

THE 35TH ANNUAL PRODUCTION OF

# The Christmas Revels

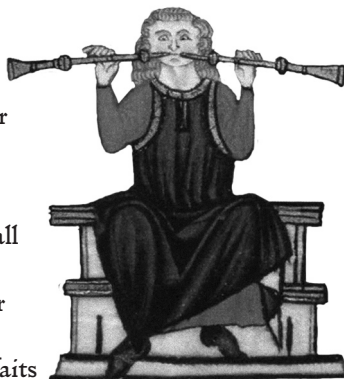
In Celebration  
of the Winter Solstice

Patrick Swanson, Director  
George Emlen, Music Director  
Virginia Morton, Producer

DECEMBER 16TH - 30TH 2005  
SANDERS THEATRE, HARVARD UNIVERSITY

WITH

David Coffin  
Michael Collver  
Daniela Tošić  
Debra Wise\*  
The Haddon Hall  
Noyse  
The Bell Tower  
Singers  
The Children's Waits



AND

The Cambridge  
Symphonic Brass  
Ensemble  
The Pinewoods  
Morris Men  
The Macclesfield  
Mummers  
The Lord  
of the Dance

\* By special arrangement with Underground Railway Theater

**R**EVELS®

*Building tradition through music, dance and drama*



Infrared listening devices and large-print programs are available at the Sanders Theatre box office



**T**HANK YOU for joining us for our 35th anniversary season of The Christmas Revels. Some of you have been here every year since the very first performance. During that time new members have been born, older ones have passed on, and there have been marriages, divorces and transitions. Revels too has changed over the years. The costumes are more elaborate, the sets more “constructed,” the lighting more brilliant, the musical segues a bit more polished. But the soul of Revels —its respect for tradition, beautiful music and entertaining theater—has remained true to the original vision.

For you who are here for the first time, thank you for taking the great adventurous leap into Revels. This season’s production is a return to the setting of the original Revels, the medieval era (with a few artistic leaps into later times). It will be a theatrical experience unlike any other you have had. The stage is filled with amateurs and professionals from the very young to the not-so-very young, who have been rehearsing since September. In that time they have become a community, creating their own families on stage. This evening we invite you to join the family. You will have a chance to raise your voice in song, to become a village as you join hands to dance into the lobby at intermission, and to welcome the new year with a hearty shout of “Welcome Yule!”

Revels builds tradition with music, dance and drama. Tradition and music are at the very core of what we do, and ours is a moveable feast of celebration as we dip into different time periods, cultures, traditions and rituals within those cultures. What Revels and its audiences have come to understand is that within the differences, there runs a common thread linking all people throughout time.

We hope you will enjoy your journey, and come back for other excursions in 2006, and years to come.

Gayle Rich, *Executive Director*

## A 35th Anniversary Tribute

Yo-Yo E. Ma

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November, 2005

The Christmas Revels exemplifies the power of good ideas not contained! By creating its own annual custom, Revels has found a unique way to celebrate the seasonal rituals of the world. Each year's program is created with a depth of substance and meticulous research and includes not only performance but participation. Drawing upon so many different histories and cultures, the reach of the Revels is multigenerational and all-inclusive. As for so many, to my family the celebration has become tradition wrapped in tradition. I look forward each year to the ritual of joining hands as we weave out of Sanders to the Lord of the Dance. Revels is part of my own family's holiday celebration and is one of the high points of the season.

I am delighted to be counted in the community of "Revellers." Congratulations, Revels, on your 35<sup>th</sup> Christmas!

Y.Y.M.



# REVELS

## 35<sup>th</sup> Anniversary

*We hope you will join us in celebrating 35 years of building tradition through music, dance and drama by attending one or more of the events shown on these two pages.*



## Sun Enchanted Evening

Revels Anniversary Gala  
Saturday, March 11, 2006

Ballroom Veronique, Brookline

6:30–11:30 pm

\$175 per person

\$1,200 for table of 8

DINNER • ENTERTAINMENT • DANCING • AUCTION

**Sample Auction items:**

South African Safari  
Day Sail on a 38-ft Schooner (Gryphon Adventure)  
Bessie Bloom Ceramic Bowl  
Sally Moore Sculpture  
36 Custom-designed T-shirts (Scott Getchel)  
New Hampshire Vacation Home  
Baseball Signed by Hank Aaron

David Coffin, *auctioneer*

Singing and entertainment  
with Revels favorite performers

Three-course dinner and dessert

Dancing to White Heat Swing Orchestra

**For more information on Revels special events, visit [www.revels.org](http://www.revels.org)  
or call Olivia Woodford at 617-972-8300 x29**

**Proceeds benefit the free Summer Revels at Boston Children's Museum**





## John Langstaff A Documentary

May 17, 2006—8:00 pm

Tickets: \$30; \$20 past cast/crew

\$75 pre-premiere reception (and showing)

Don't miss the premiere of this new documentary about Revels founder John Langstaff!

# Revels Canada Cruise

*With Jay O'Callahan & David Coffin*

**August 26–31, 2006**

**NYC - Saint John, NB - Halifax, NS - NYC\***



\*Roundtrip bus from Watertown, MA to  
NY Port offered.

