

BAMbiii

March 2003

2003 Spring Season



Cecily Brown, *Figure in a Landscape*, 2002

ENCORE

BAM Spring
Season sponsor:



Altria

BAM 2003 Spring

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present

and

Mark Morris Dance Group

Mark Morris
Artistic Director

Barry Alterman
General Director

Nancy Umanoff
Executive Director

Mark Morris Dance Group

With featured artists Zakir Hussain, Ethan Iverson
Choreography by Mark Morris

BAM Howard Gilman Opera House

Program A

Mar 25, 27, & 28, 2003
at 7:30pm

New Love Song Waltzes
Going Away Party
—intermission—
*Serenade**
*Kolam**

Approximate running time:
1 hour 50 minutes

Program B

Mar 26 & 29, 2003 at 7:30pm
Mar 30 at 3pm

*Resurrection**
*Something Lies Beyond the Scene**
—intermission—
Foursome
V

Approximate running time:
1 hour 40 minutes

* New York premiere

BAM 2003 Spring Season is sponsored by Altria Group, Inc.

Major support for the Mark Morris Dance Group engagement is provided by HSBC Bank USA and Forest City Ratner Companies, with additional support from The Bodman Foundation.

BAM Dance is supported by The Harkness Foundation for Dance.

Additional support is provided by Mary L. Griggs and Mary Griggs Burke Foundation, The Rodgers Family Foundation, The Rodgers and Hammerstein Foundation, and Capezio/Ballet Dance Makers Foundation.

BAM thanks Theatre Development Fund for its support of this season.

Mark Morris Dance Group

CRAIG BIESECKER * JOE BOWIE CHARLTON BOYD RITA DONAHUE *
MARJORIE FOLKMAN SHAWN GANNON LAUREN GRANT JOHN HEGINBOTHAM
DAVID LEVENTHAL BRADON McDONALD AMBER MERKENS GREGORY NUBER
MAILE OKAMURA JUNE OMURA+ GUILLERMO RESTO MATTHEW ROSE
BRYNN TAYLOR * JULIE WORDEN MICHELLE YARD

Artistic Director **Mark Morris**
General Director **Barry Alterman**
Executive Director **Nancy Umanoff**

Development/Marketing

Director of Development and Marketing
Michael Osso
Director of Foundation and Corporate Relations
Rob Handel
Director of Membership and Special Events
Alexandro Pacheco
Marketing Associate **Erin Dadey**

Administration

Studio Manager **Karyn La Scala**
Company Manager **Aaron Mattocks**
Administrative Assistant **Kathleen Cannucci**
Facility Manager **José Suarez**

Production

Technical director **Johan Henckens**
Assistant technical director **A.J. Jackson**
Lighting supervisor **Michael Chybowski**
Sound supervisor **Kramer**
Wardrobe supervisor **Katherine McDowell**

Finance

Fiscal Officer **Lynn Wichern**
Finance Manager **Elizabeth Fox**
Fiscal Assistant **Jay Selinger**

Education

Director of Education **Eva Nichols**
School Administrator **Diane Ogunusi**

*apprentice +maternity leave

*Generous assistance by Steinway & Sons,
celebrating 150 years of service to music.*

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.

The Mark Morris Dance Group New Works Fund is supported by The Howard Gilman Foundation and The Andrew W. Mellon Foundation, as well as Altria Group, Inc.; The Gladys Krieble Delmas Foundation; The Horace W. Goldsmith Foundation; and the May and Samuel Rudin Family Foundation.

For the Mark Morris Dance Group
Booking Representation **Michael Mushalla,**
Double M Arts & Events
Public Relations and Marketing
Dan Klores Communications
Legal Counsel **Mark Selinger,**
McDermott, Will & Emery
Accountant **Kathryn Lundquist, CPA**
Orthopaedist **David S. Weiss, M.D., NYU-HJD**
Department of Orthopaedic Surgery

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

For information contact:
Mark Morris Dance Group
3 Lafayette Avenue, Brooklyn, NY 11217
Tel: 718.624.8400. Fax: 718.624.8900
E-mail: info@mmdg.org
Website: www.mmdg.org

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Mark Morris Dance Group

Choreography by Mark Morris

Program A—Mar 25, 27, & 28

NEW LOVE SONG WALTZES

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

Lighting **James F. Ingalls**

Soprano **EILEEN CLARK**; mezzo-soprano **BARBARA REARICK**;
tenor **JAMES ARCHIE WORLEY**; baritone **CHRISTOPHER ROSELLI**
Piano **ETHAN IVERSON, ILAN RECHTMAN**

**JOE BOWIE, MARJORIE FOLKMAN, JOHN HEGINBOTHAM,
DAVID LEVENTHAL, BRADON McDONALD, AMBER MERKENS,
MAILE OKAMURA, MATTHEW ROSE, BRYNN TAYLOR, MICHELLE YARD**

Premiere: November 4, 1982—Bessie Schoenberg Theater, Dance Theater Workshop,
New York, New York

— pause —

GOING AWAY PARTY

Music **Bob Wills and His Texas Playboys**

"Playboy Theme"

"Yearning"

"My Shoes Keep Walking Back to You"

"Goin' Away Party"

"Baby, That Sure Would Go Good"

"Milk Cow Blues"

"Crippled Turkey"

"When You Leave Amarillo, Turn Out the Lights"

Lighting **Michael Chybowski**

Costumes **Christine Van Loon**

**CHARLTON BOYD, SHAWN GANNON, LAUREN GRANT, JOHN HEGINBOTHAM,
MAILE OKAMURA, MATTHEW ROSE, JULIE WORDEN**

Premiere: April 14, 1990—Halles de Schaerbeek, Brussels, Belgium

— intermission —

Mark Morris Dance Group

SERENADE

Music **Lou Harrison** (Serenade for Guitar)

Round

Usul

Air

Sonata

Infinite Canon

Lighting **Michael Chybowski**

Costume **Isaac Mizrahi**

Guitar **OREN FADER**

Percussion **STEFAN SCHATZ**

MARK MORRIS

In honor of the divine Mr. Harrison.

