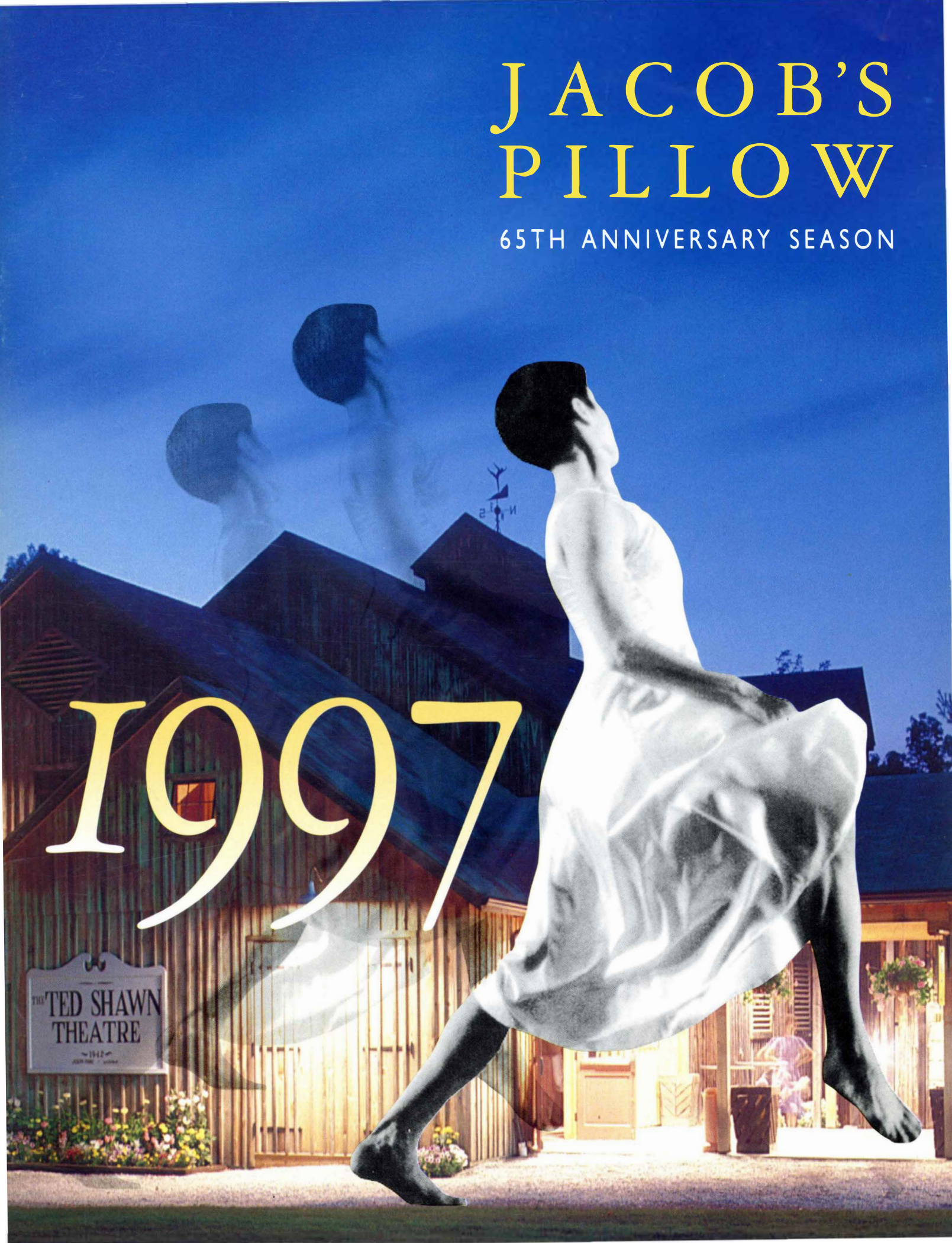


JACOB'S PILLOW

65TH ANNIVERSARY SEASON

1997

THE TED SHAWN
THEATRE
1942
JULY 1997



1997 PERFORMANCES

65th

**Anniversary
Season!**

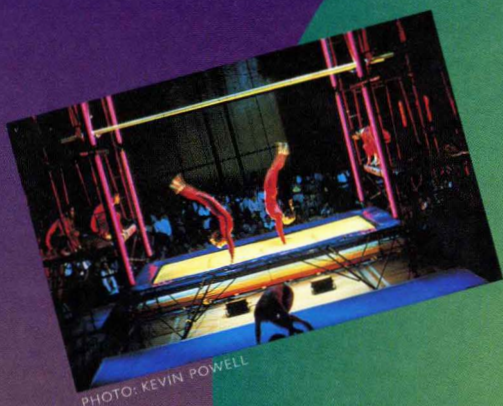


PHOTO: KEVIN POWELL

TED SHAWN THEATRE

Mark Morris Dance Group

June 24-28

**Merce Cunningham
Dance Company**

July 1-5

Limón Dance Company

July 8-12

**Bill T. Jones/Arnie Zane
Dance Company**

July 15-19

Elizabeth Streb/Ringside

July 22-26

**Ballet de L'Opéra National
de Lyon**

July 29-August 2

**Dance Theatre
of Harlem**

August 5-9

**59 North, Soloists of the
Royal Swedish Ballet**

August 12-16

Jazz Tap/Hip Hop Festival

August 19-23

STUDIO/THEATRE

Reitz/Rudner/ Tipton

June 26-29

Meredith Monk

July 3-6

Pilar Rioja

July 10-13

Lakshmi

July 17-20

**David Dorfman
Dance**

July 24-27

Eiko & Koma

July 31-August 3

**Muntu Dance Theatre
& Curubande**

August 7-10

**Donald Byrd/
The Group**

August 14-17

Min Tanaka

August 21-24



PHOTO: ROBERT SHOMLER

PHOTO: DAN REST

Jacob's Pillow

Mark Morris Dance Group

dance festival 1997

65th Anniversary Season

dedicated to Bessie Schönberg

1906-1997

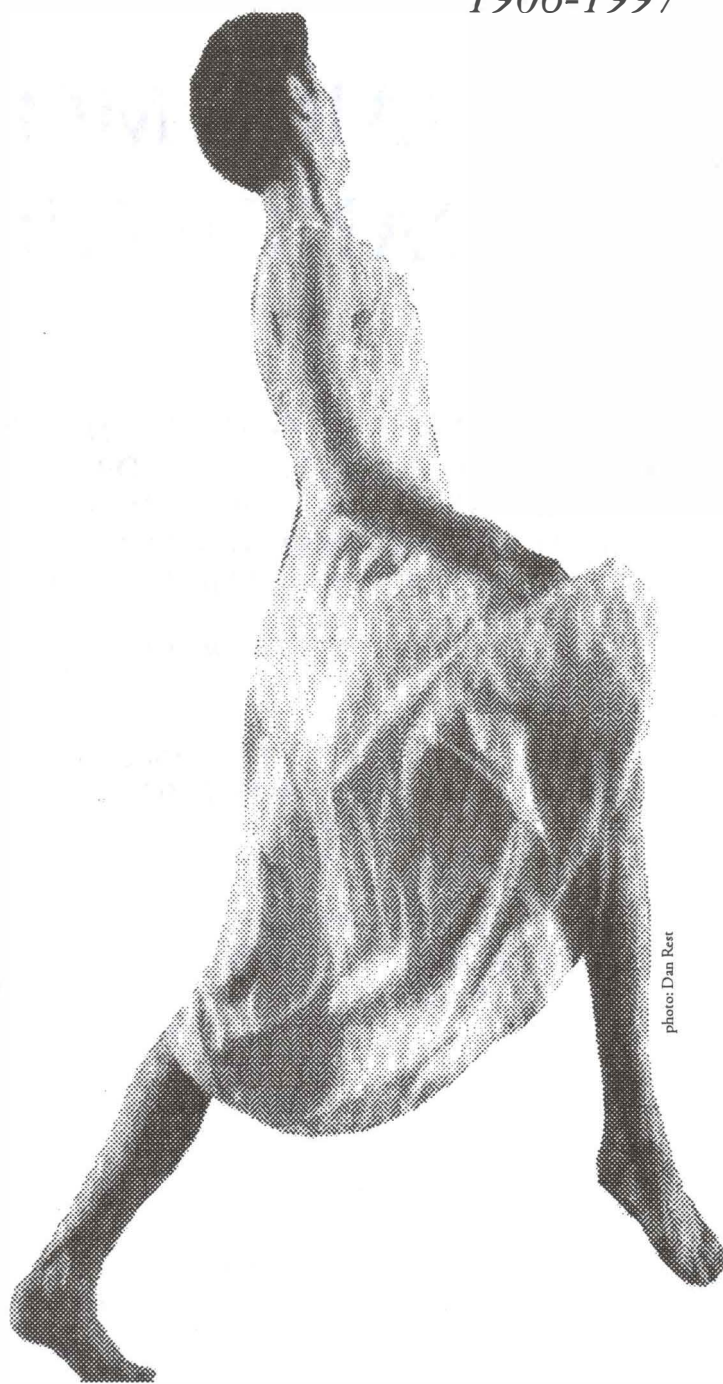


photo: Dan Rert



Ted Shawn Theatre

June 24, 25 & 26 at 8:00pm

June 27 at 8:30pm

June 28 at 2:00 & 8:30pm

Jacob's Pillow Dance Festival

presents

MARK MORRIS DANCE GROUP

JOE BOWIE CHARLTON BOYD RUTH DAVIDSON TINA FEHLANDT
SHAWN GANNON DAN JOYCE VICTORIA LUNDELL MARIANNE MOORE
RACHEL MURRAY JUNE OMURA KRAIG PATTERSON
MIREILLE RADWAN-DANA GUILLERMO RESTO WILLIAM WAGNER
MEGAN WILLIAMS JULIE WORDEN

Artistic Director
MARK MORRIS

General Director
BARRY ALTERMAN

Managing Director
NANCY UMANOFF

Major support for the Mark Morris Dance Group is provided by
the Andrew W. Mellon Foundation and the Lila Wallace Theater Fund.

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.