Enjoy maritime stories and songs highlighting the traditions of the coastal communities we will visit aboard *Carnival Victory*. Optional day excursions in Halifax, NS and Saint John, NB.

**Fares begin at \$829 per person  
3rd/4th person in room...\$595**

## Win a Cabin for Two!

Includes all taxes and port charges for an inside cabin on Revels Canada Cruise with the option to upgrade or add additional people to the cabin. Does not include transportation to NYC.

To participate, fill out form and place it with \$20 in adjacent envelope. Deposit in designated bin in the lobby or mail to: Revels "Cruise," 80 Mt. Auburn St. Watertown, MA 02472.

Drawing will be held on January 8, 2006

Name \_\_\_\_\_

Address \_\_\_\_\_

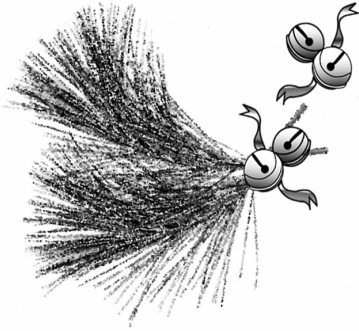
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**REVELS RAFFLE • ENTER TO WIN**

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PINWOODS MORRIS  
MEN  
&  
MUDDY  
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Find out "Why DO they do it?"

JAN 22 (SUNDAY) 1-3pm  
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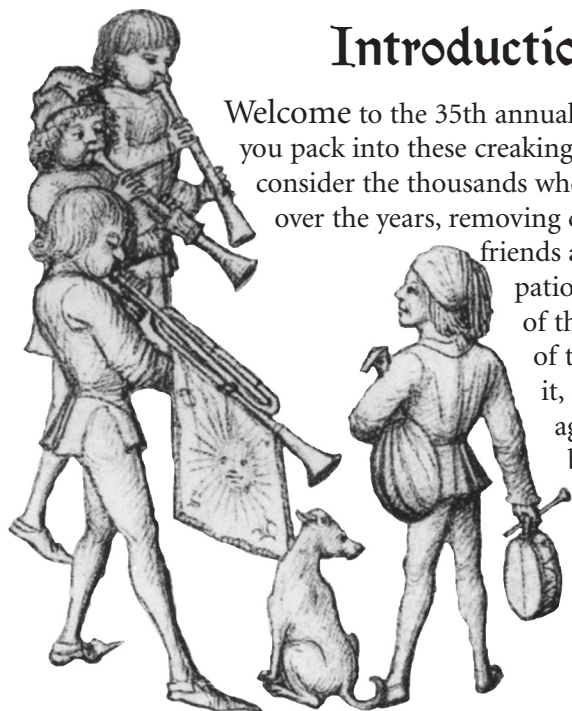
Men and Women, age 14 and up

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*for more information:*  
*shag@ttwriter.com or 978 263-6469*

[www.pinwoodsmorris.org](http://www.pinwoodsmorris.org)

# Introduction



Welcome to the 35th annual Christmas Revels! As you pack into these creaking and well-worn benches, consider the thousands who have sat here before you over the years, removing coats and gloves, waving to friends and acquaintances in anticipation of the annual celebration of the old feast of the turning of the year. Revels, as we know it, started right here 35 years ago, but the feast began long before that, long indeed before Christmas. It began before the dark ages, in pre-history. By the 14th century some of the traditions that you see in Revels were well established.

Our setting, as it was in the earliest Revels, is Haddon Hall in Derbyshire, England, a fortified medieval manor house dating from the 12th century. The great oak doors are open to the courtyard, and as villagers arrive they are greeted by a bustle of activity—servants bringing piles of split oak logs to feed the fires, torchlight flickering on the snow, steam rising from the kitchens, a whiff of pine sap and nutmeg, and faintly, through the leaded windows of the great hall, the raucous sound of shawm and sackbut as the musicians warm up for the evening. Rumor has it that troubadours have come from France with an intriguing tale of the political ascendancy of an ass named Fauvel. There will be dancing and of course carol singing. The mummers are sure to turn up and make a nuisance of themselves. It is nearly time for the procession to begin. Will you be our guest at the oldest celebration in the world?

Paddy Swanson, *Artistic Director*

## The Program — Part One

### Overture: La Tierche Estampie Real

Anonymous 13th-century French dance, arranged by George Emlen.

THE CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

## 1. Personent Hodie

This jubilant Latin Christmas carol, often called “The Boys’ Carol,” first appeared in the Moosburg Gradual of 1360, although with different words. The present setting, adapted from an arrangement by Jerome Epstein, is based on the text and tune as they appeared in *Piae Cantiones*, a Scandinavian songbook published in 1582.

CYRUS DAHMUBED, SAMUEL SHAW AND NATHANIEL BURKET, TREBLES  
THE BELL TOWER SINGERS  
THE CHILDREN’S WAITS  
THE HADDON HALL NOYSE

ALL SING (verses 3, 4 and 5):    Ideo, –o, –o, ideo, –o, –o,  
Ideo gloria in excelsis Deo!

