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Mark Morris Dance Group



Sol y Canto

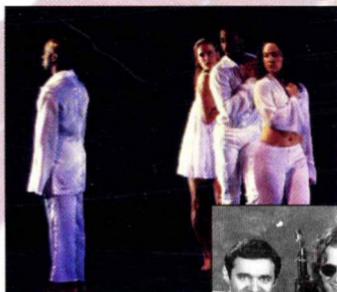


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# MARK MORRIS DANCE GROUP



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# 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\*

### TONIGHT'S PROGRAM:

*Medium*

*I Don't Want to Love*

— Intermission —

*A Spell*

*Grand Duo*

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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Choreography by Mark Morris

**MEDIUM** (1998)

Music: John Harbison  
("November 19, 1828")

- I. Introduction
- II. Suite
- III. Rondo
- IV. Fugue

Lighting: Michael Chybowski  
Costumes: Martin Pakledinaz  
SARAH ROTH, violin;  
CAROL BENNER, viola;  
EMMANUEL FELDMAN, cello;  
ETHAN IVERSON, piano

JOE BOWIE, TINA FEHLANDT,  
DAVID LEVENTHAL, JUNE OMURA  
MIREILLE RADWAN-DANA,  
GUILLERMO RESTO

*The title of the music, "November 19, 1828," refers to the date of Franz Schubert's death at the age of 31.*

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

*Medium is funded in part by the National Dance Project, a project of the New England Foundation for the Arts, with support by the National Endowment for the Arts, the Andrew W. Mellon Foundation, the John S. and James L. Knight Foundation, and the Philip Morris Companies Inc.*

*Additional support for this dance has been provided by The Aaron Copland Fund for Music.*

— pause —

**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  
DAN SWENBERG, theorbo;  
PAUL SHIPPER, lute, guitar;  
GWENDOLYN TOTH, harpsichord

JOE BOWIE, CHARLTON BOYD,  
RUTH DAVIDSON, SHAWN GANNON,  
RACHEL MURRAY, MIREILLE RAD-  
WAN-DANA, JULIE WORDEN

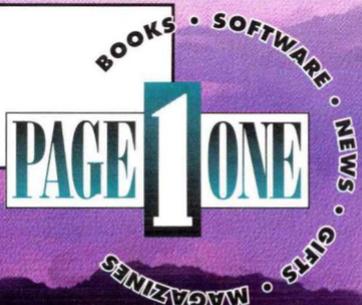
*I Don't Want to Love was commissioned by the Edinburgh International Festival and the Wexner Center for the Arts at The Ohio State University through its Wexner Center Residency Award program funded by the Wexner Center Foundation.*

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

— Intermission —

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**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

— pause —

**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



**BIOGRAPHIES**

**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



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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*

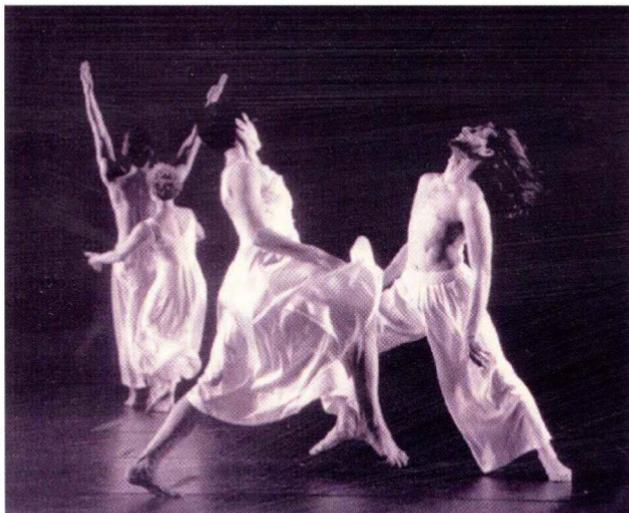
*Aeneas* and founded the White Oak Dance Project with Mikhail Baryshnikov. Mr. Morris is noted for his musicality – he has been described as “undeviating in his devotion to music” – and for his “ability to conjure so many contradictory styles and emotions.” He has worked extensively in opera as both choreographer and director. Most recently, he directed and

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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

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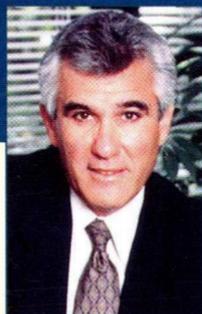
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Group has maintained and strengthened its ties to several cities around the world. Audiences have become accustomed to the Group's regular and frequent appearances in Boston, MA; Berkeley, CA; at the Jacob's Pillow Dance Festival and the Edinburgh 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

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*Letters from Italy* (also on the Lyri-chord Early Music Series), accompanying countertenor Drew Minter in a program of seventeenth century arias and cantatas.



