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Witchwife: Requiem for Susanna Martin

The Process of Producing and Performing a Musical in London

A Major Qualifying Project Report:

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by

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This report represents the work of one or more WPI undergraduate students submitted to the faculty as evidence of completion of a degree requirement. WPI routinely publishes these reports on its web site without editorial or peer review.

ABSTRACT

This project consisted of producing the musical, *Witchwife*, in London based on three main focuses. The first focus was the editing of the musical scores and libretto for both the concert version and the full version of the musical. Music preparation was the second focus, which consisted of holding rehearsals for the choir and rehearsals for the entire cast to ensure that all music and narration was prepared in a style appropriate for the work. Lastly, the third focus of this project was the research done on advertising methods in London in order to apply such methods to gain an audience and promote the performance to the public.

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INTRODUCTION

Emilia Martini:

During my freshman year, around February of 2007 after participating in WPI's female choir, Alden Voices, and the VPL choir, I became a double major in Industrial Engineering and Humanities and Arts, with a concentration in Music as my second major. John Delorey became the advisor to my Music major, and ever since then, I have been singing music from the *Witchwife* score, performing it many times in venues in and around Worcester, MA. I have been involved with and intensely studying music ever since I was three years old, so it has become second nature to me to analyze every aspect of a piece in order to soak in the emotion and feeling behind every note, thus falling into the role of score editor. I have an extensive musical background, being a concert cellist for many years, the Musical Director of WPI's all female a cappella group, The Technichords, and Student Conductor and President of the female choir, Alden Voices. Every year that I was involved with *Witchwife*, I learned more and more about the background behind the story and style of music. The culmination of my understanding did not happen fully until I interviewed Janet Delorey, who published a book dictating Susanna Martin's sorrowful life. I was extremely excited to start my research in London to produce a performance of this wonderful musical since it had been such a huge part of my studies at Worcester Polytechnic Institute. Also, being chosen to play the role of Susanna Martin herself was an honor. I have fallen in love with the story and music about the life of this wonderful woman, *Witchwife*.

Katelyn Krajenka:

Freshman year, after participating in WPI's female choir, Alden Voices for a term, I had the opportunity to audition for the Vocal Performance Lab. Vocal Performance Lab is a select group of approximately 12-16 students whose auditions are based off of their proficiency to sight reading music. The second semester of the Lab my freshman year involved performing the concert version of *Witchwife* in its original, unedited version. That semester was my first introduction to the music off of which this entire project is based. My sophomore year, I had the fortune to be selected once again for the Vocal Performance Lab, except this year it involved singing the music from *Witchwife* which the conducting class conducted for their weekly assignments. While I had a basic understanding of the music from the previous year, I had not begun to learn about the background on which this musical is based. Once coming to London to fulfill my MQP requirement, the research began. D Term started my research into the historical significance behind the work. The music took a different form and began to finally have more substance rather than just being pieces that were sung every week in a class. This background has culminated with my project furthering my understanding of the score and libretto thus allowing me to contribute to producing the musical in London.

Thesis:

Producing a musical in London from start to finish requires well-edited scores, decent rehearsal schedules, and adequate advertising based off of London norms, as well as solid pre-arrival and post-arrival preparation, in order to be a success.

METHODOLOGY

PRE-LONDON

Preparation for the production of *Witchwife* before leaving for London involved several different components. Some requirements took a few hours while others spanned several months in order to have them at a workable level upon arrival in London. The goal of any pre-London work was to lay the foundation for the production, so that once in London research was able to begin almost immediately. Having a basic foundation off of which to work facilitated giving the project a clear direction. This direction would lead ultimately to the final performance, and without it the production would have been less likely to be completed with proficiency. The preparation took several forms including rehearsals, editing the musical scores, reading the libretto, interviewing, and solidifying performance venues.