Premiere: March 8, 2003—Center for the Arts, Fairfax, Virginia

— pause —

KOLAM

Music **Zakir Hussain** (arranged by Zakir Hussain, George Brooks):

Charu A, Charu B, Rapt in 7 1/2

Ethan Iverson: Aviary, Kolam Finale

Lighting **Michael Chybowski**

Set **Howard Hodgkin**

Costumes **Katherine McDowell**

Cello **WOLFRAM KOESSEL**; bass **REID ANDERSON**;

piano **ETHAN IVERSON**; tabla and percussion **ZAKIR HUSSAIN**

**CHARLTON BOYD, MARJORIE FOLKMAN, LAUREN GRANT,
JOHN HEGINBOTHAM, BRADON McDONALD, AMBER MERKENS, MAILE OKAMURA,
MATTHEW ROSE, JULIE WORDEN, MICHELLE YARD**

Kolam is the Tamil word for the art of decorating courtyards, walls, and places of worship using powders to draw intricate designs. It is the only art in India that transcends caste, occupation, and religion.

*Kolam was funded, in part, by Cal Performances and the
New York City Department of Cultural Affairs Cultural Challenge Program.*

The Silk Road Project, Inc. commissioned the music for Kolam.

Premiere: April 19, 2002—Zellerbach Hall, Berkeley, California

Mark Morris Dance Group

Program B—Mar 26, 29, & 30

RESURRECTION

Music **Richard Rodgers** ("Slaughter on Tenth Avenue")

Set and Costumes **Isaac Mizrahi**

Lighting **Michael Chybowski**

**JOE BOWIE, CHARLTON BOYD, MARJORIE FOLKMAN, LAUREN GRANT,
JOHN HEGINBOTHAM, DAVID LEVENTHAL, BRADON McDONALD,
AMBER MERKENS, GREGORY NUBER, MAILE OKAMURA, MATTHEW ROSE,
BRYNN TAYLOR, JULIE WORDEN, MICHELLE YARD**

This dance has been commissioned by the Boston Pops Orchestra, Keith Lockhart, Conductor, and the American Dance Festival with support from the Doris Duke Awards for New Work.

This selection is used by special arrangement with The Rodgers and Hammerstein Organization, 1065 Avenue of the Americas, New York 10018

Premiere: July 18, 2002—Page Auditorium, Durham, North Carolina

— pause —

SOMETHING LIES BEYOND THE SCENE

Music **William Walton** (*Façade: An Entertainment with poems by Edith Sitwell*)

Fanfare

Tarantella

Hornpipe

By the Lake

Through Gilded Trellises

Polka

Tango-Pasodoble

Something Lies beyond the Scene

Lullaby for Jumbo

Jodelling Song

Black Mrs. Behemoth

Popular Song

Conductor **Robert Cole**

Lighting **Michael Chybowski**

Costumes **Katherine McDowell**

Cello **WOLFRAM KOESSEL**; cello **ARIANE LALLEMAND**; flute **BART FELLER**;
clarinet **TODD PALMER**; alto sax **TAIMUR SULLIVAN**; trumpet **WAYNE J. du MAINE**;
percussion **MATTHEW GOLD**

Reciters **CHARLTON BOYD, MARJORIE FOLKMAN, SHAWN GANNON, MARK MORRIS**

**JOE BOWIE, LAUREN GRANT, JOHN HEGINBOTHAM,
BRADON McDONALD, AMBER MERKENS, GREGORY NUBER,
MAILE OKAMURA, MATTHEW ROSE, BRYNN TAYLOR, MICHELLE YARD**

Premiere: October 3, 2002—Zellerbach Hall, Berkeley, California

— intermission —

Mark Morris Dance Group

FOURSOME

Music **Erik Satie** (Gnossiennes #1, #2, #3) and
Johann Nepomuk Hummel (Seven Hungarian Dances)

Lighting **Michael Chybowski**
Costumes **Katherine McDowell**

Piano **ILAN RECHTMAN**

SHAWN GANNON, JOHN HEGINBOTHAM,
MARK MORRIS, GUILLERMO RESTO

Premiere: February 27, 2002—Brooklyn Academy of Music, Brooklyn, New York

— pause —

V

Music **Robert Schumann** (Quintet in E flat for piano and strings, op. 44)

Allegro brillante

In modo d'una Marcia. Un poco largamente—Agitato

Scherzo molto vivace

Allegro, ma non troppo

Lighting **Michael Chybowski**
Costumes **Martin Pakledinaz**

Violin **YOSUKE KAWASAKI**; violin **ANDREA SCHULTZ**; viola **JESSICA TROY**;
cello **WOLFRAM KOESSEL**; piano **ILAN RECHTMAN**

JOE BOWIE, CHARLTON BOYD, MARJORIE FOLKMAN, LAUREN GRANT,
JOHN HEGINBOTHAM, DAVID LEVENTHAL, BRADON McDONALD,
AMBER MERKENS, GREGORY NUBER, MAILE OKAMURA, MATTHEW ROSE,
BRYNN TAYLOR, JULIE WORDEN, MICHELLE YARD

Dedicated to the City of New York.

Choreographic material for the final movement of *V* was commissioned by Thirteen WNET's DANCE IN AMERICA series for its program, *Born to Be Wild: The Leading Men of American Ballet Theatre*.

