



Musical Prelude 7 PM (Aug 22 Only)

Callisto Quartet performs Haydn's
*String Quartet in G Major Opus 77,
No. 1*

The Synergy Initiative is underwritten by:
Clara Wu Tsai

Support for the Musical Prelude is provided by:
Gordon Brodfuehrer

AUG 22 ONLY: Stay after the show and dance
the night away at Cllub JAI.

SYNERGY SERIES III: IN STEP MARK MORRIS DANCE GROUP

Produced by Inon Barnatan & Clara Wu Tsai

Wednesday & Thursday, August 21 & 22, 2019 - 8 PM
THE BAKER-BAUM CONCERT HALL

PRELUDE AND PRELUDE (1984)

PAUSE

ONE CHARMING NIGHT (1985)

PAUSE

THE OFFICE (1994)

INTERMISSION

THE MUIR (2010)

PAUSE

ARROWS. EROS. (2019)

WORLD PREMIÈRE

DANCERS

Mica Bernas, Karlie Budge*, Brandon Cournay, Domingo Estrada, Jr., Lesley Garrison
Lauren Grant, Sarah Haarmann, Deepa Liegel*, Aaron Loux, Laurel Lynch, Dallas McMurray
Minga Prather*, Brandon Randolph, Nicole Sabella, Christina Sahaida, Billy Smith, Noah Vinson

**apprentice*

MUSICIANS

Edward Arron, Inon Barnatan, Colin Fowler, Clive Greensmith, Augustin Hadelich, John Holiday,
Annie Jacobs-Perkins, David Pershall, Robin Tritschler, Andrew Wan, Jennifer Zetlan

MARK MORRIS

artistic director

NANCY UMANOFF

executive director

COLIN FOWLER

MMDG music director

PRELUDE AND PRELUDE

Première: June 7, 1984 – On the Boards, Seattle, Washington

Choreography: Mark Morris

Lighting Design: Jeff Pickford

Music: Henry Cowell's *Set of Two for Violin and Harpsichord*

Dancers: Karlie Budge, Brandon Cournay, Lesley Garrison, Deepa Liegel, Aaron Loux, Minga Prather, Brandon Randolph, Christina Sahaida, Billy Smith

Musicians: Augustin Hadelich, *violin*; Colin Fowler, *harpsichord*

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ONE CHARMING NIGHT

Première: December 7, 1985 – Dance Theater Workshop, New York, New York

Choreography: Mark Morris

Lighting Design: Philip Sandstöm

Music: Henry Purcell's "Be Welcome, Then, Great Sir;" "One Charming Night;" "Hark! The Echoing Air;" "Lord, What is Man?"

Dancers: Mica Bernas, Dallas McMurray

Musicians: John Holiday, *countertenor*; Clive Greensmith, *cello*; Colin Fowler, *harpsichord*

THE OFFICE

Première: April 22, 1994 – Zivili: Dances and Music of the Southern Slavic Nations, Columbus, Ohio

Company Première: July 5, 1994 – Jacob's Pillow Dance Festival, Becket, Massachusetts

Choreography: Mark Morris

Costume Design: June Omura

Lighting Design: Michael Chybowski

Music: Antonín Dvořák's *Bagatelles for Two Violins, Cello and Harmonium, Op. 47*

Dancers: Karlie Budge, Domingo Estrada, Jr., Aaron Loux, Brandon Randolph, Nicole Sabella, Christina Sahaida, Billy Smith

Musicians: Augustin Hadelich, Andrew Wan, *violins*; Edward Arron, *cello*; Colin Fowler, *harmonium*

INTERMISSION

THE MUIR

Première: June 27, 2010 – Tanglewood Music Center, Lenox, Massachusetts

Choreography: Mark Morris

Costume Design: Elizabeth Kurtzman

Lighting Design: Nicole Pearce

Music: Ludwig van Beethoven – *An Arrangement of Folk Songs*: "Ye Shepherds of this Pleasant Vale," WoO156/4; "The Sweetest Lad was Jamie," Op. 108/5; "Cease your Funning," WoO 156/5; "Sally in our Alley," Op. 108/25; "Could this Ill World have been Contriv'd," Op. 108/16; "What Shall I do to Shew How Much I Love Her?," WoO 152/6; "Sunset," Op. 108/2; "Come Fill, Fill, my Good Fellow," Op. 108/13; "The Lovely Lass of Inverness," Op. 108/8