## 2. In Dulci Jubilo

One of the oldest and most famous of “macaronic” songs, which combine Latin and a vernacular language such as English or German. The melody dates from 14th-century Germany, and the words are attributed to the German mystic Heinrich Susa (c.1295–1366). The brass arrangement is by George Emlen, and English paraphrase and handbell parts are by Elizabeth F. Miller.

THE BELL TOWER SINGERS  
THE CHILDREN’S WAITS  
THE CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

ALL SING (*music on following page*)

## 3. Stick Dance

A morris dance from the village of Upton-on-Severn, largely performed by fishermen and boatmen at Christmastime.

THE PINWOODS MORRIS MEN

## 4. Somerset Wassail

The word “wassail” comes from the Anglo-Saxon phrase *waes hal* – an everyday greeting that can be translated as “be healthy.” Wassailers would travel from house to house, singing, with a “wassail cup” which their hosts were expected to fill. Cecil Sharp collected this folksong in the early 1900s from the Drayton wassailers in Somerset. The brass arrangement is by Brian Holmes.

THE BELL TOWER SINGERS  
THE CHILDREN’S WAITS  
THE CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

## 5. La Quinte Estampie Real

The *estampie* was a courtly dance, probably originating in France. The music is sometimes reminiscent of Middle Eastern and North African styles, and the dance and music may have migrated to Europe along with the instruments on which the music was played: the oud (forerunner of

## IN DULCI JUBILO



*In dul - ci ju - bi - lo, our hearts with  
O Je - su par - vu - le, you turn our  
U - bi sunt gau - di - a, the clear al -*

*sing - ing grow! Pu - rest trea - sure  
night to day; Com - fort, joy and  
le - lu - ia? An - gels there are*

*giv - en lies in prae - se - pi - o; Now  
plea - sure, O pu - er op - ti - me; A  
sing - ing the no - va can - ti - ca; And*

*shi - ning bright in heav - en, ma -  
love that knows no mea - sure, O  
all the bells are ring - ing, in*

*tris in gre - mi - o, Al - pha  
prin - ceps glo - ri - ae. Tra - he  
re - gis cu - ri - a. Sing al -*

*es et O! Al - pha es et O!  
me post te! Tra - he me post te!  
le - lu - ia! Sing al - le - lu - ia!*

the lute) and the *vielle*. The foot positions and steps are similar to traditional forms of dance from Turkey, Provence, Brittany and Spain. The tune here is by an anonymous 13th-century French composer.

THE BELL TOWER DANCERS  
THE HADDON HALL NOYSE

## 6. Angelus ad Virginem

A familiar 14th-century Middle English carol for Advent. Chaucer mentions it in “The Miller’s Tale,” where Nicholas, the Clerk of Oxenford, sang it in the evening accompanied by his “gay sautyre” (psaltery).

DANIELA TOŠIĆ, MICHAEL COLLVER AND DAVID COFFIN, SINGERS



## 7. Children's Songs

### MIRI IT IS

One of the earliest surviving English secular songs with music, dating from 1220. "Summer while it lasts is merry with the song of birds. But now the blast of the wind and foul weather is coming. Ei! Ei! how long is the night! And I with so much wrong, sorrow and mourn and fast."

### THE FRIENDLY BEASTS

A children's carol echoing the melody of "Orientis Partibus" (see below).

THE CHILDREN'S WAITS

THE HADDON HALL NOYSE

## 8. Story of Fauvel

*Le Roman de Fauvel* was an extraordinarily biting satire on French civic and church officials from the early 14th century. An extended poem in the form of an allegory, it attacked the corrupt and venal practices of the day by embodying them in a debauched and power-hungry donkey. Sycophantic followers stroke and curry his dirty, tawny ("fauve") coat, hence the term "to curry favor."

DEBRA WISE, STORYTELLER

THE CHILDREN'S WAITS

## 9. Charivari

A boisterous mock-serenade traditionally conducted outside a newlywed couple's window during their wedding night. The word lives on in some parts of the U.S. as "shivaree."

THE HADDON HALL NOYSE



## 10. Orientis Partibus

In the medieval cathedrals of Beauvais and Sens, during the *Fêtes des Fous* (Feast of Fools), a donkey was ridden into the nave in mock celebration of Christ's entry into Jerusalem. The song's braying refrain was sung by the clergy. Our version uses an English text by Susan Cooper.

THE BELL TOWER MEN

## 11. Favellandi Viciūm

A two-voice motet from the Fauvel manuscript. The singers bemoan the sad state of affairs in the land, in which bribery and fraud are rampant. "God of mercy, counsel us here!"

THE BELL TOWER SINGERS

## 12. Porchier Mieuz Estre Ameroy

"I would rather be a swineherd than curry Fauvel! I have no interest in his filthy gold."

DAVID COFFIN, SINGER

## 13. O Varium Fortune Lubricum

A *conductus* in which the singer laments that "what God ordained is turned upside down" and "bestiality governs us" with the ascendancy of the ass Fauvel over humans.

DANIELA TOŠIĆ, SINGER

DIANA BREWER, VIELLE

## 14. Maria Virgo Virginum

A three-part motet in which the upper two voices (with different texts) appeal to the Virgin Mary for help in ridding them of Fauvel, while the third voice repeats the cynical "Porchier" text and melody (see no.12).

