



English National  
Opera

MARK MORRIS  
DANCE GROUP

# L'Allegro, il Penseroso ed il Moderato

Handel | Milton, Harris and Jennens

Summer 2000 sponsored by

**AmericanAirlines®**

1999–2000

English National Opera

presents

## 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

## Flying American into London



Three years ago Mark Morris introduced his masterpiece to Handel's *L'Allegro, il Penseroso ed il Moderato* to London. The Mark Morris Dance Group and English National Opera joined forces to present a sold-out season at the Coliseum.

This year the partnership is renewed and extended with the creation of a new work, but it would have been unthinkable not to revive *L'Allegro* once more to enchant old and new audiences.

It is American Airlines who flew the Mark Morris Dance Group from New York to London, and it is American Airlines who have added further value by sponsoring ENO's Anglo-American celebration this summer.

This major sponsorship consolidates American Airlines' support of American art in the UK, which has encompassed similar sponsorships at the Barbican Centre and at the Tate in addition to a Mark Morris dance tour in recent years.

ENO thanks American Airlines for its vital support in delivering this season to its audiences. If this enlightened example inspires other companies to help ENO in similar ways, they should make contact with Samir Savant, Corporate Giving Manager, on 020 7845 9462.

Nicholas Payne

Nicholas Payne  
General Director  
English National Opera

# Mark Morris Dance Group



**Joe Bowie Charlton Boyd Ruth Davidson Seth Davis  
Marjorie Folkman Shawn Gannon Lauren Grant John Heginbotham  
David Leventhal Bradon McDonald Rachel Murray Gregory Nuber  
June Omura Mireille Radwan-Dana Kim Reis  
Guillermo Resto Matthew Rose Julie Worden Michelle Yard**

**Christina Amendolia Derrick Brown Joseph Gillam Peter Kyle  
Maile Okamura Jonathan Pessolano Joseph Poulson Karen Reedy  
Mara Reiner Anne Sellery**

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

Technical Director **Johan Henckens**  
Music Director **Ethan Iverson**  
Rehearsal Director **Tina Fehlandt**  
Lighting Supervisor **Michael Chybowski**  
Wardrobe Supervisor **Patricia White**  
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Major support for the Mark Morris Dance Group is provided by the Andrew W. Mellon Foundation and The Howard Gilman Foundation.



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.



Mark Morris Dance Group New Works Fund is sponsored by Philip Morris Companies Inc.

## Dancers

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Mireille Radwan-Dana Karen Reedy Mara Reiner  
Kim Reis Guillermo Resto Matthew Rose Anne Sellery  
Julie Worden Michelle Yard**

## Singers

Sopranos	<b>Susan Gritton Linda Richardson</b>
Tenor	<b>Timothy Robinson</b>
Baritone	<b>Neal Davies</b>

**Chorus and Orchestra of English National Opera**

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: 30 June 2000



Conductor

**Jane Glover**

Assistant conductor

**Michael Lloyd**

Chorus master

**Matthew Morley**

Leader

**Gonzalo Acosta**

Music staff

**Murray Hipkin**

Harpsichord

**Murray Hipkin**

Organ/celeste

**Andrew Smith**

Continuo cello

**John Chillingworth/David Newby**

Continuo double-bass

**Angela Schofield/Paul Kimber**

Staged and choreographed by

**Mark Morris**

Set designer

**Adrienne Lobel**

Costume designer

**Christine Van Loon**

Lighting designer

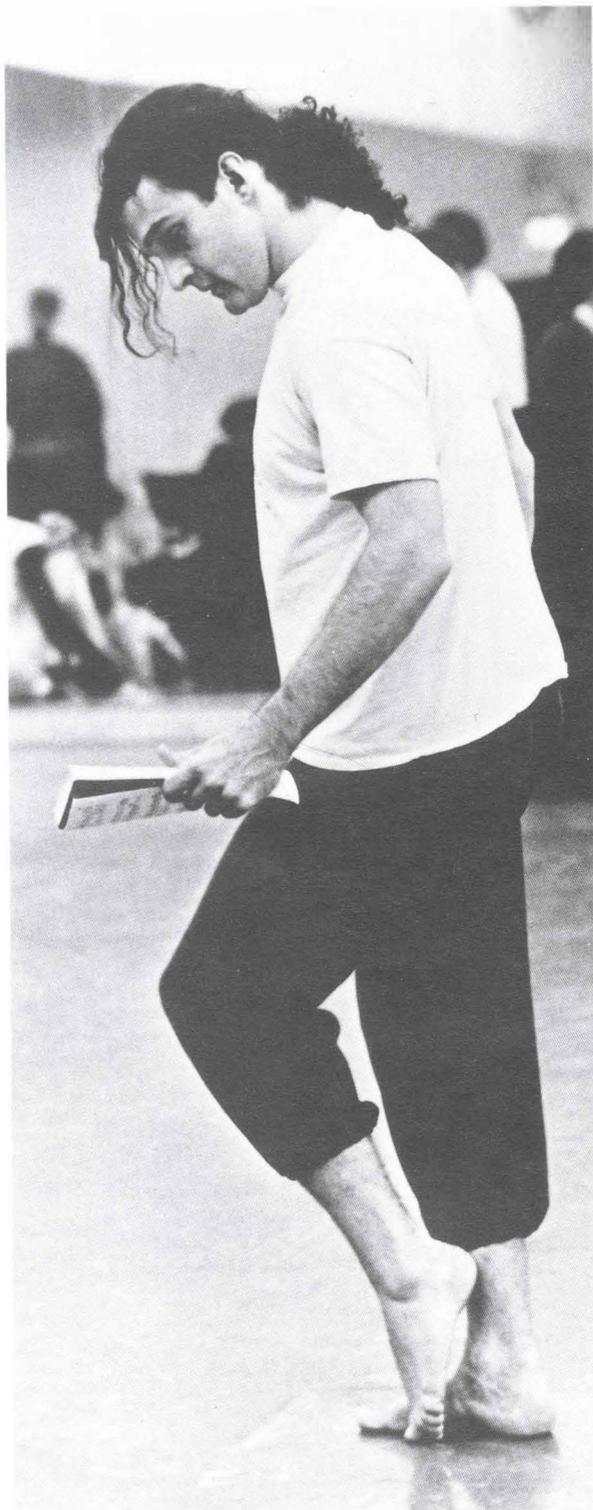
**James F. Ingalls**

Talking Notes are available at all performances,  
presented by Gregory York.

Patrons are requested to turn off digital watches,  
mobile phones and pagers.

Summer 2000 at ENO sponsored by **AmericanAirlines®**

With many thanks to Dance Umbrella for invaluable help  
towards the visit of the Mark Morris Dance Group.



**T**he Mark Morris Dance Group's season at the Coliseum reunites the American modern dance company 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 twenty 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, vocal 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 was seen in 1997). 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.

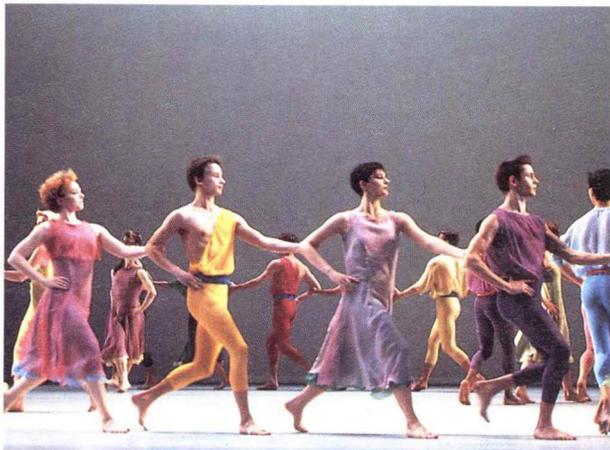
One could say, in fact, that the only certain truth about his work is that it contains so much variety and so many contradictions. Morris may elaborate his dance structures with the ingenuity of a clockmaker but he likes his performers to move with a raw, spontaneous edge. He may approach moments of 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.

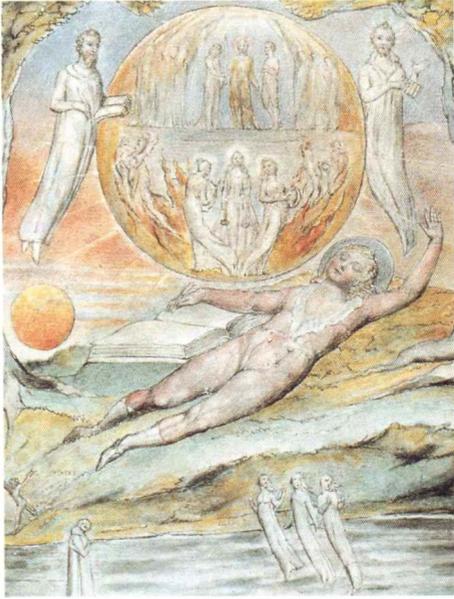
Morris is, for instance, wickedly literal in his interpretation of certain lyrics. When he has to picture a hunting scene he gets some of his dancers to snuffle round the stage like hounds, and then cock their legs to 'pee' on the unfortunate others who've bunched together to form a 'hedge', all in perfect 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*



*The Youthful Poet's Dream* by William Blake

**W**illiam Blake and Milton Next to the Bible and Shakespeare, Milton would have been the staple reading of any young man in eighteenth-century England with an interest in literature. Although there are some early drawings of what appear to be Miltonic subjects, it was not until 1801 that Blake undertook a series of illustrations to Milton's *Comus*, to be followed by *Paradise Lost* (1807 and again in 1808 and 1816), *On the Morning of Christ's Nativity* (1809), and *Paradise Regained* (c.1816).

