



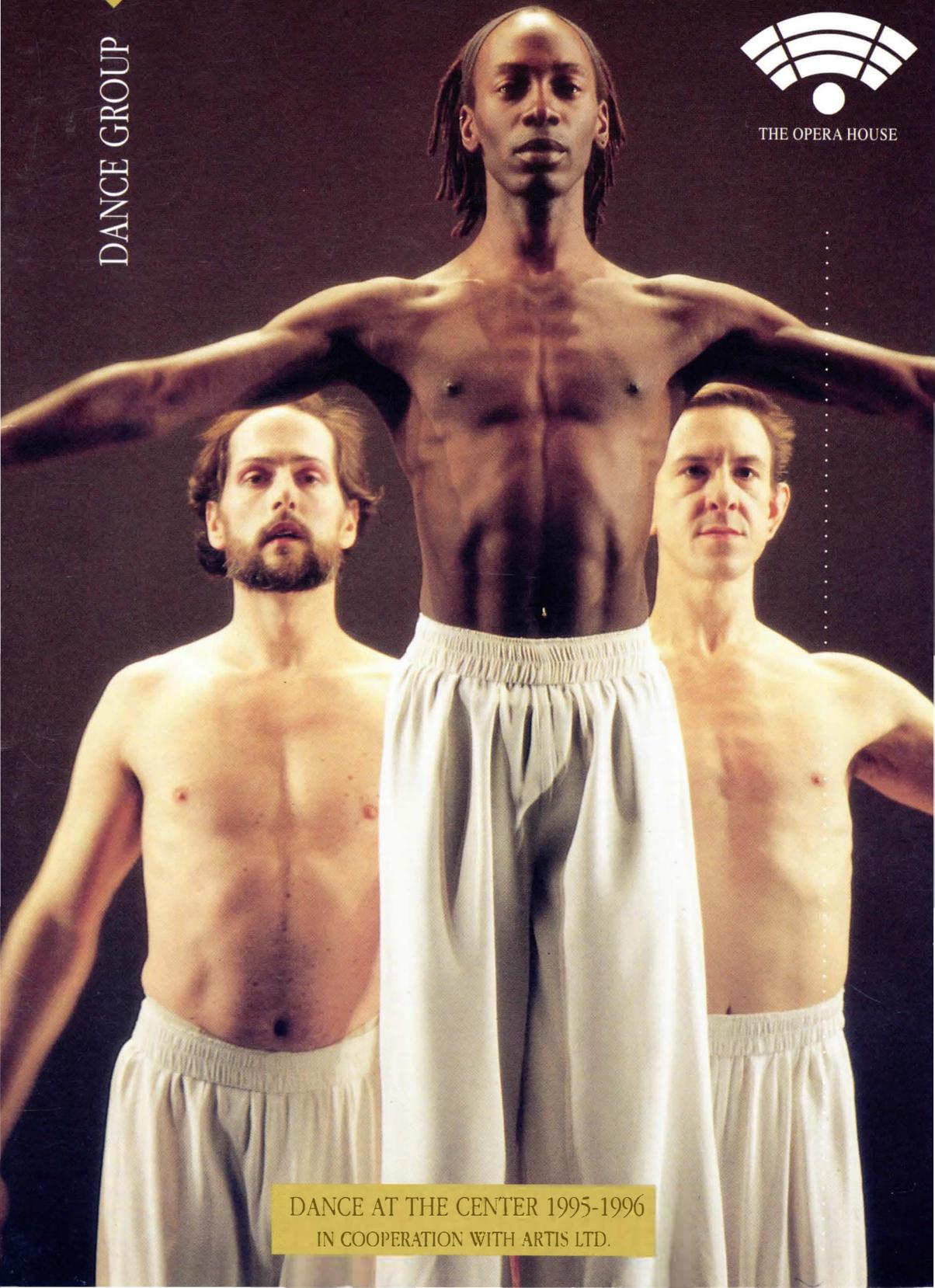
MARK MORRIS

TEL-AVIV
PERFORMING
ARTS CENTER



THE OPERA HOUSE

DANCE GROUP



DANCE AT THE CENTER 1995-1996
IN COOPERATION WITH ARTIS LTD.

Mark Morris Dance Group

Artistic Director: MARK MORRIS General Director: BARRY ALTERMAN Managing Director: NANCY UMANOFF

Program A

L'Allegro, Il Penseroso, Ed Il Moderato

Wednesday, January 31, 1996, 8.30 p.m.