Philip Morris Companies Inc. is the sponsor of the Mark Morris Dance Group *New Works Fund*.

Choreography by Mark Morris

I DON'T WANT TO LOVE (1996)

Music: Claudio Monteverdi

("Non voglio amare"; "Ah, che non si conviene"; "Zefiro torna";
"S'el vostro cor, madonna"; "Eccomi pronta ai baci"; "Lamento della ninfa"; "Soave libertate")

Lighting: Michael Chybowski

Costumes: Isaac Mizrahi

THE ARTEK SINGERS

PHILIP ANDERSON, *tenor*; MICHAEL BROWN, *tenor*; PAUL SHIPPER, *bass*
with guest EILEEN CLARK-REISNER, *soprano*

and

458 STRINGS

GWENDOLYN TOTH, *harpsichord*; DANIEL SWENBERG, *theorbo*; PAUL SHIPPER, *guitar*

JOE BOWIE, CHARLTON BOYD, SHAWN GANNON, MARIANNE MOORE,
RACHEL MURRAY, MIREILLE RADWAN-DANA, JULIE WORDEN

I Don't Want to Love has been commissioned by the Edinburgh Festival and the
Wexner Center for the Arts at The Ohio State University through its Wexner Center
Residency Award program funded by the Wexner Center Foundation.

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

-intermission-

GOING AWAY PARTY (1990)

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")

Original Lighting Design: Phil Sandström

Costumes: Christine Van Loon

TINA FEHLANDT, DAN JOYCE, MARIANNE MOORE, MARK MORRIS,
RACHEL MURRAY, KRAIG PATTERSON, GUILLERMO RESTO

-intermission-

GRAND DUO (1993)

Music: Lou Harrison (Grand Duo for Violin & Piano)

Prelude

Stampede

A Round

Polka

Lighting: Michael Chybowski

Costumes: Susan Ruddie

SARAH ROTH, *violin*; LINDA DOWDELL, *piano*

JOE BOWIE, CHARLTON BOYD, RUTH DAVIDSON, TINA FEHLANDT,
SHAWN GANNON, DAN JOYCE, VICTORIA LUNDELL, MARIANNE MOORE,
RACHEL MURRAY, JUNE OMURA, KRAIG PATTERSON,
MIREILLE RADWAN-DANA, GUILLERMO RESTO, WILLIAM WAGNER

