

The Only Place to Be

98/99  
Season

## March 1999

Patron Information	9A
From the Chairman	9B
Program Notes:	
<i>Mark Morris Dance Group</i>	10
<i>Trio Fontenay</i>	22B
Administration	23B
Annual Support	24

**Cal Performances**

UNIVERSITY OF CALIFORNIA AT BERKELEY

# Mark Morris Dance Group

Thursday through Sunday, March 18-21, 1999  
Zellerbach Hall

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	Megan Williams	Julie Worden	Michelle Yard*

*Artistic Director*  
Mark Morris

*General Director*  
Barry Alterman

*Managing Director*  
Nancy Umanoff

## PROGRAM

*New Love Song Waltzes*

Pause

*Love Song Waltzes*

Intermission

*Dixit Dominus*

*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.*

*Cal Performances is supported, in part, by the National Endowment for the Arts, a federal agency that supports the visual, literary, and performing arts to benefit all Americans, and by the California Arts Council, a state agency.*

*Cal Performances would like to thank The William and Flora Hewlett Foundation and the Zellerbach Family Fund for their generous support.*

*\*apprentice*



Tom Brazil

*New Love Song Waltzes*

## *Choreography by Mark Morris*

### *New Love Song Waltzes*

(1982)

Music: Johannes Brahms (*Neue Liebesliederwalzer*, Op. 65)

Lighting: James F. Ingalls

Christine Brandes, *soprano*; Stephanie Novacek, *mezzo-soprano*;

Philip Anderson, *tenor*; Robert Stafford, *baritone*;

Ethan Iverson and Meg Bachman Vas, *piano*

Joe Bowie, Ruth Davidson, Marjorie Folkman, Shawn Gannon,  
John Heginbotham, David Leventhal, June Omura, Kraig Patterson,  
Mireille Radwan-Dana, Guillermo Resto, Megan Williams

*PAUSE*

## *Love Song Waltzes*

(1989)

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

Lighting: James F. Ingalls

Christine Brandes, *soprano*; Stephanie Novacek, *mezzo-soprano*;

Philip Anderson, *tenor*; Robert Stafford, *baritone*;

Ethan Iverson and Meg Bachman Vas, *piano*

Joe Bowie, Charlton Boyd, Tina Fehlandt, Shawn Gannon,  
Lauren Grant, David Leventhal, Rachel Murray, Kraig Patterson,  
Mireille Radwan-Dana, William Wagner, Megan Williams, Julie Worden

## INTERMISSION

## *Dixit Dominus*

(World Premiere)

Music: George Frideric Handel (*Dixit Dominus*, HWV 232)

Lighting: Rick Martin

Costumes: Birnbaum & Bullock Ltd.

Members of Berkeley Symphony Orchestra

American Bach Soloists Choir

Jeffrey Thomas, *conductor*

Christine Brandes and Jennifer Ellis, *sopranos*;

Stephanie Novacek, *mezzo-soprano*;

Philip Anderson, *tenor*; Robert Stafford, *baritone*

Joe Bowie, Tina Fehlandt, Marjorie Folkman, Shawn Gannon,  
Lauren Grant, John Heginbotham, David Leventhal, Rachel Murray,  
June Omura, William Wagner, Julie Worden

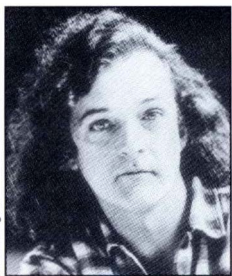
*This dance was created under the auspices  
of the Mark Morris Dance Group New Works Fund,  
sponsored by Philip Morris Companies Inc.*

*Visit Cal Performances on the Internet  
for a sneak preview of the program notes!  
Complete program descriptions, biographies, and notes  
are now available on-line one week prior to each event.*

