

# Call Performances



CORRECTED

The Only Place To Be

04/05



# Mark Morris Dance Group

October 22–30, 2004

Zellerbach Hall

Craig Biesecker	Joe Bowie	Charlton Boyd	
Amber Darragh	Rita Donahue	Marjorie Folkman	Lauren Grant
John Heginbotham	David Leventhal	Bradon McDonald	
Gregory Nuber	Maile Okamura	June Omura	
Noah Vinson	Julie Worden	Michelle Yard	

*Artistic Director*

Mark Morris

*General Director*

Barry Alterman

*Executive Director*

Nancy Umanoff

**Program – October 22–24, 2004**

*Mosaic & United*

INTERMISSION

*Violet Cavern* (West Coast Premiere)

**Program – October 28–30, 2004**

*I Don't Want to Love*

*Marble Halls*

INTERMISSION

*Rock of Ages* (World Premiere)

V

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*The Shubert Foundation, and Target Stores.*

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*Cal Performances thanks the Zellerbach Family Foundation, Citigroup, the City of Berkeley's Civic Arts Program, Macy's West, and the McKesson Foundation for supporting Mark Morris Dance Group's SchoolTime performance.*

# PROGRAM – OCTOBER 22-24

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*Choreography by Mark Morris*

## ***Mosaic & United***

Music: Henry Cowell

(String Quartet No. 3, *Mosaic*, I–II–III–IV–V–III–I

String Quartet No. 4, *United*, I–II–III–IV–V)

Costumes: Isaac Mizrahi

Lighting: Michael Chybowski

### **Members of Mark Morris Dance Group Music Ensemble**

Jonathan Gandelsman, *violin*; Yosuke Kawasaki, *violin*;

Jessica Troy, *viola*; Wolfram Koessel, *cello*

Joe Bowie, Lauren Grant, David Leventhal,

Bradon McDonald, June Omura

Premiere: April 29, 1993 – Brooklyn Academy of Music, Brooklyn, NY

String Quartet No. 4 (*United*) and String Quartet No. 3 (*Mosaic*) by Henry Cowell used by arrangement with the publisher and copyright holder, C.F. Peters Corporation.

## *INTERMISSION*

### ***Violet Cavern***

(*West Coast Premiere*)

Music: The Bad Plus (commissioned score)

Set: Stephen Hendee

Costumes: Elizabeth Kurtzman

Lighting: Michael Chybowski

### **The Bad Plus**

Ethan Iverson, *piano*; Reid Anderson, *bass*; David King, *percussion*

Craig Biesecker, Joe Bowie, Charlton Boyd, Amber Darragh, Rita Donahue,

Marjorie Folkman, Lauren Grant, John Heginbotham, David Leventhal,

Bradon McDonald, Gregory Nuber, Maile Okamura, ~~Neah Vinson~~,

Julie Worden, Michelle Yard

Commissioned, in part, by the Brooklyn Academy of Music.

Premiere: June 8, 2004 – Brooklyn Academy of Music, Brooklyn, NY

# PROGRAM – OCTOBER 28-30

*Choreography by Mark Morris*

## ***I Don't Want to Love***

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")

Costumes: Isaac Mizrahi

Lighting: Michael Chybowski

### **Members of American Bach Soloists**

Steven Tharp, *tenor*; Wesley Rogers, *tenor*

Hugh Davies, *bass*; Shawnette Sulker, *soprano*

David Tayler and Richard Stone, *guitar and theorbo*

Steven Lehning, *violine*

Jeffrey Thomas, *harpsichord and conductor*

Joe Bowie, Charlton Boyd, Marjorie Folkman, Gregory Nuber,

June Omura, Julie Worden, Michelle Yard

*For texts and translations, please see pp. 29–32.*

Premiere: August 12, 1996 – Festival Theatre, Edinburgh International Festival, Edinburgh, Scotland

PAUSE

## ***Marble Halls***

Music: Johann Sebastian Bach

(Concerto for Oboe, Violin, Strings, and Basso Continuo in C minor, BWV 1060)

Deborah Shidler, *oboe*; Yosuke Kawasaki, *violin*

Members of Berkeley Symphony Orchestra

Robert Cole, *conductor*

Costumes: Katherine McDowell

Lighting: Phil Sandstrom

Craig Biesecker, Joe Bowie, ~~Amber Darragh~~ *Greg Nuber, Marjorie Folkman*, Rita Donahue,

Lauren Grant, David Leventhal, Bradon McDonald,

Maile Okamura, ~~Noah Vinson~~ *John Hancock*, Michelle Yard

Premiere: March 14, 1985 – Batsheva Dance Company, Jerusalem Theater, Jerusalem, Israel

Company Premiere: May 9, 1985 – Washington Hall Performance Gallery, Seattle, Washington

INTERMISSION

# PROGRAM – OCTOBER 28-30

## *Rock of Ages*

(*World Premiere*)

Music: Franz Schubert (Piano Trio in E-flat, D. 897)

Costumes: Katherine McDowell

Lighting: Nicole Pearce

### **Members of Mark Morris Dance Group Music Ensemble**

Yosuke Kawasaki, *violin*; Ariane Lallemand, *cello*; Benjamin Hochman, *piano*

Oct. 28 – Amber Darragh, Rita Donahue, Julie Worden, Michelle Yard

Oct. 29 – Joe Bowie, Amber Darragh, Rita Donahue, Bradon McDonald

Oct. 30 – Craig Biesecker, Joe Bowie, David Leventhal, Bradon McDonald

*Commissioned, in part, by Cal Performances.*

PAUSE

## V

Music: Robert Schumann (Quintet in E-flat for Piano and Strings, Op. 44)

Allegro brillante

In modo d'una Marcia. Un poco largamente – Agitato

Scherzo molto vivace

Allegro, ma non troppo

Costumes: Martin Pakledinaz

Lighting: Michael Chybowski

### **Mark Morris Dance Group Music Ensemble**

Yosuke Kawasaki, *violin*; Jonathan Gandelsman, *violin*;

Jessica Troy, *viola*; Ariane Lallemand, *cello*; Benjamin Hochman, *piano*

Craig Biesecker, Joe Bowie, Charlton Boyd, ~~Amber Darragh~~, *Rita Donahue*

Marjorie Folkman, Lauren Grant, John Heginbotham, *(except 10/30)*

David Leventhal, Bradon McDonald, Gregory Nuber,

Maile Okamura, June Omura, Julie Worden, Michelle Yard

Dedicated to the City of New York.