MARK MORRIS was born and raised in Seattle, Washington where he studied with Verla Flowers and Perry Brunson. He performed with an eclectic array 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. He has since created over 90 works for the Dance Group, as well as choreographing dances for many ballet companies, including the San Francisco Ballet, the Paris Opera Ballet, and American Ballet Theatre. From 1988-1991 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*, and founded the White Oak Dance Project with Mikhail Baryshnikov. Mr. Morris is noted for his musicality - he has been described as "undeviating in his devotion to music" - and for his "ability to conjure so many contradictory styles and emotions". He has worked extensively in opera as both a choreographer and a director. Most recently, he directed and choreographed a production of Gluck's *Orfeo ed Euridice*, and he will direct and choreograph a Royal Opera, Covent Garden production of Rameau's *Platée* which will premiere at the Edinburgh International Festival in 1997. Mr. Morris will also direct and choreograph the new Paul Simon/Derek Walcott musical *The Capeman* which is scheduled to open on Broadway in January 1998. 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 the PBS Dance in America series. In 1988, the Mark Morris Dance Group was invited to become the national dance company of Belgium. During its three-years as resident company of the Théâtre Royal de la Monnaie in Brussels, the Dance Group was the subject of several television programs, including the 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 - audiences have become accustomed to the Group's regular and frequent appearances in Boston, MA; Berkeley, CA; at the Jacob's Pillow Dance Festival and the Edinburgh International Festival in Scotland. In addition to a full international touring schedule, the Dance Group has recently completed two film projects: a collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs* using Bach's Third Suite for Unaccompanied Cello, and a film version of Mr. Morris' *Dido and Aeneas*, both scheduled to air around the world during the 1996-1997 season.

