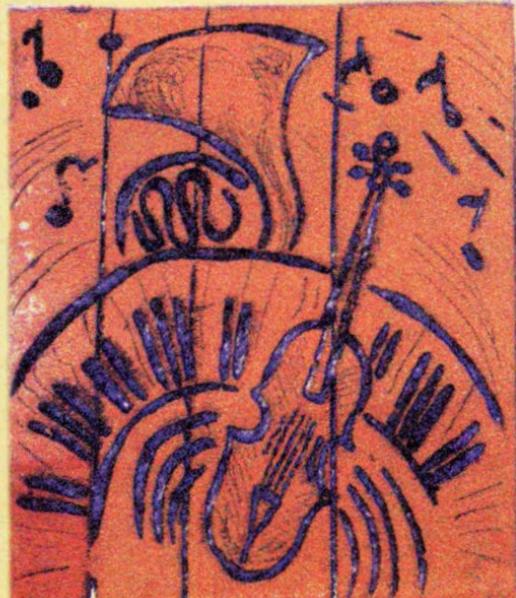


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ROBERT COLE, CONDUCTOR

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Hip, hilarious and utterly enchanting, Mark Morris' witty reinvention of the classic ballet entertains old and young alike. Set in 1960s suburbia, yet impeccably faithful to Tchaikovsky's glorious score, *The Hard Nut* is "the work of genius, touching and very, very funny," says the *San Francisco Chronicle*.

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Tom Brazil

Lucky Charms

Mark Morris Dance Group

Thursday through Sunday, October 30 – November 2, 1997
Zellerbach Hall

Joe Bowie Charlton Boyd Ruth Davidson Tina Fehlandt
Shawn Gannon Dan Joyce Marianne Moore Rachel Murray
June Omura Kraig Patterson Mireille Radwan-Dana Guillermo Resto
William Wagner Julie Worden Michelle Yard

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.—Celebrating 25 Years of Dance Support is the sponsor of the Mark Morris Dance Group New Works Fund.

Cal Performances is supported, in part, by the National Endowment for the Arts, a federal agency that supports the visual, literary, and performing arts to benefit all Americans, and by the California Arts Council, a state agency.

*Cal Performances would like to thank
The William and Flora Hewlett Foundation for their generous support.*

Choreography by Mark Morris

I Don't Want to Love (1996)

(West Coast Premiere)

Music by 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 by Michael Chybowski

Costumes by Isaac Mizrahi

THE ARTEK SINGERS

Timothy Leigh Evans, *tenor*; Michael Brown, *tenor*; Paul Shipper, *bass*;
with guest Eileen Clark Reisner, *soprano*

and

458 STRINGS

Dongsok Shin, *harpsichord*; Astrid Nielsch, *harp*; Richard Stone, *theorbo*;
Paul Shipper, *guitar*; Gwendolyn Toth, *harpsichord*

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.—Celebrating 25 Years of Dance Support.*

PAUSE

One Charming Night (1985)

Music by Henry Purcell

("Be Welcome, then, Great Sir," "One Charming Night,"
"Hark! The Ech'ing Air," "Lord, What is Man?")

Original lighting design by Phil Sandström

David Morris, *cello*; Gwendolyn Toth, *harpsichord*;
Eileen Clark Reisner, *soprano*

Marianne Moore, Mark Morris

INTERMISSION

Lucky Charms (1994)Music by Jacques Ibert (*Divertissement*)

Introduction

Cortege

Valse

Nocturne

Parade

Finale

Lighting by Michael Chybowski

MEMBERS OF THE BERKELEY SYMPHONY ORCHESTRA

Linda Dowdell, *conductor***Violin**Roy Malan*
Gretchen Sauer
Elizabeth Gibson**Viola**Darien Cande*
Kurt Rohde**Cello**Carol Rice*
Nancy Bien**Bass**

Alice Olsen*

Flute

Janet Maestre*

Piccolo

Janet Maestre

Clarinet

Larry London*

Bassoon

Carla Wilson*

French Horn

Glen Swarts*

Trumpet

Catherine Murtagh*

Trombone

James Pierce*

Piano

Dwight Okamura*

CelesteDwight Okamura
* *principal*Joe Bowie, Charlton Boyd, Ruth Davidson, Tina Fehlandt,
Dan Joyce, Rachel Murray, June Omura, Kraig Patterson,
Mireille Radwan-Dana, William Wagner, Julie Worden, Michelle Yard*Commissioned, in part, by Dance Umbrella, Boston*

