

LINCOLN  
CENTER  
presents  
July 10–July 29

# LINCOLN CENTER Festival 2007

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Photo: Martyn Poyner

Seeing classic works in new ways is an integral part of Lincoln Center Festival, and John La Bouchardière and Robert Hollingworth's reimagining of Claudio Monteverdi's madrigals does just that. *The Full Monteverdi* not only subverts expectations of a typical early music performance but also uncovers the dramatic intensity underlying the beauty of these pieces considered to be a precursor to Monteverdi's first opera. The spontaneity and surprise of the staging and the passionate approach to the music create an immediacy and emotional resonance that pull us inside the music. The ability of I Fagiolini to build these *a cappella* conversations across a crowded room demonstrates the stunning artistry of this premiere British vocal ensemble. We are delighted to present the Festival debut of I Fagiolini in this contemporary rendering of some of the most beautiful unaccompanied songs ever written.

This final week of Festival 2007 offers a wide range of music performance. Beginning July 26, we present *Into the Little Hill*, a chamber opera created by composer George Benjamin and playwright Martin Crimp. Benjamin's tautly affecting musical language and Crimp's poignant libretto cast the classic story of "The Pied Piper of Hamelin" as a meditation on political hypocrisy and the power of music. After experiencing this haunting new work, the *Telegraph's* Rupert Christiansen wrote "I have never heard or seen anything so startlingly or brilliantly original as *Into the Little Hill*. 'Masterpiece' is not a word to fling about, but I'm tempted." Performed by Frankfurt's Ensemble Modern, soprano Anu Komsu, and contralto Hilary Summers, *Into the Little Hill* is not to be missed.

On July 24 we turn to the operatic traditions of China as Shen Wei Dance Arts joins us for its fourth Festival appearance. In *Second Visit to the Empress*, choreographer and director Shen Wei applies his exploration of movement to one of the most musically rich works from the Beijing opera repertoire. Throughout the week, we present another departure from Western sonorities as musicians, dancers, and storytellers from Mongolia share the centuries-old performance practices of their unique culture in *Mongolia: Music, Dance & Ballad*.

Festival 2007 offers a wonderful range of aural textures. Please join us as these performers extend the world's rich artistic traditions into the tenor of the present.

## **Nigel Redden**

Director  
Lincoln Center Festival

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NORTH AMERICAN PREMIERE

# The Full Monteverdi

## I Fagiolini

July 22, 23, 25–29  
STANLEY H. KAPLAN  
PENTHOUSE  
The Samuel B. and  
David Rose Building

Claudio Monteverdi's  
*Il quarto libro de madrigali (Fourth Book of Madrigals)*

Concept and Direction **John La Bouchardière**  
Music Direction **Robert Hollingworth**

Performed in  
Italian

Couples

**Anna Crookes** (Soprano), **Pano Masti**  
**Carys Lane** (Soprano), **Alan Mooney**  
**Clare Wilkinson** (Mezzo-soprano), **Mark Denham**  
**James Oxley** (Tenor), **Katharine Peachey**  
**Eamonn Dougan** (Baritone), **Anna Skye**  
**Giles Underwood** (Bass), **Gina Peach**

Post-Performance  
SYMPOSIUM  
July 23  
Kaplan Penthouse

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***This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.***

*Lincoln Center Festival 2007 is made possible in part with public funds from the New York City Department of Cultural Affairs, New York State Council on the Arts, and the National Endowment for the Arts.*

*I Fagiolini's appearance at Lincoln Center Festival is made possible with the support of the I Fagiolini Charitable Trust and Mrs. Patricia Brown.*

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*Lincoln Center Festival presents the world premiere of Slow Dancing, a video installation by David Michalek on the façade of the New York State Theater, nightly from 9:00 pm to 1:00 am, July 10–29. Slow Dancing is sponsored by EMC<sup>2</sup> Corporation with major support provided by Jennie and Richard DeScherer, with additional support from The Honorable and Mrs. Earle I. Mack.*

## Notes on the Program

Losing a loved one is among the most universal and inevitable of human experiences. It is also one of the loneliest: generally, such pains are faced in solitude. Artists have constantly drawn on this common suffering and the 16th-century Italian poets, whose tortured texts Monteverdi set in his fourth book, were no exception. In their poems, each expressed his own, private longings alone but shared them with us in his art.

Madrigals do not have a reputation for making good drama. However, having known this collection of madrigals since childhood (and worn out my cassette recording well before CDs became available), I considered it as a potential piece for staging because of its extraordinary emotional richness and because (having listened to it so often) I felt that it had a journey through it—even though I had no reason to believe that Monteverdi ever intended it to be performed as a cycle. I was looking for a means through which I could bring music-drama closer to audiences, and since these madrigals are unaccompanied, the staging at least wouldn't be distanced by an orchestra pit.

I should have remembered, however, that a distinctive characteristic of most a *cappella* repertoire is that texts are shared among the vocal lines, so it was not long after I started looking at the madrigals in detail that I came up against an apparently insurmountable problem: the very privacy of the poets' longings seemed dramatically untenable when expressed by more than one person at the same time. Most of these madrigals have five people declaring something like "I love you! Don't leave me!" simultaneously, and I could not find a dramaturgical logic for that. In life, rather than art, people don't share these moments publicly.

