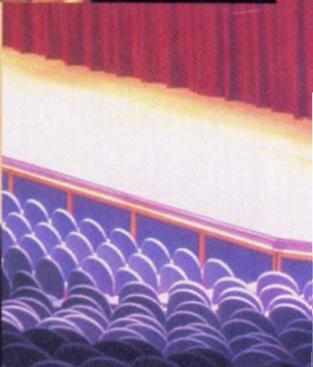


VAN WEZEL

performing arts hall



a landmark season

98/99

EVENT SCHEDULE

20	Wednesday	BILLY TAYLOR'S JAZZ AT THE KENNEDY CENTER FROM SARASOTA	8 PM
21	Thursday	Fine Arts Society	G.F. 10 AM
21	Thursday	THE BOSTON POPS	8 PM
		RAISE THE RAFTERS RECEPTION	G.F. 10 PM
22	Friday	SCHOOLTIME PERFORMANCE: "SECRET GARDEN"	10 AM, 11:45 AM
22	Friday	ROBERT KLEIN/DAVID BRENNER	8 PM
23	Saturday	THEATREWORKS/USA: "CURIOUS GEORGE"	10:30 AM
23	Saturday	Sarasota Music Festival Reception	G.F. 5:30 PM
23	Saturday	Sarasota Music Festival Scholarship Benefit Concert	8:15 PM
24	Sunday	Sarasota Concert Band	3 PM
24	Sunday	B.B. King	8 PM
25	Monday	"MONSTERS OF GRACE" THE CONCERT VERSION—PHILIP GLASS	8 PM
28	Thursday	THE FOUR FRESHMEN TRIBUTE TO STAN KENTON WITH THE 19-PIECE DENNIS NODAY BAND	8 PM
29	Friday	TORONTO SYMPHONY ORCHESTRA	8 PM
30	Saturday	TOM CHAPIN	10:30 AM
30	Saturday	Florida West Coast Symphony	2:15 PM
30	Saturday	Florida West Coast Symphony	8:15 PM
31	Sunday	"PLAZA SUITE" STARRING LEE MERIWETHER	2 PM
31	Sunday	"PLAZA SUITE" STARRING LEE MERIWETHER	8 PM

February 1999

1	Monday	BIG BAND '99— THE FABULOUS DORSEYS	2 PM
1	Monday	BIG BAND '99— THE FABULOUS DORSEYS	8 PM
2	Tuesday	MOISEYEV DANCE COMPANY	8 PM
3	Wednesday	MOISEYEV DANCE COMPANY	8 PM
4	Thursday	MARK MORRIS DANCE GROUP	8 PM
		CURTAIN CALL LECTURE	10 PM
6	Saturday	SCHOOLTIME PERFORMANCE: URBAN BUSH WOMEN	11AM
6	Saturday	URBAN BUSH WOMEN	8 PM
		CURTAIN CALL LECTURE	10 PM
7	Sunday	Sarasota Pops	3 PM
8	Monday	Sarasota Concert Association	8 PM
9	Tuesday	GUY LOMBARDO'S ROYAL CANADIANS WITH AL PIERSON	2 PM
9	Tuesday	CHAMBER MUSIC SOCIETY OF LINCOLN CENTER	8 PM
10	Wednesday	Ringling School Town Hall Today Series: Ralph Nader	10:30 AM
		Town Hall Luncheon	G.F. 12:30 PM
10	Wednesday	RADIO SYMPHONY ORCHESTRA BERLIN	8 PM
11	Thursday	TANGO BUENOS AIRES	8 PM
12	Friday	NEW YORK CITY OPERA NATIONAL COMPANY: "MADAMA BUTTERFLY"	2 PM
		OPERA TALK	G.F. 2 PM
12	Friday	NEW YORK CITY OPERA NATIONAL COMPANY: "MADAMA BUTTERFLY"	8 PM
13	Saturday	PAUL ANKA	8 PM
14	Sunday	Jazz Club of Sarasota Concert	8 PM
15	Monday	THE WORLD FAMOUS GLENN MILLER ORCHESTRA	2 PM
15	Monday	THE WORLD FAMOUS GLENN MILLER ORCHESTRA	8 PM
16	Tuesday	Sarasota Pops Concert	3 PM
17	Wednesday	Van Wezel Foundation Reception /Luncheon	G.F. 11:30 AM
18	Thursday	Fine Arts Society	G.F. 10 AM
19	Friday	THE PEKING ACROBATS	7 PM

