

March 2001

BAMcinématek

2001 Spring Season 651 ARTS

Brooklyn Philharmonic Orchestra



Andres Serrano, *Hooded Warbler II*, 2000

STAGEBILL

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Contents • March 2001

Danse-Vous? 8

France Moves presents programs at BAMcinématek and BAMcafé, as well as two thrilling dance pieces at BAM: Philippe Decouflé's *Shazam!* and Compagnie Montalvo-Hervieu's *Le Jardin io io ito ito*. By Roslyn Sulcas

Marking Time 16

Choreographer Mark Morris, the subject of a retrospective at BAM, chats with designer and performer Isaac Mizrahi.

Beyond Opera 62

Jonathan Miller's staging of Bach's *St. Matthew Passion* returns to BAM. By Leighton Kerner

Program 29

Upcoming Events 50

BAMdirectory 58



Compagnie Montalvo-Hervieu's *Le Jardin io io ito ito*



Mark Morris' *Four Saints in Three Acts* Photo by Bill Cooper

BAM Cover Artist



Andres Serrano
Hooded Warbler II,
2000
20" x 24"
Courtesy Paula Cooper
Gallery, New York

For BAMart information, contact Deborah Bowie at
718.636.4138

Andres Serrano was born in New York City in 1950 and studied art at the Brooklyn Museum Art School from 1967 to 1969. His artworks have been exhibited in galleries and institutions around the world. He has had numerous one-person exhibitions, including "Body and Soul," a traveling exhibition seen in Norway, Germany, and England, and mid-career retrospectives at The Institute of Contemporary Art/Philadelphia and the Groninger Museum/The Netherlands. His photographs have been included in many group shows, with recent exhibitions at the Aldrich Museum of Contemporary Art, Ridgefield, Connecticut; New Museum of Contemporary Art, New York City; the Serpentine Art Gallery, London; and the Victoria & Albert Museum, London. He is represented by Paula Cooper Gallery, New York City.

BAM Photography Portfolio

The Andres Serrano image on the cover is from BAM's new Photography Portfolio. The portfolio features 11 images donated to BAM by Richard Avedon, Adam Fuss, Ralph Gibson, Nan Goldin, Timothy Greenfield-Sanders, Annie Leibovitz, Jack Pierson, Richard Prince, Andres Serrano, Cindy Sherman, and William Wegman. All prints are 20 x 24 inches, signed and numbered in an edition of 40. They will be delivered to buyers in custom-made linen portfolio boxes designed especially for BAM by John Cheim. The pre-publication initial offering is \$15,000 + tax and shipping. The portfolio is published by Serge Sorokko Gallery of New York and San Francisco

Marking Time



As BAM presents a major retrospective of Mark Morris' dance works (March 6–25), Isaac Mizrahi (who designed the costumes for several of Morris' productions) talks to the 44-year-old choreographer about his brilliant 20-year career.

ISAAC MIZRAHI: *What was the first dance you ever made up?*

MARK MORRIS: The first good dance?

MIZRAHI: *The first time you ever heard music and started to dance to it and actually finished something?*

MORRIS: I had a piece of music that I played on the record player every single day; I'd improvise to it. After a while it became very regular; it became a dance.

MIZRAHI: *What was the music?*

MORRIS: It was the *Danse Macabre* of Camille Saint-Saëns. It has xylophone in it. It made me think I was a skeleton. It was scary ghost music. The living room was like a cemetery, and I would pretend the furniture was gravestones. I would come out from behind the gravestones and do the skeleton dance and the ghost dance.

MIZRAHI: *It was a dance for just one person?*

MORRIS: It was just for me, I did all the parts. It was exhausting and I made people watch it occasionally, but it was mostly a work in progress.

MIZRAHI: *How old were you then?*

MORRIS: I don't know—probably six or seven.

MIZRAHI: *And then you went into school somewhere, and started dancing?*

MORRIS: No, I started dancing lessons. I saw a Spanish dance concert by José Greco. Oh, José Greco! And his partner Nana Lorca, who was an ingenious dancer. My mother, Maxine, took me to see a show of theirs when I was probably eight and I asked to learn how to do Spanish dancing. So my mother found a teacher for me in Seattle who taught Spanish dance. I would have private Spanish dancing lessons for an hour once a week. I studied Flamenco with Vera Flowers, who was my first teacher.

MIZRAHI: *Where did you learn about music?*

MORRIS: I don't know—

MIZRAHI: *I don't mean this as a gratuitous compliment, but you are someone who knows about music. Aside from the quantity—there are conductors I know who don't know as much music as you do—it's a rare occasion when you don't know such and such a piece of music that I ask you about. Aside from all that, you understand music, its construction, the psychology of it.*

MORRIS: Yeah...

MIZRAHI: *Where did you learn that? Was there formal training? Or was it the record player and thousands of records or something?*



Falling Down Stairs Photo by Cyllavon Tiedemann

MORRIS: I don't know. I was smitten with music. There was music around my house all the time. My sister sang in the chorus at school.

MIZRAHI: Yeah, but everybody's sister sang...

MORRIS: I know, and I sang in the chorus at school and I had friends who were musicians. I was a young dancer around 11, 12, 13. I had a good friend who was a cellist at that age. I learned the cello repertory from her. I actually took one little music theory course in high school that I really liked. It was just that Walter Piston book based on the Bach Chorale Preludes. You know: don't do this, don't do that. It was great. We would arrange stuff and I learned sight-singing and how to read figured bass, which I can't remember. I always fooled around with the piano and always sang. I did a lot of folk dancing that involves singing and dancing at the same time. A lot of Bulgarian and Yugoslavian singing.