It was some months later that, quite by chance, I found a potential solution. Sitting in a London restaurant after rehearsals, I noticed a couple by the window straining to keep their angry voices down; at another table to my left, a man stared at his menu, desperately avoiding eye contact with his partner; and a lonely woman to my right appeared to have been stood up. I was struck by the realization that people *do* go through the same crises at the same time—even in the same space—and therefore *could* utter similar things simultaneously if they did so incidentally. If I had a few more couples and synchronized them, so that their experiences were shared but not their experiencing, I could have a tenably dramatized madrigal.

I approached Robert Hollingworth, whose ensemble I Fagiolini seemed alone in having the experience of dramatic work and performing from memory, not to mention the nerve to attempt the task in hand. This repertoire is meant to be sung from the score and with the singers standing in close proximity: I was asking them to learn an hour of complex polyphony; sing it while spread around the room, with no possibility of eye contact; stay in character; and deliver intense acting at the same time. We hired a space and tried it out.

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Rehearsals, some months later, involved lots of discussion and improvisation. The poems gave only basic cues as to the nature of the characters, and each couple needed a story that would help create a single line through the whole evening. There would be six separate but simultaneous plots (that is, one per couple) of quite different natures, entwined within one essential, imposed structure.

For each couple, we devised relationships and situations in which the text could be uttered, while creating the physical and narrative counterpoint. Interpreting the sometimes flowery Renaissance imagery of the poems meant determining whether, in a particular instance, death was meant literally, metaphorically, or sexually or if *cor mio* (my heart) and *anima mia* (my soul) referred to the lover or the loved one. Lines being directed to the self obviously required developing a convention of asides, which we also used for some of the more allegorical poems, where birds, shepherds, and trees take on metaphoric meaning. Perhaps one of the more interesting aspects of this process was the possibility of allowing quite different interpretations for the different couples, based on the vocal writing and inspired by the varied relationships created.

The staging is not an illustration of the poetry but a context for it: the words are not acted out but are expressions of feelings. This is, in part, why we withhold translations from the audience until after the performance. We did distribute them at our premiere but never since: the program encouraged people to read instead of watch, analyze instead of feel, revert to the standard audience-performer relationship, and (bearing in mind that we were in a fairly conservative part of England) even hide when they felt that this relationship had been breached. It was a barrier to sharing.

Such was the beginning of a long and pleasurable, often emotionally draining journey. We have found that differences in culture and language are no barrier to understanding something that we have so fundamentally in common. It is as if, like lines of polyphony, our lives weave as intersecting narratives, following similar paths, coming together, and parting again—as if the world were not just a stage but a complex piece of counterpoint.

**—John La Bouchardière,  
Concept and Direction**

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The music for *The Full Monteverdi* is Monteverdi's complete *Il quarto libro de madrigali*, published in Venice in 1603. Without much argument, one can say that this is the greatest book of unaccompanied secular music for vocal ensemble ever written, with a range of techniques, styles, and virtuosity that leaves one in awe.

After several decades of the rediscovery and reinvention of early music and the work of countless musicologists and musicians who have been digging up Monteverdi's contemporaries, one thing is clear: No one else even comes close to Monteverdi in his ability to move the listener. Gesualdo is extreme if self-conscious, De Wert wild in his mannerisms, late Marenzio moody and dissonant, and the Gabriellis champions of Venetian sacred music. But Monteverdi affects us on an emotional level that these others don't approach.

The Italian madrigal first became popular with the cultured amateurs of the merchant middle class in the 1530s, becoming rather more serious in the academies (the gentlemen's drinking and thinking clubs) notably in towns such as Venice and Rome. The end of the 16th century saw the growth of professional ensembles for which composers were able to write much more demanding music, both technically and emotionally. Monteverdi, working at the forward-looking musical establishment of the Duke of Gonzaga in Mantua, published his fourth book of madrigals after a long process of refinement. His first opera, *Orfeo*, was premiered just four years later (in 1607). The musical processes behind the expressive writing in both these works are basically the same: a simple basic harmony that can be twisted through the addition of dissonant upper parts.

When some of the madrigals that you have heard tonight were attacked by the backward-looking theorist Artusi, Monteverdi pointed out that Artusi's examples had been presented without their text. When the notes were accompanied by the relevant words, the reasons for the supposedly offending passages became clear: to paint the affect of the text. He pointed out that he was not the first composer to write such "purple" passages, citing composers as far back as Netherlander Cipriano da Rore, whose musical grandchild he was. All these composers, he said, were of the *seconda prattica*, the second or new way of writing in which the text led the music and not the other way around.

Strangely, a problem for the listener is the sheer beauty of the aural surface of his music, a dangerous if attractive characteristic. Sir Thomas Beecham warned of focusing on this rather than the music itself ("the English don't like music—just the noise it makes"), and many groups have focused on this aspect of Renaissance music in recent times, ignoring the poetry that inspired it.