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**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.

**CAROL BENNER** (*viola*) is an active

freelance violist in the New York area. She has a special interest in new music and has premiered several works for chamber ensemble and for solo viola with the New York Art Ensemble and the Algonquin String Quartet. Other activities include serving as principal violist with the New York City Opera National Company and performing with the Long Island Philharmonic and the New Jersey Symphony Orchestra. Ms. Benner studied viola and literature at Oberlin and received MM and DMA degrees from The Juilliard School.

**JOE BOWIE**, born in Lansing, Michigan, began dancing while attending Brown University. After graduating with honors in English and American

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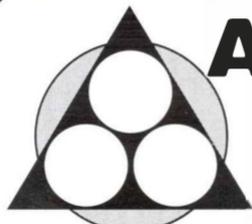
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Literature, he moved to New York and performed in the works of Robert Wilson, Ulysses Dove and danced with The Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris.

**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

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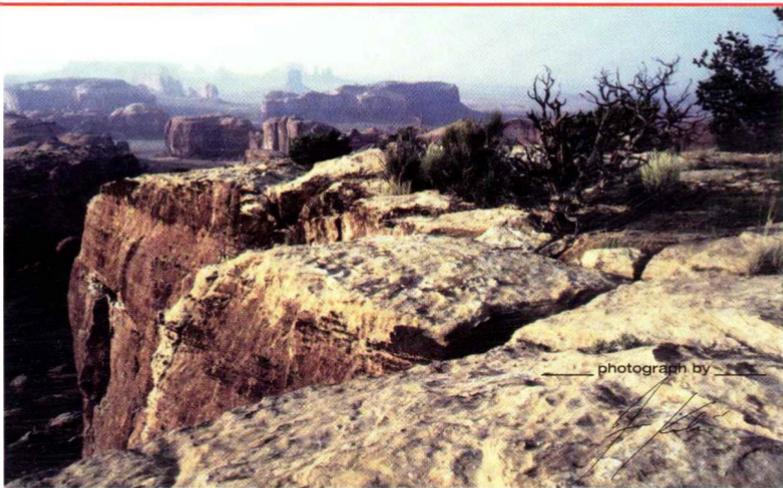
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Music. He has received rave notices for his portrayal of the Archangel in the New York Ensemble for Early Music's production of *Herod* at Spoleto U.S.A. and for the role of Sandy in the Boston Shakespeare Company's production of P.M. Davies' *The 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 Zauberflote* with Syracuse Opera and Adina in *L'Elisir d'amore* with Massachusetts Commonwealth Opera. A Bel Canto Foundation Award winner, she has per-



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**KURT'S**

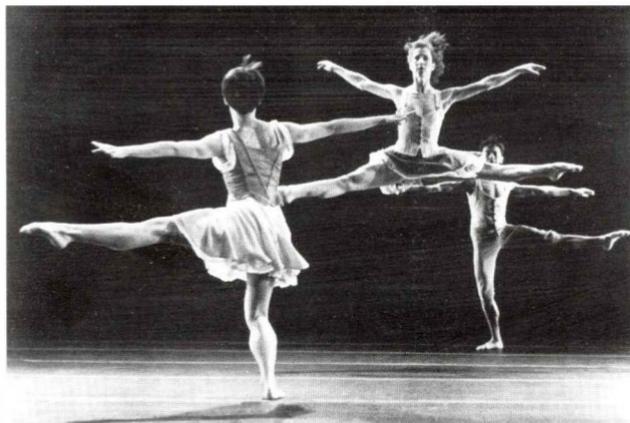


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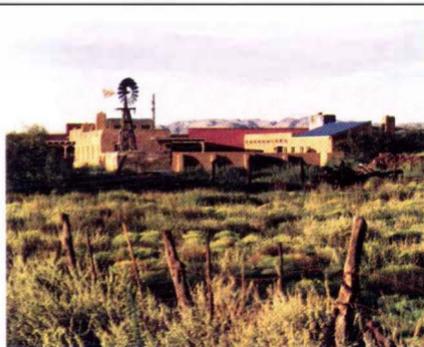
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formed for the past eleven years with the Gregg Smith Singers and can be heard on many of their recordings, as well as on the soundtrack of the recent film *Dead Man Walking*. She performs regularly as featured soloist with Ascension Music, including their recent performance of Mozart's *Exultate Jubilate*. She holds degrees

from Syracuse University and University of North Dakota and has studied with Carlo 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.