The series of twelve illustrations for *L'Allegro* and *Il Penseroso* was begun in 1816 and completed four years later, to a commission from Thomas Butts, Blake's principal patron at this time. (Eight of the series are reproduced in this programme.) Whereas Milton preferred the pleasures of melancholy to mirth, Blake viewed the two in the opposite sense, though the series can be read as a progression or circle with the final illustration, 'Milton in his Old Age', depicting the rebirth of the poet's prophetic strain.

**H**ANDEL was large in person, and his natural corpulency, which increased as he advanced in life, rendered his whole appearance of that bulky proportion, as to give rise to Quin's inelegant, but forcible expression; that his hands were feet, and his fingers toes. From a sedentary life, he had contracted a stiffness in his joints, which in addition to his great weight and weakness of body, rendered his gait awkward; still his countenance was open, manly, and animated; expressive of all that grandeur and benevolence, which were the prominent features of his character. In temper he was irascible, impatient of contradiction, but not vindictive; jealous of his musical pre-eminence, and tenacious in all points, which regarded his professional behaviour.

William Coxe, *Anecdotes of George Frederick Handel and John Christopher Smith*, 1799



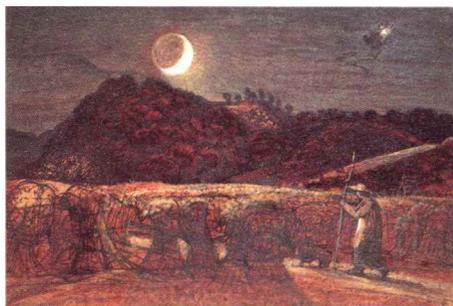
Portrait of Handel, 1756,  
by Thomas Hudson (1701–1787),  
commissioned by Charles Jennens

**G**eorge Frideric Handel was born in Halle, Germany, on 23 February 1685. He began studying music at an early age, despite the initial opposition of his father, a barber-surgeon of some distinction in the service of the Duke of Saxe-Weissenfels. In 1702, he matriculated at the University of Halle, where he may have studied civil law for a short period; in the same year he was appointed organist at the Calvinist Cathedral of Halle (although himself a Lutheran). After this appointment expired the following year, Handel left for Hamburg, an important commercial and cultural centre, where he played violin and harpsichord at the opera and where his first stage works, *Almira* and *Nero*, were produced. From 1706 until 1709 he travelled in Italy, visiting the principal cities and meeting the leading composers of the day. In 1707 he composed his first oratorio, *Il trionfo del Tempo e del Disinganno*, and the première of *Agrippina* in Venice, in 1709, established his reputation as a composer of Italian opera.

He was appointed Kapellmeister to the Elector of Hanover in 1710 on the understanding that he would be granted an immediate twelve months' leave of absence in London. The runaway success of *Rinaldo*, the first Italian opera specially composed for London, encouraged Handel to break with his Hanoverian employer and settle in London. (He became a naturalized British citizen in 1727.) Further operas appeared between 1712 and 1715, and in 1713 he received direct commissions from Queen Anne for church and ceremonial music for which he was granted a pension of £200, a considerable sum for an eighteenth-century musician. On her death in 1714, the Elector of Hanover succeeded to the throne as George I. The new king took a lenient view of his former

Kapellmeister's truancy and doubled his pension; a few years later Queen Caroline raised it to £600 per annum, a guaranteed income which Handel enjoyed for life.

Handel's most prolific period as an opera composer began with the founding of the Royal Academy of Music in 1720, an enterprise under the patronage of the king, whose intention was to establish Italian opera in London. During the next twenty years Handel produced more than thirty operas, including *Radamisto* (1720), *Giulio Cesare in Egitto* (1724) and *Ariodante* (1735). Difficulties arose from the formation of partisan factions around himself and his rival Bononcini and were aggravated by jealousies between his two leading ladies, Faustina and Cuzzoni. The popular success of *The Beggar's Opera* in 1728 made matters worse, and in that year the Academy went bankrupt. Handel continued to produce operas, acting as his own impresario, but rival factions, now of a political nature, again undermined his success, and in the 1730s he increasingly turned to oratorio. *Messiah*, first performed in Dublin in 1742, was followed by twelve more oratorios. Handel continued to appear in public as a conductor and organist, playing concertos between the parts of his oratorios, but his health gradually declined and he spent his final years in blindness. He died at his home in Brook Street, London, on 14 April (Easter Saturday) 1759, and was buried in Westminster Abbey six days later.



*Cornfield by Moonlight, with the Evening Star*, c. 1830,  
by Samuel Palmer (1805–1881)

**L'** *Allegro, il Penseroso ed il Moderato* was Handel's first composition to a text deriving from John Milton (1608–1674), who was recognized (with Shakespeare) in mid-eighteenth-century London as a 'classic' literary figure. In spite of Handel's German origin, his style of setting the English language to music was particularly appropriate for Milton's verse, but nevertheless thirty years passed in London before he took on his first Milton text. There were two reasons for this. First, Handel's early years in London were dominated by Italian opera: his substantial English-language works prior to 1730 were in the field of church music, to texts taken mainly from the Bible and the Book of Common Prayer. Secondly, it took some time for anyone to produce an adaptation of any work by Milton that would suit the musical framework of the English oratorio-style musical forms that Handel had developed in his theatre performances during the 1730s.

The 1730s were a turbulent time for Handel. The enthusiasm of London's original Italian opera patrons had worn thin, and a new generation of connoisseurs identified Handel with their parents' tastes. In competition with Handel's opera performances there were not only the productions of a rival opera company, but also various attempts at staged musical dramas in English. One of Handel's responses to the situation was to present English oratorios (and secular works in similar style) in his 'opera' seasons. He began in 1732 by adapting two chamber-scale dramas (*Acis and Galatea* and *Esther*) that he had composed in 1717–18 for James Brydges (now better known by his subsequent title as the Duke of Chandos). The new oratorios of 1733 (*Deborah* and *Athalia*) broadly followed up the model set by *Esther*. Variations in Handel's theatrical opportunities, and in the solo singers that he could secure for his theatre casts, meant that the balance between Italian operas and English oratorio-style works varied in his next seasons. 1734–5 was basically an operatic season into which a substantial group of oratorios was inserted in the last months. Handel began the next season without a full Italian opera cast, and it was in this context that he composed his first substantial English literary text, Dryden's longer Cecilian Ode *Alexander's Feast*. Although *Alexander's Feast* seems to have been both popular and well-regarded, and was even published in a handsome full-score edition, Handel's circumstances changed again and during the next season he returned primarily to Italian opera. But then the pendulum swung the other way, and in the early part of 1739 Handel gave a short season in which his major pieces were two new English oratorios, *Saul* and *Israel in Egypt*. Although constructed from the same types of movement (recitatives, aria and choruses) as the previous oratorios, these works marked a new approach to the form, which can be attributed largely to the influence of Charles Jennens (1700–1773), who wrote the libretto for *Saul* and probably arranged the biblical text for *Israel in Egypt*.

Taking an opportunity from the collapse of London's Italian opera company, Handel had given these oratorio performances at the King's Theatre, Haymarket, which had been the home of Italian opera in the capital. For the season of 1739–40 there would be no Italian opera company, and Handel's own cast was better suited to English works, but he was probably far from confident that he could fill the King's Theatre again, and so he moved to a more modest venue in Lincoln's Inn Fields. For a repertory of English works, he carried forward *Alexander's Feast*, *Acis and Galatea*, *Saul* and *Esther*, but apparently had no adequate full-length English text to compose in the summer of 1739, in preparation for the season. Instead he spent September and October composing a set of twelve orchestral concertos (subsequently published as his Opus 6), and Dryden's shorter Cecilian Ode *From Harmony, from heav'nly Harmony*. This was combined with *Alexander's Feast* to open his season at Lincoln's Inn Fields Theatre on 22 November (St Cecilia's Day) 1739.