**[www.calperfs.berkeley.edu](http://www.calperfs.berkeley.edu)**



## ABOUT THE ARTISTS



Arthur Elgort

**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 compa-

nies 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 1988-91, 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 Tchaikovsky's *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 was seen at the 1998 Berkeley Festival. 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 United States

and in Europe, and in 1986, the Dance Group made its first national television program for the PBS *Dance in America* series. In 1988, the Mark Morris Dance Group was invited to become the national dance company of Belgium. During its three years as resident company of the Théâtre Royal de la Monnaie in Brussels, the Dance Group was the subject of several television programs, including the UK's *South Bank Show*. The ensemble returned to the United States in 1991 as one of the world's leading dance companies, performing across the US 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 company's regular and frequent appearances here in Berkeley, as well as in Boston, at the Jacob's Pillow Dance Festival, and at 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.

**American Bach Soloists Choir** is the principal choral ensemble of American Bach Soloists (ABS), which was founded in 1989 by artistic and music director Jeffrey Thomas and organist Jonathan Dimmock. The Choir is renowned for presenting historically informed, virtuosic performances of music of the Baroque and Classical periods, often focusing on the works of J.S. Bach.

ABS members comprise a veritable “Who's Who” among early music specialists, most with significant international recording careers of their own. The ensemble also presents a Bay Area concert series from December through May, and an annual SummerFest (six days of concerts, lectures, recitals, and related events in Marin County)

each July. ABS has appeared at music festivals in both the US and Europe, and records extensively for Koch International Classics. Works currently in the ensemble's discography include six volumes of cantatas and the Mass in B minor by J.S. Bach, Bach's *Transcriptions of Italian Music* (including the concerto for four harpsichords and Pergolesi's *Stabat Mater*), Schütz's *Musicalische Exequien*, and Haydn's *Lord Nelson Mass*. Future releases include Bach's *St. Matthew Passion* and *Brandenburg Concertos*, and Beethoven's *Symphony No. 9*.

**The Berkeley Symphony Orchestra (BSO)** was founded in 1969 as the Berkeley Promenade Orchestra by Thomas Rarick, a protégé of Sir Adrian Boult, the great English maestro. The group was conceived in the spirit of the London Promenade concerts, which focus mainly on the more familiar and accessible side of the symphonic repertoire.

Kent Nagano took over the Orchestra in 1979 and began offering innovative repertoire, including new compositions and neglected older works. Under Nagano, the Orchestra has developed a reputation for more serious and sophisticated programming. Among the 20th-century composers Maestro Nagano has programmed was Olivier Messiaen, who came to Berkeley to assist in the preparation of his imposing oratorio *The Transfiguration of Our Lord Jesus Christ*. Messiaen later returned for the West Coast premiere of his orchestral score *From the Canyons to the Stars*.

In 1984, the BSO presented an ambitious program that brought the Orchestra international attention—an evening of works by Frank Zappa with augmented orchestra, life-sized puppets, and moving stage sets.

In recent seasons, the BSO has continued its tradition of programming world premieres at a pace that few orchestras could approach, while expanding its performance of the Romantic repertoire.

**Philip Anderson** (*tenor*) has received critical acclaim throughout the United States for his portrayal of the title role in *The Play of Daniel* with New York's Ensemble for Early

Music. New York appearances this season include: Haydn's *Stabat Mater* with the Orchestra of St. Luke's; Monteverdi's *Seventh Book of Madrigals* with the Clarion Music Society; and Dowland's *First Book of Lute Songs* with My Lord Chamberlain's Consort, of which Mr. Anderson is a founding member. Other recent engagements include a solo recital with the ensemble Artek, and John Corigliano's song cycle *The Cloisters*, performed at the Cloisters to celebrate the museum's 60th anniversary. A frequent collaborator with the Mark Morris Dance Group, Mr. Anderson has sung *Dido and Aeneas* at the Brooklyn Academy of Music, and madrigals of Monteverdi across the United States and Europe. On CD, he can be heard singing British parlor 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 and Ulysses Dove. Mr. Bowie 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 Limón Dance Company. He appears in the José Limón Technique Video, Volume 1, and other music videos. Mr. Boyd first appeared with the Mark Morris Dance Group in 1989 and became a full company member in 1994.

