



English National Opera

1996|97 Season

MARK MORRIS  
DANCE GROUP

# L'Allegro, il Penseroso ed il Moderato

Handel | Milton, Harris and Jennens

In association with

dance



umbrella

English National Opera  
in association with Dance Umbrella  
presents the

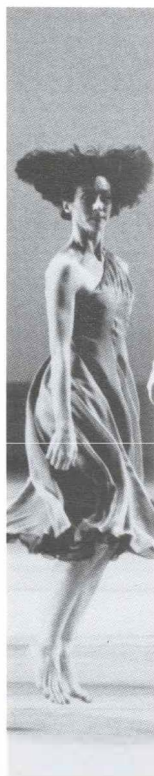
## Mark Morris Dance Group

George Frideric Handel

# L'Allegro, il Penseroso ed il Moderato

Pastoral ode after poems by John Milton,  
rearranged by James Harris and Charles Jennens

The New Handel Edition of *L'Allegro, il Penseroso ed il Moderato*  
published by Bärenreiter is performed by arrangement with  
Faber Music, London.



At the Theatre-Royal in Lincoln-Inn Fields,  
this Day . . . , will be perform'd *L'Allegro il  
Penseroso ed il Moderato*. Pit and Galleries to  
be open'd at Four, and Boxes at Five.  
Particular Care is taken to have the House  
secur'd against the Cold, constant Fires being  
order'd to be kept in the House 'till the Time  
of Performance.

*London Daily Post*, 27 February 1740

*L'Allegro, il Penseroso ed il Moderato*  
was first performed on 27 February 1740,  
at the Theatre Royal, Lincoln's Inn Fields, London.

The first performance of Mark Morris's choreographed version of  
*L'Allegro, il Penseroso ed il Moderato* was given on 23 November 1988,  
at the Théâtre Royal de la Monnaie, Brussels.

First London performance: 5 June 1997, London Coliseum

## English National Opera, Dance Umbrella and the Mark Morris Dance Group



It is with great excitement that I welcome the Mark Morris Dance Group to a collaboration with English National Opera and Dance Umbrella on a unique venture. *L'Allegro, il Penseroso ed il Moderato* is not only one of the finest achievements of a celebrated leader in the international dance world, it is also a great Baroque classic, composed to an English text, which has never before been presented by ENO.

We are particularly pleased that our orchestra and chorus, together with a team of international soloists who are regular performers with the Company and a conductor who has a long association with ENO, have assembled for this major event. I wish Mark Morris and his company every success in their partnership with us here at the London Coliseum and invite you to enjoy an evening of the very best in dance and music.

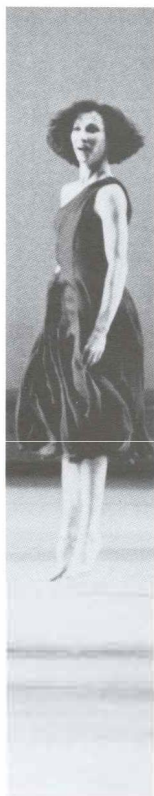
A handwritten signature in black ink, appearing to read 'Dennis Marks', with a stylized, flowing script.

**Dennis Marks**  
General Director  
English National Opera

## Dance Umbrella

Dance Umbrella has presented an annual international festival of contemporary dance in London since 1978 and has also initiated regional festivals in Leicester, Newcastle and Woking. Mark Morris made his London debut as part of Dance Umbrella 84 and, eleven years later, the Mark Morris Dance Group triumphantly opened the first Woking Dance Umbrella, prior to a nationwide tour. Dance Umbrella regularly tours international companies such as Trisha Brown, Stephen Petronio, Urban Bush Women and Elizabeth Streb, whilst commissioning site-specific events such as 'Genesis Canyon' at the National History Museum in 1996.

## Mark Morris Dance Group



**Katharina Bader Joe Bowie Charlton Boyd Derrick Brown  
Juliet Burrows Ruth Davidson Tina Fehlandt Marjorie Folkman  
Shawn Gannon Ruben Graciani John Heginbotham Dan Joyce  
David Leventhal Victoria Lundell Marianne Moore Donald Mouton  
Rachel Murray June Omura Kraig Patterson Mireille Radwan-Dana  
Guillermo Resto Matthew Rose Jordana Toback William Wagner  
Megan Williams Julie Worden Michelle Yard**

Artistic Director **Mark Morris**  
General Director **Barry Alterman**  
Managing Director **Nancy Umanoff**

Technical Director	<b>Johan Henckens</b>
Development Director	<b>Michael Osso</b>
Executive Administrator	<b>Eva Nichols</b>
Fiscal Administrator	<b>Lynn Wichern</b>
Development Associate	<b>Lesley Berson</b>
Lighting Supervisor	<b>Michael Chybowski</b>
Musical Director	<b>Linda Dowdell</b>
Wardrobe Supervisor	<b>Patricia White</b>
Sound Supervisor	<b>Ronnie Thomson</b>
Legal Counsel	<b>Mark Selinger (Kaye, Scholer, Fierman, Hays &amp; Handler)</b>
Orthopaedist	<b>David S. Weiss, MD</b>
Accountant	<b>Kathryn Lundquist, CPA</b>

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 made possible with public funds from the National Endowment for the Arts Dance Program and the New York State Council on the Arts, a State Agency.

