

The 44th Annual Production

The Christmas Revels

A VICTORIAN CELEBRATION *of*
the WINTER SOLSTICE

DIRECTED BY PATRICK SWANSON * GEORGE EMLÉN, MUSIC DIRECTOR

DECEMBER 12-28, 2014

HARVARD UNIVERSITY, CAMBRIDGE, MA
SANDERS THEATRE



~with~

David Coffin

Sarah deLima :: Marge Dunn :: David Gullette

Mark Jaster :: Sabrina Selma Mandell

Walter Locke :: Billy Meleady

The Royal Albert Chorus

The Cheapside Children

The Crystal Palace Orchestra

The Pinewoods Morris Men

Cambridge Symphonic Brass Ensemble

The Lord of the Dance

Lynda Johnson, *production manager* :: Jeremy Barnett, *set design*

Jeff Adelberg, *lighting design* :: Heidi A. Hermiller, *costume design*

Bill Winn, *sound design* :: Gillian Stewart, *choreography*

Infrared listening devices and large-print programs are available at the Sanders Theatre Box Office.

Please visit our lobby table for recordings, Revels apparel, and more. Our new CD,
From Parlour to Palace, contains much of the music from today's performance.

Corporate Partners: Cambridge Trust Company



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With support from:



Dear Friends,

Happy holidays and welcome to *The Christmas Revels*. We're glad you're here. While you are getting settled in, let me share some updates and special thanks with you.

We're buzzing with new initiatives to complete our three-year plan to reinvigorate the organization. Revels Education has expanded with morris and rapper dance teams for tweens and teens and a new afterschool *Sing with Revels* program for kids 8 and up. The inimitable David Coffin has taken on the new role of artist-in-residence, and he has brought his acclaimed school enrichment shows under our umbrella. See page 57 for more about how you can bring David to your local school. And, we're working behind the scenes to plan our next FRINGE performance to explore the boundaries of tradition. Revels.org, our revamped website, has all the details.

The Season of Giving

As our friends in public broadcasting say, we rely on "people like you." Individuals provide the largest source of charitable support that keeps Revels running. Did you know that "people like



you" give 20 times more than our total government support and 5 times more than our foundation and corporate support? So more to the point: we are relying on the actual "you."

If you haven't yet made a gift in 2014, now's the time! The Clark Charitable Trust is once again **matching new and renewal donations dollar for dollar up to \$5,000**. That means your tax-deductible gift will be doubled: your \$50 will become \$100, your \$250 can become \$500, etc. Give online at Revels.org or pick up a donor envelope at the table in the lobby.

We also thank our valued media sponsors, as well as *Benefactor Partners* Cambridge Trust Company and Grand Circle Cruise Line and *Contributing Partner* Eaton Vance Investment Managers.

From everyone in the cast, crew, staff, and board, thank you for being part of the Revels family.

Welcome Yule!

Steve Smith,
Executive Director

P.S. Take a chance on our **Danube River Cruise Raffle** during intermission. Each ticket is just \$10 and you could win a fabulous trip to visit Europe's Christmas markets in December 2015. Best of all, 100% of the proceeds support Revels. See the ad on page 14 for more info!



INTRODUCTION

Welcome to the 44th annual *Christmas Revels*!

Imagine a market square in a busy town in the North of England at the end of the 19th century. Street criers compete with carolers as shoppers loaded down with packages greet each other in the street. The shop windows glow enticingly, offering toys and chocolates and glittering boxes piled high. Among the last-minute shoppers are Sir Arthur Sullivan (of Gilbert and Sullivan fame) and Fanny Ronalds, the famous singer and socialite. Recognizing an old school friend, Arthur introduces Fanny to Harry Colcord, the theatrical *impresario* and manager of the Crystal Palace in London.* Harry invites them to a royal command performance of *Cinderella*. The three join the crowd and enjoy the street entertainers together. When fate strikes in the form of a telephone call, Harry hears that his entire production must be cancelled because of an epidemic of Russian flu. Sir Arthur and Fanny respond to Harry's despair with a plan to turn a public relations disaster for the Crystal Palace into a unique marketing coup. Billy, an enterprising street performer with a nose for opportunity, seizes the moment and offers his services. The plot thickens.

We will let our actors explain the details themselves, but suffice it to say that they will involve familiar carols, glorious Victorian anthems, music hall songs, and a "panto" in a program that offers high and low art together with popular theater and a generous helping of seasonal traditions. Sounds a bit like Revels, doesn't it?

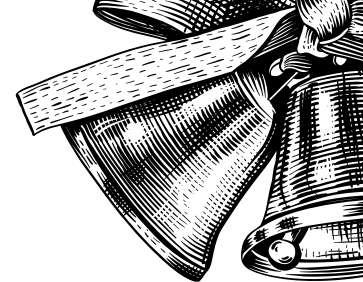
Patrick Swanson,
Artistic Director

* See *Fact, Fiction and Fibs* on page 31



PROGRAM

PART 1



1. OVERTURE

Cambridge Symphonic Brass Ensemble

George Emlen uses “Hark! the Herald Angels Sing” as the foundation for this new composition for brass quintet and timpani.

2. STREET CRIES

The Royal Albert Chorus • The Cheapside Children

Victorian London street vendors of every description invented cries and songs that potential buyers would associate with their goods or services—and could distinguish through the din of many others.

3. HARK! THE HERALD ANGELS SING

The Royal Albert Chorus • The Cheapside Children • Cambridge Symphonic Brass Ensemble

Charles Wesley’s famous carol was first published in 1739 as “Hymn for Christmas Day,” originally leading off with “Hark, how all the welkin rings.” It was matched in 1856 to music that Felix Mendelssohn had written in 1840 to commemorate the 400th anniversary of the first Gutenberg printing press and which he felt certain would never be compatible with a sacred text. The brass arrangement is by George Emlen.

All Sing ~

Hark! the herald angels sing glory to the newborn king;
Peace on earth and mercy mild, God and sinners reconciled.
Joyful all ye nations rise, join the triumph of the skies;
With the angelic host proclaim Christ is born in Bethlehem.
Hark! the herald angels sing glory to the newborn king;

Christ, by highest heaven adored, Christ, the everlasting Lord,
Late in time behold him come, offspring of the Virgin’s womb.
Veiled in flesh the Godhead see; hail the incarnate Deity!
Pleased as man with man to dwell, Jesus, our Immanuel.
Hark! the herald angels sing glory to the newborn king;

Mild he lays his glory by, born that man no more may die,
Born to raise the sons of earth, born to give them second birth.
Risen with healing in his wings, light and life to all he brings,
Hail, the Sun of Righteousness! hail, the heaven-born Prince of Peace!
Hark! the herald angels sing glory to the newborn king.

4. MORRIS DANCE

The Pinewoods Morris Men • Cambridge Symphonic Brass Ensemble

Northwest morris dancing, so named for its association with the northwest region of England, is distinctive for its heavy, rhythmic stepping. The dancers are just as likely to be women as men, and mixed-sex teams are common. The dance in our show is “Colne Royal.” The tunes are “Ninety Five,” “Oyster Girl,” and “Rig-a-Jig.”

5. PENTONVILLE

The Royal Albert Chorus

A carol from the West Gallery tradition, in which singers and available instruments supported congregational singing from the loft at the rear of the church, in the western end of the building. The famous text, assumed to be written by the prolific poet, playwright, and librettist Nahum Tate, enjoys countless musical settings, probably more than any other hymn. This one is by Canterbury bookseller and composer William Marsh. His setting of this text is a favorite among the pub carolers in Sheffield, where the tradition of secular caroling is still vibrant.

6. BUSKING

Marge Dunn • Billy Meleady • Mark Jaster • Sabrina Selma Mandell

Street performers or “buskers” earned their money by delighting street audiences. “Little Tich” with his big boots was a favorite comedian and dancer in the music halls at the turn of the century.

