

HANDEL'S L'ALLEGRO



L'ALLEGRO, IL PENSEROSO ED IL MODERATO (MIRTH, MELANCHOLY AND MODERATION)

CORIOLE VINEYARDS

DECEMBER 18th 5:30pm & 19th 3:00pm 2021

Conductor: Alex Roose

Choir: Fleurieu Singers and Friends

Soloists: Brooke Window

Desiree Frahn

Kim Worley

Jeremy Tatchell

Violin 1	Janet Anderson Julia Britain	Violin 2	Alison Rayner Tom Helps
Viola	Michael Robertson	Cello	Thomas Marlin
Bass	Harley Gray	Voice Flute	Brendan O'Donnell
Oboe	Celia Craig	Bassoon	Jackie Newcomb
Horn	Sarah Barrett	Continuo	Greg John
Trumpet	Timothy Frahn	Timpani	Andrew Wiering

Martin Pearlman's program notes for Boston Baroque's 1981 performance can be found at

<https://baroque.boston/handel-lallegro-il-penseroso-ed-il-moderato>



Soprano Brooke Window graduated with a Bachelor of Music (Honours First Class) from the Elder Conservatorium of Music, University of Adelaide in 2013, studying under the guidance of Guila Tiver. She was awarded the George Boland Scholarship upon completion of her studies, enabling her to undertake further tuition in Europe with acclaimed Baroque specialists, Dame Emma Kirkby, Nicholas Clapton and Andreas Scholl. Brooke has a passion for chamber music and ensemble singing and is a member of the Adelaide Chamber Singers and State Opera of South Australia Chorus. She has toured and competed internationally with the Adelaide Chamber Singers, recorded and performed with a number of internationally renowned artists, and performed in many Adelaide Festival programs. A highly regarded and confident concert soloist, Brooke regularly performs as a guest artist with a number of Adelaide's ensembles, primarily in Baroque repertoire. In 2022 Brooke is looking forward to premiering the role of Dorothy in *Watershed* in the Adelaide Festival, and performing in the ensemble for *Boheme on the Beach* with the State Opera of South Australia, alongside a diverse year with the cherished Adelaide Chamber Singers, and other freelance work.



Tenor Kim Worley is a versatile musician, combining singing, cello playing, conducting and music education in his busy professional life. In 2020 Kim performed his first major operatic role as *Acis* in Co-Opera's production of Handel's *Acis and Galatea* and this year is an artist in the inaugural State Opera of South Australia 'Opera Academy'. He has performed as vocal soloist at the Promenade of Sacred Music in Hamilton, Victoria and with the Kapelle Singers, Choir Cecilia, Hills Music Circle and Adelaide University Choral Society, as well as for the Coriole Vineyard *Messiah*. Kim sings regularly with the chorus of the State Opera of South Australia, including in productions of Wagner's *Die Meistersinger von Nürnberg*, Bizet's *Carmen* and Puccini's *Madama Butterfly*, and was a chorus member in Mozart's *Requiem* for the Adelaide Festival in 2020. He has also won multiple prizes at the Adelaide Eisteddfod and has been a finalist in both the Arnold Matters Vocal Scholarship and Dawn Wallace Award competitions.



Soprano Desiree Frahn is a graduate of the Elder Conservatorium and a principal artist with State Opera of South Australia and the James and Diana Ramsey Foundation Opera Program.

For the company she has performed Johanna (*Sweeney Todd*), Bubba (*Summer of the Seventeenth Doll*), Vixen (*The Cunning Little Vixen*) Valencienne (*The Merry Widow*), Leïla (*Les Pecheurs des Perles*), Lauretta (*Gianni Schicchi*), Rose Pickles (*Cloudstreet!* - World Premiere), Pamina (*Magic Flute*), Rosalinde (*Die Fledermaus*), Bastienne (*Bastien und Bastienne*) and sung as a soloist in their regional tours, concerts and radio broadcasts.

Other notable performances include the role of Stephanie in the Australian premiere and return seasons of Jake Heggie's *To Hell and Back* with Australian Contemporary Opera in Melbourne.

Desiree performs regularly as a soloist with the Adelaide Symphony orchestra in both new and established works including several recordings and world premieres.



Baritone Jeremy Tatchell, born in New Zealand, has achieved extensive performance experience in opera, oratorio, concert and recital. After completing performance studies in both viola and voice at the ANU School of Music in 2001 Jeremy joined Co-Opera in 2003, performing and touring numerous major roles throughout Australia, Asia and Europe.

Moving to Adelaide in 2011, Jeremy has performed numerous roles with State Opera South Australia, including: Imperial Commissioner & Yamadori (*Madama Butterfly*) Bluebeard (*Bluebeard's Castle*), Masetto (*Don Giovanni*), Angelotti (*Tosca*), Alfio (*Cavalleria Rusticana*), Silvio (*I Pagliacci*), Viscount Nicolas Cascada (*The Merry Widow*) and Fiorello/Officer (*il barbiere di Siviglia*).

Jeremy has also appeared in the chorus for the Adelaide Festival's productions of *Saul*, for which he also covered the lead, chorus in Brett Dean's *Hamlet* as well as covering **Jan** for Scottish Opera's touring production of *Breaking the Waves* in 2020. This year Jeremy performed the role of Starveling for the Adelaide Festival's production of Britten's *A Midsummer Night's Dream*.