MICHAEL COLLVER, DANIELA TOŠIĆ AND DAVID COFFIN, SINGERS

## 15. The Boar's Head Carol

This 15th-century carol, first published in Wynken de Worde's *Christmasse Carolles* of 1521, is sung every Christmas at Queen's College, Oxford University, as that culinary curiosity, the roasted boar's head with all its trimmings, is borne into the dining hall.

THE BELL TOWER SINGERS

THE CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

ALL SING REFRAIN:



## 16. Cis Chans Veult Boire

Three-part motet from the Fauvel manuscript: "Open a good bottle and leave the bad corked. Singing makes you thirsty!"

THE BELL TOWER SINGERS

ALL SING:



## 17. Seigneurs et Dames

Fauvel announces he needs a wife, and naturally his courtiers (Deceit, Treachery, etc.) agree and praise his superior wisdom. The text is excerpt-

ed and edited by Joel Cohen from the manuscript; the music is newly composed by Michael Collver.

MICHAEL COLLVER  
THE BELL TOWER SINGERS

## 18. Nowell Sing We Both All and Some

A medieval processional carol with beautiful early English lyrics, found in the 15th-century Selden manuscript in the Bodleian Library, Oxford.

THE BELL TOWER SINGERS  
THE HADDON HALL NOYSE

## 19. Omnis Caro Peccaverat (“Song of the Flood”)

An instrumental elaboration on a 14th-century English *lai*, arranged by Tom Zajac.

THE HADDON HALL NOYSE

## 20. There Is No Rose of Such Virtue

Many medieval hymns and carols compare the Virgin Mary to a rose, such as this 15th-century English carol. The English composers were known for their use of *fauxbourdon*, lending a sweeter harmony to their melodies than their European contemporaries.

THE BELL TOWER SINGERS

## 21. Salutation

An excerpt of a letter written by the Franciscan friar Fra Giovanni on Christmas Eve, 1513, to his friend the Countess Allagia degl’Aldobrandeschi in Florence.

DEBRA WISE, NARRATOR

## 22. The Lord of the Dance

Sydney Carter’s modern lyrics to the Shaker song “Simple Gifts” are here translated into dance using a compilation of traditional morris steps by Carol Langstaff, Martin Graetz and Jonathan Morse.

DAVID COFFIN, SINGER  
THE PINWOODS MORRIS MEN  
THE CAMBRIDGE SYMPHONIC BRASS ENSEMBLE  
THE BELL TOWER SINGERS  
THE CHILDREN’S WAITS

ALL SING AND DANCE:

“Dance, then, wherever you may be.  
I am the Lord of the Dance,” said he,  
“And I’ll lead you all, wherever you may be,  
And I’ll lead you all in the dance,” said he.

INTERMISSION

## Part Two

### 23. Abbots Bromley Horn Dance

An ancient ritual dance for good luck in hunting the stag, still danced every year in the village of Abbots Bromley in England. Its four supernatural characters link it with the mumming traditions of Christmas.

THE PINWOODS MORRIS MEN

GILES HOLT, FOOL

JOSHUA MACKAY-SMITH, HOBBY HORSE

BRUCE PRATT, MAN-WOMAN

OLIVER JAY, BOY ARCHER

DAVID COFFIN, RECORDER

### 24. Nova! Nova!

Another “macaronic” carol, mixing Latin with English. Here the Virgin is seen as the new Eve (Eva), a popular medieval idea. The use of the Lydian suggests that the melody might be from a folk song.

THE BELL TOWER SINGERS

THE HADDON HALL NOYSE

ALL SING:



Mary  
lar  
mode  
derived

### 25. Nonesuch

A set dance in the style of the almans (German dances), which were current at least in the early 1500's, and were a form that developed independently of the later Italianate Renaissance dance styles. The tune, “À la Mode de France,” and the figures are from John Playford’s *The English Dancing Master*, first printed in 1650.

THE BELL TOWER DANCERS

THE HADDON HALL NOYSE

### 26. Alle Psallite cum Luya

An anonymous 13th-century *conductus*. The word “Alleluia” is split and “troped” with inserted phrases of increasing length in canon form.

THE BELL TOWER SINGERS

THE HADDON HALL NOYSE

## 27. More Children's Songs

### APPLE TREE WASSAIL

This wassail ritual, performed at night by firelight, ensured new growth in the fruit trees. Bits of lambs' wool, dipped in old cider, were affixed to branches of the trees. The singing and dancing was punctuated with loud banging noises and shouts to drive away evil spirits. This variant from Somerset reflects the early origin of the carol, which involved taking hands and singing while dancing in a ring or around a bush or May tree.

### KING HEROD AND THE COCK

This legendary ballad of a miraculous happening at the table of Herod has been traced to early Danish sources of 1200 CE. The English variant was collected by Cecil Sharp in Worcestershire.

THE CHILDREN'S WAITS

## 28. Quomodo Cantabimus / Thalmus Puerpere

"How shall we sing under this unrighteous law?" ask the singers in this motet from the Fauvel manuscript. "The wolf is in the herd!"

