

THE CHRISTMAS FESTIVAL IN THE SENIOR HIGH SCHOOL

A THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
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DEPARTMENT OF MUSIC

BY

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I hereby recommend that the thesis prepared
under my supervision by _____

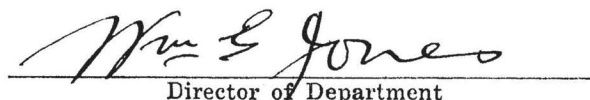
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THE CHRISTMAS FESTIVAL IN THE SENIOR


HIGH SCHOOL

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for the Degree of Master of Arts.


In Charge of Thesis


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Accepted:


Director, Graduate Division

PREFACE

Grateful acknowledgement is extended to Mrs. Persis Terhune for her generous and invaluable counsel as director of this thesis. To all others who have assisted in the preparation of the present study, sincere thanks are offered.

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CHAPTER I

THE PROBLEM

Statement of the Problem

It will be the purpose of this thesis to trace the origin and development of the Christmas Festival from earliest times to the present, to justify the place of the festival in the Senior High School educationally, musically and socially, to present four festivals with detailed directions for presentation, and, finally, to show the need of organized materials and to give practical suggestions as to possible Christmas Festivals.

Justification of the Problem

Christmas is universally the most celebrated of all festivals and its literature is correspondingly rich. Yet the writer, having made an exhaustive study of the field, has found little adequate material on the actual production of the Christmas festival. Since interest is so widespread and since there is need for material from the viewpoint of the music educator, the writer feels that there is a contribution to be made in this field. It is hoped that this thesis will provide the student and teacher with valuable and helpful suggestions on the Christmas festival and its production.

Plan of Organization

In Chapter II of this thesis it will be the purpose of the writer to present a brief survey of the origin and development of the Christmas Festival.

Chapter III will discuss the place of the festival in the Senior High School educationally, musically and socially.

Chapter IV will present four organized Christmas Festivals chosen on the basis of their special suitability to the high school level and their general attractiveness. Included in each festival will be suggestions for music, stage settings and costumes.

Chapter V will include a discussion of the need of organized materials and practical suggestions for other possible festivals.

Sources of Materials

The writer's experience obtained from having produced successful festivals, magazines, books and help obtained from teachers in the field of art, the dance and the drama will serve as sources of material.

CHAPTER II

A BRIEF RESUME OF THE HISTORY OF THE CHRISTMAS FESTIVAL

"A festival may be defined as a joyous occasion when various groups cooperate in a program of music which, in magnitude certainly and impressiveness possibly, surpasses anything that anyone of the participating groups alone could produce."¹

Surely the most joyous and the most universally observed of all festivals today is that which celebrates the birth of our Lord Jesus Christ. For many years the peoples of the world have celebrated Christmas. In going back to earliest times and studying something of how the festival started and something of its development through the years we find the following facts.

European Beginnings

Very cloudy and uncertain indeed is the reason for the setting of the date of December 25 for the celebration, and as equally uncertain is just when the date was set. Somewhere in the middle of the fourth century the church in Rome formally set aside a day for the celebration. The date may have been in existence as early as the beginning of the fourth century, but it cannot be

¹Peter W. Dykema and Karl W. Gehrken, The Teaching and Administration of High School Music (Boston: C. C. Birchard and Co., 1941), p. 311.

traced earlier than this date.

Perhaps the selection of a definite date, December 25, was the result of an effort on the part of the church to counteract the pagan celebrations of the day. Such a date would afford the people of the church "an anchorage in the swirling tide of frivolity"¹ which had so great a hold on people. For whatever reason it was chosen December 25 was the date set for the celebration of the Lord's birth. The object of the observance was definitely spiritual and any idea of celebrating was far from the minds of the churchmen. Celebrating was far too closely associated with pagan festivals and, consequently, was repugnant. However, this observance of the Nativity as spiritual alone was not to remain permanently except for the monks and mystics, and later the Puritans. Love of festivity and the proximity of two pagan festivals soon had their influence.

Pagan nations from the earliest times worshipped the sun as the giver of life and light. Festivals were held sometime near the shortest day of the year "when the sun in December started its upward course thrilling men with the first distant promise of spring."² Perhaps the most widely and the most wildly celebrated of these was the Roman

¹William Muir Auld, Christmas Traditions (New York: The Macmillan Co., 1931), p. 38.

²Robert Haven Schauffler, Christmas (New York: Dodd, Mead and Co., 1926), p. 4.

Saturnalia which lasted from December 17 to December 24. It was a time of much joy, excitement and merrymaking. Work of all kinds ceased; schools closed; and wars, if they existed, stopped for the time. Flowers and shrubs decorated homes and public places. Masters and mistresses feasted and celebrated with their servants. Gifts of all sorts were exchanged. A spirit of real brotherhood prevailed. "It will scarcely be necessary to point out that much of the spirit of this old Roman festival passed into the Christmas celebration, especially among English-speaking peoples."¹ We owe to this festival, perhaps as much as to the loving spirit of Jesus Christ, the act of making the poor and less fortunate happy at Christmas.

The Kalends (first) of January was celebrated in about the same way as the Saturnalia. Money was lavishly spent, presents were given and people indulged in much merrymaking. In fact it was difficult to tell when one festival ended and the other began.

In the Northern Countries the Ancient Goths and Saxons celebrated Yule which lasted from November to January. They celebrated riotously as did the Romans. Because they had no means of keeping alive their stock through the severe winter months, they had great slaughters which resulted in

¹Auld, op. cit., p. 44.

ravenous feastings. This killing of the cattle and the subsequent feasting is the background or origin of our festive table today.

The ancient Teutons celebrated the season by decking a fir tree, for they thought of the sun riding higher and higher in the heavens, as the spreading and blossoming of a great tree. Thus our Christmas fir was decked as a symbol of the celestial sun tree.¹

These, then, were the festivals with which the Christians had to contend when Christmas came into being. The church bitterly fought these pagan celebrations which the people seemed so determined to keep. Determinedly their work of Christianizing went on. Finally, some of the customs that could not be destroyed were "absorbed and given a Christian name and interpretation"² and as such survive in many instances to the present day. It is needless to say that many of these old pagan customs have lent cheer and color to our Christmas today. Christmas would be unreal without the heavily laden table, the candles and evergreens, the gifts, the crackling fires. These are the things that make Christmas.

The festival, after it was well established in Rome, soon spread to other places and other peoples; however, it was not until after the sixth century that it was accepted in Jerusalem. As Christianity spread among the Barbarians,

¹Schauffler, op. cit., p. 5.

²Auld, op. cit., p. 35.

so spread the celebration of Christmas. "It was taken to the British Isles probably by the Keltic church, certainly by St. Augustine, 592."² Germany received it about 813 and in Norway King Hakon the Good introduced it sometime during the tenth century.

The word "Christmas" came into use sometime during the twelfth century. The word itself is English. During medieval times it was customary to celebrate mass at midnight on the eve of Christ's birth, hence the word "Christmas." Through happy and sacred associations the word has come to mean much to Christian peoples.

It was in England that the celebration of Christmas took its firmest roots and was made the merry occasion that we know today. The celebration was not for a single day but rather for a period of days starting December 16 and lasting until January 6. Rich and poor entered into the merrymaking. The English gentleman of the fifteenth and sixteenth centuries opened his home to his tenants, neighbors and friends and from daybreak until night on Christmas night the partaking of food and ale and merrymaking held sway.

Beginnings in America

However harmless this season of good cheer and jollity would seem to be, it was frowned upon by Putitanism.

¹Ibid., p. 32.

Finally, in 1643, Parliament was prevailed upon to pass a law forbidding the observance of saint's day and the three popular festivals of Christmas, Easter and Whitsuntide. For the next twelve years the festival ceased to be celebrated even though in the hearts of the people Christmas still existed. The Puritans took to America the same feeling of resentment toward Christmas and, when the festival was forbidden in England, similar laws were passed in America. The celebration was renewed in England when English royalty was restored to the throne. It was about 1681 that Massachusetts repealed the law forbidding the celebration.

Each country has its own unique and colorful way of celebrating the birth of Christ. The word "Christmas" usually brings to us in America thoughts of glittering Christmas trees, hanging stockings, mistletoe and holly, carolers and the Christmas dinner. Universally the festival celebrated as the

birthday of one whose chief contribution to the human heart and mind was His message of boundless, universal love. He brought to the world the greatest thing in the world and that is why the season of His Birth has won such an intimate place in our hearts.¹

¹Schauffler, op. cit., p. 11.

CHAPTER III

THE VALUE OF THE CHRISTMAS FESTIVAL

Everywhere the dominant spirit at the Christmas season is one of festivity. The possibilities of the Christmas festival are great. Because so much interest is manifested perhaps work at this season of the year is more spontaneous than at any other time.

A festival admits of just as much artistic variety as there are personalities among the performers. Almost every known art and craft may be employed in the costuming, stage setting and lighting of a festival as well as in the working out of the dances, songs and pantomimes.¹

The values of such an activity are innumerable. They may be summarized as educational, musical and social. Each will be discussed in the following paragraphs.

Educational Value

Some type of festival is needed for the average student, first as a goal for motivating his learning and second as an experience furnishing him the joy of performing. The festival offers him the opportunity for active experience, the experience of actually doing, actually achieving something. "Any opportunity for active, dynamic self-expressive

¹Dorothy G. Spicer, Folk Festivals and the Foreign Community (New York: The Woman's Press, 1937), p. 14.

experience is of extreme educational value."¹

In producing the festival opportunities for creative expression and for integration of the different high school departments are great.

The social science department may assist in selecting the various tableaux, the art department may plan the scenic effects, the home economics department may design and make the costumes, students in the English department may write the original dialogue and students in the music department gain valuable experience through research to find significant music appropriate to the theme.²

The work done in stage lighting and stage department by the speech department, creative work in the dance by the physical education department and the actual designing and building of properties by the manual arts department are also important. The help of the journalism department in advertising is invaluable.

Much individual research is necessary in every phase of the production. This research necessarily leads to the development of careful and critical thinking on the part of the student. Through this research in preparation for the festival and through his active participation in the festival he is led to a keener appreciation of the different phases of art form.

The festival offers physical as well as mental

¹James L. Mursell, Human Values in Music (Boston: Silver Burdett and Co., 1934), p. 43.

²Harry Robert Wilson, Music in the Senior High School (Chicago: Silver Burdett and Co., 1941), p. 105.

stimulation which proves a tonic for the whole system.

Musical Value

The music department usually endeavors to produce one really big entertainment during the year. Nothing can increase interest and arouse so much enthusiasm in the department as a festival produced not at the close of school activities in the spring but rather in the middle of activities at the Christmas season. It stimulates interest which continues for the remainder of the year and is also an excellent incentive for students to study music.

Public performance tends to unify the various phases of the music department. It is too often the case that one or two organizations win all the glory and publicity for the department perhaps to the neglect and detriment of other groups. In the festival all groups may be presented, and the more varied these groups are the more interest and color they will add to the program. The four-piece string ensemble can lend as much charm to the performance as the two-hundred-voiced chorus lends magnificence and grandeur.

Familiarity with different forms of musical literature is of value to the student. The festival encourages the use of many and varied types of material. In the vocal field there is the folk song, art song, madrigal and oratorio. The instrumental field includes dance forms, overtures, and possibly the sonata and symphony. There is also an opportunity

for combined instrumental and vocal groups.

One of the principal benefits of the festival is the encouragement given to students to perform music of a high standard of excellence. This can be a musical experience for both performer and listener which raises each to a higher level than that experienced at any other time of the year. People lend a willing and cooperative ear to anything belonging to the Christmas season, and for this reason fine music and a fine performance serve as a stimulant to the music department.

Social Value

As a socializing experience there can be no denying that the festival is superior to other types of programs. Many desirable attitudes and personal traits may be developed in the pupils. Definitely the festival might be said to be a laboratory where many students are brought together to be molded into worthwhile citizens.

When students are all working together for one end the prevailing spirit is one of cooperative enterprise which eliminates the antagonisms so often prevalent in the contest situation. In sharing with others a common situation students become more tolerant of their fellow students. They develop broader sympathies and a finer insight into the hearts and minds of others.

In these groups students learn that worthy results depend upon the best contribution that each student can make plus cooperation with others in the group. Is this not the ideal training for citizens of a democracy plus individual responsibility plus effective group participation?¹

The fact that the festival is a practical means of doing away with individualism and of developing the talent of all rather than a few is perhaps one of the strongest arguments in favor of its social value. No other agency inculcates in a group such a condition of equality and fraternity.

Making preparation for the final performance is pure enjoyment. It is fun and it is exciting. The end of education after all is to produce a people who can live and work together with happiness and enjoyment. A public performance on so large a scale as the Christmas festival is an excellent means of showing to the public just what the school is doing. It is fine advertisement not only for the music department but for all the many other departments participating.

