

1998 NEW ZEALAND FESTIVAL



MARK  
MORRIS  
DANCE  
GROUP

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L'ALLEGRO, IL PENSEROSO  
ED IL MODERATO

FRIENDS OF  
THE FESTIVAL

1998

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# MARK MORRIS DANCE GROUP

## L'ALLEGRO, IL PENSEROSO ED IL MODERATO

*Music George Frideric Handel*

*Text John Milton*

*Choreography Mark Morris*

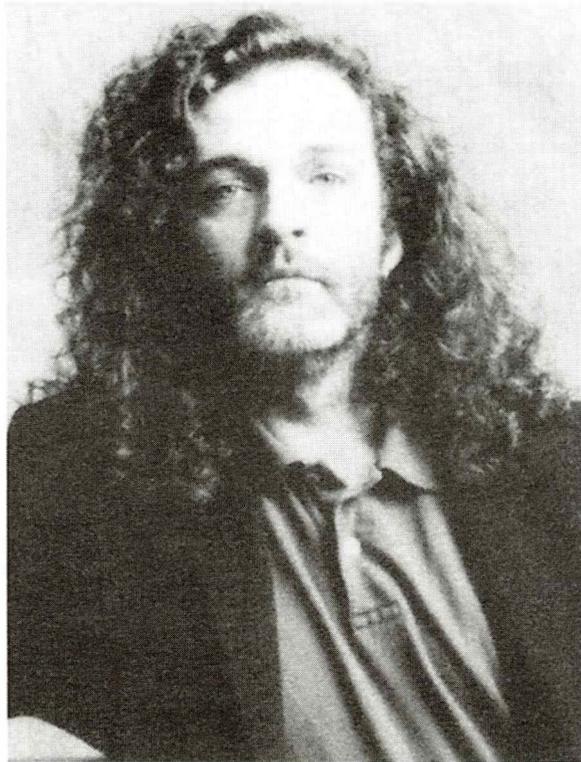
*WestpacTrust St James Theatre*

*March 18 - 22, 7.30pm, March 22, 1.30pm*

• FRIENDS OF  
THE FESTIVAL •

Supported by The Fund for US Artists at International Festivals

# PROFILES



## **Mark Morris**

Mark Morris was born on August 29 1956 in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. He performed with a variety of companies in the early years of his career, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980 and has since created over 90 works for the Dance Group, as well as choreographing dances for many ballet companies, including the San Francisco Ballet, the Paris Opera Ballet, and American Ballet Theatre. From 1988-91 he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. During his tenure there, he created 12 pieces including three evening-length works: *The Hard Nut* (his comic book-inspired version of *The Nutcracker*); *L'Allegro, il Penseroso ed il Moderato* and *Dido and Aeneas*, and founded the White Oak Dance Project with Mikhail Baryshnikov. Mark Morris is noted for his musicality – he has been described as 'undeviating in his devotion to music' – and for his 'ability to conjure so many contradictory styles and emotions'. He has worked extensively in opera as both choreographer and director. Most recently, he directed and choreographed a production of Gluck's *Orfeo ed Euridice*, and in 1997 the Edinburgh International Festival was the site of the premiere of the Royal Opera, Covent Garden production of Rameau's *Platée*. Mark Morris also directed and choreographed the new Paul Simon/Derek Walcott musical *The Capeman* which opened on Broadway in January 1998. He was named a Fellow of the MacArthur Foundation in 1991, and he is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux).

## **Mark Morris Dance Group**

Mark Morris Dance Group was formed in 1980 and gave its first concert that year in New York City. In the following years, the company's touring schedule steadily expanded to include cities both in the US and in Europe and, in 1986, the Dance Group made its first national television programme for the PBS Dance in America series. In 1988, the Mark Morris Dance Group was invited to become the national dance company of Belgium. During its three-years as resident company of the Théâtre Royal de la Monnaie in Brussels, the Dance Group was the subject of several television programmes, including the UK's South Bank Show. The company returned to the United States in 1991, as one of the world's leading dance companies, performing across the US and at major international festivals. The Dance Group has maintained and strengthened its ties to several cities around the world — audiences have become accustomed to the Group's regular and frequent appearances in Boston, Massachusetts; Berkeley, California; at the Jacob's Pillow Dance Festival and the Edinburgh International Festival in Scotland. In addition to a full international touring schedule, the Dance Group has recently completed two film projects: a collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs* using Bach's Third Suite for unaccompanied cello, and a film version of Henry Purcell's *Dido and Aeneas*, both scheduled to air around the world during the 1997-98 season.

### **Craig Smith** *Conductor*

Craig Smith attended Washington State University and later the New England Conservatory of Music in Boston, where he is now a member of the faculty. He has also taught at Juilliard, MIT. He has been artistic director of Emmanuel Music in Boston since 1970. At the same time, he has collaborated with stage director Peter Sellars to produce several extremely successful opera productions which have toured the UK and Europe. These include the three Mozart-da-Ponte operas, *Così fan tutte*, *Le Nozze di Figaro* and *Don Giovanni*, which were also filmed for European and American television and recorded on video CD. As principal guest conductor of the Monnaie Theatre, Craig Smith collaborated with Mark Morris for two seasons, touring the productions throughout America as well as Holland, Israel and most recently Hong Kong. He has also recorded CD's of a capella music by Heinrich Schutz and Pulitzer Prize winning composer, John Harbison.