Philip Morris Companies Inc. is the sponsor of the Mark Morris Dance Group New Works Fund.

## Dancers

**Katharina Bader Joe Bowie Charlton Boyd**  
**Derrick Brown Juliet Burrows Ruth Davidson**  
**Tina Fehlandt Marjorie Folkman Shawn Gannon**  
**Ruben Graciani John Heginbotham Dan Joyce**  
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**Kraig Patterson Mireille Radwan-Dana**  
**Guillermo Resto Matthew Rose Jordana Toback**  
**William Wagner Julie Worden Michelle Yard\***

\*understudies

## Singers

Sopranos	<b>Susan Gritton Janice Watson</b>
Counter-tenor	<b>Michael Chance</b>
Tenor	<b>Ian Bostridge</b>
Baritone	<b>Ashley Holland</b>

**English National Opera Chorus and Orchestra**

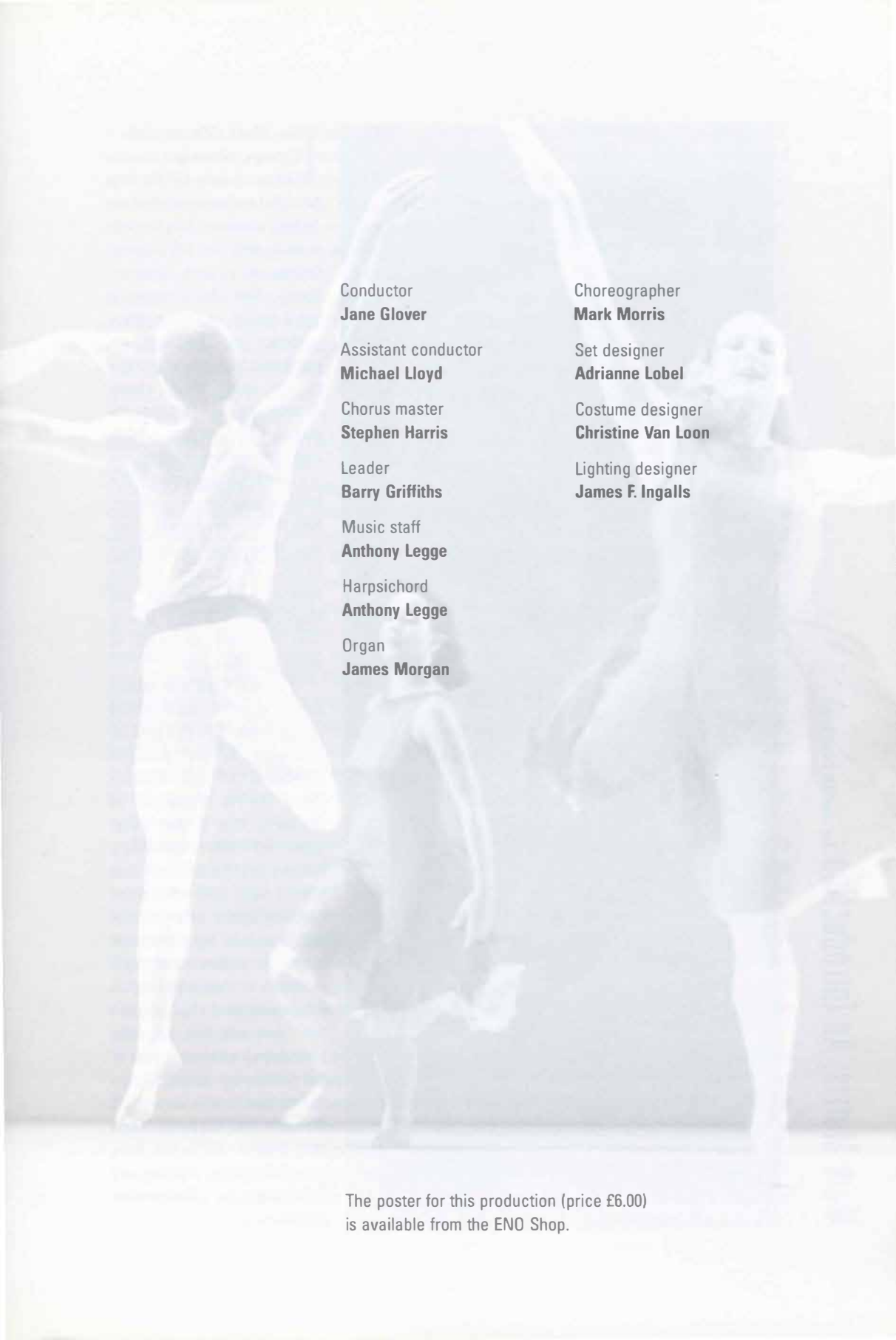
Approximate timings: Part One 55 minutes; Part Two 45 minutes

There will be one interval of 20 minutes.