Premiere: October 16, 2001 – Dance Umbrella, Sadler's Wells, London, England

## 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. In the early years of his career, he performed with Lar Lubovitch, Hannah Kahn, Laura

Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980, and has since created over 100 works for the company. From 1988–91, he was director of dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Among the works created during his tenure were three evening-length dances: *The Hard Nut*; *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Morris is also much in demand as a ballet choreographer. He has created four works on the San Francisco Ballet since 1994 and received commissions from such companies as American Ballet Theatre, Boston Ballet, and the Paris Opera Ballet. His work is in the repertory of the Geneva Ballet, New Zealand Ballet, English National Ballet, and the Royal Ballet, Covent Garden. Morris has worked extensively in opera, directing and choreographing productions for the New York City Opera, English National Opera, and the Royal Opera, Covent Garden. He was named a Fellow of the MacArthur Foundation in 1991, and has received honorary doctorates from The Boston Conservatory of Music, The Juilliard School, Long Island University, Pratt Institute, and Bowdoin College. Morris is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux). In 2001, Marlowe & Company published *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*, a volume of photographs and critical essays.

**Mark Morris Dance Group** was formed in 1980 and gave its first concert that year in New York City. The company's touring schedule steadily expanded to include cities both in the United States and in Europe, and in 1986 it made its first national television program for

the PBS series *Dance in America*. The Dance Group was invited to become the national dance company of Belgium in 1988, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The company returned to the United States in 1991 as one of the world's leading dance companies, performing across the country and at major international festivals. It has maintained and strengthened its ties to several cities around the world, most notably here in Berkeley, where Cal Performances presents the company in two annual seasons, including engagements of *The Hard Nut* most Decembers. The Dance Group also appears regularly in Boston (MA), Fairfax (VA), Seattle (WA), Urbana-Champaign (IL), and at the Jacob's Pillow Dance Festival in Becket (MA). It made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003. The company's London seasons have garnered two Laurence Olivier Awards. MMDG is noted for its commitment to live music, a feature of every performance on its full international touring schedule since 1996. Cellist Yo-Yo Ma has frequently collaborated with the Dance Group; their projects include the 1997 Emmy Award-winning film *Falling Down Stairs*, using Bach's Third Suite for Unaccompanied Cello, and the 2002 dance *Kolam*, created for The Silk Road Project in collaboration with Indian composer Zakir Hussain and jazz pianist Ethan Iverson of The Bad Plus. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, and two documentaries for the UK's *South Bank Show*. In 2001, the Mark Morris Dance Center opened in Brooklyn, New York. The 30,000-square-foot facility features three studios and a school for dance students of all ages.

**MMDG Music Ensemble** was formed in 1996 and since then has joined the Mark Morris Dance Group on tours throughout the United States, the UK, and Japan. The Ensemble's repertory ranges from 17th-century works by John Wilson and Henry Purcell to recent scores by Lou Harrison and Henry Cowell. In addition, the Ensemble presents concerts at the Mark Morris Dance Center in Brooklyn and other venues, and participates

in the Mark Morris Dance, Music, and Literacy program in the New York City public school system.

**American Bach Soloists** (ABS) was founded in 1989 with the mission of introducing contemporary audiences to the cantatas of J.S. Bach through historically informed performances. Under the leadership of co-founder and music director Jeffrey Thomas, the ensemble has achieved its vision of assembling the world's finest vocalists and period-instrument performers to bring this brilliant music to life. The group's first concerts were given at St. Stephen's Church in Belvedere—where the ensemble still serves as artists-in-residence—but by its fifth season, ABS had added regular performances in San Francisco and Berkeley. As the audience increased, the artistic direction expanded to include Bach's purely instrumental and larger choral masterpieces, as well as music of his contemporaries and that of the early Classical era. Now entering its 16th season, ABS presents an annual subscription series in San Francisco, Berkeley, and Belvedere. The ensemble's annual holiday performances of Handel's *Messiah* have quickly become a Bay Area tradition. As part of ABS' 2004–05 season, the ensemble will present four performances of *Messiah*, one each in San Francisco's Grace Cathedral and Mission Dolores Basilica (December 14 and 15), and two in the Robert and Margrit Mondavi Center for the Performing Arts at UC Davis. ABS has received major grants from The William & Flora Hewlett Foundation, Grants for the Arts/San Francisco Hotel Tax Fund, the Marin Community Foundation, The William E. & Aenid R. Weisgerber Foundation, and the California Arts Council. An administrative staff and board of trustees support ABS' activities as a non-profit organization.

**The Bad Plus** is a co-operative ensemble with bassist Reid Anderson, pianist Ethan Iverson, and drummer David King. The group has two releases on Columbia Records: this year's *Give* and last year's *These Are the Vistas*. The Bad Plus is noted for hijacking various styles while always remaining committed jazz improvisers. For more information, visit [thebadplus.com](http://thebadplus.com).

**Berkeley Symphony Orchestra** (BSO) reflects the daring and the diversity that exemplify the Berkeley community, with programming that combines premieres by emerging and established contemporary composers with classic works seen through a 21st-century lens. The BSO has presented American and world premieres at a pace few orchestras could approach.

The BSO's season consists of subscription programs and a pension fund concert: a multi-chorus Choral Festival that brings together talented adult choruses onstage with the BSO (all concerts take place in Zellerbach Hall). The informal and free *Under Construction* concert of new works by local composers is a unique outreach to the community. The BSO has received numerous ASCAP Awards for adventurous programming of contemporary music, most recently for its 2003–04 season. The Orchestra also is an active community participant through its music education program. Annually, nearly 1,500 Berkeley elementary school students experience an extensive residency featuring concerts and classroom visits. This program was recently a winner of Bank of America's Award for Excellence in Music Education, a national award sponsored by the American Symphony Orchestra League.

The BSO's new CD, *The Butterfly Tree*, features a musical rendition of the two years Julia Butterfly Hill spent on a tiny platform 180 feet up in a redwood tree that was slated to be felled. The story is narrated by Hill and sung by folk music legend Joan Baez. Also on the CD is a setting of *The Animal-Singers of Bremen*, narrated by noted Bay Area actress Joy Carlin.