### **Adrienne Lobel** *Set designer*

Adrienne Lobel has designed the sets for Mark Morris' *L'Allegro, il Penseroso ed il Moderato*, *The Hard Nut* and *Le Nozze di Figaro*, all of which premiered at the Théâtre Royal de la Monnaie in Brussels as well as *Orfeo ed Euridice* and the recent Royal Opera Covent Garden production of *Platée*. For Peter Sellars, she designed sets for *Nixon in China* (Houston Grand Opera, Brooklyn Academy of Music, The Kennedy Center), *The Marriage of Figaro* and *Così fan tutte* (Pepsico Summerfare, Paris, Vienna), *The Magic Flute* at the Glyndebourne Festival Opera and *The Rake's Progress* at the Chatelet Opera in Paris. Other opera credits include *Lohengrin* directed by Anja Silja (La Monnaie, Houston Grand Opera) and *Street Scene* directed by Francesca Zambello (Houston Grand Opera, Berlin). She designed sets for the Tony award-winning musical *Passion* (Sondheim/Lapine) on Broadway and *Lady in the Dark* directed by Francesca Zambello at the National Theatre in London. Lobel has also worked in many American regional theatres and received an Obie for her work Off-Broadway. Current projects include *The Diary of Anne Frank* and *On the Town*, both for Broadway.

### **James F Ingalls** *Lighting designer*

James Ingalls designed several works for Mark Morris including Rameau's *Platée* for the Royal Opera, *L'Allegro, il Penseroso ed il Moderato*, *Dido and Aeneas*, the first White Oak Dance Project tours, *Ein Herz* for the Paris Opera Ballet and *Maelstrom* and *Pacific* for San Francisco Ballet. His work in theatre and opera includes many productions for Peter Sellars, including *I Was Looking at the Ceiling and Then I Saw the Sky*, *The Rakes Progress* in Paris and *The Death of Klinghoffer* at San Francisco Opera.

### **Christine Van Loon** *Costume designer*

Christine Van Loon was born in Hoeilaart, Belgium, and has studied commercial art and costume and set design. At the Théâtre Royal de la Monnaie in Brussels, she worked in both the set and costume departments and with Maurice Béjart's Ballet of the 20th Century. Ms Van Loon has designed the costumes for several Mark Morris productions including *Dido and Aeneas*.

### **Jenny Wollerman** *soprano*

In April 1996 Jenny Wollerman made her Australian debut to widespread critical acclaim singing the role of Leila in *The Pearl Fishers* for the State Opera of South Australia. In the 1996 New Zealand Festival she appeared in Mahler's Eighth Symphony and Stravinsky's *Les Noces*. She made her Melbourne debut singing Brahms' *German Requiem* with Graham Abbott and the Melbourne Chorale in 1997. She studied at the Curtis Institute of Music in Philadelphia, graduating in 1991 with a Master of Music in Opera. Her roles have included Mimi, Fiordiligi, five productions of *The Pearl Fishers*, Susanna, Micaela, and Atalanta in *Xerxes*.

She also created the role of Catherine in Blake's opera *Bitter Calm* for the 1994 New Zealand Festival. In 1998 she makes her debut for Symphony Australia (ABC Concerts) giving the Australian premiere of Lutoslawski's *Chantefleurs Et Chantefables* and Rachmaninoff's *Vocalise* with the Tasmanian Symphony Orchestra. Other 1998 engagements include the Ring Cycle in Adelaide as cover for Freia and Helmwige, and Ravel's *Sheherazade* with David Porcelijn and the Adelaide Symphony Orchestra.

### **Wendy Dixon** *soprano*

Born in New Zealand, soprano Wendy Dixon's extensive repertoire has seen her travel the world performing in operas, concerts and musicals. She is in constant demand from opera companies and orchestras on both sides of the Tasman. Last year she performed in Barber's *Anthony and Cleopatra* for the Auckland Philharmonia, Juliette in Korngold's *Die tote Stadt* for the Brisbane Biennial, Madame Lidione in *Dialogues of the Carmelites* for Opera Australia, as well as Beethoven's *Symphony No 9* for the Canberra Symphony Orchestra. Later this year she will star as Rosalind in *Fledermaus* for Opera Queensland. New Zealand audiences have also enjoyed her performances in the title roles in *Aida* and *Tosca*, Micaela in *Carmen* and Gilda in *Rigoletto*. She is frequently sought after to perform new works at both National Workshops and Festivals. These include *Bitter Calm*, performed at the 1994 New Zealand Festival.

### **David Hamilton** *tenor*

David Hamilton was born in Scotland where he studied at the Royal Scottish Academy of Music and Drama. Since moving to Australia in 1979, he has been recognised as one of the best Mozart tenors in the country, singing with the Sydney Symphony and Australian Chamber Orchestras, and many others both there and in New Zealand. He has also appeared at the Adelaide and Edinburgh Festivals. His recent concert performances have included Bach's *Magnificat*, Handel's *Dixit Dominus* and *Messiah*, Haydn's *Creation* and Mozart's *Requiem*. His operatic work includes the title role in the Scottish Opera production of *Albert Herring*, Camille in *The Merry Widow* with the Wellington City Opera and Dr Caius in *Falstaff*. After the New Zealand Festival he will be the tenor soloist in the Eisler/Brecht oratorio *Die Massnahme* at the Adelaide Festival, and sing the Evangelist in *St John Passion* with the New Zealand Chamber Orchestra.