MIZRAHI: Perhaps that is somewhat regional, because I think if you study music in New York, in the East, you study very specific kinds of music.

MORRIS: Well, you do that in Seattle, too. It was me more than it was Seattle. You know I started listening to Harry Partch when I was 13—

MIZRAHI: See? That's what I mean. Who even knows who Harry Partch is when they're middle-aged?

MORRIS: It was accidental that I found Harry Partch and a bunch of other people. You know I loved Walter Carlos (who's now Wendy Carlos), who did *Switched on Bach*, these Bach arrangements for Moog synthesizer. I discovered Monteverdi because of that, so I started listening to opera in the order in which opera was written.

MIZRAHI: Right.

MORRIS: And then I listened to Vivaldi and then I moved on to Handel and then it was down to

Mozart and then later to Rossini and then Verdi and then Benjamin Britten. I would go to comp-line service at the Episcopal Cathedral. That's the first time I heard countertenors singing and the first time I heard all that old fabulous church music. And, you know, at my high school it was very multicultural. There was Japanese Bon dancing and jazz bands that were good and there were African-American kids who had a drumming ensemble, you know, it was everywhere—
MIZRAHI: I guess if you're Mark Morris you're gonna find music everywhere.

MORRIS: I listened to the radio a lot when I was a kid. That's when I discovered country-western music. I was obsessed with duets; Dolly Parton and Porter Wagner and Conway Twitty and Loretta Lynn and The Texas Playboys, the Louvin Brothers.

MIZRAHI: So, what is it about a certain piece of music that makes it danceable to you?

MORRIS: I have an aside first which relates to why I insist on live music, because I do see music as a physical act.

MIZRAHI: Yeah, you do.

MORRIS: It's simply the physics of a vibrating body. Something vibrating. Something in you and how you hear the actual music. Like a chorus at a rehearsal singing the first chord of something. I get a giant thrill from the physical act of it. Or like fabulous Mr. Ma playing the cello. You know, it actually moves you, changes you. So there it is. I don't see dances in my head, I really don't. I mean, I can vamp to something in a second because I recognize patterns and I recognize rhythms and hooks and stuff. A good example is Lou Harrison's *Grand Duo for Violin and Piano*. Actually there is another movement to that music that I don't use in my dance—he has forgiven me for that. It's beautiful but it just wouldn't work as a dance. I first heard the last movement, which is called "Polka." It's about five minutes long and the second I heard it I had to choreograph it. It was a need.

MIZRAHI: Right.

MORRIS: Music has to have some sort of a hook in it, there has to be some phrase that's too long or too short or a strange interval or a strange harmonization or a surprising rhythm or something unusual about the arrangement in some way.

MIZRAHI: You have a crazy way of accenting things or seeing things that make you good at your job. The other thing that I love about your



Grand Duo Photo by Marc Royce

MORRIS: I guess so. I show everything; that's how I teach a dance. I show it on me because of how I hear the music. Even if I'm making up a solo for myself, I usually teach it to somebody else whose feelings are different from mine.

MIZRAHI: What do you change when you are teaching a dance to someone else?

MORRIS: I change it as I'm making it up. Sometimes there's just a rule that I make up, which is very 1960s. I make up a task that everyone does differently; everyone solves the problem differently. You make up something that's impossible, like my hand has to go straight through my head and out the other side. No one can actually do that, but to make the effect of that...everyone will approach it differently.

MIZRAHI: How important are these dancers to you, these people? This company?

MORRIS: My company is really inseparable from my work—somebody like Ruth Davidson or Tina Fehlandt, where they have been in every dance I've made up for my company. So they dance the way they do because of my work, and my work is the way it is because of them. And that's still true—that's why whenever I get new people, I try as soon as possible to make up a part for them

so that they are not just learning someone else's part, they're learning what to make of my work themselves.

MIZRAHI: Are your dances ever topical? You know, political? Even subliminally, looking back at one or another dance, does it show itself as having been subliminally inspired by race-rioting or AIDS or the election crisis or something?

MORRIS: Not really. Here's an example of something that happened once. I choreographed a version of the *Liebeslieder Waltzes*. Toward the end, there's a part where Jon Messinger, who was dancing with me at the time, dances in the middle of a circle and spends a lot of the time trying to get out of the circle. He's pulled back gently and calmed and for me, it was a beautiful, tender kind of nursing dance. And everybody wrote that that piece was about AIDS.

MIZRAHI: Right.

MORRIS: Because how could it not be? He looks like he's dying, he's trying to get away, a group of his friends is consoling him, and so on. The fact is a couple of years later he died of AIDS. And that turned out to be one of the last dances he did before he died. We referred to it as "Buddy Goes on a Fun Ride" because we called each other "Buddy"—that was our nickname for each other and it was fun for him to do that solo. It turned out to be a beautiful little dance that was indeed dedicated to him before I knew that he had AIDS and so maybe it was about AIDS but it wasn't really. But everyone said, "Oh, Mr. Morris is saying this about this." No, I'm not Martha Graham talking about the Spanish Civil War. I don't do that.

MIZRAHI: Explain to me how you put music in order, like when you re-librettize things, like the *Handel oratorio*.