VAN WEZEL

performing arts hall

presents

MARK MORRIS DANCE GROUP

JOE BOWIE CHARLTON BOYD RUTH DAVIDSON TINA FEHLANDT
MARJORIE FOLKMAN SHAWN GANNON LAUREN GRANT
JOHN HEGINBOTHAM* DAVID LEVENTHAL RACHEL MURRAY JUNE OMURA
KRAIG PATTERSON MIREILLE RADWAN-DANA GUILLERMO RESTO
WILLIAM WAGNER JULIE WORDEN MICHELLE YARD*

Artistic Director
MARK MORRIS

General Director
BARRY ALTERMAN

Managing Director
NANCY UMANOFF

TONIGHT'S PROGRAM:

Dancing Honeymoon
Love Song Waltzes

-INTERMISSION-

A Spell
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.

*apprentice

February 4, 1999

Choreography by Mark Morris

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, MARK MORRIS, KRAIG PATTERSON,
MIREILLE RADWAN-DANA, MARK MORRIS, WILLIAM WAGNER, JULIE WORDEN

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

-pause-

LOVE SONG WALTZES (1989)

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

Lighting: James F. Ingalls

EILEEN CLARK, *soprano*; CLARE STOLLAK, *mezzo-soprano*;

PHILIP ANDERSON, *tenor*; KEITH SPENCER, *baritone*;

ETHAN IVERSON, MARIA GARCIA, *piano*

JOE BOWIE, CHARLTON BOYD, TINA FEHLANDT, SHAWN CANNON,
LAUREN GRANT, DAVID LEVENTHAL, RACHEL MURRAY, JUNE OMURA,
KRAIG PATTERSON, MIREILLE RADWAN-DANA, WILLIAM WAGNER,
JULIE WORDEN

-intermission-

A SPELL (1993)

Music: John Wilson ("Where the Bee Sucks," "Stay, O Stay,"
"Do Not Fear to Put Thy Feet," "Take, O Take Those Lips Away")

Lighting: Michael Chybowski

Costumes: Susan Ruddle

EILEEN CLARK, *soprano*;

SARAH ROTH, *violin*; ETHAN IVERSON, *piano*

CHARLTON BOYD, RUTH DAVIDSON, MARK MORRIS

-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, TINA FEHLANDT, MARJORIE FOLKMAN,
SHAWN GANNON, JOHN HEGINBOTHAM, DAVID LEVENTHAL,
RACHEL MURRAY, JUNE OMURA, KRAIG PATTERSON,
MIREILLE RADWAN-DANA, WILLIAM WAGNER, JULIE WORDEN,
MICHELLE YARD

MARK MORRIS was born on Aug. 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 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-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. 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, per-

MARK MORRIS DANCE GROUP

forming 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 Dance 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*. 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.

PHILIP ANDERSON (tenor) has received critical acclaim across the United States for his performance in the title role of *The Play of Daniel* with New York's Ensemble for Early Music. He recently debuted in Europe singing Scarlatti's *La Giuditta* with L'Orchestre du Moulin d'Andé. In New York he has been frequent collaborator with many groups including Sacred Music in a Sacred Space, Clarion Music Society, and My Lord Chamberlain's Consort. On CD he can be heard singing British parlour songs on *Jane's Hand—The Jane Austen Songbooks* on the VOX label.

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.

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 Choral. 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.

TINA FEHLANDT grew up in Wilmington, Delaware, where she began her dance training at age five. 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 American Ballet Theatre. Ms. Fehlandt has also appeared with the White Oak Dance Project.