The performance will last approximately 2 hours.

First performance this season: 5 June 1997





Conductor  
**Jane Glover**

Assistant conductor  
**Michael Lloyd**

Chorus master  
**Stephen Harris**

Leader  
**Barry Griffiths**

Music staff  
**Anthony Legge**

Harpsichord  
**Anthony Legge**

Organ  
**James Morgan**

Choreographer  
**Mark Morris**

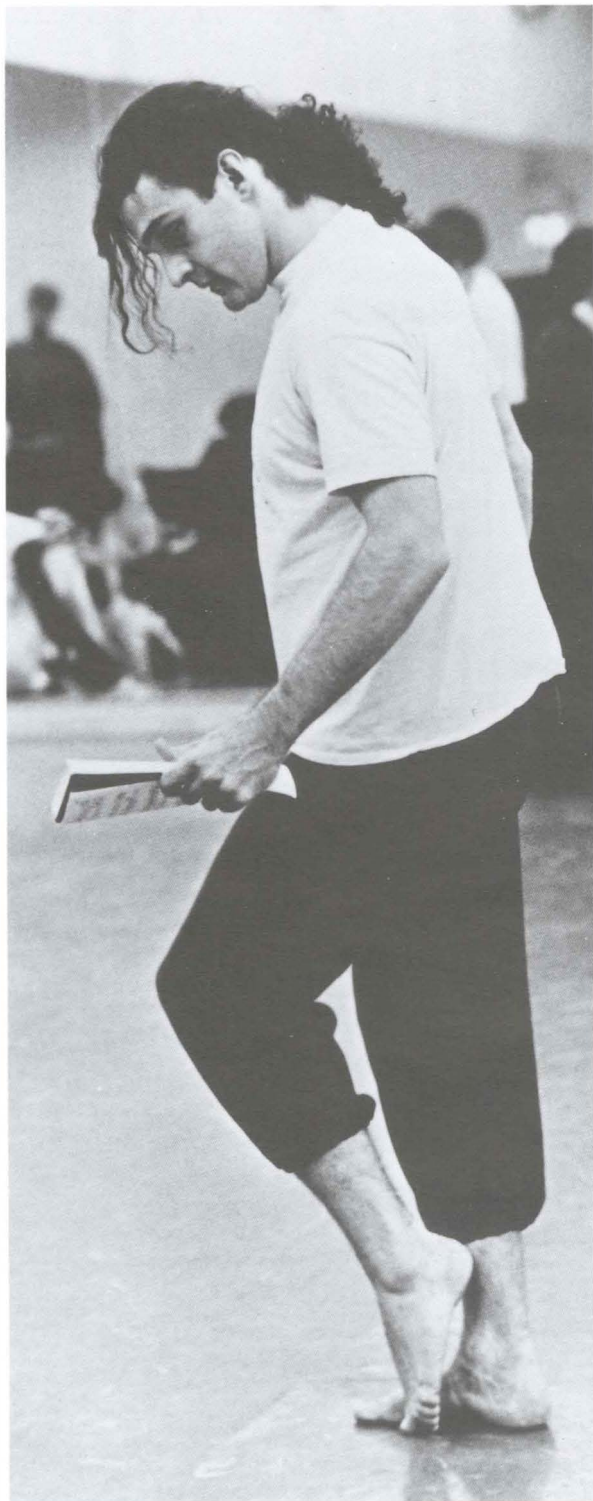
Set designer  
**Adrianne Lobel**

Costume designer  
**Christine Van Loon**

Lighting designer  
**James F. Ingalls**

The poster for this production (price £6.00)  
is available from the ENO Shop.

## Mark Morris: An Introduction by Judith Mackrell



**T**he Mark Morris Dance Group's season at the Coliseum may be the first time that an American modern dance company has collaborated with the full musical forces of English National Opera. But Mark Morris is not a typical modern choreographer and he and his company are no strangers to the opera-house stage. Though he is famous for making some of the world's most remarkable dances, he is also widely respected in the international music scene. And though seventeen years ago they might have been fighting for space on the American dance fringe, the Mark Morris Dance Group now routinely performs in major lyric theatres.

It was in 1988 that Morris and his company were invited to leave New York and take up residence in the Baroque splendour of the Théâtre Royal de la Monnaie in Brussels. And it was here, with all the Monnaie's resources at his disposal, that Morris was able to let his choreographic and musical ambitions take flight. Late that year he created the epic *L'Allegro, il Penseroso ed il Moderato* (with its twenty-four dancers, five soloists, chorus and orchestra), and in the following months produced his danced version of Purcell's one-act opera *Dido and Aeneas* (1989) and then his full-length version of Tchaikovsky's *Nutcracker* (1991).

Yet even after leaving the Monnaie and returning to New York in 1991 Morris did not lower his musical sights. Today his dancers are often accompanied by artists of the stature of Thomas Allen, Felicity Palmer or Yo-Yo Ma, while he himself has turned his hand successfully to directing opera (his production of Rameau's *Platée* with the Royal Opera premières this summer). The point about Morris is that he doesn't really separate his musical interests from dance – in fact he says he's 'always figured [he] was a musician in some way'.