Monteverdi's use of dissonance creates and dissipates tension. As a layer of notes outside the implied chord is added, we tighten up, feeling the very real physical acoustic effect. His pacing of this is perfect, like a Hitchcock movie. His brilliance for understanding sonority adds an

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extra layer, allowing each idea to speak in the most effective way, heightening each effect. The result? Music stripped away to “a nucleus of expressive intensity, leaving painful nerve-ends everywhere exposed to the force of emotion which revealed them—the new naturalism,” as composer and conductor James Weeks has said.

Having sung Monteverdi’s sacred music as a chorister, I first met his madrigals at age 14. At 16 I put on a concert of them and in my adolescent passion (is there a better time to be introduced to this repertoire?) was frustrated that listeners seemed to enjoy the rich musical language without really opening themselves to the emotion that the music was letting loose. A few years later, I Fagiolini was born and since that time has performed most of the *Fourth Book* and many other works in concert. Our passionate singers needed no encouragement to rise to the challenges that Monteverdi presents; it was not until this project, however, that we found a way of allowing a non-Italian-speaking audience to relate to the emotion behind these works with the intensity that they demanded.

Despite the amount of time that we have spent on these pieces for this project, when we go back to them in concert or in our series of Monteverdi recordings for Chandos, there is always a demand to spend even *more* time on them, not less. They are infinitely rewarding, never revealing all their secrets in any one performance. As a London critic put it last year, “You could live to be 150 and still not know the ‘full’ Monteverdi. Like Leonardo or Shakespeare, he discloses a new glint to his genius each time you look.”

**—Robert Hollingworth,  
Music Direction**

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## Movements/Sung Text

### 1. Ah dolente partita (Giovanni Battisti Guarini, *Il pastor fido*)

Ah! dolente partita!  
Ah, fin de la mia vita!  
Da te parto e non moro? E pur i' provo  
la pena de la morte  
e sento nel partire  
un vivace morire,  
che dà vita al dolore  
per far che moia immortalmente il core.

O sorrowful parting!  
O end of my life!  
Do I leave you and not die? Yet I endure  
the pain of death  
and feel upon our parting  
a lively death  
that gives life to sorrow  
so that my heart may die immortally.

### 2. Cor mio, mentre vi miro (Guarini, *Rime*)

Cor mio, mentre vi miro,  
visibilmente mi trasform'in voi;  
E trasformato poi  
in un solo sospir l'anima spiro.  
O bellezza mortale!  
O bellezza vitale!  
Poi che si tosto un core  
per te rinasce, e per te nato more.

My heart, while I gaze on you,  
I am visibly transformed into you;  
And thus transformed,  
in a single sigh, then I exhale my soul.  
Oh, killing beauty!  
Oh, life-giving beauty!  
Since a heart is so quickly  
born again for you and, once for you reborn, dies.

### 3. Cor mio, non mori? e mori! (Anonymous)

Cor mio, non mori? e mori!  
L'idolo tuo, ch'è tolto  
a te, fia tosto in altrui braccia accolto.  
Deh, spezzati, mio core!  
Lascia, lascia con l'aura anco l'ardore;  
ch'esser non può che ti riserbi in vita  
senza speme e aita.  
Su, mio cor, mori! lo moro, io vado.  
A dio dolcissimo ben mio.

My heart, you do not die? Die!  
Your idol is taken from you  
and will soon be in the arms of another.  
Ah, break, my heart!  
Leave both the life and the ardor,  
because you cannot stay alive  
without hope and help.  
Come, my heart, die! I'm dying, I'm leaving.  
Farewell, my sweetest love.

### 4. Sfogava con le stelle (Ottavio Rinuccini)

Sfogava con le stelle  
un'infermo d'Amore  
sotto notturno ciel il suo dolore,  
e dicea fisso in loro:  
"O imagini belle de l'idol mio ch'adoro,  
se com'a me mostrate,  
mentre cosi splendete,  
la sua rara beltate,  
cosi mostrast'a lei  
i vivi ardori miei  
la fareste col vostr'aureo sembiante  
pietosa si come me fat'amante."

Crying to the stars  
a love-sick man  
beneath the night sky spoke of his grief,  
and said, while gazing at them:  
"Oh, lovely images of the idol I adore,  
if only, as you show me,  
when you shine,  
her rare beauty,  
you could show to her  
my ardent flames,  
you would make her, with your golden look  
compassionate, just as you make me affectionate."

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**5. Volgea l'anima mia soavemente** (Guarini, *Rime*)

Volgea l'anima mia soavemente  
quel suo caro, e lucente  
sguardo (tutto beltà, tutto desire)  
verso me scintillando, e pareva dire:  
Damm'il tuo cor, ché non altronde io vivo.  
E mentre il cor sen vola ove l'invita  
quella beltà infinita,  
sospirando gridai:  
"Misero, e privo  
del cor, chi mi dà vita?"  
Mi rispos'ella in un sospir d'amore:  
"Io, che son il tuo core."