For more information on the Orchestra's current season, please visit [www.berkeleysymphony.com](http://www.berkeleysymphony.com) or call 510.841.2800.

**Craig Biesecker**, from Waynesboro, Pennsylvania, received a BS in music education from West Chester University of Pennsylvania. While teaching music in Philadelphia, he studied ballet with John White, Margarita de Saa, and Bryan Koulman, and worked with choreographers Tim and Lina Early. In New York City, he has worked with Pascal Rioult, Carolyn Dorfman, New York Theater Ballet, Mark Dendy, and Gerald Casel. Biesecker joined the Mark Morris Dance Group in 2003.

## ABOUT THE ARTISTS

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**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 and Ulysses Dove. Bowie danced with the Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris in 1989.

**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 José Limón Dance Company. He appears in the Limón Technique Video, Volume 1, and other music videos. Boyd first appeared with the Mark Morris Dance Group in 1989 and became a company member in 1994.

**Michael Chybowski** (*lighting design*) recently designed *Four Saints in Three Acts*, *V*, and *Kolam* for the Mark Morris Dance Group, as well as Morris' *A Garden* for San Francisco Ballet and *Gong* for ABT and the Royal Ballet. Other recent work includes *Parsifal* (Seattle Opera); *Moby Dick and Other Stories* with Laurie Anderson (BAM/Barbican); *Wit* (New York, West End); *Da* (Guthrie); *Beckett/Albee* and *The Beard of Avon* (New York Theatre Workshop); and *Antony and Cleopatra* (Théâtre de Carouge in Geneva). Upcoming work includes *Much Ado About Nothing* at the Delacorte, two pieces at the Oregon Shakespeare Festival, and *Lady With A Lapdog* at the Guthrie. Chybowski was the recipient of an Obie Award (1999) for Sustained Excellence.

**Robert Cole** (*conductor*) received his MA in music from the University of Southern California School of Music and went on to study conducting with Richard Lert in California; Leonard Bernstein and Leon Barzin at the Tanglewood Music Center; and Hans Swarowsky in Europe. He served as associate conductor of the Buffalo Philharmonic Orchestra and was the executive director and music director of the Ballet Society of Los Angeles. Since 1986, he has been director of Cal Performances on the campus of the

University of California, Berkeley. Cole is also general director of the Berkeley Festival & Exhibition, an international festival of early music he founded in June of 1990. In 2003, he was appointed principal guest conductor of the Perm Opera and Ballet Theater (Russia). Recently he conducted the Kirov Orchestra with the Perm Ballet at the Mariinsky Theatre in St. Petersburg as part of the White Nights Festival. In 2002, Cole conducted *The Hard Nut* with the Mark Morris Dance Group at the Brooklyn Academy of Music in New York, and this season, he will conduct the same work at Sadler's Wells in London. In 1995, Cole was named a Chevalier of the Order of Arts and Letters by the Government of France.

**Amber Darragh** began her dance training with Nancy Mittleman in Newport, Oregon. She received her BFA from The Juilliard School in 1999 and went on to dance with the José Limón Dance Company for two years. She is a recipient of the 2001 Princess Grace Award and has presented her own choreography in various venues, including Alice Tully Hall and the Joyce Soho. Darragh joined the Mark Morris Dance Group in 2001.

**Hugh Davies** (*bass*) was born and educated in England, and started his singing career as a boy chorister at St. Albans Abbey under the direction of Peter Hurford and Simon Preston. While a student at Cambridge University, he was a choral scholar at King's College, under the direction of David Willcocks. As a professional singer based in London, he appeared with the Glyndebourne Opera and the Royal Opera, Covent Garden, and as a soloist with leading choirs and orchestras throughout Europe. He was a member of the Monteverdi Choir, the Schütz Choir, and the John Alldis choir, and has appeared on many recordings and broadcasts. After teaching music in Australia for two years, Davies moved to California in 1986. He now sings in the Bay Area as a soloist and as a member of several professional ensembles.

**Rita Donahue** was born and raised in Fairfax, Virginia. She graduated with honors with a BFA in dance and a BA in English from George Mason University in 2002 and then

joined bopi's black sheep/dances by Kraig Patterson. Donahue began working with the Mark Morris Dance Group in 2003.

**Marjorie Folkman** began dancing for Mark Morris in 1996. She graduated *summa cum laude* from Barnard College and has attended Columbia University's graduate program in American studies. She has also danced with Amy Spencer and Richard Colton, Kraig Patterson, Neta Pulvermacher, Sally Hess, Ellen Cornfield, the Repertory Understudy Group for the Merce Cunningham Dance Company, and Sara Rudner.

**Jonathan Gandelsman** (*violin*) most recently played with Yo-Yo Ma and the Silk Road Ensemble at the Smithsonian Folk Life Festival in Washington DC. He has also toured with the ensemble to the West Coast and Toronto. Other chamber music collaborations have included performances with Lynn Harrell, Nigel Kennedy, James Levine, Franz Helmerston, Sylvia Marcovici, Pavel Vernikov, Sergey Babayan, Gilbert Kalisch, Daniel Gortler, and his father, Yuri Gandelsman, the violist of the Fine Arts Quartet. A recording on EMI of works by Bach and Bartók with Nigel Kennedy was released in January 2003. Since 1990, Gandelsman has been a student of Maya Glezarova. He graduated from the Curtis Institute of Music in 1999.

**Lauren Grant** was born in Highland Park, Illinois, and began dancing at age three. She continued training, primarily in classical ballet, through high school. Grant received her modern dance training at New York University's Tisch School of the Arts, graduating with a BFA. She joined MMDG in 1998.

**John Heginbotham** is from Anchorage, Alaska, and graduated from The Juilliard School in 1993. He has performed with artists including Susan Marshall and Company, John Jasperse, Ben Munisteri, and as a guest artist with Pilo-bolus Dance Theater. Heginbotham's choreography is featured in the performances and "Emerge" music video of recording artists Fischerspooner. He joined the Mark Morris Dance Group in 1998.

**Stephen Hendee** (*set design*) has shown his dynamic sculptural environments in numerous museums in the United States and abroad since 1997. Recent exhibitions include the New Museum of Contemporary Art, Sculpture-Center, Whitney Museum of American Art at Altria, St. Louis Art Museum, The David Smart Museum at the University of Chicago, the Johnson Museum of Art at Cornell University, and the Birmingham Museum of Art (AL). He is also the recipient of many prestigious art foundation awards, among them The Louis Comfort Tiffany Award, a Pollock-Krasner grant, an Elizabeth Foundation grant, and the Marie Walsh Sharpe Foundation Studio Program.