**Christine Brandes** (*soprano*) enjoys an active international career, performing at many of the most distinguished festivals and concert series, in programs ranging from recitals and chamber music to oratorio and opera. In the present season, her concert appearances include performances of Handel's *Solomon* with Philharmonia Baroque Orchestra (Nicholas McGegan); Bach's *Magnificat*, Mozart's *Requiem*, and arias from *Giulio*

## ABOUT THE ARTISTS

---

*Cesare* with The Cleveland Orchestra (John Nelson); and Handel's *Messiah* with the National Symphony Orchestra. On the operatic stage, Ms. Brandes appears in Handel's *Alcina* and *Arianna* with Opéra de Nancy and the Göttingen Opera Festival respectively; and Monteverdi's *L'Incoronazione di Poppea* with Opera/Columbus. Last season, she performed the roles of Thalie and Clarine at the Berkeley Festival in Mark Morris' production of Rameau's *Platée*. Ms. Brandes has also appeared in Mr. Morris' productions of *L'Allegro, il Penseroso ed il Moderato* and *Orfeo ed Euridice*. She has recorded for the Harmonia Mundi USA, BMG/Conifer Classics, and Koch International labels. Future releases feature cantatas by Scarlatti, Stradella, and Barbara Strozzi.

**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.

**Jennifer Ellis** (*soprano*) graduated with a BMA in voice and history of art from the University of Michigan in 1994. Following graduation, she completed the advanced studies program in early music at the Guildhall School of Music in London, where she worked with Emma Kirkby and Nancy Argenta. Ms. Ellis most recently performed the role of Don Ettore in Haydn's *La Canterina* with John Toll and Musica Aeterna in Bratislava, Slovakia; the title role in Handel's *Acis and Gaitea* with Musica Angelica in Los Angeles; and recorded the Monteverdi *Vespers* with Apollo's Fire. She has performed Handel's *Messiah* with the Seattle Baroque Orchestra and Bach's *St. John Passion* with the Charlotte Symphony Orchestra in North Carolina. This past summer, she took part in the Carmel Bach Festival. Ms. Ellis is a frequent soloist with several Bay Area ensembles, including American Bach Soloists and Magnificat Baroque Orchestra.

**Tina Fehlandt** grew up in Wilmington, Delaware, where she began her dance train-

ing at age five. She has been a member of the Mark Morris Dance Group since its inception in 1980. Ms. Fehlandt has staged Mr. Morris' work on Repertory Dance Company of Canada, Concert Dance Company of Boston, New York University's Tisch School of the Arts, the University of Minnesota, San Francisco Ballet, and American Ballet Theatre. She has also appeared with the White Oak Dance Project.

**Marjorie Folkman** graduated *summa cum laude* from Barnard College. She has danced for Spencer/Colton, Kraig Patterson, Sally Hess, Sara Rudner, and the Repertory Understudy Group of the Merce Cunningham Dance Company. Ms. Folkman 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 bachelor's degree 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' *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. Mr. Heginbotham has also danced with Susan Marshall and Company since 1995 and performed in the Marshall/Glass dance opera *Les Enfants Terribles*. He joined MMDG as an apprentice in 1998.



**Ethan Iverson** (*piano and 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 Top 10 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 piano teachers are Sophia Rosoff and Fred Hersch.



*New Love Song Waltzes*

**David Leventhal**, a native of Newton, Massachusetts, began his dance training at the Boston Ballet School, and continued his studies with Boston-area teachers and at Brown University, where he received a BA 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 here in Berkeley. 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.

