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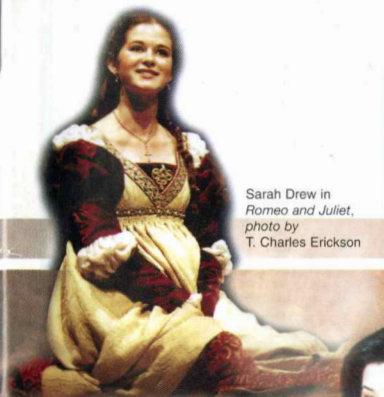
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and life to art

2002-2003 SEASON



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Theatre Center



Sarah Drew in
Romeo and Juliet,
photo by
T. Charles Erickson



Terence Blanchard



Sarah Chang



Momix,
photo by Don Perdue

Mario Campanaro in
The Odyssey,
photo by
T. Charles Erickson



Peking Opera



Paul Taylor
Dance Company



McCarter Theatre Center • April 15, 2003 – 8 pm

presents

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**

**apprentice +maternity leave*

Mark Morris
ARTISTIC DIRECTOR

Barry Alterman
GENERAL DIRECTOR

Nancy Umanoff
EXECUTIVE DIRECTOR

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.

This performance is sponsored by
**Patricia and Ward Hagan
Mr. and Mrs. Herbert Ruben
Andrew and Lisa Smukler**

McCarter Theatre Center requests that all electronic devices including beepers, cellular phones and watches be turned off for the duration of the performance.

The use of recording equipment or the taking of photographs during the performance is strictly prohibited. No food, drink or smoking is allowed in the theater at any time.



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– Program –

NEW LOVE SONG WALTZES

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

Lighting: James F. Ingalls

Eileen Clark, *Soprano*; Barbara Rearick, *Mezzo-Soprano*;

James Archie Worley, *Tenor*; Aaron James, *Baritone*;

Sara Davis Buechner, Ilan Rechtman, *Piano*

**Joe Bowie, Marjorie Folkman, John Heginbotham,
David Leventhal, Bradon McDonald, ~~Amber~~ Merkens, Maile Okamura,
Matthew Rose, Brynn Taylor, Michelle Yard**

Julie Worden

Premiere: November 4, 1982 - Bessie Schönberg 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 –

SERENADE

Music: Lou Harrison (*Serenade For Guitar*)

Round

Air

Infinite Canon

Usul

Sonata

Lighting: Michael Chybowski

Costume: Isaac Mizrahi

Oren Fader, *Guitar*

Stefan Schatz, *Percussion*

Mark Morris

In Honor Of The Divine Mr. Harrison.

Premiere: March 8, 2003 - Center For The Arts, Fairfax, Virginia

-Pause-

V

Music: Robert Schumann

(*Quintet in E-Flat Major 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

Michi Wiancko, *Violin*; Andrea Schultz, *Violin*;

Jessica Troy, *Viola*; Wolfram Koessel, *Cello*;

Ilan Rechtman, *Piano*

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

Rita Donahue

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

About the Artists

MARK MORRIS was born on August 29, 1956 in Seattle, 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 (MMDG) in 1980, and has since created over 100 works for the Dance Group, and over a dozen commissions for ballet companies, including San Francisco Ballet, Paris Opera Ballet, and American Ballet Theatre. From 1988–1991 he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. During his tenure there, he created 12 pieces including three evening-length works: *The Hard Nut* (his comic book-inspired version of *The Nutcracker*); *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*. He also 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. He directed and choreographed a Royal Opera, Covent Garden production of Rameau’s *Platée* that premiered at the Edinburgh International Festival in 1997 and had its New York debut with The New York City Opera in April 2000 at Lincoln Center. Most recently, he directed and choreographed the June 2000 English National Opera production of *Four Saints in Three Acts*. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991, and he is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux).

MARK MORRIS DANCE GROUP was formed in 1980 and gave its first concert that year in New York City. In the following years, the company’s touring schedule steadily expanded to include cities both in

the U.S. and in Europe and, in 1986, the Dance Group made its first national television program for 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; 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 Mr. 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 over 400 students of all ages.

CRAIG BIESECKER, from Waynesboro, Pa., 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 Craig's first year with the Mark Morris Dance Group.

JOE BOWIE, born in Lansing, Michigan, began dancing while attending Brown University. After graduating with honors in English and American Literature, he moved to New York and performed in the works of Robert Wilson, Ulysses Dove, and danced with The Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris in 1989.

CHARLTON BOYD was born in New Jersey where he studied and performed with Inner City Ensemble Theater & Dance Company. He is a graduate of the Juilliard School and has danced with the Limon Dance Company. He appears in the Jose Limon Technique Video, Volume 1, and other music videos. He first appeared with the Mark Morris Dance Group in 1989 and became a company member in 1994.