**Benjamin Hochman** (*piano*) was born in Jerusalem in 1980 and is a graduate of the Mannes College of Music in New York and the Curtis Institute of Music in Philadelphia, where he received the Festsorazzi Award. He has performed at the Lincoln, Kennedy, and Jerusalem music centers, Weill Recital Hall at Carnegie Hall, the Louvre, and Suntory Hall in Tokyo. Hochman has also participated in the Marlboro, Ravinia, Spoleto-Italy, Santa Fe, Lucerne, and Verbier music festivals. A recipient of numerous awards, he begins a two-year residency with the Chamber Music Society of Lincoln Center this fall, and makes his debut with the Israel Philharmonic in April.

**Yosuke Kawasaki** (*violin*) is currently the co-concertmaster of the Saito Kinen Orchestra and the Mito Chamber Orchestra of Japan. He is also the former concertmaster of the Montgomery Symphony Orchestra (1999–2001). As an active chamber musician, Kawasaki has worked with artists such as Lukas Foss, Gary Graffman, Karl Leister, and Walter Van Hauwe. During the 2000 season, he made duo appearances with Vadim Serebryany in America and Japan, which included the complete cycle of Beethoven's sonatas for piano and violin. Kawasaki's debut recording of Bach's *Brandenburg* Concertos was released recently on the King label.

**Wolfram Koessel** (*cello*) made his critically acclaimed debut at Weill Recital Hall at

## ABOUT THE ARTISTS

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Carnegie Hall in 1994, and since then has performed as soloist and chamber musician in concert halls throughout the world. Based in New York City, Koessel appears with a wide range of ensembles and chamber music groups, most notably the Orpheus Chamber Orchestra and the Jupiter Symphony. As a soloist, Koessel has performed the standard as well as unusual cello concerto repertoire with the Jupiter Symphony, the New York Metamorphoses Orchestra (which he co-founded in 1994), the Mannes Orchestra, and the symphony orchestras of Cordoba, Mendoza, Costa Rica, and Stuttgart. Multifaceted as a chamber musician, Koessel is on the faculty of the New York Youth Symphony Chamber Music Program and is the music director of "Sundays on the Island" (a chamber music series on New York's City Island). He served until recently as cellist with the award-winning Meridian String Quartet. His performance of Tchaikovsky's Rococo Variations was featured on WQXR radio. Upon completion of his master's degree at the Mannes College of Music, Koessel was the recipient of the George and Elizabeth Gregory Award for Excellence in Performance. He has played with the MMDG Music Ensemble since 2000 and was named its music director in 2004.

**Elizabeth Kurtzman** (*costume design*) was born in Manhattan. She began her career as a product and textile designer for several prestigious New York design houses after studying fashion at Parsons School of Design. She then added costume design and illustration to her list of vocations and designed numerous pieces for the Mark Morris Dance Group, including *Dancing Honeymoon*, *The Argument*, *Greek to Me*, and *Four Saints in Three Acts*. Kurtzman lives and works in New York City.

**Ariane Lallemand** (*cello*) has performed as soloist with numerous orchestras in Europe and New York, as well as in many solo recitals, including appearances in Alice Tully Hall and Merkin Concert Hall. She has also been featured often as soloist on both the Young Artist Showcase on WQXR-FM and on WNYC, New York City. Lallemand has been a prizewinner in the Epernay Cello Competition and the

Cologne Sonata Competition. She also won the UFAM Competition in Paris, the Mendelssohn Competition in Germany, the Mannes Concerto Competition, and the prestigious "Bourse Lavoisier." As an avid chamber musician and new music enthusiast, Lallemand has appeared at Weill (Carnegie) Hall, Alice Tully Hall, and MOMA. She has also participated in many chamber music festivals and tours in the United States, Europe, and China. Last year, she joined the Contrasts Quartet, a critically acclaimed versatile ensemble, and most recently she made a recording of the two Haydn cello concertos.

**Steven Lehning** (*violone*) is a remarkable and versatile musician who is equally at home with violas da gamba, violone, violone grosso, and historical keyboards. The founder of Stylus Phantastics, he has worked with many of the luminaries of the early music world, including Jeffrey Thomas, John Butt, Andrew Parrott, and Ton Koopman. Lehning has performed throughout the United States and in Europe, appearing with the American Bach Soloists, Taverner Consort, and Philharmonia Baroque Orchestra, to name a few. He has performed at the acclaimed Santa Fe Chamber Music Festival as well as the early music festivals in Boston and Berkeley. Lehning is currently working toward a doctorate in musicology at the University of California, Davis.

**David Leventhal**, raised in Newton, Massachusetts, has danced with the Mark Morris Dance Group since 1997. Previously, he worked with José Mateo's Ballet Theatre and the companies of Marcus Schulkind, Amy Spencer/Richard Colton, Ben Munisteri, and Zvi Gotheiner. He graduated from Brown University in 1995 with honors in English literature.

**Bradon McDonald** received his BFA from The Juilliard School in 1997. He danced with the José Limón Dance Company for three years and was the recipient of the 1998 Princess Grace Award. McDonald has choreographed and presented his own works internationally, served as choreographer for seven Juilliard Opera Company productions under

director Frank Corsaro, and was the choreographic assistant to Donald McKayle at the Alvin Ailey American Dance Theater. He joined the Mark Morris Dance Group in 2000.

**Katherine McDowell** (*costume design*) received a BFA from Cooper Union and has designed *Foursome*, *Kolam*, *Something Lies Beyond the Scene*, and *Marble Halls* for Mark Morris. She has also designed for the José Limón Dance Company, Singapore Ballet, American Ballet Theatre Studio Company, Ice Theater of New York, and Ben Munisteri Dance Projects, among others.