Public performance can sell the music program to the community. When work is appreciated, the community will support the department much more willingly and generously and thus the student benefits through increased facilities and enthusiasm. Support comes with understanding and this is increased when the public is given a chance to see what

¹Ibid., p. 34.

the students are doing. Any community will feel a greater civic pride after having witnessed a really beautiful Christmas festival.

High standards of musical taste can be maintained if good music is well performed. Good music will be popular if it is well performed. The Christmas season is an especially excellent time to sell good music to the community. If the festival is well done, the rewards will be great.

CHAPTER IV

FOUR ORGANIZED CHRISTMAS FESTIVALS

The writer is presenting in this chapter four original Christmas festivals. These have been chosen on the basis of their appropriateness, attractiveness, interest and general appeal. Included with each festival are replicas of the printed program, suggestions and sketches for the stage scenery, lighting, costumes, procedure and, finally, a list of music materials with source, publisher and price. The programs have been planned so that necessary variations may be made in order to meet different situations. The degree of elaborateness depends upon the facilities available and also the tastes of the director and those persons concerned with the production.

PEACE ON EARTH, GOOD-WILL TO MEN
A Christmas Festival Based on Bells

Bells

From the towers of little village churches and great city cathedrals throughout the earth, bells have echoed glad tidings each Christmas for many years. The voices of carolers mingled with the sound of these church bells are symbolic of "Peace on Earth, Good-Will to Men." Bells have a strange, sweet music which is universal in its appeal.

More than four thousand years ago, China tuned a scale of bells. The Chinese people love bell music, as is evidenced by bells throughout their land, in their temples and wayside shrines and also on gates and shop doors. In fact, the Chinese were the first to cast bells; but other countries soon followed. Russia, too, has a keen appreciation of bells. We read of bells in Egypt as early as two hundred years before Christ. Wooden bells are found in Africa. England is sometimes called the "Ringing Isle." Handel once said, "The bell is England's national instrument." Ringing the bells with ropes has always been especially liked in England.

Bell casting began in Europe about the year thirteen hundred. The earliest known bells throughout the world are connected with religion. The old Mission Bells in California are exquisite. The people of Belgium and Holland, lovers of bell music, have given us the carillon. It is in these

two countries that the art of bell-making has reached its peak of perfection.

"Bells, with their amazing versatility, have had an almost unbelievable influence over man all through the ages."¹ Bells have rung in historical events; bells called people to worship; they have colored romances, inspired architecture, given consolation, roused to anger, summoned to war, pealed merrily at weddings, joyously announced the birth of heirs, rung out the old year and rung in the new. Bells have even tinkled on the ankles of pagan dancing girls and on the sacrificial robes of Levitical high priests.

Varied and numerous are the types of bells today ranging from the huge, resonant carillon of the cathedral to the tiny tinkle of wind bells hung in the window for the wind to make music upon. There are beautiful old church bells, curfew bells, orchestra bells and chimes, bells tied around the necks of animals to protect them from being lost, costumes bells, bell buoys; miniature bells of all descriptions including the fascinating little Swiss music box, and sleigh bells so popular in Russia, Norway, Sweden and in other northern countries where they have for so long been used. So numerous and captivating are the different types of bells that bell-collecting has become a fascinating field

¹Karry Ellis, "Magic Metal--Romantic Tradition of the Bells," The Etude, July, 1942, p. 451.

for both amateurs and professionals in recent years.

There are many odd and interesting traditions associated with bells. One of the strangest of these is the custom of baptizing and christening them, after the manner of baptizing human beings. This custom dates back many generations; yet, the practice is carried on even today in Catholic countries. The bells thus consecrated become spiritual things, and cannot be rung without the consent of the church authorities. The Swiss have a curious tradition that all the baptized bells in Switzerland must be taken to Rome every year during Passion Week and brought back in time to be rung on Easter Sunday.

In the high reaches of the Alps, Swiss muleteers tie the clappers of their little bells at certain places on the mountain roads, lest the vibrations bring down an avalanche of snow.

According to many legends, bells have mysteriously refused to sound at times and on other occasions have rung of their own accord.

A "muffled peal" is rung in most cathedrals when a church dignitary dies. This effect is produced by wrapping one side of the clapper in a thick pad so as to form an echo to the clear stroke of the other half. This is considered the most magnificent effect which can be produced with bells.

The mechanism of bells makes an interesting study. The tone quality necessarily depends upon the shape, size and the quality of the material out of which the bell is made. If a bell's tone is too low, when fresh from the molding cast, it may be raised a little by grinding off some of the lower edge; if it is too high, it can be made a little thinner with a file, and the tone is lowered. A bell would sound dull if it were of uniform thickness throughout. It is thickest at the sound bow, near the edge, where it is struck.

A carillon is a set of bells, (a) tuned to the intervals of the chromatic scale (i.e. progressing entirely by half-steps), (b) the compass being three octaves or more, (c) the lowest bell being often many tons in weight with each succeeding bell smaller so that in the highest octaves the weight of each bell is but a few pounds, and (d) all the bells hung 'dead' or fixed, that is so as not to swing."¹

Frequently the word "chime" has been used by persons not familiar with the subject, when in reality a carillon was meant. Strictly, a "chime", "ring," or "peal" is a set of bells not more than eight, ten or twelve in number, tuned to the notes of the diatonic scale. Occasionally, one or two additional half-tones are added.

When a bell is struck, it gives off more than one sound; what we really hear is a combination of sounds. In order to sound well, bells must be in tune with each other

¹William Gorham Rice, Carillon Music and Singing Towers of the Old World and the New (New York: Dodd, and Co., 1925), p. 6.

and each bell must also be in tune with itself.

Bells have greatly influenced the various arts. They have long been an inspiration to poets. Edgar Allan Poe, in "Bells," expresses their joyous clangor and wild alarm in repeated rhythmical cadences. The inspiration of bells led Henry Wadsworth Longfellow to write "I Heard the Bells on Christmas Day" which is one of the best loved of all poems. Millet, the great French painter, in "The Angelus" pictures peasants in the field pausing to pray. Bells have given rise to many musical compositions by the great masters of both sacred and secular music. Bizet in his "Carillon" from "L'Arlesienne Suite" describes the bells of the city on Christmas Eve. Rimsky-Korsakoff depicts a "Church Scene" in the great chorus from "Christmas Eve." The angelus sounds in Massenet's "Angelus" from "Scenes Pittoresques" to call people to silent prayer. At Christmas all over our land bell music is broadcast.

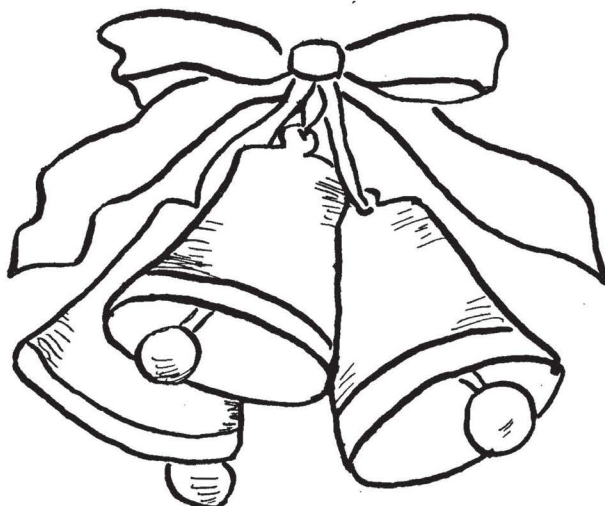
Some bells are famous the world over. The largest one ever made is in Moscow. It is called "Kolokal of Russia" and its weight is two hundred twenty tons. Sadly enough, during the great fire of 1737 an eleven-ton piece fell from its side and, as a result, the bell was never sounded. The largest bell in America weighs seventeen and one-fourth tons and is in the Wanamaker Store in Philadelphia, Pennsylvania. The world's highest bell is on top of the

Metropolitan Life Insurance Company Building in New York City. It hangs six hundred fifty feet above the ground. For all Americans the famous old Liberty Bell in Independence Hall, Philadelphia, holds much sentiment. It rang out many years ago to announce that the thirteen colonies were free. It was the first bell cast in the United States. Three guards watch it by night and by day. Among the most beautiful of all carillons is the carillon which John D. Rockefeller gave to Riverside Church in New York City. Numbering seventy-two bells this carillon was dedicated to the memory of his mother.

The Bok Singing Tower in the Mt. Lake Sanctuary, Lake Wales, Florida, is one of the best built in this country. Carillon music has frequently been referred to as the outstanding expression of Dutch character; so it is not strange that when Edward Bok, the boy from the Netherlands who came to America and was exceedingly successful, decided to establish a memorial to his grandparents--lovers and creators of beauty, he chose the form of the singing tower as the perfect tribute. H. M. Nornabell, Director of the Sanctuary, in speaking of the Tower perhaps voices the spirit of the bells the world over in saying,

When the carillon plays and the whole tower bursts into song, legend and history, art and music and all their long tradition in the ever-aspiring struggle of mankind, become one in that single harmony which is the spirit of the Singing Tower.¹

¹Alice Hawthorne, "Ringing Bells", American Childhood, December, 1942, p. 27.



PEACE ON EARTH, GOOD-WILL TO MEN!

A Christmas Festival

presented by

Music Department

of

Paschal High School

Miss Lois Ruth Mitchell, Director

Paschal Auditorium

December 23, 1946

8 p.m.

The Program

Page 1

PROGRAM

Joy to the World-----Handel
 _____ at the Chimes

Christmas Bells (A Yuletide Fantasy)--Rapee-Roberts
 Orchestra

I Heard the Bells on Christmas Day----Longfellow

Jingle Bells-----Pierpont
 Lullaby of the Bells-----Brown
 Girls' Glee Club
 _____, Accom.

Chiming Bells-----Kjerulf-Christiansen
 Ring Out, Ring Out, Christmas Bells-----Woodman
 Boys' Glee Club
 _____, Accom.

Bells-----A Short Talk

Kammenoi-Ostrow-----Rubinstein-Roberts
Orchestra

Dance of the Sugar Plum Fairy
(Nutteracker Suite)-----Tschaikowsky
_____, Dancer

Carol of the Bells-----Leontovich-Wilhousky
Church Scene (Christmas Eve)----Kinsky-Korsakoff
Ring Out Wild Bells-----Bantock

Mixed Glee Club
_____, Accom.

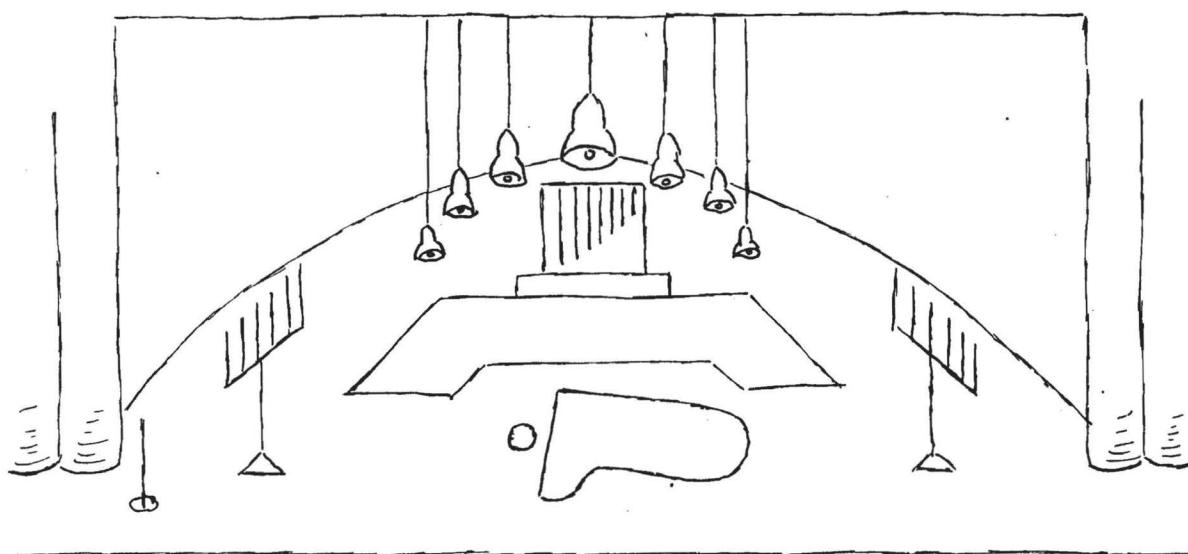
Carillon (L'Arlesienne Suite)-----Bizet
Orchestra

Silent Night, Holy Night-----Gruber-Hokanson
Mixed Glee Club
_____, at the Chimes

The Music Department wishes to express its
appreciation to the Students of:

Speech Department and Miss _____
Art Department and Miss _____
Physical Education Department and
Miss _____
Journalism Department and Miss _____
to Mr. _____, Principal

and to all those who helped make the program
possible.