MARJORIE FOLKMAN graduated from Barnard College, summa cum laude. She has danced for Spencer/Colton, Craig 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.

MARIA GARCIA (piano) began piano studies in her native Puerto Rico at the age of four. She earned a Bachelor's of Music with Distinction in Performance from the New England Conservatory of Music in Boston. She later received a W. Burghardt Turner Fellowship from the State University of New York for graduate studies. She obtained her Master's of Music degree under the tutelage of

Gilbert Kalish. Maria made her professional debut with the Puerto Rico Symphony Orchestra at the age of 10. As a soloist she has also performed with the Puerto Rico Chamber Orchestra, at the Ponce Museum of Art, and at the interAmerican Festival for the Arts. An active chamber musician, Maria has performed throughout the United States, the United Kingdom, Europe, the Slovak republic, Canada, Israel, Venezuela, and Puerto Rico with her former Trio Melange, and other artists.

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.

JOHN HEGINBOTHAM was raised in Anchorage, Alaska. He graduated from the Juilliard School's dance division in 1993 and was cast in Mark Morris Dance Group's *The Hard Nut* later that year. In addition to MMDG, he has appeared in the work of John Jasperse, Ben Munisteri, and as a guest artist with Pilobolus Dance Theater. John has also danced with Susan Marshall and Company since 1995 and performed in the Marshall/Glass dance opera *Les Enfants Terribles*. John joined MMDG as an apprentice 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-

MARK MORRIS DANCE GROUP

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 10 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 *Fillage Voice's* "Best of 1994" list. 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, Neta Pulvermacher, 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 was born in Manhattan but moved to the South at age six and studied dance at the University of Alabama at Birmingham, in whose productions she appeared 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.

KRAIG PATTERSON, born in Trenton, New Jersey, graduated from the Juilliard School in 1986 and joined the Mark Morris Dance Group in 1987. He has choreographed works for White Oak Dance Project, Barnard/Columbia Colleges, Holly Williams, the University of Texas in Austin, and his own dance group, *bopi's black sheep*.

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)

GUILLERMO RESTO has danced with Mark Morris since 1983.

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 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 Emanuel's major productions of Bach, Handel, Mozart, Brahms and Schubert, and was the violinist in the Peter Sellars/Craig Smith production of *Weil/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.

KEITH SPENCER (baritone) was born in West Palm Beach, Florida, and received a bachelor of music degree from the University of Miami. He has a master's of music degree in voice from the Manhattan School of Music and a second master's degree in opera performance from the Curtis Institute of Music. He made his professional operatic debut in 1992 with the Virginia Opera Company. Since then, he has appeared with numerous ensembles, including the Opera Company of Philadelphia, Glimmerglass Opera, Santa Fe Opera, Chautauqua

Opera, Lake George Opera, Ashlawn-Highland Opera, Skylight Opera Theater and Opera Roanoke.

CLARE STOLLAK (mezzo-soprano) is a native of East Lansing, Michigan, and holds degrees from the University of Michigan and Yale University. She performed at the American Repertory Theater and off-Broadway in *Amphigorey: a musicale*. Additionally, she has performed with Chautauqua Opera, Central City Opera, Ashlawn-Highland Festival, The Center for Contemporary Opera and Ohio Light Opera.

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.

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

MARK MORRIS DANCE GROUP STAFF

Technical Director:	Johan Henckens
Music Director:	Ethan Iverson
Rehearsal Director:	Tina Fehlandt
Lighting Supervisor:	Rick Martin
Wardrobe Supervisor:	Patricia White
Sound Supervisor:	Russell Smith
Development Director:	Michael Osso
Assistant Managing Director:	Eva Nichols
Fiscal Administrator:	Lynn Wichern
Development Associate:	Lesley Berson
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Media Representative:	William Murray (Better Attitude, Inc.)
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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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Skidmore College Summer Dance Workshop
with Mark Morris Dance Group - June 7-25, '99
for information contact:
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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. 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?