SARA DAVIS BUECHNER (*piano*) was the Grand Prize winner of the 1984 Gina Bachauer International Piano Competition, and the top American prizewinner of the 1986 Tchaikovsky Competition in Moscow. She has appeared with many of America's most prominent orchestras, and has played widely throughout North America, Europe and Asia. Last season she made her recital debut at Lincoln Center's Mostly Mozart Festival. This season her newest recordings of piano music by Stephen Foster and Rudolf Friml will be released. Ms. Buechner teaches piano and chamber music at New York University, and has presented master classes at conservatories and universities throughout the United States and Japan.

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. Eileen has also enjoyed singing for the dancers of Jose Limon 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*.

RITA DONAHUE was born and raised in Fairfax, Virginia. She graduated with a B.F.A. in Dance and a B.A. in English from George Mason University in 2002 and joined bopi's black sheep, dances by Craig Patterson. She began working with the Mark Morris Dance Group in 2003.

OREN FADER (*guitar*), is active as a performer of classical guitar repertoire, both traditional and contemporary. 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 United States, and can be heard on over 20 recordings. Recently completed recording projects include a new recording of an arrangement of "The Rite of Spring" performed with the Fireworks ensemble. Mr. Fader's solo CD will be available in the spring of 2003. Since 1994 Mr. Fader has been on the guitar faculty and directed the Guitar Chamber Music program at the Manhattan School of Music.

MARJORIE FOLKMAN graduated summa cum laude from Barnard College. She has danced for Amy Spencer and Richard Colton, Sally Hess, Neta Pulvermacher, Craig Patterson, the Repertory Understudy Group for the Merce Cunningham Dance Company, and Sara

Rudner. She began dancing with Mark Morris 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 in Highland Park, Illinois, 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, Lauren received her modern dance training and graduated with a BFA. Lauren joined MMDG in 1998.

JOHN HEGINBOTHAM 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. John's choreography is featured in the performances and "Emerge" music video of recording artists, Fischerspooner. He joined Mark Morris Dance Group in 1998.

AARON JAMES (*baritone*) has appeared with the Opera companies of Zurich, Bregenz, Basel, Mannheim, Santa Fe, Kansas City Lyric, Connecticut Grand, and New Jersey Lyric. Orchestral appearances include the NY Philharmonic, St. Luke's, Brooklyn Philharmonic, El Paso Symphony, and the Vienna Philharmonic. At BAM he sang Socrate by Eric Satie with Ned Rorem, Mechior in Gian-Carlo Menotti's Lincoln Center production of *Amahl and the Night Visitors*, Copland's *Old American Songs* at NYC's Town Hall, and premiered *Les Vepres des Jeanne II* by Jean-Louis Petit for Musica Viva. He records for Deutsch Gramophone, Pro Organa, Delos, Ethereal Records and RCA.

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. Mr. 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, Mr. Koessel has performed 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. Mr. Koessel is on the faculty of the New York Youth Symphony Chamber Music Program and is the music director of "Sundays on the Island." He served until recently as cellist with the award-winning Meridian String Quartet. He has played for the Mark Morris Dance Group since the new millennium.

DAVID LEVENTHAL, raised in Newton, Mass., 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.

BRADON McDONALD received his B.F.A. from the Juilliard School in 1997. After graduation he won the Princess Grace Award and joined the Limón Dance Company where, for 3 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. Bradon 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 Bradon was the choreographic assistant to Donald McKayle for his new work on the Alvin Ailey American Dance

Theater. Bradon joined Mark Morris Dance Group in April 2000.

AMBER MERKENS began her dance training with Nancy Mittleman in Newport, Oregon. 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. Amber joined the Mark Morris Dance Group in August 2001.

GREGORY NUBER 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. Gregory is a graduate of Arizona State University where he studied acting and dance.

MAILE OKAMURA was born and raised in San Diego. 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. Maile began working with MMDG in 1998 and became a company member in 2001.

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

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 *Symphony No. 8* with the Utah 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 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. Mr. Rechtman is also active as a recitalist and chamber musician. In piano competitions, Mr. Rechtman won first prize at the Francois Shapira Competition in Israel, at the first San Antonio International Competition, the Maurice M. Clairmont Piano Prize and the America Israel Cultural Foundation's Norry scholarship. Music Directors Zubin Mehta and Lorin Maazel commissioned and performed Mr. Rechtman's compositions. 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.

GUILLERMO RESTO has danced with Mark Morris since 1983.

