

25th, 27th and 28th February, 1967

Southampton University Arts Festival

presents

**ANNON LEE SILVER
MALCOLM KNOWLES**

**DAVID MARCH
PATRICK JORDAN**

in

A FULL MOON IN MARCH

by JONATHAN HARVEY, based on the play by W.B. YEATS

and

ACIS AND GALATEA

by GEORGE FREDERICK HANDEL, with libretto by JOHN GAY

Direction : JAMES SMITH

Design : SHEILA CONNOR

Projections : LARRY WAKEFIELD

Lighting : STEPHEN THOMAS

Movement : VIVIEN HUNTER

with

SUSAN BURCHELL

MICHAEL BULMAN

BRIAN WITHERS

and

**Members of Southampton University
Orchestra**

(Leader : Sidney Doidge)

Conducted by JONATHAN HARVEY and PETER EVANS

These performances are given with the support of the Arts Council
of Great Britain.

A FULL MOON IN MARCH

First Attendant SUSAN BURCHELL
Second Attendant MICHAEL BULMAN
The Swineherd DAVID MARCH
The Queen ANNON LEE SILVER

Conductor : JONATHAN HARVEY

Musical Assistant : Antony Haynes

Instrumentalists : ALEXANDRA NEWMAN (flute)
JUNE EVANS (oboe)
SUSAN ESSAM (clarinet)
RODERICK PATON (horn)
JENNIFER REES (violin)
CEINWEN PENNY (viola)
ROBERT REEVES (cello)
FREDERICK REECE (double-bass)
GERALD BATTY & JANET PRESCOTT (percussion)
DAVID BROWN (piano)
RICHARD MARLOW (organ)

Yeats based "A Full Moon in March" upon his reading of Japanese Noh plays, and we have endeavoured to remain faithful to this inspiration. The opera is, therefore a timeless, placeless sequence of events; part dream, part ritual, part reality. In terms of the purest poetry, it uses the theme of sexual and social conflict to explore the mutual love and hate of total opposites, of man and woman, spirit and matter, eternity and time.

At a full moon in March (in pagan and Christian traditions a time of victory and sacrifice), a swineherd comes a great distance, and swaggers into the Queen's presence, confident that if he sings the best he will gain both Queen and kingdom. The Queen confirms her promise, but warns him of her cruelty. She is attracted by his boldness, but his coarse insults so outrage her icy virginity that she orders his execution. An instrumental interlude portrays his death. But the Queen's hatred is transformed: she sings a soft lullaby to her victim, excusing her severity as the necessary ambivalence of her love. She waits to hear the song he has come so far to sing, and finally dances in her love-making with the severed head. As the attendants struggle to understand what they have seen, Queen and Swineherd enact a final, mystical marriage which can be consummated only after cruelty, conflict, sacrifice and death.

JONATHAN HARVEY JAMES SMITH

There will be one interval of 15 minutes

ACIS AND GALATEA

Acis MALCOLM KNOWLES
Galatea ANNON LEE SILVER
Attendants upon Galatea JANE COLE, MAXINE MARLOW,
 LORRAINE MOSS, PATRICIA ROSS, VIVIENNE SINCLAIR
Polypheme PATRICK JORDAN
Shapes attending Polypheme ... PAUL CRANSHAW, SEAMUS CONNELLY,
 PAUL KYTE, PAUL PRIOR, NICHOLAS SCULLY
Damon BRIAN WITHERS
A shepherdess GLENYS KIRBY
Shepherdesses HELEN BANHAM, ISOBEL BEATTIE, JOYCE BELL,
 SUSAN CONSTANCE, FINOLA HEALEY, JANETTE HENDRA,
 CAROLYN HODDINOT, MARGARET MYERS, MARY O'CONNELL
 LINDA PARKER, CAROL PRINCE, HELEN RICHARDSON,
 BRIDGET SIMPSON, KAY STRINGER, LINDA WRIGHT.
An older shepherd EDWARD CARTMELL
Shepherds ANTHONY BROWN, ALAN COX, JOHN GOODSON,
 PATRICK HENDRA, MICHAEL HIGGINS, PETER HUTCHINSON,
 CHRISTOPHER HUNT, CHRISTOPHER LOVEGROVE, PETER
 PAGE, RODERICK PATON, MICHAEL RYECROFT.
Dancers SALLY DAWSON, HILARY DAVIS, DEIRDRE HOWARD-
 WILLIAMS, TELISE JOHNSEN, STEWART EDWARDS,
 ANTONY PALMER, JOHN PEACOCK, TIMOTHY ROWLANDS
Conductor : PETER EVANS
Orchestra led by Sidney Doidge
Chorus master : Roderick Paton
Répétiteur : Christopher Lovegrove
Continuo : Richard Marlow (Harp/sichord)
 Norman Starrit (Cello)

The scene is set in Arcady

In ACIS AND GALATEA, Handel utilises the artificial conventions of the pastoral masque, with its static plot, threadbare characters and absurd actions, to serve as the excuse for a masterpiece of musical wit and invention.

Shepherds and shepherdesses take time off from their duties to have a picnic and to sing of the pleasure of their calling. The goddess Galatea enters, and attempts to silence the birds whose singing awakens her love for the absent Acis. He enters, searching for her, and successfully resists the endeavours of the huntsmen and Damon to turn his mind to other pursuits. The lovers meet, to promenade in the grove and sing of their passion, until the shepherds and shepherdesses reappear congratulating the happy pair.