7. I’LL BE UP YOUR WAY NEXT WEEK

Billy Meleady, *soloist* • The Cheapside Children • The Crystal Palace Orchestra

A cheeky chimney sweep song from the North of England, attributed to Doug Berry. Our version was taken from the repertoire of the Player’s Theatre, which flourished in London as a “Victorian Music Hall” throughout the Second World War and persisted until the turn of the century (mostly due to its use as a location for the popular BBC television series “The Good Old Days.”) The sole surviving Victorian music hall building in London is the crumbling but magnificent Wilton’s on the edge of the Old City; it has new life as an arts performance center.

8. IT WAS MY FATHER’S CUSTOM

David Coffin, *soloist* • Megan Henderson, *piano* • The Royal Albert Chorus

This jolly parlour song captures all the details of a Victorian Christmas dinner and surrounding festivities. The words are by James Stonehouse and the music is by Frederick Shrivall.

9. COUNTRY DANCE

The Royal Albert Dancers ❖ The Crystal Palace Orchestra

Many English country dances current in the 17th and 18th centuries were still common in the 19th. The Female Sayer, seen here, is among the most popular of them.

10. CHILDREN'S SONGS AND GAMES

The Cheapside Children

"Oranges and Lemons" is a popular children's song and game in which players are "caught out" if they happen to pass under the arch (formed by a pair of children) and are trapped at the word "head." The tune evokes typical change-ringing patterns; both St. Clement Danes and St. Clement Eastcheap lay claim to being the churches referred to in the first line of the song. "Rosy Apple, Lemon and a Pear" is a "choosing" game played around the British Isles. In older versions the sixth line is "lead her to the altar."

11. CHRISTMAS BOXES

The Cheapside Children ❖ The Royal Albert Chorus ❖ The Crystal Palace Orchestra

This nostalgic tribute to "old Father Christmas" was written in 1874 by Alfred Scott Gatty. "Snap-dragon" was a parlour game in which a pile of brandy-soaked raisins were set afire. Players reached through the flame to take a raisin and extinguish the flame by eating it.

12. MARSHFIELD PAPER BOYS PLAY

Walter Locke, *Father Christmas* ❖ Jamie Jaffe, *Saucy Jack* ❖ Billy Meleady, *Little Man John*
Mark Jaster, *King William* ❖ Sabrina Selma Mandell, *Doctor Phinex*

A traditional hero-combat play from the village of Marshfield in Gloucestershire. The "disguise" costumes were made by tearing newspaper into strips and sewing them to a "cowgown."

13. GOD BLESS THE MASTER

The Royal Albert Chorus

"Midway between a wassail and a hymn" is the way the Watsons described this ritual carol in their 1965 recording *Frost and Fire*. Wassails are sung by door-to-door carolers during the Christmas season and are meant to bring good luck to the household and its inhabitants, especially if a bit of food or drink is offered in return. This tune and set of words, found in North Waltham, Hampshire, will sound familiar to *Christmas Revels* audiences as a close relative of "The Sussex Mummers' Carol."

14. BRIGHT ANGELS

The Royal Albert Chorus ❖ The Crystal Palace Orchestra

Another carol from the West Gallery repertoire. This one features "symphonies," or passages for instruments only. Thomas Hardy, whose family was deeply involved in music making in rural parishes, describes in great detail the role of instruments in the church service in his novel *Under the Greenwood Tree*.

15. BUSKING

Mark Jaster, *saw* ❖ Sabrina Selma Mandell, *banjolele*

Popular in the 1900's, the musical saw has an intriguing sound that resembles the theremin, which was introduced in the 1920's.

16. PAST TWELVE O'CLOCK

Matthew Johnsen, *Watchman*

The night watchman performed the vital function of keeping townsfolk apprised of the hour throughout the night at a time when watches and clocks were not available to all households.

17. HE THAT SHALL ENDURE TO THE END

The Royal Albert Chorus ❖ The Crystal Palace Orchestra

A chorus from Mendelssohn's oratorio *Elijah*. England embraced the German composer as one of its own, as it had Handel a century earlier. After Handel's *Messiah*, Mendelssohn's *Elijah* was the most commonly performed large-scale work at the Crystal Palace and throughout London during the late 19th century.

18. THE SEED

David Gullette

A poem by Patrick Swanson.

19. THE LORD OF THE DANCE

David Coffin, *soloist* ❖ The Pinewoods Morris Men
Cambridge Symphonic Brass Ensemble

All Sing & 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

There will be no teaching before Part 2, so please return to your seats promptly.

WIN a CHRISTMAS MARKETS RIVER CRUISE DOWN the DANUBE!

Return your raffle tickets with payment to our volunteers in red aprons.
Thank you for supporting Revels!

PART 2

20. HAIL TO BRITANNIA

The Cheapside Children ♫ The Royal Albert Chorus

The Crystal Palace Orchestra ♫ Cambridge Symphonic Brass Ensemble

An anonymous children's song with nursery rhymes from *The Only True Mother Goose Melodie*, published in Boston in 1835.

21. HARK! WHAT MEAN THOSE HOLY VOICES?

The Royal Albert Chorus ♫ The Crystal Palace Orchestra

Cambridge Symphonic Brass Ensemble

Sir Arthur Sullivan, best known for his 14 operettas in collaboration with W.S. Gilbert, was primarily a classical composer, with 23 full-length operas to his credit. In this Christmas anthem, scored originally for choir and organ, he used an 1819 poem by John Cawood, who was a minor church cleric and writer of hymns.

22. GOOD KING WENCESLAS

David Coffin and Ruby Tricca or Orly Diaz, soloists ♫ The Royal Albert Chorus

The Crystal Palace Orchestra

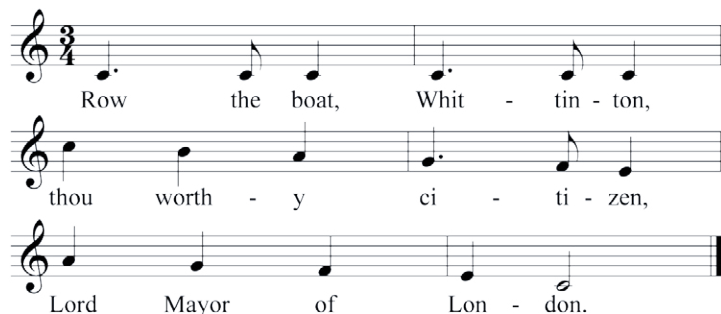
The words to this quintessentially Victorian carol and their moralistic sentiment are the work of Anglican minister John Mason Neale, who set them to the 14th-century spring carol "Tempus Adest Floridum" (The Time Is Near for Flowering) in 1853. Wenceslas, or Václav, was actually a 10th-century Bohemian duke whose reputation as a benevolent ruler is questionable but has passed into legend.

23. ROW THE BOAT, WHITTINGTON

David Coffin, soloist

An early 17th-century round, pays homage to Dick Whittington, who, according to popular legend, rose from poverty to become mayor of London three times. *Dick Whittington and his Cat* was a popular pantomime in the late 19th century.

All Sing ~



24. DONA NOBIS PACEM

David Coffin, soloist

"Dona Nobis Pacem" (Give Us Peace) is our traditional round for peace.

All Sing ~



25. CHRISTMAS BELLS AT SEA

David Coffin, soloist ♫ Megan Henderson, piano

In addition to many theater, choral, and orchestral works, Arthur Sullivan wrote more than 100 songs for solo voice, the most famous of which is probably "The Lost Chord." This 1875 song, based on a poem by Charles Lamb Kenney, shows his seemingly effortless ability to create beautiful melodies and affecting harmonies without resorting to the sentimentality that afflicted much Victorian vocal music.