Certainly when he was a kid growing up in Seattle during the 1960s he used to spend hours hunched over the family piano trying to play Hindemith, Satie and Gershwin, sometimes with an experimental percussion rigged up out of glasses and bells. And when he started to choreograph seriously in his teens his dances were unfashionably inspired by music. While most of his peers took the orthodox post-modern view that dance shouldn't treat music as a rhythmic or melodic crutch, Morris was busy mining his favourite composers for structures and ideas.

He was often drawn to odd or difficult scores, such as Renaissance crumhorn duets or Shostakovich; and when, in 1980, he set up his own company it was his choice of music as much as the idiosyncratic passion of his dances that got him noticed. No one else of his age and background was choreographing to Brahms's *Neue Liebeslieder* or Vivaldi's *Gloria* (and no one could have anticipated the results: a promiscuous celebration of love in which partners of random sex tumbled in and out of each other's embrace, and a viscerally shocking view of religious ecstasy and despair). What puzzled many of Morris's early audiences was that he made old-fashioned ideas look so startlingly new.

In those first years Morris could only afford to perform with taped music. But today he's able to work with the world's finest players and singers, enjoying a level of artistic freedom and security rare in modern dance. In 1991 he was made a Fellow of the MacArthur Foundation, and since then he's been offered more commissions than his schedule can hold. While his Group tours internationally and has made several films for television, Morris himself has created works for many other companies including Baryshnikov's White Oak Dance Project (which he co-founded in 1990), San Francisco Ballet, Paris Opéra Ballet and American Ballet Theatre. (Although he considers himself a modern dance choreographer, Morris says he 'loves ballet more than I can say' and takes pleasure in using a pre-Balanchine style 'with lots of soft arms, low arabesques and fast footwork'.)

His huge audience now spans purists and non-specialists, modernists and classicists, young and old (Morris thinks it's 'wonderful that old ladies like my dances'), and one of the things that most unites them is the pleasure they get from seeing music turned into sensuous form. Whether Morris is choreographing to Lou Harrison, Purcell or country swing, he shows us dance phrases riding over the curves of melody, he shows steps and gestures springing out the orchestra's rhythms, he makes us hear sound as shape. And even though the dance may be doing quite complicated musical things – playing with canons, recapitulations, echoes or inversions – it actually feels buoyantly simple and direct, as if the movement were something we might even attempt ourselves.

One reason for its apparent simplicity is that Morris's style is sturdily rooted in folk-dance. His first formal dance training (aged nine) was in flamenco and though he also became a serious student of ballet, his most transforming experience was performing with a Balkan folk ensemble called Koleda. He loved the dancing, with its springing rhythms and its vigorous footwork, and he adored being part of such a close and gregarious group. There was a lot of partying in Koleda and though the troupe got Morris into trouble at school, it also set the pattern for his choreography. Even now the stamps and skips of folk-dance beat a pulse through his dances, and his works often contain a powerful sense of community.



They also draw on a wide range of other dance forms and the influences of early Expressionism, ballet, Asian dance forms and everyday movement can all be spotted in his work. (Morris danced with a variety of modern and classical companies before concentrating on his own choreography.) Yet it's not really possible to stick labels onto his style, because with each piece Morris's vocabulary seems to reinvent itself, creating dance to serve this particular score, this idea, these dancers.

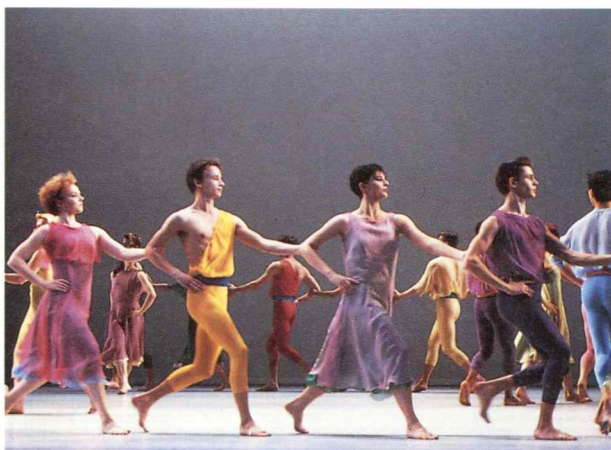
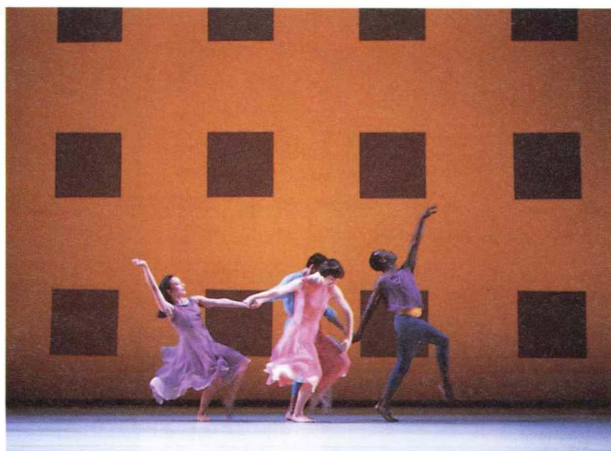
One could say, in fact, that the only certain truth about his work is that it contains so much variety and so many contradictions. Morris may elaborate his dance structures with the ingenuity of a clockmaker but he likes his performers to move with a raw, spontaneous edge. He may approach moments of great sublimity and unabashed emotion in his work, but he has a filthy sense of humour and a transgressively unsolemn view of sex. He can be scrupulous and silly within a single passage of dance, classical and vulgar, austere and indulgent – and he is certainly all these things and more in *L'Allegro*.