THE BELL TOWER WOMEN

## 29. Douce Dame Débonaire

"Sweet, noble lady!" implores Fauvel, "I grant you my heart forever." "Away, you fool," Lady Fortune replies, "I'll never let you have my love."

MICHAEL COLLVER  
AND DANIELA TOŠIĆ, SINGERS

## 30. Fauvel Nout a Fait Présent / Je Voi Douleur

"Fauvel has given us the game of upside-down. Now I see everything going topsy-turvy."

MICHAEL COLLVER, DANIELA TOŠIĆ AND DAVID COFFIN, SINGERS



## 31. Je Qui Poir Seule Ai de Conforter

In this *lai*, Fortune realizes she can deflect Fauvel's amorous intentions by interesting him in Vain Glory. "He will never leave her," she reasons, "and they will produce a wicked family."

DANIELA TOŠIĆ, SINGER

## 32. Garrit Gallus / In Nova Fert

A motet by Phillipe de Vitry (1291–1361), whose new system of notation in his treatise *Ars Nova* opened up many new possibilities in compositional technique. Here the rooster (a symbol of France) "chatters with



bitter weeping” over the “shadowy deceit of the treacherous fox.”

MICHAEL COLLVER, DANIELA TOŠIĆ AND DAVID COFFIN, SINGERS

### 33. Kyrie from La Messe de Nostre Dame

Guillaume de Machaut (1300–1377), perhaps the greatest composer of the 14th century, wrote the first complete setting of the Ordinary of the Mass by a single composer.

THE BELL TOWER SINGERS  
THE HADDON HALL NOYSE

### 34. Dance Music from the Fourteenth Century

An *estampie* (“Lamento di Tristan,” with *rotta*) and a *saltarello* from 14th-century Italy.

THE HADDON HALL NOYSE

### 35. Rounds

EGO SUM PAUPER. I am poor, I own nothing – I give my heart.

ALL SING



DONA NOBIS PACEM. A prayer for peace

ALL SING (music on following page)

### 36. St. George and the Dragon

Patrick Swanson’s adaptation of the traditional English mummers play with sundry characters from *Le Roman de Fauvel*. The sword dance is from the village of Ampleforth in the North Riding of Yorkshire, traditionally performed from Boxing Day (December 26th) until New Year.

THE MACCLESFIELD MUMMERS  
THE PINWOODS MORRIS MEN

### 37. Gloria in Modum Tubae

This setting of the Gloria by Guillaume Dufay (1400–1474) is designed as a two-part canon between voices, with two trumpets (in our case sackbuts) engaging in playful dialogue.

THE BELL TOWER SINGERS  
DIANA BREWER AND DANIEL MEYERS, SACKBUTS

## DONA NOBIS PACEM

1. *Do - na no - bis pa - cem, pa - cem,*

2. *Do - na no - bis pa - cem,*

3. *Do - na no - bis — pa - cem,*

*Do - na — no - bis pa - cem.*

*do - na no - bis pa - cem.*

*do - na no - bis pa - cem.*

### 38. The Shortest Day

This poem, written for Revels by Susan Cooper in 1977, has become a traditional part of Christmas Revels performances throughout the country.

DAVID COFFIN

### 39. The Sussex Mummers' Carol

This traditional carol is sung as an ending to the folk play in Horsham, Sussex. Similarly, in each of the nine American cities where Revels is produced annually, this carol is sung with the audience at the conclusion of each performance. The brass arrangement is by Brian Holmes, with descant and final verse harmonization by Ralph Vaughan Williams.

THE BELL TOWER SINGERS

THE CHILDREN'S WAITS

THE CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

*ALL SING*

## THE SUSSEX MUMMERS' CAROL

God bless the mas-ter of this house with  
God bless the mis-tress of this house with  
God bless your house, your chil-dren too, your  
hap-pi-ness be-side; Where-e'er his bo-dy  
gold chain round her breast; Where-e're her bo-dy  
cat-tle and your store; The Lord in-crease you  
rides or walks, his God must be his guide, his  
sleeps or wakes, Lord send her soul to rest, Lord  
day by day, and send you more and more, and  
God must be his guide.  
send her soul to rest.  
send you more and more.

## Welcome Yule!

### Glossary of Medieval Musical Terms

**canon:** a form in which one voice imitates another, following after a short interval, usually note for note but sometimes with more complex variations and at different pitches

**conductus:** a Latin song, usually on a sacred text but sometimes on a variety of secular topics; originally for single voice but later for as many as four voice parts

**estampie:** an instrumental dance tune

**lai:** a form of French poetry and music in rhyming two-line stanzas

**motet** (medieval): a multi-voice sacred composition based on a tenor line, usually a Gregorian chant or other liturgical melody, with elaborate countermelodies in the upper voices