26. DON'T DILLY DALLY ON THE WAY

Sarah deLima, soloist ♫ The Royal Albert Chorus

The Cheapside Children ♫ The Crystal Palace Orchestra

A music hall song from 1919, written by Fred Leigh and Charles Collins and popularized by Marie Lloyd. The song, while humorous, describes a "moonlight flit," a quick move to another location with all the family possessions piled on a van. It was a desperate enough solution for those who did not have enough money to pay the rent at the end of the month.

27. WHEN FATHER PAPERED THE PARLOUR

Marge Dunn and Billy Meleady, soloists ♫ The Royal Albert Chorus

The Cheapside Children ♫ The Crystal Palace Orchestra

This popular music hall song by R.P. Weston and Fred J. Barnes dates from 1910.

All Sing ~

When Father papered the parlour you couldn't see Pa for paste,
Dabbing it here! dabbing it there! paste and paper everywhere;
Mother was stuck to the ceiling, the kids were stuck to the floor—
You've never seen a blooming family so stuck up before.

28. VLAD AND OLGA: TURKS WITH TEETH OF STEEL

Mark Jaster ☆ Sabrina Selma Mandell

29. DOWN AT THE OLD BULL AND BUSH

Sarah deLima, *soloist* ☆ The Royal Albert Chorus
The Cheapside Children ☆ The Crystal Palace Orchestra

A popular Victorian song by Harry von Tilzer that celebrates a famous Hampstead pub where Londoners still go for a pint of beer. Florrie Forde, a favorite music-hall singer, was particularly known for singing this song.

All Sing ~

Come, come, come and make eyes at me
down at the old Bull and Bush,
Come, come, drink some port wine with me
down at the old Bull and Bush.
Hear the little German band...
Just let me hold your hand, dear!
Do, do come and have a drink or two
down at the old Bull and Bush. (Bush! Bush!)

30. GREAT THINGS

The Royal Albert Chorus

A Thomas Hardy poem in praise of cider, dancing, and love, set to "The Merry Month of May," a traditional tune found in the Hardy family manuscripts. The arrangement is by Dave Townsend.

31. CINDERELLA

Billy Meleady, *Billy* ☆ Marge Dunn, *Cinderella* ☆ Mark Jaster, *Velveeta*
Sabrina Selma Mandell, *Twinky* ☆ David Gullette, *Baron* ☆ Sarah deLima, *Fairy Godmother*
Ned Gulley, *Prince Charming*

"Panto," or "pantomime," is a form of traditional British theater involving standard story lines, slapstick, risqué humor, music, dance, spectacular costumes, and stage effects. The characters and situations in contemporary pantos trace back to the *commedia dell'arte*, a Renaissance entertainment with roots in the Roman theater.

32. THE LANCERS

The Royal Albert Dancers ☆ The Crystal Palace Orchestra

The Lancers is a set of quadrille figures first danced in England in 1817 and still danced in some British country districts and in the US today. We use a medley of Savoyard tunes from *Iolanthe* and *The Mikado* by Arthur Sullivan.

33. HALLELUJAH, AMEN

The Royal Albert Chorus ☆ The Crystal Palace Orchestra ☆ Cambridge Symphonic Brass Ensemble
George Frederick Handel, a German who became an English citizen in 1727, has enjoyed enormous and continuous popularity in England through the centuries. He wrote this chorus for his 1747 oratorio *Judas Maccabaeus*.

34. AWAY IN A MANGER

The Cheapside Children ☆ The Royal Albert Chorus ☆ The Crystal Palace Orchestra

Victorian values and styles characterized the latter 19th century in the US as well as in England. The words to this famous lullaby appeared in 1884 in *The Myrtle*, a Boston publication. Philadelphia hymn composer William J. Kirkpatrick wrote the tune used here in 1895.

35. THE SHORTEST DAY

David Gullette

This poem, written for the first Victorian Revels by Susan Cooper in 1977, has become a traditional part of *Christmas Revels* performances throughout the country. We have restored one line from the original for this production.

All Shout ~

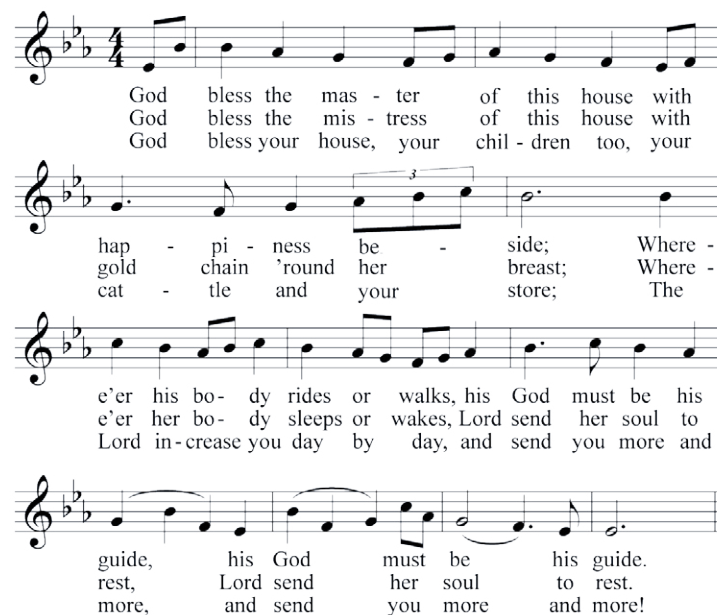
WELCOME YULE!

36. SUSSEX MUMMERS' CAROL

The Company

This traditional carol is sung as an ending to the folk play in Horsham, Sussex. In all 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 third verse harmonization by Ralph Vaughan Williams.

All Sing ~



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 -
gold cat - chain 'round her breast; Where -
cat - tle and your store; The

e'er his bo - dy rides or walks, his God must be his
e'er her bo - dy sleeps or wakes, Lord send her soul to
Lord in - crease you day by day, and send you more and

guide, his God send must be his guide.
rest, Lord send her soul to rest.
more, and send you more and more!

the PLAYERS

Master of Ceremonies

David Coffin

The Players

Sarah deLima
Marge Dunn
David Gullette
Mark Jaster
Walter Locke
Sabrina Selma Mandell
Billy Meleady

The Royal Albert Chorus

Jim Beardsley
Nick Browne
Mary Cunningham
Grace Curtis
Sebastian Diaz
Tamsen W. Evans
Keith R. Fox
Nicole Galland
Molly Gerry
Ned Gulley
Alex Hall
Simon Horsburgh
Mac Howland
Jamie Jaffe
Matthew Johnsen
James Mailhot
Milva McDonald
Andrés Molano Sotomayor
Lakshmi Nayak
Jennie O'Brien
Meghan Ann O'Connell
Trudi Olivetti
Harris Papamichael
Elizabeth Piper Pendery
Chris Ripman
Michelle Roderick
Katherine Seavey
Mayhew Seavey
Daniel Sheldon
Adeline Sire
Ben Soule
Yun Swanson
Victoria Thatcher
Deborah Weiner Soule
Meg Weston

The Cheapside Children

Felix Delaney Sire
Orly Diaz
Lucy Greenup
Cora Lavery
Emiko Neuwalder
Henrietta Rota
Isabel Salgado
Lillie Salgado
Max Sheldon
Theo Sheldon
Ewan Swanson
Ruby Tricca
Emilia Van Dussen
Xavier Vogt
Forrest Williams
Lola May Williamson

The Crystal Palace Orchestra

Marji Gere, *violin*
Megan Henderson, *piano*
Ona Jonaityte, *flute*
Robert Bethel, *cello*
Yhasmin Valenzuela, *clarinet*

The Pinewoods Morris Men (rotating)