VPL Rehearsals

As with any musical performance, rehearsals are one of the most crucial aspects for success. Without proper rehearsals, the musicians are unable to present a convincing show for the audience. Before arriving in London, the Vocal Performance Lab, known as VPL, had been working on the music from *Witchwife* for several months starting in C Term. At that time the Vocal Performance Lab partnered with the conducting class and began learning the music from the show in a very basic way. Eventually the rehearsals moved to being more in depth in D Term once a more final preparation for the London performance began. Because many of the members from VPL were to be present in

London and available for the performance, using VPL as a time for pre-London rehearsals fit well into the schedule. Rehearsals before arrival allowed for more time to edit and piece together a working order of the musical score.

Music Score Editing

With rehearsals of the music from *Witchwife* being held every week, there were plenty of opportunities to make corrections to the music for the purposes of practicality. As weeks went on, the music was adapted in rehearsals to be the most effective, given the type of music it is. These adaptations and changes were noted and are included within the current musical scores. (Appendix 5.3) The reason for such changes is to ensure that in the future, anyone is able to sing the music exactly as it was intended to be sung. Musical interpretation, while usually acceptable, will often times change the nature of the piece entirely. Whereas *Witchwife* is meant to commemorate the life and death of a remarkable woman in history, having the score marked exactly as it is to be performed is required. On a more technical level, each piece of music had to be formatted the same. Titles all had to be the same size and the titles and lyrics all needed to be the same font, Palatino, with lyrics being size 12. (Appendix 5.1) While the small technicalities might sound trivial, without uniformity the music would become more difficult to read. Not only is being able to read the music important, but understanding how the music fits into the musical is, too.

Full-Libretto Read Through

Giving a performance of anything is a demonstration to an audience that the performer has a complete understanding of his or her material. When it comes to musicals, it is important to know the musical before trying to create anything else from it. One of the easiest and most helpful ways of gaining an understanding on a musical is to read the libretto. The libretto will tell the story from beginning to end, and it will show where each piece of music belongs. With a work like *Witchwife* that has not yet been published, it is the job of those producing it to make sure that everything within the text is understandable. Such read-through's will help shape the production to ensure that the performers have an understanding of the material and that everything is presented in a fashion appropriate for the type of musical it is. Also, as this work was to be scaled down to a smaller, concert version, knowledge of the large score will facilitate in keeping the concert version as accurate as possible. The meaning of the work should not be lost. While reading the full libretto of a musical is the easiest, there are other more thorough ways of gaining further insight on the meaning of the piece.

Meeting with Janet Delorey

Speaking with people who have a deeper understanding of the piece is an even greater means of researching the meaning behind the musical. In the case of *Witchwife*, speaking with Janet Delorey, mother of the arranger and descendant of the main character for whom the musical was written, proved to be an invaluable experience. Because she wrote the book off of which the musical is based, she has more facts and details available to her than any other person. All of the information in the libretto is based off of her

research. Having the opportunity to speak with her provided such insight, that it really began to give the characters of the musical a form. There was finally a tangible purpose to the music. This type of research could only have been conducted pre-London due to proximity.

Final Performance Venue

For the musical performance to occur there needs to be a place in which to perform. The responsibility of obtaining a performance venue was that of WPI Staff due to the need for contracts to be signed, and before leaving for London there was a possibility of performing in the following three places: St. Paul's Church in Covent Garden, Wimbledon, and Olney, Buckinghamshire. Each place has its reasons for being on the list of possible venues. St. Paul's Church, Covent Garden is commonly referred to as The Actor's Church for all the famous actors and actresses who have graced the stage. It is located in an energetic part of London that is filled with thousands of people everyday. While St. Paul's Church is located in such a lovely area, the church itself only holds approximately 300 people. The concert version of *Witchwife* lends itself nicely to such an intimate setting. In the end, St. Paul's Church was the only venue able to offer the opportunity to perform. Unfortunately a performance at Wimbledon was not possible due to the music director's poor health over the last few months. Such a concert would have been a charity concert to raise money for the church's organ. Olney, Buckinghamshire was unable to offer a chance to perform because the musical director was to be out of the country. Olney would have been the most fitting place to hold such a

concert because it is where Susanna Martin, the woman about whom *Witchwife* is written, was born. It would have held great historical sentiment.