ARTEK is an early music organization reflecting the artistic vision of founding director Gwendolyn Toth. Artek's yearly series of orchestra, dance, theater, and chamber music events in New York City regularly receives high acclaim from the *New York Times*, and Artek's first compact disk release of Monteverdi's opera *Orfeo* on the Lyrichord Early Music Series label has garnered rave reviews. Ms. Toth has guided Artek to prominence through her unerring ability to create outstanding programs both of well-known masterpieces presented in a fresh, creative setting and rarely heard gems from the seventeenth and eighteenth century newly presented to twentieth-century audiences. The Artek singers are all distinguished international soloists in their own right, who join together to create an exceptional vocal ensemble for the performance of music from the seventeenth and eighteenth centuries. **458 Strings** is an ensemble of the continuo and bass players of Artek with a unique sound comprised of harp, theorbo, lutes, guitar, and various keyboard instruments. 458 Strings can be heard on Artek's most recent CD release, *Loveletters from Italy* (also on the Lyrichord Early Music Series), accompanying countertenor Drew Minter in a program of seventeenth-century arias and cantatas.

PHILIP ANDERSON (tenor) has received critical acclaim across the United States for his performance in the title role of *The Play of Daniel* with New York's ensemble for Early Music. He recently made his European debut in France singing Scarlatti's *La Giuditta* with L'Orchestre du Moulin d'Andé. He has also been a soloist many times with the *Sacred Music in a Sacred Space* concert series at the Church of St. Ignatius Loyola in New York City. On CD he can be heard singing British Parlour songs on the recently released *Jane's Hand - The Jane Austen Songbooks* with soprano Julianne Baird on the VOX label.

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

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 and in the musical *The Ebony Games*. He appears in the José Limón Technique Video, Volume 1, and other music videos.

MICHAEL BROWN (tenor), who was inspired by hearing his mother sing the music of Bach and Richard Rogers, attended the Manhattan School of Music. He has received rave notices for his portrayal of the Archangel in the New York Ensemble for Early Music's production of *Herod* at Spoleto U.S.A., and for the role of Sandy in the Boston Shakespeare Company's production of P.M. Davies' *The Lighthouse*. Recent appearances include Haydn and Mozart operas with the Connecticut Early Music Festival, Mozart's C minor Mass with American Bach Soloists, and Campra's *L'Europe Galante* with Capriole in Virginia.

EILEEN CLARK REISNER (soprano) recently appeared in the roles of Queen of the Night in *Die Zauberflöte* with Syracuse Opera and Adina in *L'Elisir d'amore* with Massachusetts Commonwealth Opera. A Bel Canto Foundation Award winner, she has performed for the past eleven years with the Gregg Smith Singers and can be heard on many of their recordings, as well as on the soundtrack of the recent film *Dead Man Walking*. She performs regularly as featured soloist with Ascension Music, including their recent performance of Mozart's Exultate Jubilate. She holds degrees from Syracuse University and University of North Dakota, and has studied with Carlo Bregonzi and Julianne Baird.

RUTH DAVIDSON, a native New Yorker, began her serious dance training at the High School of Performing Arts where she was a recipient of the coveted Helen Tamiris Award. After attaining her B.F.A. from SUNY College at Purchase, she began her professional career with the Hannah Kahn Dance Company. Ms. Davidson later joined the Don Redlich Dance Company where she also had the honor of working with dance master Hanya Holm. She appears in "Hanya: Portrait of a Dance Pioneer," a biographical film on the career of Ms. Holm. She has been with the Mark Morris Dance Group since 1980. Ms. Davidson has consistently studied with Jocelyn Lorenz since 1979.

LINDA DOWDELL (pianist/Dance Group Musical Director) was born in New Jersey and was taught piano by her father. She was active in the Seattle jazz scene before becoming musical director and pianist for the Mark Morris Dance Group, with whom she has performed since 1988. She was the original pianist and musical director for Mikhail Baryshnikov's White Oak Dance Project. A composer as well, her works have been premiered by such diverse ensembles as the New York Treble Singers and Schola Cantorum of Edinburgh. She is a graduate of Bennington College, with additional conducting studies at Mannes College and with Beatrice Affron and Pierre Boulez.