During the summer of 1739, before beginning to compose the Ode and the concertos, Handel had paid a visit to James Harris in Salisbury. Handel had become friendly with the Harris family, probably through their mutual friend the 4th Earl of Shaftesbury: James's brother Thomas, a lawyer living in London, was later to become a witness to codicils of Handel's wills. James Harris, as the elder brother, maintained the family house in the Cathedral Close in Salisbury: he directed performances of the Salisbury Musical Society and gave private concerts in a room attached to his house. Harris had interests in literature and philosophy as well as music, writing books on philology and aesthetics. No doubt Handel had mentioned his problem of a shortage of suitable English texts for musical setting during his visit to Harris, and after the composer's departure Harris seems to have developed the idea of taking lines from Milton's twin poems *L'Allegro* and *Il Penseroso*, to produce a text suitable for Handel's music. Harris's work came to the attention of Charles Jennens, another mutual friend, towards the end of 1739, and he wrote to Harris on 29 December:

Having mention'd to Mr Handel your schemes of Allegro & Penseroso, I have made him impatient to see it in due form & to set it immediately. I beg therefore that you will execute your plan without delay & send it up; or if you don't care to do that, send me your instructions, & I will make the best use I am able of them: but by all means let me know your intentions by the next post; for he is so eager, that I am afraid, if his demands are not answer'd very soon, he will be diverted to some less agreeable design.

Things then moved swiftly, as indeed they needed to. Handel had given only a month's performances in his Lincoln's Inn Fields season, and had broken for the Christmas period after *Acis and Galatea* (accompanied by the St Cecilia Ode) on 20 December. In the regular rhythm of the London opera seasons, new works usually came on early in the new year, but Handel had no such full-length work ready to make a similar mark. Circumstances came to his aid. An unusually hard winter, during which the River Thames froze over, provided an excuse for giving no performances during January 1740; even on 6 February Handel was able to put off a resumption of the performances 'in consideration of the weather continuing so cold', and the next week he announced yet another delay, 'two chief singers being taken ill'. The cold weather had not interrupted the theatre programmes at Covent Garden and Drury Lane and, although the Lincoln's Inn Fields Theatre may have been a less well-maintained building than the others, we may suspect that Handel made the most of his excuses. He spent the period composing *L'Allegro, il Penseroso ed il Moderato*, beginning on 19 January and completing the draft score on 4 February. He re-opened his season, picking up *Acis and Galatea* again on 21 February, and *L'Allegro* received its first performance six days later.

In the period between Jennens's letter of 29 December 1739 and Handel's commencement of the composition on 19 January, Jennens had received Harris's libretto, and modified and extended it. Handel seems to have had a direct influence on the details of the revision, discussing the contents of the libretto with Jennens and probably making some cuts at the last minute to Jennens's finally agreed text. Milton's companion poems had concentrated separately on 'cheerful' and 'pensive' states of mind, with appropriate images for each mood. Harris had interleaved passages from the two poems, providing alternating contrasts: he had constructed the libretto specifically in terms of the musical forms of Handel's English oratorio genre, and even with reference to the voices of specific singers in Handel's cast. Details of the scheme of movements were altered by Jennens and Handel, but Harris's overall plan remained. However, Harris had provided only a two-part work, he perhaps thinking that Handel would combine it with the shorter Dryden Cecilian Ode. Instead, Handel wanted a full-length three-part work, and Jennens added a text of his own for a final part, 'Il Moderato', providing a 'middle way' between the moods of *L'Allegro* and *Il Penseroso*.

The resulting piece was successful, but also difficult to categorize. Although the 'Allegro' and 'Penseroso' moods were partly identified with particular singers, they were not treated as characters in the dramatic sense, nor was there a narrated story as in the Cecilian Odes. Jennens's additional 'Moderato' section worked quite well, and drew from Handel one of the finest musical movements in the work, the duet 'As steals the morn upon the night'; nevertheless, in subsequent seasons Handel felt free to drop the third part and combine *L'Allegro ed il Penseroso* with the short Cecilian Ode. The heart of the work is in the movements from Milton's poems, in the alternations of contrasted moods, and in the images with which the poet identified them: laughter holding his sides, the pensive nun, hounds and horn, merry bells, populous cities, and so on. Although there is some sense of emotional progression through the work, it is fundamentally episodic, and as such is particularly suitable for a dance interpretation. The present version is based principally on the first two parts of Handel's work, with the movements re-ordered in some places.

*The quotation from Charles Jennens's letter is reproduced by courtesy of the Earl of Malmesbury, and is taken from the forthcoming book presenting the references to music and the theatre in the Harris Papers, edited by Donald Burrows and Rosemary Dunhill.*



The Theatre Royal in Lincoln's Inn Fields stood in Portugal Street. Converted from a tennis court in the Restoration period, it was refitted by John Rich in 1716. After the success of *The Beggar's Opera* forced Handel out of Covent Garden, he was obliged to present his works at Lincoln's Inn Fields. The theatre later became Spode's china warehouse and was demolished in 1848.

Lincoln's Inn Fields Theatre, 1811,  
by George Shepherd (fl. 1800–1830)

**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 (Soprano 2)*  
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 (Soprano 2)*  
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 (Soprano 1)*  
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 (Soprano 1, 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 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.

## **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 2)*

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 2)*

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 (Soprano 2)*

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 linkèd sweetness long drawn out;  
With wanton heed, and giddy cunning,  
The melting voice through mazes running,  
Untwisting all the chains that tie  
The hidden soul of harmony.

### **Il Moderato**

*Duet (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.

### **Il 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 (Soprano 1)*

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 Mufick as well as the Poetry) is noble and elevated, well devifed, and of great Propriety. The Mufician and the Poet walk Hand in Hand, and seem to vie which shall better exprefs that beautiful Contrast of Mirth and Melancholy, which you have quite thro' the *Allegro* and *Il Penseroso*, and the happy Succes 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 Mufick 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.



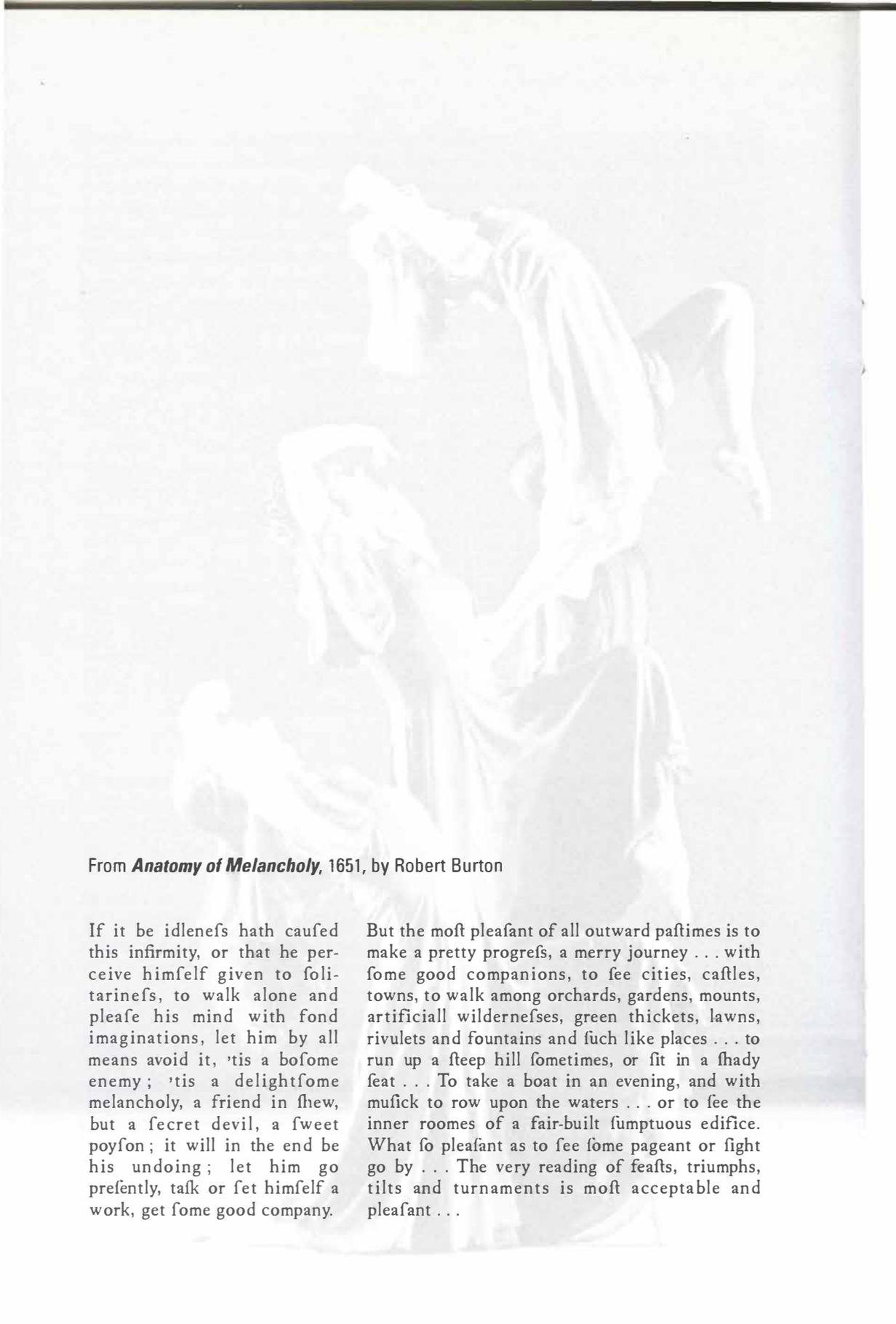
Portrait of Charles Jennens, c. 1765,  
by Mason Chamberlin (1701–1787)

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.