Plan of Stage

Stage Setting

The stage properties include the following:

Choral Risers

Piano

Orchestra Chimes

Elevation for Chimes

Bells

2 large candelabra

Microphone

Greenery

Since the curtains are not to be pulled during the program, the writer has endeavored to arrange the stage in a way which will present at all times a pleasing appearance.

The preceding sketch shows a plan for the stage arrangement. The risers which are constructed in three elevations (each elevation six inches) hold about one hundred fifty singers. They are covered with white cotton material which is softly draped in front and on the sides. The elevation is about one foot above the risers, and to the side are steps. The dimensions of the chime platform depends upon the size of the chimes.

Hanging over the chimes are the bells which are of graduated sizes. They are white and sparkle with silver dust. The number of bells used depends upon the sizes of the bells.

They are hung from a ceiling drop. The Art Department may make bells which are very effective; or, often times, merchants have discarded bells in their decoration equipment which may be procured. These can be easily and quickly retouched and made into lovely things.

The candelabra may be obtained from either a florist or a funeral home. Large candelabra are most effective.

Greenery is used across the front of the stage trailing off over the footlights. Tall palms are on either side and to the back of the chimes.

A cyclorama is used backstage. Should this not be available, a dark backdrop may be used.

Lighting

As the program is ready to start, the house lights are dimmed. The stage lights, generally speaking, should be white and blue. Spotlights on the chimes, which constitute the center of interest on the stage, add to the effectiveness of the scene. When "Silent Night" is sung, all stage lights must be dimmed. Explicit directions for stage lighting are difficult to give since lighting facilities vary with different situations. The speech department might work this out and, after a definite plan of lighting has been decided on, some student should be put in charge of managing the lighting for the festival. Much of the

success of the program depends upon effective lighting. For this reason a student who is capable and ever alert should be given this duty.

Characters and Costumes

Chimer: girl wearing a long white dress

Announcer: boy from speech department in dark suit

Glee Clubs: vestments

Speaker: some student, either a girl in long black dress
or a boy in dark suit from speech department

Dancer: white, sparkling ballet costume

Orchestra: formal dress

Procedure

After the curtains have been slowly opened, the chimera begins the program by playing one verse of "Joy to the World" which helps to establish the mood for the program.

The orchestra which is seated in the pit plays "Christmas Bells."

The announcer comes out to the microphone, which is placed on the extreme left of stage, and reads:

Christmas Bells

I heard the bells on Christmas Day
Their old, familiar carols play,
And wild and sweet
The words repeat
Of peace on earth, good-will to men!

And thought how, as the day had come,
 The belfries of all Christendom
 Had rolled along
 The unbroken song
 Of peace on earth, good-will to men!

Till, ringing, singing on its way,
 The world revolved from night to day,
 A voice, a chime,
 A chant sublime
 Of peace on earth, good-will to men!

Then from each black, accursed mouth
 The cannon thundered in the South,
 And with the sound
 The carols drowned
 Of peace on earth, good-will to men!

It was as if an earthquake rent
 The earth-stones of a continent,
 And made forlorn
 The households born
 Of peace on earth, good-will to men!

And in despair I bowed my head;
 "There is no peace on earth," I said;
 "For hate is strong,
 And mocks the song
 Of peace on earth, good-will to men!"

Then pealed the bells more loud and deep:
 "God is not dead; nor does he sleep!
 The Wrong shall fail,
 The Right prevail,
 With peace on earth, good-will to men!"

Henry Wadsworth Longfellow¹

After a pause he continues to read in preparation for the
 girls' glee club:

Jingle bells, jingle bells, jingle all the way;
 Oh, what fun it is to ride
 In a one-horse open sleigh!²

¹The Complete Works of Henry Wadsworth Longfellow,
 Vol. III (Craigie Edition; Boston: Houghton Mifflin Co.,
 1917), p. 139.

²Pierpont-Marlowe, Jingle Bells (New York:
 G. Schirmer), p. 1.

The girls enter from either side of the stage and, taking their places on the risers, sing "Jingle Bells" and "Lullaby of the Bells." All entrances and exits should be made as quickly and as quietly as possible.

The announcer continues:

A hundred years ago, O Friar gray,
The bells sang in your tower at dawn of day
A hundred years ago--and now as then,
Their song is 'Peace on Earth, Good-Will to Men.'¹

from "Christmas Chimes," J. T. Connor.¹ The boys enter the stage to sing "Chiming Bells" and "Ring Out, Ring Out, O Christmas Bells."

Stepping to the microphone the speaker gives a talk on "Bells." The material for this may be obtained from the discussion on bells given at the beginning of this chapter. This talk should not exceed five minutes.

The announcer again steps to the microphone and reads:

The bells have the voice of the church;
They have tones that touch and search
The hearts of young and old.

--Longfellow, "The Bells of San Blas"²

"Kamennoi-Ostrow" is played by the orchestra.

Without introduction the dancer enters the stage and does the "Dance of the Sugar Plum Fairy." An orchestral accompaniment is very effective, but the piano alone may be used.

¹Burton Stevenson, The Home Book of Quotations (New York: Dodd, Mead and Co., 1934), p. 153.

²Ibid.

The three numbers of the Mixed Glee Club are introduced separately by the announcer with each of the following verses:

1

Hear the sledges with the bells--
 Silver bells!
 What a world of merriment their melody foretells!
 How they tinkle, tinkle, tinkle,
 In the icy air of night!
 While the stars that oversprinkle
 All the heavens seem to twinkle
 With a crystalline delight.
 --Edgar Allan Poe, "The Bells"¹

2

'Tis the holy Sabbath-day,
 Bells are chiming on the air,
 Christian folks are on their way
 To the many spots of prayer.
 --Author Unknown²

3

Ring out, wild bells, to the wild sky,
 The flying cloud, the frosty light:
 The year is dying in the night;
 Ring out, wild bells, and let him die.
 --Tennyson, "In Memoriam"³

After singing the last song of the group, the Glee Club remains in position on the risers in order to be in place for "Silent Night."

¹William Cullen Bryant, A New Library of Poetry and Song (New York: Doubleday, Page and Co., 1918), p. 714.

²Burton Stevenson, The Home Book of Quotations (New York: Dodd, Mead and Co., 1934) p. 153.

³Lord Tennyson Hallam, The Works of Tennyson (New York: The Macmillan Co., 1923), p. 272.

The announcer reads:

The time draws near the birth of Christ:

The moon is high, the night is still;

A single church below the hill

Is pealing, folded in the mist.

--Tennyson, "In Memoriam"¹

The orchestra plays "Carillon." After this selection the stage lights are dimmed and without introductory lines the Glee Club sings "Silent Night." This concludes the program.

Performing Time

Approximately one and a half hours.

¹Ibid.

Music Materials Used

Chimes:

Joy to the World--Handel--Golden Book of Favorite Songs--Hall and McCreary Co.

Glee Clubs:

Jingle Bells--Pierpong--SSA--G. Schirmer-----\$.15

Lullaby of the Bells--Brown--SA---
2289 Boston Mus. Co.-----\$.12

Chiming Bells--Kjerulf-Christiansen--TTBB--
from Young Men's Choral Assembly--G. Schirmer--\$.75

Ring Out, Ring Out, O Christmas Bells--Woodman--
unison--35263 Presser--

Carol of the Bells--Leontovich-Wilhousky--SATB--
C. Fischer-----\$.15

Church Scene from Christmas Eve--Rimsky-Korsakoff--
SATB-----

Ring Out Wild Bells--Bantock--SATB--(Carillon
accompaniment)--MFS442
Boosey, Hawkes, Belwin, Inc.---\$.35

Silent Night--Arr. Hokanson--SATB--1379 C. F.
Summy-----\$.15

Orchestra:

Christmas Bells (A Yuletide Fantasy)--Erno-
Rapee-Roberts--C24 C. Fischer--full orchestra--\$1.85

Kamennoi-Ostrow--Rubinstein-Roberts--(harp
published)--T1552 C. Fischer--full orchestra--\$1.85

Dance of the Sugar Plum Fairy from Nutcracker Suite--Tschaiikowsky--T1599 C. Fischer--full
orchestra-----\$1.85

Carillon from L'Arlesienne Suite--Bizet--
T814 C. Fischer--full orchestra-----\$2.40

CHRISTMAS IN OLD ENGLAND

**A Christmas Festival
Based on Life in Fifteenth Century England**

CHRISTMAS IN OLD ENGLAND

A Christmas Festival

presented by

Paschal High School Music Department

Lois Ruth Mitchell, Director

assisted by

Art Department, _____, Director

Speech Department, _____, Director

Home Economics Department, _____, Director

Manual Arts Department, _____, Director

Paschal Auditorium

December 23, 1946

8 P. M.

The Program
(to be printed in Old English type)

Page 1

CHARACTERS

Watchman-----

Carolers-----Girls' Glee Club
Boys' Glee Club

Innkeeper-----

Innkeeper's Wife-----

Innkeeper's Child-----

Waits-----

Minister-----

Cathedral Choir-----Mixed Glee Club

Scenes:

Part One: Scene One: Outside the Inn
Scene Two: A Street Scene

Part Two: Inside the Cathedral

Time: Christmas Eve in Medieval England

PROGRAM

Christmas Bells-----Erno Rapee-Roberts
Orchestra

Outside the Old Inn

Carolers:

- (1) Here We Come A-Wassailing--Arr. Kvamme
- (2) God Rest Ye Merry Gentlemen--Arr. Dunhill
- (3) Dame, Get Up and Bake Your Pies--
Arr. Coleman-Jorgensen
- (4) I Saw Three Ships-----Arr. Osborne

- (1) The Holly and the Ivy-----Arr. Dunhill
- (2) Deck the Hall-----Arr. Black

In the Street

Waits:

- (1) Good Christian Men, Rejoice--Praetorius-Nevin
- (2) The Friendly Beasts-----Coleman-Jorgensen
- (3) Boar's Head Carol-----Arr. Greene

In the Cathedral

Minister: Story of the Shepherds----Luke 2:8-10

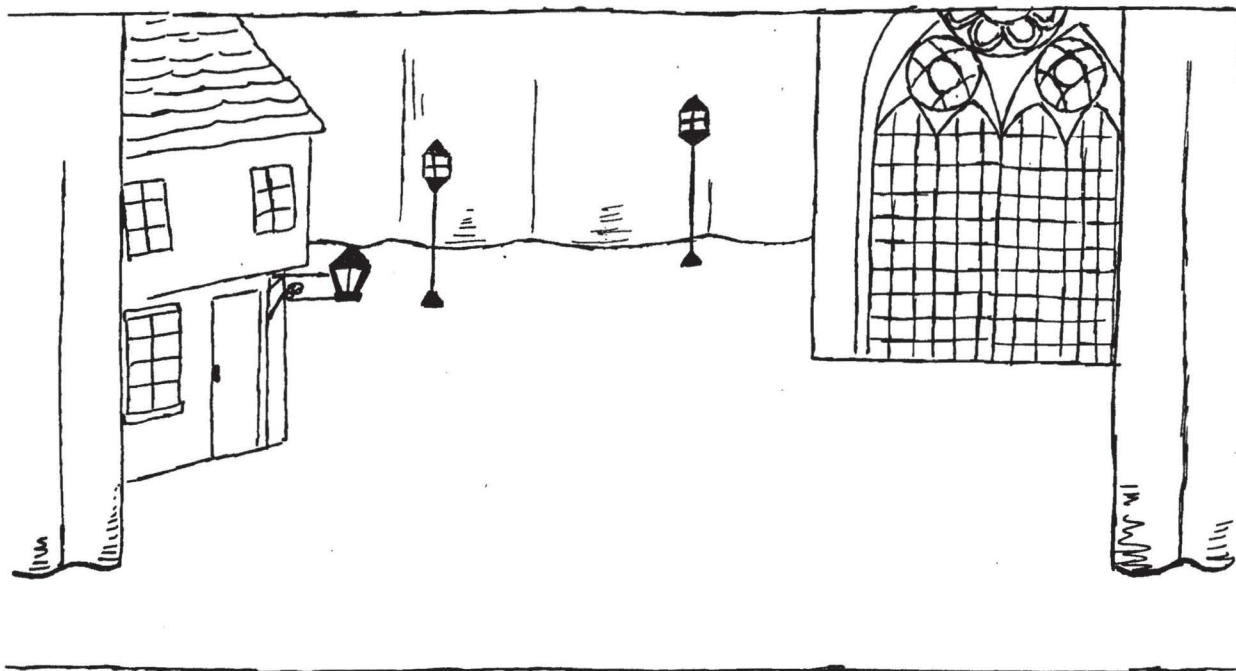
Choir:

- (1) Christians, Be Joyful (Christmas Oratorio)---
Bach
- (2) Lullaby On Christmas Eve-----Christiansen
_____, Soprano Soloist
- (3) In Dulci Jubilo-----Arr. Christiansen
- (4) Ave Maria-----Bach-Gounod-Ganschow
_____, Tenor Soloist
- (5) And the Glory of the Lord (Messiah)--Handel