In Handel's setting of Milton's two pastoral poems, a sanguine world picture is strictly alternated with a melancholic, and Morris is given licence to create his most encompassing work. During thirty short dances he invokes a classical world that is densely populated by gods and goddesses, shepherds and artists, men and beasts, all variously showing how intellectual contemplation coexists with bucolic jollity. The work takes an unfashionably Utopian view of life's possibilities yet, although its imagery is vividly rooted in Milton (as well as in the series of water-colour illustrations that William Blake later made of the work), its candour, sexuality and comedy are completely modern.

Morris is, for instance, wickedly literal in his interpretation of certain lyrics. When he has to picture a hunting scene he gets some of his dancers to snuffle round the stage like hounds, and then cock their legs to 'pee' on the unfortunate others who've bunched together to form a 'hedge', all in perfect musical time. In passages that make reference to climbing hills he makes two women clamber up the backs of their partners; where there's a reference to birth they squat down and open their legs.

Yet these moments of gleeful mimicry are always absorbed back into the larger composition of the dance. Some movements recur as motifs – a haunting leap in which the dancer's arm is curved like a sickle moon – and sometimes Morris just makes pure patterns of dance, using bodies to form a profusion of circles, pyramids, chains and squares that reflect the changing geometries of the score.

As the piece continues, and pale exquisite images of melancholy alternate with rowdy fun, and as drama and comedy alternate with near abstract dance, it begins to look as if the stage can contain no more. At this point, on the triumphal chorus of 'Mirth, with thee I mean to live', Morris lets the whole work explode, sending waves of dancers running and leaping across the stage, their paths criss-crossing in reckless speed. Finally, on Handel's closing chords, the dancers form three concentric circles which move round and round in the oldest and most universal dance figure in the world. It is a measure of Morris's delighted mastery of his material that he dares to bring it all together on a note so simple, and so profound.



Scenes from Mark Morris's *L'Allegro, il Penseroso ed il Moderato*

## Overture

(*A tempo giusto – Allegro*,  
from *Concerto grosso* in G, Op. 6 No. 1)

## Part One

### L'Allegro

*Accompanied recitative (Tenor)*

Hence, loathèd 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  
her 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

*Accompanied recitative (Soprano 1)*

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 hov'ring dreams  
The fickle Pensioners of Morpheus' train.

### L'Allegro

*Air (Soprano 1)*

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 (Counter-tenor)*

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 (Tenor, Chorus)*

Haste thee nymph, and bring with thee  
Jest and youthful Jollity,  
Quips and cranks, and wanton wiles,  
Nods, and becks, and wreathèd 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.

*Air (Soprano 1, Chorus)*

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

### Il Penseroso

*Accompanied recitative (Counter-tenor)*

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

*Arioso (Soprano 2)*

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.

*Accompanied recitative (Counter-tenor)*

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

*Air (Counter-tenor, Chorus)*

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.

### L'Allegro

*Recitative (Tenor, Soprano 2)*

Hence, loathèd 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 (Soprano 2)*

Mirth, admit me of thy crew  
To live with her, and live with thee,  
In unprovoked 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.

**II Penseroso**

*Accompanied recitative (Soprano 1)*

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.

*Air (Soprano 1)*

Sweet bird, that shun'st the noise of folly,  
Most musical, most melancholy!  
Thee, chantress, oft the woods among,  
I woo to hear thy evensong.  
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 (Baritone)*

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

*Air (Baritone)*

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.

**II Penseroso**

*Air (Soprano 2)*

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 removèd place will fit,  
Where the glowing embers, through the room,  
Teach light to counterfeit a gloom.

*Air (Tenor)*

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 (Tenor)*

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

*Air (Tenor)*

Let me wander, not unseen  
By the 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.

**II Moderato**

*Air (Tenor)*

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**

*Accompanied recitative (Baritone)*

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 (Soprano 2)*

Or let the merry bells ring round,  
And the jocund rebecks 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 to sleep.

## Part Two

**II Penseroso**

*Accompanied recitative (Soprano 1)*  
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 (Soprano 1)*

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.

*Recitative (Counter-tenor)*

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

**L'Allegro**

*Baritone, 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 . . .

*Air (Tenor)*

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.