My soul gently turned  
that dear and radiant  
glance (all beauty, all desire)  
toward me sparklingly, and seemed to say:  
Give me your heart, I live for nothing else.  
And while my heart flew to where it was invited  
by that infinite beauty,  
I sighed and called out:  
"Wretched I am, deprived  
of my heart, who will bring me life?"  
She answered me with a loving sigh:  
"I, for I am your heart."

**6. Anima mia perdona** (Guarini, *Il pastor fido*)

Anima mia, perdona  
a chi t'è cruda sol dove pietosa  
esser non può; perdona a questa [solo]  
nei detti e nel sembiante  
rigida tua nemica,  
ma nel core  
pietosissima amante;  
e, se pur hai desio di vendicarti,  
deh! qual vendetta aver puoi tu maggiore  
del tuo proprio dolore?  
Che se tu se' 'l cor mio,  
come se' pur mal grado  
del cielo e della terra,  
qualor piagni e sospiri,  
quelle lagrime tue sono il mio sangue,  
que' sospiri il mio spirito e quelle pene  
e quel dolor, che senti,  
son miei, non tuoi, tormenti.

My soul, forgive  
the one who is cruel to you, only because  
she cannot express pity; forgive the one [me] that  
only in her words and outward appearance  
[seems] your implacable enemy  
while in her heart  
she is your most tender lover;  
and, if you still wish to take revenge,  
ah! what greater vengeance can you have  
than your own suffering?  
For if you are my heart,  
as you truly are, in spite  
of heaven and earth's will,  
whenever you weep and sigh,  
those tears of yours are my blood,  
those sighs are my life's breath, and the sorrows  
and pain that you feel  
are my own torments, not yours.

**7. Luci serene e chiare** (Ridolfo Arlotti)

Luci serene e chiare,  
voi m'incendete, voi, ma prov'il core  
nell'incendio diletto, non dolore.  
Dolci parole e care,  
voi mi ferite, voi, ma prova il petto  
non dolor ne la piaga, ma diletto.  
O miracol d'amore:  
Alma ch'è tutta foco e tutta sangue  
si strugg'e non si duol, muor e non languie.

Eyes, bright and clear,  
you set me on fire but my heart feels  
pleasure in the fire, not pain.  
Sweet and dear words,  
you pierce me but my breast feels  
not pain in the wound but delight.  
Oh, miracle of love:  
A soul that is all fire and blood,  
is consumed without pain, dies without languishing.

**8. La piaga c'ho nel core** (Aurelio Gatti)

La piaga c'ho nel core,  
donna, onde lieta sei,  
colpo è de gl'occhi tuoi,  
colpa de i miei.  
Gl'occhi miei ti miraro,  
gl'occhi tuoi mi piagaro,  
ma come avvien che sia  
comune il fallo e sol la pena mia?

The wound I have in my heart,  
my lady (and you are glad of it),  
is a blow struck by your eyes  
and the fault of mine.  
My eyes saw you,  
your eyes wounded me,  
but how is it that we are  
both guilty but the pain is only mine?

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**9. Voi pur da me partite** (Guarini, *Rime*)

Voi pur da me partite, anima dura,  
né vi duol il partire.  
Ohimè! quest'è un morire crudele,  
e voi gioite?  
Quest'è vicino aver l'ora suprema,  
e voi non lo sentite.  
O meraviglia di durezza estrema:  
esser alma d'un core  
e separarsi, e non sentir dolore!

You are truly abandoning me, cruel one,  
and feel no pain in parting.  
Alas! this is a cruel death  
and do you rejoice in it?  
This means that I am close to the hour of death,  
and you are insensible to it.  
Oh, what a marvel of extreme harshness:  
to be the soul of someone's heart  
and to go away but feel no sorrow!

**10. A un giro sol** (Guarini, *Rime*)

A un giro sol de' begl'occhi lucenti  
ride l'aria d'intorno,  
e 'l mar s'acqueta e i venti,  
e si fa il ciel d'un altro lume adorno,  
sol io le luci ho lagrimose e meste.  
Certo quando nascesti  
così crudel e ria,  
nacque la morte mia.

At a single glance of those beautiful bright eyes,  
the air around smiles,  
the sea and winds grow calm,  
and the sky is adorned with a new light;  
only I have eyes with tears and sadness.  
Certainly when you were born  
so cruel and stony-hearted,  
so was born my death.

**11. Ohimé, se tanto amate** (Guarini, *Rime*)

Ohimé, se tanto amate  
di sentir dir Ohimé, deh perché fate  
chi dice Ohimé morire?  
S'io moro un sol potrete  
languido, e doloroso Ohimé sentire;  
ma se, cor mio, volete  
che vita abbia da voi, e voi da me,  
avrete mille e mille dolci Ohimé.

Alas, if you take such pleasure  
in hearing the word "alas" said, then why make  
the one who says "alas" die?  
If I die, you will only be able to once  
hear a moaning, miserable "alas";  
but if, my heart, you wish  
that I have life from you and you from me,  
you shall have a thousand times a tender "alas."