Jeremy has an extensive oratorio, concert and recital repertoire, and his future engagements in 2022 include Schaubard in *La bohème* and Reporter in *Voss*, both for State Opera.



Conductor Alex Roose studied Modern European Languages at the Australian National University (ANU) and Music at the University of Melbourne. Having returned to Adelaide in 2017 after ten years in the UK, Alex has become much in demand as a choral conductor, soloist and ensemble singer. He is a member of State Opera of SA, and has recently appeared as a soloist with Ensemble Galante and the Adelaide Cantata Band.

During his time in the UK Alex enjoyed a varied career including over 100 performances at St Martin-in-the Fields, regular broadcasts on BBC radio and television, and recitals and oratorio concerts throughout the UK and continental Europe. As a bass soloist he performed with the BBC Concert Orchestra on Radio 2, and appeared with Dame Emma Kirkby and James Bowman for the 2012 Brighton Fringe.

He was Music Director of the New Sussex Singers and Assistant Chorus Master for Brighton Festival Chorus. Alex is now Director of Music at Church of the Epiphany, Crafers, and directs The Fleurieu Singers. In 2022 he will take up the role of Music Director of the Lobethal Harmony Club and appear in Adelaide Festival Opera's *The Golden Cockerel* and productions with State Opera.

PART ONE

2. **Accompagnato L'Allegro (tenor)**

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.

3. **Accompagnato Il Penseroso (soprano)**

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 sunbeams,
Or likest hovering dreams
The fickle pensioners of Morpheus' train.

4. **Air L'Allegro (soprano)**

Come, thou goddess fair and free,
In Heav'n yclep'd Euphrosyne;
And by men heart-easing Mirth,
Whom lovely Venus, at a birth,
With two sister-graces more,
To ivy-crowned Bacchus bore

5. **Air Il Penseroso (soprano)**

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.

6. **Air & Chorus L'Allegro (tenor)**

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.
*Haste thee, nymph, and bring with thee
Jest, and youthful jollity;
Sport, that wrinkled care derides,
And laughter, holding both his sides.*

7. **Air & Chorus L'Allegro (tenor)**

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

8. **Accompagnato Il Penseroso (soprano)**

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

8. **Arioso & Chorus Il Penseroso (soprano)**

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.
*Join with thee calm peace, and quiet,
Spare fast, that oft with gods doth diet.*

9. **Recitative L'Allegro (tenor)**

Hence, loathed Melancholy,
In dark Cimmerian desert ever dwell.
But haste thee, Mirth, and bring with thee
The mountain nymph, sweet Liberty.

L'Allegro (soprano)

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

10. **Air L'Allegro (soprano)**

Mirth, admit me of thy crew,
To live with her, and live with thee,
In unreprieved 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!

11. Accompagnato Il Penseroso (soprano)

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

12. Air Il Penseroso (soprano)

Sweet bird, that shun'st the noise of folly,
Most musical, most melancholy!
Thee, chauntress, 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.

13. Recitative L'Allegro (bass)

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

14. Air L'Allegro (bass)

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.

17. Recitative L'Allegro (soprano)

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

18. Air L'Allegro (soprano)

Let me wander, not unseen
By hedge-row 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.

22. Air and Chorus L'Allegro (soprano)

Or let the merry bells ring round,
And the jocund rebecks 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 holiday,
Till the livelong daylight fail.
Thus past the day, to bed they creep,
By whisp'ring winds soon lull'd asleep.*

PART TWO**21. Accompagnato Il Penseroso (soprano)**

Hence, vain deluding joys,
The brood of Folly without father bred;
How little you bestead,
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.

22. Air Il Penseroso (soprano)

Sometimes let gorgeous Tragedy
In sceptred 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.

25. Solo & Chorus Il Penseroso (bass)

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

26. Air L'Allegro (soprano)

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.

29. Air L'Allegro (tenor)

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.

34. Air & Chorus L'Allegro (tenor)

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

33. Recitative Il Penseroso (soprano)

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

Chorus

*There let the pealing organ blow
 To the full voic'd quire below,
 In service high and anthems clear!*

Il Penseroso (soprano)

And let their sweetness, through mine ear,
 Dissolve me into ecstasies,
 And bring all Heav'n before mine eyes!

35. Chorus

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

PART THREE**36. Accompagnato Il Moderato (bass)**

Hence, boast not, ye profane,
 Of vainly-fancied, little-tasted pleasure,
 Pursued beyond all measure,
 And by its own excess transform'd to pain.

37. Air Il Moderato (bass)

Come, with native lustre shine,
 Moderation, grace divine,
 Whom the wise God of nature gave,
 Mad mortals from themselves to save.
 Keep, as of old, the middle way,
 Nor deeply sad, nor idly gay,
 But still the same in look and gait,
 Easy, cheerful and sedate.

Accompagnato & Chorus Il Moderato (bass)

Sweet temp'rance in thy right hand bear,
 With her let rosy health appear,
 And in thy left contentment true,
 Whom headlong passion never knew;
 Frugality by bounty's side,
 Fast friends, though oft as foes belied;
 Chaste love, by reason led secure,
 With joy sincere, and pleasure pure;
 Happy life from Heav'n descending,
 Crowds of smiling years attending:
 All this company serene,
 Join, to fill thy beauteous train.

Chorus *All this company serene,
 Join, to fill thy beauteous train.*

41. Duet Il Moderato (soprano & tenor)

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

42. Chorus

*Thy pleasures, Moderation, give,
 In them alone we truly live.*

