



MARK MORRIS DANCE GROUP

Tuesday, February 3, 1998

8:00 pm

MainStage

Performing Arts Center

Performing Arts Center Series
College of Fine & Performing Arts
Western Washington University

MARK MORRIS DANCE GROUP

JOE BOWIE CHARLTON BOYD
RUTH DAVIDSON TINA FEHLANDT
MARJORIE FOLKMAN SHAWN GANNON
DAN JOYCE DAVID LEVENTHAL
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.



**NATIONAL
ENDOWMENT
FOR THE ARTS**

Mark Morris Dance Group *New Works Fund*.
is sponsored by

**PHILIP MORRIS
COMPANIES INC.**

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

RICHARD STONE, *theorbo*; PAUL SHIPPER, *lute*,
guitar; GWENDOLYN TOTH, *harpsichord*

JOE BOWIE, CHARLTON BOYD,
RUTH DAVIDSON, SHAWN GANNON,
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 dance was created under the auspices of the
Mark Morris Dance Group *New Works Fund*
sponsored by Philip Morris Companies Inc.

-pause-

A SPELL (1993)

Music: John Wilson
("Where the Bee Sucks," "Stay, O Stay," "Do Not Fear
to Put Thy Feet," "Take, O Take Those Lips Away")

Lighting: Michael Chybowski

Costumes: Susan Ruddle

EILEEN CLARK REISNER, *soprano*;
SARAH ROTH, *violin*; ETHAN IVERSON, *piano*

RUTH DAVIDSON, MARK MORRIS,
GUILLERMO RESTO

-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, MARK MORRIS,
RACHEL MURRAY, KRAIG PATTERSON,
GUILLERMO RESTO, JULIE WORDEN

-intermission-

GRAND DUO (1993)

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

Prelude
Stampede
A Round
Polka

Lighting: Michael Chybowski

Costumes: Susan Ruddle

SARAH ROTH, *violin*; ETHAN IVERSON, *piano*

JOE BOWIE, CHARLTON BOYD, RUTH DAVIDSON,
TINA FEHLANDT, SHAWN GANNON, DAN JOYCE,
DAVID LEVENTHAL, RACHEL MURRAY,
JUNE OMURA, KRAIG PATTERSON,
MIREILLE RADWAN-DANA, GUILLERMO RESTO,
WILLIAM WAGNER, JULIE WORDEN

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*, and in 1997 the Edinburgh International Festival was the site of the premiere of the Royal Opera, Covent Garden production of Rameau’s *Platée*. Mr. Morris also directed and choreographed the new Paul Simon/Derek Walcott musical, *The Capeman*, which opened 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 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 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 century 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 countertenor Drew Minter in a program of 17th-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 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, 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 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 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 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, 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.

MARJORIE FOLKMAN graduated from Barnard College. She has danced for Spencer/Colton, Kraig Patterson, Neta Pulvermacher, Sara Rudner, and the Repertory Understudy Group for the Merce Cunningham Dance Company.

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.

DAVID LEVENTHAL, a native of Newton, Massachusetts, has performed with the companies of Zvi Gotheiner, Neta Pulvermacher, Marcus Schulkind and Spencer/Colton. He has a B.A. in English Literature from Brown University.

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 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.

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 (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.

PAUL SHIPPER (bass, guitar, lute), 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, Lyrichord, RCA, Arabesque and Dorian.

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 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 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.

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

ETHAN IVERSON (piano) is proud to be joining the Mark Morris Dance Group this season. Best known in the world of jazz, Iverson can be heard on the recent CD release by Reid Anderson and Patrick Zimmerli and on his own 1993 CD *School Work*, which features the legendary saxophonist Dewey Redman and was chosen by the *Village Voice* as a Jazz Record of the Year. In 1997 Iverson was the soloist in an avant-garde rendition of *Rhapsody in Blue* and was also seen on PBS playing the music of Astor Piazzolla with cellist Yo-Yo Ma. His piano teachers are Sophia Rosoff and Fred Hersch.

MARK MORRIS DANCE GROUP STAFF

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Michael Osso

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Eva Nichols

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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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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

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.

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.

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 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 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;
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.

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.

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 veniva 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,
bewailing 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 purfu,
O tu m'ancidi 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 lontán da me,
No, no 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

Never again will you receive such sweet
kisses

Da quella bocca havrai,
ne più soavi, ah taci,
Taci, che troppo il sai.

from that mouth,
and none more tender - ah, say no more,
say no more, you know it only too well.

Si 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.

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?

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?

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.

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.

G. Chiabrera



*Respect
your
ears*

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