**12. Io mi son giovinetta** (Anonymous)

"Io mi son giovinetta,  
e rido e canto alla stagion novella!"  
Cantava la mia dolce pastorella,  
quando subitamente  
a quel canto, il cor mio  
cantò quasi augellin vago e ridente:  
"Son giovinett'anch'io,  
e rido e canto alla gentil e bella  
primavera d'amore  
che ne' begl'occhi tuoi fiorisce!"  
Ed ella: "Fuggi se saggio sei,"  
disse, "l'ardore:  
Fuggi, ch'in questi rai  
primavera per te non sarà mai."

"I am a young girl,  
and I laugh and sing in the new season!"  
Thus sang my sweet shepherdess,  
when suddenly  
my heart, at that song,  
sang like a pretty merry little bird:  
"I too am young,  
and I laugh and sing in the sweet and beautiful  
springtime of love  
that blossoms in your beautiful eyes!"  
"Flee, if you are wise,"  
she said, "from the fire!  
Flee, for in these eyes  
there will never be springtime for you."

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**13. Quell'augellin, che canta** (Guarini, *Il pastor fido*)

Quell'augellin, che canta  
sì dolcemente, e lascivetto vola  
or da l'abete al faggio  
ed or dal faggio al mirto,  
s'avesse umano spirto,  
direbbe: "Ardo d'amore, ardo d'amore"  
Ma ben arde nel core  
e chiama il suo desio,  
che gli risponde: "Ardo d'amore anch'io".  
Che sii tu benedetto,  
amoroso gentil vago augelletto.

This little bird which sings  
so sweetly, and wantonly flies  
now from the fir tree to the beech  
and now from the beech to the myrtle,  
had it a human soul,  
it would say: "I burn with love."  
Certainly it burns in its heart  
and it calls its love,  
who replies: "I, too, burn with love."  
May you be blessed,  
loving, tender, pretty, little bird.

**14. Non piú guerra, pietate** (Guarini, *Rime*)

Non piú guerra, pietate,  
occhi miei belli, occhi miei trionfanti!  
A che v'armate  
contr'un cor ch'è già preso  
e vi si rende?  
Ancidete i rubelli,  
ancidete chi s'arma e si difende,  
non chi, vinto, v'adora.  
Volete voi ch'io mora?  
Morrò pur vostro, e del morir l'affanno

No more war, but pity,  
my beautiful eyes, my triumphant eyes!  
Why do you take arms  
against a heart already captured  
and surrendering?  
Kill the rebels,  
kill those who take up arms and defend themselves,  
not the one who is conquered and worships you.  
Do you want me to die?  
I shall die as your possession, and if the suffering  
of death  
will be mine to feel, the loss will be yours.

sentirò sí, ma sarà vostr'il danno.

**15. Sí ch'io vorrei morire** (Maurizio Moro)

Sí, ch'io vorrei morire  
ora che bacio, Amore,  
la bella bocca del mio amato core.  
Ahi, cara e dolce lingua,  
datemi tant'umore,  
che di dolcezz'in questo sen m'estingua!

Yes, I wish to die  
now as I kiss, love,  
the beautiful mouth of my beloved.  
Oh dear, sweet tongue,  
give me so many moist kisses  
that from their sweetness in this breast may  
I perish!  
Ah, my life, to this white breast  
hold me tight until I faint!  
Ah, mouth, kisses, tongue, I say again:  
"Yes, I wish to die."

Ahi, vita mia, a questo bianco seno,  
deh, stringetemi fin ch'io venga meno!  
Ahi bocca, ahi baci, ahi lingua, torn'a dire:  
"Sí ch'io vorrei morire."

**16. Anima dolorosa che vivendo** (Unknown)

Anima dolorosa che vivendo  
tanto peni e tormenti  
quant'odi e parli e pensi e miri e senti,  
ancor spiri? Che speri? Ancor dimori

Sorrowful soul, that in life  
endures such pain and torment  
whatever you hear, speak, think, see, or feel,  
are you still breathing? What do you hope for?  
Do you linger  
in this living death? in this hell  
of your eternal sorrows?  
Die, wretch, die!  
Why do you tarry? What are you doing?  
Why, dead to pleasure, do you live for pain?  
Why live for death?  
End the grief that consumes you,  
leaving this death that only pretends to be life.  
Die, wretch, and put your death to death.

in questa viva morte? in quest'inferno  
de le tue pene eterno?  
Mori, misera, mori!  
Che tardi piú? che fai?  
Perché, mort'al piacer, vivi al martire?  
Perché vivi al morire?  
Consuma il duol che ti consuma omai,  
di questa morte che par vita uscendo.  
Mori, meschina, al tuo morir morendo.

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**17. Anima del cor mio** (Unknown)

Anima del cor mio,  
 poichè da me, misera me, ti parti,  
 s'ami conforto alcun a' miei martiri,  
 non isdegnar ch'almen ti segua anch'io,  
 solo co'miei sospiri  
 e sol per rimembrarti  
 ch'in tante pene e in così fiero scempio  
 vivrò d'amor, di vera fede esempio.