**II Penseroso**

*Accompanied recitative (Soprano 1)*  
Me, when the sun begins to fling  
His flaring beams, me goddess bring  
To archèd walks of twilight groves,  
And shadows brown that Sylvan loves;  
There, in close covert, by some brook,  
Where no profaner may look.

*Air (Soprano 1)*

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 consort 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 (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.

*Air (Soprano 2)*

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.

### **II Moderato**

*Duet (Soprano 2, Tenor)*

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 (Soprano 1)*

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 (Soprano 1, Chorus)*

There let the pealing organ blow  
To the full voic'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 (Counter-tenor)*

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.

*(Soprano 1, Chorus)*

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

### **L'Allegro**

*Air (Baritone)*

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 (Tenor, Chorus)*

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

The Performance itself (the Musick as well as the Poetry) is noble and elevated, well devised, and of great Propriety. The Musician and the Poet walk Hand in Hand, and seem to vie which shall better express that beautiful Contrast of Mirth and Melancholy, which you have quite thro' the *Allegro* and *Il Penseroso*, and the happy Success which Mr *Handel* has had in the Composition of this particular Piece, will appear, to any one, who listens with Attention to it, the strongest Argument for the Truth of what I have said, *That Musick is really a Language understood by the Soul, tho' only a pleasing Sound to the Ear.*

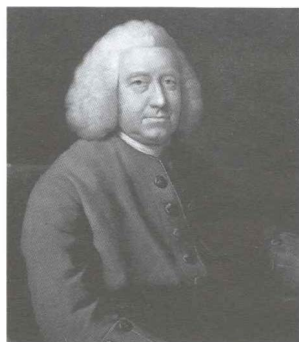


Portrait of John Milton, 1670,  
by William Faithorne

**John Milton** (1608–1674), the English poet whose most famous work is *Paradise Lost*, showed remarkable literary promise as a boy, writing his first poems at the age of ten. He was an assiduous scholar and seldom left his lessons until midnight, a practice which the poet later believed was the cause of injury to his eyes. He was admitted to Christ's College, Cambridge, in 1624, where he wrote both Latin and English poems while reading for his degree. It was during his Cambridge years that he was first attracted to the writings of Plato. The church was his intended career, but this was soon abandoned in favour of literature, although he supplemented his income by teaching from the 1640s.

Although he lived through a turbulent period in English history, Milton maintained a successful string of publications throughout a long career. His *L'Allegro* and *Il Penseroso* poems appeared in 1632 and constitute a remarkable record of the impression made by the natural world on a thorough scholar, and his 1634 masque *Comus* (with music by William Lawes) was known and appreciated at the time. His greatest achievements were undoubtedly *Paradise Lost*, the reception of which had been the subject of great controversy, and *Samson Agonistes* and *Paradise Regained* which appeared together in 1671.

By 1650 Milton had lost his eyesight through overwork, though he remained in reasonable general health until his final years. He died peacefully on 8 November 1674 and was buried in St Giles', Cripplegate.



Portrait of Charles Jennens, c. 1765,  
by Mason Chamberlin (1701–1787)

I opened with the *Allegro*, *Penseroso*, & *Moderato* and I assure you that the words of the *Moderato* are vastly admired.

Handel to Charles Jennens, Dublin,  
29 December 1741

**Charles Jennens** (1700–1773), literary scholar and editor of Shakespeare's plays, is today remembered as the friend of Handel and his collaborator in four works: *Saul* (1738), based on the Old Testament books of Samuel; *L'Allegro, il Penseroso ed il Moderato* (1740); *Messiah* (1741); and *Belshazzar* (1744). (He may also have selected the biblical text for *Israel in Egypt*.) Jennens came from a prosperous Leicestershire family, and had a reputation for excessive extravagance: he is said to have used a coach and four, complete with four liveried footmen, to go but a few minutes' walk. Vain and obstinate of character, his superior social standing to the composer was allowed to affect their dealings for a time, although their friendship remained undiminished in the long-term.

Jennens's wealth allowed him to amass a considerable library, which included an extensive collection of Handel printed editions (he subscribed both to full scores and parts) and autograph manuscripts, and it was he who commissioned Thomas Hudson's splendid portrait of the composer. His annotations to Mainwaring's 1760 biography of Handel supplied much new light on the composer's life.

**Mark Morris** was born and raised in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. He performed with an eclectic array 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. He 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 Opéra Ballet, and American Ballet Theatre. From 1988 to 1991 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. 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 he will direct and choreograph a ROH production of Rameau's *Platée*, which will premiere at the Edinburgh Festival this year. Morris was named a Fellow of the MacArthur Foundation in 1991, and he is the subject of a biography by Joan Acocella.

**Mark Morris Dance Group** was formed in 1980 and gave its first performance that year in New York. In the following years, the company's touring schedule steadily expanded to include cities both in the USA 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 South Bank Show. The company returned to the USA in 1991, as one of the world's leading dance companies, performing across the USA 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, Berkeley, the Jacob's Pillow Dance Festival (Becket, Mass.) and the Edinburgh Festival. 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 Morris's *Dido and Aeneas*, both scheduled for broadcast around the world during the 1996–97 season.

