

Jacob's Pillow *Dance Festival*

Ted Shawn Theatre
July 2-6, 2003

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**	MATTHEW ROSE
BRYNN TAYLOR*	JULIE WORDEN	MICHELLE YARD

<i>Artistic Director</i>	MARK MORRIS
<i>General Director</i>	BARRY ALTERMAN
<i>Executive Director</i>	NANCY UMANOFF

*apprentice **maternity leave

Choreography by Mark Morris

NEW LOVE SONG WALTZES

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

Lighting: James F. Ingalls

HEIN JUNG, *soprano*; LAURA LENDMAN, *mezzo-soprano*; ERIC SHAW, *tenor*,
MATTHEW SINGER, *baritone*; CHERYL S. LIN, *piano*; ILAN RECHMAN, *piano*

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 Schönberg Theater, Dance Theater Workshop,
New York, New York.

Special thanks to Tanglewood Music Center vocal piano fellow Jerad Mosbey and faculty members
Kayo Iwama and Karl Paulnack for their assistance in the musical preparation of this work.

-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-

GRAND DUO

Music: Lou Harrison (*Grand Duo for Violin and Piano*)

Prelude, Stampede, A Round, Polka

Lighting: Michael Chybowski

Costumes: Susan Ruddle

YOSUKE KAWASAKI, *violin*; 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

Premiere: February 16, 1993 – Fine Arts Center, University of Massachusetts, Amherst

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. Additional funding has been received from the Arts International; Carnegie Corporation of America; Mary Flagler Cary Charitable Trust; The Aaron Copland Fund for Music; The Eleanor Naylor Dana Charitable Trust; The Harkness Foundation for Dance; The Independence Community Foundation; JP Morgan Chase Foundation; The Gladys Krieble Foundation; Leon Lowenstein Foundation; McDermott, Will & Emery; The New York City Department of Cultural Affairs; Odegard, Inc.; Resnicow Schroeder Associates; May and Samuel Rudin Foundation; The Fan Fox and Leslie R. Samuels Foundation; The Evelyn Sharp Foundation; The Shubert Foundation; and the Friends of the Mark Morris Dance Group.



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Program and casting subject to change.
The taking of photographs during performances is strictly prohibited.

Special Thanks to Jacob's Pillow Producers of the Week Nurit and Rick Amdur

MARK MORRIS was born on August 29, 1956 in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. In the early years of his career, he performed with Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980, and has since created over 100 works for the company. From 1988–1991, he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Among the works created during his tenure were three evening-length dances: *The Hard Nut*, *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Mr. Morris is also much in demand as a ballet choreographer. He has created four works on the San Francisco Ballet since 1994 and received commissions from such companies as American Ballet Theatre, Boston Ballet, and the Paris Opera Ballet. His work is in the repertory of the Geneva Ballet, New Zealand Ballet, English National Ballet, and the Royal Ballet, Covent Garden. He has worked extensively in opera, directing and choreographing productions for the New York City Opera, English National Opera, and the Royal Opera, Covent Garden. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991. He has received honorary doctorates from The Boston Conservatory of Music, The Juilliard School, Long Island University, Pratt Institute, and Bowdoin College. Mr. Morris is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux). In 2001, Marlowe & Company published *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*, a volume of photographs and critical essays. Juilliard School, Long Island University, Pratt Institute, and Bowdoin College. Mr. Morris is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux). In 2001, Marlowe & Company published *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*, a volume of photographs and critical essays.

MARK MORRIS DANCE GROUP was formed in 1980 and gave its first concert that year in New York City. The company's touring schedule steadily expanded to include cities both in the U.S. and in Europe, and in 1986 it made its first national television program for the PBS series *Dance in America*. In 1988, the Dance Group was invited to become the national dance company of Belgium, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. 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. It has maintained and strengthened its ties to several

cities around the world, most notably Berkeley, CA, where Cal Performances presents the company in two annual seasons, including engagements of *The Hard Nut* each December. It is the official dance company (2000–2005) of the Virginia Arts Festival, and appears regularly in Boston, MA; Fairfax, VA; Seattle, WA; Urbana-Champaign, IL; and at the Jacob's Pillow Dance Festival in Becket, MA. The company's London seasons have garnered two Laurence Olivier Awards. MMDG is noted for its commitment to live music, a feature of every performance on its full international touring schedule since 1996. Cellist Yo-Yo Ma has frequently collaborated with the Dance Group; their projects include the 1997 Emmy Award-winning film *Falling Down Stairs*, using Bach's Third Suite for Unaccompanied Cello (filmed here at Jacob's Pillow), and the 2002 dance *Kolam*, created for The Silk Road Project in collaboration with Indian composer Zakir Hussain and jazz pianist Ethan Iverson of The Bad Plus. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, and two documentaries for the U.K.'s *South Bank Show*. In 2001, the Mark Morris Dance Center opened in Brooklyn, New York. The 30,000-square foot facility features three studios and a school for dance students of all ages. Mark Morris first performed at Jacob's Pillow in 1982, and his company has been part of every Pillow season since 1992.

