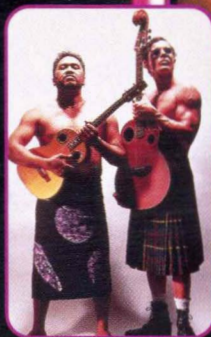
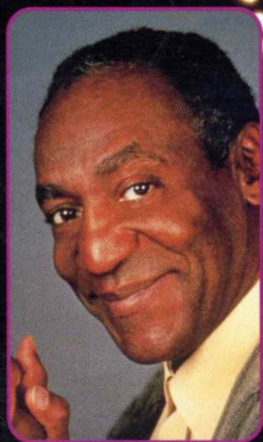


# MARQUEE PERFORMANCE AIR QUEEN

*irvine barclay theatre*



CHENG HALL  
1997/1998

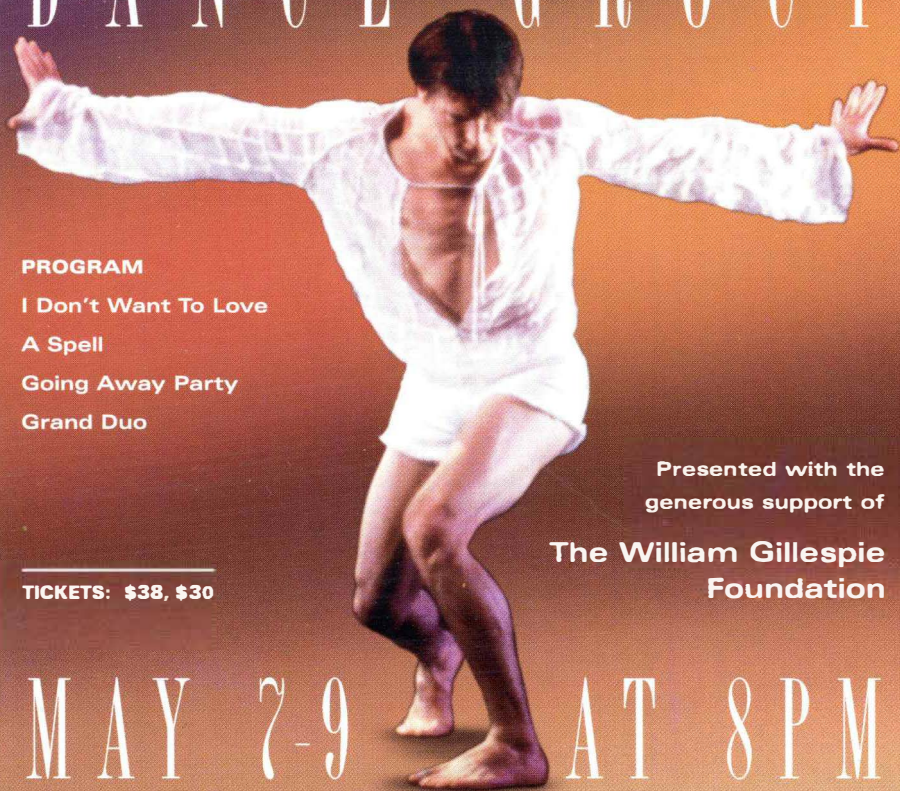


Exclusive Southern California Appearance!

"Intensely musical, deceptively cerebral,  
insinuatingly sensual, fabulously funky."

— LOS ANGELES TIMES

# MARK MORRIS DANCE GROUP



## PROGRAM

I Don't Want To Love  
A Spell  
Going Away Party  
Grand Duo

Presented with the  
generous support of

The William Gillespie  
Foundation

TICKETS: \$38, \$30

MAY 7-9 AT 8 PM

THEATRE MASTER

714/740-2000

Box Office: 714/854-4646  
[www.ocartsnet.org/ibt](http://www.ocartsnet.org/ibt)

IRVINE BARCLAY  
t h e a t r e

The effervescent Mark Morris Dance Group made its Orange County debut at Irvine Barclay Theatre in 1994. The company returns this spring to close The Barclay's Contemporary Dance series, performing a mixed program that showcases the range of the Mark Morris' vision. His dances burst with musicality and, when viewed in an intimate space such as the theatre's Cheng Hall, his dancers create an excitement that permeates the air. *The Washington Post* has declared that "Morris is our Mozart of modern dance" and Mikhail Baryshnikov calls him "my friend, and one of the great choreographers of our time." Perhaps *The New Yorker* said it best, "The Mark Morris experience is like nothing else in dance...Mark Morris is a dancemaker and a spellbinder."