MORRIS: With *L'Allegro* we dropped most of *Il Moderato* because I don't like it very much. Handel himself dropped it in performances of his period. Maestro Craig Smith and I re-ordered the music together. There isn't much difference. I dropped a couple of numbers and replaced a couple of numbers, and started at the same place but ended it on the finale of *L'Allegro* instead of the finale of *Il Moderato*. Another thing about going to my shows that I'm very happy about is that people hear music that they don't know. It's very hard to find a recording of these Henry Cowell String Quartets. *Rhymes With Silver*, which Lou Harrison wrote for me, has just

been released on CD in my arrangement because Lou gave me a lot of responsibility in the ordering of it, the sequence, the tempo, repeats that I decided—and so that's now the piece.

MIZRAHI: *What else was commissioned by the Mark Morris Dance Group?*

MORRIS: I did two pieces with a composer named Herschel Garfein: *Mythologies*, sort of a cantata suite based on the Roland Barthes essays. He also wrote a piece for me called *Forty Arms, Twenty Necks, One Wreathing*, that I did as a workshop with 20 people in it. And that's kind of it.

MIZRAHI: *What about when you're commissioned by different companies? What do you like about that? What do you like about ballet?*

MORRIS: I love everything good about ballet.

MIZRAHI: *Okay, tell me what's good about ballet.*

MORRIS: I love the proscenium. I love the forms. I love the technique. I love that men and women dance so differently. I love the pointe shoe. I compose the pieces very similarly to how I choreograph for my own company. But it's a form of dancing that my company doesn't do that I love to see. That's all. I love half time in a football game, too. I love parades. I love the Rockettes. I love folk dancing with a thousand people holding hands doing the simplest step in the world for eight hours. I love the actual communication of dancing that very often ballet dancers are taught, not just by doing this arabesque, but looking you in the eyes. That's something I love. I would love to see 19th-century ballet-mime mean something instead of being empty gesticulation, which it often is. You have to be able to say, in sign language, "the beautiful princess must die," and mean it. It's not camp.

MIZRAHI: *It's earnest.*

MORRIS: Yes. When I see a ballet company dance fabulously, that's what they're doing. Suzanne Farrell always looked like she was making it up. Which she probably was half the time. But that's because she was so good and so free that it seemed spontaneous instead of, "Oh, it's this step again tonight." She didn't feel like she would lose her job if she fell out of a pirouette. Or when I saw that fabulous, really long, meticulous reconstruction of the original *Sleeping Beauty* that the Kirov did last year, I almost died of joy because it was so fabulous.

MIZRAHI: *What's more important in your company? The technical prowess of these dancers?*

Their faithfulness to the choreography? Their expression?

MORRIS: They're pretty equal. You can do it right but if it doesn't catch fire, it's not interesting. You can be obedient—which is an important thing for a dancer to be—but if you're exclusively obedient and not dangerous, then you're wasting your time.

MIZRAHI: *Did you ever dance for anybody else, any other choreographers?*

MORRIS: Yes. Lar Lubovitch, Laura Dean.

MIZRAHI: *What was it like? Did you catch fire?*

MORRIS: Yes, I did. I was a very good performer of other people's work. I was just restless and impatient and, you know, younger. I wanted to do my own dances.



Mark Morris Dance Group: 20th Anniversary Season at BAM

***Falling Down Stairs* (1997) and other dances** (one New York premiere)

Program features *Falling Down Stairs* (1997), *Sang-Froid* (2000), and *Home* (1993)

Mar 6 & 10 at 7:30pm

***Gloria* (1981, revised 1984) and other dances**

Program features *Gloria* (1981, revised 1984), *Lucky Charms* (1994), *Bedtime* (1992), and *Beautiful Day* (1992)

Mar 7 & 9 at 7:30pm

***Four Saints in Three Acts* (2000)**

(New York premiere)

Program features *Four Saints in Three Acts* (2000) and *World Power* (1995)

Mar 13, 16 & 17 at 7:30pm

***Grand Duo* (1993) and other dances**

Program features *Grand Duo* (1993), *Mosaic and United* (1993), *Dancing Honeymoon* (1998), *The Office* (1994), and *Peccadillos* (2000)

Mar 15 & 20 at 7:30pm

***L'Allegro, il Penseroso ed il Moderato* (1988)**

Mar 22–24 at 7:30pm; Mar 25 at 3pm

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present

Mark Morris Dance Group 20th Anniversary Season

Choreography by Mark Morris

BAM Howard Gilman Opera House

Approximate running
time: 2 hours and
10 minutes with
one intermission

March 22—24, 2001, at 7:30pm
March 25, 2001, at 3pm

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L'Allegro, il Penseroso ed il Moderato

Pastoral ode after poems by John Milton,
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Mark Morris Dance Group

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

L'Allegro

Dancers

Christina Amendolia
Joe Bowie
Charlton Boyd
Derrick Brown
Marjorie Folkman
Shawn Gannon
Joseph Gillam
Lauren Grant
Ruth Davidson Hahn

John Heginbotham
Peter Kyle
David Leventhal
Bradon McDonald
Gregory Nuber
Maile Okamura
June Omura
Jonathan Pessolano
Joseph Poulson

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

Orchestra

Violin

Cynthia Roberts
Claire Jolivet
Antonin Stahly
Robin Bushman
Theresa Salomon
Amie Roosevelt

Judson Griffin
Susan Heerema
Karl Kawahara
Olga Jourba
Dongmyung Ahn

Viola

Peter Bucknell
Jessica Troy
Patricio Diaz

Cello

Karen Kaderavek
Christine Gummere
Rosalynd Clarke

Contrabass

Jay Elfenbein
John Feeney

Organ and Harpsichord

Gwendolyn Toth

Carillon

Gwendolyn Toth

Flute

Sandra Miller

Oboe

Stephen Hammer
Kathleen Duguet

Bassoon

Andrew Schwartz

Horn

Alexandra Cook

Trumpet

Terry Szor
James Hamlin

Timpani

Ben Harms

Chorus

Soprano

Marion Beckenstein
Melinda Burrows
Eileen Clark
Jolle Greenleaf
Renee Jarvis
Susanne Peck
Ellen Sisson
Kathy Theil
Cynthia Richards Wallace