CRAIG BIESECKER, 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, and worked with choreographers Tim and Lina Early. 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 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.

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 Kraig 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 spring 2003. Since 1994, Mr. Fader has been on the guitar faculty and directed the Guitar Chamber Music Program at the Manhattan School of Music. For more information, please visit www.orenfader.com.

MARJORIE FOLKMAN 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 is from Dover, New Jersey, where he received his early dance training with Dorothy Wescott Rosen. He joined MMDG 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 B.F.A. Lauren joined MMDG in 1998.

JOHN HEGINBOTHAM is from Anchorage, Alaska, 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 the Mark Morris Dance Group in 1998.

HEIN JUNG (soprano) graduated from Sunwha Art High School in Seoul, Korea, where she took first place at the Yeum Music competition. While studying voice performance at Hanyang University, she played the role of Donna Anna in

an acclaimed University Opera production of Mozart's *Don Giovanni*, and was the recipient of the University's Doowha Scholarship for outstanding achievement. As a master's degree candidate with Mimmi Fulmer at the University of Wisconsin-Madison, she was seen as Romilda in *Xerxes* and Blanche in *Dialogues of the Carmelites* with the UW Opera, and received the Joyce and William Wartmann Voice Scholarship, Charles and Helen Loeb Voice award and Warzyn-Thorp Scholarship Fund. Recently, Ms. Jung won first place in The National Association of Teachers Singing Competition and second place in The Schubert Club Competition. She made her oratorio debut with UW Choral Union and Chamber Orchestra as the soprano soloist for Mozart's C minor mass last April. She will pursue a D.M.A. this fall as a Distinguished Collins Fellow at UW-Madison.

YOSUKE KAWASAKI(violin), a Japanese-American musician, is currently the co-concertmaster of the Saito Kinen Orchestra and the Mito Chamber Orchestra of Japan. He was the former 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 America and Japan which included the complete cycle of Beethoven's Sonata for Piano and Violin in the 2000 season. His debut recording was recently released of Bach's Brandenburg Concertos on the King label.

LAURA LENDMAN (mezzo-soprano) is pursuing a master's degree at the University of Cincinnati College Conservatory of Music, where she performed the role of Cherubino in *Le Nozze di Figaro*. Other operatic roles include Hansel in *Hansel and Gretel*, Orfeo in *Orfeo ed Euridice*, Lucy Lockit in *The Beggar's Opera*, and Angelina in *La Cenerentola*, which she performed twice at the Kennedy Center in Washington, D.C. She was Osric Dane in the west coast premiere of *The Power of Xingu*, and sang Effie Belle Tate in the world premiere reading of Carlisle Floyd's *Cold Sassy Tree* at the Aspen Opera Theater Center.

DAVID LEVENTHAL, raised in Newton, Massachusetts, 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.

CHERYL S. LIN (piano) is a solo and collaborative pianist, chamber musician, and vocal coach. An active performer, she has given concerts throughout United States, Japan and Taiwan. Ms. Lin received two master's degrees from The Juilliard School, in piano performance and collaborative piano. She was the winner of the Plainfield Symphony Orchestra Young Artist Competition and the New Jersey Governor's

Award in Music, and has been recognized by the National Foundation for Advancement in the Arts. Ms. Lin was awarded a teaching fellowship at The Juilliard School from 1996-1999, and a teaching fellowship as an opera coach at the Thornton Opera program at the University of Southern California from 2000 to the present. Ms. Lin is currently a doctoral candidate at USC, where she studies with Alan Smith.

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. 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 Jirí Kylián, Doug Varone, Igal Perry, and Donald McKayle. Bradon has choreographed, presented his 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 MMDG in April 2000.

AMBER MERKENS began her dance training with Nancy Mittleman in Newport, Oregon. She received her B.F.A. 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 MMDG 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, California. 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 but 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.

ILAN RECHTMAN (piano) has performed with major orchestras throughout the world, including the London Symphony Orchestra, the Montreal Metropolitan Orchestra, New Zealand Symphony, and Szceland Symphony (Denmark). In the United States, he has performed 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, Mr. 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 eighty cities throughout the United States. He has frequently performed in New York City with 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, Mr. Rechtman won first prize at the Francois 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. Mr. 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 Mr. 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 New York City's Weill Hall. 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. Ilan Rechtman's works are published by Theodore Presser Company and are released on the Omega/Vanguard, Meridian, MMC, Newport Classics, Cembal d'Amore and Well Tempered Productions labels.