Premiere: October 16, 2001—Sadler's Wells, London, England

Who's Who

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 twelve pieces including three evening-length works: *The Hard Nut* (his comic book-inspired version of The Nutcracker which was performed in the 2002 Next Wave Festival); *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*, and founded the White Oak Dance Project with Mikhail Baryshnikov. 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. 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 premiere with the New York City Opera in April 2000 at Lincoln Center. He directed and choreographed the June 2000 English National Opera production of *Four Saints in Three Acts*. Morris was named a Fellow of the MacArthur Foundation in 1991 and has received honorary doctorates from the Boston Conservatory of Music, The Juilliard School, and Long Island University. 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 PBS's *Great*

Performances—Dance in America. 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 1996–2001. Audiences have also become accustomed to the Dance Group's regular and frequent appearances in Boston, MA; Fairfax, VA; London, England; Urbana, IL; and at the Jacob's Pillow Dance Festival in Becket, MA. The Dance Group was named the official dance company (2000–2005) of the Virginia Arts Festival. In addition to a full international touring schedule, the Dance Group has 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 Morris's *Dido and Aeneas*. The Dance Group's 2001 season at Sadler's Wells Theatre in London garnered the company its second Laurence Olivier Award. In 2001, the Mark Morris Dance Center opened in Brooklyn, New York. This 30,000 square foot facility features three studios and a school providing classes to more than 400 students of all ages.

Reid Anderson (bass), since moving to New York in 1994, has distinguished himself among the world's finest jazz musicians as a composer, bandleader, and bassist. His three CDs recorded for the Fresh Sound New Talent label, *Dirty Showtunes*, *Abolish Bad Architecture*, and *The Vastness of Space* have all received critical praise. Both *Dirty Showtunes* (1999) and *The Vastness of Space* (2001) were included in *The New York Times* “Top 10” lists for their respective years. In addition, *The Vastness of Space* was on “Top Ten” lists in England,

Who's Who

Scotland, and Spain. In 2000 he formed the cooperative band The Bad Plus along with pianist Ethan Iverson and drummer David King. Their debut CD, *The Bad Plus*, was one of the "Top 10" jazz recordings of 2001 according to *The New York Times*, *Chicago Reader*, and *VH1 Online*. The Bad Plus recently signed with Columbia Records and their major label debut, *These Are the Vistas*, was released in February of 2003. The band celebrated the release with a week-long engagement at New York's hallowed Village Vanguard, and will be touring extensively throughout the U.S and Europe in the coming year. Anderson has a Bachelor's degree in classical music performance from the Curtis Institute of Music in Philadelphia. As a bassist he has performed and recorded with Mark Turner, Stefon Harris, Kurt Rosenwinkel, Claudia Acuna, Orrin Evans, Uri Caine, Bill Carrothers, and many others.

Craig Biesecker (dancer) from Waynesboro, Pennsylvania, received a B.S. in Music Education from West Chester University of PA. While teaching music in Philadelphia, he studied ballet with John White, Margarita de Saa, and Bryan Koulman. In New York City, he has worked with Pascal Rioult, Carolyn Dorfman, New York Theater Ballet, Mark Dendy, and Gerald Casel. This is Biesecker's first year with the Mark Morris Dance Group.

Joe Bowie (dancer), born in Lansing, MI, 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 (dancer) 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. He first appeared with the Mark Morris Dance Group in 1989 and became a company member in 1994.

Michael Chybowski (lighting designer) recently designed *Four Saints in Three Acts* and *V* for the Mark Morris Dance Group, as well as Morris' *A Garden* for San Francisco Ballet and *Gong* for ABT and the Royal Ballet. Other recent work includes *Songs and Stories from Moby Dick* by Laurie Anderson (BAM/Barbican), *Wit* (New York, West End), and *Da* at the Guthrie. Recent work in New York includes *Twelfth Night* at the Delacorte, *A Skull in Connemara* for the Roundabout, and *The Late Henry Moss* for Signature Theatre. Upcoming work includes *Parsifal* for Seattle Opera and *Antony and Cleopatra* for Théâtre de Carouge in Geneva.

Eileen Clark (soprano) has sung with the Mark Morris Dance Group for seven years in works of Monteverdi, Purcell, Bach, Brahms, and old Broadway. She has sung Queen of the Night (*The Magic Flute*) and Naiad (*Ariadne auf Naxos*) with Syracuse Opera, Adina (*Elixir of Love*) with Commonwealth Opera, and the baroque dance role Galatea (*Pygmalion*) with Concert Royal. Clark has also enjoyed singing for the dancers of José Limón Dance Co., Anita Feldman Tap, Toby Twining Music, and at Kaatsbaan and Jacob's Pillow. Her CD *Lemons Descending* (Oxingale Records) with cellist Matt Haimovitz was a "pick" this summer in *Gramophone Magazine*.

Robert W. Cole (conductor) has served as Director of Cal Performances at the University of California at Berkeley since 1986. He is also general director of the Berkeley Festival & Exhibition, an international festival of early music which he founded in 1990. Prior to his appointment in Berkeley, Cole was director of several performing arts centers in New York, and was previously associate conductor of the Buffalo Philharmonic Orchestra. He was music director and executive director of the Ballet Society of Los Angeles and has recently appeared as conductor with the Mark Morris Dance Group in Berkeley and elsewhere. Cole is a graduate of the University of Southern California School of Music and studied conducting with Richard Lert in California, with Leonard Bernstein and Leon Barzin at the Tanglewood Music Center, and with Hans Swarowsky in Europe. In 1995, Cole was

Who's Who

named a Chevalier of the Order of Arts and Letters by the Government of France.

Rita Donahue (dancer) was born and raised in Fairfax, VA. She graduated with a BFA in Dance and a BA in English from George Mason University in 2002 and joined bopi's black sheep, dances by Kraig Patterson. She began working with the Mark Morris Dance Group in 2003.