Edward Jack Andrews
Buren Andrews
Jamie Beaton
Jerry Callen
Michael Chase
David Conant
Samuel Conant
Bill Cronin
Stephen Dyer
Michael Friedman
Fred Gerhard
Tom Kruskal
Peter Kruskal
Joe Kynoch
Ian McGullam
Justin Morrison
Chris O'Brien
Dave Overbeck
Sam Overbeck
Tyler Parrott
Greg Skidmore
Nathaniel Smith
Brian Wilson

Cambridge Symphonic Brass Ensemble

Ken Pullig, *trumpet*
Greg Hopkins, *trumpet*
Richard Hudson, *horn*
Philip Swanson, *trombone*
Greg Fritze, *tuba*
Abe Finch, *timpani and percussion*

Artistic Staff

Stage Director: Patrick Swanson
Music Director: George Emlen
Set Design: Jeremy Barnett
Costume Design: Heidi A. Hermiller
Lighting Design: Jeff Adelberg
Sound Design: Bill Winn
Choreography: Gillian Stewart
Children's Music Director: George Emlen
Assistant Music Director: Lakshmi Nayak

Program Notes: George Emlen,
Patrick Swanson

Script by Patrick Swanson.

All musical arrangements by George Emlen except where noted.

Full texts of vocal music may be found at Revels.org/christmastext

Production Staff

Production Manager: Lynda Johnson
Production Stage Manager: Marsha Smith
Stage Manager: Elizabeth Locke
Children's Stage Manager: Lynda Johnson
Assistants to Children's Stage Manager: Claire Wilson and Hayden Latimer-Ireland
Children's Dressing Room Manager: Cieal Hills
Assistant Stage Manager: Gillian Stewart
Production Assistants: Linnea Coffin, LaRayne Hebert, Charlotte Holt, Brigid Horrigan, Harper Mills, John B. Newhall
Technical Director and Master Carpenter: Andrew Barnett

Assistant Technical Director and Crew Chief: Andrew Hebert-Johnson
Builder: Louis Schoenthal
Master Electrician and Light Board Operator: Tori Sweetser
Props Coordinator: Elizabeth Locke

Theater Volunteer Coordinator: Susan Only

Costume Production: Costume Works

Costume Manager: Lynne Jeffery
Wardrobe Supervisor: Alana Frutkoff

Scenic Painter: Richard Ouellette
Production Volunteer Coordinator: Jeanne Kelly

ASL Interpreters: Joan Wattman, Kathleen Burns

RAP—Revels Apprentice Program: Henry Bassett, Ben Horsburgh, Alice Jacob, John Recroft, Jack Summersby, Hamish Swanson

Revels Records Sales Coordinator: Jen Sur

Meal Coordinators: Kristie Rampton, Linda Martin and John Magnani

Cast Party: Michelle Roderick

Photography: Roger Ide

Video Production: Michael Kolowich, Shawn Whitaker, Chris Mackos at DigiNovations

Graphic Design: Carol Lasky and Anya Vedmid, Cahoots

Illustration: Anne Yvonne Gilbert

Volunteers

Barbara Akiba
Sylvia Anderson
Leslie Baker
Rich Baker
Robin Baker
Scott Baker
Shannon Baker
Liz Balcom
Pauline Barkalow
Tom Barkalow
Sue Barry
Diane Biglow
John Blanchard
Lani Blanchard
Julia Bloom

Mies Boet
Jeff Boudreau
Daisy Boyd
Chrissie Brown
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Jen Burke
Karen Burke
Jean Cain
Ruth Canonico
Daniel Carter Johnson
Paula Clough
Robin Cochrane
Harvey Cohen
Gerda Conant
Cindy Coon
Joanne Crowell
Anne Curtis
Martha Curtis
Zeza DaCosta
Karen Daniels
Christine Denise Day
Elizabeth DeSisto
Sally Dunning
Norma Elkind
Sheila Fair
Daniel Fisher
Kelly Fisher
Betsy Gay
Cathie Ghorbani
James Greaney
Pepper Greene
Carol Anne Grotrian
David Grotrian
Bonnie Hall
Ross Hall
Ruth Heespelink
James Henderson
Charlotte Holt
Susan Hunziker
Jim Karg
Glenn Ketterle
Karen Kosko
Carol Lasky
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Bob Lewando
Bob Loomis
Elena Loomis
Diana Lopez
Leslie Lowe
Barbara Mackay
Duncan Mackay
Maria Mannix
Susan Maycock
Cathy Monihan
Kevin Montague
Elaine Morse
Lakshmi Nayak

Beth Pendery
David Pendery
Lucia Petrulli
Jan Pope
Jim Pope
Bonnie Power
Jessica Raine
Allen Reedy
Julia Reedy
Christine Reynolds
Alienor Rice
Anne-Christine Rice
Caroline Rice
Susie Rioff
Brian Roach
Karen Russo
Eileen Ryan
Maureen Ryan
William Sano
Susan Scheible
Linda Schneider
Ken Sherman
Spencer Showalter
Charity Stafford
Ishmael Stefanov-Wagner
Phyllis Stefanov-Wagner
Thaddeus Stefanov-Wagner
Yun Swanson
David Torrey
Lia Tota
Jude Travers
Nancy Twomey
Julia Vail
Monika Van Dussen
Dawn Van Patten
Anneliese Vogt
Jerry Vogt
Tasha Vogt
Hal Wagner
Gabrielle Weiler
Judith Weiler
Peter Weiler
Siobhan Whalen
Lauren Yaffee
Tom Yelton
Sally Zimmerman

and all the Christmas Revels volunteers!

Listings as of Nov. 25.

**'Tis the season
for reveling.**

Happy Holidays
from Life's Bank.

Cambridge Trust Company

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Cambridgetrust.com

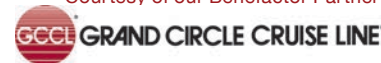
Member
FDIC

REVELS HOLIDAY RAFFLE FUNDRAISER!

Win Our Fabulous Prize:

**2015 Christmas Markets Cruise
along the Danube River**

Courtesy of our Benefactor Partner



FIRST PRIZE: Experience the essence of Christmastime in Europe and cruise through the most beloved ports of **Austria** and **Germany**. Visit famed Christmas Markets and view storybook medieval towns in all their holiday finery. Your 7-day river cruise for 2 takes you from Nuremberg to Vienna and includes roundtrip air from Boston and all meals on board.

SECOND PRIZE: VIP Tickets for 8 to *The Christmas Revels* 2015.

HOW TO ENTER: Fill out the stub with your name and email and return it with payment to any volunteer wearing a red apron or to the lobby table. Pencils and additional tickets are available from volunteers.

Raffle tickets are **\$10 per chance**. Enter as many times as you wish. All proceeds benefit Revels.

Drawing will be held **January 7, 2015**. Winners will be notified by email. Retail value estimated at **\$5,790**.

Prizes are offered as is. Travel package valid for departure on 12/2/2015. Winner assumes responsibility for any tax liability. Employees of Grand Circle Corporation and its affiliates are not eligible to win.

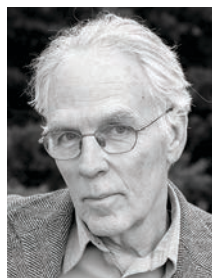
FEATURING



PATRICK SWANSON began his career in London as an actor at the Arts Theatre in the West End. In 1969, he toured Europe with La MaMa Plexus and subsequently got his world theater education from Ellen Stewart at La MaMa E.T.C. in New York. His numerous directing projects include opera, ensemble, music theater and circus. He was a founding stage director of Circus Flora.