**Isaac Mizrahi** (*costume design*) was born in Brooklyn, New York, attended the High School of Performing Arts as an acting major, and studied fashion at Parsons School of Design. In 1987, Mizrahi opened his own clothing business. He is a three-time CFDA Designer of the Year award winner. In 1998, he closed the ready-to-wear company but still designs a shoe collection, a collection of coats, and a collection of fine jewelry. Mizrahi has designed costumes for film, theater, dance, and opera in collaboration with Mark Morris, Twyla Tharp, Bill T. Jones, and Mikhail Baryshnikov. In 1995, he was the subject of the highly acclaimed documentary *Unzipped*, directed by Douglas Keeve, which won the 1995 Audience Award for Documentaries at the Sundance Film Festival. Distributed by Miramax Films, the film was screened internationally at the Cannes and Venice film festivals and opened nationally in 1995. In 1996, Mizrahi and Douglas Keeve received a special CFDA Award for bringing the fashion world to cinema. In 1997, Mizrahi wrote a series of comic books entitled *The Adventures of Sandee the Supermodel* (published by Simon & Schuster), now in development as a major motion picture with Dreamworks (SKG). He is also developing a script from Jonathan Ames' *The Extra Man* in association with Killer Films. Mizrahi recently appeared off-Broadway in his one-man show, *Les Mizrahi*, which was produced by the Drama Department. Currently, he is the host of his own talk show on the Oxygen Network. Mizrahi's interests lie in the entertainment industry as well as in fashion, and he dreams one day of

merging the two fields, functioning as the first entertainer/designer.

**Gregory Nuber** began working with MMDG in 1998 and became a company member in 2001. He was a member of Pascal Rioult Dance Theatre for three years; has appeared as a guest artist with New York City Opera, Cleveland Opera, and Tennessee Repertory Theatre; and has worked with numerous New York-based choreographers. Nuber is a graduate of Arizona State University, where he studied acting and dance.

**Maile Okamura** was born and raised in San Diego, California. She was a member of Boston Ballet II and Ballet Arizona before moving to New York in 1996. Since then, she has had the pleasure of dancing with Nera Pulvermacher, Zvi Gotheiner, Gerald Casel, and many others. Okamura began working with MMDG in 1998 and became a company member in 2001.

**June Omura** spent her first six years in New York City, then grew up in Birmingham, Alabama. She returned to New York to attend Barnard College, graduating in 1986 with honors in dance and English, and has been dancing for Mark Morris since 1988. She is the proud mother of twin girls, born in July 2003, and is indebted to her husband, her family, and MMDG for their love and support.

**Martin Pakledinaz** (*costume design*) is represented in New York with *Wonderful Town*; earlier shows include *Thoroughly Modern Millie* (Tony Award), *A Year With Frog And Toad*, *The Boys From Syracuse*, *Kiss Me, Kate* (Tony and Drama Desk awards), *The Life*, Andrew Lippa's *The Wild Party*, and *Waste* (Lucille Lortel Award), among many others. He has also worked with esteemed regional theaters throughout the United States. Pakledinaz's work in opera includes *Xerxes* and *Alcina* for New York City Opera; *Regina* for Chicago Lyric Opera; *L'amour de loin* in Salzburg, Paris, Santa Fe, and Helsinki; *Lohengrin* and Wagner's *Ring* cycle in Seattle; and an upcoming production of *Rodelinda* for

## ABOUT THE ARTISTS

the Metropolitan Opera, along with projects with companies throughout the United States, Canada, Europe, and Asia. His work with Mark Morris includes the recent *Sylvia* for San Francisco Ballet, *The Hard Nut*, *Wonderland*, *Le Nozze di Figaro*, *Ein Herz, Maelstrom*, *Pacific*, *A Lake*, *Orfeo ed Euridice*, *Rhymes with Silver*, *Medium*, *V*, and *All Fours*.

**Nicole Pearce** (*lighting design*). Other dance credits include: *The Little Mermaid*, *Carmina Burana* (Ballet Theatre of Maryland), *Swan Lake* (Ballet Memphis), and, with choreographer Alexandre Proia, *Hold the Line* (Symphony Space). Theater credits include: *Mémoire* (LAByrnth Theatre Company) and *Blood in the Sink*, directed by John Gould Rubin; *16 Wounded* (Cherry Lane Alternative) and *Judith*, directed by Matt August; *99 Histories*, directed by Maria Mileaf; *The Secret Garden*, directed by Victor Maog; *An Unseen Energy Swallows Space* (The Kitchen), directed by Travis Preston; *The New York Play*, *Farewell Undertaker*, *From Now On*, *Lucy and the Conquest*, and *Much Ado About Nothing* (Juilliard School); *Waiting For Godot* and *Mermaid* (NYC Fringe); New Works/New Visions (Guggenheim Museum), and *The Magic Flute* scene design (New York City Opera Education). Most recently, Pearce directed and premiered a new production based on poetry honoring nurses entitled *Intensive Care*. She was also recently listed as a Hot Young Designer by *Stage Directions* magazine.

**Wesley Rogers** (*tenor*) divides his busy singing career between opera and oratorio. Recent concert engagements have included performances of Mendelssohn's *Elijah*, Handel's *Messiah*, Bach's *Magnificat*, Haydn's *Creation*, Honnigar's *King David*, Kurt Weill's *Seven Deadly Sins*, and the world premiere of Hawley's *Seattle*. Rogers has appeared with the Seattle Choral Company, the Meridian Symphony, the Bremerton Symphony, and Belle Arte Concerts, among others. In 2003, he performed the role of Damon in Handel's *Acis and Galatea* with Santa Fe Pro Musica. On the operatic stage, he was most recently seen in the role of Martin in Sun Valley Center

for the Arts' production of Copland's *The Tender Land*. Shortly after moving to the Pacific Northwest, Rogers made his Seattle Opera debut in 2001 as Maintop in Britten's *Billy Budd*. He returned the next season as the Fourth Jew in Strauss' *Salome*. Rogers has also performed roles with Opera Memphis, Washington East Opera, Obsidian Opera, Seattle Community Outreach Productions, and the University of Washington Opera Theatre. He recently completed his master of music degree from the University of Washington.