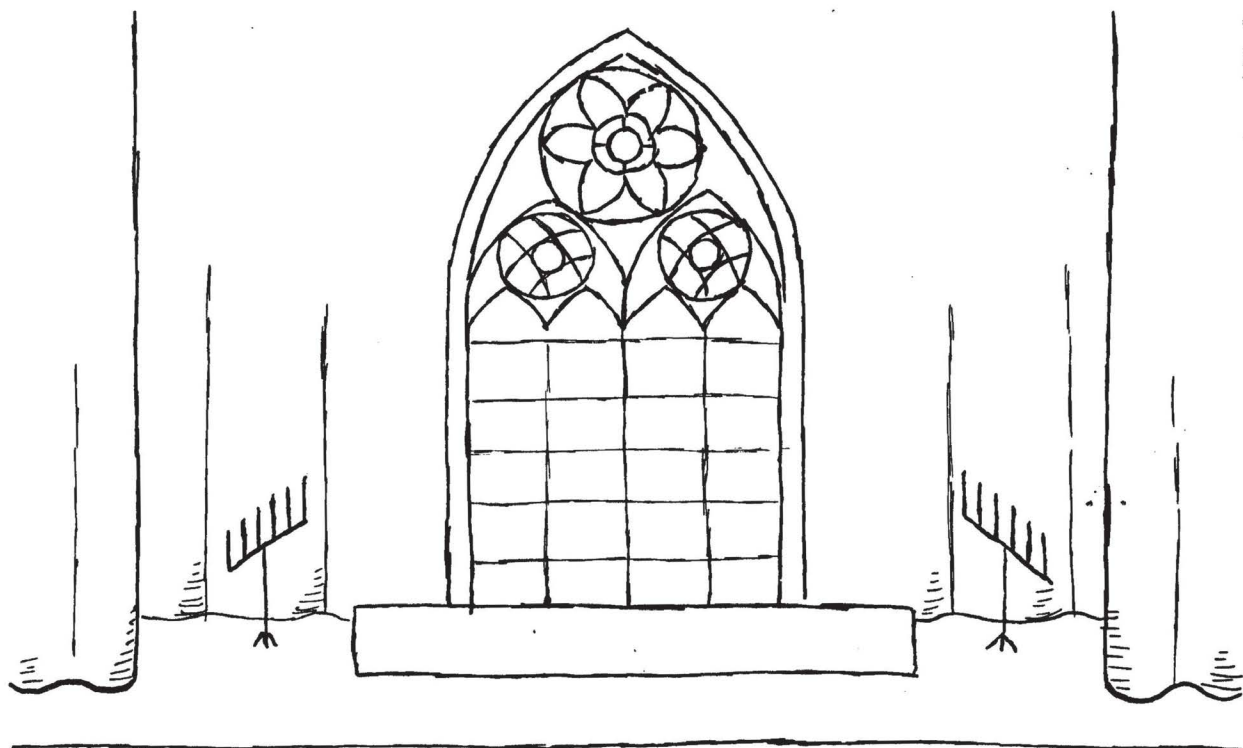
Minister: Prayer

Cloister Chimes-----G. Borch
Orchestra

With appreciation to _____, Principal,
the teachers, the Journalism Department and to all
the students of Paschal High School who so kindly
helped with the production of this festival.



PLAN OF STAGE
Outside the Inn



In the Cathedral

Stage Setting

There are two different stage settings for this festival. These are pictured on the preceding page.

In the first scene on the left of the stage is the Inn. The door is so built as to permit easy swinging. Above the door is the sign "Boar's Head Inn," and hanging to the side of the door is the lamp. A candle burns in the lower window. Holly adorns the base of the window. A corner of the Cathedral is seen at the right of the stage. Between the Cathedral and the Inn two lamp posts outline a back street. A dark backdrop is desirable. Snow is banked against the Inn, the Cathedral and the lamp posts. Icicles hang here and there. Snow quietly falls.

In "A Street Scene" the effect of scenery is gained by the use of a single lamp post placed on the left side of the stage in front of the closed curtains.

The large window in the center back is of chief interest in the final scene, "In the Cathedral." It is a replica of the one shown in the first scene. To the front of this is the chancel rail which is three feet high. The risers are placed between this and the window. The length of the chancel rail depends upon the length of the risers which must be completely hidden. Cathedral tapers are placed on either side of the risers. These may either be made by students or borrowed from a funeral home or florist.

The same backdrop is used as in the first scene. The front curtain, however, is drawn to make a smaller opening.

The scenes in this festival offer an excellent opportunity for the display of ingenuity and creative ability on the part of the stage craft, art and manual arts classes. Much study, thought and time are necessary in the planning and execution of the sets. It is a most interesting project and it should offer much fun and real pleasure to those who are participating.

Lighting

The auditorium lights are out for the first scene. It is early evening and the stage lighting is dim. White and blue lights are used with all dimmers on. Candles, or small electric bulbs, burn in the Inn window, the outside Inn lamp and the street lamps. The Cathedral lights shine through the large window.

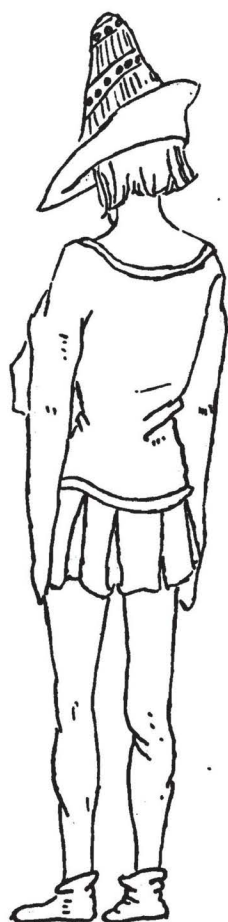
For the "In the Street" scene the only stage light is from the single lamp post. The auditorium is dimly lighted.

In the final scene, which can be made truly a magnificent scene, all house lights are off. The sole lighting comes through the window and from the candles. If additional lighting seems necessary, a small candelabra may be placed directly in front of the chancel rail with the tapers parallel to the rail.

Sketch No. 1¹Sketch No. 2²

¹Iris Brooke, English Costume from the Fourteenth through the Nineteenth Century (New York: The Macmillan Co., 1937), p. 63.

²Ibid., p. 51.

Sketch No. 3¹Sketch No. 4²

¹Ibid., p. 33.

²Ibid., p. 35.



Sketch No. 5¹



Sketch No. 6²

¹Ibid., p. 33.

²Ibid.

Characters and Costumes

The watchman wears a costume modeled after that in Sketch No. 1 and a hat modeled after the lower hat in Sketch No. 4. He should also wear a long cloak and carry a staff and a lantern.

Members of the Boys' and Girls' Glee Clubs make up the groups of Carolers. They wear costumes characteristic of Medieval England. They are patterned after the different sketches shown, the girls using as headdress simple scarfs. Cloaks are worn by all. Four or five of the boys wear costumes as in Sketch No. 3 and they carry lanterns on poles.

Sketches 1 and 2 show the dresses of the Innkeeper, his wife and his child. A white apron is added to the Innkeeper's costume. This may be a four-cornered piece of material tied at the neck and at the back.

The Waits are pictured in Sketch No. 5. The suits are red and the hats (which may be skull caps with tassels) and jackets are black.

The costume for the Minister is as in Sketch No. 6. The front and back are made alike. The stole is black and is worn over the long white robe. A Bible is carried. The Minister is a student from the Speech Department.

The customary white surplices are worn by the choristers with the addition of black skull caps. They sing from black song books.

A study of old English costumes is an interesting one both from the standpoint of color and design. Varied color combinations and the use of much color was characteristic. Such color adds much to the vividness and effectiveness of the stage scene. The Art and Home Economics Departments may be of great help in the creation of the costumes.

The lanterns may be made by the Manual Arts Department after the Art Department has made appropriate designs. Beautiful lanterns are made from heavy cardboard; but, perhaps more safe, are those made from pieces of tin or old gallon-size tin cans.

Procedure

The orchestra plays "Christmas Bells" as an introduction to the program.

The curtains open. The watchman enters from behind the Inn carrying his staff and lantern. As he lights the street lamps he calls, "Six o'clock, and all's well." The carolers off stage are heard singing "Here We Come A-Wassailing." The watchman exclaims, "Hark, I hear carolers!" After singing one verse of the song, the carolers come onto the stage, half of the number from the street back of the Inn and the remainder from the right front entrance in front of the Cathedral. Some dependable student should act as leader of the singing and dancing throughout the program. In each

group of carolers there are three violinists, one flutist, one oboist and one string bass player. The singers group themselves around the front of the Inn and gleefully continue their singing with "God Rest Ye Merry Gentlemen." During this song the Innkeeper, his wife and child appear at the door and show their approval with handclapping and nods to various members of the group. Spontaneously, the singers start dancing as they sing "Dame, Get Up and Bake Your Pies." After the last carol, "I Saw Three Ships," has been sung, the Innkeeper speaks. "Fine, my friends! Come inside and partake of food and drink!" He leads the way inside and as the merrymakers follow the curtain slowly closes.

After a two or three minutes' pause, the carolers are again heard singing "The Holly and the Ivy." The curtain opens revealing them as they are leaving the Inn. Continuing they sing "Deck the Hall." The Cathedral clock chimes midnight. The best effect may be accomplished by the use of a cymbal which is slowly struck twelve times with a safely padded stick. The carolers listen for a second as one of the men exclaims, "Twelve o'clock is striking now. Let us enter the church and worship." Reverently they start in the direction of the Cathedral. In the distance strains of "O Come All Ye Faithful" played by a string ensemble off stage (or the orchestra) are heard. The curtain slowly closes

as the carolers leave, but the music is still heard in the distance.

The watchman brings a lamp post out and places it in front of the curtain and to the left. The four waits enter and sing their three carols. This should give ample time for the changing of the stage sets.

In the final scene the curtains are opened quietly revealing the choir and the minister who is standing in the center directly back of the chancel rail. He reads the "Story of the Shepherds" and then takes a seat back of the window. After the choir sings the five numbers listed on the program, the minister returns to pray.

The curtain closes and the program is brought to an end by "Cloister Bells" played by the orchestra.

Music Materials Used

Carolers:

- Here We Come A-Wassailing--Arr. Kvamme--Unison--
Christmas Carolers' Book, p. 7--Hall and McCreary
- God Rest Ye Merry Gentlemen--Arr. Dunhill--Unison with
 Descant--A. D. 32 Oxford-----\$.12
- Dame, Get Up and Bake Your Pies--Arr. Coleman and
 Jorgensen--Unison--Christmas Carols from Many
Lands, p. 55--E. C. Schirmer
- I Saw Three Ships--Arr. Osborne--SATB--1151 Boston
 Music Co.-----\$.15
- The Holly and the Ivy--Arr. Dunhill--Unison with
 Descant--AD.18 Oxford-----\$.12
- Deck the Hall--Arr. Black--SATB--84158 Flammer-----\$.15

Waits:

- Good Christian Men, Rejoice--Praetorius-Nevin--TTBB--
 2111 Presser-----\$.12
- The Friendly Beasts--Arr. Coleman and Jorgensen--TTBB--
Christmas Carols from Many Lands, p. 41--E. C.
 Schirmer
- The Boar's Head Carol--Arr. Greene--TTBB--185025 Flammer

Choir:

- Christians, Be Joyful (from the Christmas Oratorio)--
 Bach--SATB--44 Wood-----\$.15
- Lullaby on Christmas Eve--Christiansen--SSATTBB--
 Soprano Solo--Augsberg-----\$.15
- In Dulci Jubilo--Arr. Christiansen--SATB--Kjos-----\$.15
- Ave Maria--Bach-Gounod-Ganschow--SSAATTBB-Tenor or
 Soprano Solo--Hall and McCreary-----\$.15
- And the Glory of the Lord (from the Messiah)--Handel-
 Krone--Kjos

Orchestra:

Christmas Bells (A Yuletide Fantasy)--Erno Rapee--
 Arr. Charles J. Roberts--C24 C. Fischer--full
 orchestra-----\$1.85

O Come All Ye Faithful--Orchestration for Yellow
Book of Favorite Songs--Hall and McCreary

Cloister Chimes--G. Borah--S2430 C. Fischer--full
 orchestra-----\$.75

IN SANTA CLAUS LAND
A Christmas Fantasy

IN SANTA CLAUS LAND
A Christmas Fantasy

presented by
PASCHAL HIGH SCHOOL MUSIC DEPARTMENT
Lois Ruth Mitchell, Director

assisted by

Art Department, _____, Director
Speech Department, _____, Director
Home Economics Department, _____, Director
Physical Education Department, _____, Director
Manual Arts Department, _____, Director