**Stephanie Novacek** (*mezzo-soprano*) is currently in her third season with the Houston

Opera Studio. She has performed numerous roles for Houston Grand Opera, including Hänsel in Humperdinck's *Hänsel und Gretel*, and Suzuki in Puccini's *Madama Butterfly*. She has also appeared in two world premiere productions, creating the role of Jo in Mark Adamo's *Little Women* and Maria Callas in Michael Daugherty's *Jackie-O*, which was released by Decca on the Argo label. During the 1998/99 season, Ms. Novacek, will also appear in Verdi's *La Traviata*, Monteverdi's *Orfeo*, and Boito's *Mefistofele*.

This summer, Ms. Novacek will perform with the Wolf Trap Opera Company in Stravinsky's *The Rake's Progress* and in Mozart's *The Magic Flute*. In future seasons, she will return to Houston Grand Opera to sing the title role in Bizet's *Carmen*, Maddalena in Verdi's *Rigoletto*, as well as reprising her role of Jo in *Little Women*. With Mark Morris, she recently made her New York debut singing the roles of Dido and the Sorceress in Purcell's *Dido and Aeneas* at the Brooklyn Academy of Music. A native of Iowa, she holds degrees from Cornell College in Mount Vernon, Iowa, and from the University of Illinois.

## ABOUT THE ARTISTS

---

**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 the company 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.

**Robert Stafford** (*baritone*) has recently moved to the Netherlands and has been an active opera, concert, and recital singer since his graduation from the Oberlin Conservatory of Music in 1992. He has sung in several opera houses in California, in operas including *La Cenerentola*, *Carmen*, *Così fan tutte*, *Le Nozze di Figaro*, *Die Zauberflöte*, and the title role in Puccini's *Gianni Schicchi*. Mr. Stafford is a respected concert performer, with a repertoire that includes the bass solos in works by J. S. Bach, Handel, Mozart, Haydn, Fauré, and Vaughn Williams. With the American Bach Soloists, he sang an all-Bach program, and with San Francisco's Magnificat, an all-Buxtehude cantata program. An avid lieder singer, Mr.

Stafford has been invited to participate in summer festivals across the United States. His teachers have included Thomas Hampson, Thomas Allen, Phyllis Curtin, Richard Miller, and Brian Masuda, with whom he currently works in Amsterdam.

**Jeffrey Thomas** (*conductor*) is artistic and music director of the American Bach Soloists and the American Classical Soloists, and has also appeared as soloist with most major US symphonies and Baroque orchestras. As a soloist, he has performed internationally with many of the world's most renowned conductors and orchestras, and has appeared at the Berkeley Festival, Santa Fe Chamber Music Festival, Ravinia Festival, Boston Early Music Festival, the Brooklyn Academy of Music's Next Wave Festival, and Spoleto USA. Mr. Thomas' discography includes dozens of recordings for Decca, EMI, Erato, Koch International Classics, Denon, Harmonia Mundi, Smithsonian, Newport Classics, and Arabesque. Educated at the Oberlin Conservatory of Music, Manhattan School of Music, and the Juilliard School of Music, Mr. Thomas has taught and presented master classes throughout the country. He is now assistant professor of music and director of choral ensembles at UC Davis.

**Meg Bachman Vas** (*piano*) is an active chamber musician, recital accompanist, and vocal coach. She has toured extensively with many artists, including violinists Sidney Harth, Mark Kaplan, and Pinchas Zuckerman; cellists Douglas Davis and Lynn Harrell; and singers Shirley Love, Mildred Miller, and Paul Sperry. She was a student of Beveridge Webster at Juilliard and was awarded a Fulbright scholarship to study in Paris with Nadia Boulanger upon graduation. Ms. Vas was also awarded a Martha Baird Rockefeller grant. She has spent summers at the Meadowmount School and at various festivals. Ms. Vas is currently a member of and has recorded recently with both the New York Camerata and the New York Philomusica chamber ensembles, and she has performed as a soloist with the Boston Pops.

**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, and Toronto. She is a BFA 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. Ms. Williams was assistant choreographer on Paul Simon's *The Capeman* and has also staged Mr. Morris' *A Lake* on Purchase Dance Corps and *Maelstrom* on the Boston Ballet. Much love and thanks to Andy and Bram.