TINA FEHLANDT grew up in Wilmington, Delaware. She has been a member of the Mark Morris Dance Group since its inception in 1980. She has staged Mr. Morris' work on Repertory Dance Company of Canada, Concert Dance Company of Boston, New York University Tisch School of the Arts, University of Minnesota, San Francisco Ballet and assisted him on his work with the Boston Ballet and American Ballet Theatre. Ms. Fehlandt has also appeared with the White Oak Dance Project.

SHAWN GANNON is from Dover, New Jersey. He has danced with Lee Theodore's American Dance Machine, the Nina Wiener Dance Company, Mark Dendy's Dendy Dance, Laura Dean Dancers and Musicians, and Jane Comfort and Company.

DAN JOYCE, from Stuart, Virginia, began his professional dance training at the North Carolina School of the Arts, where he received his Bachelor of Fine Arts degree in 1983. He danced for one season with the Maryland Dance Theater before joining Concert Dance Company of Boston for four years. He joined the Mark Morris Dance Group in 1988.

VICTORIA LUNDELL was born in Berkeley, California then moved to Detroit where she studied dance with Rose Marie Floyd and Dolores Allison. She danced professionally with Harbinger Dance Company, guested with Utopía Dance Theatre in Mexico City, and then completed her B.F.A. in dance from the University of Michigan in 1989. For four years she danced with The Parsons Dance Company, and has been dancing with the Mark Morris Dance Group since 1994.

MARIANNE MOORE was born in Chapel Hill, North Carolina, and studied dance at North Carolina School of the Arts. She has also danced with the White Oak Dance Project.

RACHEL MURRAY, born in New York City, began her dance training at The Temple of the Wings in Berkeley, California. Her performing career began at age 14, dancing with the African-jazz troupe Terpsichore, touring hotels and lodges through out British Columbia. She then miraculously landed in Honolulu, Hawaii where she studied and danced with master teacher Betty Jones and her Dances We Dance company. Before joining the Mark Morris Dance Group in 1988, Ms. Murray was performing with Senta Driver's Harry of New York City.

JUNE OMURA received her early dance training at the University of Alabama in Birmingham and then attended Barnard College, graduating in 1986 with honors in dance and English. She has danced for Mark Morris since 1988, previously performing in New York with Kenneth King, Sally Silvers, Richard Bull, Peter Healey and Hannah Kahn.

KRAIG PATTERSON, Trenton, New Jersey, received his B.F.A. in 1986 from the Juilliard School and began dancing with the Mark Morris Dance Group in 1987.

MIREILLE RADWAN-DANA was born in Beirut, but grew up in Rome, Italy, where she attended Tersicore from 1978 - 1986. She then moved to Brussels to attend the Mudra School from 1986 - 1988. She joined the Mark Morris Dance Group in 1988.

GUILLERMO RESTO dances with Mark Morris.

SARAH ROTH (violinist), a native of Boston, is a graduate of the New England Conservatory of Music, where she studied with James Buswell. As a Tanglewood Music Center fellow, she coached chamber music with Yo-Yo Ma and Peter Serkin and performed under conductors Leonard Bernstein, Simon Rattle, and Seiji Ozawa. She participated in the Solti Orchestral Project at Carnegie Hall and is a member of Emmanuel Music.

PAUL SHIPPER (bass), who is internationally regarded as both singer and instrumentalist, is a familiar face to early music audiences. In addition to performing with Artek, he is a founding member of Ex Umbris and has also performed and recorded with Pomerium, the Baltimore Consort, the Smithsonian Chamber Players, Ensemble for Early Music, and others. His travels have taken him to festivals worldwide including Hong Kong, Cracow, Spoleto, Regensburg and Utrecht. He can be heard on recordings by Harmonia Mundi, Windham Hill, Lyricord, RCA, Arabesque, and Dorian.

DANIEL SWENBERG (theorbo) holds a master's degree from the Mannes College of Music where he studied with lutenist Patrick O'Brien. He performs regularly in the New York City area on lute and theorbo. Most recently, he has been awarded the prestigious Fulbright scholarship for study in Bremen, Germany.

GWENDOLYN TOTH is recognized as one of America's leading early music conductors and keyboard performers. She has won prizes in the Magnum Opus Harpsichord competition and in American Guild of Organist competitions, and she was selected as an "Outstanding Young Conductor" by *Opera News* in 1989. She has been heard in concert throughout North America, Europe and the Far East, and on radio networks in Holland, Germany, France, and America's National Public Radio performing both early music and avant-garde music. Currently she is preparing a recording of solo organ works of Heinrich Scheidemann, recorded on the meantone organ in Zeerijp, Holland.