**Deborah Shidler** (*oboe*), oboist with the Pacific Symphony, studied with Ronald Roseman, Marc Lifschey, and Robert O'Boyle. She received her MM from Yale and BME from the University of Nebraska-Lincoln. In addition to her work in Southern California, Shidler is principal oboe with the Berkeley Symphony and a frequent performer with many Bay Area ensembles, including the San Francisco Opera and Ballet orchestras, San Jose and Oakland-East Bay symphonies, Ballet and Opera San Jose, and Festival Opera. Other performances include engagements with the American Ballet Theatre; Paris Opera Ballet; the Stuttgart, Kirov, and Bolshoi ballet companies; and Mark Morris Dance Group. She has participated in the Aspen, Cabrillo, and Carmel Bach festivals, Music in the Mountains, and the Bach Aria Festival and Institute in New York. Shidler has recorded for the Sony Classical, Koch International, Harmonia Mundi, Summit, 20th Century Fox, and Reference recording labels. She is on the faculty of California State Universities at Sacramento and Hayward.

**Richard Stone** (*theorbo*) has performed in solo recitals, music series, and festivals worldwide. His performance of Baroque lute repertoire won him a prize at the 1990 Festival of Flanders in Bruges. Stone is one of the most highly regarded Baroque vocal accompanists in the United States and is in constant demand as a continuo player on lute, archlute, and theorbo. Conducting credits include Monteverdi's *Poppea*, Steffani's *Stabat Mater*, and Handel's *Judas Maccabeus*, which he led from the archlute and theorbo. Recording and broadcast credits include Deutsche Grammophon, PolyGram,

Lyrichord, Musical Heritage, NPR, the BBC, and Czech radio, along with his most recent solo CD, *Lute Works of Silvius Leopold Weiss*, on Titanic. Stone is director of the Swarthmore College Baroque Ensemble. He studied lute with Nigel North as a Fulbright Lusk Fellow at the Guildhall School in London, and with Patrick O'Brien at the Mannes College of Music in New York.

**Shawnette Sulker** (*soprano*), a native of Guyana in South America, has sung in two San Francisco Opera productions: *The Mother of Us All* and *Louise*. She previously appeared with Berkeley Opera in the roles of Adele (*Bat Out of Hell*), Susanna (*The Marriage of Figaro*), and Despina (*Così fan tutte*). Affiliations with other Bay Area companies include West Bay Opera, where she sang Oscar (*Un ballo in maschera*) and North Bay Opera, where she sang Adele. Recently, she created the role of Corina in the world premiere of David Conte's opera *Firebird Motel*. Other roles performed include Adina (*L'elisir d'amore*), Musetta (*La Bohème*), Servilia (*La clemenza di Tito*), and Belinda (*Dido and Aeneas*). In concert, Sulker has performed Mozart's *Exsultate, jubilate* and Haydn's *Lord Nelson Mass* with Santa Clara Chorale and Orchestra. Additionally, she has sung Mahler's Symphony No. 4 and the role of Clara in *Porgy and Bess* for Redwood Symphony. Film credits include a soundtrack performance for the movie *Mimic* and an on-camera operatic appearance in the forthcoming feature film *Jackson*, directed by J.F. Lawton. Upcoming engagements include performing Adina for the San Francisco Opera Guild, and the Princess in *Many Moons* and Susanna with the Cinnabar Opera.

**David Tayler** (*guitar and theorbo*) received his BA in music and interdisciplinary studies from Hunter College and his MA and PhD in musicology from the University of California at Berkeley. He is a member of Philharmonia Baroque Orchestra and director of the Bay Area Collegium Musicum and Ensemble Pandore. Tayler has appeared with Tafelmusik, the San Francisco Opera, the San Francisco Symphony, the Dallas Bach Society, the Oregon Bach

Festival, and the Freiburg Baroque Orchestra, among others, and has recorded over 60 discs for BIS, Harmonia Mundi USA, Koch International, ORF, Sony, Reference, Arabesque, BMG, RCA, Musica Omnia, and Teldec. As a specialist in the art song of the early 17th century, he has performed in lute song recitals throughout Europe and the United States. Tayler is also guest conductor at the San Francisco Early Music Society Renaissance Workshop.

**Steven Tharp** (*tenor*) has performed Handel's *Messiah* with Boston Baroque and New York's Musica Sacra, as well as with several symphony orchestras, and will be debuting with American Bach Soloists in the same piece this December. He has also appeared in concert with the New York Philharmonic, Chicago Symphony, Royal Philharmonic, Cleveland Orchestra, and the St. Louis Symphony, among others, under conductors including Solti, Barenboim, Masur, Gergiev, and Dohnanyi. His concert repertoire includes masterpieces of the 18th and 19th century and extends to the music of Elgar, Schönberg, and Britten. Tharp has performed with the Metropolitan Opera, New York City Opera, Netherlands Opera, Glimmerglass Opera, and the opera companies of Dallas, Houston, Seattle, Memphis, and Miami. His 50 operatic roles range from Monteverdi to Libby Larsen, including Jaquino in *Fidelio* and Lysander in *Midsummer Night's Dream*. Tharp has recorded for Decca, Newport, and Naxos. His world-premiere recording of the complete songs of Edward MacDowell, accompanied by the late James Barbagallo, earned a Grammy nomination. Tharp can be heard on Jane Glover's recording of Cavalli's *La Calisto*, and his recording of Frank Martin's *Le Vin Herbé* was an "Editor's Choice" in *Opera News*. Tharp's most recent recording includes Vaughan-Williams' *On Wenlock Edge* with the Ciampi Quartet on the Albany label.

**Jeffrey Thomas** (*harpsichord and conductor*) is artistic and music director of the American Bach Soloists. He has appeared with the Baltimore, Berkeley, Boston, Detroit, Houston, Minnesota, and San Francisco symphony orchestras, among others; with the Vienna Symphony and the New Japan Philharmonic; with virtually every

## ABOUT THE ARTISTS

American Baroque orchestra; and in Austria, England, Germany, Italy, Japan, and Mexico. Thomas has performed at many major festivals, including the Santa Fe Chamber Music Festival, Spoleto USA Festival, Ravinia Festival, Berkeley Festival & Exhibition, and Boston Early Music Festival, and he recently collaborated as conductor with the Mark Morris Dance Group in its production of Handel's *Dixit Dominus*. Thomas' extensive discography includes recordings of major works for Decca, EMI, Erato, Koch International Classics, Denon, Harmonia Mundi, Smithsonian, Newport Classics, and Arabesque. He is also an avid exponent of contemporary music, and has conducted the premieres of new operas—including David Conte's *Gift of the Magi* and *Firebird Motel*—and premiered song cycles by several composers. Thomas was educated at the Oberlin Conservatory of Music, Manhattan School of Music, and The Juilliard School of Music, with further studies in English literature at Cambridge University. He is a professor of music (Barbara K. Jackson Chair in Choral Conducting) and director of choral ensembles in the Department of Music at UC Davis. In 2001, he was designated a UC Davis Chancellor's Fellow.