**rotta:** a variation of a dance, following the first version, usually in different meter

**salterello:** a lively Italian dance in one of several meters

# The Players

David Coffin, *songleader, voice, recorder, shawm, rauschpfeife*

Debra Wise, *narrator*

Martin Tulloch, *Fauvel*

David Torrey, *Lord of the Manor*

## THE HADDON HALL NOYSE

Michael Collver, *voice, cornet and clavictherium*

Daniela Tošić, *voice*

Diana Brewer, *vielle, sackbut and voice*

Daniel Meyers, *percussion, recorder, shawm, sackbut, bagpipes and voice*

Jaya Lakshminarayanan, *medieval harp and voice*

## THE BELL TOWER SINGERS

Velinda Barriere†

Jim Beardsley†

Lynne Beasley†

Jaime Blanch

David Blodgett

Renni Boy†

Joanne Carney

Susan Carter-Krugman†

Nat Coolidge

Cristina Corwin†

Cyrus Dahmubed

Andrea Dodge‡

Donald A. Duncan†

Kip Ferguson†

Monica Flaherty†

Lisa Gay†‡

Sarah Hebert-Johnson†

Sarah Higginbotham†

Barbara Hill

Mac Howland†

David Jay

Jim Lawton†

Lily Lewis-McNeil

Rebecca Marks‡

Elizabeth McCreless†

Milva McDonald‡

Jonathan Meath†

Henry Olds†

Andrew Olsen†

Haris Papamichael†

Madison Riley

Gemma Smith†

Kendra Tornheim

David Torrey†

Sarah Voegel†

Seth Wylie‡

†dancer    ‡bell ringer

## THE CHILDREN'S WAITS

Julia Burket

Nathaniel Burket

Madeline Cetlin

Abigail Dickson

Anna Gargas

Maxwell Hamilton

Virginia Jay

Oliver Jay

Pauline Kaba

Isha Mehra

Julia Parker

Sarah Riley

Samuel Shaw

Katy Ten-Hove

Avery Tripathi

Jesse Tripathi

## PINEWOODS MORRIS MEN

Frank Attanasio

Jerry Callen

Owen Callen

Jeremy Carter-Gordon

Adam Coles-Mullen

David Conant

Bill Cronin

Steve Dyer

David Fleischman-Rose

Dan Groher

Martin (Shag) Graetz

Peter Kruskal

Joe Kynoch

Dave Overbeck

Steve Roderick

Nathaniel Smith

Tom Kruskal, *musician*

Bruce Rosen, *musician*

## THE MACCLESFIELD MUMMERS

Giles Holt, *Fool*

Bruce C.L. Pratt,

*Father Christmas*

Mayer Lipman,

*Dame Vainglory*

Martin Tulloch, *Fauvel*

Sheldon Brown, *Giant*

Tom Arena, *Dragon*

Joshua Mackay-Smith,

*St. George*

Debra Wise, *Doctor*

## CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

Ken Pullig, *trumpet*

Greg Hopkins, *trumpet*

Richard Hudson, *horn*

Philip Swanson, *trombone*

Greg Fritze, *tuba*

Sarah Tenney, *timpani and  
percussion*

## ARTISTIC STAFF

*Artistic and Stage Director:* Patrick Swanson  
*Music Director:* George Emlen  
*Costume Design:* Heidi Anne Hermiller  
*Lighting Design:* Linda O'Brien  
*Set Design:* Eric Levenson  
*Make-up Design:* Christy Morton  
*Sound Design:* William Winn  
*Choreography:* Judy Erickson  
*Program and Flyer Design:* Sue Ladr

## PRODUCTION STAFF

*Producer:* Virginia Morton  
*Production Assistant:* Lynda Johnson  
*Production Stage Manager:* Marsha Smith  
*Stage Manager:* Elizabeth Locke  
*Assistant Stage Manager:* Gillian Stewart  
*Technical Director and Master Carpenter:* Andrew Barnett  
*Master Electrician and Light Board Operator:* Charlie Wise  
*Costume Production:* Costume Works  
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## THANKS

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# Fauvel and the Asinine Virtues

by Thomas Forrest Kelley



Fauvel is an acrostical ass. Acrostical because his name is an acrostic:

**F**laterie  
**A**varice  
**V**ilanie  
**V**ariété (infidelity)  
**E**nvie  
**L**acheté (cowardice),

and an ass because he represents the asinine virtues (or vices). Gervais du Bus' 14th-century poem *Le Roman de Fauvel* recounts the adventures of this fauve beast (the word, for fallow color, had come also to represent worldly evils, or wildness in general). It is a very long satirical poem, an allegory on the corruption of the contemporary church and the world, symbolized by its heroic donkey. As if the acrostic weren't enough vices, Fauvel is surrounded by the members of his court, including Carnality, Hatred, Laziness, Gluttony, Drunkenness, Pride, etc. Fauvel seeks the hand of Lady Fortune, but she hands him off to Vain Glory; their wedding is the occasion for a lot of wild festivity, and they produce many little Fauveaux who invade and spread evil in the world.

One manuscript of the poem, datable to 1316, includes magnificent pictures, and many textual and musical additions attributed to Chaillou de Pessetaín. Musical items include works critical of political and ecclesiastical authorities, satirical verses, and all manner of ultramodern music. Fauvel also sings love songs to Fortune.