A faint, high-contrast image of a classical statue, possibly representing a figure from the 'Anatomy of Melancholy'. The statue is shown in a dynamic, almost contorted pose, with its arms raised and its body twisted. The lighting is dramatic, highlighting the contours of the figure against a dark background.

From *Anatomy of Melancholy*, 1651, by Robert Burton

If it be idleneſs hath cauſed this infirmity, or that he perceive himſelf given to ſolitarineſs, to walk alone and pleaſe his mind with fond imaginations, let him by all means avoid it, 'tis a boſome enemy; 'tis a delightſome melancholy, a friend in ſhew, but a ſecret devil, a ſweet poyſon; it will in the end be his undoing; let him go preſently, talk or ſet himſelf a work, get ſome good company.

But the moſt pleaſant of all outward paſtimes is to make a pretty progreſs, a merry journey . . . with ſome good companions, to ſee cities, caſtles, towns, to walk among orchards, gardens, mounts, artificiall wilderneſſes, green thickets, lawns, rivulets and fountains and ſuch like places . . . to run up a ſteep hill ſometimes, or ſit in a ſhady ſeat . . . To take a boat in an evening, and with muſick to row upon the waters . . . or to ſee the inner roomes of a fair-built ſumptuous edifice. What ſo pleaſant as to ſee ſome pageant or fight go by . . . The very reading of feaſts, triumphs, tilts and turnaments is moſt acceptable and pleaſant . . .

**D**uring the winter of 1739–40 London experienced its worst weather for a decade. The Thames froze over and, while people clattered over the ice on horseback or roasted oxen whole in the Frost Fair, Handel stayed indoors to write an evocation of the English countryside, and sunnier days, in his setting of the pastoral ode *L'Allegro, il Penseroso ed il Moderato*.

The libretto, from Milton's *L'Allegro* ('the cheerful man') and *Il Penseroso* ('the thoughtful man'), sets the poems in alternate sections, so that Mirth and Melancholy chase each other throughout the piece and finish up, rather unexpectedly, in a composition by Charles Jennens, *Il Moderato* ('the moderate man').

The work proved immensely popular, both in London and Dublin, though the text of *Il Moderato* got a mixed reception and later performances were often given without it. Jennens, unusually for him, took this slight philosophically – even passing on a couple of quips he heard to his friend Edward Holdsworth: 'I overheard one in the Theatre saying it was Moderato indeed, and the Wits at Tom's Coffee House honour'd it with the name of Moderatissimo . . .' The public reaction to Jennens's verses is mildly surprising as they were written well within the grain of the age, whereas Milton's poetry was already needing footnotes.

The eighteenth century was never quite sure what it felt about Milton; contemporary critics were proud of the fact that English poetry had been 'corrected' and that modern verses flowed regularly in rhymed couplets. However, as Dr Johnson remarked, 'Milton's peculiar power was to astonish', and for some people Milton's syntax, word-order, even the *sense* of his verses, were a little too surprising.

Fortunately *L'Allegro* and *Il Penseroso* had many points of contact with modern poetry, the lines did at least rhyme and the charming vignettes of English life (almost) disarmed criticism. Even so both poems drew on an earlier tradition of English verse and Jennens, as he shaped them for Handel, was at some pains to bring them up to date.

Milton wrote the poems in about 1632 (when he was twenty-four) during a period of intense self-education at his father's estate in Buckinghamshire. Following Virgil's precepts on the proper subject matter for youthful poets, Milton wrote only pastoral poems at this time, and indeed his whole view of himself (as a fledgling epic poet) was dominated by Classical and Italian canons of art. He was our last Renaissance poet.

That being so, it is no surprise to find Greek deities like Bacchus, Hebe and (Mirth herself) Euphrosyne, in the first lines of *L'Allegro*, and the appearance of a couple of classic rustics, Corydon and Thyrsis, seems to set the action firmly in Arcadia. However, on closer inspection, the landscape becomes more familiar. The nymph Phillis is in a most un-Arcadian rush to serve lunch for Corydon and his friend before dashing back to the fields to help bind the sheaves; church bells sound from spires; Ben Jonson and Shakespeare are in repertory in Town and, best of all, a great hairy Goblin helps the labourers thresh the corn – getting a bowl of cream for his pains. Clearly London and the Buckinghamshire fields have also influenced the verse.

It was in fact in the age just before Milton, the Elizabethan, that the countryside appeared for the first time in verse as an object of delight (medieval poets were happier in gardens, preferably walled) and, from Milton's tributes to Spenser and Jonson, we know that he was immersed in the poetry of the recent past. Ben Jonson's lines (in *The Forrest*) on Philip Sidney's estate at Penshurst, for example, are completely in the Elizabethan manner. They describe a landscape in which apricots, partridges and beech trees co-exist happily with the gods, and in which all nature is man-centred; trees are there to give shade, fruit and birds to be eaten:



*Night Startled*  
by the Lark,  
by Blake

... Pan and Bacchus their high feasts have made,  
Beneath the broad beech, and chest-nut shade.  
The painted partrich lyes in every field,  
And, for thy messe, is willing to be kill'd.  
The blushing apricot, and woolly peach  
Hang on thy wall, that every child may reach.

Poems like this, blending England and Arcadia, are precursors of *L'Allegro*, and Milton's images too are of the enduring pleasures of the countryside, the grazing flocks and the whistling ploughman.

However *L'Allegro* is not as simple and Elizabethan as it seems. Milton's lines are often grammatically ambiguous and the famous passage about the skylark has always bothered commentators. Just *who* comes to the window in the following passage? – the possible contenders seem to be Night, the poet, the lark, Mirth, or Dawn:

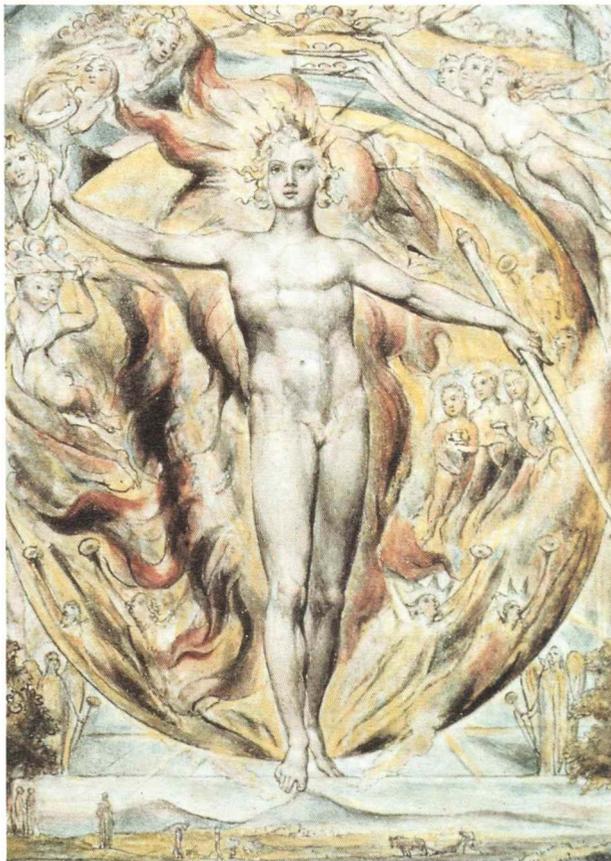
Mirth, admit me of thy crew,  
To live with her [Liberty], and live with thee,  
In unreprovèd pleasures free;  
To hear the lark begin his flight,  
And singing startle the dull night,  
From his watch-tower in the skies,  
Till the dappled dawn doth rise;

Then to come in spite of sorrow,  
And at my window, bid good-morrow,  
Through the Sweet-Briar or the Vine  
Or the twisted Eglantine.

And, if syntax alone is your guide, who leaps out, five lines later, to follow the hunt – the poet?  
(in his night-gown presumably) or the cock?

While the Cock, with lively din,  
Scatters the rear of darkness thin,  
And to the stack, or the barn door,  
Stoutly struts his dames before,  
Oft list'ning how the Hounds and horn  
Cheerly rouse the slumbering morn,  
From the side of some Hoar Hill,  
Through the high wood echoing shrill.  
Sometime walking, not unseen,  
By Hedge-row Elms, on Hillocks green...

Actually, though the grammar seems to come adrift, the sequence of images is perfectly clear, and nobody normally has any difficulty in identifying the subject of these sentences. But



*The Sun at his  
Eastern Gate,  
by Blake*

eighteenth-century critics, attentive alike to both grammar and reason, were greatly disconcerted and much ink was spilt on whether skylarks were known to land on poets' window sills.

Jennens, faced with the diversity of *L'Allegro*, reached for his scissors. Handel could not, anyway, set the whole poem and many of Jennens's adjustments were made to make the cuts less obvious. However, given he had to cut, he chose lines that offended eighteenth-century notions of poetic decorum.