Alto

Julianna Anderson
BJ Fredricks
Robert Isaacs
Karen Krueger
Mary Marathe
Alexandra Montano
Nancy Wertsch

Tenor

Michael Brown
Daniel Cucura
Gregory Davidson
Michael Lockley
Mukund Marathe
Douglas Purcell

Bass

James Bingham
Michael Conwell
John-Arthur Miller
Gregory Purnhagen
Mark Wagstrom
Lewis White

Who's Who



L'Allegro. Photo: Gadi Dagon.

Mark Morris was born on August 29, 1956, in Seattle, Washington, where he studied as a young man 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 Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group (MMDG) in 1980 and has since created more than 90 works for the Dance Group and more than a dozen commissions for ballet companies, including San Francisco Ballet, Paris Opera Ballet, and American Ballet Theatre. From 1988–1991 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. He directed and choreographed a Royal Opera, Covent Garden, production of Rameau's *Platée* that premiered at the Edinburgh International Festival in 1997 and had its New York debut with New York City Opera in April 2000 at Lincoln Center. Most recently he directed and choreographed the June

2000 English National Opera production of *Four Saints in Three Acts*. Morris was named a Fellow of the MacArthur Foundation in 1991, and he is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux).

Mark Morris Dance Group 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 in the United States and Europe, and, in 1986, the Dance Group made its first national television program 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 programs, including the U.K.'s *South Bank Show*. The company returned to the United States in 1991 as one of the world's leading dance companies, performing across the United States and at major international festivals. The Dance Group has maintained and strengthened its ties to several cities around the world, most notably Berkeley, California, where, for the past several years, the Dance Group has performed twice annually at Cal Performances—including presentations of *The Hard Nut* each December from 1996–2000. Audiences also have become accustomed to the Dance Group's regular and frequent appearances in New York City; Boston; Seattle; Fairfax, Virginia;

Who's Who

London; and at the Jacob's Pillow Dance Festival in Becket, Massachusetts. The Dance Group was named the official dance company (2000–2005) of the Virginia Waterfront International Arts Festival. In addition to a full international touring schedule, the Dance Group has completed three film projects: an Emmy Award-winning collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs* using Bach's Third Suite for unaccompanied cello, a film version of Morris' *Dido and Aeneas*, and a video of *The Hard Nut*. In fall 2000 MMDG was the subject of a second documentary for London's *South Bank Show*. In 1997 the Dance Group won the Laurence Olivier Award for Best New Dance Production for their British premiere performances of *L'Allegro, il Penseroso ed il Moderato* with English National Opera. In spring 2001 MMDG will open the Mark Morris Dance Center in Brooklyn, New York. This 30,000 square-foot facility will feature three studios and will be the company's first permanent headquarters in the United States.

Jane Glover (conductor), one of the most respected British conductors, has conducted the Royal Philharmonic and London Philharmonic Orchestras; the London Symphony, Royal Scottish National, Royal Liverpool Philharmonic, Bournemouth Symphony, and BBC Symphony, Concert, and Philharmonic orchestras; Orchestra of St. John's Smith Square; and the English Chamber Orchestra. She was musical director of the Glyndebourne Opera's Touring Company from 1981 to 1985 and artistic director of the London Mozart Players from 1984 to 1991. Additional engagements have included appearances with the China Philharmonic and New Zealand Symphony Orchestras. In 1994 she made her United States debut in New York in a gala concert featuring Jessye Norman and the Orchestra of St. Luke's at Lincoln Center, where she also has appeared as part of the Mostly Mozart Festival. Glover's most recent and upcoming engagements include the Indianapolis Symphony, Opera Theatre of Saint Louis (Rameau's *Hippolyte et Aricie*), Chicago Opera Theatre (*Orfeo*), Cleveland Opera (*Barber of Seville*), New York City Opera (Handel's *Acis and Galatea*), and Saint Paul Chamber Orchestra.

Adrianne Lobel (set design) has designed projects for Mark Morris, including *Platée*, (Royal Opera, London, Edinburgh, and New York City Opera); *L'Allegro, il Penseroso ed il Moderato* (La Monnaie/Brussels, BAM); *The Hard Nut* (La

Monnaie/Brussels, BAM); *Le nozze di Figaro* (Brussels); *Orfeo ed Euridice* (BAM, U.S. tour). Sets for Broadway: *On the Town*, directed by George C. Wolfe; *The Diary of Anne Frank*, Tony Award-winning *Passion*, and *Twelve Dreams* (Lincoln Center), all directed by James Lapine. Other credits include: *Lady in the Dark* (Royal National Theatre, London) and *Street Scene* (Houston Grand Opera), both directed by Francesca Zambello. Projects for Peter Sellars: *The Rake's Progress* (Châtelet, Paris), *Nixon in China* (BAM, Bobigny/Paris, Amsterdam), *The Marriage of Figaro* (Pepsico Summerfare/N.Y., Bobigny/Paris), *Così fan tutte* (Pepsico Summerfare/N.Y.), *The Magic Flute* (Glyndebourne Festival, England), and *The Mikado* (Lyric Opera of Chicago). Honors: Lucille Lortel, Obie, Long Wharf's Murphy, Emmy, and Jefferson awards; Drama Desk, Maharam, and Fanny nominations. Lobel teaches graduate set design at NYU.