All work done pre-London arrival played such a crucial part in enabling the focus in London to be on research and application of information. Having a venue set enabled the preparation of possible advertisement ideas. Background information on the music and libretto gave a better-rounded approach to ensure historical accuracy, and VPL rehearsals allowed for less rehearsal time spend of the teaching of notes and more time for content.

IN LONDON, PRE-PERFORMANCE

Attending Events

Once in London, research was able to begin. Because the project is focused around the successful production of a musical in London, the main research that was needed was about the various advertising methods for events. Completing such research involved attending various events and interviewing audience members, asking how they had come to find out about it. There is never a dull moment in London, and there is almost assuredly always an event to be attended, be it free or otherwise. The performance of *Witchwife* was to be a free concert, so attending other free concerts and events was the most logical place to interview attendees. In addition to the free concerts, it was equally as important to attend other shows to gain a broader understanding of the advertising process in London.

The majority of the research was conducted at free events such as lunchtime concerts at places such as St. Martin-in-the-Fields and St. James's Church. In total, eight lunchtime concerts were attended. Audience members graciously shared their own experiences with finding out about the concerts. Many times, the people would say that they were frequent attendees, or that they happened to be walking by and found out by chance. (Appendix 1.1) There were, however several people who had found out by more unorthodox methods. One couple shared that they were tourists who had heard about St. Martin-in-the-Fields' lunchtime concert series because of their *Rick Steves* guidebook and

had decided to stop in for a concert. (Appendix 1.2) While lunchtime concerts provided a valuable pool of interviews, other concert types also provided information.

London also has many places that offer free evening concerts. Many places, such as The National Gallery, The National Theatre, or various jazz clubs, have free evening concerts. Much like with the free lunchtime concerts, audience members frequently responded that they happened to be at the venue for something else, and saw that the concert was going on, so they decided to attend. At a particular concert of Argentine Tango music at The National Theatre, a couple that had been dancing to the music said that though they found out about it by chance, they usually find out about various dance events through their studio. They also recommended the use of Facebook to advertise to friends and family. (Appendix 1.2) From what they had to say, using groups that would have a common interest in the particular event would be best. Most people are apt to turn out for an event to which they might find a connection.

Events that appeal to a more select audience are those that have a fee to attend, such as musicals, evening concerts, and plays. Much of the time, these events are more widely publicized than the lunchtime concerts or free evening concerts. For many of the musicals and plays, there are signs up all over London advertising the show and the venue. The most common way people heard about these shows was by word of mouth. Either a friend or family member saw it and recommended it. (Appendix 1.2) With productions as large as *The Lion King*, *Billy Elliot*, or *Carousel*, word of mouth is an easy way to spread the news because the show is usually playing for a while. Having several

performances is a good tactic for the future because word of mouth will generate a large audience.

Submitted Advertisements

After attending many concerts hosted by local churches and cathedrals, it became apparent that advertising was the main resource for researching shows and concerts. The many free papers that are offered in central London (*METRO*, *Lite*, *TimeOut*) are distributed in strategic locations in order to hit a large population of readers. This is extremely beneficial, as a large quantity of viewers is almost guaranteed. As well as posting ads in the newspapers, it was also important to advertise in St. Paul's Church, Covent Garden, newsletter or website, since that was the particular venue for the production of *Witchwife*. All of these means of advertising are submitted through either email or on a website proposal form that the paper provides.