### **Martin Snell** *bass*

Dunedin-born Martin Snell was a founder member of the National Youth Choir and winner of the 1993 MOBIL Song Quest. He has studied at the Royal Northern College of Music and at the International Opera Studio. He has sung in concert throughout Britain and has been a member of the Bayreuth Festival and the Stadttheater St Gallen, Switzerland. Recent engagements include performances at Teatro de la Zarzuela, Madrid and at the Megaron Concert Hall in Athens being directed by Ruggero Raimondi. Concert engagements include appearances at Wigmore Hall and Strasbourg, Zürich, Vienna, Hamburg, Kiel, Copenhagen, Frankfurt, St Gallen, Basel, Amsterdam and in concert performances of Wagner's *Das Rheingold* with the NZSO. He is presently a company artist with Theater Basel, Switzerland. Future plans include performing in *Otello*, *La Cenerentola*, *Giulio Cesare* and appearances in Zürich, Luzern, St Gallen, Nantes and Paris.

## **DANCERS**

**Joe Bowie**, born in Lansing, Michigan, began dancing while attending Brown University. After graduating with honors in English and American Literature, he moved to New York and performed in the works of Robert Wilson, Ulysses Dove and danced with The Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris.

**Charlton Boyd** was born in New Jersey where he studied and performed with Inner City Ensemble Theater & Dance Company. He is a graduate of the Juilliard School and has danced with the Limon Dance Company and in the musical *The Ebony Games*. He appears in the Jose Limon Technique Video, Volume 1, and other music videos.

**Derrick Brown** was born in Dallas, Texas. He attended New York University School of the Arts where he studied with Larry Rhodes. He has worked with choreographers Benjamin Harkavy, Bertram Ross, Igal Perry, Bella Lewitzky, Jennifer Muller, Elisa King, Zvi Gothiener and Danny Ezralow. He recently moved to Holland and teaches at the Amsterdam School of the Arts. In Holland he has worked with Itzhik Galili, as well as The Pretty Ugly Dance Company (Amanda Miller, director).

**Juliet Burrows** was raised in Millstone, New Jersey, and has danced with American Ballet Theatre II, Dutch National Ballet, Eglevsky Ballet and JoAnn Fregalette Jansen, among others.

**Ruth Davidson**, a native New Yorker, began her serious dance training at the High School of Performing Arts where she was a recipient of the coveted Helen Tamiris Award. After attaining her BFA from SUNY College at Purchase, she began her professional career with the Hannah Kahn Dance Company. Ms Davidson later joined the Don Redlich Dance Company where she also had the honour of working with dance master Hanya Holm. She appears in *Hanya: Portrait of a Dance Pioneer*, a biographical film on the career of Ms Holm. She has been with the Mark Morris Dance Group since 1980. Ms Davidson has consistently studied with Jocelyn Lorenz since 1979.

**Tina Fehlandt** grew up in Wilmington, Delaware where she began her dance training at age five. She has been a member of the Mark Morris Dance Group since its inception in 1980. She has staged Mr Morris' work on Repertory Dance Company of Canada, Concert Dance Company of Boston, New York University Tisch School of the Arts, University of Minnesota, San Francisco Ballet and assisted him on his work with the Boston Ballet and American Ballet Theatre. Ms Fehlandt has also appeared with the White Oak Dance Project.

**Marjorie Folkman** graduated from Barnard College. She has danced for Spencer/Colton, Kraig Patterson, Neta Pulvermacher, Sara Rudner and the Repertory Understudy Group for the Merce Cunningham Dance Company.

**Shawn Gannon** is from Dover, New Jersey. He has danced with Lee Theodore's American Dance Machine, the Nina Wiener Dance Company, Mark Dendy's Dendy Dance, Laura Dean Dancers and Musicians and Jane Comfort and Company.

**Ruben Graciani** is from Kitty Hawk, North Carolina. He is a High School graduate of North Carolina School of the Arts, and received his BFA from the State University of New York at Purchase. He has performed in the US and abroad with Purchase Dance Corps, Kelly Holcombe and Company, Kraig Patterson and Kevin Wynn Collection.

**Lauren Grant** graduated in 1996 with a BFA from New York University's Tisch School of the Arts. She recently performed with The Joe Alter Dance Group on a tour across Poland as well as performing at the Joyce Theatre in New York City with Peter Pucci Plus Dancers.

**John Heginbotham** is from Anchorage, Alaska. He graduated from The Juilliard School with a BFA in dance in 1993 and since then has performed with Pilobolus Dance Theater, Susan Marshall and Company and Mark Morris Dance Group. John recently completed an American tour of the Susan Marshall/Philip Glass dance opera, *Les Enfants Terribles*.

**Dan Joyce**, from Stuart, Virginia, began his professional dance training at the North Carolina School of the Arts, where he received his Bachelor of Fine Arts degree in 1983. He danced for one season with the Maryland Dance Theater before joining Concert Dance Company of Boston for four years. He joined the Mark Morris Dance Group in 1988.

**David Leventhal**, a native of Newton, Massachusetts, has performed with the companies of Zvi Gothiener, Neta Pulvermacher, Marcus Schulkind and Spencer/Colton. He has a BA in English Literature from Brown University.

**Donald Mouton**, a Cajun, was born in Crowley, Louisiana, the home of the International Rice Festival. He holds a BA in theater from the University of Southwestern Louisiana. Donald previously danced with the Mark Morris Dance Group from 1980 to 1989 and has toured with the White Oak Dance Project.