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?

Wie hohe 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 schön bewandt war es vorehe
mit meinem Leben, mit meiner Liebe.
Durch eine Wand, ja durch zehn Wände
erkannte mich des Freundes Sehe.
Doch jetzo, 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.

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
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.

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!
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!

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
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

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 Wonnen,
nur stöhnen in meinen Weh'n.

No. 17

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

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

No. 18

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

No. 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.

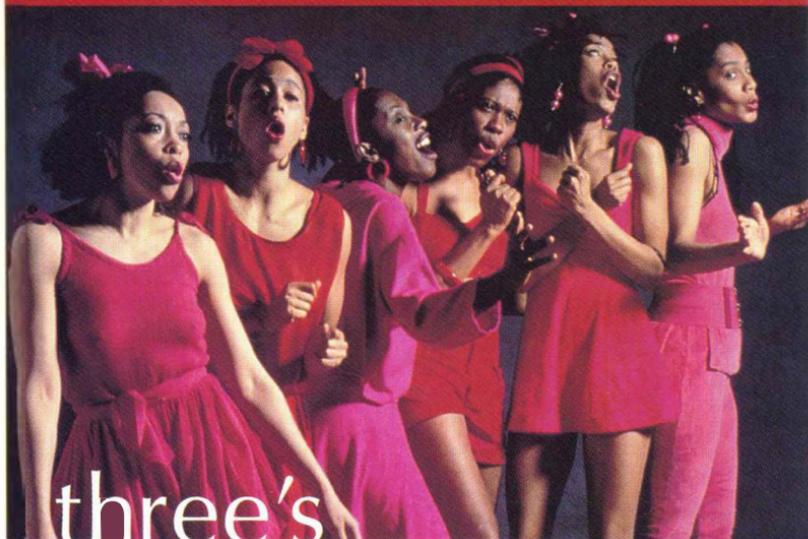
I admit it: I was there
this morning and the paths
are still damp from my tears.

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.

Please join us after the performance for a "Curtain Calls" discussion with Mark Morris. "Curtain Calls" is made possible by the Van Wezel Foundation and the Wilkof Foundation.

Don't miss **Urban Bush Women** this Saturday evening, Feb. 6.
Tickets are on sale now at the Van Wezel box office.



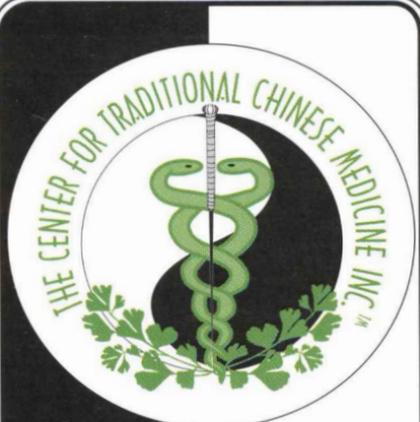
three's company

THREE DISTINCTLY DIFFERENT MODERN DANCE companies will grace the stage of the Van Wezel this season. And a look at each reinforces the notion that there are endless ways of creating movement, visual excitement and theatrical concepts.

The first to arrive in Sarasota will be **Mark Morris Dance Group**, and it's a first in more than one sense: the Feb. 4 appearance will be Morris' Sarasota debut.

Morris formed his Dance Group in 1980 after performing as a dancer with a variety of companies early in his career, including the Lar Lubovitch Dance Company, Elliot Feld Ballet and the Laura Dean Dancers. He has since created more than 90 works for the troupe, in addition to choreographing and directing for other arts organizations. (Most recently he filled both of

a trio of
very different
modern dance
companies
takes the
stage this
season.