Paddy taught acting and improvisation at the London Academy of Dramatic Art (L.A.M.D.A.), the London Drama Centre, and New York University. He served as artistic director of the Castle Hill Festival at Castle Hill in Ipswich, MA, directing and co-producing opera and theater works, including the premiere of Julie Taymor's *Liberty's Taken* and Peter Sellars' production of *Così fan Tutte*. Other directing credits include *Tristan and Iseult* with the Boston Camerata at the Spoleto USA festival; *Shirley Valentine* by Willy Russell at Houston's Alley Theatre and Boston's Charles Playhouse; *Happy Days* by Samuel Beckett, *The Caretaker* by Harold Pinter, and two stage premieres at Gloucester Stage Company; *Talking Heads* by Alan Bennett; and *Fighting Over Beverley* by Israel Horowitz. His Actors' Shakespeare Project production of Shakespeare's *King Lear* with Alvin Epstein was nominated for three 2006 Elliot Norton awards. For A.S.P. he subsequently directed *The Tempest* and *The Coveted Crown* (*Henry IV* parts one and two). His most recent acting performance (after a 30-year hiatus) was for Gloucester Stage's 20th anniversary production of *Fighting over Beverley*.

For Revels, Paddy has directed a contemporary version of the medieval mystery plays, *The Mysteries* by Tony Harrison, co-produced by Revels and Shakespeare & Company, and Britten's opera *Noye's Fludde*. He writes and directs all Cambridge Revels scripts and with music director George Emlen, serves as consultant to the other nine Revels production companies.



GEORGE W. EMLLEN is a conductor, composer, arranger, songleader, and music educator. He has directed choral ensembles all his adult life in churches, schools, and theatrical productions throughout New England. A graduate of Dartmouth College, he earned his Master of Music degree in choral conducting at the New England Conservatory of Music, where he studied with Lorna Cooke de Varon. While living in Maine, he founded and conducted the Acadia Choral Society and conducted the Oratorio Chorale and the Mount Desert Summer Chorale. His choral compositions and arrangements are published by Lawson-Gould and Thorpe.

George has been the music director of Revels since 1984. With the artistic director he creates the Revels stage productions, selects and trains the adult and children's choruses, researches and arranges musical selections, and engages guest artists. He directs and produces Revels recordings, and edits and engraves all of Revels' published musical materials, including choral octavos and songbooks. George conducts the Revels Singers, a community chorus devoted to performing the Revels choral repertoire. He assists the Revels production companies in developing their annual productions. He also leads public singing events such as Revels RiverSing, Spring Sing, and Revels pub sings.

George has been on the faculty of the New England Conservatory, where he directed the Conservatory Camerata, and at Lesley University in the Creative Arts in Learning program. He taught and conducted at Noble and Greenough School in Dedham and was music director at the Putney School in Vermont. He has also taught at the College of the Atlantic and the University of Maine at Machias.



DAVID COFFIN has performed throughout New England since 1980. Widely known for his rich baritone voice as well as for his impressive collection of musical instruments includes concertinas, recorders, penny-whistles, bombards, gemshorns, cornamuse, shawm, rauschpfeife—or, as he explains, “generally anything that requires a lot of hot air.” At the heart of David's work is his extensive collection of songs from the maritime tradition. To date, David has recorded four solo CDs; his latest, *Last Trip Home*, was released in 2009 and features his daughter, Linnea, also a Revels performer.

David has performed with Revels since 1980 as a singer, instrumentalist and, since 1991, as Master of Ceremonies. This year, he was appointed Revels' Artist-in-Residence. David now performs his highly acclaimed school enrichment programs across the state under the Revels Education banner. He has appeared in over 55 different Revels productions. In addition to his school enrichment programs, he runs tours of Boston Harbor during the summer months, leading over 5,000 inner-city children on boat trips to George's and Spectacle Islands. He also directs the narration program for Boston Harbor Cruises and hosts the Brunch Cruises every weekend from May to October.

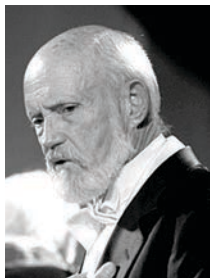


SARAH DELIMA has appeared in English Victorian Revels productions here in Cambridge, in Hanover, N.H. and in Washington, D.C. She is absolutely delighted to be back. Recent credits include Mrs. Shubert in *Shear Madness*, Mrs. Higgins in *My Fair Lady* (North Shore Music Circus), Ida in *Cemetery Club* (IRNE award), Madam Dilly in *On the Town* and Big Edie in *Grey Gardens*. Favorite roles include Mrs. Lovett in *Sweeney Todd*, Mrs. Clackett in *Noises Off*, Lady Bracknell in *The Importance of Being Earnest* and Clairee in *Steel Magnolias*. Many thanks to Paddy and the whole Revels family for a lovely warm welcome and a huge amount of fun!



MARGE DUNN is thrilled to make her Revels debut! Previous Boston credits include Beatrice in *Much Ado About Nothing*, Juliet in *R+J* (Boston Theater Company), Lady Macbeth in *Macbeth* (BrownBox Theatre Project), Louise in *Gypsy* (NextDoor Center for the Arts). She is a recurring face among the Wellesley Summer Theatre, and in 2012 was nominated for an IRNE award for *And A Nightingale Sang*. When not on stage she works as the technical director for theater at The Roxbury Latin School. Love to Dad and The Boys.





DAVID GULLETTE has been a fixture on the Boston/Cambridge theater scene for many years. In the '70s he played the title role in Emily Mann's *Macbeth* at the Loeb Drama Center. On the same stage he played the Captain in Laurence Senelick's production of Strindberg's *Dance of Death*, and Jonathan Wild in *Anything You Say Will Be Twisted*. In recent years he has played the role of Vincentio in Andrei Serban's ART production of *The Taming of the Shrew*, Cadmus in Katherine Walker's *The Bacchae*, and three Actors' Shakespeare Project productions: Escalus and Abhorson in *Measure for Measure* (2005), directed by Robert Walsh, the King of France in *All's Well That Ends Well* (2006), directed by Benjamin Evett, and Alonso in *The Tempest* directed by Paddy Swanson (2008). He was one of the first editors of *Ploughshares* and is Literary Director of The Poets' Theatre.



MARK JASTER studied with 20th-century masters Marcel Marceau and Etienne Decroux. He served as teaching assistant to Mr. Marceau and teaches frequently in artist residencies, theatres, and dance programs. Jaster has had a long career touring solo mime shows to countless venues, including Wolftrap's Theater-in-the-Woods, the Philadelphia International Children's Festival, The Cincinnati Playhouse, and The Edinburgh Fringe Festival. In addition to his performances in the Cambridge *Christmas Revels* as the Ghost of The Duke of Rutland (2010) and The Moon Fool (2011), he has appeared many times for over 20 years with the Washington *Christmas Revels*, and at The Maryland Renaissance Festival. Mark is a proud member of The Big Apple Circus' Clown Care Unit, performing as Dr. Baldy at the Children's National Medical Center in Washington, DC. Since 2006, he has co-directed Happenstance Theater with Sabrina Mandell, devising and appearing in critically acclaimed collaborative, original works of "Visual, Poetic Theater."



WALTER LOCKE is making his first appearance as an actor in *The Christmas Revels*, though he has appeared in various Revels productions from 1989 to 2010 as a member of the chorus. He has also appeared as Gonzalo in the 2008 Actors Shakespeare Project production of *The Tempest*; as Deputy Governor Danforth in the 2007 Roxbury Repertory Theatre production of *The Crucible*; as the Whaling Captain in the 2007 *Summer Revels* performed by the Revels Repertory Company; and as P.T. Barnum in the Revels Rep production of *There's a Meetin' Here Tonight*. He has also appeared in the Savoyard Light Opera Company's production of Gilbert & Sullivan's *Ruddigore*, as well as in various other community theater and playwright showcase productions during the 1990s.