**Rachel Murray**, born in New York City, began her dance training at The Temple of the Wings in Berkeley, California. Her performing career began at age 14, dancing with the African-jazz troupe Terpsichore, touring hotels and lodges through out British Columbia. She then miraculously landed in Honolulu, Hawaii where she studied and danced with master teacher Betty Jones and her Dances We Dance company. Before joining the Mark Morris Dance Group in 1988, Ms Murray was performing with Senta Driver's Harry of New York City.

**Maile Okamura** was born and raised in San Diego, California. She has danced with Boston Ballet, Ballet Arizona and various New York-based choreographers.

**June Omura** received her early dance training at the University of Alabama in Birmingham and then attended Barnard College, graduating in 1986 with honours in dance and English. She has danced for Mark Morris since 1988, previously performing in New York with Kenneth King, Sally Silvers, Richard Bull, Peter Healey and Hannah Kahn.

**Kraig Patterson**, Trenton, New Jersey, received his BFA in 1986 from the Juilliard School and began dancing with the Mark Morris Dance Group in 1987.

**Mireille Radwan-Dana** was born in Beirut, but grew up in Rome, Italy, where she attended Tersicore from 1978-86. She then moved to Brussels to attend the Mudra School from 1986-88. She joined the Mark Morris Dance Group in 1988.

**Guillermo Resto** dances with Mark Morris.

**Matthew Rose** received his BFA from the University of Michigan. He has appeared with the Martha Graham Dance Company, Pascal Rioult Dance Theater and Ann Arbor Dance Works.

**Anne Sellery** dances with Mark Morris.

**Jordana Toback** has performed with Mark Morris Dance Group in both *The Hard Nut* and *L'Allegro, il Penseroso ed il Moderato*. She has also performed in the works of Patricia Hoffbauer, Douglas Dunn, Amy Pivar Dances, Peter Healey (opera) and Meg Wolf as well as continuing her own choreography in collaboration with director Louie Scheeder. In 1994, she was a recipient of the New York State Regional Initiative Grant.

**William Wagner** is from Larchmont, New York. He studied at the Martha Graham School of Dance and is an English graduate from the State University of New York at Purchase. Mr. Wagner joined the Mark Morris Dance Group in 1988.

**Julie Worden**, graduate of the North Carolina School of the Arts has danced with Chicago choreographers Bob Eisen, Jan Erkert and Sheldon B. Smith.

**Michelle Yard** was born and raised 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. She attended New York University's Tisch School of the Arts, where she recently graduated with a Bachelor of Fine Arts. While at NYU Michelle was a member of the Second Avenue Dance Company.

## WELLINGTON SINFONIA

The Wellington Sinfonia fills a vital role in the cultural life of the capital and the Wellington region. It presents its own annual concert season, and school and family performances, as well as providing the orchestral accompaniment for most ballet, opera, musical and choral productions in the city. Wellington Sinfonia provides professional employment for up to 100 Wellington musicians, and is also a training ground for talented students. Music critics have given high praise to Wellington Sinfonia's performances, noting its 'polish and clarity' and 'fine, disciplined playing'.

## WELLINGTON SINFONIA

**First Violins** David Pucher (Leader), Bruce Corlett, Olya Curtis, Sandra Logan, Slava Fainitski, Iselta Allison

**Second Violins** Elsa Jensen, Anthea Secker, Emma Tabachnik, Oscar Bullock, Jay Lindsay

**Violas** Lisa Lynch, Craig Utting, Stephanie van Dyk, Caroline Dewson

**Cellos** Brenton Veitch, Anne Werry, Kathy Paterson

**Double Basses** Tony Rive, Toni St Clair

**Flute** Carol Hohaus

**Oboes** Rodney Ford, Stacey Dixon

**Bassoon** Penny Miles

**Horn** Caryl Stannard

**Trumpets** John Taber, David Armstrong

**Percussion/Timpani** Stephen Harker

**Keyboard** Jonathan Berkahn, Andrew MacMillan

## NEW ZEALAND FESTIVAL CHAMBER CHOIR

*Philip Walsh* Choir director

Born in Southampton, England, Philip Walsh read music at Cambridge University, becoming Assistant Conductor of its Musical Society and conducting many large scale choral and orchestral performances. In 1989 he was appointed the Director of Music at Wellington's St Paul's Cathedral. He has been Musical Director of the Orpheus Choir since 1993, past successes include the first New Zealand performance of Bach's *Matthäus-Passion* to be sung in German, and Beethoven's *Missa Solemnis* with the NZSO. He conducted the choreographed performance of Stravinsky's *Les Noces*, a highlight of the 1996 New Zealand Festival. One of this country's busiest musicians, Philip teaches, adjudicates, gives workshops around the country and performs as a concert organist.

The Choir was specially selected and trained by Philip Walsh for the 1998 New Zealand Festival performances by Mark Morris Dance Group and the March 11 Shell Luncheon Concert.

