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JUNE OMURA KRAIG PATTERSON MIREILLE RADWAN-DANA

GUILLERMO RESTO WILLIAM WAGNER JULIE WORDEN MICHELLE YARD

Artistic Director

MARK MORRIS

General Director

BARRY ALTERMAN

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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.

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ARTS



ROMAC INTERNATIONAL

THE PROGRAM

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

Grant Herreid, *lute, theorbo*; Astrid Nielsch, *harp*; Daniel Swenberg, *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: Henry Purcell

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

Original Lighting Design: Phil Sandström

Michael Curry, *cello*; Gwendolyn Toth, *harpsichord*;
Eileen Clark Reisner, *soprano*.

Marianne Moore, Mark Morris

-intermission-

LUCKY CHARMS (1994)

Music: Jacques Ibert (*Divertissement*)

Introduction

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Valse

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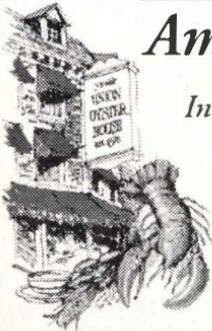
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Nocturne
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Finale
Lighting: Michael Chybowski
The Orchestra of Emmanuel Music
Linda Dowdell, *conductor*

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-

GLORIA (1981, revised 1984)
Music: Antonio Vivaldi (Gloria in D)
Lighting: Michael Chybowski
The Orchestra and Chorus of Emmanuel Music
Craig Smith, *conductor*
Eileen Clark Reisner, *soprano*
Mary Westbrook-Geha, *mezzo-soprano*

Joe Bowie, Ruth Davidson, Tina Fehlandt, Shawn Gannon,
Marianne Moore, June Omura, Kraig Patterson,
Mireille Radwan-Dana, Guillermo Resto, William Wagner

WHO'S WHO in the COMPANY

MARK MORRIS was born on August 29, 1956 in Seattle, Wash., 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* and, in 1997,

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WHO'S WHO in the COMPANY

the Edinburgh International Festival was the site of the premiere of the Royal Opera, Covent Garden production of Rameau's *Platée*. 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 (Farar, 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 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, Calif.; 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*, both scheduled to air around the world during the 1997-1998 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 Lyricchord Early Music Series label has gar-

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WHO'S WHO in the COMPANY

ry. Emmanuel Music is presented weekly on WGBH radio Sunday mornings at 8 a.m. and has been the subject of numerous radio and television specials. The group has completed two recording projects for Koch International—a highly-acclaimed project featuring choral works of Heinrich Schütz and a CD recording of music written especially for Emmanuel Music by John Harbison. Emmanuel Music has received major awards from Chamber Music America, the Aaron Copland Fund for New Music and the NEA Advancement Program. Emmanuel Music is in residence at the C. Walsh Theatre at Suffolk University and Emmanuel Church.

LINDA DOWDELL (*conductor Lucky Charms*) 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 such as the Gregg Smith Singers, the Banff Big Band and Schola Cantorum of Edinburgh. As a conductor she has made guest appearances with the Pacific Northwest Chamber Orchestra, Philharmonia Baroque, Virginia Symphony and the Brooklyn Philharmonic.

CRAIG SMITH (*conductor Gloria*) is the founder and artistic director of Emmanuel Music, and for two years was the permanent guest conductor of the Théâtre Royal de la Monnaie in Brussels. Since 1970, Mr. Smith has conducted a weekly Bach cantata as part of the Sunday worship service at Boston's Emmanuel Church, and a popular and critically-acclaimed concert series which has included large-scale works of Bach; Mozart and Handel operas; major symphonic works; chamber series surveying the complete vocal, piano and chamber works of great composers (currently Schubert); and world premieres and commissions by composer John Harbison. He has collaborated with stage director Peter Sellars in opera productions presented throughout the United States and Europe, and collaborates with choreographer Mark Morris in productions presented in Boston, Minneapolis, New York City, Hong Kong, Los Angeles, Holland and Israel. Mr. Smith made his Houston Grand Opera debut conducting Handel's *Giulio Cesare* directed by Nicholas Hytner. With Emmanuel Music,

on the Koch International label, he has recently recorded three highly-acclaimed CDs of a cappella music by Heinrich Schütz, and a recently completed CD which features works by Pulitzer Prize-winning composer John Harbison closely associated with Emmanuel Music. Mr. Smith has taught at Juilliard, M.I.T. and is currently on the faculty of the New England Conservatory of Music.