# MARK MORRIS DANCE GROUP

**MAY 7-9 / THU-SAT / 8PM**

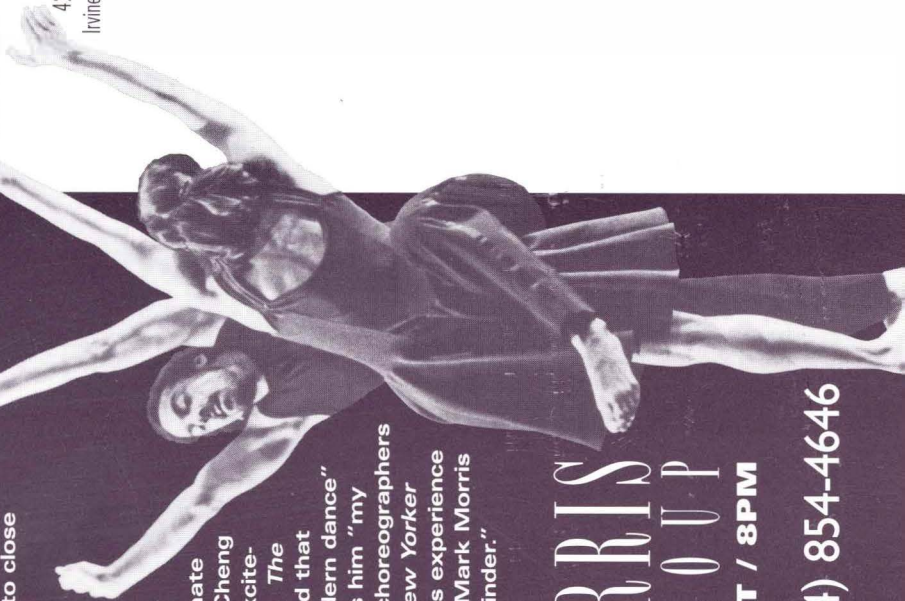
**BOX OFFICE (714) 854-4646**

4242 CAMPUS DRIVE IN IRVINE

IRVINE BARCLAY  
t h e a t r e

Irvine Barclay Theatre Operating Company  
4255 Campus Drive, Suite 220  
Irvine, CA 92612-2647

Nonprofit Org.  
U.S. Postage Paid  
Santa Ana, CA  
Permit #588



IRVINE BARCLAY THEATRE

---

P R E S E N T S

# 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\*

*\*apprentice*

MARK MORRIS  
ARTISTIC DIRECTOR

BARRY ALTERMAN  
GENERAL DIRECTOR

NANCY UMANOFF  
MANAGING DIRECTOR

*These performances of the Mark Morris Dance Group  
are generously supported by the  
William Gillespie Foundation.*

*The Contemporary Dance Series is sponsored, in part, by the support of  
members of Feet First United and Sam and Pamela Goldstein.*

*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.*



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



---

May 7 - 9, 1998  
Cheng Hall



## PROGRAM

---

CHOREOGRAPHY BY MARK MORRIS

### I Don't Want To Love

(1996)

Music.....Claudio Monteverdi

*(Non voglio amare, Ab, che non si conviene,  
Zefiro torna, S'el vostro cor, madonna, Ecomi 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*

#### 458 STRINGS

Daniel Swenberg, *theorbo*  
Paul Shipper, *lute, guitar*   Gwendolyn Toth, *harpsichord*

JOE BOWIE, RUTH DAVIDSON, SHAWN GANNON, JUNE OMURA,  
MIREILLE RADWAN-DANA, WILLIAM WAGNER, 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.*