WILLIAM WAGNER is from Larchmont, New York. He studied at the Martha Graham School of Dance and is an English graduate from the State University of New York at Purchase. Mr. Wagner joined the Mark Morris Dance Group in 1988.

JULIE WORDEN, graduate of the North Carolina School of the Arts has danced with Chicago choreographers Bob Eisen, Jan Erkert and Sheldon B. Smith.

MARK MORRIS DANCE GROUP STAFF

Technical Director: Johan Henckens
Development Director: Michael Osso
Executive Administrator: Eva Nichols
Fiscal Administrator: Lynn Wichern
Development Associate: Lesley Berson
Lighting Supervisor: Michael Chybowski
Musical Director: Linda Dowdell
Wardrobe Supervisor: Patricia White
Sound Supervisor: Ronnie Thomson
Legal Counsel: Mark Selinger
(Kaye, Scholer, Fierman, Hays & Handler)
Orthopaedist: David S. Weiss, M.D.
Accountant: Kathryn Lundquist, CPA

Thanks to Maxine Morris and god.

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

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Mark Morris Dance Group
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New York, NY 10012-4015
Tel: (212) 219-3660
Fax: (212) 219-3960

For information on booking contact:
Columbia Artists Management Inc.
Personal Direction: Michael Mushalla
165 West 57th Street
New York, NY 10019
Tel: (212) 841-9527
Fax: (212) 841-9686

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I DON'T WANT TO LOVE

Non voglio amare (Madrigals, Book 9, 1651)

Non voglio amare
per non penare,
ch'amor seguendo
di duol sen va
l'alma struggendo
di pene amare.
Non vo' più amare,
no, no, no, no.

Chi vive amando,
s'è cieco amore?
S'è cieco amore,
come ch'egli è,
il mio dolore
non può mirare.
Non vo' più amare,
no, no, no, no.

Fuggir vogl'io
quest'empio e rio
s'amor è crudo,
come ch'egli è,
fanciullo ignudo,
che mi può dare?
Non vo' più amare,
no, no, no, no.

(m)

I wish not for love
so as not to suffer;
for the soul,
subject to love,
is engulfed in grief,
consumed with bitter pain.
I wish to love no more,
no, no, no, no.

Who lives in love,
if Love is blind?
If Love is blind
as he is,
he cannot further wonder
at my sorrow.
I wish to love no more,
no, no, no, no.

I wish to flee
that wicked evil-doer;
if Love, the naked boy,
is as cruel
as he is,
what can he offer me?
I wish to love no more,
no, no, no, no.

Ah che non si conviene (Madrigals, Book 7, 1619)

Ah, che non si conviene
romper la fede a chi la fe' mantiene.
Il mio fermo voler è quell'istesso
lontan da voi, ch'esservi suol appresso;
né può cangiarlo morte,
né mia malvagia sorte,
ma ferma come a l'onda immobil scoglio
e viver vostro e morir vostro i voglio.

G.B. Guarini

It is not right
to break faith with one who keeps
faith.
My firm desire remains the same
far from you as it does near you,
nor can death change it,
nor my unfortunate fate,
but firm as a rock to the wave
I wish to live and die yours.

Zefiro torna (Scherzi Musicali, 1632)

Zefiro torna e di soavi accenti
l'aer fa grato e' il piè discioglie a l'onde
e, mormorando tra le verdi fronde,
fa danzar al bel suon su'l prato i fiori.

Zephyr returns and with his sweet breath
freshens the air and ruffles the waters,
and, murmuring through the green branches,
makes the flowers in the field dance to his music.

Inghirlandato il crin Fillide e Clori
note temprando lor care e gioconde;
e da monti e da valli ime e profonde
raddoppian l'armonia gli antri canori.

Phyllida and Cloris, garlands decking
their hair, sound sweet and joyous notes;
and sonorous caverns re-echo the harmony
from high mountains and deep valleys.

Sorge più vaga in ciel l'aurora, e'l sole,
sparge più luci d'or; più puro argento
fregia di Teti il bel ceruleo manto.

Dawn rises more lovely in the heavens,
and the sun spreads more golden rays;
purer silver decks Thetis' fair cerulean mantle.

Sol io, per selve abbandonate e sole,
l'ardor di due begli occhi e'l mio tormento,
come vuol mia ventura, hor piango hor canto.