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 may 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, Mich., 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 Limon Dance Company and in the musical *The Ebony Games*. He appears in the "Jose Limon Technique Video," Volume 1, and other music videos.

MICHAEL BROWN (*tenor*), 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 C minor Mass with American Bach

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WHO'S WHO in the COMPANY

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 may 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 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.

TINA FEHLANDT grew up in Wilmington, Del., where she began her dance training at age 5. 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, The 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, N.J. 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.

GRANT HERREID (*lute and theorbo*), in addition to performing with Artek, is a member of the early music quartet Ex Umbris and the Philadelphia ensemble Piffaro, and is a regular guest with Hesperus and LiveOak & Co. He has been music director for many productions of the Mannes Camerata, most recently the acclaimed production of *Il Caffè d'Amore*, for which he conceived and directed the music. He has also arranged and composed music for several of the comedies of William Shakespeare, and has directed productions for the Amherst Early Music Festival.

DAN JOYCE, from Stuart, Va., 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, N.C., and studied dance at The 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, Calif. Her performing career began at age 14, dancing with the African-jazz troupe Terpsichore, touring hotels and lodges throughout 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.

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 at the World Harp Congress in Copenhagen. As a continuo-player, she has worked with the Opera Amsterdam, Chanticleer and Berlin Baroque in addition to Artek. This past summer she performed with the Handel Festival in Halle, Germany.

JUNE OMURA received her early dance training at the University of Alabama in

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WHO'S WHO in the COMPANY

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, N.J., 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.

PAUL SHIPPER (*bass, guitar*), 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 may 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 was awarded the prestigious Fulbright scholarship for study in Bremen, Germany.

GWENDOLYN TOTH (*harpichord*) 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, N.Y. 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.

MARY WESTBROOK-GEHA's (*mezzo-soprano*) active career has taken her to Paris, Berlin, Brussels, Dresden and throughout North America. Her operatic repertoire includes roles in *Julius Caesar*, *Dido and Aeneas*, *Così fan tutte*, *Idomeneo*, *The Rape of Lucretia*, *Das Kleine Mahagonny* and *The Ballad of Baby Doe*. Since 1978, she has been a soloist with Emmanuel Music in their world-renowned cycle of Bach Cantatas. She frequently appears with the New England Bach Festival, and she has performed and taught with the Bach Aria Group. She has also appeared with the Dresden Staatskapelle, the Boston Symphony Orchestra, the San Francisco Symphony, the Orchestra of St. Luke's and summer festivals at Tanglewood, Caramoor and Marlboro. She has recorded for Arabesque, Denon, Music Masters and Marlboro Recording Society.

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

MICHELLE YARD was born and raised in Brooklyn, N.Y. She began her professional dance training at the New York City High School for 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. While at N.Y.U., Michelle was a member of the Second Avenue Dance Company.

Information in "Who's Who in the Company" is provided by the production. Where opinions are expressed, they are those of the players, not necessarily those of THEATREBILL magazine.

MARK MORRIS DANCE GROUP STAFF

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Thanks to Maxine Morris and god.

Sincerest thanks to all the dancers for their dedication,
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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.

(anon.)

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

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.

Zefiro torna (Scherzi Musicali, 1632)

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 mio 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' il mio tormento,
come vuol mia ventura, hor piango hor canto.

O. Rinuccini

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.

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!

G.B. Guarini

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)

Eccomi pronta ai baci;
Baciarmi, 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.
Ah! tu mordi e non baci,
Tu mi segnasti, ah! ah!
Poss'io morir se più ti bacio mai.

G.B. Marino

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)

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.

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.

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,
Tanto gel soffrir non può.

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 rinchiede 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.

O. Rinuccini

Soave libertate (Madrigals, Book 7, 1619)

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' amorse pene
E d'altro bel desio.
A Dio per sempre, a Dio.

G. Chiabrera

Crushing the flowers underfoot,
she strayed back and forth,
bewailing 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.

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 lover's 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.

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