Christine Van Loon (costume design) 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. Van Loon has designed the costumes for several Mark Morris productions, including *Dido and Aeneas*.

James F. Ingalls (lighting design) has designed several works for Mark Morris, including Rameau's *Platée* for the Royal Opera, Cal Performances/Berkeley, and New York City Opera; *L'Allegro, il Penseroso ed il Moderato*; *Dido and Aeneas*; *The Hard Nut*; the first White Oak Dance Project tours; *Ein Herz* for the Paris Opera Ballet; and *Maelstrom*, *Pacific*, and *Sandpaper Ballet* for San Francisco Ballet. He designed *Quinceañera* for the St. Joseph Ballet, choreographed by Beth Burns, and several pieces for the Boston Ballet, including *The Four Seasons* choreographed by Christopher Wheeldon, Lila York's *Celts*, and *Nine Lives and Resurrection*, choreographed by Daniel Pelzic. Other work at BAM includes John Adams' *Nixon in China* and *The Death of Klinghoffer*, and Bach/Mahagonny: *Conversations of Life after Death*, all directed by Peter Sellars. Recent projects include Richard Nelson's *Goodnight Children Everywhere* at American Conservatory Theater in San Francisco, Alan Ayckbourn's *House and Garden* at the Goodman Theatre/Chicago, and John Adams' *El Niño* at Théâtre du Châtelet in Paris.

Who's Who

Jeanne Ommerlé (soprano) has received warm acclaim from critics and audiences. She has performed with, among others, the New York Philharmonic, Boston Symphony Orchestra, San Francisco Symphony, New Jersey Symphony, Orchestra of St. Luke's, Washington's National Symphony, Belgian National Opera, Atlanta Opera, Opera Company of Boston, Hong Kong Arts Festival, Dallas Opera, Musica Sacra, Newport Music Festival, and at Boston Symphony Hall, Carnegie Hall, Avery Fisher Hall, BAM, and the Kennedy Center. She has worked with conductors Roger Norrington, Christopher Hogwood, William Christie, James Conlon, Seiji Ozawa, Thomas Dunn, Richard Westenburg, Craig Smith, Sarah Caldwell, William Fred Scott, Gunther Schuller, Sylvain Cambreling, Nicola Rescigno, Nicholas McGegan, and Simon Preston. Ommerlé sang for MMDG's world premiere of *L'Allegro, il Penseroso ed il Moderato* at the Théâtre Royal de la Monnaie in Brussels, where she later appeared in opera and concert. As Susanna in Peter Sellars' production of *The Marriage of Figaro*, Ommerlé sang in Vienna, Paris, New York, Boston, and Barcelona and on the PBS *Great Performances* series. At the McDowell Colony Medal Ceremony for the late Leonard Bernstein, she presented a program of his songs. A native of Kansas, Jeanne Ommerlé has been a recipient of grants from the Sullivan Foundation, and has made numerous recordings.

Stephen Salters (baritone) is the first-prize winner of the 1999 Walter W. Naumburg International Vocal Competition. His other notable achievements include a citation from the Sullivan Foundation for operatic study and numerous other awards. He is a native of Milford, Connecticut, and a graduate of Boston University. Salters has been heard internationally in a wide-ranging repertoire in live performances, radio broadcasts, and on recordings. He has given recitals and concert performances in Boston, Chicago, New York, Baltimore, San Francisco, Brussels, Paris, St. Petersburg, Tokyo, Milan, Bonn, and Aldeburgh. He has sung at festivals in Edinburgh, Tanglewood, Ravinia, and Chautauqua and collaborated with Seiji Ozawa for the 50th anniversary of the American premiere of *Peter Grimes* with the Tanglewood Festival Orchestra, with Leonard Slatkin with both the Cleveland Orchestra and the Pittsburgh Symphony Orchestra, with the Orchestra of St. Luke's at Caramoor with Will Crutchfield, and with the Opera Theatre of Saint Louis with Robert Spano and made his debut with the Boston Lyric Opera under the direction of Stephen Lord. He made his European operatic

debut with the National Opera of Paris, performing there and in numerous other theaters in France, with conductors James Conlon and Maurizio Benini and with stage directors Francesca Zambello and Robert Wilson, among others.

Glenn Siebert (tenor) has appeared in operas including *Il barbiere di Siviglia* with the Hamburg Oper; *Intermezzo* and *Die Liebe der Danae* with Santa Fe Opera; *La Cenerentola* with both Washington Opera and Florentine Opera; Rossini's *Otello* with the Flanders Festival in Belgium; *Don Ottavio* with both Opera Theatre of Saint Louis and Minnesota Opera; *Così fan tutte* with Opera Colorado; *La Fille du régiment* in Oviedo, Spain; and *L'elisir d'amore* with Atlanta Opera. Siebert made his New York Philharmonic debut in 1996 in *Carmina Burana*. He performed the Mozart Requiem and Bach Magnificat with the Los Angeles Philharmonic, Schubert's Mass in E-flat with the Boston Symphony, Rossini's *Stabat Mater* with the Royal Flanders Philharmonic, Handel's *Acis and Galatea* with the Seattle Symphony, and Haydn's *Harmoniemesse* with the Baltimore Symphony. He has performed *Messiah* with the Philadelphia Orchestra, Houston Symphony, Boston Baroque, Saint Louis Symphony, Pittsburgh Symphony, Minnesota Orchestra, and Oratorio Society of New York. Siebert's recordings include Schubert's Mass in E-flat with the Atlanta Symphony, Handel's *Acis and Galatea* with the Seattle Symphony, Berlioz' *Lelio* with the Milwaukee Symphony, a collection of Saint Gil Thomson songs entitled *Nothing Divine Is Mundane*, and the recently released recording of Mendelssohn's *Paulus* with the Royal Scottish National Orchestra.