Soul of my heart,  
 since you part from me (wretched me!),  
 if you would give comfort to any of my suffering,  
 do not refuse, at least, to let me follow you  
 with my sighs only  
 and only to remind you  
 that, in such great sorrow and in this fiery torture,  
 I will live as a true example of love and fidelity.

**18. Longe da te, cor mio** (Unknown)

Longe da te, cor mio,  
 struggomi di dolore,  
 di dolcezz'e d'amore.  
 Ma torna omai, deh torna!  
 E se'l destino  
 strugger vorrammi ancor a te vicino,  
 sfavilli e splenda il tuo bel lume amato  
 ch'io n'arda e mora, e morirò beato.

Far from you, my heart,  
 I am consumed with sorrow,  
 tenderness and love,  
 But return now!  
 And if fate  
 wills me still to suffer when near you,  
 let your beautiful dear eyes shine and sparkle,  
 so that I burn and die from them, and I will  
 die happy.

**19. Piagn'e sospira** (Torquato Tasso)

Piagn'e sospira, e quand'i caldi raggi  
 fuggon le greggi a la dolce ombr'assise,  
 ne la scorza de' pini o pur de' faggi  
 segnò l'amato nome in mille guise;  
 e de la sua fortuna i gravi oltraggi  
 e i vari casi in dura scorza incise;  
 e in rileggendo poi le proprie note  
 spargea di pianto le vermiglie gotte.

She wept and sighed, and when the sun's hot rays  
 put the flock to flight for the sweet shade,  
 into the bark of the pines or beeches  
 she wrote her sweetheart's name in a thousand ways.  
 And of her fate the cruel offences  
 and various misfortunes she carved in tough bark.  
 And in re-reading her own notes  
 she covered her blushing cheeks with tears.

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## About the Artists

- John La Bouchardière**  
**Concept and Direction**
- Born in Hampshire, John La Bouchardière was a chorister at Magdalen College, Oxford, and studied at Birmingham University. He worked as an assistant and revival director for companies including the BBC, Channel 4, English National Opera (1996–2001), New Israeli Opera, Opera Graz, Opéra National du Rhin, Opera North, Scottish Opera, Teatro Liceu, Barcelona, and Vlaamse Opera, Antwerp. His productions include *Aci, Galatea e Polifemo*, *La dafne*, *Orfeo*, *Orphée et Eurydice*, and *San Giovanni Battista* (Barber Institute of Fine Arts); *Susannah* (Midlands Arts Centre), *Carmen* (Sutton Theatre), *The Beggar's Opera* (St. Alban's Chamber Opera); *Die Fledermaus* (Eastern Opera); *The Medium* and *Ten Belles* (Royal Welsh College of Music and Drama); *Rigoletto* (Opera Holland Park, London); *Eugene Onegin*, *Semele*, and *Tamerlano* (Scottish Opera); and *Don Giovanni* (Varna, Bulgaria), as well as *The Full Monteverdi* (for which I Fagiolini won a Royal Philharmonic Society Award). His film *The Full Monteverdi* is due for release in October 2007.
- Robert Hollingworth**  
**Music Direction**
- Robert Hollingworth founded I Fagiolini in 1986. Although he spends most of his time directing this group, he has also directed other ensembles in the U.K. and abroad, such as the BBC Singers, the Academy of Ancient Music, and in 2004 the Netherlands Chamber Choir in *Faust*, an acclaimed music-theater project set in startling venues such as a vast Amsterdam shipbuilding yard, a disused station, and Bremen Cathedral. He also directed Opera Zuid's underground production of Monteverdi's *Orfeo* with Rufus Müller in the title role, and he conducted the BBC Concert Orchestra in a project with *The Full Monty* composer Anne Dudley and the BBC Singers in a program of Jakob Gallus. He founded the Islington Winter Music Festival, writes and presents programs for BBC Radio, and has worked on a number of films, including *Quills*. Hollingworth regularly directs choral courses, including the course at Dartington International Summer School. In 2006 he was appointed artistic advisor to the York Early Music Festival.
- Anna Crookes**
- Soprano Anna Crookes has careers as a singer, pianist, and teacher. She is a founding member of I Fagiolini and performs both concertos and recitals. She won the BBC Young Musician of the Year competition in 1982 (as Anna Markland) and has a large local piano teaching practice. Recent musical highlights have included accompanying cellist Raphael Wallfisch, working with baritone Roderick Williams at the Endellion Festival, and singing Monteverdi and Grandi solos at the BBC Proms. Future plans include a performance with Philip Fowke and John McCabe at the Lighthouse, Poole's Centre for the Arts.
- Mark Denham**
- Mark Denham studied at the Royal Academy of Dramatic Art in London and with Caroline Thomas at the Total Theatre Lab in New York. His theater credits include playing Macbeth and Hamlet, Francis Flute and King Oberon, and Count Orsino and Andrew Aguecheek for the Young Shakespeare Company; Jack Worthing in *The Importance of Being Earnest* by Oscar Wilde; Benjamin in *Easter* by August Strindberg; Toby in *Dealing with Clair* by Martin Crimp; Moon in *Blood Wedding* by Federico García Lorca; and Herr Schaaf in an adaptation of Ivan

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Turgenev's *A Month in the Country*. Denham also played Joe Greyshott in five series of the U.K. prime-time sitcom *Second Thoughts*.