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.

ERIC SHAW (tenor) recently debuted at Lincoln Center with the American Symphony Orchestra as Don Gaston in Weber's *Die Drei Pintos*. Other recent premieres include Schafer's *The Enchanted Forest*, McAndrew's *Cassandra*, Beckwith's *Taptoo*, and R. Murray Schafer's *Palace of the Cinnebar Phoenix*. Mr. Shaw was featured at the Aldeburgh Festival as Lysander in Britten's *A Midsummer Night's Dream* and, for Utah Opera and the Kingston Symphony, in the role of Almaviva in *The Barber of Seville*. Other Rossini roles include Gianetto in *La Gazza ladra* for Toronto Opera in Concert and Don Ramiro in *La Cenerentola*. Also for Toronto Opera in Concert, Mr. Shaw performed Handel's *Alcina* and *Ariodante*. He has appeared in the operetta roles of Ralph Rackstraw in *HMS Pinafore* (Toronto Operetta Theatre), Nanki-Poo in *The Mikado* (Toronto Operetta Theatre and Pitten Music Festival, Austria), Frederick in *The Pirates of Penzance* (Vancouver Opera) and Camille in *The Merry Widow* (Utah Opera).

MATTHEW SINGER (baritone) has sung such roles as Count Almaviva in *Le Nozze di Figaro*, Danilo in *The Merry Widow*, Schaunard in *La Bohème*, Guglielmo and Don Alfonso in *Così fan Tutte*, Grovesnor in *Patience*, Mr. Bluff in *The Impresario*, Yamadori in *Madame Butterfly*, Boatswain in *H.M.S. Pinafore*, Presto in *Les Mamelles de Tiresias*, the title role in Rossini's buffo opera *Il Signor Bruschino*, and Constantine in Pasitieri's opera rendition of Anton Chekhov's *The Seagull*. Mr. Singer spent two summers in Italy where he participated in a series of concerts in which he sang selections from the *Barber of Seville*, *I Pagliacci*, *The Pearl Fishers*, *Don Giovanni*, *Rigoletto*, and *La Bohème*. In the fall of 1998, Mr. Singer was a participant in the inaugural year of the Seattle Opera Young Artist Program.

BRYNN TAYLOR raised in San Diego, California, 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.

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, New York. 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.

MARK MORRIS DANCE GROUP STAFF

Technical Director: Johan Henckens
Assistant Technical Director: A.J. Jackson
Lighting Supervisor: Nicole Pearce
Sound Supervisor: Perchik Miller
Wardrobe Supervisor: Katherine McDowell
Company Manager: Aaron Mattocks
Studio Manager: Karyn La Scala
Administrative Assistant: Kathleen Cannucci
Facility Manager: José Suarez
Facility Maintenance: Luis Mandry
Receptionist: Marc Castelli
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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:

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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. 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 Plätze!
O wie lüde ruht es hier
sich mit einem Schätzchen!

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.

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

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. 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. 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?

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.

PillowNotes

by Maura Keefe

The PillowNotes series is comprised of essays commissioned from our Scholars in Residence to provide audiences with a broader context for viewing dance.

In 1992, Mark Morris's dancers crawled out the wings of the stage at the Manhattan Center Grand Ballroom. Mark Morris Dance Group was back in the United States after three years as the resident company of the Théâtre Royal de la Monnaie in Brussels, Belgium. Michael Feldman was there, conducting the Orchestra of Saint Luke's and the singers of the New York Virtuoso Singers. A lot of critics were there; ready to witness the new maturity of the artist who had been in exile and in ecstasy in Europe. And there was a large audience of dance lovers and Morris fans. It was an unusual theatre for a major company to perform in, as audience members climbed several flights of stairs to enter the lushly appointed ballroom. The organization of the undertaking, the sheer number of performers, and the anticipation of the event, caused a frisson in the air. And Morris delivered.

To the magnificent sound of Antonio Vivaldi's *Gloria in D*, the dancers crawled, rose to their feet, lifted themselves slightly higher by linking their fingers between their legs and then returned to the floor. In a gloriously awkward manner, the dancers seem to evolve and yet feel no remorse about returning to the crawl in the primordial ooze. This was not the first time the dancers had performed *Gloria*. It premiered in 1984, and was revised in 1986. Nor would it be the last time it was performed; in fact, for a long time it was considered Morris's signature work. Rather, this episode of dancers crawling, standing, lifting, and crawling again serves as a metaphor. This one moment in the performance, that one day in April, can be seen as a part that sums up the whole. This section of the dance, like Morris's choreography at large, is at once unwieldy and graceful, sacred and profane, reverent and repellent. In this movement phrase, as in so many of Mark Morris's dances, the dancers launch from and are bound to the earth, in a beautiful struggle explicitly and profoundly human. Morris's choreography nourishes and sustains us, just as it startles, antagonizes, and steals our breath.