Thursday, February 1, 1996, 8.30 p.m.

Friday, February 2, 1996, 1.00 p.m.

Saturday, February 3, 1996, 8.30 p.m.

Sunday, February 4, 1996, 8.30 p.m.

Program B

Dance works by Mark Morris

Wednesday, February 7, 1996, 8.30 p.m.

Thursday, February 8, 1996, 8.30 p.m.

Friday, February 9, 1996, 1.00 p.m.

Saturday, February 10, 1996, 8.30 p.m.

Preview forum - a conversation with Mark Morris

Saturday, February 3, 1996, 11:00 A.M.

**In cooperation with the New Israeli Opera and
the Israel Symphony Orchestra Rishon LeZion**

Major support for the Mark Morris Dance Group is provided by
the Andrew W. Mellon Foundation and the Lila Wallace
Theater Fund

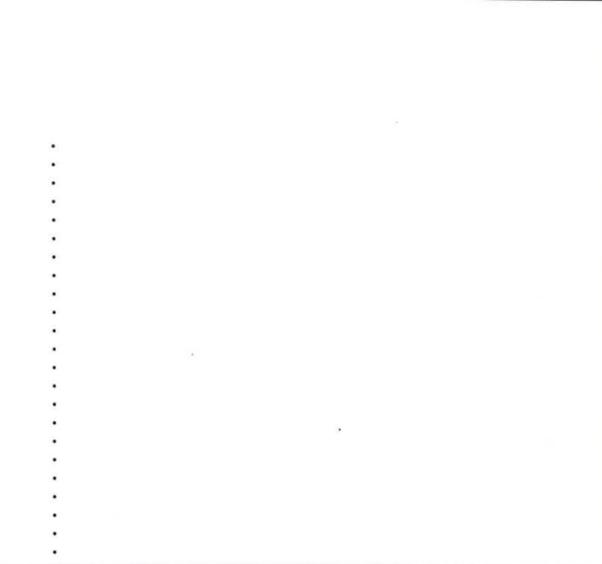
The Mark Morris Dance Group's performances are presented
with the support of the National Endowment for the Arts
Dance Program and the New York State Council on the Arts



M

ARK MORRIS was born and raised in Seattle, Washington where he studied with Verla Flowers and Perry Brunson. He has performed with a diverse assortment of companies over the years, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. Since 1980, in addition to creating over 70 works for the Mark Morris Dance Group, he has created dances for many ballet companies, including the San Francisco Ballet, the Paris Opera Ballet, and American Ballet Theatre. In 1990 he and Mikhail Baryshnikov founded the White Oak Dance Project. Mr. Morris has also worked extensively in opera. From 1988 - 1991 he was Director of Dance at the Theatre Royal de la Monnaie in Brussels, the national opera house of Belgium. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991 and is the subject of a recent biography by Joan Acocella.

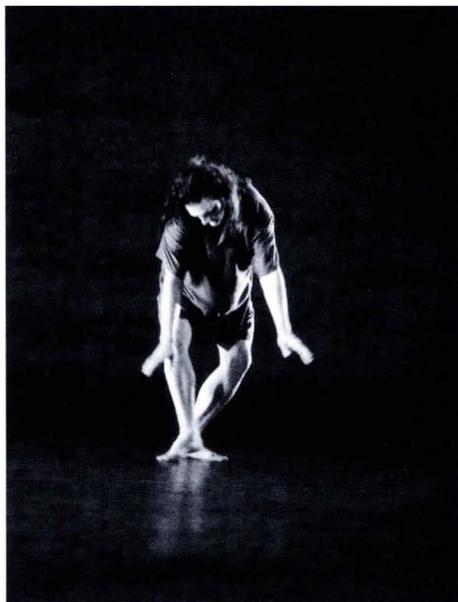






MARK MORRIS DANCE GROUP

MARK MORRIS DANCE GROUP was formed in 1980 and gave its first concert in New York City that year. In addition to touring widely, the Dance Group has been the subject of television specials for PBS *Dance In America* series and London Weekend Television's *South Bank Show*. From 1988 - 1991, the Dance Group was the resident company of the Theatre Royal de la Monnaie in Brussels, Belgium. The Dance Group has recently completed two film projects, a collaboration with cellist Yo-Yo Ma using J.S. Bach's Third Suite for Unaccompanied Cello and a film version of Henry Purcell's *Dido and Aeneas*.