Dancers: Lesley Garrison, Laurel Lynch, Dallas McMurray, Nicole Sabella, Billy Smith, Noah Vinson

Musicians: Jennifer Zetlan, *soprano*; Robin Tritschler, *tenor*; David Pershall, *baritone*; Andrew Wan, *violin*; Annie Jacobs-Perkins, *cello*; Inon Barnatan, *piano*

ARROWS. EROS. WORLD PREMIÈRE

Choreography: Mark Morris

Costume Design: Elizabeth Kurtzman

Lighting Design: Nick Kolin

Music: George Frideric Handel's "Beato in ver," "Tanti strali"

Dancers: Domingo Estrada, Jr., Lauren Grant, Laurel Lynch, Dallas McMurray, Brandon Randolph, Noah Vinson

Musicians: Jennifer Zetlan, *soprano*; John Holiday, *countertenor*; Clive Greensmith, *cello*; Colin Fowler, *harpsichord*

Song Texts

ONE CHARMING NIGHT

Music: Henry Purcell

Be Welcome Then, Great Sir

Be welcome then, great Sir
To constant vows of loyalty
Never to vary more.
Welcome to all that obedience owes
To a Prince so mild and gentle in power.

One Charming Night

One charming night gives more delight
Than a hundred, than a hundred,
a hundred lucky days.
Night and I improve the taste,
Make the pleasure longer last,
A thousand, thousand, thousand sev'ral ways.
Night and I improve the taste,
Make the pleasure longer last,
A thousand, thousand, thousand, thousand,
sev'ral ways.

Hark! The Echoing Air

Hark! Hark! The echoing air a triumph sings,
Hark! The echoing air a triumph sings, etc.
And all around and all around,
pleas'd Cupids clap their wings,
clap, clap, clap, clap their wings
pleas'd Cupids clap their wings,
And all around pleas'd Cupid's clap their wings, etc.

Lord, What Is Man?

Lord, what is man, lost man
that thou should'st be
So mindful of him
That the son of God
Forsook his glory, his abode
To become a poor tormented man?
The deity was shrunk into a span
And that for me, O wondrous love,
O wondrous love for me.
Reveal ye glorious spirits,
when ye knew
The way the son of God took to renew
Lost man, your vacant places to supply
Blest spirits tell, tell,
Which did excel, which was more prevalent,
Your joy or your astonishment
That man should be assumed into the deity,
That for a worm a God should die,
Oh for a quill drawn from your wing
To write the praises of th'eternal love.
Oh for a voice like yours to sing
That anthem here which once, you sang above
Alleluia

THE MUIR

Music: Ludwig van Beethoven

Ye shepherds of this pleasant vale (Hamilton)

Ye shepherds of this pleasant vale, where Yarrow glides along,
Forsake your rural toils and join in my triumphant song!
She grants, she yields one heav'nly smile, atones her long delays,
One happy minute crowns the pains of many suff'ring days.
Yarrow, how dear thy stream, thy beauteous banks how blest!
For there 'twas first my loveliest maid, a mutual flame confest.

Take, take whate'er of bliss or joy, you fondly fancy mine;
whate'er of joy or bliss I boast, love renders wholly thine.
The woods struck up to the soft gale, the leaves were seen to move,
the feather'd choir resum'd their voice, and music fill'd the grove.
Yarrow, how dear thy stream, thy beauteous banks how blest!
For there 'twas first my loveliest maid, a mutual flame confest.

The sweetest lad was Jamie (William Smyth)

The sweetest lad was Jamie, the sweetest, the dearest,
and well did Jamie love me, and not a fault has he.
Yet one he had, it spoke his praise, he knew not woman's wish to tease,
he knew not all our silly ways, alas! the woe to me!

So when the warpipes sounded, dear Jamie, he left me,
and now some other maiden will Jamie turn to woo.
My heart will break, and well it may, for who would word of pity say
to her who threw a heart away, so faithful and so true!

Oh! knew he how I loved him, sincerely and dearly;
how I would fly to meet him! Oh! happy were the day!
Some kind, kind, friend, oh, come between, and tell him of my alter'd mien!
That Jeanie has not Jeanie been since Jamie went away.