Paschal Auditorium

December 23, 1946

Eight O'Clock

The Program

Page 1

CHARACTERS

Fairy -----

Santa Claus-----

Wooden Soldiers-----Boys' Glee Club

Doll Chorus-----Girls' Glee Club

Swiss Doll-----

Mexican Doll-----

Norwegian Doll-----

Brazilian Doll-----

Negro Coll-----

Russian Doll-----

American Doll-----

Carolers-----Mixed Glee Club

Place---Santa Claus' Shop

Time---Early Christmas Eve

PROGRAM

Toy Symphony, Op. 62, No. 2-----Romberg
Orchestra

Dance: Dance of the Sugar Plum Fairy (Nut-
Cracker Suite)-----Tschaikowsky
Song: Ho! St. Nick-----Jessie L. Gaynor

Parade of the Wooden Soldiers-----Jessel
Boys' Glee Club

Entrance of the Dolls
Song: Santa Will Come Tonight-----L. E. Orth
Girls' Glee Club

A Musical Snuff-Box-----Liadow-Schmid
Orchestra

Dance of the Mexican Doll-----Selected

Sleigh Bells (Toy Symphony)-----Valdemar
Boys' Glee Club

Carols:

Norwegian Mountain Carol (Ancient Norsk Melody)--
Arr. Gaul

Oh, Sleep, Baby Jesus (Brazilian Carol)-----
Arr. Ream

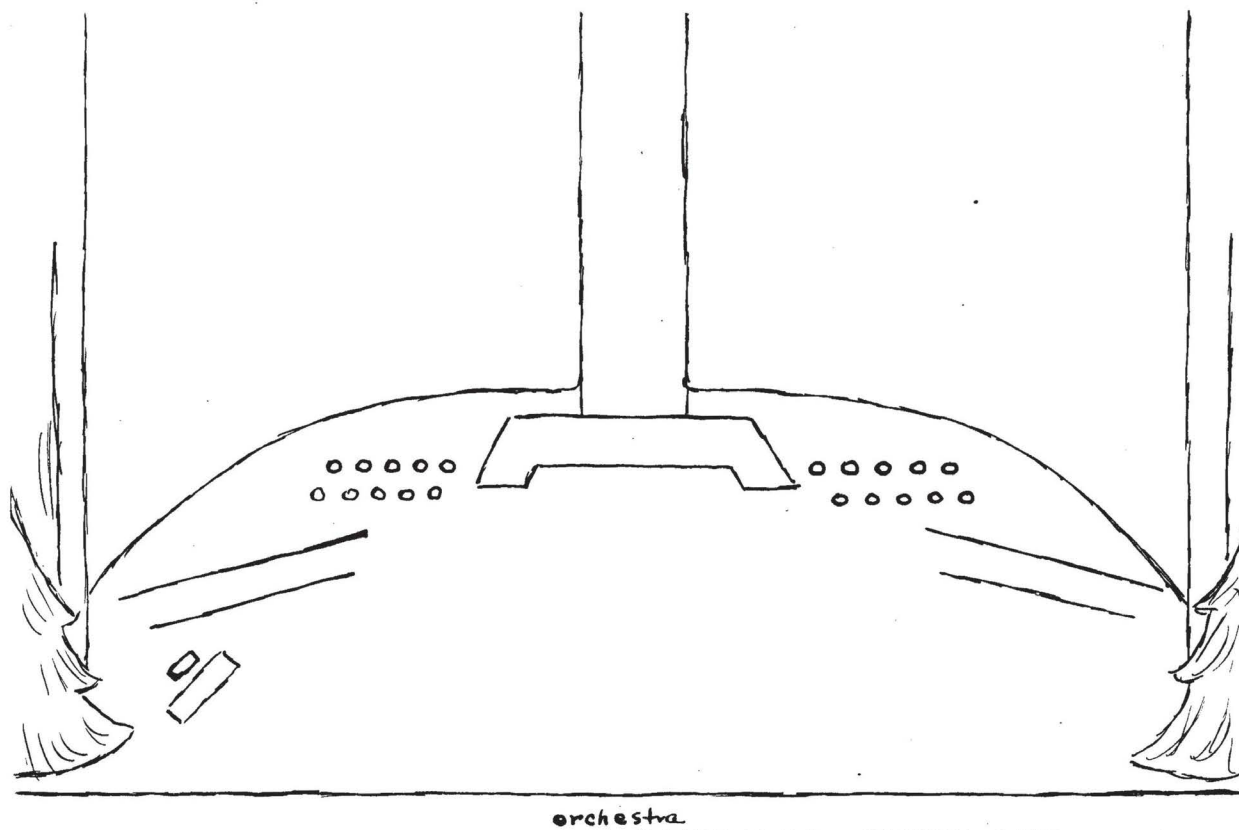
Go Tell It On the Mountain (Negro Carol)-----
Arr. Marx Fax

In a Manger (Russian Carol)----Ippolitof-Ivanof-
Kingsley

Jingle Bells (American)-----Pierpont-Marlowe
Mixed Glee Club

Finale: We Wish You a Merry Christmas----Arr.
the Krones
Entire Cast

The Music Department wishes to thank
_____, Principal, and the school
for the help given in the production of this
festival.



Plan of Stage

Stage Setting

The stage setting for "In Santa Claus Land" may be simple or very elaborate. The effectiveness of the production depends a great deal on the scenery. Red and white are the predominating colors.

The plan of the stage, given on the preceding page, presents a brief outline of the general stage set-up. A cyclorama is preferable for back stage but a straight back drop may be used. This back curtain is opened about five feet in the middle, with the choral risers placed six or seven feet in front of this opening. A platform with an elevation of six inches above the risers is constructed back of and adjoining the risers. It extends behind the curtain and is approached by steps to the right and left back curtain. This platform serves as an entrance for the performers. Both structures (i.e. the risers and the platform) are covered with white crepe paper and glisten with artificial snow. Bits of cotton placed here and there add to the effectiveness of the snow.

On either side of the risers are white stools for the wooden soldiers. These may be obtained from the Manual Arts workshop. The back row of stools is at least a foot higher than the front row. In front of the stools are long, white-covered benches for the dolls.

Santa Claus' imposing desk and high-back chair are on the stage left. Both are covered with red crepe paper. A flat bowl filled with red stick candy is on the right side of the

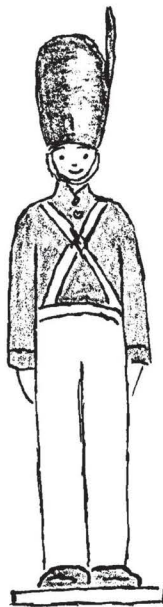
desk. This is arranged in flower style with the sticks of varying lengths. On the left side of the desk is a white candle holder. A stack of letters and ink and quill are in the center of the desk. A huge, empty pouch lies on the floor.

On either side of the stage is a white Christmas tree. Each glistens with snow and is adorned with tiny red electric candles and red stick candy. Cotton and snow are profusely used over the footlights.

Bright toys and fantastically wrapped packages of all sizes are placed around the foot of the trees and over the stage giving the room the appearance of a crowded shop. Some larger packages and toys may be placed on high tables back of the wooden soldiers. At the foot of the Christmas tree on right stage is a Swiss Music Box. On either side of the back opening hangs a large portrait of jolly old Santa Claus. These pictures are creations of the Art Department.

Lighting

The lighting used necessarily depends upon the stage and the available facilities for lighting. Generally speaking, only red and white lights are used. White spot lights are placed so as to make the various individuals and groups prominent upon their entrance to the stage and during their performances. A white candle burns on Santa Claus' desk. Red electric candles light the Christmas trees. The footlights are red; the ceiling lights are red and white. House lights are off.



Toy Soldier¹

¹Phyllis McGinley and Gladys Rich, The Toy Shop
(New York: G. Schirmer, 1928), p. 1.



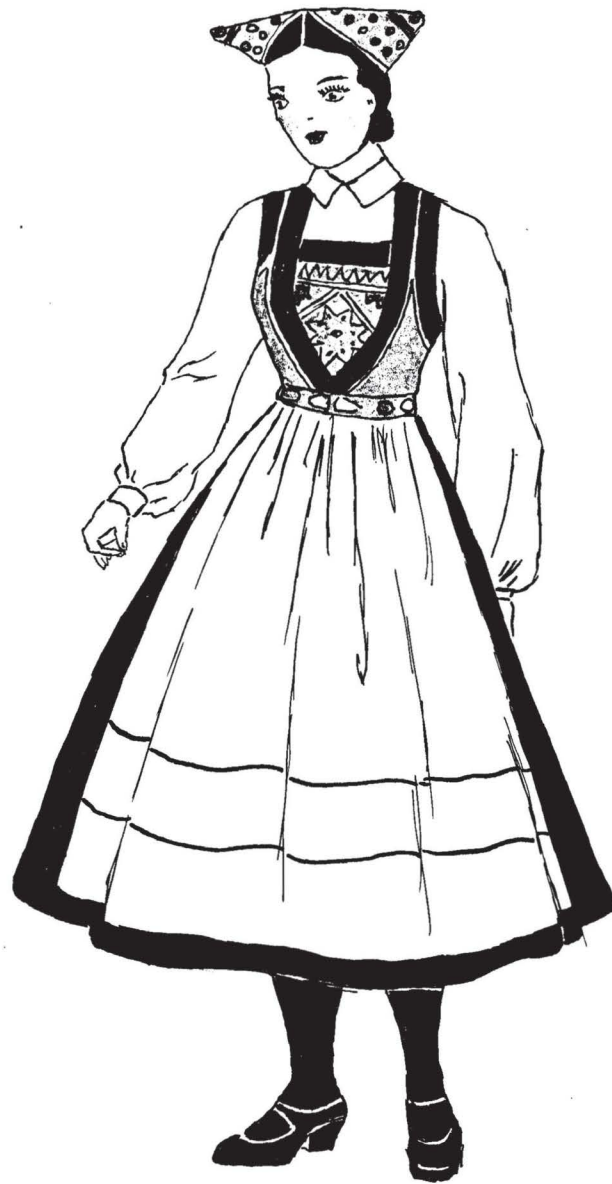
Swiss Doll¹

¹Kathleen Mann, Peasant Costume in Europe (London: A. and C. Black, Ltd., 1931), p. 55.



Spanish or Mexican Doll¹

¹Joseph Leeming, The Costume Book (New York: Frederick A. Stokes Co., 1938), p. 63.



Norwegian Doll¹

¹Ibid., p. 51.



Brazilian Doll¹

¹Volanda Bartas and Dorothy G. Spicer, Latin American Costumes (New York: The Hyperion Press, 1941), p. 28.

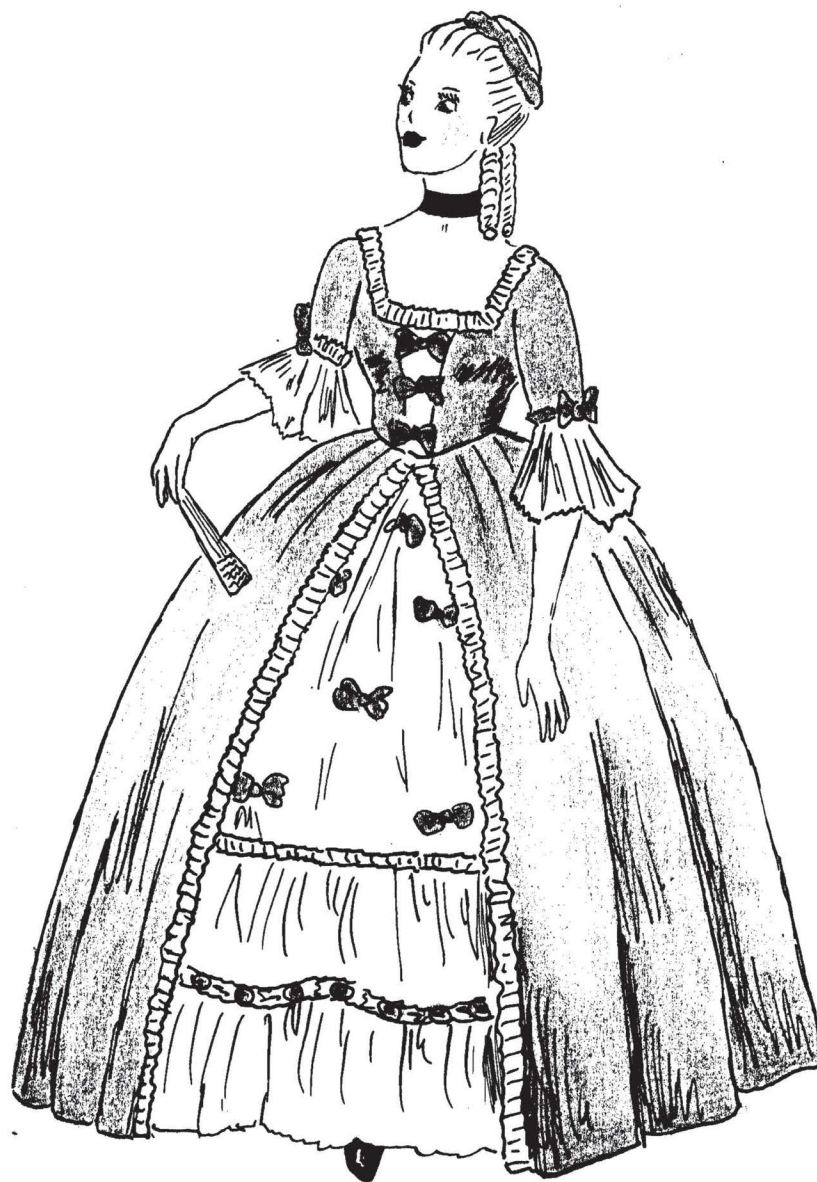


Negro Doll



Russian Doll¹

¹Theresa Armitage, Peter W. Dykema, and Gladys Pitcher, Merry Music (Boston: C. C. Birchard Co., 1939), p. 105.