CRAIG SMITH, conductor, is the artistic director of Emmanuel Music in Boston since 1970 where he produces a popular concert series featuring a wide repertoire ranging from cantatas by Bach to operas and world premieres. Between 1988-1991 he was the permanent guest conductor of the Theatre Royal de la Monnaie in Brussels where he worked extensively with Mark Morris. He collaborated with director Peter Sellars on productions presented in Brooklyn, Chicago, Boston and New York including the acclaimed productions of the Mozart-Da Ponte trilogy, *Così fan tutte*, *Le nozze di Figaro* and *Don Giovanni*. He is about to conduct Bach's *St. Matthew's Passion* in a fully staged version directed by Peter Sellars.

ADRIANNE LOBEL (set designer) 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 Theatre Royal de la Monnaie in Brussels where she also designed *Lohengrin*, directed by Anja Silja. For Peter Sellars she designed *Nixon in China*, *Così fan tutte* and *Le nozze di Figaro*, which have been seen all over Europe and the U.S., and *Die Zauberflöte* at Glyndebourne. She designed the sets for Kurt Weill's *Street Scene* for Houston Grand Opera, directed by Francesca Zambello. She designed the sets for the Tony award-winning Broadway musical *Passion*, the Sondheim/Lapine musical. Her production design credits include *Five Corners* directed by Tony Bill and *Life with Mikey* directed by James Lapine.

JAMES F. INGALLS (lighting designer) has designed several works for Mark Morris including *Dido and Aeneas*, *The Hard Nut*, the first White Oak Dance Project tours, *Ein Herz* at the Paris Opera Ballet, and *Maelstrom and Pacific* at the San Francisco Ballet. He designed *Ola Chica* for

William Whitener and Ballet Hispanico, and *Shoulder to Shoulder* for Joachim Schlömer in London. His work in theater and opera includes many productions for Peter Sellars including *I Was Looking at the Ceiling and Then I Saw the Sky*.

CHRISTINE VAN LOON (costume designer) was born in Hoeilaart, Belgium, and has studied commercial art and costume and set design. At the Theatre 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*.

KATHARINA BADER has performed in Mark Morris' *Behemoth*, *L'Allegro, il Penseroso ed il Moderato*, *Stabat Mater*, and *The Hard Nut*, and has also danced with Compagnie Christine Bastin/Paris since 1992.

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 B.F.A. from SUNY College at Purchase, she began her professional career with the Hannah Kahn Dance Company. Ms. Davidson later joined the Don Redlich Dance Company where she also had the honor of working with dance master Hanya Holm. She appears in *Hanya: Portrait of a Dance Pioneer*, a biographical film on the career of Ms. Holm. She has been with the Mark Morris Dance Group since 1980. Ms. Davidson has consistently studied with Jocelyn Lorenz since 1979.

TINA FEHLANDT grew up in Wilmington, Delaware. 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.

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 recently received his B.F.A. from the State University of New York at Purchase. He has performed in the U.S. and abroad with Purchase Dance Corps, Kelly Holcombe and Company, and Kevin Wynn Collection.

JOHN HEGINBOTHAM is from Anchorage, Alaska. He received his B.F.A. in dance from the Juilliard School in 1993. Since then he has performed with the Mark Morris Dance Group, Pilobolus Dance Theater, Stanley Love Performance Group, and The Perks Dance Music Theater. John plans to form his own performance troupe and call it The John Heginbotham Dance Music Theater Performance Group Opera Ballet.

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.

VICTORIA LUNDELL was born in Berkeley, California then moved to Detroit where she studied dance with Rose Marie Floyd and Dolores Allison. She danced professionally with Harbinger Dance Company, guested with Utopia Dance Theatre in Mexico City, and then completed her B.F.A. in dance from the University of Michigan in 1989. For four years she danced with The Parsons Dance Company, and has been dancing with the Mark Morris Dance Group since 1994. Victoria gives special thanks to David Matiano, who is a continual source of inspiration.

MARIANNE MOORE was born in Chapel Hill, North Carolina, and studied dance at North Carolina School of the Arts. She has also danced with the White Oak Dance Project.

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

RACHEL MURRAY began her dance training in Vancouver, B.C. at Simon Fraser University. She then went on to perform with Betty Jones' Dances We Dance Company in Honolulu and in Senta Driver's "Hary" in New York City. She joined the Mark Morris Dance Group in 1988.