**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, and 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's degree. Ms. Yard began dancing with the Mark Morris Dance Group in 1997.

### **Mark Morris Dance Group Staff:**

Johan Henckens, *technical director*  
Ethan Iverson, *music director*  
Tina Fehlandt, *rehearsal director*  
Rick Martin, *lighting supervisor*  
Patricia White, *wardrobe supervisor*  
Russell Smith, *sound supervisor*  
Michael Osso, *development director*  
Eva Nichols, *assistant managing director*  
Lynn Wichern, *fiscal administrator*  
Lesley Berson, *development associate*

William Murray (Better Attitude, Inc.),  
*media representative*  
Mark Selinger (Kaye, Scholer, Fierman,  
Hays & Handler), *legal counsel*  
Kathryn Lundquist, CPA, *accountant*  
David S. Weiss, MD, *orthopedist*

Thanks to Maxine Morris and god.

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

### **For information, contact:**

Mark Morris Dance Group  
225 Lafayette Street, Suite 504  
New York, NY 10012-4015  
Tel: 212.219.3660; Fax: 212.219.3960  
E-mail: info@mmdg.org

### **Skidmore College Summer Dance Workshop with Mark Morris Dance Group (June 7-25, 1999)**

For information, please contact:  
Skidmore College  
Office of the Dean of Special Programs  
815 North Broadway  
Saratoga Springs, NY 12866-1632  
Tel: 518.580.5590

Additional funding has been received from the AT&T Foundation; Mary Flagler Cary Charitable Trust; The Aaron Copland Fund for Music; Cowles Charitable Trust; Dance Ink; The Eleanor Naylor Dana Charitable Trust; The Fan Fox and Leslie R. Samuels Foundation Inc.; Fund for US Artists at International Festivals; The Harkness Foundation for Dance; Sydney & Francis Lewis Foundation; Meet the Composer; Joyce Mertz-Gilmore Foundation; MTV; National Dance Residency Program—a grant program underwritten by The Pew Charitable Trusts and administered at The New York Foundation for the Arts; Philip Morris Companies Inc.; The Shubert Foundation, Inc.; VOGUE; and the Friends of the Mark Morris Dance Group.



## *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 dürft 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.

# TEXTS AND TRANSLATIONS

---

## 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

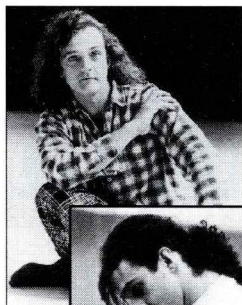
So many trees, pitch-black,  
shadows playing tricks . . .  
my heart is full of rocks.  
Will we never be together?  
Must I always go about  
sighing like this?

---

*(continued on p. 21)*

# MARK MORRIS

*Onstage in Conversation*

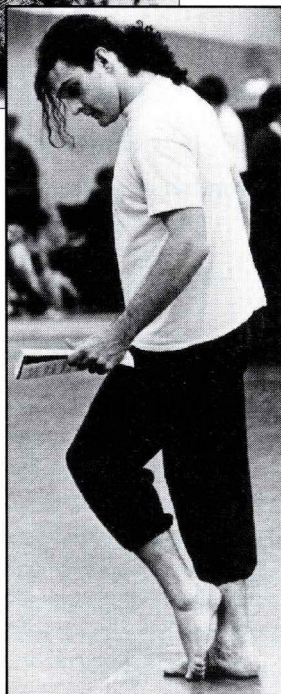


*with*

San Francisco Ballet Principal Dancers

**Julia Adam and  
Christopher Stowell**

*Plus video excerpts of Mr. Morris'  
choreography*



**Sunday, April 25, 1999  
7:00 p.m.**

**Herbst Theatre**

410 Van Ness Avenue at  
McAllister Street, San Francisco

***Reserved Seating...Call now!***

**\$25 - \$18 - \$15**

**City Box Office, 415.392.4400**

153 Kearny Street

All Bass Outlets: 510.762.BASS including  
The Warehouse & Tower Records/Video

*"Words on Dance...artist to audience,  
words that deepen understanding and  
give the audience an involvement and  
intimacy within a mute art form."*