Wayne J. Du Maine (trumpet) currently performs with the Metropolitan Opera Orchestra, Brooklyn and Long Island Philharmonics, Orpheus Chamber Orchestra, American Composers Orchestra, New York City Opera, New York Big Brass, Chamber Music Society of Lincoln Center, Manhattan Brass Quintet, and with contemporary music ensembles such as Speculum Musicae, Sospeso, and ST-X Xenakis. He has worked with a broad spectrum of artists ranging from Leonard Bernstein and Leonard Slatkin to Hank Jones, Wynton Marsalis, Patti Lupone, and Audra McDonald. Du Maine can be heard on recordings with the New York Philharmonic, Metropolitan Opera Orchestra, numerous commercials, motion pictures, and with Prince on his *New Power Soul* recording. Du Maine is on the faculty of Columbia University and the Music Advancement Program at The Juilliard School where he teaches trumpet and conducts the MAP Orchestra. Du Maine is also on the conducting faculty of the Elisabeth Murrow String Camp and the Summer Arts Institute at Stuyvesant High School in lower Manhattan. He has performed at music festivals in Aspen, Spoleto, Tanglewood, Vermont Mozart, Bowdoin, Marlboro, and the Berkshire Choral Festival. He is currently playing *Man of La Mancha* on Broadway. Du Maine resides in Manhattan with his wife, Sharon.

Oren Fader (guitar) performs traditional and contemporary classical guitar repertoire. Reviewing his solo New York recital, *Guitar Review* magazine stated: "His scholarship, technique, and intelligent musicianship are plainly evident and the beauty of his tone is consistently compelling." He has performed in London, Tokyo, Munich, Amsterdam, Montreal, Maui, Russia, Mexico, and throughout the

U.S., and can be heard on more than 20 recordings. Recently completed recording projects include a new recording of an arrangement of *The Rite of Spring* performed with the Fireworks ensemble. Fader's solo CD will be available in the spring of 2003. Since 1994 Fader has been on the guitar faculty and directed the Guitar Chamber Music program at the Manhattan School of Music. Information is at www.orenfader.com.

Bart Feller (flute) plays principal flute with the New Jersey Symphony, as well as the Stamford Symphony and Solisti New York Orchestra. He has also performed with the New York Philharmonic, Orpheus, Bargemusic, and the Chamber Music Society of Lincoln Center. He is on the faculty of Rutgers University, Mason Gross School of the Arts.

Marjorie Folkman (dancer) graduated summa cum laude from Barnard College. She has danced for Amy Spencer and Richard Colton, Sally Hess, Neta Pulvermacher, Kraig Patterson, the Repertory Understudy Group for the Merce Cunningham Dance Company, and Sara Rudner. She began dancing with Mark Morris in 1996.

Shawn Gannon (dancer) is from Dover, NJ, 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.

Matthew Gold (percussion) is a member of the TimeTable percussion trio and Sequitur. Emphasizing new music, he has performed regularly with such groups as the S.E.M. Ensemble, the Aspen Contemporary Ensemble, the Ahn Trio, and Speculum Musicae. He has been a featured performer on the Summer Garden Series at the Museum of Modern Art, the Three Two Festival of New Music, the MATA Festival, the Norfolk Contemporary Festival, and on tour in Europe and Asia. He also performs frequently with the American Symphony Orchestra, the Westchester Philharmonic, and on Broadway. Recent appearances include the June in Buffalo music

Who's Who

festival, and with groups including Kitchen House Blend, the North Country Chamber Players, and CounterInduction. Gold is currently a resident teaching artist at the Bloomingdale School of Music and has recorded for, among others, EMI Classics, Koch International, Albany Records, and CRI.

Lauren Grant (dancer) was born in Highland Park, IL, and began dancing at age three. She continued training, primarily in classical ballet, through high school. At New York University's Tisch School of the Arts, Grant received her modern dance training and graduated with a BFA. She joined MMDG in 1998.

John Heginbotham (dancer) is from Anchorage, AK, and graduated from The Juilliard School in 1993. He has performed with artists including Susan Marshall and Company, John Jasperse, Ben Munisteri, and as a guest artist with Pilobolus Dance Theater. Heginbotham's choreography is featured in the performances and *Emerge* music video of recording artists Fischerspooner. He joined Mark Morris Dance Group in 1998.

Howard Hodgkin (set designer)'s paintings have been exhibited internationally since the 1960's. *Paintings 1975—95* opened at the Metropolitan Museum, New York and toured to the Modern Art Museum, Fort Worth, Texas, and the Hayward Gallery, London. Most recently *Large Paintings 1984—2002* opened on his 70th birthday at the Scottish National Gallery of Modern Art, Edinburgh. Hodgkin represented Britain at the Venice Biennale and was awarded the Turner Prize in 1985. He was knighted in 1992 and appointed Companion of Honour in 2003. His designs for the stage include *Night Music* (1981) and *Pulcinella* (1987) for Richard Alston and the Ballet Rambert; *Piano* (1989) for Ashley Page and the Royal Ballet and *Rhymes with Silver* (1997) and *Kolam* (2002) for Mark Morris. The book *Howard Hodgkin Stage Designs* was published by Anthony D'Offay in 2002. He will exhibit new paintings at Gagosian Gallery in New York in November 2003 and in Los Angeles in 2004.