INTERMISSION

Grand Duo (1993)

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

Prelude

Stampede

A Round

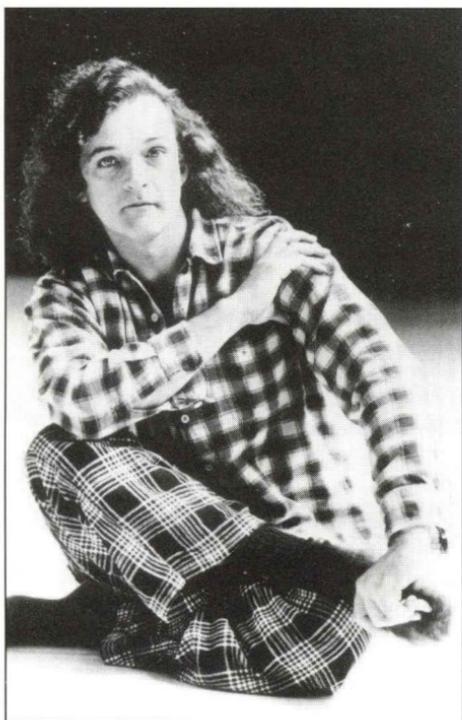
Polka

Lighting by Michael Chybowski

Costumes by Susan Ruddle

Sarah Roth, *violin*; Linda Dowdell, *piano*Joe Bowie, Charlton Boyd, Ruth Davidson, Tina Fehlandt,
Shawn Gannon, Dan Joyce, Marianne Moore, Rachel Murray,
June Omura, Kraig Patterson, Mireille Radwan-Dana,
Guillermo Resto, William Wagner, Julie Worden

ABOUT THE ARTISTS



Mark Morris was born on August 29, 1956, in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. He performed with a variety of companies in the early years of his career, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980 and has since created over 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 choreographer and director. Most recently, he directed and choreographed a production of Gluck’s *Orfeo ed Euridice*; he also directed and choreographed a Royal Opera, Covent Garden production of Rameau’s *Platée*, which received its premiere at the 1997 Edinburgh International Festival and will be featured next June at the 1998 Berkeley Festival & Exhibition. 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; 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 here in Berkeley, as well as in Boston, and 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 Henry Purcell’s *Dido and Aeneas*.

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 CD release of Monteverdi's *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 17th and 18th centuries newly presented to 20th-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 17th and 18th 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, *Love Letters from Italy* (also on the Lyrichord Early Music Series), accompanying counter-tenor Drew Minter in a program of 17th-century arias and cantatas.

The Berkeley Symphony Orchestra (BSO) was founded in 1969 as the Berkeley Promenade Orchestra by Thomas Rarick, a protégé of Sir Adrian Boult, the great English maestro. The group was conceived in the spirit of the London Promenade concerts, which focus mainly on the more familiar and accessible side of the symphonic repertoire.

Kent Nagano took over the orchestra in 1979 and began offering innovative programming including new compositions and neglected older works. Under Nagano, the Orchestra developed a reputation for more serious and sophisticated programming. Among the 20th-century composers Maestro Nagano began to program was Olivier Messiaen, who came to Berkeley to assist in the preparation of his imposing oratorio *The Transfiguration of Our Lord Jesus Christ*. Messiaen later returned for the West Coast premiere of his orchestral score *From the Canyons to the Stars*.

In 1984, the BSO presented an ambitious program—an evening of works by Frank Zappa with augmented orchestra, life-sized puppets, and moving stage sets—which brought the Orchestra international attention.

In recent seasons, the BSO has continued its tradition of programming world premieres at a pace that few orchestras could approach, while expanding its performance of the Romantic repertoire.

Joe Bowie was born in Lansing, Michigan, and 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 and Ulysses Dove. He 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 Rodgers, 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 Mass in C minor 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 11 years with the Gregg Smith Singers and can

ABOUT THE ARTISTS

be heard on many of their recordings, as well as on the soundtrack of the recent film *Dead Man Walking*. She performs regularly as soloist with Ascension Music, including their recent performance of Mozart's *Exsultate, Jubilate*. She holds degrees from Syracuse University and the University of North Dakota, and has studied with Carlo Bargonzi 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 (*piano/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 in 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 diverse ensembles including the Gregg Smith Singers, the Banff Big Band, and the Schola Cantorum of Edinburgh. As a conductor, she has made guest appearances with the Pacific Northwest Chamber Orchestra, Philharmonia Baroque Orchestra, the Virginia Symphony, and the Brooklyn Philharmonic.

