



RICHMOND
ARTS
FESTIVAL
1972

PART I

PROLOGUE

Ben Jonson - Inviting a Friend to Supper

JOHN COPPARD

THE HARMLESS FOLLIE

NEWS FROM THE NEW WORLD DISCOVERED IN THE MOON

OF THE TIME

A Masque presented at Court before King James

of the Stuart Kings,

their pleasures and pastimes

including a

THE FIRST OF THE NEWS

THOMAS MOULBY

La Cotardie

ANTIMASQUE

JOHN DOWLAND

MASQUE

DANCE

by

THE MASQUEERS DERIVED FROM THE REGION OF THE MOON

SUSATO

BEN JONSON

MUSIC

Howe' of the Strickness

FIRST SONG

ARBEAN

Belle Que Lions

FIRST DANCE

"NEWS FROM THE NEW WORLD DISCOVERED IN THE MOON"

SECOND SONG

MAIN DANCE AND REVELS

SUSATO

(Their Verlagen)

DANCES

MICHAEL THOMPSON
JOHN HAYWARD

(Der Herzog)
(Sollingers Round)

Not that we think you weary us

THIRD SONG

SUSATO

FRIDAY 19 MAY 1972

LAST DANCE

look, look, look, look, look, look

FOURTH SONG

JOHN COPPARD

O Sweet Flower

MUSIC

INTERVAL

PART 1

PROLOGUE

Ben Jonson - inviting a Friend to Supper

Music Fantasia JOHN COPRARIO

NEWS FROM THE NEW WORLD DISCOVERED IN THE MOON

A Masque written by Ben Jonson
presented at Court before King James
11 February 1620

THE FIRST OF THE NEWS

ANTIMASQUE La Coranto THOMAS MORLEY

Dance Frog Galliard JOHN DOWLAND

THE MASQUERS DESCEND FROM THE REGION OF THE MOON

Music Bittre Reue SUSATO

First Song Howe'er the Brightness

First Dance Belle Que Tiens ARBEAU

Second Song Now Look and See in Yonder Throne

MAIN DANCE AND REVELS

Dances (Mein Verlagen SUSATO
(Der Herzog MICHAEL PRAETORIUS
(Sellengers Round from JOHN PLAYFORD

Third Song Not that We Think You Weary Be

Last Dance Ohne Fels SUSATO

Fourth Song Look, Look already where I am,
Bright Fame

Music O Sweet Flower JOHN COPRARIO

INTERVAL

THE SONGS IN THE MASQUE

Unfortunately, although we have the words of the songs in the Masque, it has proved impossible to trace any music for them. In all probability none was ever actually written down and certainly none was published. The music for these songs has therefore been especially written for this performance by Malcolm Cottle, the musical director of the London Concord Singers, members of which group are singing here tonight.

The first two songs: "Howe'er the brightness may amaze" and "Now look and see in yonder throne" have been given the same music as it is felt that the second is really a continuation of the idea started in the first and is also in the same metre. Gradually through all the songs the emphasis is transferred from the moon to the King, setting him in place of the moon - "This is that orb so bright". The third song: "Not that we think you weary be" tells the Masquers that the King is responsible for joy on earth, and bids them speak to him of the region whence they came.

The last song: "Look, look already where I am, bright Fame" is in three sections. In the first "Fame" tells how she has risen to the sky the better to praise the King. The second is a short (two line) section, exhorting the inhabitants of the moon to make their music "with yours on earth the same" and has been given a dance like feeling in triple rhythm, which is broadened in the third and final section.

PART 2

CELEBRATION OF SUMMER

Song O lusty May from DAVID MELVILL

A MASQUE MISREPRESENTED TO THE DANISH KING

Dances The Earl of Essex Measure 16C ANON
New Almaine

KING CHARLES AND THE "PRINCE'S COURT" AT RICHMOND

Music Oft Thou Hast JOHN COPRARIO

Dances Corente CESARI NEGRI
The Parson's Farewell from JOHN PLAYFORD

THE "MARTYR OF THE PEOPLE" AND THE COMMONWEALTH

Music Dowland Adieu JOHN DOWLAND

Song When the King enjoys his own again ANON

THE RESTORATION

Song Vive le Roi

Dance Courante MATHEW LOCKE

Music The Queen's Farewell

Song Come jolly Bacchus

Dance Cuckolds all awry from JOHN PLAYFORD

THE RICHMOND WELLS

Dances Kemp's Jig from JOHN PLAYFORD
Dargason

The dances or Measures in a Masque were elaborate figure dances which involved dancing "contra-tempo" - "Which dances being performed with great majesty and Arte, consisting of divers straines, fram'd unto motions circular, square, and triangular".