Colonial Doll¹

¹Joseph Leeming, op. cit., p. 107.



Indian Doll¹

¹Ibid., p. 101.

Characters and Costumes

The fairy wears a white ballet costume with large shoulder wings. She carries a glittering wand on the tip of which is a star.

Santa Claus is the traditional fat fellow who wears a red suit and cap trimmed with white.

The members of the Boys' Glee Club make up the chorus of wooden soldiers. Their suits are pictured in the sketch.

The dolls are members of the Girls' Glee Club. They represent the different types of dolls pictured in the sketches on the preceding pages. Other types of dolls may be used if desired. It is perhaps more effective to have the chorus equally divided as to types of dolls. In a chorus of forty, five dolls should represent each of eight different types and the dolls in each group should wear costumes identical in design and color. The colors in the sketches are only suggestive and may be changed. However, in the planning of the dolls' costumes as well as in their stage seating color balance must at all times be maintained. Care must also be taken in the selection of the various individual students who are to represent the different types of dolls. Build, coloring and personality are of utmost importance.

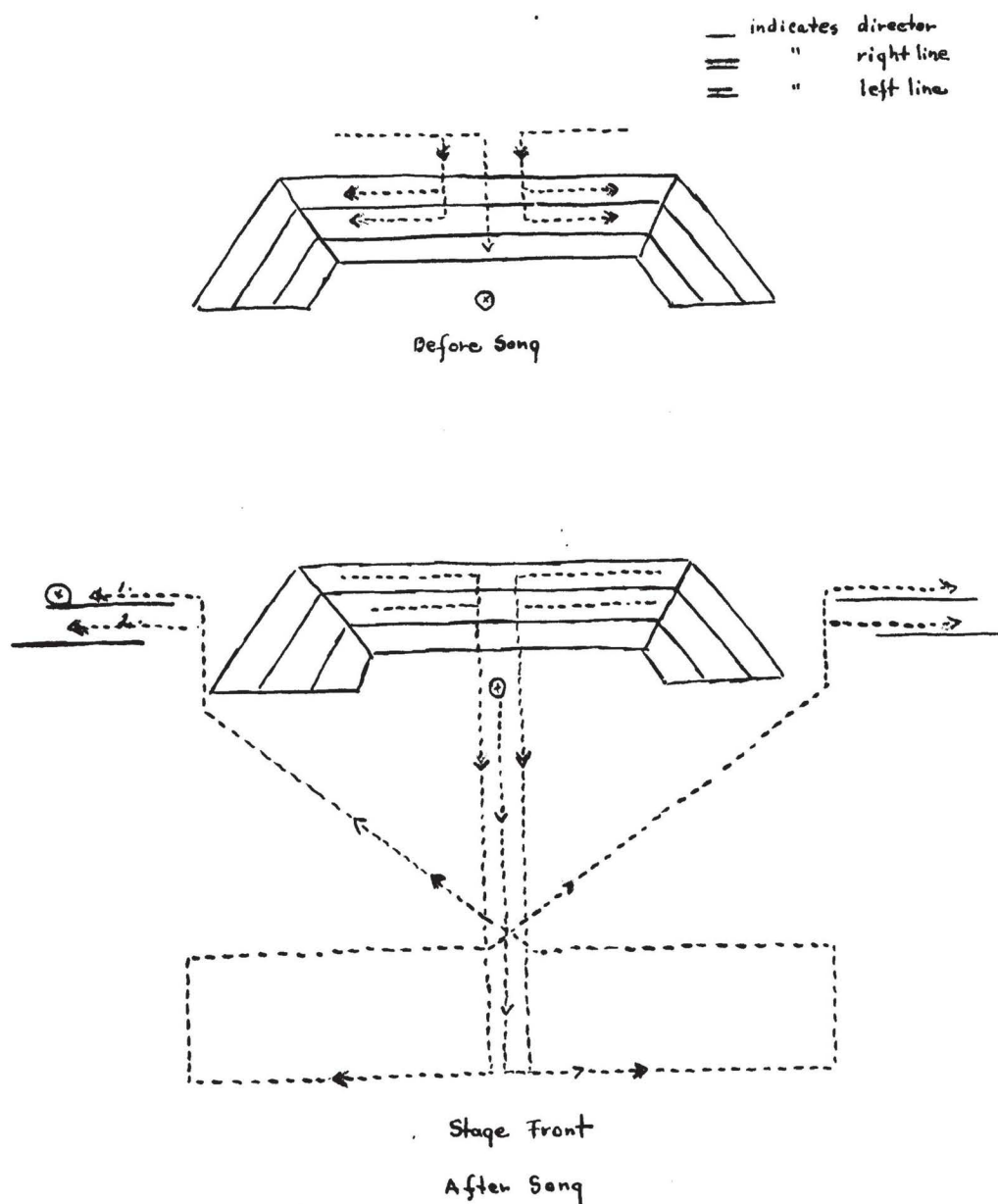
The carolers are members of the Mixed Glee Club. They wear simple choir robes. The members of the orchestra, which is seated in the pit, are formally dressed.

Procedure

The orchestra opens the program with "Toy Symphony." "The Dance of the Sugar Plum Fairy" is played as the curtain opens. The fairy enters from the right side of the stage and daintily dances her solo. She sings "Ho! St. Nick" as an introduction for Santa Claus. Just as the fairy begins the refrain of her song, the jolly old man makes his bouncing entrance from the platform in center back. He looks around the stage and leisurely proceeds to his seat behind the desk. Picking up the stack of mail which has accumulated, Santa Claus looks through it. When he comes to one letter, he stops, laughs and reads it aloud. This letter is the typical Santa Claus letter and it may be made quite funny. It may bear the signature of some student or teacher.

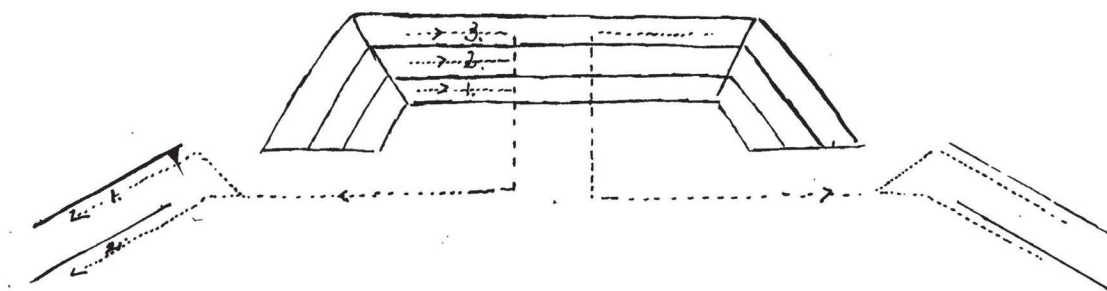
Santa Claus muses, turns to the fairy who is seated to his left and says, "I suppose I had better make a last inspection of the toys which I will scatter over the world tonight. Fairy, will you help me? Bring out first the little toy soldiers, please." Lightly stepping upon the platform and going center back to the curtain, the fairy motions with her wand for the toy soldiers to enter. She returns and takes her place by Santa Claus. The orchestra plays "The Parade of the Wooden Soldiers" and the soldiers stiffly and precisely march out in two lines and occupy the second and third elevations of the risers. Their leader enters last and marches to the front to direct the song. After the song

they march to the front of the stage and then back to their stools on either side of the risers. In the two following diagrams an attempt is made to show the line of march before and after the song.



The conductor of the orchestra may use his own judgement about the measures required for the entrance and the march after the song.

Santa Claus turns to the fairy and says, "Now bring the dolls. My! How children everywhere love my dolls!" Flitting again to the center stage entrance, the fairy summons the dolls. The orchestra quietly plays "Dancing Dolls" as background music for the dolls to come in. The fairy announces the dolls and as each group enters in mechanical doll style it stops, turns around and then takes its place on the risers. The rear elevation is filled first. After all dolls are in their places the fairy returns to her place next to Santa Claus and one of the group steps out to the front and leads them in singing "Santa Will Come Tonight." At the completion of their song, they step stiffly off the risers and take their seats in a manner indicated in the diagram below:

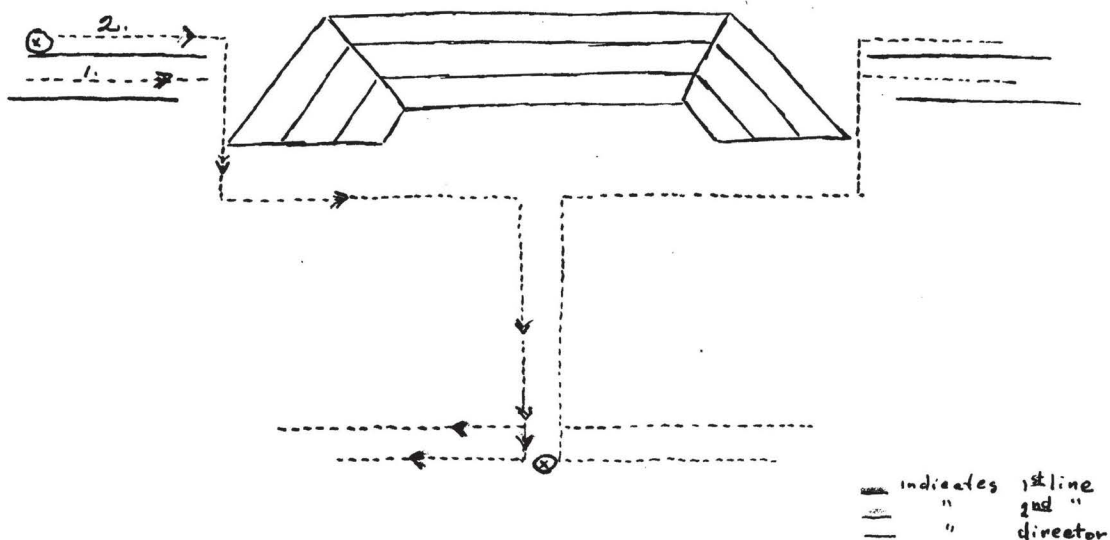


During the performance of the dolls, Santa Claus shows his immense satisfaction.

Santa Claus, looking at his memorandum asks, "Where are the little Swiss music boxes?" One of the little Swiss dolls, who is seated at the right of stage, jumps up, picks up a music box which is at the foot of the Christmas tree and takes it to Santa Claus. As she does this the orchestra plays "Music Snuff Box." Santa inspects the music box and as the music slows down he winds it. The music ends and he hands the box to the Swiss doll who places it beneath the tree and returns to her place on the bench.

One of the Mexican dolls rises and dances the next number. This is unannounced.

Santa next inquires about his toy instruments. Turning to the fairy he says, "So many little boys and girls have requested that I bring them toy instruments, such as drums, bird whistles, bells, etc. I should like to inspect these, dear fairy." The fairy motions to the toy soldiers from the center of the risers. They rise and with their instruments march to the front of the stage in a manner indicated in the following diagram.



Under the direction of the leader they play "Toy Symphony." A piano accompaniment is used. All movements are marked by the same stiffness and precision which characterized their first entrance onto the stage. They return to their seats in reverse order.

In a pleased manner Santa Claus says, "My gifts for the children are in fine condition." He pauses. "I wonder if the carolers are all ready. They spread so much good cheer." At these words the carolers come quickly and quietly onto the risers from the center back. Each song is introduced by a doll representing the country from which the song comes. She steps to the side of the risers and announces, "From my country, _____, you hear _____." She remains standing until after her country's song is sung.

All those on the stage rise and form a semi-circle with the carolers on the risers in the center. The finale, "We Wish You a Merry Christmas," is sung by the entire group. Santa Claus stands in the center during the song and he waves a "Merry Christmas" as the curtain closes.