The first newspaper that was decided upon was the *London METRO*. This paper was launched in 1999 as a free, color newspaper for morning commuters on the Underground Tube system. This paper delivers its daily news in two modes, on the street in paper form and online with its website. Usually, the newspaper kiosks for this particular paper are located at every Tube station at entrances and exits in the morning, to target the early commuters. Also, many people leave the paper on the train after reading it, making it accessible to later commuters as well. Every morning, some 1.3 million copies are distributed across 16 of Britain's largest cities, making the *METRO* the world's largest free newspaper, and the fourth biggest newspaper in the United Kingdom. The only way to submit an advertisement is through their website,

www.advertising.metro.co.uk/newads.html. There is a difference between placing an advertisement and a listing in this paper. It is free to place a listing in the *METRO* for concerts, performances, etc., but not for placing an ad that would take up a certain space on one of their pages. For the purpose of the *Witchwife* performance, it was only necessary to submit information for a listing in the *METRO* under the Music section.

The second newspaper that the information was submitted to was the *LondonLite*. This is a relatively new paper to hit London's streets, and has a more targeted audience than the *METRO*. It was established in August 2006, and is London's original free evening newspaper, distributing around 400,000 copies to the public between the hours of 4:30-7:30pm. Their merchandisers distribute predominantly in central London, standing in the main traffic flows to Underground and mainline Tube stations, catching the rush hour pedestrians. Their "squad" of employees distributing the papers is dressed to stand out as much as possible, in their distinctive yellow and purple uniforms next to their trolleys, so readers know exactly where to receive their copy of the updated afternoon's version of the daily news. In terms of advertising, as with the *London METRO*, there is a charge placed on classified advertisements, but not on categorized listings. The listings only require a contact email with all necessary information regarding the performance, addressed to Lauren Paxman (lauren.paxman@thelondonlite.co.uk), editor of the Events section, and manager of Reader Enquiries. This contact email can be found on their website (www.thelondonlite.co.uk), listed under the 'Contact Lite' tab.

One of the best things about London is the extensive quantity of events that are taking place on any given day, whether free of charge or not, in any one of London's amazing venues. *TimeOUT Magazine* has the most thorough and expansive listings for

all major and minor events occurring in the greater London area. It is divided into categorized tabs, allowing for quick reference and easy research on any event. The magazine contains information about events in film, theater, fashion, literature, and all other artistic events, as well as 'eat out' and 'night out' selections. Events listings are usually complemented with articles, typically featuring celebrities appearing at one of the listed events. It is almost careless for a producer or advertising coordinator to not place a listing or ad in this magazine, since it is a guaranteed audience of approximately 374,000 people, with the magazine selling 86,000 copies every week. It is not a free magazine, costing £2.99 per copy, but is well worth the extra cost. It is very simple to advertize in *TimeOUT Magazine*. Their website (www.timeout.com/london) provides a 'Submit Your Event' section under each event category tab, which leads to a straightforward form to complete with all necessary information. It also clearly states the deadline for listing submissions in order to have an event appear in print, as well as on their website.

For every event that occurs at St. Paul's Church, Covent Garden, a small description is posted in their Calendar of Events on their website (www.actorschurch.org/content/callen.htm) and on a bulletin board inside the church itself. The required information for this posting is a small description of the performance, sent to Concert Director, Charles Grant. Being the venue where performance will take place, it is assumed that the performing group has already reserved the date and time of their concert with the church coordinator, who should already have their information on file. The church does reserve the right to trim the sent information down to a mere descriptive sentence to fit in their calendar listings, which may or may not alter the

eventual viewing audience. In the case of *Witchwife*, this description was sent to St. Paul's Church for their calendar:

Witchwife: Requiem for Susanna Martin (1621 – 1692) documents the life and execution of one of the most noted women of the Salem witch hysteria in colonial America. Using actual court transcripts and American folk hymns and spiritual, Witchwife presents a fitting memorial for one of the most complicated victims of this unfortunate chapter in Colonial American history. This concert will be performed by the Vocal Performance Ensemble of Worcester Polytechnic Institute (USA), John Delorey, director.

The listing that appeared on their website was as such:

1pm Concert admission free. "Witchwife: Requiem for Susanna Martin" which chronicles the trial and subsequent hanging of one of the oldest women in the Salem Massacre from early New England history.