After an orchestral interlude, the tone changes. The lovers fail to heed the warning that their joys are doomed. The monster Polypheme approaches, scattering everyone in terror. While attendants prepare his toilette, Polypheme sings of his love for Galatea. She appears, but flies from his embraces, and Polypheme consoles himself with promise of sterner measures. Stung to jealousy, Acis prepares to do battle with Polypheme, while Damon counsels caution. Galatea silences him, and the lovers sing of their lasting fidelity. The incensed Polypheme calls up his power, and Acis is killed. The shepherds and shepherdesses sing a lament, and press the broken-hearted Galatea to seek solace in her divine powers. Heeding them, she transforms Acis into a fountain, and the opera ends amid universal rejoicing.

Stage manager Andrew Parkinson
 Assistant Stage Manager for A FULL MOON IN MARCH ... David Coates
 Assistant Stage Manager for ACIS AND GALATEA Alan Olway
 Painting Alexandra Cromwell
 Painting assistants Hazel Alexander, Alison Cheers, Jennifer Smith,
 Kathleen Ennis, Monica Darlington, Julia West, Joan Ellis,
 Jane Kirk, Anne Keeping, Elizabeth Blades, Christine Nye,
 Sylvia Harvey, Kay Chegwin.
 Wardrobe mistress Rosalyn Whiskin
 Wardrobe assistants ... Sylvia Harvey, Wilhelmina Smith, Beatrice Clarke,
 Janet McLee, Anne Keeping, Elizabeth Blades, Felicity Owen,
 Leslie Bott, Val Heseltine, Barbara Turner, Gwen Sutcliffe,
 Pauline Vincent, Ceinwen Penny
 Make-up Judith Dunning, Coral Gilsenan
 Hair-styles Margaret Myers
 Rehearsal secretaries Patricia Douglas, Geoffrey Dart
 Lighting adviser Derek Jones

The sets were built in the Nuffield Theatre Workshops by Mr. Gerald Batty, assisted by members of the Students' Union Stage Administration Group, who also provide the stage crew.

Conn Organ very kindly lent by H. Lewis York of Cape Electroponics Ltd. Stockings kindly donated by Bear Brand Ltd.; costume materials made available by Miss H. Knight of Phipps and Son Ltd., Northampton; smoke-machine lent by the Property Department of Southern Television; glasses by T. Hunt and Co. Ltd.; Glockenspiel kindly lent by Mr. Peter Davies; projections by arrangement with Theatre Projects Ltd.; photographs by Studio Edmark, Oxford; the director wishes to thank members of the West Sussex College of Art for making costumes, the Warden of South Stoneham House for providing rehearsal facilities, and all those members of the University whose help has made the production possible.

CONTRAST OPERAS OPEN FESTIVAL

THE 1967 Arts Festival at the University of Southampton got under way with performances of two operas at the Nuffield Theatre.

The first performance of Jonathan Harvey's opera "A Full Moon in March" was a stimulating experience. The opera is based on Yeats' play and due account has been paid to the author's debt to the Japanese Noh play. Harvey has undoubtedly increased his stature as a composer with his first opera. His recent works have revealed a maturity in which scholarship and expressiveness have been admirably reconciled. To this he now shows the ability to serve, complement or reflect the dramatic situation, setting words with an acute awareness of their context and underlining the action with a sensitive ear for instrumental colour.

One of Harvey's great virtues is the lack of gimmicks. Sounds are used because they are right for their particular function and not as a mere novelty. The play is a rewarding one to set to music. Certainly it may tempt the composer into over-indulgence in musical effect, but a writer of Jonathan Harvey's integrity does not fall into such a trap.

DIRECTOR'S WORK

Ostensibly, the theme of Yeats' play is conflict between two total opposites: the Swineherd, coarse and brash; and the Queen, beautiful but icy and cruel.

The outstanding performance came from Annon Lee Silver as the Queen. She sang the difficult vocal lines with conviction and gave a fine account of what was a complicated role.

Michael Bulman and Susan Burchell were the attendants, both giving good performances. The Swineherd was sung by David March. Mr. March lacked conviction early in the opera but settled down to give a sound

account of the role in the later scenes.

James Smith must take much of the credit (as the director) for the success of the opera. Larry Wakefield's projections were admirable and Stephen Thomas' lighting very well controlled.

In the second half we saw Handel's "Acis and Galatea." For this opera, Peter Evans took over from Jonathan Harvey on the rostrum. Annon Lee Silver (who must have had an exhausting evening) played Galatea with great poignancy and charm and Malcolm Knowles has never sung better than in this performance of Acis. The balance in this opera comes down heavily on the side of the music. Plot and libretto are not in the same class as Handel's score, but this production succeeded in animating a rather static plot and bringing out the humour so brilliantly expressed in the music.

ALMOST ENDEARING

Patrick Jordan succeeded in making Polypheme almost endearing, where perhaps a little more menace would not come amiss. Nevertheless, in such an absurd plot as this it seemed to fit well enough, and it was a fine performance. Brian Withers as Damon was stronger as an actor than a singer, being vocally a little diffident and insecure. He made the most of the comedy of his part, however, and certainly had the audience with him.

Finally a word of praise for those in the pit for each of the operas, and for the chorus in Acis and Galatea. It was a splendid evening's entertainment.

D.F.R.B.