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Photos: Robert Reck

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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 Com-pany 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.

**EMMANUEL FELDMAN** (*cello*) is active as a soloist, recitalist, composer and chamber musician. He has performed as soloist with the Boston Philharmonic, the Connecticut Orchestra, the New Bedford Symphony and in solo collaboration with Bobby McFerrin and the Boston Pops Esplanade Orchestra with whom he was principal cellist from 1990 to 1993. Mr. Feldman currently teaches cello at New England Conservatory, the University of Massachusetts at Dartmouth, the Walnut Hill School and Boston University's preparatory division.

**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.

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**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.

**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 recent CD releases 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.

**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,

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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** (*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

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**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** (*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

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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, N.Y. 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.



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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.

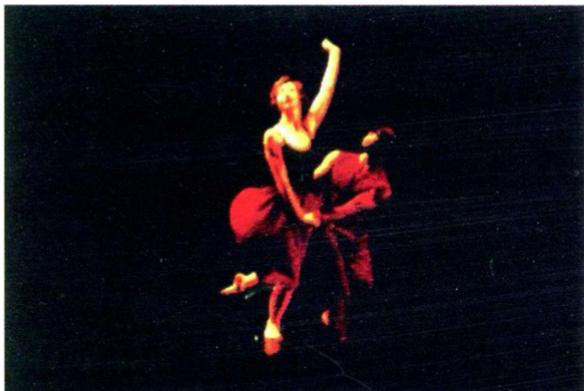
Fuggir voglio  
quest'empio e rio  
s'amor è crudo,  
come ch'egli è,  
fanciullo ignudo,  
che mi può dare?  
Non vo' più amare,  
no, no, no, no.

(anon.)

(translation)

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, 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'

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;

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

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(translation)

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.

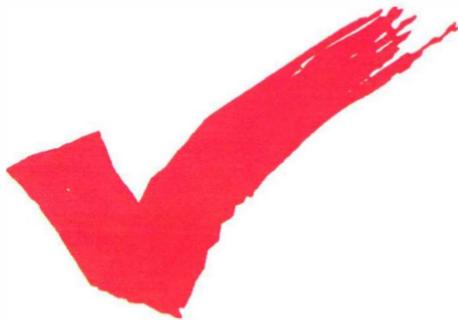
Inghirlandato il crin Fillide e Clori  
note temprando lor care e gioconde;  
e da monti e da valli ime e profonde  
raddoppian l'armonia gli antri canori.

Sorge piú vaga in ciel l'aurora, e'l sole,  
sparge piú luci d'or; piú 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 tor-

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mento,  
 come vuol mia ventura, hor piango hor  
 canto.

O. Rinuccini

(translation)

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 har-  
 mony  
 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,



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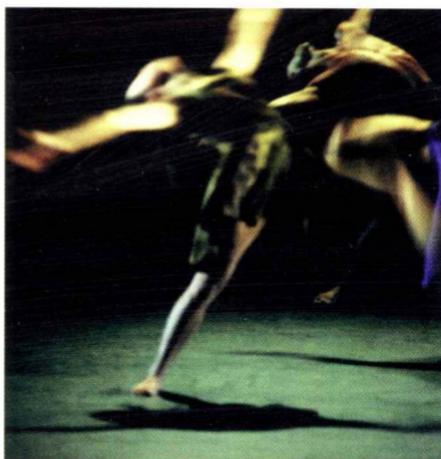
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S'el vostro cor, Madonna,  
Altrui pietoso tanto,  
Da quel suo degno  
Al mio non degno pianto  
Tal hor si rivolgesse  
E una snulla al mio languir ne dess,  
Forse nel mio dolore  
Vedria l'altrui perfidia  
E'l proprio errore;  
E voi seco direste: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

G.B. Guarini

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*)

(translation)

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 griev-

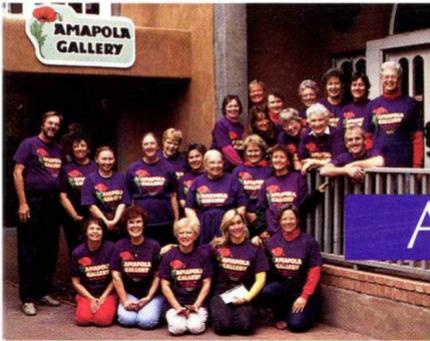


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ing,  
perhaps in my pain  
I should see the malice of others  
and one's own erring;  
and you with it would say:  
Ah, that I might be moved  
to have mercy as mercy requires!

**Ecconi pronta ai baci**  
*(Madrigals, Book 7, 1619)*

Ecconi 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

*(translation)*

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.