SABRINA SELMA MANDELL is thrilled to be joining the Cambridge Revels again this year. She first performed in the 40th anniversary show in 2010, and returned to play Étoile, the Star Fool in 2011. Sabrina is the founder and Artistic Co-director of Happenstance Theater (www.happenstancetheater.com), for whom she has written, produced and performed prolifically since the company's founding in 2006. Recent productions include *Impossible! A Happenstance Circus* and *The 4th Annual All-New Cabaret Macabre*, inspired by the works of Edward Gorey, which was nominated for three Helen Hayes awards in 2014, including one for Sabrina's costume design. She performs regularly as Doc Molly with the Big Apple Circus' Clown Care Unit in DC and Baltimore, and as LaLa, partner to A Fool Named "O" at the Maryland Renaissance Festival. She is also a visual artist, tall-ship sailor, and poet. She proudly hails from Nova Scotia, Canada.



BILLY MELEADY is delighted to be returning to perform with Revels once again. Recent productions include *Faith Healer* (Newton Nomadic Theater), *The Belle of Belfast* (EST/LA), *The Last Will* (Commonwealth Shakespeare Co.). He received the 2014 Best Actor award at this year's 48 hour film festival in Boston and a 2013 Ovation award nomination for Best Featured Actor for his performance in *The Belle of Belfast*. Billy was resident Irish actor with The Sugin Theatre Co. for many years and received both Elliot Norton and IRNE awards for his work with Sugin as well as New Rep and Boston Playwrights Theatre. Earlier this year he was delighted to make his feature film debut opposite Johnny Depp in the Warner Bros. movie *Black Mass* due for release Sept. 2015.



JEFF ADELBERG Lighting Design This year marks Jeff's 5th *Christmas Revels*. Jeff has designed over 150 productions here in Boston. Recent work: *Necessary Monsters*; *Carrie: The Musical*; *The Whale*; *Bloody Bloody Andrew Jackson*; *The Motherf**ker with the Hat* (SpeakEasy Stage Co.); *Dusk Rings a Bell*; and *Equally Divided* (Merrimack Repertory Theatre); *The Comedy of Errors*, *As You Like It*, *Middletown* (Actors' Shakespeare Project); *The Last Goodbye* (The Old Globe, San Diego); *The Hotel Nepenthe* (Huntington Theatre Company's Emerging America Festival); *The Lily's Revenge* (American Repertory Theatre); *The Addams Family: A New Musical*, *Miracle on 34th Street*, *Dr. Jekyll and Mr. Hyde* (Stoneham Theatre); *Car Talk: The Musical!!!* and *Remembering HM* (Underground Railway Theatre); *The Company We Keep* and *The Salt Girl* (Boston Playwright's Theatre); *The Prodigal Son* (Intermezzo); *L'Italiana in Algeri*, *A Soft Murder*, and *Noises Off* (The Boston Conservatory). Jeff attended the University of Connecticut and teaches at Brandeis University and Boston College. www.LDJeff.com

JEREMY BARNETT Set Design holds an MFA in scenic design from Boston University. He has designed scenery for Opera Boston, Boston Midsummer Opera, the Opera Institute at Boston University, Mssng Lnks Inc., Revels, Gloucester Stage Company, and the Stoneham Theatre Company. He has worked with designers on productions at The Lyric Opera of Chicago, The New York Philharmonic, The Pasadena Playhouse, the Pittsburgh Public Theatre, Arena Stage, The Shakespeare Theatre in Washington DC, the Philadelphia Theatre Company and the Huntington Theatre Company. Mr. Barnett's designs were a featured part of the Harley-Davidson International Open Road Tour in 2003 and the Bruce Springsteen's Seeger Sessions Band Tour in 2006. He has taught university courses at Oakland University, Gordon College, Endicott College, Boston College and Boston University. Mr. Barnett is a returned Peace Corps volunteer and is an active facilitator of arts education in urban communities.



HEIDI HERMILLER Costume Design has been designing costumes for *The Christmas Revels* for the past 18 years. She combines whimsy, history, and fantasy to make the magic of the Revels happen in a new and exciting way every year. She also designs the Harvard Hasty Pudding Theatricals.



ANNE YVONNE GILBERT Illustrator grew up in Northumberland, England, and studied at Newcastle College of Art and Liverpool College of Art. Her recent books include *Wizardology*, *Pirateology*, *Spyology*, and *Vampireology* for Templar Publishing UK and *The Frog Prince* for Mitten Press. Her provocative and innovative record sleeve for Frankie Goes to Hollywood's "Relax" was recently named by Q Magazine one of "the 100 Best Record Sleeves Of All Time" and termed a "Design Classic" by BBC Television. Yvonne has illustrated and designed postage stamps for the Royal Mail in the UK, including "Christmas 1984," "Arthurian Legends 1985," and "Christmas 1994."



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— *Mission* —

Revels engages today's audiences in theatrical and musical experiences that bring the world's cultural traditions and celebrations to life.

The Christmas Revels is also presented in Tacoma, WA; Portland, OR; Oakland and Santa Barbara, CA; Boulder, CO; Houston, TX; Hanover, NH; New York, NY; and Washington, DC.

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The CRYSTAL PALACE

The latter half of the 19th century was arguably the most prolific period of life-changing invention in the history of humankind. During Queen Victoria's lifetime the mostly rural economy was transformed by the steam engine and the railway line. The deliberate patterns of agrarian life recorded in Thomas Hardy novels were wrenched into the new infrastructure of a dynamic global marketplace, and the quality of British life, for good or bad, was irrevocably changed. World maps of the period are mostly colored a dominant shade of pink to indicate the far-flung territories of the British Empire. Champion of this industrial revolution and beloved husband of Queen Victoria, Prince Albert spearheaded a movement to show off the splendors of the Empire along with the technological innovations that enabled Britain to lead the world. In

...the conversations turned to the idea of a great industrial fair to which different countries would be invited to display their treasures and innovations...

parlours and salons, the conversations turned to the idea of a great industrial fair to which different countries would be invited to display their treasures and innovations. Architects were commis-

sioned to create a glorious building to house the exhibition. Unfortunately the sheer size of the structure being contemplated made the designs extremely difficult. Plan after plan was submitted; some had foundations and walls so massive it would take years to build and others greatly exceeded the budget available. There were strenuous objections to the number of venerable trees in Hyde Park that would have to be removed during construction. In 1851, ten months before the exhibition was slated to open, 245 designs had been submitted. All were rejected as unworkable. Facing disaster, the committee created a new committee (with a longer title), headed by Isambard Kingdom Brunel, with a single instruction: to come up with a design worthy of the greatest exhibition in history, to begin construction in ten months, and to do it all within a shrunken and constrained budget.

The building that they came up with was, as Bill Bryson describes it, "A thing of unhappy wonder. A vast, low dark shed of a building, pregnant with gloom, with all the spirit and playfulness of an abattoir." Brunel's contribution was an enormous iron dome some 200 feet across. Nobody knew how an iron dome of that weight



could be lifted, or how deep the foundations would need to be to support it. Construction of the building would require 30 million bricks and both the cost and time required to build it was incalculable.

It really was the first public building where the classes found common ground...

Into this unfolding crisis stepped the calm figure of Joseph Paxton, a landscape gardener and hothouse designer whose latest accomplishment was designing a greenhouse to protect the lily collection of the Duke of Devonshire. He proposed a building constructed of prefabricated parts that stood on the ground like a tent. It consisted of an intricate network of slender iron rods sustaining walls of clear glass. The main body of the building was to be 1,851 feet long (in celebration of the year) and 408 feet wide. The height of the central transept would be 108 feet. The construction would occupy some 18 acres on the ground, while the total floor area was to be about 990,000 square feet (or about 23 acres). On the ground floor and galleries there would be more than 8 miles of space for display tables.