The 'Towered cities' were changed to 'populous cities', presumably to make the picture less medieval (a wasted effort in this case as the next line goes on to describe a tournament) while the energetic Phillis, the Goblin and some beer-drinking villagers were removed altogether. The cock went as well (leaving the poet to follow the hunt) and judicious editing cleared up the ambiguity of who comes to the poet's window – it is the *lark*.

Some lines, however, were given greater prominence and the repetition of the couplet 'If I give thee honour due/ Mirth, admit me of thy crew' (very noticeable in performance) has the effect of highlighting the word 'mirth'. This word had shifted in meaning by 1740, as had the word 'melancholy' in the companion poem *Il Penseroso*, and we will look at them together.

Melancholy is the key note of *Il Penseroso*, which reads like *L'Allegro* in a darker key; the deposed god Saturn presides and the English rustics have shrunk to a solitary bellman. But, though the poet will only walk at twilight, it is possible to take the poem too seriously. One of its acknowledged sources, Fletcher's lyric from *The Nice Valour*, is a catalogue of gloomy props – and the poet obviously had enormous fun compiling it:

Fountain heads and pathless groves,  
Places which pale passion loves!  
Moonlight walks, when all the fowls  
Are warmly hous'd save bats and owls!  
A midnight bell, a parting groan,  
These are the sounds we feed upon . . .

Similarly Milton's poet now hears a nightingale instead of a lark, he will only go to Town to watch a tragedy and he prefers the cathedral choir to the ploughman's whistle. In fact he has something of the air of the fashionable Jacobean gentleman who, with hat down and arms folded, wished to impress his contemporaries with his sensitive, melancholy nature. However, Melancholy is not just a matter of moonlight walks, Milton invokes her as a Goddess 'sage and holy', and her devotee contemplates Plato and the stars. The quiet student Milton describes is not





Left *Milton's Mysterious Dream*  
Right *The Spirit of Plato*

Opposite page  
Left *A Sunshine Holiday*  
Centre *Milton in his Old Age*  
Right *Mirth*

posing – nor, of course, is he in the grip of Melancholia. This condition, also confusingly called ‘melancholy’, is banished at the start of *L'Allegro* (‘Hence, loathèd Melancholy . . .’) but it so came to dominate the sense of the word that, by the end of the seventeenth century, Dryden could feel that the emotion was unmanly. ‘This Melancholy Flatters, but Unmans you,’ he writes in *Cleomenes*, ‘What is it else but a Penury of Soul; a Lazie Frost, a Numness of the Mind . . .?’

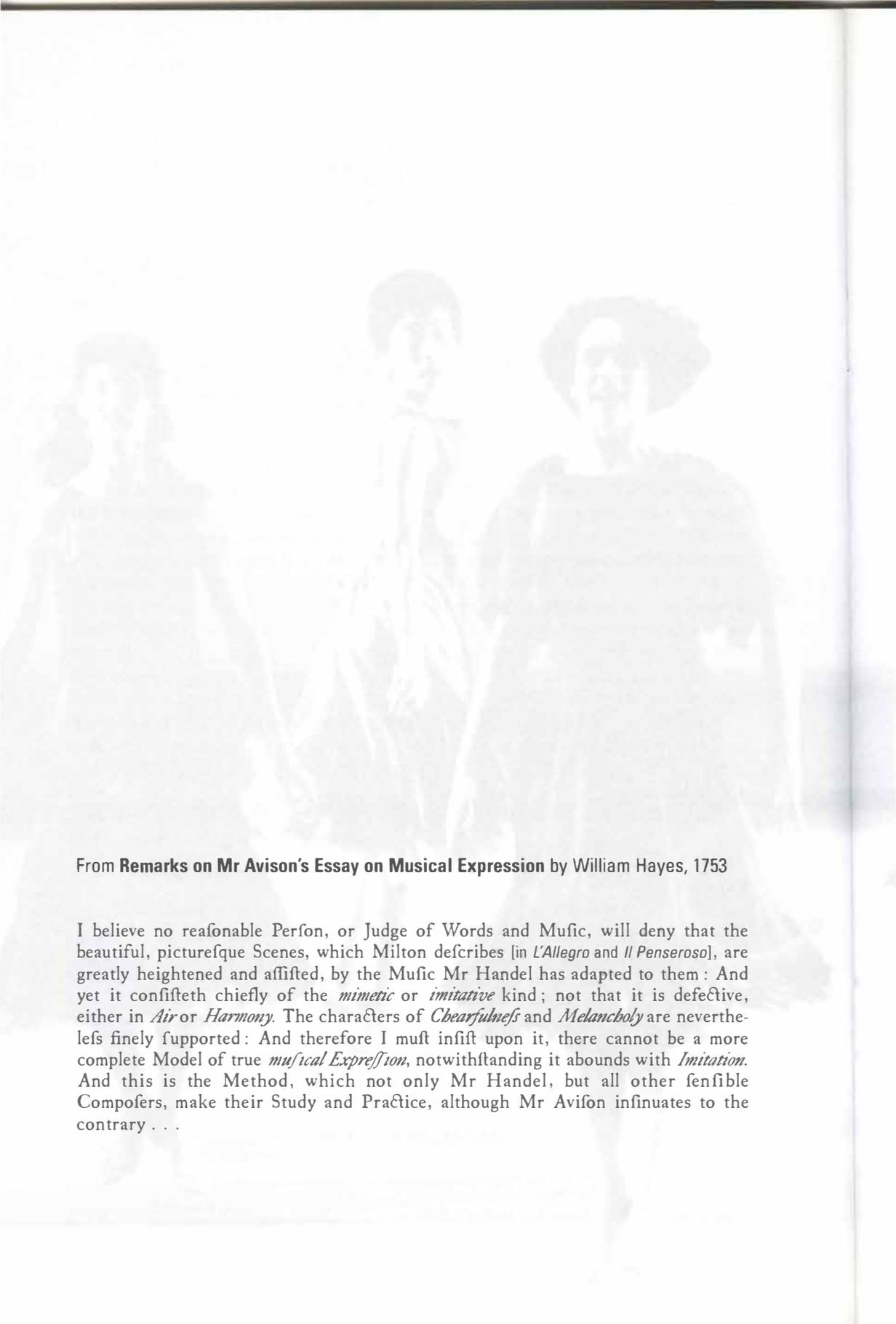
‘Mirth’ had suffered a similar contraction. Right up to Jacobean times Mirth could mean religious or festive joy. A fifteenth-century carol describes the angels’ delight at Christ’s birth, ‘All that were in Heav’nly bliss, they made mickle mirth’, while, in Malory, King Arthur’s knights come back from a wedding ‘with great mirth and joy’. It *could* mean ‘jollity’ as well, the use to which it became restricted, but happiness in *L'Allegro* is to be found as easily at court, at masques or at music-making, as in dancing on the village green. Milton’s mirth is both ceremonious and merry.

Two quotes from the *Spectator* will show how these words had shifted by 1711: ‘I have always preferred Chearfullness to Mirth,’ writes Addison, ‘Mirth is like a flash of lightning, Chearfullness keeps up a kind of day-light in the mind’, and ‘Though I am always serious, I do not know what it is to be melancholy’.

The words had become polarized and whereas, in Milton, mirth and melancholy are clearly two sides of the same, tranquil, character, by Handel’s day they suggested a dangerous oscillation. It is not surprising that Jennens felt he should strike a balance. His *Moderate Man* follows the middle way, and his verses make a prosaic appeal for limits:

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

It was perhaps too prosaic and few people were impressed. His contemporaries were, anyway, adept at ignoring their own critical canons. They had been told all century that heroic drama was the only fit spectacle for an Englishman, but had responded by flocking to opera, ballet and pantomime. In the same way, in spite of *Il Moderato* being impeccably modern, nobody was particularly interested. Jennens’s silent emendations went unnoticed, and though the new piece was praised on all sides, the tributes, verses and notices, confined themselves to two names only, Milton and Handel.



From **Remarks on Mr Avison's Essay on Musical Expression** by William Hayes, 1753

I believe no reasonable Person, or Judge of Words and Music, will deny that the beautiful, picturesque Scenes, which Milton describes [in *L'Allegro* and *Il Penseroso*], are greatly heightened and assisted, by the Music Mr Handel has adapted to them: And yet it consisteth chiefly of the *mimetic* or *imitative* kind; not that it is defective, either in *Air* or *Harmony*. The characters of *Chearfulness* and *Melancholy* are nevertheless finely supported: And therefore I must insist upon it, there cannot be a more complete Model of true *musical Expression*, notwithstanding it abounds with *Imitation*. And this is the Method, which not only Mr Handel, but all other sensible Composers, make their Study and Practice, although Mr Avison insinuates to the contrary . . .

**From *Memoirs of the Life of the Late George Frederic Handel, to which is added a Catalogue of His Works, and Observations upon them* by John Mainwaring, 1760**

If poetry abounds with noble images, and high wrought descriptions, and contains little of character, sentiment, or passion, the best Composer will have no opportunity of exerting his talents. Where there is nothing capable of being expressed, all he can do is to entertain his audience with mere ornamental passages of his own invention. But graces and flourishes must rise from the subject of the composition in which they are employed, just as flowers and festoons from the design of the building. It is from the relation to the whole, that these minuter parts derive their value.