Only I, through desolate and lonely woods,
as my fate decrees, now weep, now sing
of the brightness of two lovely eyes and of my torment.

O. Rinuccini

S'el vostro cor, madonna (Madrigals, Book 7, 1619)

S'el vostro cor, Madonna,
Altrui pietoso tanto,
Da quel suo degno
Al mio non degno pianto
Tal hor si rivolgesse
E una stilla al mio languir ne dess,
Forse nel mio dolore
Vedria l'altrui perfidia
E'l proprio errore;
E voi seco direste:
Ah, sapess'io
Usar pietà come pietà desio!

If your heart, my lady,
so merciful to others,
in its goodness
would at times incline itself
to my unworthy weeping
and a tear-drop bestow upon my grieving,
perhaps in my pain
I should see the malice of others
and one's own erring;
and you with it would say:
Ah, that I might be moved
to have mercy as mercy requires!

G.B. Guarini

Eccomi pronta ai baci (Madrigals, Book 7, 1619)

Eccomi pronta ai baci;
Baciami, Ergasto mio,
Ma bacia in guisa
Che dei denti mordaci
Nota non resti nel mio volto incisa;
Perché altri non m'additi e in essa poi
Legga le mie vergogne e i baci tuoi.
Ahi! tu mordi e non baci,
Tu mi segnasti, ahi! ahi!
Poss'io morir se più ti bacio mai.

Here I am, ready for kisses;
kiss me, my Ergasto,
but kiss in such a way
that no trace of biting teeth
may leave a scar to mark my face;
so that others may not point to it and
in it
read my shame and your kisses.
Ah! You bite and do not kiss,
you leave a tell-tale sign, Ah! Ah!
May I die if I never kiss you more.

G.B. Marino

Lamento della ninfa (Madrigals, Book 8, 1638)

Non havea Febo ancora
Recato al mondo il dì
Ch'una donzella fuora
Del proprio albergo uscì.

Phoebus had not yet given
the day back to the world,
when a damsel came out
of her own house.

Sul pallidetto volto
Scorgeasi il suo dolor.
Spesso gli venia sciolto
Un gran sospir dal cor.

On her pale face
her suffering
was plainly to be observed,
a deep sigh often rose from her heart.

Si calpestando fiori
Errava hor qua, hor là,
I suoi perduto amori
Così piangendo va:

Crushing the flowers underfoot,
she strayed back and forth,
bemoaning her
lost love.

Amor, dicea, e'l ciel
Mirando, il piè fermò,
Amor, dov'è la fé
Che'l traditor giurò?

Amor! she cried, and paused,
looking up to heaven:
Amor, where is the fidelity
that the betrayer swore?

Fa che ritorni il mio
Amor com' ei pur fu,
O tu m'ancidì ch'io
Non mi tormenti più.

Send back my lover,
as he once was;
or kill me,
so that I may no longer torment myself.

Miserella, ah più no, no
Tanto gel soffrir non può.

Ah, wretch! No, no further!
She cannot bear so much coldness.

Non vo' più che i sospiri
Se non lontan da me,
No, n o che i martiri
Più non dirammi affè.

No longer will I have
these sighs - unless from afar -
no, no, nor these torments
speak to me.

Perchè di lui mi struggo
Tutt' orgoglioso sta,
Che sì, se'l fuggo
Ancor mi pregherà.

If I torture myself for his sake
he is unmoved,
but if I flee from him,
he will again bid me.

Se ciglio ha più sereno
Colui ch'el mio non è,
Già non rinchiude in seno
Amor sì bella fé.

Even though he who is not mine
has a pleasing smile,
Amor has not endowed his heart
with equal fidelity.

Né mai sì dolci baci
Da quella bocca havrai,
ne più soavi, ah taci,
Taci, che troppo il sai.

Never again will you receive such sweet kisses
from that mouth,
and none more tender - ah, say no more,
say no more, you know it only too well.

Sì tra sdegnosi pianti
Spargea le voci al ciel.
Così ne' cori amanti
Mesce Amor fiamma e gel.

As between angry tears
the cries rise up to heaven,
so in lover's hearts
Amor mixes fire and ice.

Soave libertate (Madrigals, Book 7, 1619)

Soave libertate,
Già per sì lunga etate
Mia cara compagna,
Chi da me ti disvia?
O Dea desiata
E da me tanto amata,
Ove ne vai veloce?

Lasso, che ad alta voce
Invan ti chiamo e piango.
Tu fuggi ed io rimango
Stretto in belle catene
D'altr'amorose pene
E d'altro bel desio.
A Dio per sempre, a Dio.