**Eamonn Dougan** Baritone Eamonn Dougan studied music at New College, Oxford, and the Guildhall School of Music and Drama, London. He has sung with the Academy of Ancient Music, the Hanover Band, the City of Birmingham Symphony Orchestra, and the Symphony of Harmony and Invention, among others. Recent performances have included Bach's *St. Matthew Passion*, Mozart's Requiem, and Haydn's *Nelson Mass* at Symphony Hall; Bach's *St. John Passion* at the Chichester Festival; and Bach's B minor Mass at the Festival de Musique Ancienne de Lyon, and he has recorded Handel's *Messiah* with the Academy of Ancient Music. Equally at home on the operatic stage, recent roles have included a critically acclaimed Papageno (*The Magic Flute*) for Longborough Festival Opera; Masetto (*Don Giovanni*), Marullo (*Rigoletto*), and Mr. Gedge (*Albert Herring*) for Opera Project, also at Longborough; Jupiter (*Peleus and Thetis*), Lion (*Pyramus and Thisbe*), Gozanes (*Teraminta*), Cold Genius, Aeolus, and the Lover (*King Arthur*), and Adonis (*Venus and Adonis*) with Opera Restor'd.

**Carys Lane** Soprano Carys Lane's concert work includes Handel's *Dixit Dominus* for BBC Proms, Brahms *Lieblied* for the BBC, and Anthony Powers' *Air and Angels* with the Royal Philharmonic Orchestra at the Three Choirs Festival. Opera roles include Fiordiligi, Donna Elvira, Lady Rich, Euridice, and Crow (in *The Birds*), as well as roles in Purcell's *Fairy Queen*, *King Arthur*, and *Dido and Aeneas* and Monteverdi's *Combatimento di Tancredi et Clorinda*. Future work includes Bach's *St. John Passion* with Orchestra of the Age of Enlightenment and the Israel Camerata in Jerusalem.

**Pano Masti** Pano Masti was born and raised in Athens where he trained and worked as an actor. He continued his theater education in New York at HB Studio and in London at the Royal Academy of Dramatic Art. Theater roles include Aegisthus in *The Oresteia*, Paris in *Romeo and Juliet, a Parody*, Dr. Ragin in *Ward No. 6*, and Lukas in *Powerless*. Masti has also collaborated with contemporary dance groups and has appeared on film and television. He is currently working on a master's degree in creative writing.

**Alan Mooney** Alan Mooney's theater credits include *Julius Caesar* (Barbican Theatre), *The Colleen Bawn* (Big Telly Theatre Company, Ireland tour), *Two Gentlemen of Verona* (Northcott Theatre, Exeter), *Broken Angel* (The Royal, Northampton), *Rum and Vodka* (Soho Theatre), *Women on the Verge of HRT* (Watford Palace), *Da* (Riverside Studios), *Juno and the Paycock* (Albery Theatre), and *The Plough and the Stars* (Garrick Theatre). Radio and voiceover work includes *Snake Killers*, *Condition Black*, and *When Animals Attract* (National Geographic TV); *Travels of the Mind* (Radio 4); and *Artemis Fowl* (Radio 3).

**James Oxley** Tenor James Oxley studied at the Royal College of Music, Oxford, and with Rudolf Piernay. Opera credits include productions at English National Opera, Garsington Opera, New Kent Opera, Wexford Festival

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Opera, Opéra Comique Paris, Opera de Rennes, Opera de Rouen, and the Spoleto Festival. In concert he has sung with Philharmonia Baroque and Nicholas McGegan, the Sydney Symphony Orchestra and Edo de Waart, Orchestra of the Age of Enlightenment and Heinrich Schiff, the Monteverdi Choir and Sir John Eliot Gardiner, and L'Atelier Lyrique de Tourcoing and Jean-Claude Malgoire. Other credits include the Scottish Chamber Orchestra, Academy of Saint Martin in the Fields, City of London Sinfonia, Britten Sinfonia, Gabrieli Consort and Players, Il Fondamento, and the BBC Proms.

**Gina Peach** Gina Peach trained at Birmingham School of Speech and Drama and Middlesex University. Previous theater credits include Keane in *Mine* (Bristol Old Vic and on tour), the title role in *Yerma* (Fox Theatre), Isabella in *The White Devil* (Greenwich Playhouse), Ismene in *Antigone* (Etcetera Theatre), and Hermia in *A Midsummer Night's Dream* (Edinburgh Fringe Festival). Peach's U.K. and European tours include Squealer/Clover in *Animal Farm* (Teatro Europa) and Fritz in *Frankenstein* (IPA Productions). For BBC radio, she was the voice of the Narrator in *Sleepovers* (BBC 7).