... he is generally great and masterly, where the language and poetry are well adapted to his purpose. The English tongue abounds with monosyllables and consonants. Tho' these cannot always be avoided, yet the writers of musical dramas should always pick out such as are the least harsh and disagreeable to the ear. The same regard must be had to the sentiments, as to the language. The more simple and natural they are, the more easily will Music express them.

In his Choruses he is without a rival. That easy, natural melody, and fine flowing air, which runs through them, is almost as wonderful a peculiarity, as that perfect fulness and variety, amid which there seems however to be no part but what figures, and no note that could be spared.

**Mark Morris** was born in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. He performed with a variety of companies in the early years of his career, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980, and has since created over 100 works for the Dance Group, as well as choreographing dances for many ballet companies, including the San Francisco Ballet, the Paris Opera Ballet, and American Ballet Theater. From 1988–91 he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels. During his tenure there he created twelve 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. He has worked extensively in opera both as a choreographer and a director. Most recently, he directed and choreographed the Royal Opera production of Rameau's *Platée*, first seen at the Edinburgh International Festival in 1997 and which had its New York début with New York City Opera in April 2000 at Lincoln Center. He 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 concert that year in New York City. In the following years, the company's touring schedule steadily expanded to include cities both in the US and in Europe and, in 1986, the Dance Group made its first national television programme for the PBS Dance in America series. In 1988, the Dance Group became the national dance company of Belgium at the Théâtre Royal de la Monnaie, Brussels. During its three years as resident company there, the Dance Group was the subject of several television programmes, including *The South Bank Show*. The company returned to the United States in 1991 as one of the world's leading dance companies, performing across the US and at major international festivals. The Dance Group has maintained and strengthened its ties to several cities around the world, most notably Berkeley, CA where, for many years it has performed twice annually at CalPerformances – including presentations of *The Hard Nut* each December from 1996–9. It has also made regular appearances in Boston MA, Fairfax VA, London, and at the Jacob's Pillow Dance Festival in Becket, MA. The Dance Group was recently named the official dance company (2000–5) of the Virginia Waterfront International Arts Festival and has completed two film projects: an Emmy Award-winning collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs*, using Bach's Third Suite for unaccompanied cello, and a film version of Mark Morris's *Dido and Aeneas*. The company's British première performances of *L'Allegro, il Penseroso ed il Moderato* with ENO received the 1997 Laurence Olivier Award for Best New Dance Production.

#### Dancers

**Christina Amendolia**, born and raised in New York City, has been dancing most of her life. After graduating from the College of the Holy Cross with a BA in French Language and Literature, she lived in France as a Fulbright scholar. Since returning to NYC in 1996 she

has worked with LSD, Valerie Green, Mollie O'Brien, Risa Jaroslow and Vencl Dance Trio, performing at various venues throughout the city including Dancespace Project at St. Mark's Church and Lincoln Center Out-of-Doors. She studies regularly with Marjorie Mussen.

**Joe Bowie**, born in Lansing, Michigan, began dancing while attending Brown University. After graduating with honours in English and American Literature, he moved to New York and performed in the works of 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 in 1989.

**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 Limón Dance Company. He appears in the Jose Limón Technique Video, Volume 1, and other music videos. He first appeared with the Mark Morris Dance Group in 1989 and became a full-time company member in 1994.

**Derrick Brown** was born in Dallas, Texas, and 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).

**Ruth Davidson**, a native New Yorker, has danced with the Mark Morris Dance Group since its first performance in 1980. She has studied consistently with Jocelyn Lorenz since 1979.

**Seth Davis** began dancing under the instruction of his mother, Victoria Shiflet, in Fredericksburg, Virginia. He attended Shenandoah Conservatory where he studied dance and photography. After receiving a full scholarship to the School of American Ballet, he moved to New York City. He has performed with bopi's black sheep, dances by Kraig Patterson, and in numerous productions with the Metropolitan Opera Ballet. He can also be seen dancing in the upcoming feature film *Still a Kiss*. He has performed with the Mark Morris Dance Group since 1998.

**Marjorie Folkman** graduated from Barnard College, *summa cum laude*. She has danced for Spencer/Colton, Kraig Patterson, Sally Hess, Sara Rudner, the Repertory Understudy Group for the Merce Cunningham Dance Company, and began dancing with the Mark Morris Dance Group in 1996.

**Shawn Gannon** is from Dover, New Jersey, where he received his early dance training with Dorothy Wescott Rosen. He joined the Mark Morris Dance Group in 1995 after dancing with Lee Theodore's Dance Machine, Mark Dendy Dance Group, Laura Dean Dancers and Musicians, and Jane Comfort and Company.

**Joseph Gillam** graduated from the University of Washington, Seattle with a BA in dance in 1995. He then trained and performed with the Royal Winnipeg Ballet. Since moving to New York City in 1996, he has performed with the Erick Hawkins Dance Company, the Peridance Ensemble, Steeledance, Lise Brenner, and Risa Jaroslow, among others.

**Lauren Grant** was born and raised in Highland Park, Illinois. She graduated with a BFA from New York University's Tisch School of the Arts, where she was awarded the Eric and Mark Myers Scholarship. She began working with the Mark Morris Dance Group in 1996 and became a full-time company member in 1998.

**John Heginbotham** grew up in Anchorage, Alaska. He graduated from The Juilliard School's dance division in 1993 and since then has performed with artists including John Jasperse, Ben Munisteri, and as a guest artist with Pilobolus Dance Theater. He was a member of Susan Marshall and Company from 1995-1998. He joined MMDG in 1998.

**Peter Kyle** holds an MFA in dance from the University of Washington in Seattle and a BA in dance and German area studies from Kenyon College. In addition to performing works by Isadora Duncan, Doris Humphrey, José Limón and Daniel Nagrin, he has danced with numerous dance companies including Pittsburgh Dance Alloy, Chamber Dance Company, Gina Gibney Dance, and Works/Laura Glenn Dance. In 1992 he joined Murray Louis and Nikolais Dance, and has served as rehearsal director for the staging of Nikolais/Louis repertory. As guest artist, he has taught at colleges and universities across the country. His own choreography has been commissioned by the Pittsburgh Dance Council, and has been presented in solo concerts in Seattle, Ohio and Massachusetts.

**David Leventhal**, a native of Newton, Massachusetts, began his dance training at Boston Ballet School, and continued his studies with Boston-area teachers and at Brown University, where he received a BA with honours in English Literature. He danced with the companies of Marcus Schulkind, Spencer/Colton, Neta Pulvermacher, and Zvi Gotheiner before joining the Mark Morris Dance Group in January of 1998.

**Bradon McDonald** received his BFA from the Juilliard School in 1997. After graduation he won the Princess Grace Award and joined the Limón Dance Company where, for 3 years, he performed such roles as Eros in Limón's *The Winged*, Iago in Limón's *The Moor's Pavane* and the third and fifth solos in Tudor's *Dark Elegies*, as well as works by Jiri Kylian, Doug Varone, Igal Perry, and Donald McKayle. He has choreographed and presented his own works internationally and has served as choreographer for seven Juilliard Opera Company productions under the director Frank Corsaro. Recently he was the choreographic assistant to Donald McKayle for his new work on the Alvin Ailey American Dance Theater. This is his first season with the Mark Morris Dance Group.

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

**Gregory Nuber** has appeared with the Mark Morris Dance Group since 1998 in productions of *The Hard Nut*, *L'Allegro, il Penseroso ed il Moderato*, *Platée*, and with cellist Yo-Yo Ma in *Rhymes With Silver*. He joined

the Dance Group as an apprentice in April 2000. He has also danced in New York City Opera's production of *Carmina Burana* directed and choreographed by Donald Byrd, and was a member of Pascal Rioult Dance Theatre for three years. He is a graduate of Arizona State University with degrees in theatre and dance.

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

**June Omura** was born in New York and grew up in Birmingham, Alabama, appearing in local dance and theatre productions from the age of eight. She returned to New York to attend Barnard College, graduating in 1986 with honours in dance and English. She first studied with Mark Morris that summer and joined the Dance Group in 1988.

**Jonathan Pessolano** was born in New York. He began his training at the School of American Ballet at age eight, when he was chosen by both George Balanchine and Jerome Robbins for the New York City Ballet production of *The Nutcracker*. He also trained under Mikhail Baryshnikov at American Ballet Theatre's School of Classical Ballet; Christopher D'Ambrose at Pennsylvania Ballet; Jean Pierre Bonnefoux at Chautauqua Ballet; and Edward Villella at Miami City Ballet. He has performed in company productions with the New York City Ballet, American Ballet Theater, The Metropolitan Opera, Pennsylvania Ballet and Miami City Ballet.