**Soprano** Christine Argyle, Pepe Becker, Jane Deighton, Jane McKinley, Sabrina Malcolm, Stephanie Shroff, Rebecca Taylor

**Alto** Judith Berryman, Andrea Cochrane, Rebecca Currier, Alexandra Hill, Lynda Knight-de Blois, Nicola Sutherland, Christopher Warwick

**Tenor** Peter de Blois, Alastair Carey, Matthew Coplon, Ewan Griffiths, Nicholas Jackman, Timothy Jackson

**Bass** Bryan Crump, Nicholas Cull, Robert Easting, Brian Hesketh, William MacKenzie, Stephen Wells, Christopher Whelan

## MARK MORRIS DANCE GROUP STAFF

*Technical Director* **Johan Henckens**

*Development Director* **Michael Osso**

*Executive Administrator* **Eva Nichols**

*Fiscal Administrator* **Lynn Wichern**

*Development Associate* **Lesley Berson**

*Administrative Assistant* **Jamie Beth Cohen**

*Lighting Supervisor* **Michael Chybowski**

*Wardrobe Supervisor* **Patricia White**

*Sound Supervisor* **Russell Smith**

*Legal Counsel* **Mark Selinger**

*(Kaye, Scholer, Fierman, Hays & Handler)*

*Orthopaedist* **David S Weiss, MD**

*Accountant* **Kathryn Lundquist, CPA**

*Thanks to Maxine Morris and god.*

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

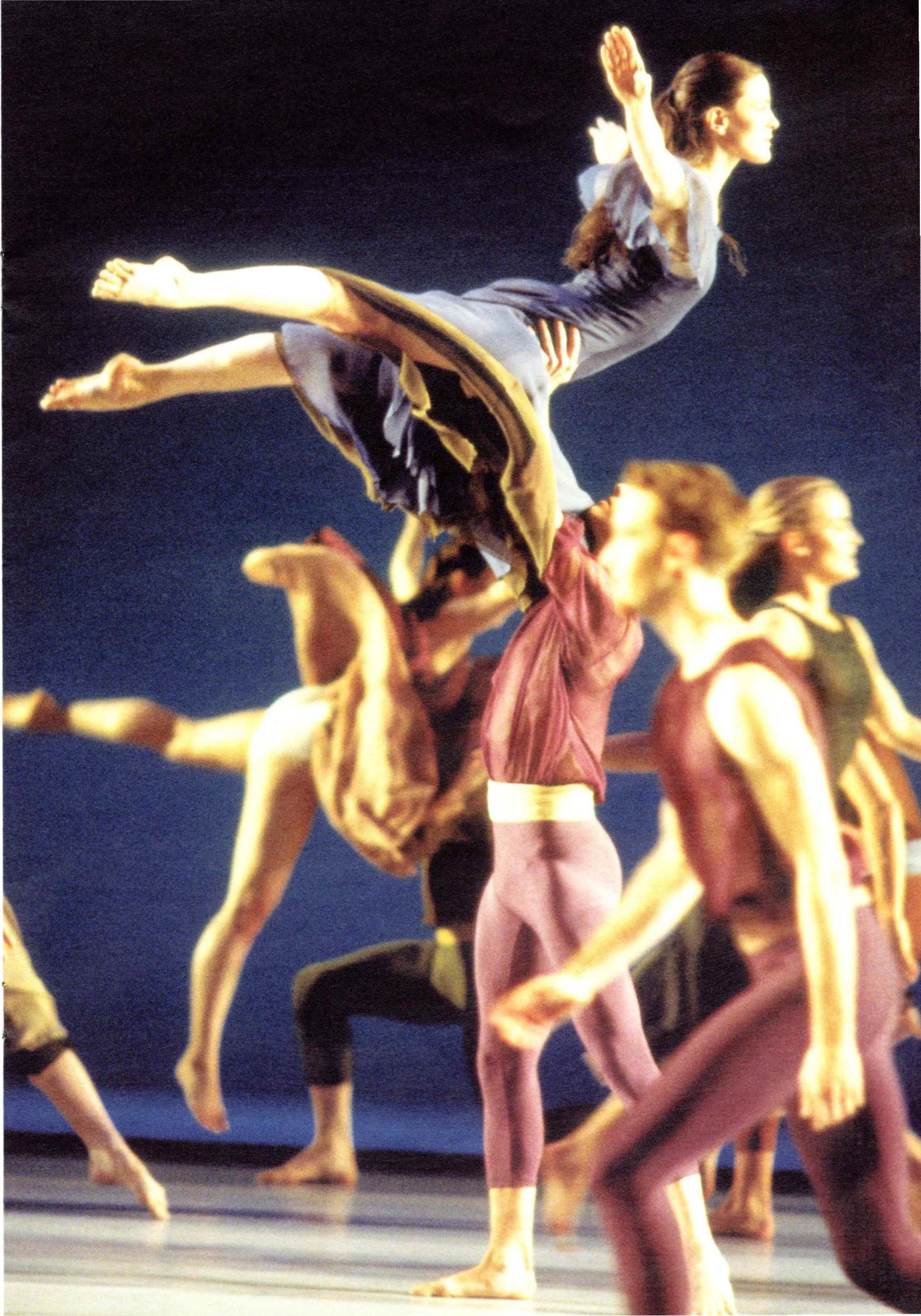
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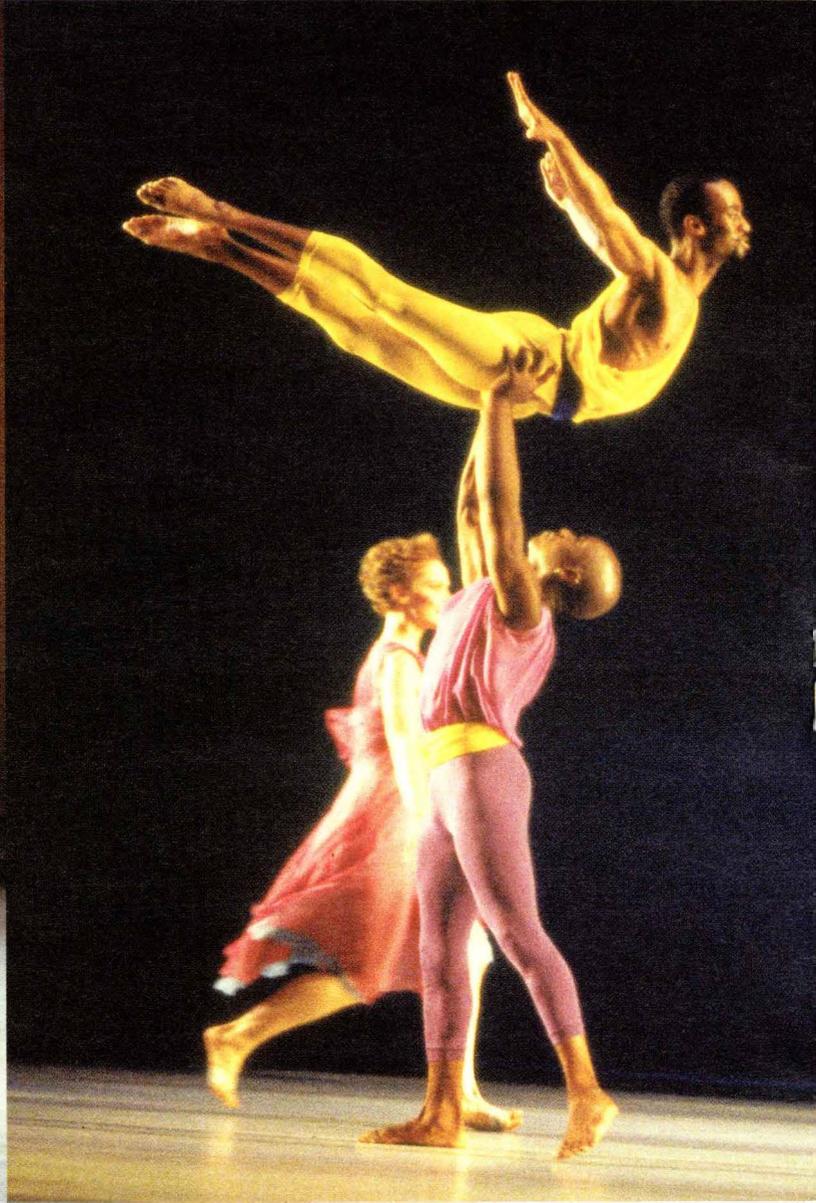
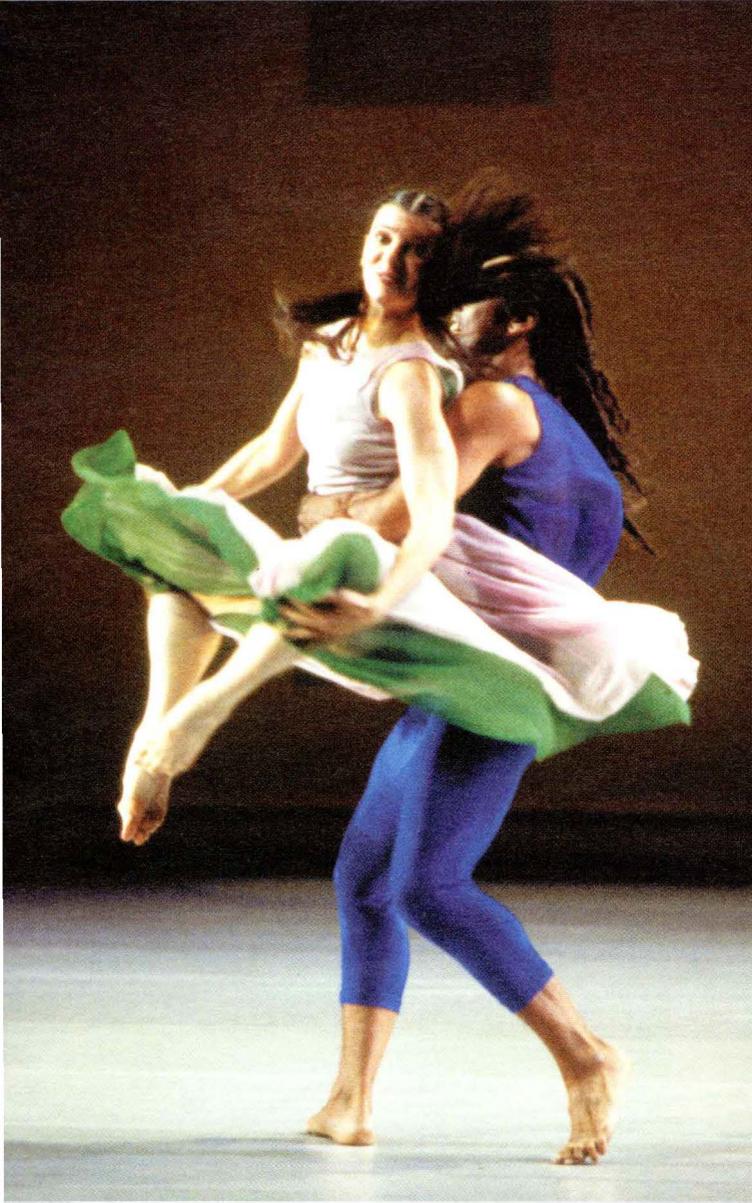
Mark Morris Dance Group  
225 Lafayette St, Suite 504  
New York, NY 10012 - 4015



**NATIONAL  
ENDOWMENT  
FOR THE ARTS**

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









# L'ALLEGRO, IL PENSEROSO ED IL MODERATO

## PART THE FIRST

### L'ALLEGRO

#### Accompagnato

Hence, loathed Melancholy,  
Of Cerberus, and blackest midnight born  
In Stygian Cave forlorn  
'Mongst horrid shapes, and shrieks,  
and sights unholy,  
Find out some uncouth cell,  
Where brooding Darkness spreads his  
jealous wings,  
And the night-Raven sings;  
There under Ebon shades, and low-brow'd rocks,  
As ragged as thy Locks,  
In dark Cimmerian desert, ever dwell.