By tradition the dancers were all of one sex, but during the course of the Masque was inserted a period of general dancing called Commoning or Revels, during which the dancers took partners from the audience.

The Antimasque was a comic or grotesque interlude provided by comics from the professional theatre.

THE SONGS IN THE SECOND HALF

"O Lusty May" from David Melvill - Book of Roundels, 1612. The tonality of this song suggests that it was written earlier than 1612, although included by Melvill in the Book.

"When the King enjoys his Own again" - A cavalier song with words by Martin Parker, the composer anonymous. It was much sung by the Royalists during the Commonwealth. Booker and Pond (who were mentioned and punned upon) were astrologists and almanack-makers.

"Vive le Roi" - Another cavalier song, this time rather more lively and probably sung over the odd mug of ale.

"Come Bacchus" - A drinking song.

The programme includes extracts from the journals of Lucy Hutchinson, "Histriomatrix" by William Prynne, the letters and diaries of John Evelyn and Samuel Pepys, and the Burlesque "Richmond Wells" from AESOP at Richmond.

C A S T

THE LONDON CONCORD SINGERS

Mary Haycock	Soprano
Merrie Cave	Soprano
Sue Rivers	Alto
Lydia Greaves	Alto
David Johnson	Tenor
Derek Hill	Tenor
David Perritt	Bass
Simon Brearley	Bass

Director - Malcolm Cottle

A COMPANIE OF DANSERS

Susan Danby	Jacqueline Hird
Jane Exell	Sally McNally
Brian Collins	Dominic Missimi

Director - Madelaine Inglehearn

THE COMPLEAT GENTLEMEN

Robert Cooper	Violin	Tenor	Viol
Peter Davies	Transverse	Flutes	
	Recorders		
Graham Wells	Crummhorns	Recorder	
Colin Walker	Bass	Viol	
Timothy Davies	Lute		
Peter Fry	Percussion		

Directors - Timothy Davies and Peter Davies

THE PLAYERS

(in order of appearance)

Roy Hamilton-Smith	First Herald
Maurice Buzzard	Second Herald
Eddie Parry	Printer
Joan Kennedy	Chronicler
Charles Bright	Factor

Director - Michael Richmond

PROGRAMME NOTES

A COMPANIE OF DANSTERS was formed a year ago and has made a special study of dancing at the European Courts from mediaeval times to the mid eighteenth century. They already have several successful performances to their credit, including ones in such ideal settings as Michelham Priory and the Tudor Barn, Eltham. Their Director, Madelaine Inglehearn, is an Associate of the Imperial Society of Teachers of Dancing.

THE PLAYERS

Roy Hamilton-Smith has played in Miracle Plays at Glastonbury Abbey and is a member of the Berman Players in Kensington.

Maurice Buzzard recently played in "Little Boxes" for the St Bride Players, the Fleet Street group.

Eddie Parry comes from Liverpool where he used to sing in cabaret. He has appeared in a number of plays for the Kingsland Players in London, and was a member of the Greenwich Youth Theatre.

Joan Kennedy, another Liverpoolian, will shortly be appearing in the Fringe Theatre Group's first musical.

Charles Bright, who lives in Richmond, is a member of the Richmond Shakespeare Society, for whom he has played many leading roles.

Michael Richmond trained at LAMDA, has spent a lot of time in rep, and toured Europe with Joan Littlewood's "Oh What a Lovely War". He was recently in the acclaimed revival of "Awake and Sing" at the Hampstead Theatre Club. He is a founder member of the Richmond Fringe Theatre Group, and will be directing a play for them in June.

THE LONDON CONCORD SINGERS, of which a group are singing tonight, numbers some thirty singers in all, and has been in existence for about six years. During this time they have sung at Montreux and Dubrovnik as well as many towns and cities in this country. They recently made their South Bank debut at the Purcell Room and have also won prizes at many major Eisteddfodau and Music Festivals. Their next concert will be a programme of Stravinsky and Bruckner at St Martins-in-the-Fields on 8 June. Their Director, Malcolm Cottle, started his musical career as a chorister at St Paul's Cathedral, during which time he sang at the Queen's coronation and toured in the U S A and Canada. Since then his career has been fairly varied, taking in work on opera with the New Opera Company at Sadlers Wells Theatre, and also as Musical Director for a season at Sheffield Playhouse Theatre.