**Joseph Poulson**, born in Philadelphia, began studying dance in 1996 while attending the University of Iowa. He competed in gymnastics for Iowa State University before pursuing a dance career. He has performed in works created by David Berkey, David Dorfman, Barak Marshall, David Parsons, Lisa Race and Rani Welch.

**Mireille Radwan-Dana** joined the Dance Group in 1988.

**Karen Reedy** grew up in the Washington DC area and received her BFA in dance from George Mason University at the age of 19. In Washington DC, she danced with Eric Hampton Dance, DC Dance Theater, Bowen McCauley Dance and others including Tish Carter at the Spoleto Festival USA. Since moving to New York, she has performed with Sue Bernhard Danceworks and The Louis Johnson Dance Theatre Ensemble. She has staged Eric Hampton's work at the Juilliard School, where she currently acts as a rehearsal director.

**Mara Reiner** began her professional dance training at the School of American Ballet, then studied dance as a scholarship student at Alvin Ailey American Dance Center. She has since continued to study as a scholarship student at Step Studios. While at AAADC, she performed the works of guest choreographers such as Lila York, Earl Mosley, Freddie Moore, Kevin Wynn, Maxine Sherman as well as Judith Jamison and Alvin Ailey. She has also performed the works of Daniel Catanach, Catherine Sullivan, Ellen Stokes Shadle and Wendy Seyb.

**Kim Reis** was raised in Vancouver, Washington, where she competed in gymnastics for eight years before leaving the sport to pursue dance at a performing arts high school. She received her BFA from the University of Utah, and is certified to teach Pilates. She first appeared with the Dance Group in 1998 and became an apprentice in April 2000.

**Guillermo Resto** has danced with Mark Morris since 1983.

**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. He began working with the Mark Morris Dance Group in 1997 and became a full-time company member in 1999.

**Anne Sellery** attended the University of Washington, Seattle, where she studied piano performance and received her BA in dance. She has worked with numerous New York-based choreographers and currently teaches the Gyrotonics Expansion System (GXS) at Studio Riverside in New York.

**Julie Worden**, from Naples, Florida, is a graduate of the North Carolina School of the Arts. She worked with Chicago choreographers Bob Eisen, Jan Erkert and Sheldon B. Smith. She has been dancing with Mark Morris since 1994.

**Michelle Yard** was born in Brooklyn, NY. She began her professional dance training at the New York City High School of the Performing Arts. Upon graduation she received the Helen Tamiris and B'nai Brith awards. For three years she was also a scholarship student at The Alvin Ailey Dance Center. She attended New York University's Tisch School of the Arts, where she recently graduated with a Bachelor of Fine Arts. She began dancing with the Dance Group in 1997.

### Singers

**Susan Grütton** *soprano* studied botany at Oxford and London Universities. She won the 1994 Kathleen Ferrier Memorial Prize and made her recital debut at the Wigmore Hall. Overseas concert and recital engagements include Amsterdam, Vienna, Berlin, Salzburg and Istanbul. Recordings include Fanny Mendelssohn songs for Hyperion and Handel's Theodora for DG. Among her operatic appearances are *Clarine/Thalie Platée*, *Tiny Paul Bunyan* and *Bird The Pilgrim's Progress* (ROH), *Susanna* and *Zerlina* (Glyndebourne/GTO), *Governess The Turn of the Screw* and *Lucia The Rape of Lucretia* (Snape), *Belinda Dido and Aeneas* (Berlin), *Marzelline Fidelio* (Rome) and *L'Allegro*, *Atalanta Xerxes*, *Caroline The Fairy Queen*, *Xenia Boris Godunov*, *Sister Constance The Carmelites* and *Pamina* (ENO). This season she became an ENO Company Principal.

**Linda Richardson** *soprano* studied at the RNCM (Peter Moores Foundation Scholar and Frederic Cox Award) and the National Opera Studio. She made her ENO debut in 1996 as *Gilda*, followed by *Eurydice Orpheus and Eurydice*. An ENO Company Principal, recent roles at the Coliseum include *Fiordiligi*, *Lauretta Gianni Schicchi*, *Micaela*, *Gretel*, *Gilda* and *Sophie Der Rosenkavalier*. Other operatic roles include *Karolka Jenůfa*, *Mimi*, *Nannetta Falstaff*, *Pamina* (Opera North), *Lisetta La vera costanza* (Garsington) and *Norina Don Pasquale* (Clonter Opera). She performs extensively in oratorio and gives frequent recitals including for the Newbury and Three Choirs Festivals. Plans include *Woglinde Das Rheingold*, *Micaela* and *Zerlina* (ENO) and First Niece *Peter Grimes* (Netherlands Opera).

**Timothy Robinson** *tenor* studied at New College, Oxford and the GSMD with William McAlpine. He has sung

*Kudrjáš Katya Kabanova* (Glyndebourne), *Don Ottavio Don Giovanni* (WNO), *Jupiter Semele* (Aix) and *Pong Turandot* and *Oronte Alcina* (Paris). He made his Royal Opera debut as *Federico Stiffelio* in 1995, and his many roles there include *Vasek The Bartered Bride*, *Froh Das Rheingold*, *Goehr's Arianna*, *Ferrando*, *Jupiter*, *Roderigo Otello*, *Kudrjáš*, *Borsa Rigoletto* and *Sailor Tristan und Isolde*. He has recorded for Decca, DG, EMI and Erato. His engagements include *Jacquino Fidelio* and *Janek The Makropulos Case* (Glyndebourne). For ENO he has sung *Fenton*, *Scaramuccio Ariadne on Naxos* and *Simpleton Boris Godunov*.

**Neal Davies** *baritone* studied at King's College, London, and the RAM and won the Lieder Prize at the 1991 Cardiff Singer of the World Competition. He has been a regular guest at the Edinburgh Festival and the BBC Proms and his engagements include appearances with the Oslo Philharmonic (under Jansons), the BBC Symphony (under Boulez), the Philharmonia (under von Dohnanyi), the Chamber Orchestra of Europe (under Harnoncourt), the Orchestra of the Age of Enlightenment (under Brüggén) and the Gabrieli Consort (under McCreesh). He has recorded for Philips, DG and Hyperion. Operatic engagements include *Radamisto* (Marseilles), *Platée*, *Giulio Cesare* and *Mozart's Figaro* (ROH), and *Figaro* and *Guglielmo* (WNO). Future engagements include *Leporello* (Scottish Opera). This is his ENO debut.

### Music & Production

**Jane Glover** *conductor* was Musical Director of GTO, Artistic Director of the London Mozart Players and is Principal Conductor of the Huddersfield Choral Society. She has conducted the major British orchestras, the China Philharmonic, Tasmanian Symphony and New Zealand Symphony Orchestras, the Saint Paul Chamber Orchestra and the Handel and Haydn Society, Boston. She has made concert appearances throughout Europe, is a regular guest at the BBC Proms and conducted *Jessye Norman* and the Orchestra of St. Luke's at the Lincoln Center (televised throughout North America). Opera includes *L'Allegro* and *Orpheus and Eurydice* (ENO) and appearances at the ROH, Glyndebourne, La Fenice, Bordeaux, Buxton, Glimmerglass, Lausanne, Canadian Opera, Royal Danish Opera, Florida Grand Opera, Opera Australia and New York City Opera.

**Michael Lloyd** *assistant conductor* is Senior Resident Conductor of ENO, having joined the Company in 1985 after working with Scottish Ballet and the opera houses of Kassel and Stuttgart. For ENO he conducts a wide repertory, and he has appeared at the RFH, Barbican, QEH with Chelsea Opera Group, and at St. John's Smith Square with the Salomon Orchestra. In addition he is Music Director of the Chandos Symphony Orchestra (Malvern) and the Birmingham Philharmonic. He has conducted in Osaka and Seoul and is a regular visitor to New Zealand, where he returns later this year. Future ENO plans include *The Turk in Italy* and *The Barber of Seville*.

**Matthew Morley** *chorus master* studied at the RAM as an organist and harpsichordist, and later as a postgraduate studying piano accompaniment with Geoffrey Pratley and Alexander Kelly. Since leaving the RAM in 1992 he has enjoyed parallel careers as a pianist and organist, working with many of London's

leading choirs and instrumental ensembles, and performing at major venues in the UK and abroad. He has worked as a répétiteur for Glyndebourne and GTO and is also the Assistant Director of Music at St Bride's Church, Fleet Street, with whose choir he has made a number of broadcasts and recordings. He joined ENO as Assistant Chorus Master last season.

**Gonzalo Acosta** *leader* was born in Uruguay and studied at the RCM with Jaroslav Váneček. He was Principal Second Violin with the RLPO, after which he became Deputy Leader of the CBSO. He has appeared as guest leader with many British orchestras and in 1995 made his solo début in Mozart's Violin Concerto No. 5 with the English Sinfonia. A recitalist in the UK and abroad, in 1994 he gave the European première of Serebrier's Violin Sonata. The Dussek Piano Trio, of which he is violinist, has recently released a CD of Arensky trios. He is a professor at the RCM Junior Department. Since 1991 he has been co-leader of the ENO Orchestra.