## Dancers

**Katharina Bader** has performed in Mark Morris's *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** was born in Lansing, Michigan, and began dancing while attending Brown University. After graduating with honours in English and American literature, he moved to New York and performed in works by Robert Wilson and 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 The Netherlands and teaches at the Amsterdam School of the Arts. In The Netherlands he has worked with Itzhik Galili, as well as The Pretty Ugly Dance Company.

**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** is from New York and trained at the High School of Performing Arts, where she was a recipient of the Helen Tamiris Award. After attaining her Bachelor of Fine Arts (BFA) degree from the State University of New York, she began her professional career with the Hannah Kahn Dance Company. She later joined the Don Redlich Dance Company where she also worked with dance master Hanya Holm. She has been with the Mark Morris Dance Group since 1980. She has 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 1980. She has staged Morris's work for 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. She 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 graduate of North Carolina School of the Arts, and received his BFA from the State University of New York. He has performed in the USA and abroad with Purchase Dance Corps, Kelly Holcombe and Company, Kraig Patterson and Kevin Wynn Collection.

**John Heginbotham** is originally from Anchorage, Alaska. He graduated from the Juilliard School in 1993 and has subsequently performed with Pilobolus Dance Theater, Mark Morris Dance Group, John Jasperse, as John the Baptist in the Mesopotamian Opera's *Sunset Salome*, and most recently in the Susan Marshall/Philip Glass dance opera *Les Enfants Terribles*.

**Dan Joyce** is from Stuart, Virginia, and began his professional dance training at the North Carolina School of the Arts, where he received his BFA 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 BFA 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.

**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. He holds a BA in theatre from the University of Southwestern Louisiana. He previously danced with the Mark Morris Dance Group from 1980 to 1989 and has toured with the White Oak Dance Project.

**Rachel Murray** was born in New York City and 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 throughout British Columbia. She then went to 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 she was performing with Senta Driver's Harry of New York City.

**June Omura** received her early dance training at the University of Alabama 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** is from Trenton, New Jersey. He 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, and grew up in Rome, where she attended Tersicore from 1978 to 1986. She then moved to Brussels to attend the Mudra School from 1986 to 1988. 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.

**Jordana Toback** has performed with the Mark Morris Dance Group in both *The Hard Nut* and *L'Allegro*. 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. He joined the Mark Morris Dance Group in 1988.

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



**Adrianne Lobel** *set designer* has designed the sets for Mark Morris's *L'Allegro*, *The Hard Nut* and *Le Nozze di Figaro* (Théâtre Royal de la Monnaie) and the recent *Orfeo ed Euridice*. She designed sets for the Tony Award-winning *Passion* (Sondheim/Lapine) on Broadway. For Peter Sellars she designed sets for *Nixon in China* (Houston, Brooklyn Academy of Music, Kennedy Center), *Figaro* and *Così* (Pepsico Summerfare, Paris, Vienna), *The Magic Flute* (Glyndebourne) and *The Rake's Progress* (Châtelet, Paris). Other opera credits include *Lohengrin* (La Monnaie, Houston) and *Street Scene* (Houston, Berlin). She has also worked in many US regional theatres and received an Obie award for her work off-Broadway. Film credits include *Five Corners* and *Life with Mikey*. Current projects include *Lady in the Dark* (Royal National Theatre, directed by Francesca Zambello) and *Platée* for Mark Morris (ROH).

**Christine Van Loon** *costume designer* was born in Hoeilaart, Belgium, and 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. She designed the costumes for several Mark Morris productions, including *Dido and Aeneas*.

**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* (Paris Opéra Ballet) and *Maelstrom* and *Pacific* (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 theatre and opera includes many productions for Peter Sellars including *I Was Looking at the Ceiling and Then I Saw the Sky*, *The Rake's Progress* in Paris and *The Death of Klinghoffer* at San Francisco Opera.

**Susan Gritton** *soprano* studied botany at Oxford and London Universities before taking up a singing career. In 1994 she won the Kathleen Ferrier Memorial Prize and made her solo recital début at the Wigmore Hall. She has since appeared in concert and recital throughout Britain as well as Amsterdam, Vienna, Berlin, Salzburg and Istanbul. Operatic roles include Susanna, Barbarina, Zerlina (Glyndebourne/GTO), Governess *The Turn of the Screw*, Lucia *The Rape of Lucretia* (Snape), Belinda *Dido and Aeneas* (Berlin), Marzelline *Fidelio* (Rome). This is her ENO début. Plans include Thalie/Clarine *Platée*, Tiny *Paul Bunyan*, Bird *The Pilgrim's Progress* (ROH) and Atalanta *Xerxes* and Caroline *The Fairy Queen* (ENO).