DENIZ OKTAY first performed *The Hard Nut* with the Mark Morris Dance Group in 1991. She toured with the company last year on the fabulous

international *L'Allegro* tour. She has spent this year conceiving choreographic extravaganzas and hopes to bring her vision to fruition. She's very happy to be dancing in *L'Allegro* again. Prior to moving to NYC, Deniz earned a B.F.A. in dance from the University of Michigan.

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

KRAIG PATTERSON, Trenton, New Jersey, received his B.F.A. in 1986 from the Juilliard School and began dancing with the Mark Morris Dance Group in 1987.

MIREILLE RADWAN-DANA, The Six Grandfathers have placed in this world many things, all of which should be happy. Every little thing is sent for something, and in that thing there should be



happiness and the power to make happy. Like the grasses showing tender faces to each other, thus we should do, for this was the wish of the Grandfathers of the world. (Black Elk)

GUILLEMO RESTO dances with Mark Morris.

VERNON SCOTT began life in Houston, Texas and first studied dance at New York University. He continued his dance training at the Juilliard School, where he received his B.F.A. He has worked on Mark Morris' *The Hard Nut* and has performed with Stephen Petronio Company, Pilobolus Dance Theatre, Elisa Monte Dance Company, Lar Lubovitch Dance Company, and in BAM's Wilson/Glass/Dove production of the *CIVIL WAR*s. He is currently in his second season with White Oak Dance Project.

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.

MEGAN WILLIAMS hails from Los Angeles, California and Toronto, Canada. She is a B.F.A. graduate of the Juilliard School and has danced with Ohad Naharin, Glenn/Lund/Dance and Mark Haim, among others. She has been a member of the Mark Morris Dance Group since September 1988 and teaches regularly in New York.

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

JEANNE OMMERLE, *soprano*, performs regularly with all the major orchestras as well as in numerous festivals and with opera companies in the USA. She has performed with conductors such as Roger Norrington, Christopher Hogwood, William Christie, Seiji Ozawa, Nicholas McGegan, Simon Preston and others. She has performed in the world premiere of Mark Morris' *L'Allegro*. She portrayed Susanna in the Peter Sellars production of *Le nozze di Figaro* (Mozart).

JANE WEST, *soprano*, is a versatile singer who performs regularly in concerts and opera productions above all in the USA. Her operatic repertoire includes the title role in *Acis and Galatea* (Handel), the first Rhienmaiden in *Götterdämmerung* (Wagner), Anne in *The Rake's Progress* (Stravinsky), Pamina in *Die Zauberflöte* (Mozart), and a flower maiden in *Parsifal* (Wagner). Her concert repertoire is enormous and she has appeared in various projects with Mark Morris. She has performed in the Peter Sellars production of *Le nozze di Figaro* (Mozart).

FRANK KELLY, *tenor*, performs regularly in opera and concerts in the USA and Europe. His operatic repertoire includes Borsa in *Rigoletto* (Verdi), Pang in *Turandot* (Puccini), Fenton in *Falstaff* (Verdi). He has also appeared in the Peter Sellars productions of Mozart's *Le nozze di Figaro* and *Così fan tutte* as Fernando. He has performed in various choral and operatic world premieres and performs regularly with various early music ensembles.

JAMES MADDALENA, *baritone*, portrayed the title role in John Adam's *Nixon in China* at the Houston Grand Opera and later in various other opera houses around the world. His operatic repertoire also includes Papageno in *Die Zauberflöte* (Mozart), Almaviva in *Le nozze di Figaro* (Mozart), Aeneas in *Dido and Aeneas* (Purcell) and the captain in *The Death of Klinghoffer* (Adams). He performed Almaviva and Guglielmo in *Così fan tutte* in the famous Peter Sellars' productions of these operas. He also has an extensive concert repertoire and has recorded several CDs most recently the world premiere of Robert Moran's *The Dracula Diary* with the Houston Grand Opera.

LINDA DOWDELL (*Pianist/Dance Group Musical Director*) made her debut with the Mark Morris Dance Group in 1989 in Vienna, and has worked closely with the company ever since, performing the music of Brahms, Dvorak, Foster, Gershwin, Harrison, Mozart, Poulenc, Schubert and Tcherepnin. In 1990-91 she was the original pianist and Musical Director for Mikhail Baryshnikov's White Oak Dance Project, with whom she toured the United States. A composer as well, she has written music for a variety of ensembles, premiered by groups including the Gregg Smith Singers, Banff Big Band, and Schola Cantorum of Edinburgh.