Timothy Leigh Evans (*tenor*) has won consistent praise for his beauty of tone and his skill as an interpreter of musical styles from Renaissance to modern. Mr. Evans began his musical career at age five, as a chorister at Ecclesfield Parish Church in his native England. Since arriving in the United States in 1991, he has appeared regularly with The Waverly Consort,

the Ensemble for Early Music, Pomerium, and Western Wind. He made his Lincoln Center debut last year in Bach's Mass in B minor with Joshua Rifkin and The Bach Ensemble. Mr. Evans' recordings appear on the Deutsche Grammophon, Virgin Classics, EMI Angel, Dorian, and Musical Heritage Society labels.

Tina Fehlandt grew up in Wilmington, Delaware, where she began her dance training at age five. 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 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 DendyDance, 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.

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.

David Morris (*cello*) received his B.A. and M.A. in Music from UC Berkeley in 1985 and 1987, and was the recipient of the University's Eisner Prize for excellence in the performing arts. He is on the faculties of Mills College and The Crowden School, and is the musical director of Teatro Bacchino, a Bay Area Baroque opera collective. He performs with Philharmonia Baroque Orchestra and American Bach Soloists, and has been principal cellist with the

Israeli Baroque orchestra Tizmoret Salomone and a guest with the Los Angeles and Portland Baroque orchestras. He has recorded for Harmonia Mundi, New Albion, and New World Records.

Rachel Murray, born in New York City, began her dance training at The Temple of the Wings here in Berkeley. Her performing career began at age 14, dancing with the African-jazz troupe Terpsichore, touring hotels and lodges throughout British Columbia. She then 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.

Astrid Nielsch (*harp*) concertizes regularly in Europe and America as a specialist on medieval, Renaissance, and Baroque harps. Solo performances include the Fringe series of the Utrecht Early Music Festival, the Tage Alte Musik Berlin, and the World Harp Congress in Copenhagen. As a continuo player, she has worked with Opera Amsterdam, Chanticleer, and Berlin Baroque in addition to Artek. This past summer, she performed with the Handel Festival in Halle, Germany.

June Omura began dancing at the University of Alabama 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 is from Trenton, New Jersey, and received his B.F.A. in 1986 from the Juilliard School. He began dancing with the Mark Morris Dance Group in 1987.

Mireille Radwan-Dana was born in Beirut, but grew up in Rome, where she attended Tersicore from 1978-1986. She then moved to Brussels to attend the Mudra School (1986-88). She joined the Mark Morris Dance Group in 1988.

Guillermo Resto dances with Mark Morris.

Sarah Roth (*violin*), 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.

Dongsok Shin (*harpsichord*) was born in Boston and took piano lessons with his mother from the age of four. He continued his studies with Nadia Reisenberg at the Mannes College of Music but has specialized exclusively on early keyboards since the early 1980s. Much in demand as a soloist and continuo player, he has appeared with Artek, Concert Royal, Ensemble Rebel, I Cantori de New York, the New York Philharmonic under Kurt Masur, the Orchestra of St. Luke's, and the Pro Arte Chorale of New Jersey, among others. He is a founding member of the Mannes Camerata and has received international critical acclaim as music director for their productions of early Baroque operas.

Paul Shipper (*bass, guitar*), who is internationally regarded as both a 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 other groups. His travels have taken him to festivals worldwide, including Hong Kong, Cracow, Spoleto, Regensburg, and Utrecht. He can be heard on recordings for the Harmonia Mundi, Windham Hill, Lyrichord, RCA, Arabesque, and Dorian labels.

Richard Stone (*theorbo*) has performed with The Taverner Players, the Consort of Musicke, the Orpheus Chamber Orchestra, Artek, and Glimmerglass Opera. His solo performance of German Baroque lute repertoire won him a prize at the 1990 Early Music Competition at

ABOUT THE ARTISTS

the Festival of Flanders in Bruges. Recording credits include Deutsche Grammophon, Lyrichord, Musical Heritage, Bridge, NPR, and the BBC, as well as a debut solo CD on the Titanic label of lute music by Silvius Leopold Weiss. Mr. Stone studied lute at the Mannes College of Music in New York with Patrick O'Brien, and at the Guildhall School of Music in London with Nigel North.