Within six months the building was complete, under budget, ready to receive the exhibits and astonishing the populace with its clear walls and ceilings that did not require interior lights, hence a "Crystal Palace." The venerable trees were simply enclosed and provided a leafy shade to the delighted visitors.

After the international hoop-la of the opening ceremonies and several exclusive showings, the building was thrown open to the hoi polloi. Intrigued by the slogan "*The world for a shilling*,"

six million people came to see the offerings of the 14,000 exhibitors. It really was the first public building where the classes found common ground (so to speak) in their reaction to such marvels as the impressive flushing toilets that were offered for the convenience of all. When the exhibition closed in October the building was taken down, piece by piece, and rebuilt at Sydenham Hill in Upper Norwood, overlooking London from the south, where it survived until the great fire of 1936. During these roughly 80 years of existence, the Crystal Palace was home to a wide range of entertainment—exhibitions, concerts with enormous orchestras and choruses, music hall acts, pantomimes, tight rope walkers, football matches, flower shows—anything that could bring in a large audience.

Of all the famous halls in London and the provinces, the Crystal Palace spanned the entire history of the music hall, from 1852 to 1936, from Victorian to Edwardian all the way to Variety in the 1930's. Today it is memorialized in the name of a premier league football club and a tube stop. Interestingly, there are current plans commissioned by a consortium of English and Chinese developers to completely rebuild the Crystal Palace in Bromley in South East London. The latest news is that the "over-ambitious designs" have run into difficulties....

Paddy Swanson 2014



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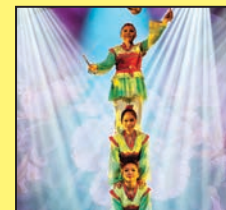
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Mark Twain famously said, “Never let the facts stand in the way of a good story!” Or was it Hemingway? I can certainly imagine them both saying it, which I suppose is what the adage is all about. There are facts and facts. Historical facts are the basis of our civilization but we have to remind ourselves that history is usually written by the victors. (By the way, who said that, Winston Churchill or Napoleon?)

Given the slippery nature of truth, it is curious that theater, by definition a world of lies, tricks, and artifice, where actors pretend to be other people, is the place that audiences go to experience a profound sense of psychological authenticity. This paradox is validated by a tacit agreement between actor and spectator often referred to as “the willing suspension of disbelief.”

The communities that we create on stage are fictional versions of life; as one critic put it, “...Revels is the village that should have been.”

History and drama have vied for attention on the stage over the years and that is certainly true within our Revels tradition. Henry VIII, Elizabeth I, Leonardo da

Vinci, The Doge of Venice and Will Kempe have all trod the Revels boards, but more as fictional characters that helped to tell a good story than as real historical people. Our chorus sings King Henry’s madrigal accurately but the King himself is a fiction in a historically accurate costume. In Revels we strive in our way to be respectful of the truth. We seek out tradition bearers and performers from the cultures we represent with the goal of achieving an authentic tone and we research our program notes pretty thoroughly. But of course the result is never the “real” thing. What emerges is not an “authentic” experience of another person’s life but something closer to the experiment of “walking a mile in their shoes.” The communities that we create on stage are fictional versions of life; as one critic put it, “...Revels is the village that should have been.” Which brings us to...fibs.

There is yet another shade in the spectrum of truthiness that colors the drama. Often referred to as “theatrical license,” this is the process that mixes truths, half-truths, and downright lies in service of the entertainment value of the show, or in order for the playwright to illuminate a character more brightly. This year’s Victorian Revels is a good

example. Here are a few facts to counter the fictions and fibs that we saw fit to include:

- ➔ Sir Arthur Sullivan is the real composer of Gilbert and Sullivan fame who had a well-established reputation as a *bona fide* composer well before the Savoy operettas.
- ➔ Mrs. Fanny Ronalds was Sullivan’s “favorite amateur singer” who became associated with his art song, “The Lost Chord.” Fanny and Arthur could not publicly admit their close personal relationship since she and her estranged husband never divorced. Singing music hall numbers is a talent that we have conferred upon her for purposes of plot.
- ➔ The Crystal Palace, created in 1851, was dismantled and moved to East London after the Great Exhibition. Sullivan did have his musical works presented there but earlier than the turn of the century, by which time the Palace was a little the worse for wear.
- ➔ Harry Colcord was not the manager of Crystal Palace, but he was agent and manager to Blondin, the tightrope walker, who besides performing in the Crystal Palace, famously carried Colcord on his back across the Niagara Gorge.
- ➔ The popularity of the music hall persisted from the late Victorian period into the new century. Most of the songs we have chosen here are more accurately Edwardian than Victorian.
- ➔ The fun-loving Prince of Wales did indeed have an eye for the ladies and was a connoisseur of music halls and the pleasure palaces of the naughty

nineties. Several theaters and halls were in fact named in his honor. His granddaughters were real, although it is unlikely that he took them to see a panto.

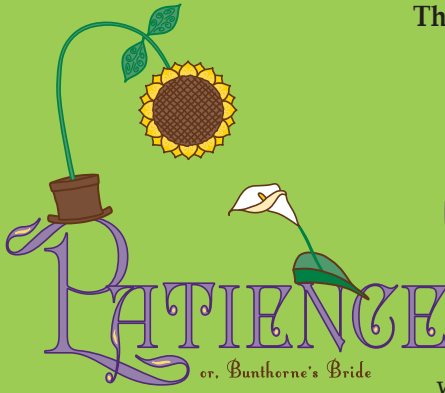
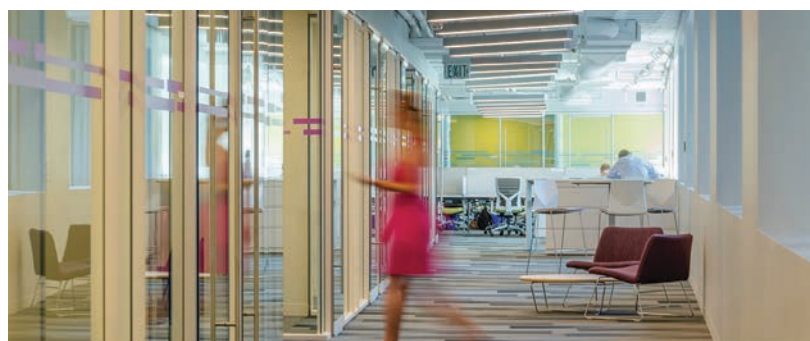
- ➔ The Christmas Pantomime (or “panto”) evolved from an 18th century English version of the Italian *Commedia del’Arte* that included the Harlequinade, a musical diversion with stock characters.
- ➔ “Cinderella” with a score by Boris Fitinhoff-Schell was performed by the Russian Imperial Ballet with choreography by Enrico Cecchetti in 1893. It did not in fact tour to the Crystal Palace.
- ➔ The pandemic of “Russian Flu” that might have quarantined the company had they reached British shores actually occurred 1889–1890.
- ➔ Our panto version of “Cinderella” mixes traditional gags and routines from several historical eras. The male “Dames” and the “Billy” or “Buttons” characters would be familiar to contemporary British panto audiences.

Paddy Swanson 2014

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when they're gone!"





...he was an extraordinarily colorful and earthy writer whose irrepressible humor bubbles up in nearly every sentence.

Anyone curious about the musical state of affairs in Victoria's England could do no better than to sit down with a volume of George Bernard Shaw's music reviews. The famed Irish playwright, also known for his art, theater, and social criticism, made a living in his thirties as a critic of musical and dramatic performances in and around London. Taken together, his highly opinionated yet always accurate articles paint an astonishingly vivid and entertaining picture of musical and artistic life in England at the time. Shaw's knowledge of music was encyclopedic and well grounded; from an early age he developed skill as a pianist and singer and could read orchestral scores fluently. And he was an extraordinarily colorful and earthy writer whose irrepressible humor bubbles up in nearly every sentence.