MARK MORRIS **D**ANCE GROUP STAFF

Technical Director: Johan Henckens
Development Director: Michael Osso
Executive Administrator: Eva Nichols
Fiscal Administrator: Lynn Wichern
Lighting Supervisor: Michael Chybowski
Musical Director: Linda Dowdell
Wardrobe: Pat White
Administrative Assistant: Lesley Berson
Legal Counsel: Mark Selinger
(Kaye, Scholer, Fierman, Hays & Handler)
Orthopaedist: David S. Weiss, M.D.
Accountant: Kathryn Lundquist, CPA

Thanks to Maxine Morris and god.

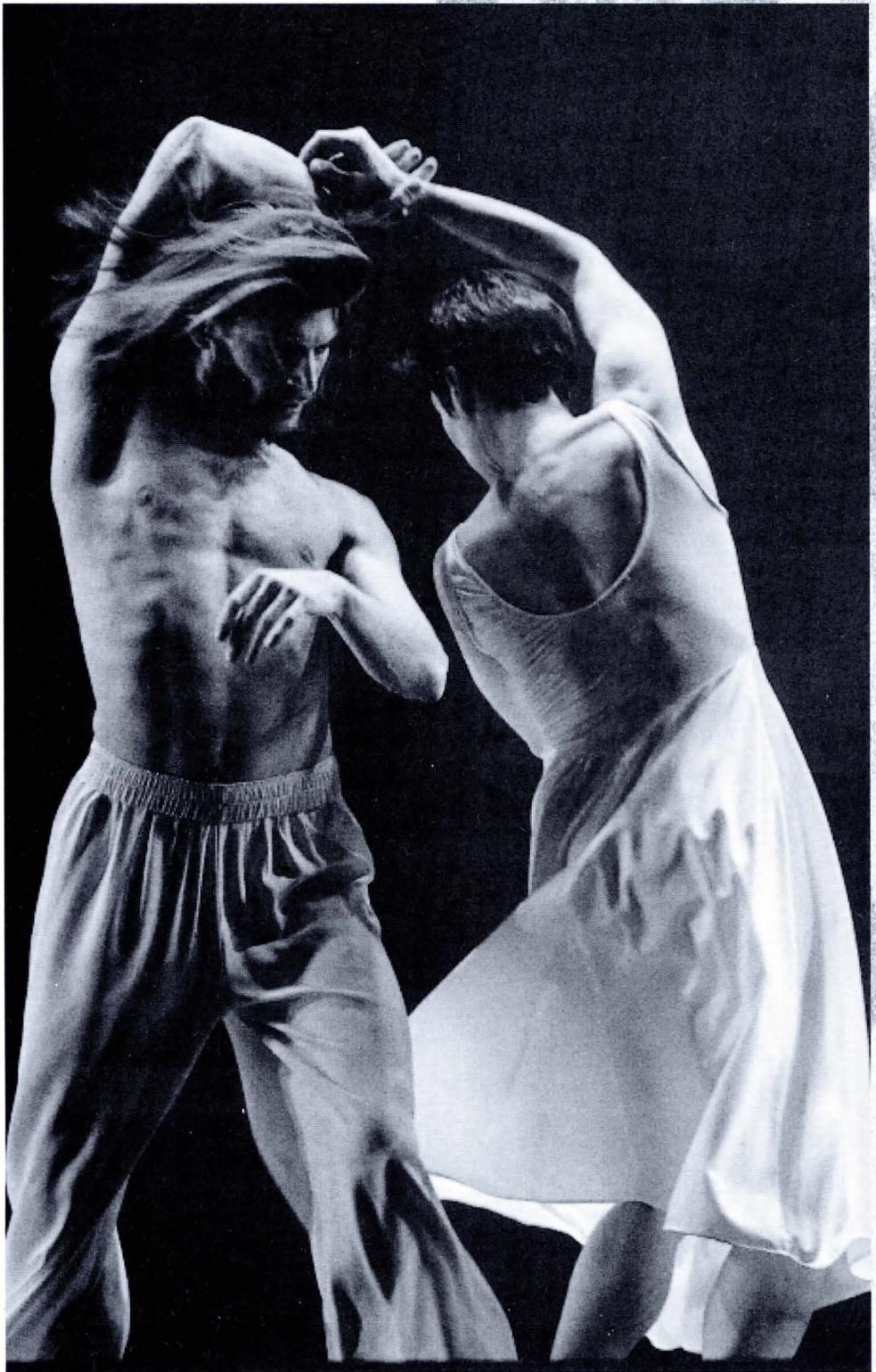
Sincerest thanks to all the dancers for their dedication, support and incalculable contribution to the work.