This is an extremely condensed version of the original submission, leading to many discrepancies between the two. Unfortunately, the shorter adaptation does not do the musical justice, and may turn a lot of prospective audience members away from attending. However, the church does allow the performing group to display posters and fliers on a designated advertisement table located near the entrance in plain sight for visitors. Overall, St. Paul's Church did provide many opportunities for advertising to the public, whether in a condensed version or an official poster for the event.

Other Advertisements

As well as the newspaper and magazine advertisements that were submitted, there were a number of other forms of publicizing that were put to use to spread the word of the musical, *Witchwife*. Covent Garden's own magazine, *In and Around Covent Garden*

(www.coventgarden.uk.com), gathers information from many of the local newspapers and companies advertising for entertainment, shopping, eating out, etc. that will be occurring specifically around the Covent Garden area. This conveniently compiled information is read by the business community and local residents, as well as the area's millions of frequent visitors and tourists. The magazine is mailed directly to 4,000 businesses and 2,600 residential addresses, having a monthly circulation of approximately 50,000 and a distribution of an estimated 170,000-200,000, and is also available for pick-up at a number of distribution points around the Covent Garden area. It was a nice surprise to have found the information for *Witchwife* in this magazine, having not known of its existence beforehand.

From the interviews that were conducted at the many concerts and performances that were attended for this production and research, it was clear that one of the easiest and most commonly used forms of advertisement was by word of mouth. At each attended concert, the information about the production and performance of *Witchwife* was spread via word of mouth to the many performers of each concert, and to as many audience members who could be approached after the concerts concluded. Also, any connections that were made for networking or friendly purposes were also notified about the upcoming performance at St. Paul's Church, Covent Garden. The reason why word of mouth advertising is so efficient is because each person informed at the initiation of planning the event can tell another few people, and those few people can relay the information again, etc, thus spreading the information at a rate few publicizing methods can beat.

A very popular means of spreading information about different events in London is the passing out of fliers in heavily trafficked areas, such as city squares or popular attractions. It is also very common to see fliers at local stores. It was apparent that the attendance at the performance of *Witchwife* could depend on the number of fliers that were available to the public. Greg Dracoulis, the graphic designer for publicity, created incredible fliers that really captured the essence of *Witchwife*. They included all of the information about the performance itself, featured singers, directions to St. Paul's Church, and most importantly, that it was free to the public. Some of the places that fliers were placed at were a hair salon on Kings Road, Chelsea and in St. Paul's Church on the designated publicity table. Fliers were also handed out to the public in Trafalgar Square and Covent Garden the night before the performance, and also to any one who seemed interested at the free previously attended concerts.

After living in London for a few weeks, it was apparent that most performing groups or venues create a poster to help advertise for their upcoming show. Greg Dracoulis also designed a poster for our purposes, which clearly described the same information that had been presented on the fliers. The posters were displayed in the billboard at St. Paul's Church, Covent Garden, and also at a few venues around Covent Garden itself. The only slight problem with fliers and posters that performing groups may encounter is the permission to display them at different venues. Many churches do not allow advertising for events occurring at other churches or sites.

Rehearsals

The key aspect of any good performance is being absolutely musically prepared, and if this does not occur, then there might as well be no performance at all. Emilia Martini, one of the producers and editors of this performance of *Witchwife*, was allotted the position of Student Musical Director of rehearsals, helping to make sure that all of the singers were well prepared for the concert, as well as working together to create a beautiful sound with the a cappella music. Within the score of *Witchwife*, there are three leading roles for women, which were given to Sopranos Katelyn Krajenka and Kari Rehkugler, and Alto Emilia Martini. Emilia Martini was cast as the convicted Susanna Martin, about which this musical was written. Katelyn Krajenka played Susanna's daughter, Hannah, and Kari Rehkugler was cast as Mary Lewis, a malicious girl who accused Susanna of witchcraft. Along with these solo leading roles, there were six other chorus members in the performance: Jarrod Ratcliffe (baritone), Tom Collins (baritone), James Haupt (tenor), John Delorey (tenor), Amanda Eaton (alto), and Courtney Brock (soprano). Each singing part was balanced out, having an almost equal number of singers on each, since the soloists also sang during the chorus and verses of each song.