### IL PENSEROSO

#### Accompagnato

Hence, vain deluding Joys,  
Dwell in some idle brain,  
And fancies fond with gaudy shapes possess,  
As thick and numberless  
As the gay motes that people the  
Sun Beams,  
Or likest hovering dreams  
The fickle Pensioners of Morpheus' train.

### L'ALLEGRO

#### Air

Come, thou Goddess fair and free,  
In heav'n yclept Euphrosyne;  
And by men heart-easing Mirth,  
Whom lovely Venus, at a birth,  
With two sister-Graces more,  
To ivy-crowned Bacchus bore.

### IL PENSEROSO

#### Air

Come rather, Goddess, sage and holy;  
Hail, divinest Melancholy,  
Whose saintly visage is too bright  
to hit the sense of human sight;  
Thee bright-hair'd Vesta long of yore,  
To solitary Saturn bore.

### L'ALLEGRO

#### Air

Haste thee nymph, and bring with thee  
Jest and youthful Jollity,  
Quips and cranks, and wanton wiles,  
Nods, and becks, and wreathed smiles,  
Such as hang on Hebe's cheek,  
And love to live in dimple sleek;  
Sport, that wrinkled Care derides,  
And Laughter, holding both his sides.

#### Chorus

Haste thee, nymph, and bring with thee  
Jest, and youthful Jollity;  
Sport, that wrinkled Care derides,  
And Laughter, holding both his sides.

### L'ALLEGRO

#### Air

Come, and trip it as you go,  
On the light fantastic toe.

#### Chorus

Come, and trip it as you go,  
On the light fantastic toe.

### IL PENSEROSO

#### Accompagnato

Come, pensive Nun, devout and pure,  
Sober, steadfast and demure;  
All in a robe of darkest grain,  
Flowing with majestic train.

#### Arioso

Come, but keep thy wonted state,  
With even step, and musing gait;  
And looks commercing with the skies,  
Thy rapt soul sitting in thine eyes.

#### Accompagnato

There held in holy passion still,  
Forget thy self to marble, till  
With a sad leaden downward cast  
Thou fix them on the earth as fast.

#### Arioso

And join with thee calm Peace and Quiet,  
Spare Fast, that oft with gods cloth diet,  
And hears the Muses in a ring  
Round about Jove's altar sing.

#### Chorus

Join with thee calm Peace and Quiet,  
Spare Fast, that oft with gods doth diet.

### L'ALLEGRO

#### Recitative

Hence, loathed Melancholy,  
In dark Cimmerian desert ever dwell  
But hast thee, Mirth, and bring with thee  
The mountain nymph, sweet Liberty.  
And if I give thee honour due,  
Mirth, admit me of thy crew.

#### Air

Mirth, admit me of thy crew  
To live with her, and live with thee,  
In unproved pleasures free;  
To hear the lark begin his flight,  
And singing startle the dull night;  
Then to come in spite of sorrow,  
And at my window bid good morrow.  
Mirth, admit me of thy crew.

### IL PENSEROSO

#### Accompagnato

First, and chief, on golden wing,  
The cherub Contemplation bring;  
And the mute Silence hist along,  
'Less Philomel wil deign a song,  
In her sweetest, saddest plight,  
Smoothing the rugged brow of Night.

#### Air

Sweet bird, that shun'st the noise of folly,  
Most musical, most melancholy!  
Thee, chantress, oft the woods among,  
I woo to hear thy even-song.  
Or, missing thee, I walk unseen,  
On the dry smooth-shaven green,  
To behold the wand'ring moon  
Riding near her highest noon.  
Sweet bird . . .

**L'ALLEGRO****Recitative**

If I give thee honour due,  
Mirth, admit me of thy crew!

**Air**

Mirth, admit me of thy crew!  
To listen how the hounds and horn  
Cheerly rouse the slumb'ring morn,  
From the side of some hoar hill,  
Through the high wood echoing still.

**IL PENSEROSO****Air**

Oft, on a plat of rising ground,  
Hear the far-off Curfew sound,  
Over some wide-water'd shore,  
Swinging slow, with sullen roar;  
Or if the air will not permit,  
Some still removed place will fit,  
Where the glowing embers through the room  
Teach light to counterfeit a gloom.

**Air**

Far from all resort of Mirth,  
Save the cricket on the hearth,  
Or the bellman's drowsy charm,  
To bless the doors from nightly harm.

**L'ALLEGRO****Recitative**

If I give thee honour due,  
Mirth, admit me of thy crew!

**Air**

Let me wander, not unseen  
By hedgerow elms, on hillocks green:  
There the ploughman, near at hand,  
Whistles over the furrow'd land,  
And the milkmaid singeth blithe,  
And the mower whets his scythe,  
And every shepherd tells his tale  
Under the hawthorn in the dale.

**IL MODERATO****Air**

Each action will derive new grace  
From order, measure, time and place;  
Till Life the goodly structure rise  
In due proportion to the skies.

**L'ALLEGRO****Accompagnato**

Mountains, on whose barren breast  
The lab'ring clouds do often rest;  
Meadows trim with daisies pied,  
Shallow brooks, and rivers wide  
Tow'rs and battlements it sees,  
Bosom'd high in tufted trees.