Shaw was a man of wide-ranging interests and unerringly high standards. He was curious about every kind of music performance from opera to

pantomime, and he treated them all with the same unsparing and trenchant powers of observation. What he valued most was intelligence and discernment, both in performers and in audiences. What he could not abide was boorishness (at any socioeconomic level), pretentiousness (usually in the educated class) and—worst of all—indifference. It dismayed him that music hall audiences smoked and drank during performances, “soaking in lazy contemplation,” and he was equally scornful of status-obsessed aristocratic “Philistines” (a favorite pejorative) who looked forward to intermissions more than the work being presented and who “only run after the reputations of the solo singers.”

Shaw was unforgiving of promoters and impresarios, whether in the opera house or the music hall. Of the enormous triennial Handel Festival, staged at the Crystal Palace, he wrote that “the aims of the Festival-givers necessarily are, firstly, commercial; secondly, phenomenal; and, lastly artistic.” Of a Christmas pantomime performance he remarked, “What struck me most was the extraordinary profusion of artistic talent wasted through mere poverty of purpose.”

As for composers and artists, Shaw was by turns acerbic and enthusiastic. Most

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English oratorios, unless written by the standard-bearers Handel and Mendelssohn, he found a blend of “solemnity and triviality...a combination of frivolity and sensuality with hypocrisy and the most oppressive dullness,” in which “some dreary doctor of music wreaks his counterpoint on a string of execrable balderdash with Mesopotamia or some other blessed word for a title.” Ouch. Of choruses not equal to the challenge of Bach’s *B Minor Mass*, he remarked on “the buzzing and wheezing and puffing and all sorts of uncouth sounds which ladies and gentlemen unknowingly bring forth.”

When it came to praise, Shaw was lavish. Mozart’s symphonies and concertos are “far more beautiful and interesting than any of their kind produced since, by Beethoven or anyone else.” Beethoven, for his part, “melted his hearers into complete sentimentality by the tender beauty of his music, and then suddenly turned on them and mocked them with derisive trumpet blasts for being such fools.” On Berlioz’ *Damnation of Faust* Shaw waxed poetic, citing its “exquisite threads of melody, wonderful in their tenuity and delicacy, and the surpassingly strange and curious sounds and measures, ghostly in touch and quaint in tread, unearthly, unexpected, unaccountable, and full of pictures and stories.” He had mixed feelings about Arthur Sullivan but allowed that when Sullivan “plunged into the banalities and trivialities of Savoy opera...he taught the public to understand orchestral fun.... [H]is instrumental jokes, which he never carried too far, were always in good taste; and his workmanship was unfailingly skillful and refined, even when the



material was of the cheapest.” Shaw’s praise could at times seem like back-handed compliments; a performance of Mendelssohn’s *Elijah* at Albert Hall was “one of remarkable excellence...there was no screaming from the sopranos, nor bawling from the tenors, nor growling from the basses.”

Some of his most moving musical experiences happened far from London. Shaw often traveled to hear the orchestras and choruses of Leeds, Birmingham, Manchester, and other regional cities, where fashion and pretentiousness were much less in evidence than in the cultural capital. He attended a “magnificent performance” of Berlioz’ *Fantastic Symphony* by the Hallé Orchestra in Manchester. “At present no London band can touch this work at all, because no London band has learnt it thoroughly,” whereas “the Manchester band, knowing the work through and through, handles it with a freedom, intelligence, and spirit which bring out all its life and purpose.” In the tiny town of Penalt, across the border in Wales, he found a concert “not only refreshingly different from the ordinary London miscellaneous article, but much better.” He praised “naturally musical and artistic folk” and derived “greater pleasure than I often get from singers with far greater pretensions.”

Throughout Shaw’s writing runs a thread of love for the common people.

Throughout Shaw’s writing runs a thread of love for the common people. He much preferred the “shilling gallery” of Albert Hall to the high-priced stalls. “Music can be better nourished on shilling, sixpenny, and threepenny seats

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than on the St. James’s Hall scale,” he said. For him, a simple performance with understanding and passion was worth infinitely more than lavishly mounted, perfunctory productions.

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- Bruce Randall and Dave Townsend for help with West Gallery carols
- David Jones for research into music hall songs
- Susan Rioff for housing our guest artists
- Nilah MacDonald and Clark Topper for funding our annual holiday ornament
- Ron Wallace for assistance in creating projection images
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- Tasha Vogt, Tom Arena, and Chris Ripman for their help with props
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- Roger Ide for his photography
- ArtsBoston for their marketing assistance
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- The families and loved ones of our staff, cast, and crew for their patience and support through our production cycle
- Nora and Norman Stevens, for special funding to support our panto costumes and sets

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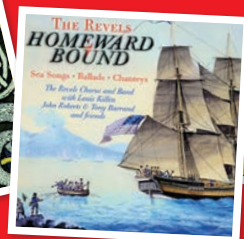
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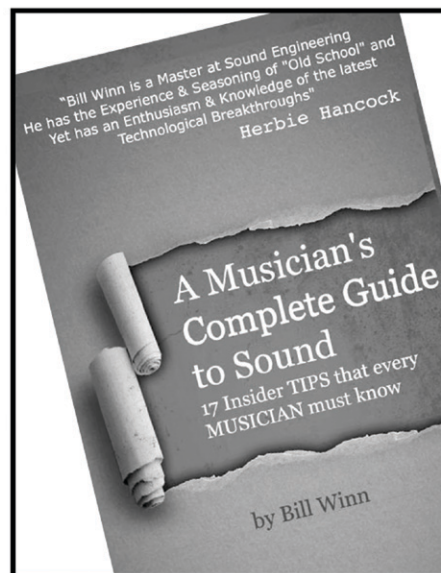
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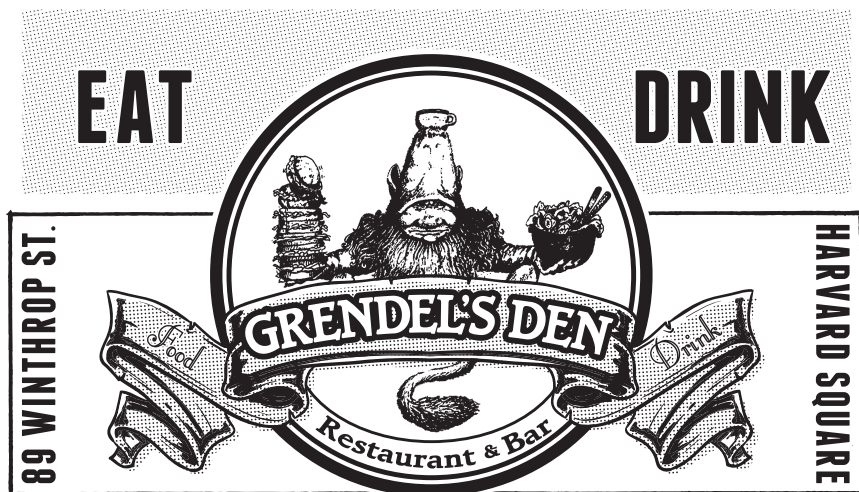


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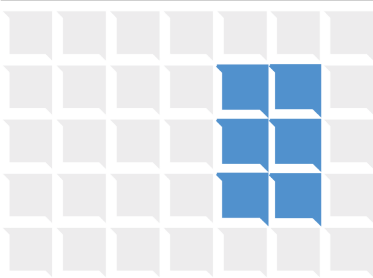


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On performance days: Opens at noon for matinees and 5pm for evening performances. Closes 30 minutes after curtain.

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