Gwendolyn Toth (*harpsichord*) is recognized as one of America's leading early music conductors and keyboard performers. She has won prizes in the Magnum Opus Harpsichord and American Guild of Organists competitions, and 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; on radio networks in Holland, Germany, and France; and on America's National Public Radio performing both early 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 graduated from the North Carolina School of the Arts and has danced with Chicago choreographers Bob Eisen, Jan Erkert, and Sheldon B. Smith.

Michelle Yard was born and raised in Brooklyn, NY. She began her professional dance training at the New York City High School of the Performing Arts. Upon her graduation, she received the Helen Tamiris and B'nai Brith awards. For three years, she was also a scholarship student at the Alvin Ailey Dance Center. She attended New York University's Tisch School of the Arts, where she recently graduated with a Bachelor of Fine Arts degree. While at NYU, Michelle was a member of the Second Avenue Dance Company.

Mark Morris Dance Group Staff

Johan Henckens, *technical director*
Michael Osso, *development director*
Eva Nichols, *executive administrator*
Lynn Wichern, *fiscal administrator*
Lesley Berson, *development associate*
Jamie Cohen, *administrative assistant*
Michael Chybowski, *lighting supervisor*
Linda Dowdell, *musical director*
Patricia White, *wardrobe supervisor*
Ronnie Thomson, *sound supervisor*
Mark Selinger (Kaye, Scholer, Fierman,
Hays & Handler), *legal counsel*
David S. Weiss, M.D., *orthopaedist*
Kathryn Lundquist, CPA, *accountant*

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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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*)

[Anon.]

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.

"Ah, che non si conviene"

(*Madrigals, Book 7, 1619*)

[G.B. Guarini]

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.

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.

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.

TEXTS AND TRANSLATIONS

“Zefiro torna”

(Scherzi Musicali, 1632)

[O. Rinuccini]

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

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.

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.

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

“S'el vostro cor, Madonna”

(Madrigals, Book 7, 1619)

[G.B. Guarini]

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!

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.

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.

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

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.

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!

“Eccomi pronta ai baci”
(*Madrigals, Book 7, 1619*)
[G.B. Marino]

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, ah! ah!
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.

“Lamento della ninfa”
(*Madrigals, Book 8, 1638*)
[O. Rinuccini]

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

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

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

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

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

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

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

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

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

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

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

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

please turn page quietly

TEXTS AND TRANSLATIONS

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

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

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

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

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

"Soave libertate" (Madrigals, Book 7, 1619)

[G. Chiabrera]

Soave libertate,
Già per sì lunga etate
Mia cara compagnia,
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.

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

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

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

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.

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

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 beautiful chains
of Love's pain
and other allurements.
Farewell for ever, farewell.

Cal

97/98

SEASON

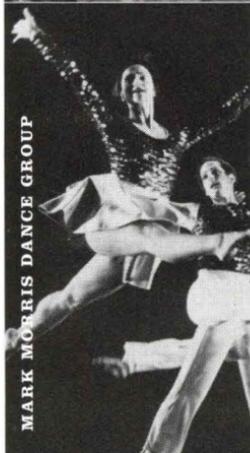
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THU, NOV 13, 8 PM, WA; \$20

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December

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WITH MARIACHI LOS
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LISA SAFFER, SOPRANO
WITH JEREMY DENK, PIANO
SUN, DEC 7, 3 PM, HH; \$30

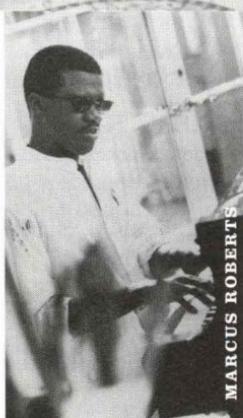
JENNIFER LARMORE,
MEZZO-SOPRANO
WED, DEC 10, 8 PM, ZH
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THE HARD NUT—THE
NUTCRACKER WITH A TWIST
SAT, DEC 13, 8 PM; SUN, DEC 14
3 PM; FRI, DEC 19, 8 PM
SAT, DEC 20, 2 PM & 8 PM
AND SUN, DEC 21, 3 PM, ZH
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KEY

ZH	ZELLERBACH HALL
HH	HERTZ HALL
GT	GREEK THEATRE
FF	FAMILY FARE EVENT— CHILDREN 16 AND UNDER 1/2 PRICE
FCC	FIRST CONGREGATIONAL CHURCH
WA	WHEELER AUDITORIUM

ALL PROGRAMS AND ARTISTS ARE SUBJECT TO CHANGE.