---

## PAUSE

---

### A Spell

(1993)

Music.....John Wilson

*(Where the Bee Sucks, Stay, O Stay, Do Not Fear  
to Put Thy Feet, Take, ● Take Those Lips Away)*

Lighting.....Michael Chybowski

Costumes.....Susan Ruddle

Eileen Clark Reisner, *soprano*  
Matthew Pierce, *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 Sandstrum  
*Costumes* .....Christine Van Loon

TINA FEHLANDT, DAN JOYCE, MARK MORRIS, JUNE OMURA,  
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 Ruddie

Matthew Pierce, *violin*    Ethan Iverson, *piano*

JOE BOWIE, RUTH DAVIDSON, TINA FEHLANDT, MARJORIE FOLKMAN  
SHAWN GANNON, DAN JOYCE, DAVID LEVENTHAL, JUNE OMURA,  
KRAIG PATTERSON, MIREILLE RADWAN-DANA, GUILLERMO RESTO,  
WILLIAM WAGNER, JULIE WORDEN, MICHELLE YARD

## ABOUT THE ARTISTS

---

**MARK MORRIS** was born on August 29, 1956 in Seattle, Washington, where he studied as a young man 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 a choreographer and a director. Most recently, he directed and

choreographed a Royal Opera, Covent Garden production of Rameau's *Platée* which premiered at the Edinburgh International Festival in 1997. 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 US 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 UK'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 US 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 Dance Group's regular and frequent appearances in Boston, MA;

---

Berkeley, CA; at the Jacob's Pillow Dance Festival and the Edinburgh International Festival in Scotland. In addition to a full international touring schedule, the Dance Group has recently completed two film projects: a collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs* using Bach's Third Suite for unaccompanied cello, and a film version of Mr. Morris' *Dido and Aeneas*, both scheduled to air around the world in 1998. The company's British premiere performances of *L'Allegro, il Penseroso ed il Moderato* with the English National Opera garnered the Dance Group the 1997 Laurence Olivier Award for Best New Dance Production.

**ARTEK** is an early music organization reflecting the artistic vision of founding director Gwendolyn Toth. Artek's yearly series of orchestra, dance, theater, and chamber music events in New York City regularly receives high acclaim from *The New York Times*, and Artek's first compact disk release of Monteverdi's opera *Orfeo* on the Lyrichord Early Music Series label has garnered rave reviews. Ms. Toth has guided Artek to prominence through her unerring ability to create outstanding programs both of well-known masterpieces presented in a fresh, creative setting and rarely heard gems from the seventeenth and eigh-

teenth century newly presented to twentieth-century audiences. The Artek singers are all distinguished international soloists in their own right, who join together to create an exceptional vocal ensemble for the performance of music from the seventeenth and eighteenth centuries. **458 Strings** is an ensemble of the continuo and bass players of Artek with a unique sound comprised of harp, theorbo, lutes, guitar, and various keyboard instruments. 458 Strings can be heard on Artek's most recent CD release, *Love Letters from Italy* (also on the Lyrichord Early Music Series), accompanying countertenor Drew Minter in a program of seventeenth-century arias and cantatas.

**PHILIP ANDERSON** (*tenor*) has received critical acclaim across the United States for his performance in the title role of *The Play of Daniel* with New York's ensemble for Early Music. He recently made his European debut in France singing Scarlatti's *La Giuditta* with L'Orchestre du Moulin d'Andé. He has also been a soloist many times with the *Sacred Music in a Sacred Space* concert series at the Church of St. Ignatius Loyola in New York City. On CD he 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 USA, and for the role of Sandy in the Boston Shakespeare Company's production of P.M. Davies' *The Lighthouse*. Recent appearances include Haydn and Mozart operas with the Connecticut Early Music Festival, Mozart's C minor Mass with American Bach Soloists, and

Campra's *L'Europe Galante* with Capriole in Virginia.