**Katharine Peachey** Katharine Peachey's credits include Katarina in *The Taming of the Shrew* at the Midland Arts Centre, May in *Fool for Love* at the Judi Dench Theatre, and *Alba* at The Criterion Theatre. She has performed at the Edinburgh Fringe Festival and the New York Fringe Festival, where she won Best Performance for her role in *Pictures of Oscar* and where she played Mary in *The Streets*, which was short-listed for competition at the Venice and Cannes International Film Festivals. She recently filmed *Spin* for the BBC at Ealing Studios and recorded *Sounds of London* for BBC Radio 4.

**Anna Skye** Anna Skye's theater roles include Bathsheba in *Far from the Madding Crowd*, Elvira in *Blithe Spirit*, Fay in *A Chorus of Disapproval*, Julia in *The Lucky Chance*, and Bobbi in *Last of the Red Hot Lovers*, all at Derby Playhouse, and she has appeared in shows at Northampton (*Hard Times*), Liverpool (*Macbeth*), Sonning (*The Odd Couple*), Lancaster, Milford Haven, Chester, Bromley, and Hull Truck Theatre. Her television work includes Pauline Jackson in *The Darling Buds of May*, Jenny Ashton in *The Bill*, and roles in *London's Burning*, *Moon and Son*, *The Green Man*, *Wycliffe*, *Chandler and Co.*, *Peak Practice*, *3,7,11*, *Life Story*, and *Frank Stubbs Promotes*.

**Giles Underwood** Bass-baritone Giles Underwood has performed the baritone roles Marcello (*La Bohème*), the title role in *Don Giovanni*, Guglielmo (*Così fan tutte*), Count Almaviva (*Le nozze di Figaro*), Tarquinius (*The Rape of Lucretia*), Claudio (*Beatrice and Benedict*), the Sorceress (*Dido and Aeneas*), and Hoopoe (*The Birds*). Concert work includes recitals at Wigmore Hall and the Purcell Room and the London premiere of James Macmillan's *Parthenogenesis* on BBC Radio 3. Future plans include concerts with the Orchestra of the Age of Enlightenment (OAE); Aeneas, opposite Sarah Connolly as Dido, for OAE at London's South Bank; and the Sorceress with Richard Egarr and Jan Decorte, in Belgium and Holland.

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**Clare Wilkinson** Mezzo-soprano Clare Wilkinson studied classics at Cambridge and voice at Trinity College of Music, where she won numerous prizes. A passionate vocal consort singer, she is also a soloist specializing in Renaissance and Baroque music, singing for Sir John Eliot Gardiner, Christophe Rousset, the Orchestra of the Age of Enlightenment, Fretwork, and The Rose Consort of Viols, among others. She has performed at the BBC Proms and the Royal Opera House in London, the Amsterdam Concertgebouw, the Theatre des Champs Elysees, the Hong Kong Philharmonic Hall, and the Petronas Philharmonic Concert Hall in Kuala Lumpur.

**I Fagiolini** I Fagiolini is a British vocal ensemble specializing in early music. Their stylish staged productions of Renaissance and Baroque music-theater works, together with virtuoso performances of contemporary repertoire, have won friends from the BBC Proms to South African townships, bringing this repertoire to both specialist and new audiences. In their theatrical work, I Fagiolini has presented Handel's *Acis and Galatea*, Purcell's *Indian Queen* with puppets, Ed Hughes' *The Birds* (a new opera based on the play by Aristophanes), and a masked production of Vecchi's *L'Amfiparnaso*, filmed for DVD with Simon Callow. Many smaller-scale Renaissance dramas have been revived in imaginative settings by Peter Wilson and John Fulljames. Recent collaborations have included Bach's *St. John Passion* with the Orchestra of the Age of Enlightenment, *Christmas Vespers in Venice* with the English Cornett and Sackbut Ensemble, the works of William Byrd with Fretwork, and the music of Bach with the Academy of Ancient Music. In April 1997 the group spent two weeks in South Africa working with a choir from Soweto on a partly improvised album, *Simunye*; the music for this project was released by Erato on the crossover label Detour and then toured to Europe, South Africa, and Bermuda, returning to the U.K. in May 2006. I Fagiolini records for Chandos, which is currently releasing a series of secular Monteverdi recordings. The group's achievements were recognized in May 2006 when the Royal Philharmonic Society presented them with the Ensemble Award. Members of I Fagiolini will appear in the film version of *The Full Monteverdi*, due for release in October 2007.

**Lincoln Center for the Performing Arts** Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. As a presenter of more than 400 events annually, LCPA's series include American Songbook, Great Performers, Lincoln Center Festival, Lincoln Center Out of Doors, Midsummer Night Swing, and the Mostly Mozart Festival. The Emmy Award-winning *Live From Lincoln Center* extends Lincoln Center's reach to millions of Americans nationwide. As a leader in arts and education and community relations, LCPA takes a wide range of activities beyond its halls through the Lincoln Center Institute, as well as offering arts-related symposia, family programming, and accessibility. And as manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and its 11 other resident organizations.

**Acknowledgements** House Manager **Lisa Brandenburg**  
Catering **Carolyn Dow Catering**  
Lighting Equipment **PRG Lighting**



# Beverly Sills

1929-2007

The Lincoln Center family mourns the passing of a great artist, visionary leader, tireless cultural champion, and beloved friend.