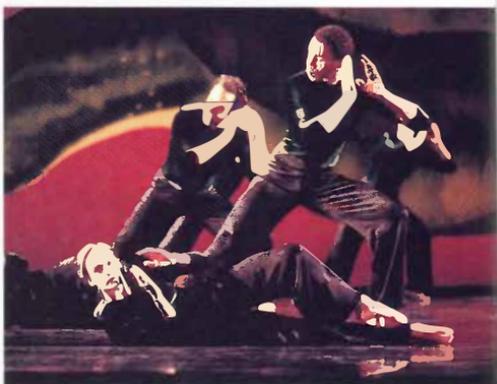


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Preceding page: Urban Bush Women; above: Mark Morris Dance Group; below: dancers from Murray Louis & Nikolais Dance.

“Many Hands Make Light Work.”

- John Heywood

Clubhouse Publishing and SARASOTA Magazine support and applaud the Van Wezel Foundation, Inc. and all those who are contributing to the success of the Capital Campaign for the renovation of the Van Wezel Performing Arts Hall.

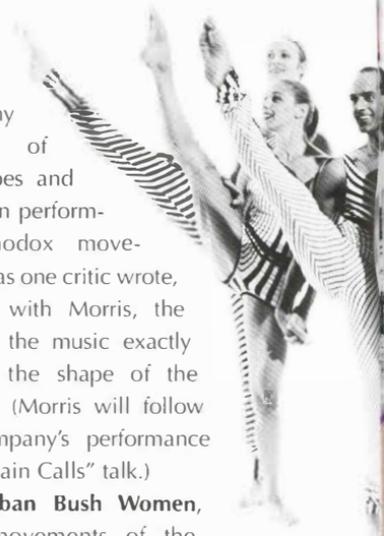


those roles in the Broadway musical “The Capeman,” by Paul Simon and Derek Walcott).

Morris is noted for his musicality; he has been described as “undeviating in his devotion to music,” and much of his work as a choreographer springs directly from the well of music both new and classical. He’s also noted for the innovations he and his company bring to our conceptions of what

dancers should look like; his company is a mix of physical types and shapes, often performing unorthodox movements. But, as one critic wrote, “as always with Morris, the structure of the music exactly determines the shape of the movement.” (Morris will follow up his company’s performance with a “Curtain Calls” talk.)

With **Urban Bush Women**, too, the movements of the



small, all-female company may startle. But artistic director Jawole Zollar's is a unique vision, weaving contemporary dance, music and text to create performance works rooted in the folk-lore and spiritual traditions of African-Americans.

As their title suggests, Urban Bush Women manage to relate the place of African-Americans (especially women) in today's society to ancient and, to many eyes, exotic customs from Africa. The performers are more than just dancers; they vocalize, both a *cappella* and accompanied by percussion dominated by African rhythms. They act, too, presenting character portraits of women recognizable from the streets of any major American city.

Educators devoted to social change as well as artists, the members of Urban Bush Women also work hard to reach out to the communities where they appear. (The ensemble will be in residence for a week in Sarasota, doing rhythm workshops at the Senior Friendship Center and master dance classes at



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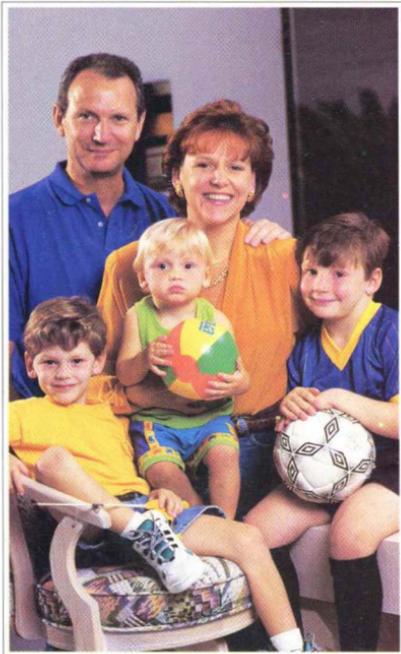
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Like most boys, Jordan, Joshua, and Aaron enjoy soccer, swimming, fishing, hockey, and ophthalmology. Okay, they may not have a firm grasp on that last one. But, they do enjoy spending one day a week at VIVRA Eye Management Inc., the ophthalmology network run by mom and dad.

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