Music Materials Used

Glee Clubs:

- Parade of the Wooden Soldiers--Jessel--TTBB--Marks
Publishing Company-----\$.15
- Santa Will Come Tonight, Op. 14, No. 1--L. E. Orth--
Unison--Theo. Presser-----\$.35
- Norwegian Mountain Carol (Ancient Norsk Melody)--
Arr. Gaul--SATB--84118 Flammer-----\$.16
- Oh, Sleep, Baby Jesus (Brazilian Carol)--Arr. Ream--
SATB, contralto solo--1623 Hall and McCreary---\$.16
- Go Tell It to the Mountains (Negro Christmas Carol)--
Arr. Marx Fax--SATB--21393 Theo. Presser-----\$.12
- In a Manger (Russian Carol)--Ippolitof-Ivanof-Kingsley--
SATB--from Five Russian Carols--93 C. Fischer--\$.12
- Jingle Bells (American)--Pierpont-Marlowe--SATTTBB--
8432 G. Schirmer-----\$.16
- We Wish You a Merry Christmas (English Carol)--Arr.
the Krones--SATB--4006 Kjos-----\$.15

Toy Symphony:

- Sleigh Bells--Valdemar--25558 Theo. Presser-----\$.50

Orchestra:

- Toy Symphony, Op. 62, No. 2--Romberg--C. Fischer--
full orchestra-----\$1.50
- Dance of the Sugar Plum Fairy (Nutcracker Suite)--
Tschaikowsky--T1599 C. Fischer--full orchestra--\$1.85
- Parade of the Wooden Soldiers--Jessel--Marks Pub. Co.
- Dancing Dolls (Gavotte)--Seredy-Tocaben--22 C. Fischer--
full orchestra-----\$1.15
- A Musical Snuff-Box--Liadow-Schmid--223a G. Schirmer

CHRISTMAS INSPIRES THE GREAT MASTERS

An Evening of Christmas Music

Selected from Representative Works of Great Composers

CHRISTMAS INSPIRES THE GREAT MASTERS

An Evening of Christmas Music

presented by

Music Department

of

PASCHAL HIGH SCHOOL

Miss Lois Ruth Mitchell, Director, Music

Mr. O. D. Wyatt, Principal

Paschal Auditorium

December 23, 1946

8:00 P. M.

The Program

Page 1

PROGRAM

**Chorale and Orchestra Prelude--Bach-Stoessel
Orchestra**

(1) Lo! How a Rose-----Praetorius

**(2) Glory to God in the Highest----Pergolesi
Boys' Glee Club**

**(1) Break Forth, O Beauteous Heavenly Light
(Christmas Oratorio)-----Bach**

**(2) Ave Maria-----Schubert-Riegger
Girls' Glee Club**

- (1) Church Scene (Christmas Eve)--
Rimsky-Korsakoff
- (2) Jesu Bambino-----Pietro Ton
- (3) Praise Ye the Lord (Christmas Oratorio)--
Saint-Saens

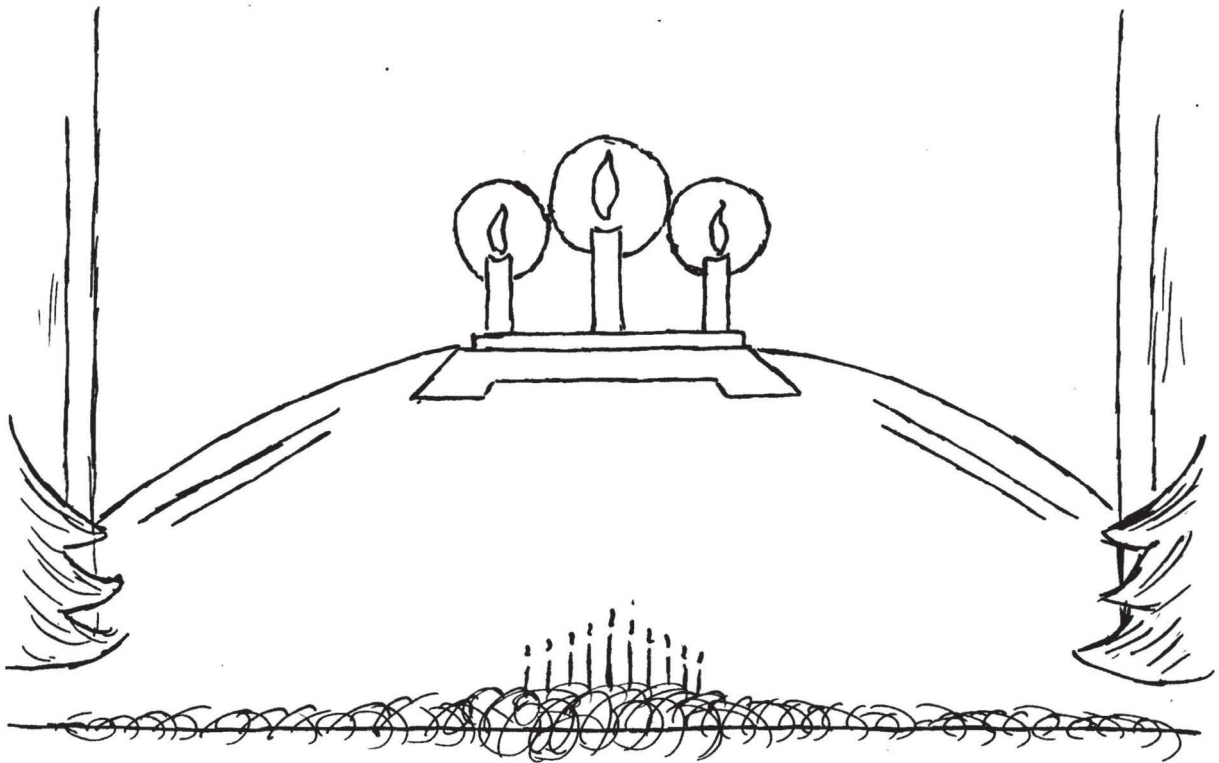
Mixed Chorus

Selections from the "Messiah"-----Handel

- (1) And the Glory of the Lord--Chorus and
Orchestra
- (2) Pastoral Symphony-----Orchestra
- (3) Glory to God-----Chorus and Orchestra
- (4) He Shall Feed His Flock--Contralto and
Orchestra
- (5) Come Unto Him-----Soprano and Orchestra
- (6) Hallelujah Chorus---Chorus and Orchestra

I heard the bells on Christmas Day
Their old familiar carols play,
And wild and sweet
The words repeat
Of peace on earth, good-will to men!

Henry W. Longfellow



plan of Stage

Stage Setting

The stage setting for "Christmas Inspires the Great Masters" is very simple. The stage is filled with performers and the beauty of the performance depends not so much upon the background furnished by the stage as upon the excellence of the performance and the dignity with which the program moves.

There are three sets of risers used. Each is covered with white. The center set has three elevations and is for the Mixed Glee Club. On either side are risers having two elevations. Those on the left are for the Girls' Glee Club and those on the right are for the Boys' Glee Club.

Above the center risers is a platform rising one foot above the top elevation. Three large candles stand on this. They are simply made of white poster paper. The center candle is two feet in diameter and seven feet high. The smaller candles are about one and a half feet in diameter and six feet high. Electric bulbs form the lights. These lights are reflected on circular pieces of tinsel-dusted heavy paper attached to the curtains. The candle platform is covered with greenery which trails off to the side of the risers.

Over the footlights in the center of the stage are tall white candles tapering in lengths. These are held in place by being mounted in half-gallon tin cans filled with

sand. These cans are concealed by the greenery which extends the length of the footlights.

Green Christmas trees adorned with multi-colored electric bulbs stand on either side of the stage just in front of the curtains which are fully opened.

Lighting

The candle light is of chief interest on the stage but it is necessary to supplement this with both ceiling and footlights in white and blue. The houselights are off.

The Performers

All of the performers are on the stage when the curtain opens. The Mixed Glee Club is seated on the center risers; the Girls' Glee Club is seated on the left risers and the Boys' Glee Club is seated on the right risers. The singers wear white choir robes.

The orchestra members occupy the remainder of the stage. The girls wear long white dresses and the boys wear dark suits.

Program Notes

Most programs are made more interesting if program notes are printed or if the numbers are preceded by some explanation. The writer will endeavor in the paragraphs which follow to give material which may be helpful in formulating program notes. If the notes are written, the amount

of explanation necessarily depend upon the space available on the program. However, if a speaker precedes each number (or group of numbers) with some explanation, he must be brief. Long discussions, either oral or written, make for a slow-moving, tedious program and their value is lost.

Christmas is a universally celebrated festival which has been in existence over many centuries. The vast majority of the music used at this season is naturally folk music. This is the music that is so loved and so spontaneously sung at this time. Even though Christmas is a season of folk celebration and folk music, creative geniuses in all fields have found great inspiration in the Christmas theme. From Willaert to the Moderns we find a wealth of composed Christmas music. This program consists of a few of the representative works from some of these composers.

Lo! How a Rose---Praetorius (1571-1621)--Michael Praetorius came from one of the oldest musical families in Germany. He was one of the most prolific of all church-music writers. His works are important because they form a link between the old Polyphonic School and the Modern School, which begins with Bach and Handel. This selection is marked by the simplicity and beauty of its melody and its words.

Glory to God in the Highest---Pergolesi (1710-1736)--Giovanni Pergolesi was the greatest composer of the Neapolitan School of the eighteenth century. Because of ill health

practically all of his works were composed within a period of five years (1731-1736). Many critics have found a close likeness between his works and those of Mozart.

There exists between Pergolesi and the author of Don Giovanni a close parental tie. One finds with each of them the same quality of soul, the same nimble gaiety or, in the sadness, the same elegiac sweetness. And it is not only in sentiment that they resemble each other but in style as well, by the general form of their art. There are entire pages of Pergolesi which one would say had been written by Mozart; there are the same melodic outlines, the same method of harmonization and accompaniment.¹

Break Forth, O Beauteous Heavenly Light (Christmas Oratorio)----Bach (1685-1750)--The Christmas Oratorio was written by Johann Sebastian Bach in 1734, the subject being taken from texts in Luke and Matthew pertaining to the Nativity. It is not a work to be performed at a single hearing. It is written in six parts and arranged to be played on the three days of Christmas, New Year's Day, New Year's Sunday and the Epiphany. Each part is a complete cantata and all are linked together by a unity of thought.

The complete oratorio is rarely given. The first two parts are most commonly heard. These two parts declare the events associated with the birth of our Lord, the journey to Bethlehem, the birth in the manger and the joy of Mary. The second part opens with a pastoral symphony, similar in

¹David Ewen, Composers of the Past (New York: The H. W. Wilson Co., 1937), p. 335.

its simplicity, grace and style to Handel's Pastoral Symphony which pictures the shepherds watching their flocks by night on the plains near Bethlehem. "Break Forth, O Beauteous Heavenly Light" is one of the choruses heard in this part.

Ave Maria--Schubert (1797-1828)--Many great composers have been inspired to write songs in honor of the Virgin Mary. Franz Shubert's "Ave Maria" is one of the most famous and best loved of all these songs. This beautiful setting of the great religious text has been arranged by Riegger for girls' voices with violin obbligato and piano accompaniment.

Church Scene ("Christmas Eve")--Rimsky-Korsakoff (1844-1908)--Nikolay Andreevich Rimsky-Korsakoff's opera, "Christmas Eve", is based on Gogol's quaint Ukrainian folk-tale of the same name. Some of the choral passages are exceedingly beautiful, including the "Church Scene." Especially interesting is the bass part which entones the heavy "boom" of the church bells.

Jesu Bambino--Yon (1886-)--Pietro Yon was born in Italy in 1886. He is famous as a church and concert organist and he is also known for his many compositions for both organ and choir. Since 1926 he has been organist and choir director of St. Patrick's Church in New York City. Perhaps his best known choral composition is "Jesu Bambino."

Praise Ye the Lord ("Christmas Oratorio")--Saint-Saens-- Charles Camille Saint-Saens' (1835-1921), "Christmas Oratorio,"

"Noel", in dimensions scarcely exceeds the limits of a cantata, but musically it is constructed in the style of an oratorio. "Its subject is the Nativity, combined with ascriptions of praise and a final exultant hallelujah."¹ The work is short, but very effective, and is written for five solo voices and chorus, with accompaniment of strings and organ, and the harp is one number. "Praise Ye the Lord" is the final number of the oratorio.

The Messiah--Handel (1685-1759)--Georg Friedrich Handel wrote the Messiah, his great masterpiece, at the age of fifty-six in the space of twenty-three days. This accomplishment is an example of his almost superhuman capacity for work. The text is taken from the scriptures and the libretto was arranged by Charles Jennens, who, oddly enough, was not satisfied with the music.

The oratorio is divided into three parts. The first illustrates the longing of the world for the Messiah, prophesies His coming, and announces His birth; the second part is devoted to the sufferings, death and exaltation of Christ, and develops the spread and ultimate triumph of the Gospel; while the third is occupied with the declaration of the highest truths of doctrine, faith in the existence of God, the surety of immortal life, the resurrection, and the attainment of an eternity of happiness.²

The numbers included on this program, with the exception of the "Hallelujah Chorus", are taken from the first part of the oratorio.

The "Hallelujah Chorus", which ends the program,

¹George P. Upton, The Standard Oratorios (Chicago: A. C. McClung and Co., 1887), p. 269.