Jayne West (soprano) has performed with many of the country's leading orchestras and chamber groups, including the Philadelphia Orchestra, National Symphony, and Saint Paul Chamber Orchestra and is associated with the Boston Symphony Orchestra, appearing at both Symphony Hall and Tanglewood. Recently West performed Bach's B-minor Mass, returning to the Saito Kinen Festival in Japan with Maestro Ozawa. She is a long-standing member of Emmanuel Music and sang with the Boston Symphony Orchestra in Kaija Saariaho's *Chateau de l'âme*, with the Boston Symphony Orchestra Chamber Players in Copland's *As It Fell upon a Day*, and with the New England Philharmonic in Ravel's *Schééhérazade*. West sang in the premieres of Mark Morris' productions of Handel's *L'Allegro, il Penseroso ed il Moderato* at

Who's Who



L'Allegro. Photo: Gadi Dagon.

the Théâtre Royal de la Monnaie in Brussels and Virgil Thomson's *Four Saints in Three Acts* at Cal Performances/Berkeley. She frequently has sung with MMDG in performances of *Dido and Aeneas*, Stephen Foster songs, and Brahms' *Liebeslieder Waltzes*. West just finished recording Ruth Loman's *Songs of Remembrance*, due for release later this year, and has made numerous other recordings. She is currently on the faculty of the Longy School of Music.

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 bachelor of arts degree in French language and literature, she lived in France as a Fulbright scholar. Since returning to New York City in 1996 she has worked with MacDuffie/Jones Performance, Valerie Green, Mollie O'Brien, Risa Jaroslow, and Vencil Dance Trio, performing at various venues throughout the city, including Danspace Project at St. Mark's Church and Lincoln Center Out-of-Doors. She studies regularly with Marjorie Mussman. Amendolia is honored to have appeared with the Mark Morris Dance Group since January 2000.

Joe Bowie, born in Lansing, Michigan, began dancing while attending Brown University. After graduating with honors in English and American literature, he moved to New York and performed in the works of Robert Wilson 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 *José Limón Technique Video*, Volume 1, and other music videos. He first appeared with the Mark Morris Dance Group in 1989 and became a company member in 1994.

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 Gotheiner, and Danny Ezralow. Brown 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).

Marjorie Folkman graduated summa cum laude from Barnard College. She has danced for Amy Spencer and Richard Colton, Sally Hess, Neta Pulvermacher, Kraig Patterson, the Repertory Understudy Group for the Merce Cunningham

Who's Who

Dance Company, and Sara Rudner. She began dancing with Mark Morris 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 bachelor of arts degree in dance in 1995. He then trained and performed with the Royal Winnipeg Ballet. Since moving to New York City in 1996, Gillam has performed with the Erick Hawkins Dance Company, the Peridance Ensemble, Steeledance, Lise Brenner, and Risa Jaraslow, among others.

Lauren Grant was born in Highland Park, Illinois, and began dancing at age three. She continued training, primarily in classical ballet, through high school. At New York University's Tisch School of the Arts, Grant received her modern dance training and graduated with a bachelor of fine arts degree. She joined MMDG in 1998 and recently performed a flamenco duet with Mark Morris in the Martha@Town Hall Benefit.

Ruth Davidson Hahn is enjoying her last season dancing with the company before leaving to continue her career as a choreographer. During her 20 years as a founding member of the Mark Morris Dance Group, Mark Morris has created 32 different roles for her for world-premiere performances. As choreographer for Millennial Arts Productions her recent credits include *Pulcinella*, *Esther*, and *Messiah*.

John Heginbotham grew up in Anchorage, Alaska. He graduated from The Juilliard School's dance division in 1993 and has performed with John Jasperse, Ben Munisteri, and as a guest artist with Pilobolus Dance Theater. He was a member of Susan Marshall and Company from 1995–98. He joined MMDG in 1998.

Peter Kyle holds a master of fine arts degree in dance from the University of Washington in Seattle and a bachelor of arts degree 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. Kyle's choreography has been commissioned by the Pittsburgh Dance Council and has been presented in solo concerts in Seattle, Ohio, and Massachusetts. Kyle currently serves on the faculty of the dance program at the University of Washington in Seattle.

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 bachelor of arts degree with honors in English literature. He danced with the companies of Marcus Schulkind, Spencer/Colton, Ben Munisteri, and Zvi Gotheiner before joining the Mark Morris Dance Group in January 1998.

Bradon McDonald received his bachelor of fine arts degree from The Juilliard School in 1997. After graduation he won the Princess Grace Award and joined the Limón Dance Company, where, for three 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 in works by Jiri Kylián, Doug Varone, Igal Perry, and Donald McKayle. McDonald 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 a new work for the Alvin Ailey American Dance Theater. This is his first season with the Mark Morris Dance Group.

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 was delighted to join the Dance Group as an apprentice in April 2000. Nuber also has 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 theater and dance.

Who's Who



L'Allegro. Photo: Gadi Dagon.

Maile Okamura has worked with MMDG since 1998. She also has had the pleasure of dancing with Boston Ballet II, Ballet Arizona, Neta Pulvermacher, Zvi Gotheiner, and Gerald Casel.