Rehearsals were scheduled to occur twice every week, on Tuesdays and Fridays from 5-6pm, beginning on Tuesday, May 19th 2009. However, due to conflicting schedules with the Humanities and Arts project and the IQP project, the rehearsal times and dates fluctuated many times. They were very inconsistent, and many times, two or three singers were missing. Also, tardiness was a continual problem that certainly affected some of the singers' moral towards the performance. Some of the singers made up for lost time with extra requested rehearsals, just one-on-one with Emilia Martini. The

rehearsal space, the common room in the Student Resident Hall housing WPI's project students, was a frequent problem, as it was not tailored towards singing or rehearsing of any kind, and was not open for reservations without a fee. The combination of these issues did create some tension within the performing group, however, that subsided, as the performance grew nearer.

There are some improvements that could be made to rehearsals for future performances of *Witchwife* in London to help with preparedness and to lower stress levels. Possibly booking a practice room at a nearby college or university would be extremely beneficial. Most practice rooms would include a piano, which was seriously lacking from the common room that was used instead. This would also benefit the singers because it would take them away from the resident hall, forcing them to travel on time to another destination for rehearsal. Another suggestion would be to rehearse a few times in the venue itself. This did not occur for the performance until the day of, which worried many of the singers. Performers need to be able to warm up to the acoustics of the hall, test how much to project their singing, and practice the staging for the concert. With these improvements, the rehearsal and performance day will go a lot smoother, and singers would be a lot more relaxed and able to have fun with the music.

DAY OF PERFORMANCE

Morning Rehearsal and General Set-up

Finally, the day for which all the preparation had been done arrived. The morning started with all of the singers arriving at St. Paul's Church at around ten o'clock in the morning for rehearsal. Unfortunately, the church double booked itself for the morning, so rehearsal did not begin until 11am. Rehearsing in the space was not actually possible until noontime, instead rehearsal was held in front of the church. Many details were added or changed to the performance at this time, including the addition of Susanna kneeling for her judgment, and Hannah holding her hand while singing "*Deal Gently with Thy Servants, Lord.*" (Appendix 5.3) The most inconvenient problem was not being able to rehearse in the church in order to really become comfortable with the sound and the space. However, despite the minor setback with rehearsal location, all cast was present and the rehearsal went smoothly. All details were finalized such as how to stand for certain pieces, and all was documented for the final score of the concert version.

Advertisement

Advertisement for the show was one of the most critical components to its success. All the research in London was done in order to discover the best way to advertise for the production of *Witchwife*. While advertising was done before the day of, research showed that advertising on the day of the performance was important as well. Posters were hung lining the walls of one of the tunnels leading to the church, but unfortunately the church did not unlock all of its entrances. The Humanities and Arts

project group was supposed be at St. Paul's Church by 10am to hand out fliers, but unfortunately no one from the group showed up until almost noontime. Fliers were then handed out in Covent Garden. Even though it was a later handout start than anticipated, Covent Garden was less busy than normal.

Tube Strike and Performance Start Time

Usually, Covent Garden is filled with street performers and thousands of people enjoying the shops and restaurants. On the day of the show, there were significantly fewer people than usual milling about due to the tube strike. Not only does London run on a system of busses, but it also depends heavily on the underground trains. A tube strike started the day before the concert, and was not to end until the Friday afterward. As a result, fewer people were in Covent Garden, and therefore fewer people heard about the concert from those handing out the fliers and the posters advertising the concert. Friends also said that they had wanted to attend, but were unable due to the tube strike, which limited their ability to travel around London.