MARCUS ROBERTS



THE HARD NUT



JENNIFER LARMORE

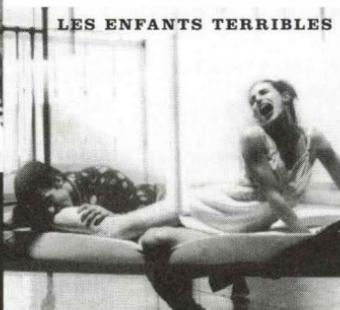
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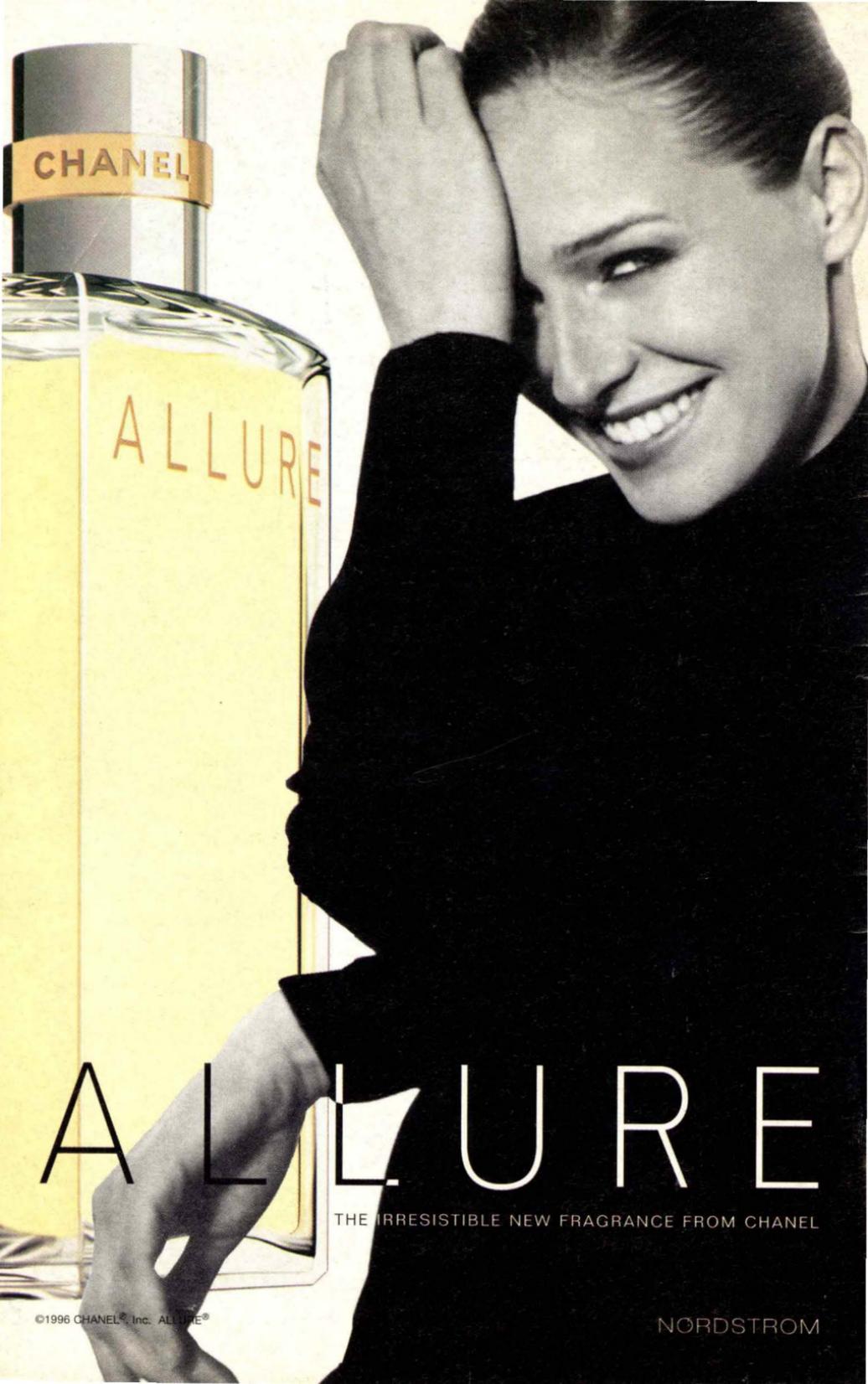


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