At the beginning of the book is a list of the musical pieces, labeled thus: "In this volume are contained the first and second books of Fauvel. And among the two books are written and notated the *motets*, *lais*, *proses*, *balades*, *rondeaux*, *responds*, *antiphons* and *versets* as follows:" and there is a list of 126 musical pieces (167 actually turn up in the manuscript), one of the largest surviving collections of 14th-century music. The pieces, scattered through the poem, range from simple melodies to elaborate motets with multiple texts sung at the same time. They are in Latin or French, or both simultaneously. Some are borrowed from Gregorian chant and other liturgical music; some are songs brought in from elsewhere, or with their words fixed up to fit in; others are new

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compositions specific to this poem. Taken together, the musical additions give a lively view of retrospective and modern music at the beginning of the 14th century.

It's attractively colorful to critique by negative example. Dante's *Inferno* gets read far more than the *Paradiso*. We would certainly not want to be associated with the vices of Fauvel, but how can we help being fascinated by such wild activities?

Thomas Forrest Kelly is the Morton B. Knafel Professor of Music at Harvard University and chair of the Music Department.

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# Countertenors, Falsettists and Castrati

by Michael Collver

The term countertenor (contratenore, haute-contre, etc.) has had many meanings and interpretations over the years. The term today refers to the extended upper range of the male tenor voice that enables it to function as an alto (or “cantus”) in choral and solo music. The voice can be achieved in a variety of ways, from a careful mixing of the upper notes in a light barbershop style tenor, to the all-out employ of “falsetto” in a lower baritone-tenor voice.

(The practice of castration to achieve a high male voice was not prevalent during the Middle Ages-but did occur later in the chapel choirs of Italy during the Renaissance and Baroque periods.-It was outlawed by most countries in the 19th century and finally banned by the Vatican in 1902.)

Though male falsetto has been present in popular culture from Frankie Valli to Micky Mouse, the first noteworthy modern classical countertenor was the Englishman Alfred Deller (1912–1979). Deller used the-falsetto throughout his range so it became a common assumption that the pure male falsetto was a prerequisite for countertenors. This is no longer the case; in recent years where one is just as likely to hear a countertenor with light tenor or mixed tenor-falsetto voice.

The important fact to know is that in the Middle Ages male voices commonly sang in all of the vocal ranges, necessitating the use of some kind of lighter higher voice. The use-of male falsetto in the countertenor range is ultimately dependent on the abilities of the singer, the taste preferences of the other musicians, and, of course, the audience!

Countertenor and cornettist Michael Collver is a founding member of Project Ars Nova (P.A.N.) and performs regularly with the Boston Camerata. He is on the faculty at the Longy School of Music.

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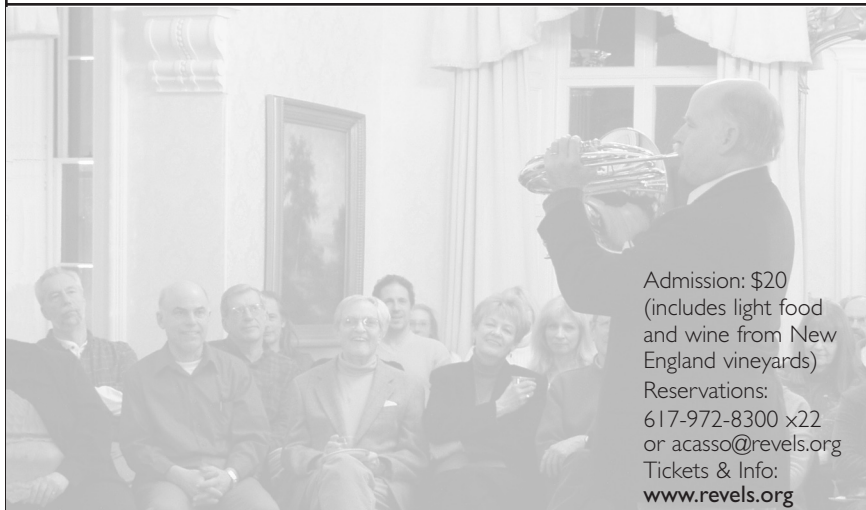
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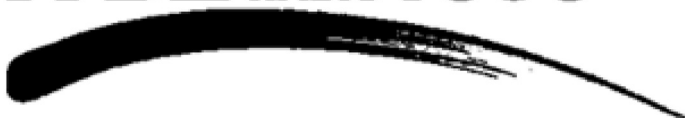
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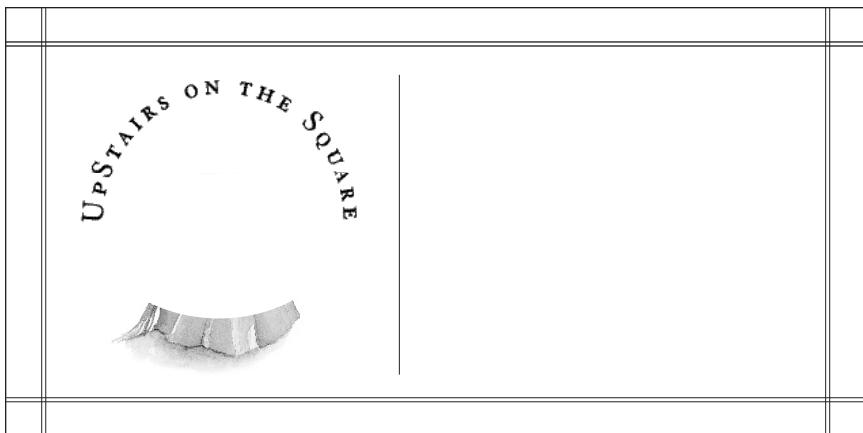
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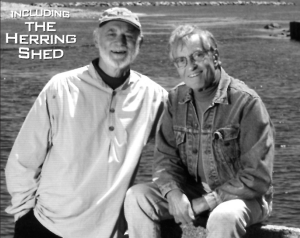
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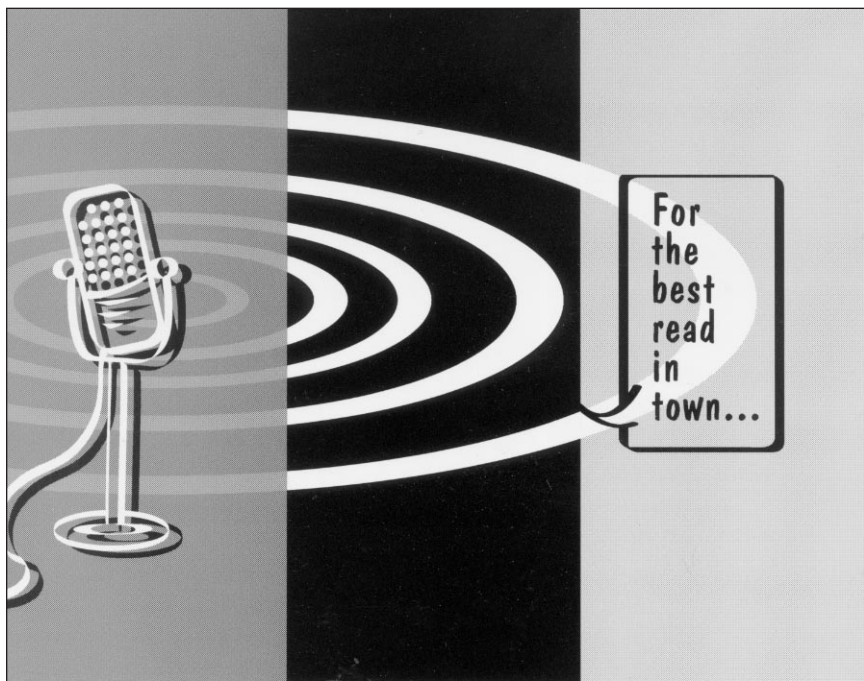
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### Calendar of Events

