

Collegiate Theatre Gordon Street WC1
Manager and Licensee Antony Fox

The London Opera Centre
Chairman: Edward Pollinger
General Administrator: John Tooley
Director: James Robertson, C.B.E.

Choir and Orchestra from the Royal
College of Music
By kind permission of the Director,
Sir Keith Falkner

JULY 19th, 20th, 21st &
22nd, 1972, at 7.30 pm

presents
A TRIBUTE TO
RALPH VAUGHAN WILLIAMS
on the centenary of his birth

THE BRIDAL DAY
THE SHEPHERDS
OF THE DELECTABLE
MOUNTAINS
RIDERS TO THE SEA

Producers: Andrew Rolla, John Kenneth,
David Gauld

Guest Conductor: Sir Adrian Boult
Conductors: James Robertson, Jane Atfield,
James Judd, James Holmes

Designer: Mark Haddon
Lighting: Howard Eldridge

London S.W.16 2H.P.
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Flat 1 - 12, Cobden Rd.,
1/2 Mrs. Ann H. Richmond,
David Matheson
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Bumburston,
31, The Auld Road,
Jimmy Burns,
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THE GRANGES
SANDHILL LANE
MARKE BRIDGE
NR STOCKPORT
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LONDON S.E.6
(099-9059)
FLAT 2
A9 FERRY HILL
LYON HALL (BAKER)

A Tribute to Ralph Vaughan Williams

Vaughan Williams' full-length operas will all have been performed elsewhere in this Centenary Year. There remain *Riders to the Sea*, affording opportunities for female students, and *The Shepherds of the Delectable Mountains*, doing likewise for the men. If only the composer had written a rip-roaring comic one-act! But he did not; and the choice has fallen on a scarcely known piece, *The Bridal Day*, not an opera but a Masque, involving baritone solo, speech, chorus in the pit and non-vocal movement.

Hence arose the idea of offering a domestic tribute, which would display several aspects of the Centre's training programme and would be directed by members of the Centre's staff. The welcome guests are Sir Adrian Boult, unrivalled over the years as a Vaughan Williams interpreter; the designer, Mark Haddon, responsible for the over-all visual effect; and the chamber choir and orchestra from the Royal College of Music, one of the composer's spiritual homes.

The evening is also a personal tribute. As an R.C.M. student, I helped prepare the pre-war production of *Riders*. After the war I coached Sir John in *Love at Sadler's Wells*, and conducted the *Shepherds* and *Hugh the Drover*, all under the composer's supervision. One remembers a gigantic personality, warm-hearted, justly critical and touchingly grateful for the efforts made by lesser mortals on behalf of his music.

James Robertson Director

Epithalamion

The title of this masque comes from another of Spenser's poems, *Prothalamion*, in which the well-known refrain ends most stanzas:

"Against their Bridal Day, which is not long
Sweet Thames! run softly, till I end my song."
But *Prothalamion* was "a spousal verse made in honour of the double marriage of the two honourable and virtuous ladies," the lady Elizabeth and the lady Catherine Somerset and of their bridegrooms, Mr. Henry Gifford and Mr. William Peter, in 1596. The Masque is based on the poem *Epithalamion* which Spenser wrote for his own marriage, to another Elizabeth, on June 11th 1594. This marriage had followed a long courtship, full of despair and hopes, chronicled in his sonnet sequence, *Amoretti*.

The story is, simply, that of a wedding day. The poet invokes the muses, graces and nymphs to wake his bride, to summon her to the day "that shall, for all the pains and sorrows past, lead pay to her usury of long delight."

The birds shall sing of love, and the girls, her friends, and the young men, the bridegroom's attendants, shall bring her to the church for the ceremony. Meanwhile, it is a day of feasting and rejoicing, and the bell-ringers celebrate, with the young men and the citizens, drinking and dancing "to wear away the time until night comes".

The day ends, at last, bride and bridegroom meet at the door of the room where they will find the safety of their joy, and Juno herself, goddess of marriage, is called upon

"Eternally bind thou this lovely band,
And all thy blessings unto us impart."