June Omura was born in New York City, then grew up in Birmingham, Alabama, where she appeared in local dance and theater productions from age eight. She returned to New York to attend Barnard College, graduating in 1986 with honors in dance and English. She first studied with Mark Morris that summer, happily joining the Dance Group in 1988. Many thanks go to her wonderful family; to her ballet teacher, Jocelyn Lorenz; and to Mark Morris, with whom it is a pleasure to be celebrating this 20th anniversary season.

Jonathan Pessolano was born and raised in New York City. He began his training at the School of American Ballet at age eight when he was chosen by 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'Amboise 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 Theatre, Metropolitan Opera, Pennsylvania Ballet, and Miami City Ballet.

Joseph Poulson began studying dance at the University of Iowa, where he graduated in 1999. This past year he also has had the honor of working with Terry Creach and Gail Gilbert.

Mireille Radwan-Dana joined in 1988. "The six Grandfathers have placed in this world many things, all of which should be happy. Every little thing is sent for something, and in that thing there should be happiness and the power to make happy. Like the grasses showing tender faces to each other, thus we should do, for this was the wish of the Grandfathers of the world." (Black Elk)

Karen Reedy grew up in the Washington, D.C., area and received her bachelor of fine arts degree in dance from George Mason University at age 19. In Washington, D.C., Reedy performed with companies, including Eric Hampton Dance and DC Dance Theater, as well as performing her own choreography. Since moving to New York she has worked with choreographers Louis Johnson, Sue Bernhard, and Robert Battle. Reedy has staged Eric Hampton's work at The Juilliard School, where she also has acted as a rehearsal director for the works of Jiri Kylián and Hans van Manen. Since 2000, Reedy has appeared with the Mark Morris Dance Group in *L'Allegro*, *il Penseroso ed il Moderato* and *The Hard Nut*.

Mara Reiner was born in 1980 in New York, where she received her professional dance training at School of American Ballet and as a scholarship student at Alvin Ailey American Dance Center. She since has continued to study as a scholarship student at Steps Studios. Reiner has performed works by Earl Mosley, Freddie Moore, Judith Jamison, Alvin Ailey, Daniel Catanach, Catherine Sullivan, Wendy Seyb, and Ginger Thatcher. She has danced with Ellen Stoke Shadle Danceworks, Janis Brenner and Dancers, and The Steps Scholarship Ensemble. Reiner began working with the Mark Morris Dance Group in 1999.

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 bachelor of fine arts degree from the University of Utah, and is a certified Pilates teacher. Reis first appeared with the Dance Group in 1998 and became a company member in April 2000. Endless thanks to family, friends, and teachers for their belief and support.

Guillermo Resto has danced with Mark Morris since 1983.

Who's Who

Matthew Rose received his bachelor of fine arts degree from the University of Michigan. He has appeared with the Martha Graham Dance Company, Pascal Rioult Dance Theater, and Ann Arbor Dance Works. Rose began working with the Mark Morris Dance Group in 1997 and became a company member in 1999.

Anne Sellery attended the University of Washington, Seattle, where she studied piano performance and received her bachelor of arts degree in dance. She is a certified instructor of the Gyrotonics Expansion System (GXS) at Studio Riverside, New York. Sellery began working with the Mark Morris Dance Group in 1998 and became an apprentice in January 2001. She is honored to be performing with the Group and would like to thank all her friends and family for their love and support.

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. Worden has been dancing with Mark Morris since 1994.

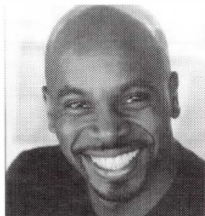
Michelle Yard was born in Brooklyn, New York. She began her professional dance training at the New York City High School of the Performing Arts. Upon her graduation she received the Helen Tamiris and B'nai Brith awards. For three years she was also a scholarship student at the Alvin Ailey Dance Center.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



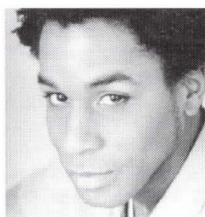
Mark Morris



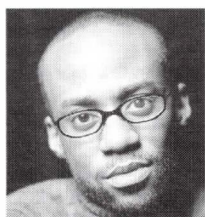
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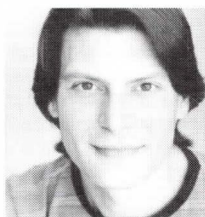
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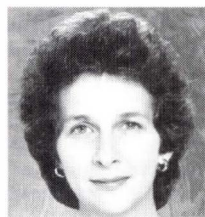
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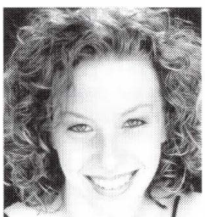
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Shawn Gannon



Jane Glover



Lauren Grant

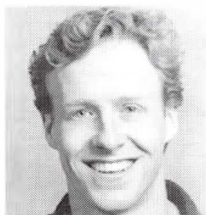


Ruth Davidson Hahn



John Heginbotham

Who's Who



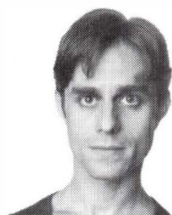
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David Leventhal