Zakir Hussain (tabla, percussion) a classical tabla virtuoso from India, is internationally renowned in the field of percussion and in the

music world at large. He is a frequent accompanist for many of India's greatest artists, from Ali Akbar Khan and Ravi Shankar to Birju Maharaj and Shivkumar Sharma. Collaborations include Shakti, which he founded with John McLaughlin and L. Shankar, the Diga Rhythm Band, Making Music, Planet Drum with Mickey Hart, and recordings and performances with artists as diverse as George Harrison, Joe Henderson, Giovanni Hidalgo, Billy Cobham, Rennie Harris, the Kodo drummers, and Charles Lloyd. Hussain was touring by the age of twelve, the son of tabla legend Ustad Allarakha. Hussain came to the U.S. in 1970, embarking on a career which includes no less than 150 concert dates a year. He has received recognition as a composer, with albums, soundtracks, ensemble work, and collaborations to his credit. Recently, he composed film soundtracks for *In Custody* and *The Mystic Masseur* directed by Ismail Merchant, Bertolucci's *Little Buddha*, for which Hussain composed, performed, and acted as Indian music advisor; *Vanaprastham (The Last Dance)*, screened at the Cannes Film Festival in May 1999; *Saaz*; and *Everybody Says I'm Fine*. Hussain co-composed the opening music for the 1996 Summer Olympics in Atlanta. In 1992, *Planet Drum*, an album co-created and produced by Hussain and Mickey Hart, won a Grammy for Best World Music Album, the Downbeat Critics' Poll for Best World Beat Album, and the NARM Indie Best Seller Award for World Music Recording. Hussain is the recipient of the 1999 National Heritage Fellowship. In 1992, he founded Moment! Records which features original collaborations in contemporary world music and live concert performances by masters of the classical music of India. The label presents Hussain's own world percussion ensemble, The Rhythm Experience, both North and South Indian classical recordings, Best of Shakti, and a Masters of Percussion series.

James F. Ingalls (lighting designer) has designed several works for Mark Morris including Rameau's *Platée* at the New York City Opera and the Royal Opera; *L'Allegro, il Penseroso ed il Moderato*; *Dido and Aeneas*; *The Hard Nut*; the first White Oak Dance Project tours; *Ein Herz* for the Paris Opera Ballet; and *Maelstrom*, *Pacific* and *Sandpaper Ballet* for San Francisco Ballet. For the Boston

Who's Who

Ballet he has designed *The Four Seasons* choreographed by Christopher Wheeldon, *Lila York's Celts*, and *Nine Lives and Resurrection*, choreographed by Daniel Pelzig. Recent work includes *A Year with Frog and Toad* at the New Victory, *The General from America* for Theatre For A New Audience at the Lortel, *The Children of Herakles* for Peter Sellars in Paris and Germany, and *Fluid Canvas* for the Merce Cunningham Dance Company. He often collaborates with Beth Burns and the Saint Joseph Ballet.

Ethan Iverson (piano) is a member of The Bad Plus, a modern jazz group with Reid Anderson (bass) and David King (drums). The trio performed a week at The Village Vanguard in February to celebrate the release of their major label debut, *These Are the Vistas* (Columbia). Iverson was the music director for the Mark Morris Dance Group 1998–2002. His piano teachers are Fred Hersch and Sophia Rosoff.

Yosuke Kawasaki (violinist) is currently the co-concertmaster of the Saito Kinen Orchestra and the Mito Chamber Orchestra of Japan. Japanese-American Kawasaki was the concertmaster of the Montgomery Symphony Orchestra from 1999–2001. As an active chamber musician, Kawasaki has worked with artists such as Lukas Foss, Gary Graffman, Karl Leister, and Walter Van Hauwe. He has made duo appearances with Vadim Serebryany in the U.S. and Japan which included the complete cycle of Beethoven's *Sonata for Piano and Violin* in 2000. His debut recording was recently released of Bach's *Brandenburg Concertos* on the King label.

Wolfram Koessel (cello) made his critically acclaimed debut at Weill Recital Hall at Carnegie Hall in 1994, since then he has performed as soloist and chamber musician in concert halls throughout the world. *Strings Magazine* wrote: "Mr. Koessel, in a very promising debut, played a substantial program with great seriousness, using his excellent technical means only for the music, not for effect or show." Based in New York City, Koessel appears with a wide range of ensembles and chamber music groups, most notably the Orpheus Chamber Orchestra and The Jupiter

Symphony. As a soloist, Koessel has performed the standard as well as unusual cello concerto repertoire with the Jupiter Symphony, the New York Metamorphoses Orchestra, which he co-founded in 1994, the Mannes Orchestra, and the Symphony Orchestras of Cordoba, Mendoza, Costa Rica, and Stuttgart. Multifaceted as a chamber musician, Koessel is on the faculty of the New York Youth Symphony Chamber Music Program and is the music director of "Sundays on the Island," a chamber music series on New York's City Island. He served until recently as cellist with the award-winning Meridian String Quartet. His performance of Tchaikovsky's "Rococo Variations" was featured on WQXR's "Young Artists Showcase." Upon completion of his master's degree at the Mannes College of Music, he was the recipient of the George and Elizabeth Gregory Award for Excellence in Performance. He has played for the Mark Morris Dance Group since 2001.

Ariane Lallemand (cello) has performed as soloist with numerous orchestras in Europe and New York, as well as in many solo recitals, including at Alice Tully Hall and Merkin Concert Hall. She has also been featured often as soloist on both the Young Artist Showcase on WQXR-FM and on WNYC. Lallemand is a prizewinner in the Epemay Cello Competition and the Cologne Sonata Competition. She has also won the UFAM competition in Paris, the Mendelssohn Competition in Germany, the Mannes Concerto Competition, and the prestigious "Bourse Lavoisier." As an avid chamber musician and new music enthusiast, Lallemand has appeared at Weill Recital Hall, Alice Tully Hall, and the Museum of Modern Art. She has participated in many chamber music festivals and tours in the U.S., Europe, and China. She recently joined the Contrasts Quartet, a critically acclaimed versatile ensemble which plans a new release in 2003.

David Leventhal (dancer), raised in Newton, MA, has danced with the Mark Morris Dance Group since 1997. Previously, he worked with José Mateo's Ballet Theatre and the companies of Marcus Schulkind, Amy Spencer/Richard Colton, Ben Munisteri, and Zvi Gotheiner. He graduated from Brown University in 1995 with honors in English Literature.