**Air**

Or let the merry bells ring round,  
And the jocund rebeck sound  
To many a youth, and many a maid,  
Dancing in the chequer'd shade.

**Chorus**

And young and old come forth to play  
On a sunshine holyday,  
till the livelong daylight fail,  
Thus past the day, to bed they creep,  
By whisp'ring winds soon lull'd asleep.

**PART THE SECOND****IL PENSEROSO****Accompagnato**

Hence, vain deluding Joys,  
The brood of Folly without father bred  
How little you bested,  
Or fill the fixed mind with all your toys!  
Oh! let my lamp, at midnight hour,  
Be seen in some high lonely tow'r,  
Where I may oft out-watch the Bear  
With thrice-great Hermes, or unsphere  
The spirit of Plato to unfold  
What worlds, or what vast regions hold  
Th'immortal mind that hath forsook  
Her mansion in this fleshly nook.

**Air**

Sometimes let gorgeous Tragedy  
In scepter'd pall come sweeping by,  
Presenting Thebes, or Pelops' line,  
Of the tale of Troy divine;  
Or what, though rare, of later age  
Ennobled hath the buskin'd stage.

**Recitative**

Thus, Night oft sees me in thy pale career,  
Till unwelcome Morn appear.

**L'ALLEGRO****Solo**

Populous cities please us then,  
And the busy hum of men.

**Chorus**

Populous cities please us then,  
And the busy hum of men,  
Where throngs of knights and barons Bold  
In weeds of peace high triumphs hold;  
With stores of ladies, whose bright eyes  
Rain influence, and judge the prize  
Of wit, or arms, while both contend  
To win her grace, whom all commend.  
Populous cities please us then.

**Air**

There let Hymen oft appear  
In saffron robe, with taper clear,  
And pomp, and feast, and revelry,  
With mask, and antique pageantry;  
Such sights as youthful poets dream  
On summer eves by haunted stream.

**IL PENSEROSO****Accompagnato**

Me, when the sun begins to fling  
His flaring beams, me goddess bring  
To arched walks of twilight groves,  
And shadows brown that Sylvan loves;  
There in close covert by some brook,  
Where no profaner may look.

**Air**

Hide me from day's garish eye,  
While the bee with honey'd thigh,  
Which at her flow'ry work cloth sing,  
And the waters murmuring,  
With such consorts as they keep  
Entice the dewy-feather'd sleep;  
And let some strange mysterious dream  
Wave at his wings in airy stream  
Of lively portraiture display'd,  
Softly on my eyelids laid.  
Then as I wake, sweet music breathe,  
Above, about, or underneath,  
Sent by some spirit to mortals good,  
Or th'unseen genius of the wood.

## L'ALLEGRO

### Air

I'll to the well-trod stage anon,  
If Johnson's learned sock be on;  
Or sweetest Shakespeare, Fancy's child,  
Warble his native wood-notes wild.

### Air

And ever against eating cares,  
Lap me in soft Lydian airs;  
Sooth me with immortal verse,  
Such as the meeting soul may pierce  
In notes, with many a winding bout  
Of linked sweetness long drawn out;  
With wanton heed, and giddy cunning,  
The melting voice through mazes running,  
Untwisting all the chains that tie  
The hidden soul of harmony.

## IL MODERATO

### Duet

As steals the morn upon the night,  
And melts the shades away:  
So truth does Fancy's charm dissolve,  
And rising reason puts to flight  
The fumes that did the mind involve,  
Restoring intellectual day.

## IL PENSEROSO

### Recitative

But let my due feet never fail  
To walk the studious cloisters' pale,  
And love the high-embowed roof,  
With antique pillars' massy proof,  
And story'd windows richly dight,  
Casting a dim religious light.

## Chorus

There let the pealing organ blow  
To the full voic'd choir below,  
In service high and anthem clear!  
And let thier sweetness, through mine ear,  
Dissolve me into ecstasies,  
And bring all Heav'n before mine eyes!

### Air

May at last my weary age  
Find out the peaceful hermitage,  
The hairy gown and mossy cell,  
Where I may sit and rightly spell  
Of ev'ry star that Heav'n doth shew,  
And ev'ry herb that sips the dew;  
Till old experience do attain  
To something like prophetic strain.

### Solo

These pleasures, Melancholy, give,  
And I with thee will choose to live.

## Chorus

These pleasures, Melancholy, give,  
And I with thee will choose to live.

## L'ALLEGRO

### Air

Orpheus's self may heave his head  
From golden slumbers on a bed  
Of heap'd Elysian flow'rs, and hear  
Such strains as would have won the ear  
Of Pluto, to have quite set free  
His half-regain'd Eurydice.

### Air

These delights if thou canst give,  
Mirth, with thee I mean to live.

## Chorus

These delights if thou canst give,  
Mirth, with thee I mean to live.

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## BUILDING A MORE SECURE FUTURE FOR THE PERFORMING ARTS

Wellington's St James Theatre Charitable Trust formed the Performing Arts Foundation of New Zealand in 1994 to foster excellence in all areas of the performing arts through the development of performers, designers, choreographers and associated skills, venues and productions in New Zealand.

The Foundation is supported by you the patron, through a levy placed on all tickets sold to performances in all St James Theatre Charitable Trust operated venues. It is an innovative way for every patron to invest directly in performing arts development.

The Foundation will, over time, provide a more secure future for the performing arts in this country.

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