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The Mark Morris Dance Group receives additional support from Bankers Trust Foundation, Philip Morris Companies Inc., Times Mirror and Time Warner through employee matching contributions programs.

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GEORGE FRIDERIC HANDEL



was born in Halle on February 23, 1685. His father was a barber-surgeon and valet to the Prince of Saxe-Magdeburg. At the age of 61 this man of all trades took a second wife,

Dorothea Taust and Handel was the second child of this marriage. As a child Handel visited Saxe-Weissenfels with his father, where the young boy began to try the organ of the court chapel. Handel then took organ lessons in Halle and soon enough was able to substitute for his famous teacher whenever the need came. At that time Handel began composing as well. His initial creations were trio sonatas and motets for the church services on Sundays.

In 1705 Handel's first opera, *Almira*, was performed in Hamburg and less than two months later his next opera, *Nero*, was premiered there as well. This was the beginning of a most prolific career in which Handel became renown all over Europe for his orchestral music, his operas and his biblical oratorios.

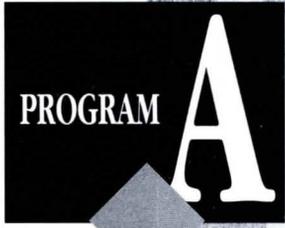
In 1706 Handel began a long journey to Italy where he continued to write his operas. After four years the composer returned to Germany where he became Kapellmeister to the Elector of Hannover. Later that year Handel made his first visit to England, a country that will eventually become his home.

When Queen Anne died in 1714 Handel's protector, the Elector of Hannover, became King

George I of England. And so the composer remained in England, becoming a British subject in 1727. In London Handel continued to write many operas to Italian libretti. He also wrote, in 1717, one of his most famous non vocal works, the *Water Music*, which was written especially for King George I. During the same year Handel also became the resident composer to the Duke of Chandos. He was also the music master to the daughter of the Prince of Wales.

In 1719 Handel was named the Master of Music at the newly inaugurated Royal Academy of Music whose sole purpose was to produce operas at the King's Theatre. When the Royal Academy ceased operations in 1728 Handel became associated with the management of the King's Theatre. Operatic life in the London of the time was full with intrigue, with many back stage rivalries between singers, composers and management. Many opera companies have started and then had to fold in a relative short time but Handel seemed to always find an outlet for his works. Handel's last opera, *Deidamia*, was premiered on January 10, 1741.

Once Handel shifted his musical efforts and interests from writing operas to oratorios his fame grew in a most substantial way. For inspiration Handel now turned to the Bible using English texts and not foreign, Italian librettos. On January 16, 1739 Handel premiered his oratorio *Saul* and later that year came *Israel in Egypt*. In 1741 Handel was invited to Ireland where he presented what would eventually become his most famous composition, *The Messiah*. It was premiered on April 13, 1742 and was first heard in London a year later, on March 23, 1743.



PROGRAM

A

George Frideric Handel

L'ALLEGRO, IL PENSEROSO, ED IL MODERATO

Pastoral ode after poems by John Milton,
rearranged by Charles Jennens (Bärenreiter
Edition-Kassel)

Choreography: Mark Morris

Conductor: Craig Smith

Set Design: Adrienne Lobel

Costume Design: Christine Van Loon

Lighting Design: James F. Ingalls

Vocalists:

Jeanne Ommerlé, soprano

Jayne West, soprano

Frank Kelley, tenor

James Maddalena, baritone

THE ISRAEL SYMPHONY ORCHESTRA RISHON LEZION

Aviad Stier, harpsichord

THE NEW ISRAELI OPERA CHORUS

Director: Jonathan Webb

Dancers

Katharina Bader, Joe Bowie, Charlton Boyd,
Derrick Brown, Juliet Burrows, Ruth Davidson,
Tina Fehlandt, Shawn Gannon, Ruben Graciani,
Daniel Gwartzman*, John Heginbotham, Dan Joyce,
Victoria Lundell, Marianne Moore, Donald Mouton,
Rachel Murray, Deniz Oktay, June Omura,
Kraig Patterson, Mireille Radwan-Dana, Guillermo Resto,
Vernon Scott, Jordana Toback*, William Wagner,
Megan Williams, Julie Worden