Bradon McDonald



Gregory Nuber



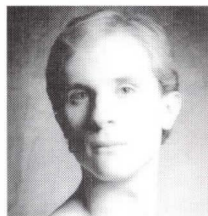
Maile Okamura



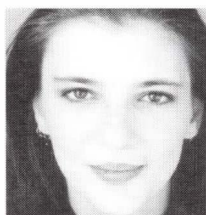
Jeanne Ommerlé



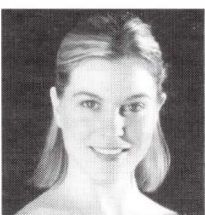
June Omura



Jonathan Pessolano



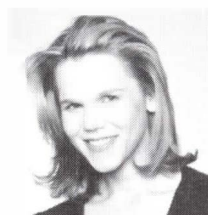
Mireille Radwan-Dana



Karen Reedy



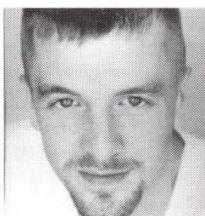
Mara Reiner



Kim Reis



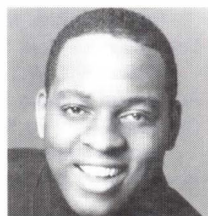
Guillermo Resto



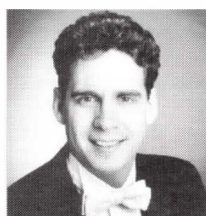
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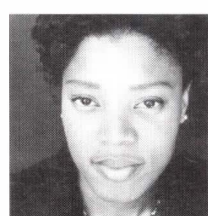
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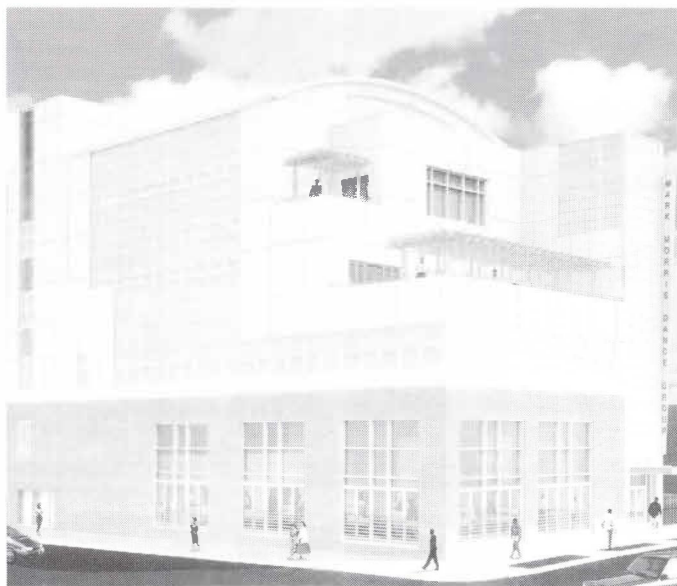


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their dedication, support, and incalculable
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In 1980 Mark Morris got together a group of friends and gave the first performances of the Mark Morris Dance Group. Now, 20 years later, this three-week season at BAM displays the extraordinary breadth of Mr. Morris' artistry. As we celebrate this anniversary season, the Dance Group is embarking on its most ambitious project to date: the opening of the \$6.2 million Mark Morris Dance Center. This stunning five-story facility, with three studios, represents the next chapter in the Dance Group's life. In addition to having a place to create and rehearse, we will establish the first Mark Morris dance school, expand our education and outreach activities, and institute a rental subsidy program for other nonprofit groups. All the while, the company is maintaining a permanent fund for new works and presenting live music all the time (such as you're hearing tonight). We need your support to ensure the continued success of all these programs. Please become a Friend of the Mark Morris Dance Group and help the company flourish. Thank you for joining us tonight.

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L'Allegro, il Penseroso ed il Moderato

Mark Morris Dance Group 20th Anniversary Season
Brooklyn Academy of Music, March 22—25, 2001

Pastoral ode after poems by John Milton, rearranged by Charles Jennens

Part One

L'Allegro

Accompagnato

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

Accompagnato

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

L'Allegro

Air

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

Il Penseroso

Air

Come rather, Goddess, sage and holy;
Hail, divinest Melancholy,
Whose saintly visage is too bright

To hit the sense of human sight;
Thee bright-hair'd Vesta long of yore,
To solitary Saturn bore.

L'Allegro

Air

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

Chorus

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

L'Allegro

Air

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

Chorus

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

Il Penseroso

Accompagnato

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

Arioso

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

Libretto

Accompagnato

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.

Arioso

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

Chorus

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

L'Allegro

Recitative

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

Air

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

Il Penseroso

Accompagnato

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

Air

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

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

Air

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

Il Penseroso

Air

Oft, on a plat of rising ground,
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

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

L'Allegro

Recitative

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

Air

Let me wander, not unseen
By 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,

L'Allegro, il Penseroso ed il Moderato

And every shepherd tells his tale
Under the hawthorn in the dale.

Il Moderato

Air

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

L'Allegro

Accompagnato

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

Air

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

Chorus

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

Part Two

Il Penseroso

Accompagnato

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

Air

Sometimes let gorgeous Tragedy
In 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

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

L'Allegro

Solo

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

Chorus

Populous cities please us then,
And the busy hum of men.
Where throngs of knights and barons Bold,
In weeds of peace high triumphs hold;
With 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

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

Il Penseroso

Accompagnato

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

Libretto

Air

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

L'Allegro

Air

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

Air

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

II Moderato

Duet

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

II Penseroso

Recitative

But let my due feet never fail
To walk the studious cloisters' pale,
And love the high embowed roof,

With antique pillars' massy proof,
And story'd windows richly dight,
Casting a dim religious light.

Chorus

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

Air

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

Solo

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

Chorus

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

L'Allegro

Air

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

Air

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

Chorus

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