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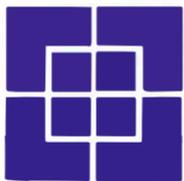
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Si calpestando fiori  
Errava hor qua, hor là,  
I suoi perduto amori  
Così piangendo va:

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.

(translation)

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.

Non vo' più che i sospiri  
Se non lontán da me,  
No, no che i martiri

Più non dirammi affè.

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

Se ciglio ha più sereno  
Colui ch'el mio non è,



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Già non rinchiede in seno  
Amor si bella fè.

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

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

O. Rinuccini

(translation)

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.

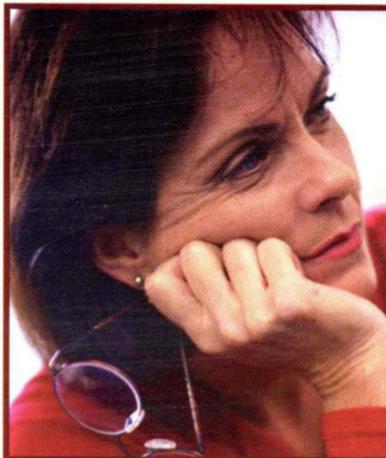
As between angry tears  
the cries rise up to heaven,  
so in lover's hearts  
Amor mixes fire and ice.

**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



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D'altr'amorose pene  
 E d'altro bel desio.  
 A Dio per sempre, a Dio.

G. Chiabrera

(translation)

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.



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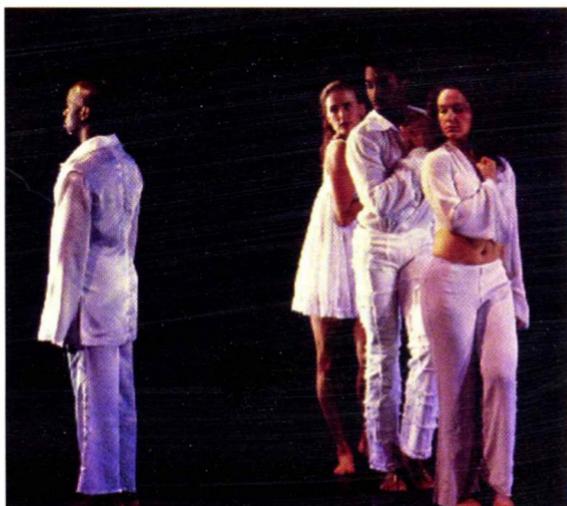
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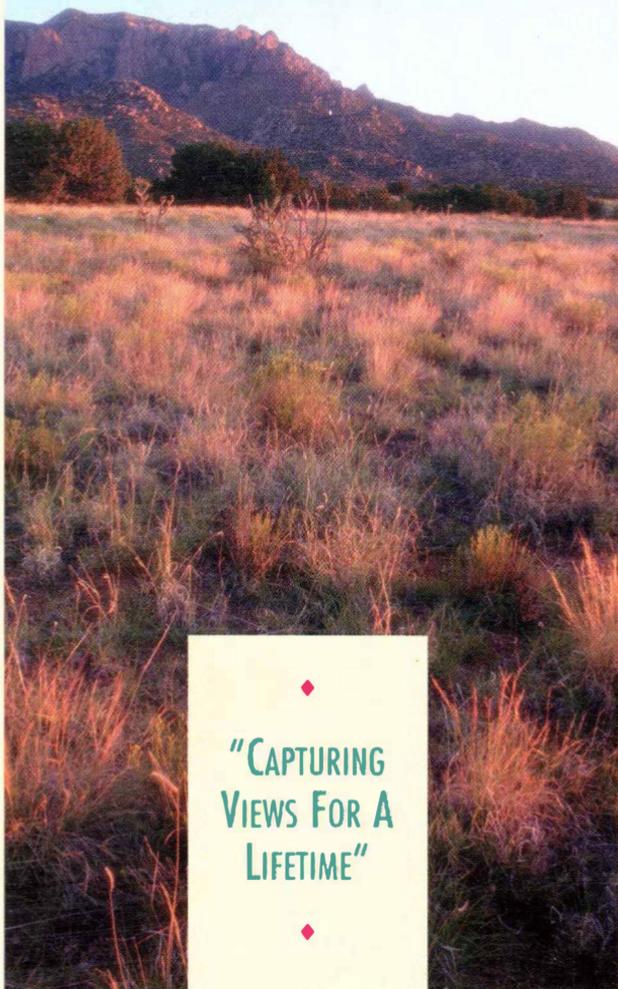
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