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

STEFAN SCHATZ (*percussion*) is a 1995 graduate of New York's prestigious New School Jazz and Contemporary Music Program, with degrees in Performance and Creative Writing. He has performed with some of the finest names in jazz, including Dakota Staton, Jon Hendricks, Milt Hinton, Mark Turner, Ray Bryant, and Buster Brown. As a member of The Glenn Miller Orchestra and an accompanist for the dance troupe Manhattan Tap, Stefan toured extensively throughout the United States, Canada, Central and South America, and Europe. In 1998, he was featured in a jazz trio and traveled to over thirty different countries on the Crystal Symphony World Cruise. Stefan has studied with Vernel Fournier, Marvin "Bugaloo" Smith, Kenny Washington, Lewis Nash, and Bernard Purdie.

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 Limon Dance Company. Ms. 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 M.M. and Artist Diploma from

the Cleveland Institute of Music and a D.M.A. from SUNY Stony Brook.

BRYNN TAYLOR raised in San Diego, CA, 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. Brynn 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 Naegel, 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 venues ranging from The Knitting Factory, to 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 Gyorgy Kurtag.

MICHI WIANCKO (*violin*) made her Los Angeles Philharmonic debut in 1997 and will perform her New York solo recital debut at Weill Recital Hall at Carnegie Hall this season. Ms. Wiancko is the recipient of numerous honors, including winner of the 2002 Concert Artists Guild International competition, American String Teachers Association Competition, Cleveland Institute of Music and Music Academy of the West Concerto Competitions, as well as the Music Teachers National Association Competition. Her past teachers include

Donald Weilerstein and Robert Mann, and she performs with the Los Angeles Piano Quartet, Musicians from Marlboro, and Metamorphosen. She has performed at major venues including Carnegie Hall, Orange County Performing Arts Center, Redlands Bowl, Banff Centre, Metropolitan Museum of Art, Isabella Stewart Gardner Museum, Philadelphia Chamber Music Society, Library of Congress, National Gallery in DC and numerous others. A native of Southern California, Michi Wiancko began playing the violin at the age of 3. Having traveled extensively, Wiancko cites numerous world music influences inspiring her to push the boundaries of classical repertoire and explore new genres. One such exploratory tangent materialized in Ms. Wiancko's involvement with Battlestar, a Brooklyn-based ensemble performing innovative hip-hop, country and electronica. She has also worked with Mark O'Connor, and her musical interests include country fiddle and gypsy violin.

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.

JAMES ARCHIE WORLEY's (*tenor*) career spans 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, the American Symphony Orchestra, the Brooklyn Philharmonic, the Orchestra of St. Luke's and the American Composers Orchestra. Mr. Worley holds a Bachelor of Music degree from the University of Georgia and is an alumnus of the Manhattan School of Music.

MICHELLE YARD was born in Brooklyn. 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. Michelle began dancing with the Dance Group in 1997.

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. 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

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. 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. 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.

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

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. 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. 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?

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 STAFF

PRODUCTION

Technical Director: Johan Henckens
Assistant Technical Director: A.J. Jackson
Lighting Supervisor: Nicole Pearce
Sound Supervisor: Kramer
Wardrobe Supervisor: Katherine McDowell

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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

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Company Manager: Aaron Mattocks
Administrative Assistant:
Kathleen Cannucci
Facility Manager: José Suarez

FINANCE

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Finance Manager: Elizabeth Fox
Fiscal Assistant: Jay Selinger

EDUCATION

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School Administrator: Diane Ogunusi

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Michael Mushalla

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Public Relations and Marketing:

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Thanks to Maxine Morris.

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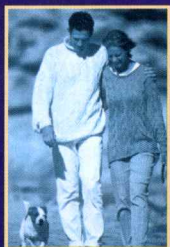
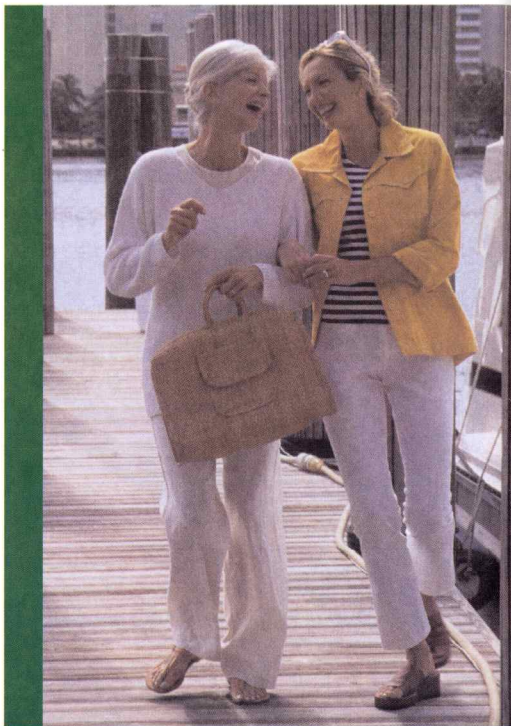
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