²Ibid., p. 144.

opens with the exultant shouts of "Hallelujah." Then ensues three simple phrases, the middle one in plain counterpoint, which form the groundwork for the "Hallelujah." These phrases, seemingly growing out of each other, and, repeated with constantly increasing power, make up a chorus that has never been excelled, not only in musical skill, but also in grandeur and sublimity. After listening to its performance, one can understand Handel's words: "I did think I did see heaven before me, and the great God himself."¹ This number closes the second part of the oratorio. It is worthy to note in this connection that when the oratorio was first performed at Covent Garden, London, in 1743, the whole audience, with the King at its head, arose during the singing of the "Hallelujah Chorus" and remained standing until it was finished. This custom is still observed, not only in England, but also in this country.

Handel's other oratorios might have gained greater popularity had they not been overshadowed by the surpassing beauty, magnificence and universality of the Messiah.

Truly the great tone--cathedral of Handel's Messiah is an erection of which all nations of the world may be proud, and for which humanity must be ever grateful. Mated to the mightiest of themes, this superb masterpiece of tonal art may be considered a foretaste of the music that will delight and exalt the human soul in a future, more blessed, state of existence.²

¹Ibid., p. 148.

² Annie W. Patterson, The Story of the Oratorio (New York: Charles Scribner's Sons, 1915), p. 95.

Music Materials Used

Glee Clubs:

Lo! How a Rose--Praetorius--TTBB--EMB 1543-----\$.10

Glory to God in the Highest--Pergolesi--TTBB--
C. Fischer-----\$.20

Break Forth, O Beauteous Heavenly Light (Christmas Oratorio)--Bach--SSAA--C. Fischer-----\$.15

Ave Maria--Schubert-Riegger--SSA--89020 Flammer--\$.15

Church Scene (Christmas Eve)--Rimsky-Korsakoff--
SATB--Schirmer

Jesu Bambino--Pietro Yon--SATB--4659 C. Fischer--\$.15

Praise Ye the Lord (Christmas Oratorio)--Saint-
Saens--SATB--Kjos-----\$.12

And the Glory of the Lord (Messiah)--Handel-Krones--
SATB--804 Kjos-----\$.12

Glory to God (Messiah)--Handel--SATB--804 Kjos---\$.12

Hallelujah Chorus (Messiah)--Handel-Krones--SATB--
Kjos---

Orchestra:

Chorale and Orchestra Prelude--Bach-Stoessel--
E180 Schirmer--String Orchestra-----\$.75

Pastoral Symphony (Messiah)--Handel---

Accompaniments for Choral numbers from Messiah--
Handel--Kjos.

CHAPTER V

SUGGESTIONS FOR OTHER POSSIBLE CHRISTMAS FESTIVALS

A study of the Christmas celebration is almost limitless in its scope. Materials concerning its history and the fascinating characteristics of its observance by the many different peoples of the world are nearly inexhaustible. Despite the widespread interest in the Christmas festival, however, the writer, having made a thorough study of this field, has found little adequate material concerning the actual production of the Christmas festival in the Senior High School. This chapter will be concerned chiefly with practical suggestions for festivals which may be produced at the Senior High School level. A variety of types are offered in order that varying situations and tastes may be met. Both sacred and secular themes are included. Some of these themes are based on fantasy, while others are based on actual historical or national customs.

The Nativity

The most popular form of the Christmas festival dating from earliest times has centered around the Nativity. It is the most natural and appropriate theme for the Christmas observance. Dramatization of the story or mere presentation

of pantomimic scenes interspersed with appropriate music provides a festival ever popular with an audience. The costuming and staging may be as simple or elaborate as desired.

A festival of beauty and dignity may center around the verse-speaking choir robed in black and a white-robed chorus or a cappella choir. Choruses and scripture readings may be alternated. A very simple story pantomimed at the front of the stage is all that is required to lift the audience to a certain degree of ecstasy.

Stories Dramatized and Set to Music

A very effective program may be presented under the title of "Christmas at De Coverley Hall." A few data as to the old English celebration of Christmas given in the De Coverley Papers,¹ by Addison are supplemented by those drawn from the other essays from Irving's Bracebridge Hall² and the accounts given in George Eliot's Silas Marner³ and R. D. Blackmore's Lorna Doone.⁴

¹Joseph Addison, Richard Steele and others, The Spectator, Vol. I. (New York: E. P. Dutton and Co., 1907).

²Washington Irving, Bracebridge Hall (London: G. Bell and Sons, Ltd., 1914).

³George Eliot, Silas Marner (New York: Macmillan Co., 1929).

⁴Richard Doddridge Blackmore, Lorna Doone (New York: Grossett and Dunlap, 1920).

Charles Dickens' Christmas Carol¹ and R. M. Alden's Why the Chimes Rang² are only two of the many fine stories that adapt themselves remarkably well to dramatization. Music and the dance woven into the drama make possible a delightful evening's entertainment.

Washington Irving's description of the celebration of Christmas and its customs in his Sketch Book³ may form an excellent background for a Christmas in early New England.

"Christmas Scenes" from Louisa May Alcott's Little Women offers fine opportunities for a festival.⁴

Van Dyke's poignantly beautiful story, The First Christmas Tree⁵ offers an opportunity for dramatization of life during the early part of the eight century.

Christmas in Other Lands

A very colorful festival may be built around a Christmas in a Russian household, using as a main part of the program a ballet created from Tschaikowsky's charming Nutcracker Suite.⁶ An orchestra of above average playing

¹Charles Dickens, Christmas Carol (Boston: L. C. Page and Company, 1913).

²Raymond MacDonald Alden, Why the Chimes Rang (Indianapolis: The Bobbs-Merrill Co., 1909).

³Washington Irving, Sketch Book (New York: Macmillan Co., 1929).

⁴Louisa May Alcott, Little Women (Boston: Little, Brown, & Co., 1929).

⁵Henry Van Kyke, The First Christmas Tree (New York: Scribner's Sons, 1926).

⁶Tschaikowsky-Roberts, Nutcracker Suite (New York: C. Fischer).

ability is required for the performance of this music. If such an orchestra is not available, a good record-playing machine makes a usable substitute. Russian carols sung at the beginning of the program help to establish the mood for the action to follow. It is surprising how easily the transition from fact to fancy may be made.

In England, perhaps, Christmas has been and still is more brilliantly celebrated than in any other country. An Old English Christmas celebration is such a picturesque one and there is so much factual material that it is a very rewarding central theme for a festival and admits of many variations.

An Old English household in feudal times provides an excellent background for a festival. The family and guests gather around the burning Yule Log which "burns away all enmity, all hate, and removes by its fire the evil and the sin so that the next year might be one of great rejoicing."¹ Conversation is spontaneous and games are played. These games include "Snap-dragon" without which no English Christmas is complete. Carols are heard outside. These are followed by the entrance into the room of the Lord of Misrule and his noisy, grotesquely costumed mummers. With their fun and frolic the festivity is ended.

The above suggestions may be varied by using as the

¹Mrs. Mary Master Needham, Folk Festivals (New York: B. W. Huebsch, 1912), p. 153.

center theme a feast in an Old English household. A long table centers the feast hall which is decorated with mistletoe, holly and ivy. Wax tapers, in brass, iron or pewter candlestick holders add a proper touch to the lighting. The Boar's Head, with the traditional apple in its mouth, is ceremoniously brought in. The wassail cup is passed around to carry out the old custom and to wish good cheer to all. Good cheer is the central idea of all English celebration at the Christmas season and no such celebration is really complete without the wassail cup.

An effective program may be planned presenting three different scenes in Old England on Christmas Eve. In the first scene a group of carolers, or waits, sing from door to door. In the second scene a group of wassailers visit from door to door singing their wassail songs, dancing in simple peasant fashion, and then partaking of the hospitality of the lord and lady and their household. The final scene depicts a play of the mummers, St. George and the Dragon.¹ This play always provokes hilarious delight and, it may be said, is the most exact reproduction of this country's old time Christmas celebration.

A charming program may be created around carols and pantomime depicting the music and folk customs of several different countries. So distinctly characteristic and

¹E. K. Chambers, The English Folk-Play (London: Oxford University Press, 1933).

peculiarly native are the following mentioned customs that they may each form the setting for attractive pantomimes.

(1) Wooden shoes are placed in the chimney corners for St. Nicholas in Holland. (2) Stockings are hung for Santa Claus by the children in our own United States. (3) In Norway toys are hidden away in unexpected places and the children hunt for them. (4) The placing of sheaves of grain on tall poles for the birds on Christmas morning is an old Scandinavian custom. (5) Street caroling is characteristic of England.

The Oratorio

The presentation of an oratorio is perhaps the most ambitious undertaking which any mature choral group might attempt. It requires long, taxing rehearsals and the average oratorio takes not less than an hour and a half to perform. It can be most tiresome to the audience unless the singing is of superb quality for it is upon this alone that the success of the performance depends. Existing musical taste in the locality where the program is to be given is of great importance and this should be taken into consideration. There is no doubt that the oratorio makes too great demands upon immature voices; for this reason, therefore, the oratorio is not recommended for high school voices. However, excerpts from Handel's Messiah may make an interesting and worthwhile festival for high school groups. The music must be well arranged in order to suit the range

and ability of the average student chorus. It is the opinion of the writer that this has been admirably accomplished by both the Krones (Kjos edition) and by Kountz (Witmark edition). Even though these arrangements are somewhat simplified, the ability of the singing group should be well considered before attempting such a festival.

G. Schirmer has published for the orchestra Selections from the Messiah which is both playable and attractive as an opening number. Mature soloists from outside the school group may be used on the program. Such procedure is good and it is in keeping with tradition.

An evening of oratorio music from several of the masters could prove interesting. Selection from both Bach's Christmas Oratorio and Handel's Messiah may be included. To these may be added For Unto Us a Child Is Born by Bach. This is a short Christmas cantata, only nineteen minutes long, with contralto, tenor and baritone solos.

Dream Fantasy

There are innumerable possibilities for the festival created around the fantastic dream theme. The imagination may wander at will and result in a program of varying degrees of elaborateness. Even though the idea is usually associated with the young, adults enjoy being taken away to the land of make-believe, and a most fascinating and successful program may be the result. The child simply falls asleep and,

through the kindness of the Dream Fairy, his dreams come true.

Miscellaneous Festivals

A large cathedral window constructed so as to permit an opening from the center, revealing various tableaux, may form the background for a festival. The different tableaux are of famous paintings of scenes of the Nativity and are copied as accurately as possible in costume, coloring and detail. With each tableaux music appropriate to either the picture or the period is presented. An orchestral selection and, perhaps, a candlelight procession by the groups taking part make a suitable opening for the program. Some famous paintings which could be appropriately used for the tableaux are Raphael's Sistine Madonna and Fra Angelico's The Annunciation, Corregio's Holy Night, Botticelli's Madonna of the Magnificat and Filippo Lippi's Madonna and Child. Colored reproductions of these masterpieces may be obtained from the Perry Picture Company, Box 13, Malden, Massachusetts.

A very attractive program may be created around a series of scenes from Christmas cards pantomimed and presented with appropriate music. This makes for a varied evening's entertainment inasmuch as both sacred and secular scenes and music are introduced.

The writer trusts that in the suggestions given in this and the preceding chapters will serve as an aid and an inspiration to the reader in the formulation of plans for a Christmas festival.

CHAPTER VI

SUMMARY AND CONCLUSIONS

It was the purpose of this study to trace the development of the Christmas festival from the earliest times to the present day, to show the values of the festival in the Senior High School, to present four organized Christmas festivals, and, finally, to discuss the need of organized materials and to present practical suggestions for possible festivals.

A brief resume of the history of the Christmas festival showed that the festival is the oldest celebration which is in existence today. Its origin dates back to the time of the Roman Saturnalia and other pagan festivals and it may be said that our festival is an outgrowth of these celebrations. After it was well established in Rome, the festival soon spread to other parts of the world and to America. Today it is an almost universally celebrated occasion.

An attempt was made to establish the values of the Christmas festival in the Senior High School educationally, musically and socially. The development of active self-expression, careful and critical thinking, and physical as well as mental stimulation constituted the educational

values. Musically the festival was found to be valuable since it makes for added interest and enthusiasm in the Music Department; it unifies the different phases of the department; it leads to a knowledge of the various types of musical literature; it encourages the performance of music of a high standard of excellence. As a socializing experience it was established that the festival is superior to other types of programs. It brings about a spirit of cooperative enterprise, a feeling of equality and fraternity and provides real fun for the participants.

Detailed directions were given in Chapter IV for the presentation of four original Christmas festivals. These were chosen on the basis of their appropriateness, attractiveness, interest and general appeal.

The final part of the study was concerned with the need for organized materials. It was found that, although there is a vast supply of materials concerning the Christmas celebration, there is little material which has been organized for actual festival production. An endeavor was made to give suggestions for productions which would prove both practical and helpful to the student and director.

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