Cease your funning (Anonymous)

Cease your funning, force or cunning, never shall my heart trepan;
all these sallies are but malice to seduce my constant man.
'Tis most certain by their flirting Women oft have envy shown,
pleas'd to ruin others wooing never happy with their own.

Sally in our alley (Anonymous)

Of all the girls that are so smart, there's none like pretty Sally!
She is the darling of my heart, and she lives in our alley!
There's not a lady in the land that's half so sweet as Sally;
She is the darling of my heart and she lives in our alley.
Of all the days that's in the week, I dearly love but one day,
and that's the day that comes between the Saturday and Monday,
for then I'm drest all in my best to walk abroad with Sally.

She is the darling of my heart and she lives in our alley.
 When Christmas comes about again, then I shall have money;
 I'll hoard it up, and box it all, and give it to my honey.
 And would it were a thousand pounds, I'd give it all to Sally;
 She is the darling of my heart and she lives in our alley.

Could this ill world have been contriv'd (James Hogg)

Could this ill world have been contriv'd to stand without that mischief, woman,
 how peaceful bodies wou'd have liv'd, releas'd frae a' the ills sae common!
 But since it is the waefu' case, that man must have this teasing crony,
 why such a sweet bewitching face? Oh! had they no been made sae bonny!

I saw the danger, fear'd the dart, the smile, the air, and a' sae taking,
 yet open laid my wareless heart, and got the wound that keeps me waking.
 My harp waves on the willow green, of wild witch notes it has nae ony,
 sinc' e'er I saw that pawky quean, sae sweet, sae wicked, and sae bonny.

What shall I do to shew how much I love her? (Anonymous)

What shall I do to shew how much I love her? Thoughts that oppress me, o how can I tell?
 Will my soft passion be able to move her? Language is wanting, when loving so well.
 Can sighs and tears, in their silence, betoken half the distress this fond bosom must know?
 Or will she melt when a true heart is broken, weeping, too late, o'er her lost lover's woe.

Is there a grace comes not playful before her? Is there a virtue, and not in her train?
 Is there a swain but delights to adore her? Pains she a heart but it boasts of her chain?
 Could I believe she'd prevent my undoing, life's gayest fancies the hope should renew;
 Or could I think she'd be pleas'd with my ruin, death should persuade her my sorrows are true!

Sunset (Walter Scott)

The sun upon the Weirclaw hill, in Eltrick's vale is sinking sweet;
 The westland wind is hush and still, the lake lies sleeping at my feet.
 The quiet lake, the balmy air, the hill, the stream, the tower, the tree
 are they still such as once they were, or is the dreary change in me?

Come fill, fill, my good fellow (William Smyth)

Come fill, fill, my good fellow! fill high, high, my good fellow,
 and let's be merry and mellow, and let us have one bottle more.
 When warm the heart is flowing, and bright the fancy glowing,
 Oh! shame on the dolt would be going, nor tarry for one bottle more!

Come fill, fill, my good fellow, fill high, high, my good fellow,
 and let's be merry and mellow, and let us have one bottle more.

My Heart, let me but lighten, and Life, let me but brighten,
 and Care, let me but frighten he'll fly us with one bottle more!
 By day, tho' he confound me, when friends at night have found me,
 there is Paradise around me but let me have one bottle more!
 Come fill, fill, my good fellow, fill high, high, my good fellow,

and let's be merry and mellow, and let us have one bottle more.
So now, here's to the lasses! See, see, while the toast passes,
how it lights up beaming glasses! Encore to the Lasses encore.
We'll toast the welcome greeting of hearts in union beating,
and oh! for our next merry meeting, huzza! then for one bottle more!

Come fill, fill, my good fellow, fill high, high, my good fellow,
and let's be merry and mellow, and let us have one bottle more.

The lovely lass of Inverness (Robert Burns)

The lovely lass of Inverness, nae joy nor pleasure can she see;
for e'en more she cries, alas! and ay the salt tear blind her e'e:
Drumossie muir, Drumossie day, a waefu' day it was to me;
for there I lost my father dear, my father dear, and brothers three!