**Jessica Troy** (*viola*) has played for the Mark Morris Dance Group since 1998. A native New Yorker, she holds degrees from Amherst College, the State University of New York at Stony Brook, and the Musikhochschule in Luebeck, Germany, where her major teachers were Philipp Naegele, Caroline Levine, and Barbara Westphal. She has been a participant at many chamber music festivals, including Marlboro and Prussia Cove, performing with Felix Galimir, Nobuko Imai, Isidore Cohen, Siegfried Palm, Ida Levin, and James Tocco, among others. Troy has had the opportunity to work with many composers on their own works, including Roger Reynolds, Jacob Druckman, Oliver Knussen, and Gyorgy Kurtag; her performance of music by the latter can be heard on a recent Bridge CD celebrating the 50th anniversary of the Marlboro Music Festival. A member of the Brooklyn Philharmonic, Troy is also an active chamber musician, appearing with Sequitor, the Jupiter

Symphony Chamber Players, and the Eberli Ensemble, as well as with the Acacia, Maia, and Meridian string quartets.

**Noah Vinson** received his BA in dance from Columbia College Chicago, where he worked with Shirley Mordine, Jan Erkert, and Brian Jeffrey. In New York, he has danced with Teri and Oliver Steele and the Kevin Wynn Collection. Vinson has been working with MMDG since 2002 and became a company member in 2004.

**Julie Worden**, from Naples, Florida, is a graduate of the North Carolina School of the Arts. She worked with Chicago choreographers Bob Eisen, Jan Erkert, and Sheldon B. Smith. Worden has been dancing with MMDG since 1994.

**Michelle Yard** was born 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. Yard attended New York University's Tisch School of the Arts, where she graduated with a BFA. She began dancing with the Dance Group in 1997.

### MARK MORRIS DANCE GROUP STAFF

#### Production

Johan Henckens, *technical director*  
Wolfram Koessel, *music director*  
A.J. Jackson, *assistant technical director*  
Nicole Pearce, *lighting supervisor*  
Katherine McDowell, *wardrobe supervisor*

#### Administration

Aaron Mattocks, *company manager*  
Karyn La Scala, *studio manager*  
Kathleen Cannucci, *administrative assistant*  
José Suarez, *facility manager*  
Luis Mandry, *maintenance*  
Jay Selinger, *office assistant*

#### Education

Eva Nichols, *director of education*  
Diane Ogunusi, *school administrator*  
Marc Castelli, *administrative assistant*

## Development/Marketing

Lauren Cherubini, *director of development*  
Rob Handel, *director of foundation and corporate relations*

Alex Pacheco, *director of membership and special events*

Sarah Weber, *marketing manager*

Laura Wall, *marketing assistant*

## Finance

Lynn Wichern, *fiscal administrator*

Elizabeth Fox, *finance manager*

Michael Mushalla (Double M Arts & Events),  
*booking representation*

Mark Selinger (McDermott, Will & Emery), *legal counsel*

Kathryn Lundquist, CPA, *accountant*

David S. Weiss, MD (NYU-HJD Department of Orthopedic Surgery), *orthopedist*

Thanks to Maxine Morris.

Sincerest thanks to all the dancers for their dedication, support, and incalculable contribution to the work.

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## ORCHESTRA ROSTER

# Members of Berkeley Symphony Orchestra

Robert Cole, *guest conductor*

Deborah Shidler, *oboe soloist*

Yosuke Kawasaki\*, *violin soloist*

### Violin I

Jonathan Gandelman\*

Gretchen Sauer

Katherine Kyme

Virginia Baker

Larisa Kopylovsky

Candace Sanderson

### Violin II

Heather Haughn

David Cheng

Emanuela Nikiforova

Harry Chomsky

Alice Kennelly

### Viola

Jessica Troy\*

Darien Cande

Patrick Kroboth

Barbara Hauser

### Cello

Ariane Lallemand\*

Carol Rice

Nancy Bien Souza

### Bass

Michel Taddei

Karen Horner-Kilgallen

Diana Dorman

*Personnel Manager*

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*Librarian*

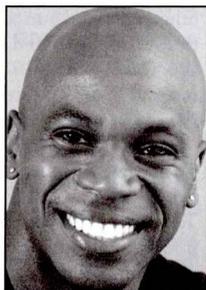
\* members of the  
Mark Morris Dance Group  
Music Ensemble

# COMPANY MEMBERS

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Craig Biesecker



Joe Bowie



Charlton Boyd



Amber Darragh



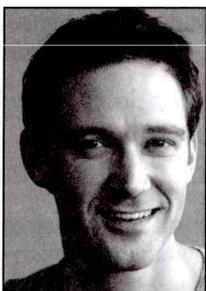
Rita Donahue



Marjorie Folkman



Lauren Grant



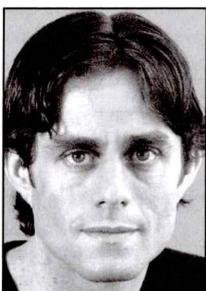
John Heginbotham



David Leventhal



Bradon McDonald



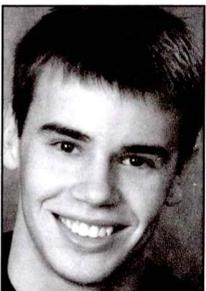
Gregory Nuber



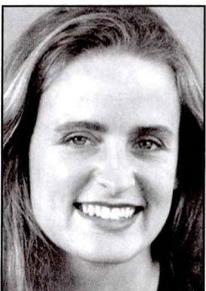
Maile Okamura



June Omura



Noah Vinson



Julie Worden



Michelle Yard

## *I Don't Want to Love*

### **Non voglio amare (Madrigals, Book 9, 1651)**

[Anonymous]

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 mirara.  
Non vo' più amare,  
no, no, no, no.

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

### **Ah, che non si conviene (Madrigals, Book 7, 1619)**

[G.B. Guarini]

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

I don't want to love  
so as not to suffer;  
since Love, following on  
sorrow, goes on  
to consume the soul  
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 see  
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.