Attendance

Attendance for the concert can be sorted in a few different ways. Consistent attendance was fairly small, with only about 20 people from start to finish. The audience that did stay was very appreciative of the type of performance being given. If all the people who came to the concert were totaled, the numbers are approximately 75. The difference in the two numbers is that while only 20 people remained the entire time, there were many more people who came and went. Another trend with lunchtime concerts is

that people will take a break and stop in for a few minutes to listen to a portion of a performance, and then must leave to carry on with their busy lives. A lunchtime concert lends itself nicely to this constant flux of audience, because it usually begins around 1pm and lasts for about 40 minutes. It is expected that if advertising could have gone as planned, and if the tube strike had not occurred, there would have been more people in the audience.

Questionnaire

In order to give further validity to the research done on advertising in London, a questionnaire (Appendix 2.4a) was developed to gain feedback from the audience, as well as to inquire if they would like more information regarding *Witchwife*. Unfortunately, due to a lack of organization and participation, many of the questionnaires did not get handed out to audience members, thus hindering the results drastically. Only three questionnaires were received, even though many more were in attendance. (Appendix 2.4b) The results from the three questionnaires are as follows:

Question	Audience Member 1	Audience Member 2	Audience Member 3
How did you find out about the concert?	Peter Kenny	Through Peter Kenny	Was walking by Covent Garden
Do you think it was an effective way to advertise?	Very effective!	For me, yes! Otherwise would not have known about it.	N/A
Can you make any further advertising recommendations?	Facebook Event	Facebook! Use the Internet	N/A

This was not an effective means of representing the entire audience’s feelings towards the advertising for *Witchwife*. The only consistent and useful piece of information received

from this questionnaire is that in the future, the creation of a Facebook group would help to spread the information to a larger population.

Even though the questionnaires were not handed out at the beginning of the performance, talking to some people afterward showed that there were many more people interested in the performance than actually attended. As stated earlier, lack of participation from the Humanities and Arts project group and the tube strike did hinder the attendance greatly, however, there were many people sitting just outside the entrance of the church, eating lunch that could hear the music from the hall. Also, there were many people who happened upon St. Paul's Church just after the performance was over, only to discover that they had missed an amazing concert that interested them greatly. Some people came into the church after the concert thinking there was a performance of a different group, only to find out, after talking to some of the *Witchwife* singers, that they would have been interested in viewing this concert as well.

Questionnaires, in general, are very good at describing the feelings of a large group of attendees, however, the effectiveness of this questionnaire completely depended upon the participation of the whole group, and unfortunately, that did not occur. It also was not able to summarize the true feeling of all those extra people who were interested, but had not been able to make it in time.

POST-PERFORMANCE

Final Libretto Edits

There are two versions of the libretto that are the result of this project. The first version is the Concert Version of *Witchwife*, which is the version that was performed in London at St. Paul's Church. This version is complete in music, but has a shortened libretto. It involves a cast of eight singers, one narrator, and one crier. Of the eight singers, four are male and four are women. One alto is given the role of Susanna Martin, a soprano is given the role of her daughter, Hannah Martin, and the other soprano is given the role of Mercy Lewis, the girl who accuses Susanna of witchcraft. The choir moves to accommodate the scene and song, whether by using Shaker-style, two lines with boy facing girls, or a semi-circular shape with the soloist in the middle. These stage directions as well as other details are written out in the Concert Version. (Appendix 5.1) The concert version should last about 45 minutes, and tells the story of Susanna Martin's conviction and execution.

The second libretto is that of the full version known simply as *Witchwife*. While all the same songs can be found in both versions of the score, the libretto is more in depth. Rather than just telling the story about Susanna Martin, this version includes testimonies from those who accused Susanna of witchcraft. This version is about twice as long as the concert version, and is meant for a larger cast. Also, the music for the fuller version is more complete. In the concert version, many verses of songs are taken out in order to accommodate for the time. In the full version (Appendix 5.2), all the

verses are sung, and many are spread out through the narrative giving a more robust feeling to the musical.