— Edward Villella

*words on*  
**DANCE**



Deborah DuBow, *Producer*

*Cartier*

**GUARDIAN**  
The Best of the Best... Every Week

*Mark Morris creates his third,  
world premiere for the San Francisco Ballet!*

***Sandpaper Ballet***

April 27, 28, 30 & May 2, 6, 8

**Call 415.865.2000**



*(continued from p. 12C)*

## 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  
athmen 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.

*please turn page quietly*

# TEXTS AND TRANSLATIONS

---

## *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 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 schön bewandt war es vorehe  
mit meinem Leben, mit meiner Liebe.  
Durch eine Wand, ja durch zehn Wände  
erkannte mich des Freundes Sehe.  
Doch jetso, wehe,  
wenn ich dem Kalten auch noch so dicht  
vor'm Auge stehe,  
es merkt's sein Auge, sein Herze nicht!

### No. 8

Wenn so lind dein Auge mir,  
und so lieblich schauet,  
jede letzte Trübe flieht,  
welche mich umgrauet.

Dieser Liebe schöne Glut,  
lass sie nicht verstieben!  
Nimmer wird, wie ich, so treu,  
dich ein Andrer lieben!

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.

*please turn page quietly*



# TEXTS AND TRANSLATIONS

---

## 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!  
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. 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  
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

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 dunkler 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. 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.

# TEXTS AND TRANSLATIONS

---

## *Dixit Dominus*

### **Psalm 110**

Dixit Dominus Domino meo:  
Sede a dextris meis, donec ponam inimicos  
tuos scabellum pedum tuorum

Virgam virtutis tuae emittet Dominus ex  
Sion:  
dominare in medio inimicorum tuorum.

Tecum principium in die virtutis tuae in  
splendoribus sanctorum:  
ex utero ante luciferum genui te.

Juravit Dominus, et non poenitebit eum:  
Tu es sacerdos in aeternum,  
secundum ordinem Melchisedech.

Dominus a dextris tuis  
confregit in die irae suae reges.

Judicabit in nationibus,  
implebit ruinas:  
conquassabit capita in terra multorum.

De torrente in via bibet:  
propterea exaltabit caput.

The Lord said to my Lord, "Sit at My right hand, till I make Your enemies Your footstool."

The Lord shall send the rod of Your strength out of Zion. Rule in the midst of Your enemies!

Your people shall be volunteers in the day of Your power; in the beauties of holiness, from the womb of the morning, You have the dew of Your youth.

The Lord has sworn and will not relent, "You are a priest forever according to the order of Melchizedek."

The Lord is at Your right hand; he shall execute kings in the day of His wrath.

He shall judge among the nations, he shall fill the places with dead bodies, he shall execute the heads of many countries.

He shall drink of the brook by the wayside; therefore He shall lift up the head.

# Cal Performances

The Only Place to Be

98|99  
Season



## Mark Morris Dance Group

THU-SAT, MAR 18-20, 8 PM; AND SUN, MAR 21, 3 PM  
ZELLERBACH HALL \$20, \$35, \$45

The "Mozart of modern dance" (*The Washington Post*) and his company of gifted dancers return with joyful interpretations of Brahms love songs (performed live) plus a world premiere.

PROGRAM: LOVE SONG WALTZES, SET TO BRAHMS' LIEBESLIEDER WALZER, OP. 52;  
NEW LOVE SONG WALTZES, SET TO BRAHMS' NEUE LIEBESLIEDER WALZER, OP. 65;  
WORLD PREMIERE, SET TO HANDEL'S DIXIT DOMINUS

**Call Today!**  
**510.642.9988**

**Cal Performances**

UNIVERSITY OF CALIFORNIA AT BERKELEY





NORDSTROM

emanuel ungaro  
PARIS