* understudy

Overture: G. F. Handel - Concerto Grosso in G Major,
op. 6. no. 1 (A tempo giusto - Allegro)

Premiere: 1988

Length: 2 hours including intermission

PROGRAM

B

Choreography by Mark Morris

SOMEBODYS COMING TO SEE ME TONIGHT

Music: Stephen Foster (The Hour for Thee and Me, Beautiful Dreamer, Gentle Annie, Soiree Polka, Somebodys Coming to See Me Tonight, Linger in Blissful Repose, Wilt Thou Be Gone, Love?, Katy Bell, Come Where My Love Lies Dreaming)

Lighting: Michael Chybowski

Costumes: Susan Ruddle

Jayne West, soprano; James Maddalena, baritone
Amy Brown, flute; Eckart Lorenzen, violin;
Linda Dowdell, piano
Members of the New Israeli Opera Chorus

Joe Bowie, Charlton Boyd, Tina Fehlandt, Shawn Gannon, Dan Joyce, Victoria Lundell, Marianne Moore, June Omura, William Wagner
Commissioned, in part, by Dance Umbrella, Boston

Premiere: 1995

Lenght: 25 Minutes

THREE PRELUDES

Music: George Gershwin (Prelude I, Prelude II, Prelude III)

Lighting: James F. Ingalls

Costume: Isaac Mizrahi
Linda Dowdell, piano

Mark Morris

Premiere: 1992

Lenght: 10 minutes

-intermission-

THE OFFICE

Music: Antonin Dvorak (5 Bagatelles for String Trio and Harmonium, op.47)

Lighting: Michael Chybowski

Costumes: June Omura

Andrei Michaeli, violin; Eckart Lorenzen, violin;
Doron Toister, cello; Linda Dowdell, harmonium

Tina Fehlandt, Mark Morris, Rachel Murray,
Mireille Radwan-Dana, Guillermo Resto, William Wagner,
Megan Williams

Originally commissioned by Zivili - Dances and Music of the Southern Slavic Nations

Premiere: 1994

Lenght: 18 Minutes

-pause-

GRAND DUO

Music: Lou Harrison (Grand Duo for Violin & Piano)
Prelude - Stampede - A Round - Polka

Lighting: Michael Chybowski

Costumes: Susan Ruddle

Eckart Lorenzen, violin; Linda Dowdell, piano

Joe Bowie, Charlton Boyd, Ruth Davidson, Tina Fehlandt,
Dan Joyce, Victoria Lundell, Marianne Moore,
Rachel Murray, June Omura, Kraig Patterson,
Mireille Radwan-Dana, Guillermo Resto, William Wagner,
Megan Williams

Premiere: 1993

Lenght: 25 Minutes





LIBRETTO

L'Allegro, Il Penseroso ed Il Moderato

GEORGE FRIDERIC HANDEL

Pastoral ode after poems by John Milton
rearranged by Charles Jennens

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 wréathed 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 doth 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, loathèd Melancholy,
In dark Cimmerian desert ever dwell
But haste 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 unprovèd 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: *Da Capo*.

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 shrill.

IL PENSEROSO

Air

Oft, on a plat of rising ground,
I 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 removèd place wlił ft,
Where 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 checquer'd shade.

Chorus

And young and old come forth to play
On a sunshine holyday,
till the livelong daylight fall,
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,
Or the tale of Troy divine;
Or what, though rare, of later age
Ennobled hath the buskin'd stage.

Recitative

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

L'ALLEGRO

Solo

Populous cities please me 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 store 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: *Da Capo*.

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 eye may look.

Air

Hide me from day's garish eye,
While the bee with honey'd thigh,
Which at her flow'ry work doth 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,
Send by some spirit to mortals good,
Or th'unseen genious of the wood.

L'ALLEGRO

Air

I'll to the well-trod stage anon,
If Jonson'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 link'd 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.

II. 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.

II Penseroso

Recitative

But let my due feet never fall
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 volc'd choir below,
In service high and anthem clear
And let their 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 we with thee will choose to live.

L'Allegro

Air

Orpheus' 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 you canst give,
Mirth, with thee we mean to live.