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

**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, 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.

**MATTHEW PIERCE** (*violin*) is a resident composer at HERE Theatre in Soho, New York. He has written incidental scores and songs for 8

plays, 2 short ballets, and an opera called *The Elektra Fugues*, for which he won a Meet the Composer grant. As a violinist he can be heard on many popular recordings including Jewel's new CD and *Kundun*, the movie score by Philip Glass. His violin and guitar duo, the Unsung String Duo, can be heard nationally on public radio's New Sound, hosted by John Schaefer. In December, Matthew's new opera *Cry Pitch* will be produced at HERE with longtime collaborators Tim Maner (Director) and Ruth Margaff (Librettist).

**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, 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 oth-

---

ers. 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.

**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 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** (*apprentice*) 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. While at NYU Michelle was a member of the Second Avenue Dance Company.



# MARK MORRIS DANCE GROUP

---

## MARK MORRIS DANCE GROUP STAFF

<i>Technical Director</i> .....	Johan Henckens
<i>Development Director</i> .....	Michael Osso
<i>Executive Administrator</i> .....	Eva Nichols
<i>Fiscal Administrator</i> .....	Lynn Wichern
<i>Development Associate</i> .....	Lesley Berson
<i>Administrative Assistant</i> .....	Jamie Beth Cohen
<i>Lighting Supervisor</i> .....	Rick Martin
<i>Wardrobe Supervisor</i> .....	Patricia White
<i>Sound Supervisor</i> .....	Russell Smith
<i>Legal Counsel</i> .....	Mark Selinger
	(Kaye, Scholer, Fierman, Hays & Handler)
<i>Orthopedist</i> .....	David S. Weiss, MD
<i>Accountant</i> .....	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.*

---

### FOR INFORMATION CONTACT:

Mark Morris Dance Group  
225 Lafayette Street, Suite 504  
New York, NY 10012-4015  
Tel: (212) 219-3660  
Fax: (212) 219-3960

### FOR INFORMATION ON BOOKING CONTACT:

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

Additional funding has been received from the AT&T Foundation, Mary Flagler Cary Charitable Trust, Consolidated Edison, The Aaron Copland Fund for Music, Cowles Charitable Trust, Dance Ink, Dover Fund, The Eleanor Naylor Dana Charitable Trust, The Fan Fox and Leslie R. Samuels Foundation Inc., Fund for U.S. Artists at International Festivals, Howard Gilman Foundation, The Harkness Foundation for Dance, Sydney & Francis Lewis Foundation, Meet the Composer, Andrew W. Mellon Foundation, Joyce Mertz-Gilmore Foundation, MTV, National Dance Residency Program – a grant program underwritten by The Pew Charitable Trusts and administered at The New York Foundation for the Arts, Philip Morris Companies Inc., The Shubert Foundation, Inc., VOGUE, Lila Wallace Theater Fund and the Friends of the Mark Morris Dance Group.

## PROGRAM NOTES

---

### 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.)

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

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

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

---

### AH CHE NON SI CONVIENE

(*Madrigals*, Book 7, 1619)

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

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.

– G.B. Guarini

---

**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  
È 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.

Sul pallidetto volto  
Scorgeasi il suo dolor.  
Spesso gli venia 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.



---

Non vo' più che i sospiri  
Se non lontán da me,  
No, n o 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,  
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.

– O. Rinuccini

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 compagnia,  
Chi da me ti disvia?  
O Dea desiata  
E da me tanto amata,  
Ove ne vai veloce?

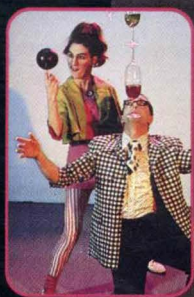
Lasso, che ad alta voce  
Invan ti chiamo e piango.  
Tu fuggi ed io rimango  
Stretto in belle catene  
D'altr'amorose pene  
E d'altro bel desio.  
A Dio per sempre, a Dio.

– G. Chiabrera

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

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

# Cirque Éloize: Excentricus



*An irresistible world of fun  
and fantasy for all ages!*

**April 8-11, 1998**

**Wednesday-Saturday at 8pm;  
Saturday matinee at 2pm**