**Janice Watson** *soprano* is an ENO Company Principal, and has sung Liù, Micaela, Pamina, Gilda and Countess Almaviva at the Coliseum. Her many roles for WNO include Musetta, Fiordiligi, Pamina, Rosalinde *Die Fledermaus*, Tatyana, Marguerite *Faust* and title role *Lucia di Lammermoor*. Elsewhere she has sung Musetta (ROH), Pamina (the Bastille), Countess Almaviva (Lyons) and title role *Daphne* (San Francisco, Santa Fe). She appears regularly in concert and recital internationally, and is a frequent recording artist. Among her forthcoming roles are Pamina (Deutsche Staatsoper, Berlin), Arabella (Santa Fe, San Francisco) and Ellen Orford (WNO).

**Michael Chance** *counter-tenor* was a choral scholar at King's College, Cambridge, where he read English. His numerous operatic engagements include the ROH (Apollo *Death in Venice*, Athamas *Semele*), ENO (Amphinomous *The Return of Ulysses*, Dick *The Fairy Queen*, Orpheus *Orpheus and Eurydice*), Glyndebourne (Apollo, Oberon *A Midsummer Night's Dream* and the world première of *The Second Mrs Kong*), Paris (*Giulio Cesare*), Sydney (Oberon) and Amsterdam, Aix, New York, Lisbon and Buenos Aires. He is a busy oratorio and recital artist, and his many recordings include the Grammy-Award-winning *Semele* (Nelson/DG), Bach's *Passions* (Gardiner/DG) and Gluck's *Orfeo* (Sony).

**Ian Bostridge** *tenor* studied history and philosophy at both Cambridge and Oxford before embarking on a career as a singer. He appears regularly in recital, oratorio and concert throughout Europe, and has recorded extensively. He made his operatic début in 1994 as Lysander *A Midsummer Night's Dream* (Covent Garden Festival). Other operatic appearances include *Salome* (ROH), Sellem *The Rake's Progress* (Saito Kinen Festival) and Tamino (ENO). Plans include début recitals in Frankfurt (Alte Oper), Amsterdam (Concertgebouw), Lisbon, North America and Scandinavia, Peter Quint (ROH), Tamino (ENO), Belmonte *Die Entführung* and Tom Rakewell, and a film of *Die Winterreise* for Channel 4 (directed by David Alden).

**Ashley Holland** *baritone* studied at the RNCM where he was awarded the Curtis Gold Medal, won the Webster Booth/Esso Competition and sang the roles of Dunois *Maid of Orleans* and Don Carlo *Ernani*. He represented England in the 1995 Cardiff Singer of the World competition. As an ENO Company Principal he has performed Morales *Carmen*, Mandarin *Turandot*, Sciarra *Tosca*, Nazarene *Salome*, the Baron *La traviata*, Zurga *The Pearl Fishers* and Sharpless *Madam Butterfly*. Plans include *Billy Budd* at the Bastille (Bosun) and at New Israeli Opera (Mr Flint). He currently studies with Robert Alderson. ENO plans include Guglielmo and Belcore.



**Jane Glover** *conductor* was Musical Director of GTO from 1981 to 1985. For Glyndebourne she conducted a wide repertoire, including Mozart, Beethoven, Rossini, Britten and Knussen. She was Artistic Director of the London Mozart Players (1984–91) and now conducts and records throughout the UK, Europe, America, Australia and the Far East. Recent engagements include *L'incoronazione di Poppea*, *Tamerlano*, *La Calisto* (Glimmerglass), *Alcina* (Australian Opera), *The Magic Flute*, *The Barber of Seville*, *Orpheus and Eurydice* (ENO) and Britten's *War Requiem* (BBC Proms). Future engagements include *Iphigénie en Tauride* (Glimmerglass and New York City Opera) and *Poppea* (Australian Opera).

**Stephen Harris** *chorus master* was born in Gloucester and studied at the Purcell School of Music, the RCM and National Opera Studio. He joined the music staff of Scottish Opera in 1989 and in 1991 was appointed Chorus Master. He was also assistant organist at Paisley Abbey, playing for many BBC broadcasts as well as making a CD with the choir. Recordings with Scottish Opera as Chorus Master include *Regina* (Blitzstein). He joined ENO as Assistant Chorus Master in August 1993 and became Chorus Master in 1994. He is Music Director of Camberwell Pocket Opera.

**Barry Griffiths** *leader* studied at the Royal Manchester College of Music with Endre Wolf. He joined the BBC Northern Symphony Orchestra and was appointed leader in 1972, subsequently becoming leader of the RPO and other orchestras. He has performed the Elgar, Tchaikovsky and Bartók concertos and has twice recorded *The Lark Ascending*. He has coached at the European Union Youth Orchestra and given master classes countrywide. He was appointed leader of the ENO Orchestra in December 1989 and last season made his conducting début in *Così fan tutte*.



*The Sleeping Shepherd*, c. 1831–2, by Samuel Palmer

**Judith Mackrell** is the dance critic of the *Guardian*. Her book *Reading Dance* was published earlier this year.

**Donald Burrows** is Professor of Music at the Open University and an authority on Handel. His publications include editions of Handel's music and a study of the composer in the Master Musicians series (Oxford University Press).

**Sarah Lenton** writes and lectures regularly on eighteenth- and nineteenth-century opera.

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