G. Chiabrera

Sweet freedom,
for so long a summer now
my dear companion,
who will deprive me of you?
Beloved Goddess
by me much loved,
where are you fleeing so quickly?

Alas, aloud and in vain
I call and implore you.
You run away and I remain
ensnared in beauteous chains
of Love's pain
and other allurements.
Farewell for ever, farewell.

Program Notes

by Suzanne Carbonneau

There was never any question that Mark Morris would make a life in dance. Most choreographers come to their profession after careers as dancers, but Morris knew from the beginning that he wanted to create his own work. He is only 41 years old, but already he has been directing his own company for 17 years, and has choreographed, nationally and internationally, for many other enterprises, including ballet and opera. Even as a child, Morris's sensibility was choreographic. In her illuminating biography of Morris, Joan Acocella documents his career as a prodigy: performing professionally by age 11, he was teaching dance at 13 and began choreographing soon after. By the time he left his hometown of Seattle at the age of 19, he already had a substantial body of work to his name.

Morris's passion for dance brooks no discrimination among genres or styles: for him, any form of dance is equally worthy of interest and respect, and he has embraced every kind of movement he has encountered. His first devotion was pledged to Spanish dance: he saw a concert by José Greco when he was 8 and determined there and then to become a professional flamenco dancer. He studied flamenco in Seattle with Verla Flowers and expanded into other national dance styles as well as ballet and fencing. At 13, he came upon the Koleda Folk Ensemble and immersed himself in Balkan dance during his teens, rehearsing long into the night 5 or 6 times a week, and discovering the ideal of a community forged from music and dance. At 15, he added modern dance to his repertory, and saw every dance concert he possibly could. Upon graduation from high school, he spent half a year studying flamenco in Spain and performing with the Royal Chamber Ballet of Madrid.

All these experiences are reflected in his later choreography which bears the stamp of exuberant physicality, pleasure in unexpected rhythms, an affinity for gravity and connection with the earth, and joy in the diversity of community. He has continued to explore movement of all kinds, absorbing into his vocabulary such disparate sources as American sign language, Indian mudras, colloquial gestures, and historical modern dance. One of his most famous dances, the solo *O Rangasayee*, performed to an Indian raga by Sri Tyagaraja, assimilates movement from Indian kathak dance and blends it with his Western training. Three years ago, Morris was commissioned by the Southern Slavic troupe Zivili to choreograph *The Office*, a work grounded in his Koleda experiences, which has since been taken into the repertory of his own company.

Morris's catholicity of tastes in dance are mirrored by his musical interests. Just as he had been captivated by dance as a child, so Morris was equally engulfed by music. Taught by his father to read music,

he went on to teach himself to play the piano. Fascinated by the complexities of rhythm he was learning through dance, particularly in flamenco and Balkan dance, Morris was immersing himself in rhythmic games and in music of all kinds—classical, avant-garde, pop, and folk. As a teenager, he was also composing music for his own choreography. In his professional career, he has choreographed to everything from bluegrass to punk rock to classical music. He has shown a particular affinity for Baroque vocal music, to which are set two of his acknowledged masterpieces, *Dido and Aeneas* and *L'Allegro, Il Penseroso ed Il Moderato*.

Morris is virtually alone among his generation of modern dance choreographers in intimately linking his dances with their accompaniment. At a time when others have abandoned the idea of grounding dance in musical structures, Morris embraces these forms, excavating them for the beauty of their order and their emotional revelations. His dances can be seen as virtually revealing the architecture of their scores. Unusual, too, is his commitment to live music performed by world-class musicians and singers, an enterprise so prohibitively expensive that most modern dance companies forego it as a luxury. However, Morris views it as an integral component of his choreographic vision and he has devoted a significant portion of company resources to this commitment. Acocella has noted that, even as a teenager, Morris tried to arrange for live music whenever possible, deliberately choosing music for his choreography that he could dragoon his friends into playing. Morris's choice to work at the Theatre Royal de la Monnaie in Belgium in 1988-1991 was in part influenced by the availability of its orchestra for his productions.

Within the astonishing range of work you will see tonight, the link among the dances is Morris's humanism. Reveling in the combination of music and the human body, Morris celebrates his fascination with the contemporary world, the respect he has for his forebears, and the affection he bears his dancers. With these dances, Morris invites us into a world of his own devising which, even as it acknowledges human foible and despair, ultimately comes out on the side of the angels.

For further reading:

Joan Acocella, *Mark Morris* (Farrar, Straus and Giroux, 1993). Available at the Jacob's Pillow Store.

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