**Murray Hipkin** *music staff* studied at York University, the Guildhall and the National Opera Studio before joining ENO (1983–8). After working with Opéra de Lyon, La Monnaie (Brussels), Opera Factory, Scottish Opera and Opera Brava (as Musical Director), he returned to ENO, appearing in Weill's *Mahagonny* and working as production pianist on numerous operas, including *Die Soldaten* and *The Carmelites*. Work with the Baylis Programme includes a residency at St Angela's Convent School, Newham, based on *The Carmelites*. In 1996 he appeared with Björk at the Verbier Festival in *Pierrat lunaire*. He recently led the stage band in *The Silver Tassie*, played solo piano in *King Priam* (both ENO) and conducted Bach's B minor Mass with the Cantorum Choir.

**Adrianne Lobel** *set designer* includes among her set design credits *On the Town*, *The Diary of Anne Frank*, the Tony award-winning *Passion* (Broadway), *Twelve Dreams* (Lincoln Center), *Lady in The Dark* (RNT) and *Street Scene* (Houston), the latter two both directed by Francesca Zambello, *Platée*, directed by Mark Morris (ROH/Edinburgh Festival), *L'Allegro* (La Monnaie, New

York, Edinburgh), *The Hard Nut* (La Monnaie, New York, Edinburgh), *Figaro* (La Monnaie), *Orfeo ed Euridice* (New York, US tour). *The Rake's Progress* (Châtelet, Paris), *Nixon in China* (New York, Bobigny-Paris, Amsterdam, ENO), *Figaro* (Pepsico Summerfare, New York, Bobigny-Paris), *Così fan tutte* (Pepsico Summerfare), *The Magic Flute* (Glyndebourne) and *The Mikado* (Chicago). She has received Lucille Lortel, Obie, Emmy and Jefferson Awards and Drama Desk and Fanny nominations.

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

**James F. Ingalls** *lighting designer* has designed *Mathis der Mahler*, directed by Peter Sellars, and *Platée*, directed by Mark Morris, at the ROH. Other work in the UK includes *Alice's Adventures Underground* directed by Martha Clarke (RNT), *Richard II* directed by Ron Daniels (RSC), *Shoulder to Shoulder* (The Place) and *The Electrification of the Soviet Union*, *The Magic Flute* and *Theodora* (Glyndebourne). Recent credits include *War and Peace* (Maryinsky Theatre/Kirov), the American première of *The Invention of Love* (American Conservatory Theatre, San Francisco) and *Valparaiso* directed by Frank Galat (Chicago).

**Gregory York** *audio-presenter* spent many years as a BBC announcer introducing operas and concerts for an unseen radio audience. In 1993 he set up Talking Notes® to provide audio facilities for blind patrons at musical events. Since then he has presented numerous operas for ENO, ranging from *The Mikado* to *Die Soldaten*, as well as for the ROH, Glyndebourne, Scottish Opera, Opera Northern Ireland and Avanti. He has worked as an audio-describer at the Royal National Theatre, and can be heard on audio guides at the National and Tate Galleries, the Royal Academy and Stonehenge.

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## Acknowledgements

**Judith Mackrell** is the dance critic of the *Guardian*. Her book *Reading Dance* was published in 1997.

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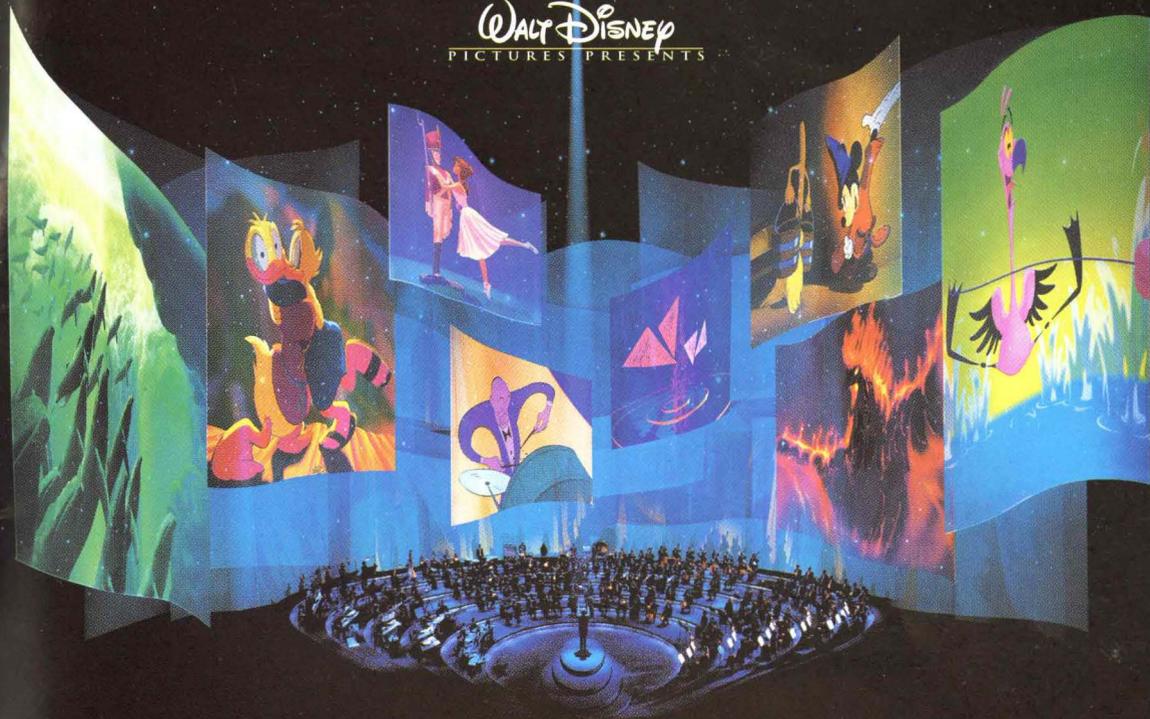
Sincerest thanks to all the dancers for their dedication, support and incalculable contribution to the work.

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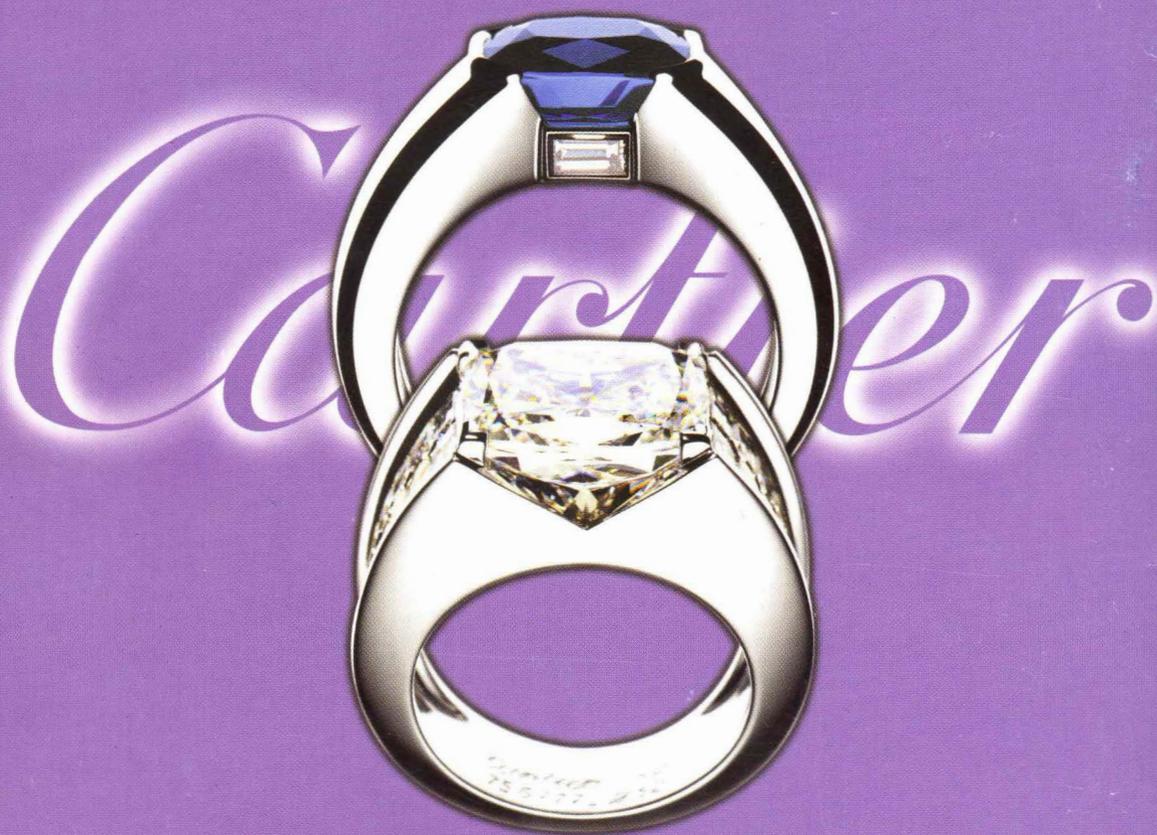
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