Their winding sheet the bluidy clay, their graves are growing green to see;
and by them lies the dearest lad that ever blest a woman's e'e!
Now wae to thee, thou cruel lord! A bluidy man I trow thou be;
for mony a heart thou hast made sair, that ne'er did wrong to thine or thee.

ARROWS. EROS.

Music: George Frideric Handel
Translation: Stephanie Saywell

Beato in ver, HWV 181

[Librettist: Quintus Horatius Flaccus]

Beato in ver chi può,
lontan da gravi affani,
star ne' paterni lari,
e il suo terren solcar.
Troppa ricchezza, nò,
nè povertà l'affanna,
ambizion tiranna,
nol fa mai sospirar.

Truly blessed is he who,
Far from civilization,
Still shines in God's light,
And plows his soft earth.
Without riches,
Or weary poverty,
Or a tyrant's ambition,
He never need sigh.

Tanti strali, HWV 197

[Librettist: Ortensio Mauro]

Tanti strali al sen mi scocchi,
quante stelle sono in ciel:
tanti fior quanti ne tocchi,
s'innamorano al tuo bel.

Ma se l'alma sempre geme,
nell'amor arsa e consunta,
questo avvien, perch'arde e teme
dal tuo cor esser disgiunta.

Dunque annoda pur, ben mio,
di catena immortale anch'il desio.

I am struck by Cupid's arrow and my head spins,

How many stars are in heaven:
As many as the flowers your fingers brush,
Beloved, I follow and fall in love.

But if the soul always moans with longing,
It will be burnt and worn out by love,
I cling to the wings of my fear
That you will take your heart and leave.

My dear, I am bound forever,
By the endless chains of my own desire.

Mark Morris, MMDG artistic director & choreographer

Mark Morris has been hailed as the “the most successful and influential choreographer alive, and indisputably the most musical.” (*New York Times*). In addition to creating over 150 works for the Mark Morris Dance Group, he conducts orchestras, directs opera, and choreographs for ballet companies worldwide. Morris’ work is acclaimed for its ingenuity, musicality, wit, and humanity. Named a Fellow of the MacArthur Foundation in 1991, he has received eleven honorary doctorates to date, and a multitude of awards, including the Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement, the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society, the Benjamin Franklin Laureate Prize for Creativity, the Cal Performances Award of Distinction in the Performing Arts, the Orchestra of St. Luke’s Gift of Music Award, and the 2016 Doris Duke Artist Award. In 2015, Morris was inducted to the National Museum of Dance in Saratoga Springs, New York.

Mark Morris Dance Group

Formed in 1980, Mark Morris’ internationally-renowned Mark Morris Dance Group (MMDG) has received “highest praise for their technical aplomb, their musicality, and their sheer human authenticity.” (*Bloomberg News*). Live music and community engagement are vital components of the Dance Group. It has toured with its own musicians, the MMDG Music Ensemble, since 1996, and regularly collaborates with orchestras and opera companies around the world. MMDG’s film and television projects include *Dido and Aeneas*, *The Hard Nut*, *Falling Down Stairs*, the U.K.’s *South Bank Show*, and *Live from Lincoln Center*. In 2015 Morris’ signature work *L’Allegro, il Penseroso ed il Moderato* premiered on PBS’ *Great Performances*. The Mark Morris Dance Center was opened in 2001 to provide a home for the dance group, subsidized rental space for local artists, programs for local children and seniors, and dance classes for students of all ages and abilities.

Colin Fowler, MMDG music director, harmonium, harpsichord

Colin Fowler began his musical study at the age of five in Kansas City and went on to study at the prestigious Interlochen Arts Academy. He continued his education at The Juilliard School, where he received his Bachelor of Music in 2003 and his Master of Music in 2005. He began to collaborate with the Mark Morris Dance Group in 2005 and has since then performed over 40 pieces with the company on almost every keyboard instrument possible, including the harmonium and toy piano, and has conducted performances of *Mozart Dances*, *Acis and Galatea*, and *The Hard Nut*. Hailed by *The New York Times* as “invaluable” and “central to Morris’ music,” he was appointed music director in 2013.

MARK MORRIS DANCE GROUP- SUPPORT

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The Mark Morris Dance Group is a member of Dance/USA and the Downtown Brooklyn Arts Alliance.

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For dancer photos and bios, please visit mmdg.org/the-dance-group/about