Who's Who

Braden McDonald (dancer) received his BFA from The Juilliard School in 1997. After graduation he won the Princess Grace Award and joined the Limón Dance Company where, for three years, he performed such roles as Eros in Limón's *The Winged*, Iago in Limón's *The Moor's Pavane*, and the third and fifth solos in Tudor's *Dark Elegies* as well as works by Jiri Kylian, Doug Varone, Igal Perry, and Donald McKayle. McDonald has choreographed and presented his own works internationally and has served as choreographer for seven Juilliard Opera Company productions under the director Frank Corsaro. Recently he was the choreographic assistant to Donald McKayle for his new work on the Alvin Ailey American Dance Theater. McDonald joined Mark Morris Dance Group in April 2000.

Katherine McDowell (costume designer) received a BFA from Cooper Union and has since been pursuing dual careers as an artist and designer. She has designed for the José Limón Company, Singapore Ballet, ABT Studio Company, and Ice Theater of New York. Her artwork has been exhibited at the Zabriskie Gallery and is currently on view in the flat files at the Pierogi Gallery.

Amber Merkens (dancer) began her dance training with Nancy Mittleman in Newport, OR. She received her BFA from the Juilliard School in 1999 and went on to dance with the Limón Dance Company for two years. She is a recipient of the 2001 Princess Grace Award and has presented her own choreography in various venues, including Alice Tully Hall and the Joyce Soho. Merkens joined the Mark Morris Dance Group in August 2001.

Isaac Mizrahi (costume & set designer) was born in Brooklyn, NY and attended the High School of Performing Arts as an acting major and studied fashion at Parsons School of Design. In 1987, Mizrahi opened his own clothing business and is a three-time CFDA Designer of the Year award winner. In 1998 he closed the ready-to-wear company but still designs a shoe collection, a collection of coats, and a collection of fine jewelry. Mizrahi has designed costumes for movies, theater, dance, and opera in collaboration with Mark Morris,

Twyla Tharp, Bill T. Jones, and Mikhail Baryshnikov. In 1995, Mizrahi was the subject of the highly acclaimed documentary *Unzipped*, directed by Douglas Keeve which won the 1995 Audience Award for Documentaries at the Sundance Film Festival. Distributed by Miramax Films, the film was screened internationally at the Cannes and Venice Film Festivals and opened nationally on August 4, 1995. In 1996, Isaac Mizrahi and Douglas Keeve received a special CFDA Award for bringing the fashion world to cinema. In 1997, Mizrahi wrote a series of comic books entitled *The Adventures of Sandee the Supermodel* (published by Simon & Schuster), now in development as a major motion picture with Dreamworks (SKG). He is also developing a script from Jonathan Ames' *The Extra Man* in association with Killer Films. He recently appeared off-Broadway in his one man show entitled *Les Mizrahi* which was produced by the Drama Department. Currently, he is the host of his own talk show on the Oxygen Network. Mizrahi's interests lie in the entertainment industry as well as in fashion and he dreams one day of merging the two fields, functioning as the first entertainer/designer.

Gregory Nuber (dancer) began working with MMDG in 1998 and became a company member in 2001. He was a member of Pascal Rioult Dance Theatre for three years, has appeared as a guest artist with New York City Opera, Cleveland Opera, and Tennessee Repertory Theatre, and has worked with numerous New York-based choreographers. Nuber is a graduate of Arizona State University where he studied acting and dance.

Maile Okamura (dancer) was born and raised in San Diego, CA. She was a member of Boston Ballet II and Ballet Arizona before moving to New York in 1996. Since then she has had the pleasure of dancing with Neta Pulvermacher, Zvi Gotheiner, Gerald Casel, and many others. Okamura began working with MMDG in 1998 and became a company member in 2001.

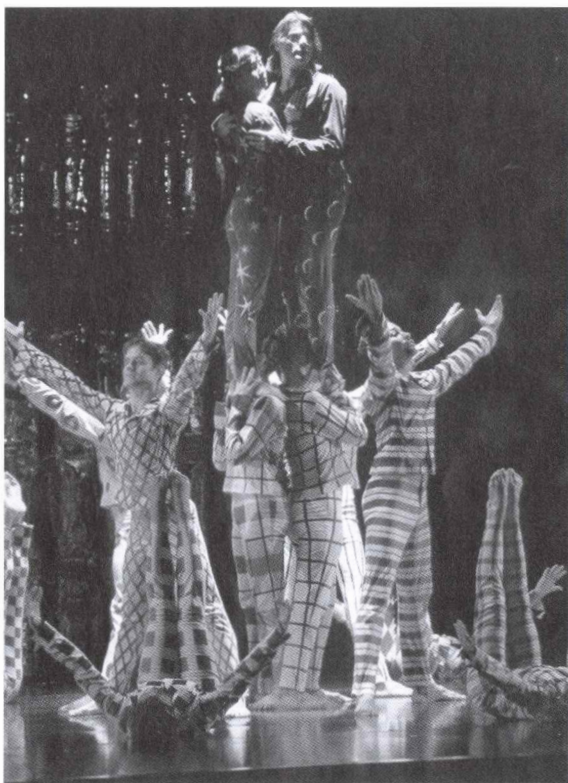
Martin Pakledinaz (costume designer) has been represented in New York by *Thoroughly Modern Millie* (Tony Award), *A Year with Frog*

Who's Who

and *Toad*, *The Boys From Syracuse*, *Kiss Me Kate* (Tony and Drama Desk Awards), *The Life*, Andrew Lipka's *The Wild Party* and *Waste* (Lucille Lortel Awards), among many others. Pakledinaz designs in regional theaters as well as for opera and dance companies throughout the U.S., Europe, and Asia. His work with Mark Morris includes *The Hard Nut*, *Wonderland*, *Le Nozze di Figaro*, *Ein Herz*, *Maelstrom*, *Pacific*, *A Lake*, *Orfeo ed Euridice*, *Rhymes With Silver*, *Medium*, and *V*.