The friends who have taken part in the feast and the marriage ceremony return as the court of Juno, and share in her prayer for the lovers' happiness. Christian and pagan rites join in a poem that is one of the greatest celebrations of love and hope and promise in our language. In this production the speaker is the double of the bridegroom, Spenser's two selves, poet and

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Epithalamion—contd.

lover. The composer stipulated that the lovers should never dance, but move through the celebration in rapt silence, the still centre of the rejoicing crowd.

The Masque was written in 1919, but the first performance, planned for the autumn of that year, was prevented from taking place by the outbreak of the war. The work was revised for a television performance in 1953, since when it has had two amateur performances.

This will be the first live London performance.

Bridal Day

Narrator	Philip Gelling	Juno	Rosalind McInnes
Graces	Lynn Barber, Sherry Demyan, Janet Innes, Wendy Pashley	Evening Star	Helen Ambler
Bride	Anna Bernardin	Guests	Anne Conoley, Marie-Therese Lauryszen, Diane Mansfield, Angela Presman, Hilda Sandak-Lewin, Elaine Watts
Bridegroom	Anthony Smith		
Groomsmen	Michael Bauer, Bruce Halliwell, Bernard Lowe, Paul Whitmarsh	Conductors	James Robertson (July 19 & 21) James Holmes (July 20 & 22)
Priest	Eugene Hamilton	Producer	Andrew Rolla
Mothers	Elizabeth Connell, Mary Ann Fones	In Charge of Speech	Leigh Howard
Fathers	Michael Follis, Timothy Hawley	Solo Piccolo and Flute	Pamela Beard
Bacchus	Clive Harré	Solo Pianist	Michael Cleaver from the Royal College of Music
Minstrels	Dhian Siang Lie, David Matheson	Choir	
		Interval 20 minutes	

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The Shepherds of the Delectable Mountains

After a long and difficult journey from the City of Destruction Pilgrim reaches the Delectable Mountains from where, at last, he can see Mount Zion.

The Shepherds of the Delectable Mountains was written in 1912. It is based on part of John Bunyan's *The Pilgrim's Progress*, and it was first performed at the Royal College of Music in 1914, when it was conducted by Arthur Bliss.

When Ralph Vaughan Williams wrote his morality, a full-length opera based on Bunyan's book, this episode became the main substance of the last Act. But it can still stand alone as a work complete in itself.

The Shepherds of the Delectable Mountains

	July 19 & 21	July 20 & 22
A Pilgrim	Bruce Halliwell	Anthony Smith
1st Shepherd	Michael Bauer	Clive Harré
2nd Shepherd	Bernard Lowe	Bernard Lowe
3rd Shepherd	Michael Follis	John Tranter
A Celestial Messenger	Paul Whitmarsh	Paul Whitmarsh
The Voice of a Bird	Angela Presman	Angela Presman
Offstage Chorus	Students from the Royal College of Music and the London Opera Centre	
Conductors	Sir Adrian Boult James Judd	(July 19) (July 20, 21 & 22)
Producer	John Kentish	
Interval 20 minutes		

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 LIND HALL (BAKER)
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Riders to the Sea

Riders to the Sea is one of Synge's three one-act plays. It was written when he stayed in the Aran Isles, and it has found the rhythm of the island speech, to which he listened with care till he found a means of transposing it into English. He understood the relationship of the islanders with the sea which gave them their livelihood and which they knew was their friend and could equally be their death. It is a story seen from the point of view of the island women, to whom endurance and fortitude were native, and for whom suffering and fear ended only when their men who lived by the sea's gifts were dead.

This opera was first performed on 10th November 1937 at the Royal College of Music.