*please turn page quietly*

## TEXTS AND TRANSLATIONS

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### **Zefiro torna**

(*Scherzi Musicali*, 1632)

[O. Rinuccini]

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

Inghirlandato il crin Fillide e Clori  
note temprando amor care e gioconde;  
e da monti e da valli ime e profonde  
raddoppian l'armonia gl' 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.

### **S'el vostro cor, Madonna**

(*Madrigals, Book 7, 1619*)

[G.B. Guarini]

S'el vostro cor, Madonna,  
altrui pietoso tanto,  
da quel suo degno  
al mio non degno pianto  
tal hor si rivolgesse  
e una stilla al mio languir ne desse,  
forse nel mio dolore  
vedria l'altrui perfidia  
e' l proprio errore;  
e voi seco direste:  
Ah, sapess'io  
usar pietà come pietà desio!

Zephyr returns and with his sweet breath  
freshens the air and ruffles the waters,  
and, murmuring through the green branches,  
makes the flowers in the field dance to his  
music.

Phyllida and Cloris, garlands decking  
their hair, sing sweet and joyous love songs;  
and sonorous caverns re-echo the harmony  
from high mountains and deep valleys.

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

Only I, through desolate and lonely woods,  
as my fate decrees, now weep, now sing  
of the brightness of two lovely eyes and of  
my torment.

If your heart, my lady,  
so merciful to others,  
would at times turn  
from its seemly tears  
to my unseemly weeping  
and a tear-drop bestow upon my grieving,  
perhaps in my pain  
it would see the malice of others  
and its own erring;  
and you with it would say:  
Ah, if I knew how  
to have mercy as I need it myself!

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

[G.B. Marino]

Eccomi pronta ai baci;  
baciarmi, Ergasto mio,  
ma bacia in guisa  
che de' 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.

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 ever kiss again.

**Lamento della ninfa**  
(*Madrigals, Book 8, 1638*)

[O. Rinuccini]

Non havea Febo ancora  
recato al mondo il dì  
ch'una donzella fuora  
del proprio albergo uscì.

Sul pallidetto volto  
scorgea se il suo dolor.  
spesso gli veniva sciolto  
un gran sospir dal cor.

Si calpestando fiori  
errava hor qua, hor là,  
i suoi perduto amori  
così piangendo va:

Amor, dicea, e' l'ciel  
mirando, il piè fermò,  
Amor, dov'è la fe'  
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.

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,  
bewailing her  
lost love.

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

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

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

*please turn page quietly*

# TEXTS AND TRANSLATIONS

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Non vo' più ch'ei sospiri  
se non lontan da me,  
no, no chei suoi  
martiri più non dirammi affè.

Perchè di lui mi struggo  
tutt'orgoglioso sta,  
che sì, s'io'l fuggo  
ancor mi pregherà.

Se ciglio ha più sereno  
colei ch'el mio non è,  
già non rinchiude in seno  
Amor sì bella fe'.

Né mai sì dolci baci  
da quella bocca havrà,  
ne più soavi, ah taci,  
taci, che troppo il sa.

Sì tra sdegnosi pianti  
spargea le voci al ciel,  
così ne' cori amanti  
mesce Amor fiamma e gel.

**Soave libertate**  
(*Madrigals, Book 7, 1619*)  
[G. Chiabrera]

Soave libertate,  
già per sì lunga etate  
mia cara compagnia,  
chi da me ti disvia?  
O Dea desiata  
e da me tanto amata,  
ove ne vai veloce?

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

I don't want him to sigh  
unless he is far from me  
no, no, because he no longer  
will tell me what ails him.

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

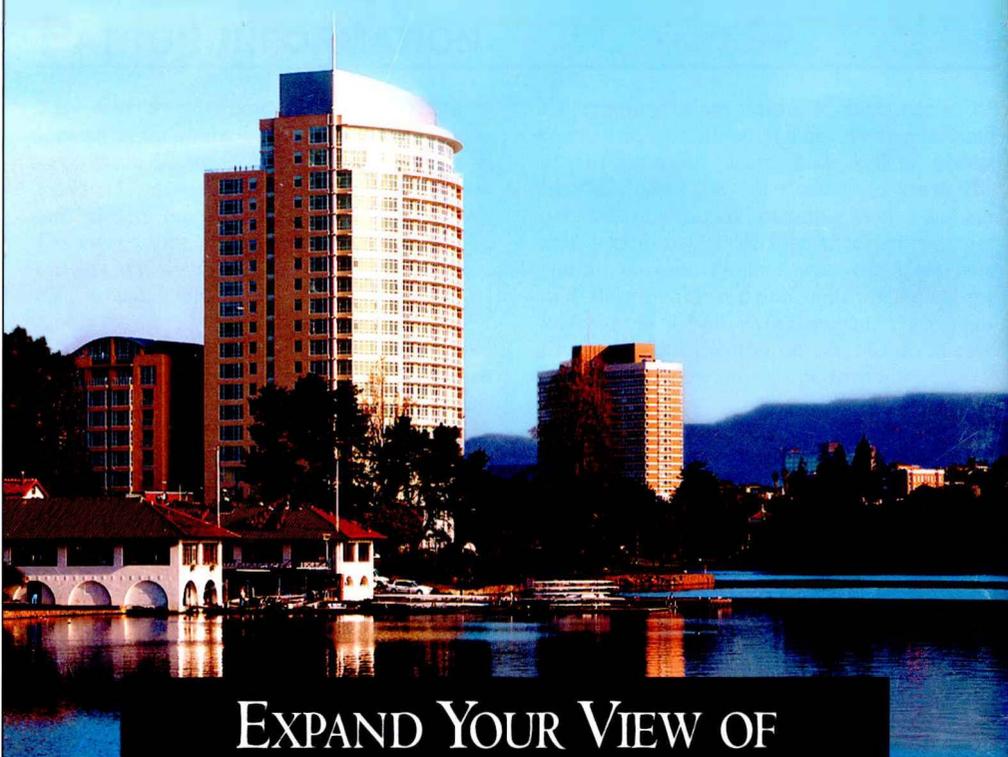
Even though she may have  
a prettier face than mine,  
Love has not endowed her heart  
with equal fidelity.

Never again will he receive such sweet kisses  
from that mouth,  
and none more tender—ah, say no more,  
say no more, he knows 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 time  
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 for another  
and other allurements.  
Farewell for ever, farewell.



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