Todd Palmer (clarinet) has earned uncommon renown as a solo and chamber music clarinetist due to his virtuosity, art of phrasing, and ebullient stage presence. A twice Grammy-nominated artist this year for *Yiddishbuk* on EMI Classics, Palmer has appeared around the world with orchestras, in recital and chamber music performances, and many music festivals including ten years at the Spoleto USA Festival in Charleston, SC.

Barbara Rearick (mezzo-soprano) has performed with the American Symphony Orchestra, Irish Chamber Orchestra, Hallé, Nashville Symphony, Phoenix Symphony, City of Birmingham Symphony, the Pasadena Pops, and at various venues including Carnegie Hall, Avery Fisher Hall, Symphony Space, St. John's Smith Square in London, as well as Wigmore Hall in London where she premiered a song cycle written especially for her by her frequent collaborator, Sir Richard Rodney Bennett. Opera roles include Cherubino (*The Marriage of Figaro*), Lucretia (*The Rape of Lucretia*), Suzuki (*Madame Butterfly*) and The Mother (*Amahl and the Night Visitors*). Her recent engagements include a world premiere recording of Kurt Weill's *The Eternal Road* with Gerard Schwarz and the title role in the first complete performance of Allan Jaffe's *The Life of Mary Shelley*. Upcoming engagements include Mahler's Symphony No. 8 with the Utah



Resurrection. Photo: Bruce Feeley

Symphony. She appeared on BBC World Service and NPR and has recorded for ASV and Gateway Classics.

Ilan Rechtman (piano) has performed with major orchestras throughout the world including the London Symphony Orchestra, the Montreal Metropolitan Orchestra, New Zealand Symphony, Szeland Symphony (Denmark), and in the U.S. with the Pittsburgh Symphony Orchestra, the San Diego Symphony, the Colorado Symphony Orchestra, the New World Symphony (Miami), the Civic Orchestra of Chicago, the New Mexico Symphony Orchestra, and the Boston Pops, among others. Active as a recitalist and chamber musician, Rechtman has performed in Canada, Costa Rica, China, Czech Republic, Denmark, England, Germany, Hungary, France, Mexico, South Korea, and Spain and has appeared in more than 80 cities throughout the U.S. He has frequently performed in New York with

Mark Morris Dance Group

appearances at Carnegie Hall, the 92nd Street Y, Town Hall, Avery Fisher Hall, Alice Tully Hall, Merkin (Abraham Goodman) Concert Hall, and Weill Recital Hall. In piano competitions, Rechtman won first prize at the Francoise Shapira Competition in Israel and at the first San Antonio International Competition. He also won the Maurice M. Clairmont Piano Prize and the America Israel Cultural Foundation's Norry scholarship. Rechtman is recognized as a composer of note and has made important contributions in this field. Music Directors Zubin Mehta and Lorin Maazel each commissioned and performed Rechtman's compositions. "Sailor's Rhapsody," a composition for piano and orchestra has been performed by numerous orchestras including the Pittsburgh, New World, Annapolis, and Cape Cod Symphony Orchestras. His chamber work, "Three Movements for Cello and Piano," has had performances in Washington at the Kennedy Center as well as in Weill Hall in New York City. Two works received orchestral premieres at Carnegie Hall: "America, Suite Popular, 1994," for woodwind quintet and orchestra, commissioned and performed by the Woodwind Quintet of America with the Manhattan School of Music Sinfonietta. Rechtman's works are published by Theodore Presser Company and are released on the Omega/Vanguard, Meridian, MMC, Newport Classics, Cembal d'Amoure, and Well Tempered Productions labels.

Guillermo Resto (dancer) has danced with Mark Morris since 1983.

Matthew Rose (dancer) received his BFA from the University of Michigan. He has appeared with the Martha Graham Dance Company, Pascal Rioult Dance Theater, and Ann Arbor Dance Works. Rose began working with the Mark Morris Dance Group in 1997 and became a company member in 1999.

Christopher Roselli (baritone) has appeared in operatic performances with the Utah Opera, Spoleto Festival (Italy and USA), New York Grand Opera, BAM, Virginia Opera, Opera Colorado, El Paso Opera, Piedmont Opera, Sarasota Opera, and the Brevard Music Festival. His concert engagements have

included national and international tours, with performances in Italy, Germany, Austria, France, Switzerland, and Denmark. Other appearances include the Kalamazoo Symphony, the Fresno Philharmonic, the National Repertory Orchestra, the Colorado Symphony, the Fairfield Old Academy Orchestra, the Rome Symphony, the Ridgewood Symphony, and the Greensboro Symphony Orchestra. In addition to his performing, Roselli is a member of the voice faculty at the Actors Studio Drama School in New York City.

Stefan Schatz (percussion) is a graduate of the New School Jazz and Contemporary Music Program in New York City, with additional studies at Eastman and Manhattan Schools of Music. He has had the pleasure of working with some of the finest names in Jazz, including Dakota Staton, Jon Hendricks, Milt Hinton, Mark Turner, Ray Bryant, and Buster Brown. He has toured internationally with the Glenn Miller Orchestra, Manhattan Tap, and to more than 40 different countries on the elegant Crystal Symphony World Cruise. Comfortable in many different musical idioms, Schatz has played on television soundtracks, and with various jazz, swing, hip-hop, singer-songwriter, and klezmer bands. Currently, Schatz can be heard regularly with the Isaac Mizrahi Band, the Michael Kanan Trio, and several of his own groups. Schatz has been working with the Mark Morris Dance Group since 1999.

