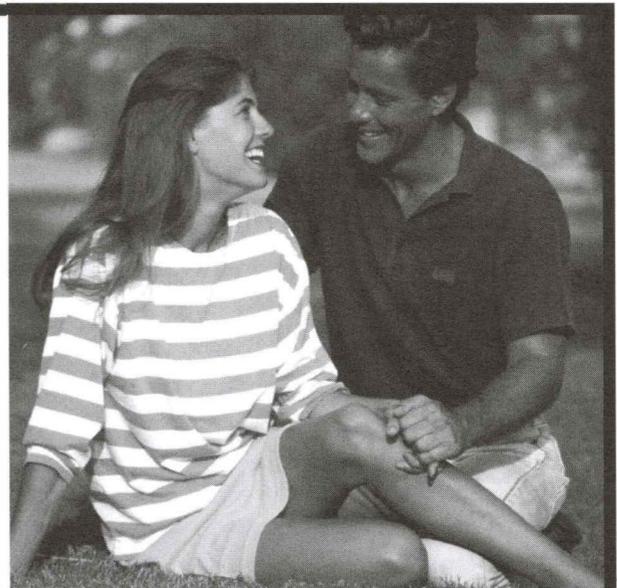
SHAWN GANNON is from Dover, New Jersey, where he received his early dance training with Dorothy Wescott Rosen. He joined the Mark Morris Dance Group in 1995 after dancing with Lee Theodore's Dance Machine, Mark Dendy Dance Group, Laura Dean Dancers and Musicians, and Jane Comfort and Company.

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

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Biographies

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 Dmitrij 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

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Mark Morris Biographies

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

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.

SARAH ROTH (*violin*) is from the Boston area. She graduated with distinction in performance from the New England Conservatory of Music, where she began her early training in the Preparatory School. She is active as an orchestral musician, playing with the

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Mark Morris Biographies and Staff

Boston Pops Esplanade Orchestra, and Cantata Singers. As a member of Boston's Emmanuel Music she has performed over 100 cantatas of J. S. Bach, has appeared as soloist, orchestral and chamber musician in Emmanuel's major productions of Bach, Handel, Mozart, Brahms and Schubert, and was the violinist in the Peter Sellars/Craig Smith production of Weill/Bach: Mahagonny Songspiel; Conversations Between Fear and Death, presented recently in Paris and Frankfurt. Her principal teacher was James Buswell, and as a Tanglewood Fellow, she coached chamber music with Joel Smirnoff, Peter Serkin, and Yo-Yo Ma.

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 nominated "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

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Thanks to Maxine Morris and God.

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

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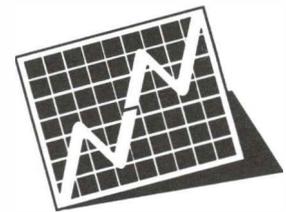
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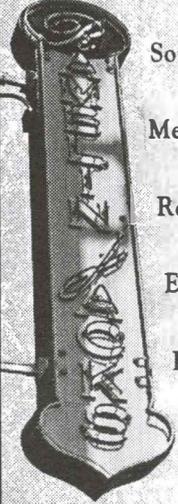


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Mark Morris Song Lyrics

BEDTIME Music: Franz Schubert
("Wiegenlied," "Ständchen," "Erlkönig")
Author unknown **WIEGENLIED**
LULLABY D498 November 1816;
published in 1829

Schlafe, holder, süßer Knabe,
Sleep, dear, sweet boy,
Leise wiegt dich deiner Mutter Hand;
Your mother's hand rocks you softly.
Sanfte Ruhe, milde Labe
This swaying cradle strap
Bringt dir schwebend dieses Wiegenband.
Brings you gentle peace and tender comfort.

Schlafe in dem süßen Grabe,
Sleep in the sweet grave;
Noch beschützt dich deiner Mutter Arm,
Your mother's arms still protect you.
Alle Wünsche, alle Habe
All her wishes, all her possessions
Fasst sie liebend, alle liebewarm.
She holds lovingly, with loving warmth.

Schlafe in der Flaumen Schoosse,
Sleep in her lap, soft as down;
Noch umtönt dich lauter Liebeston,
Purely notes of love still echo around you.
Eine Lilie, eine Rose,
A lily, a rose
Nach dem Schlafe werd' sie dir zum Lohn.
Shall be your reward after sleep.

Franz Grillparzer (1791-1872)
STÄNDCHEN SERENADE (first
version) D920 July 1827; published 1891
Zögernd leise

Softly, hesitantly,
In des Dunkels nächt'ger Hülle
Cloaked in night's darkness,
Sind wir hier;
We have come here;
Und den Finger sanft gekrümmt,
And with fingers gently curled,
Leise, leise,
Softly, softly
Pochen wir
We knock
An des Liebchens Kammerthür.
On the beloved's bedroom door.

Doch nun steigend,
But now, our emotion rising,
Schwellend, schwellend,
Swelling,
Mit vereinter Stimme, Laut
Surgung, with united voice
Rufen aus wir hochvertraut:
We call out loud, in warm friendship:

Schlafe du nicht,
Do not sleep
Wenn der Neigung Stimme spricht!
When the voice of affection speaks.'

Sucht' ein Weiser nah und ferne
Once a wise man with his lantern
Menschen einst mit der Laterne;
Sought people near and far;
Wieviel seltner dann als Gold
How much rarer, then, than gold
Menschen, uns geneigt und hold?
Are people who are fondly disposed to us?
Drum wenn Freundschaft, Liebe spricht,
And so, when friendship and love speak,
Freundin, Liebchen, schlafe du nicht!
Do not sleep, friend, beloved!

Aber was in allen Reichen
But what in all the world's realms
Wär' dem Schlummer zu vergleichen?
Can be compared to sleep?
Drum statt Worten und statt Gaben
And so, instead of words and gifts,
Sollst du nun auch Ruhe haben.
You shall now have rest.
Noch ein Grüsschen, noch ein Wort,
Just one more greeting, one more word,
Es verstummt dir frohe Weise,
And our happy song ceases;
Leise, leise,
Softly, softly
Schleichen wir uns, ja, schleichen wir
uns wieder fort!
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 so late 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 holds him 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;
Manch bunte 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 Erlenkönig mir leise verspricht?"
What the Erlking softly promises me?"
"Sei ruhig, bleibe ruhig, mein Kind:
"Calm, be calm my child:
In dürren 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 SCHUBERT THE
COMPLETE SONG TEXTS by Richard Wigmore



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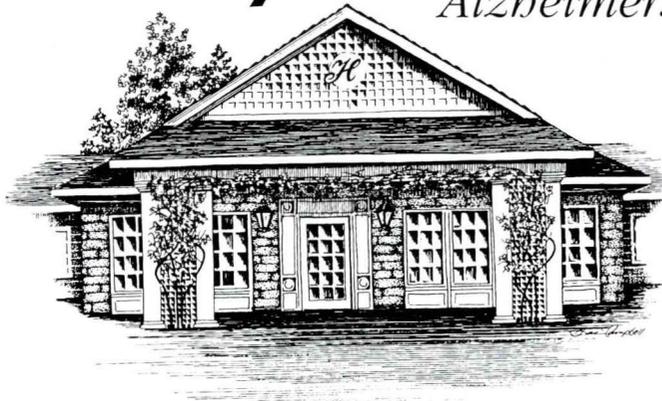
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1400 Troser Rd. S.W. ❖ Tumwater, WA 98512

(360) 786-6062

FOR ALZHEIMERS AND RELATED DISORDERS