

MUSICIANS FROM MARLBORO

Lucy Fitz Gibbon, soprano
Francesco Camuglia, flute
Robyn Bollinger, violin
Christoph Richter, cello
Cynthia Raim, piano

TEXTS AND TRANSLATIONS

GEORG FRIDERIC HANDEL

Nel dolce dell'oblio, HWV 134

Text by Anonymous

Recitativo:

Nel dolce dell'oblio,
benchè riposi,
la mia Filli adorata
veglia coi pensier suoi.
E in quella quiete Amor non
cessa mai,
con varie forme,
la sua pace turbar mentre
elle dorme.

Aria:

Giacchè il sonno a lei dipinge
la sembianza
del suo bene,
nella quiete nè pur finge
d'abbracciar le sue catene
Giacchè, etc.

Recitativo:

Così fida
ella vive al cuor che adora,
e nell'ombra respira
la luce di quel sol
per cui sospira.

Aria:

Ha l'inganno il suo diletto
se i pensier mossi d'affetto,
stiman ver ciò che non sanno.
Ma se poi si risveglia
a un tale errore
il pensier ridica a noi:
Ha l'inganno il suo dolore.
Ha l'inganno, etc.

Recitative:

In her sweet sleep,
although resting,
my adored Phyllis
awakens through her thoughts.
And in this quietness love
never stops,
in various ways
to trouble her
sleeping peace.

Aria:

From the moment sleep seems
to paint on her face
the figure of her bien-aimée,
during quietness, sleep seems
to embrace its chains.
From the moment, etc.

Recitative:

In this way,
she's loyal toward the heart she adores
and she breathes like a shadow
of the light
for which she only sighs.

Aria:

If thoughts, moved by love,
deem true what they not know,
this sort of deceit has its charm.
But if the mind awakens
from such an error
may it speak the truth to us all:
This deceit has its charm!
If thoughts, etc.

TEXTS AND TRANSLATIONS

KATE SOPER

Only the Words Themselves Mean What They Say

Texts by Lydia Davis

I. *Go Away*

When he says, "Go away and don't come back," you are hurt by the words even though you know he does not mean what the words say, or rather you think he probably means "Go away" because he is so angry at you he does not want you anywhere near him right now, but you are quite sure he does not want you to stay away, he must want you to come back, either soon or later, depending on how quickly he may grow less angry during the time you are away, how he may remember other less angry feelings he often has for you that may soften his anger now. But though he does mean "Go away," he does not mean it as much as he means the anger that the words have in them, as he also means the anger in the words "don't come back." He means all the anger meant by someone who says such words and means what the words say, that you should not come back, ever, or rather he means most of the anger meant by such a person, for if he meant all the anger he would also mean what the words themselves say, that you should not come back, ever. But, being angry, if he were merely to say, "I'm very angry at you," you would not be as hurt as you are, or you would not be hurt at all, even though the degree of anger, if it could be measured, might be exactly the same. Or perhaps the degree of anger could not be the same. Or perhaps it could be the same but the anger would have to be of a different kind, a kind that could be shared as a problem, whereas this kind can be told only in these words he does not mean. So it is not the anger in these words that hurts you, but the fact that he chooses to say words to you that mean you should never come back, even though he does not mean what the words say, even though only the words themselves mean what they say.

"Go Away" from *Almost No Memory*
(Farrar, Straus & Giroux, 1997).
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II. *Head, Heart*

Heart weeps.
Head tries to help heart.
Head tells heart how it is, again.

You will lose the ones you love.
They will all go.
But even the earth will go,
someday.

Heart feels better, then.
But the words of Head
do not remain long in the
ears of Heart.

Heart is so new to this.
I want them back, says Heart.
Head is all Heart has.

Help, Head. Help Heart.

III. *Getting to Know Your Body*

If your eyeballs move,
this means that you're
thinking,
or about to start thinking.

If you don't want to be
thinking at this particular
moment,
try to keep your eyeballs still.

"Head, Heart" and
"Getting to Know Your Body"
from *Varieties of Disturbance*
(Farrar, Straus & Giroux, 2009).
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