Riders to the Sea

Cast, in order of singing

Nora
Cathleen
Maurya, their mother
Bartley, her son
Fishermen

Lynn Barber
Sherry Demyan
Marie-Therese Lauryszen

SCENE: A cottage
kitchen on an island off
the west coast of Ireland

Conductors

Producer
Dialect Adviser

July 19 & 21

Anna Bernardin
Rosalind McInnes
Elizabeth Connell
Timothy Hawley
Robertus Cremer

Neighbours
Angela Prestman
Anne Conoley
Mary Ann Fones

Time: Late afternoon

James Robertson
Jane Attfield
David Gauld
Francis Egerton

July 20 & 21

Janet Innes
Diane Mansfield
Hilda Sandak-Lewin
Michael Bauer
Eugene Hamilton

Wendy Pashley
Elaine Watts

(July 19 & 21)

(July 20 & 22)

Handwritten notes:

David Matheson
10 Mrs Ann H. Redmond Rd.
Flat 1 - 12, Carholme Rd.
Streatham,
London S.W.16 2HP

Scottland
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LYON MALE (BAKER)
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Chamber Orchestra and Choir from the Royal College of Music

1st Violins
 Martin Hughes (Leader)
 Lewis Mabey,
 Judith Huggins
 Mollie Koenigsberger
 Mary MacDonald
 Neil Courtney

2nd Violins
 Maureen Doig
 Linda Speck
 Sheila Burns
 David Thomas

Violas
 Roger Chase
 Stephen Tees
 John Mortimer

Cellos
 Marian Balkwill
 Olivia Fletcher

Bass
 Richard Dalling

Flutes
 Pamela Beard
 Jill Whitehead

Piccolo
 Pamela Beard

Oboe
 Duncan Campbell

Cor Anglais
 Gillian Carter

Bass Clarinet
 Lee Stephenson

Baroon
 John Ewart

Horns
 Alistair Smith
 Adrian McLeish

Trumpets
 John Hammonds
 Christopher Scott

Timpani
 Jacqueline Kendle

Percussion
 Margaret Whitley

Harp
 Pervin Shabin

Choir
 Sarah Bond
 Jacqueline Currie
 Mary Lloyd Davies
 Meryl Drower

Choir—contd.
 Julie George
 Elizabeth Halton
 Fiona Kimm
 Kathleen Landers
 Prue Lyndall
 Anne Morgan
 Kathleen Parker
 Lynda Russell
 Richard Brabrooke
 Philip Curran
 Gareth Davies
 Michael George
 Wayne Griffiths
 David Harpham
 Colin Howard
 Vaughan Meakins
 Norman Miller
 Darel Moulton
 Nigel Waugh

Programme Notes by Ursula Vaughan Williams.

Musical preparation: Sheila Thomas
 Anthony Legge

Student répétiteurs: Jane Atfield,
 Michael Cleaver, Andrew Charity,
 James Holmes, James Judd
 Librarian: Oswald Patrick

Production Manager and Stage Director:
 David Gauld

Student Stage Managers: Robertus Cremer,
 Michael Fullagar, David Matheson,
 Philip Orr, Dorian Siang Lie

Sets built by Michael O'Flaherty Ltd.

Painted by Caroline Antell-Burt

Costumes by Jeanette Watson and
 Helen Ambler

Mr. Philip Gelling's Costume by Derek West
 Wigs by Janet Archibald

Make up by Freda Spector
 Hats and Headresses by Sarah Morton
 Jewellery by Sherry Demyan
 Electrical Equipment by Theatre Project Ltd.
 House Manager Noël Gibson

The Centre gracefully acknowledges financial
 assistance from the Arts Council of Great
 Britain, and for the very generous and
 personal interest and assistance by the London
 Borough of Camden.

At the "London Opera Centre"
 490 Commercial Road, London, E.1
 "Bethlehem" by Rutland Boughton
 (An Opera for Christmas)
 Wednesday 13th—Saturday 16th
 December 1972.

Programme Design by
 Michael A. Hambleton
 Programme Printed by
 The Shaftesbury Printing Co. Ltd.
 London, E.1.