Andrea Schultz (violin) currently performs and tours with a number of groups including the Cabrini Quartet, New York Chamber Ensemble, Sequitur, Brandenburg Ensemble, and the Orchestra of St. Luke's. She has also appeared with the Apple Hill Chamber Players, Da Capo Chamber Players, Sospeso, Ensemble 21, Eberli Ensemble, Cygnus, Mostly Mozart, and the Limón Dance Company. Schultz has spent summers performing at the Tanglewood, Aspen, Ravinia, Caramoor, Vermont Mozart, and Cape May Music Festivals, as well as the Pundakit International Chamber Music Festival in the Philippines. She has recorded for the Phoenix, CRI, and New World labels. A graduate of Yale University, she has also received an MM and Artist Diploma from the Cleveland Institute of Music and a DMA from SUNY Stony Brook.

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Taimur Sullivan (saxophone) has won international attention as one of the important voices of his instrument. He has recently been presented in his Carnegie Hall debut as a soloist with the National Wind Ensemble, and performed at Montreal's Festival Lanaudière as a soloist with the Nouvelle Ensemble Moderne. With his saxophone quartet, PRISM, he has been presented in concerto performances with the Cleveland, Detroit, and Dallas Symphonies Orchestras. He has garnered critical praise as "outstanding... his virtuosity supreme" (*The New York Times*) and "not only dedicated and skilled, but also talented, fearless and sensitive... the sounds he made... were fully and deliciously drawn," (*The Milwaukee Journal Sentinel*). In New York, he has performed with Ensemble 21, Ensemble Sospeso, Speculum Musicae, the Bang On A Can All-Stars, Absolute Ensemble, Concordia Orchestra, and others, and is a director of the ThreeTwo Festival. He serves on the performance faculty of Columbia University, and was recently invited to adjudicate the North American Classical Saxophone Competition. He can be heard on the Innova, Capstone, Mastersounds, Zuma, and Bonk record labels, with upcoming releases on Mode Records.

Brynn Taylor (dancer) was raised in San Diego, CA and graduated from UC Berkeley with a double major in molecular biology and dance. As a member of the Bay Area Repertory Dance Company she performed in works by Marni and David Wood, Martha Graham, and Joe Goode. Taylor joined the Mark Morris Dance Group in 2002.

Jessica Troy (viola), a native New Yorker, holds degrees from Amherst College, the State University of New York at Stony Brook, and the Musikhochschule in Luebeck, Germany, where her major teachers were Philipp Naegele, Caroline Levine, and Barbara Westphal. She is a member of the Brooklyn Philharmonic and plays regularly with the Jupiter Symphony. Her chamber music activities have included performances with Sequitor and the Eberli Ensemble, as well as with the Acacia, Maia, and Meridian String Quartets in a range of venues ranging such as The Knitting Factory, the Saratoga Music Festival, and the Violin Society of American Conference, where she

also served as a judge in the instrument competition. She has been a participant at many chamber music festivals, including Marlboro and Prussia Cove. She has had the opportunity to work with many composers on their own works, including Roger Reynolds, Jacob Druckman, Oliver Knussen, and György Kurtág.

Christine Van Loon (costume designer) was born in Hoeilaart, Belgium, and has studied commercial art and costume and set design. At the Théâtre Royal de la Monnaie in Brussels, she worked in both the set and costume departments and with Maurice Béjart's Ballet of the 20th Century. Van Loon has designed the costumes for several Mark Morris productions including *L'Allegro, il Penseroso ed il Moderato* and *Dido and Aeneas*.

Julie Worden (dancer), from Naples, FL, 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.

James Archie Worley (tenor) has had a wide-ranging career, from singing Verdi's Requiem in China to engagements at the Metropolitan Opera, Avery Fisher Hall, and Carnegie Hall. He has sung with such orchestras as the New York Philharmonic, American Symphony Orchestra, Brooklyn Philharmonic, Orchestra of St. Luke's, and the American Composers Orchestra. Worley holds a Bachelor of Music degree from the University of Georgia and is an alumnus of the Manhattan School of Music.

Michelle Yard (dancer) was born in Brooklyn, NY. 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 graduated with a Bachelor of Fine Arts. Yard began dancing with the Dance Group in 1997.

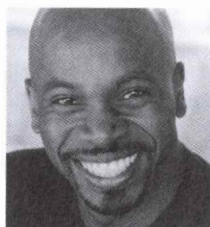
Mark Morris Dance Group



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Bradon McDonald



Amber Merkens



Gregory Nuber



Maile Okamura



Guillermo Resto



Matthew Rose



Brynn Taylor



Julie Worden



Michelle Yard

Libretto

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.

Libretto

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?

Libretto

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 könntet 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.

Mark Morris Dance Group

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MARK MORRIS



DANCE GROUP

In 2001, the Mark Morris Dance Group became the first single-choreographer company in the U.S. to build its own dance center. Since moving into the 30,000 square foot Mark Morris Dance Center in Brooklyn, we have grown from a touring dance company into a New York cultural institution.



Performance Every year, Mark Morris adds four new works to his canon of more than 100 pieces. MMDG is on tour domestically and internationally for 25 weeks each season, always performing to live music.

The School at the Mark Morris Dance Center The school offers courses for children and teens, ages five and up, in modern dance, ballet, jazz dance, West African dance, and yoga. Community response has been tremendous, and most classes are fully enrolled in advance. We also have drop-in classes for adult students from beginning to professional.

Education and Outreach MMDG's education program increases children's awareness of the arts, teaches them the fundamentals of dance and music, and gives them the tools to express their own creative ideas. Members of the Dance Group are teaching workshops year-round in Brooklyn public schools, in the borough's first charter school, in a support group for people living with movement disorders, and in Brooklyn community centers.

Studio Rental Subsidy Program As a service to the dance community, MMDG offers subsidized rates for rehearsal in the Mark Morris Dance Center's three fully-equipped studios. In less than two years, over 180 companies have participated, from independent solo artists to the biggest troupes in the field.

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