When Mark Morris choreographed *Gloria*, he displayed his rich understanding of structure, both musical and choreographic, his sense of movement invention, and a demonstration of the beauty that can be displayed in form. This dance served notice, foreshadowing dances to come like *L'Allegro, il Penseroso ed il Moderato* (1988), *Mosaic and United* (1993), and his most recent masterpiece, *V* (2001).

For a long time, Morris's charismatic off-stage personality and bold dance works led dance writers to refer to him as "the bad boy of modern dance." These days, Morris is no less relentless in his assertive presence, both on and off the stage, but audiences and critics alike have recognized that this man's intelligence and corporeality are anything but boyish. This imagined fertile soil in which the dancers toiled during that brief season in the Grand Ballroom represents the richness of choreographic investigation that continues to imbue Morris's work.

Morris himself began dancing after being inspired by a José Greco performance at the age of eight. After studying Spanish dance and ballet, he joined the Koleda Folk Ensemble, a Balkan folk dance group. Trace elements of the work of early modern dance pioneers and folk dance styles appear in some of Morris's works, demonstrating a respect for tradition and a concern with form. In certain pieces like *Grand Duo* (1993) and *The Office* (1994), the influence of the Balkan folk dancing is apparent in the floor patterns and rhythmic footwork. In his newest solo made for himself, *Serenade* (2003), specters of Spanish traditional dance, filtered through Morris's prodigious creative rigor, emerge and disappear.

No matter what movement styles Morris investigates, he has a singular choreographic voice. Inspiration, for Morris, comes from multiple sources. There is no limit to what becomes source material for a dance – essays by French literary theorist Roland Barthes (*Mythologies*, 1986), American square dancing (*Going Away Party*, 1990), a remote-controlled car (*Deck of Cards*, 1983), poetry by Milton and illustrations by Blake (*L'Allegro, il Penseroso ed il Moderato*, 1988) – all of these have merited Morris's choreographic attention.

Mostly Morris is influenced by music. He has an insatiable appetite for music, with incredibly wide-ranging taste. His approach to choreography is often called "musical visualization." He has made more than 100 dances for his company to the music of The Violent Femmes (*Lovey*, 1985), Harry Partch (*Greek to Me*, 1998), Zakir Hussain (*Kolam*, 2003), Henry Purcell (*Dido and Aeneas*, 1989), Franz Schubert (*Bedtime*, 1992), Erik Satie (*Peccadilloes*, 2000), and Stephen Foster (*Someone's Coming to See Me Tonight*, 1995), among many, many others. He demonstrates a rich appreciation for and facility with the more familiar Mozart to the more esoteric Lou Harrison. The company is rare among modern dance companies in that they tour and perform with live musical accompaniment. Morris often choreographs with a score in hand (although he says that he is a "terrible musician.") However, his understanding of music makes him able to present a kinesthetic interpretation of the rhythmic structure, the overall form, and relationships between melody and harmony. He knows the music and in turn, he teaches us to see it, feel it and hear it, as we never have before.

In a recent article for *The New Yorker*, Joan Acocella, dance writer and author of a biography titled *Mark Morris*, wrote: "It has always been something of a mystery how Morris, who is a very sophisticated artist, and largely an abstractionist, became such a favorite with the public." Acocella goes on to suggest two reasons for Morris's popularity – one, his sense of humor and, two, his clarity as a choreographer. On any given evening with the Mark Morris Dance Group, the dancers gesture and posture in ways that feel like the ways we move. Morris is not interested in presenting images of otherworldly creatures; these dancers are deeply real in their humanity. We hear and see the feet measuring out complex rhythms with simple walking and running patterns. The dancers give in to gravity and then challenge it. They leap into the air, decorating the space with precisely articulating feet. In partnering sections, Morris allows different pairs to perform the same material with variations that come from their individuality. Unlike ballet, which often works to erase the differences between dancers, Morris finds those differences intriguing. Dancers emerge from the wings, perform an exquisite leap or turning sequence and return to the wings. One wonders how much happens off the stage. No matter how abstract the dance, they move and we are moved.

Morris himself recently wrote in *The New York Times*: "All dances are made for the viewer and for the listener and for the participants and for the hell of it." For us, what remains constant in Morris's work is a celebration of the human body performing unexpected rhythms with lusty physicality. For the hell of it, indeed.

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