LYON KALE (BAKER)
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 HARE BEIDGE
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Jenny Jones,
 38, The Ald Road,
 Bambernald,
 Shropshire,
 CV7 2SF
 Scotland

David Matheson
 10 Mrs Ann H. Redmond Rd.
 Felt 1-12, Carhale Rd.
 Steatham,
 London S.W.16 2H.P.

Scholarship Holders 1971/72

Peter Snyersman Foundation: Michael Fells, Judith Quine. Leverhulme Trust: Anne Conoley. Child Trust: Janet Jones. Goldsmiths' Company: James Judd. Friends of Govett Garden: Diane Mansfield. Peter Moore Scholarship: Stuart Kals. Stanley Thomas Johnson Foundation: Philip Gelling. Assisted by the Maccles Trust: Stuart Harting, Andrew Charley. Assisted by the Friends of Coover Garden: Andrew Charley, Anne Conoley, Sherry Dempsy, Stuart Harting. Assisted by the Vaughan Williams Trust: Anne Conoley, Helen Grace, Stuart Harting, Elaine Warr. Arts Council Repetiteur Bureau: Jane Atfield, James Judd.

Overseas Scholarships

The Netherlands Government: Robertus Coenier, Dhan Siang Lie. The Dutch National Ballet: Dhan Siang Lie. British Council: Mary Ann Foxes. Anglo-American Corporation: Elisabeth Connell, Bruce Halliwell. Nova Scotia Talent Trust. Manitoba Government. Men's Music Club of Winnipeg. Cape Tercentenary Foundation: Hilda Sandak-Lewis.

Nelson Lobes.

Students Supported by Local Education Authorities 1971/72

Inner London: Lynn Barber, Michael Baser, James Holmes, Paul Whitmarsh. Chichester: Anna Bernardin, Clive Harte. Chelsea: Wendy Paddy. Devon: John Tractor. Devon: Ronald McInnes. Hants: Elaine Warr. Richmond: Philip Orr. Central Ed. Dept: Janet Jones. West Riding of Yorkshire: Anthony Smith. Warwickshire: Michael Claver.

Student List Summer Term 1972

Sopranos: Anna Bernardin, Sheila Brand (Canada), Anne Conoley, Sherry Dempsy, Anne Conoley, Mary Ann Foxes (Chile), Helen Grace (Australia), Janet Jones, Diane Mansfield, Rosalind McInnes, Joette Nicholls (New Zealand), Angela Freeman, Elaine Warr. Mezzos: Lynn Barber (Canada), Elisabeth Connell (South Africa), Marie-Therese Larysson (New Zealand), Hilda Sandak-Lewis (South Africa). Tenors: Bernard Lower (South Africa), Paul Whitmarsh. Baritone: Philip Gelling, Bruce Halliwell (South Africa), Clive Harte, Timothy Hawky (New Zealand), Anthony Smith. Basses: Michael Baser, Michael Fells, John Tractor. Repetiteurs: Jane Atfield, Andrew Charley, Michael Claver, James Holmes, James Judd. Stage Managers: Michael Fullagar, Robertus Coenier (Holland), Dhan Siang Lie (Holland), David Matheson (South Africa), Philip Orr.

SACRADO BERBOS
1 BELIN 12
PROYENSTE 18

D S L I E (S I A N G)
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A M S T E R D A M
H O L L A N D

ANNA BERNARDIN
37 BALCOMBE ST.
NMI

Flora Walth
50 Broad Gdn
Ostley
Middx

Office of the Director
of F.O.C.
490 Commercial Rd.
London E1.

ANNE CONOLEY,
22, BLAKE HALL CRESCENT,
WANSTEAD,
LONDON,
E.11.

David Matheson
1/6 Mrs Ann H. Redmond Rd.
Flat 1 - 12, Carlake Rd.
Streatham,
London S.W.16 2HP.

HEATHY BATHURST
THE GARAGES
SANDHILL LANE
MARE BEIDGE
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LONDON, S.E.6
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31, The Ald Road,
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