Available at the Harvard Box Office web site: [www.fas.harvard.edu/~tickets](http://www.fas.harvard.edu/~tickets)

### Smoking

There is no smoking allowed in Memorial Hall.

### Restrooms/Public Telephones

Located on the Lower Level.

### Parking: THERE IS NO PARKING AT SANDERS THEATRE.

Free parking for Sanders Theatre events is available at the Broadway Garage, corner of Broadway and Felton Streets, from one hour pre-performance to one hour post-performance. For some student events, patrons will be asked to park at 38 Oxford Street.

### Lost and Found

Call 617.496.4595 or visit the Administrative Offices, Memorial Hall room 027. Memorial Hall and Harvard University are not responsible for lost or stolen property.

### Latecomers

Latecomers will be seated at the discretion of the management.

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Use of cameras and audio and video recording equipment is prohibited. Film and tape will be confiscated.

### Access for Patrons with Disabilities

Wheelchair accessible seating is available through the Harvard Box Office by telephone at 617.496.2222 (TTY 617.495.1642) or in person. Sanders Theatre is equipped with Assistive Listening Devices, available at the Box Office one-half hour before performance time. For information about parking for disabled patrons, call Marie Trotter, *University Disability Coordinator*, at 617.495.1859 (TTY 617.495.4801), Monday through Friday 9 am to 5 pm. Please call at least two business days in advance.

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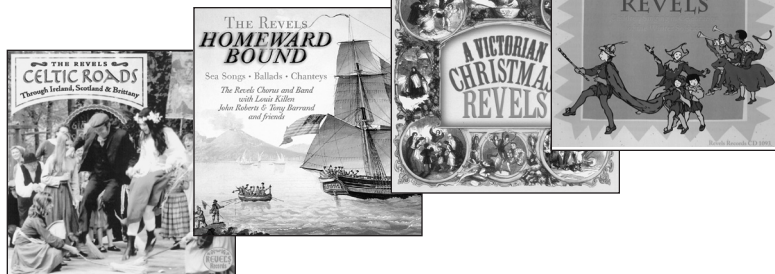
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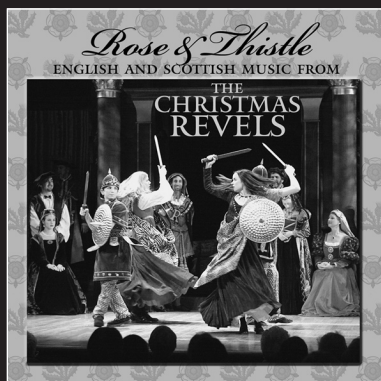
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