Final Score Edits

During VPL rehearsals for the preparation for London, the choir was given old scores to read from. These scores were formatted entirely different from each other, there were errors found in the lyrics, and musicality markings were not consistent throughout each song. Every rehearsal brought about new changes that needed to be made to the music, and they were noted each week. The consistency between the music is extremely necessary to keep the essence of the story and raw emotions intact. Any further interpretations may alter the intentions of each song, possibly changing the story or the meaning behind piece. Presentation of each score needed to be the same as well, more for aesthetic purposes than actual ease of reading them. The font for the lyrics needed to be the same, Palatino 12 size font, and they needed to be a certain distance away from the actual music notes so they were easily read. Score markings for musicality were very important, because they needed to represent how the music is and always should be sung. Numbering for each song had to be applicable for the full *Witchwife* score and the shorter Concert Version. Final scores were completed after the performance, since changes were still being made the day of the concert. (Appendix 5.3)

CONCLUSION

Producing a musical in London consists of four major components:

- **Pre-London venue bookings and preliminary rehearsals**
- **Editing extant score and librettos**
- **Rehearsals in London (preliminary and dress)**
- **Advertising to the general public**

Pre-London venue bookings and preliminary rehearsals

The pre-London bookings are best done by a faculty member, as there are legal implications and contractual agreements that often need the approval of the administration. Whenever possible, as much rehearsal time should be afforded before arriving in London, as rehearsal venues are often difficult or expensive to procure. Included in the Appendix (2.5) are venues that are currently available for rental by the general public.

Editing extant score and librettos

Since the concert venue only afforded one hour for performance, the creation and editing of a version of *Witchwife* that ran under one hour was a rather last-minute idea and often confusing part of this production. Every attempt should be made to insure that an acceptable performance version of the production is available before leaving for London. It was very time-consuming and a tires frustrating to spend a great deal of time editing and correlating both scripts so that the final versions of both scores and libretti contained matching and corresponding information (most noticeably music reference

numbers). Special attention was needed to make sure that final edits to the music - that involved numbering the music, creating articulation, as well as ensuring that all musical selections - were formatted to have a uniform presentation. In such a case, the rehearsals can be used not only to learn the music, but provided an excellent opportunity to crosscheck the editions.

Rehearsals in London (preliminary and dress)

Make certain to book all rehearsals venues at the earliest convenience (even before arriving when possible). Double-check each rehearsal space and venue on a weekly basis - some of the greatest frustrations from this production were caused by change of venue for rehearsals. Use the rehearsal time wisely - split rehearsals between sectionals, full rehearsals, and finally staging rehearsals. With a shorter composition, the tendency is to over-rehearse, and compartmentalization of the rehearsals can hopefully compensate for this. The cadence of the rehearsals should lead to a full "dress" the day before the actual performance, whether at the performance venue or in a rehearsal space. Again, double-check and confirm arrival and rehearsal times at the performance venues. Many of the concert venues in London are extremely busy and double booking is not uncommon and can best be addressed before the day of the performance.

Advertising to the general public

Lastly, advertising to the general public has to be accomplished in order to gain an audience. The research should involve gathering information on the most effective forms of advertising and implementing them. This includes sending in advertisements to local newspapers and magazines, listing the event on the venue's website, posters and

flyers. One of the most effective means of getting bodies in seats was the handing out of flyers immediately prior to the concert.

Final thoughts

Given all the work that was involved in this one performance, subsequent projects in London should strongly consider more than one performance. It will provide the opportunity to adjust the performance editions where needed, and offer time for one of the best methods of advertising - word of mouth. Another source of audiences could come from a benefit performance for an established charity. Attempts were made to perform for several groups in London that would have granted the project access to their mailing lists. Although these did not transpire during this term, the interest expressed from the charities contacted was immense and should be considered for future productions. The success of a performance can often be determined by those who left saying that they "wanted more" and this production certainly elicited that response from those in attendance and should give future project members confidence that a producing a musical in London can be a rewarding and fruitful undertaking.

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Appendix 1

Appendix 1.1 – Emilia’s Essays

Impropera

Leicester Square Theatre, Leicester Square, London

On May 10th, 2009 the Leicester Square Theatre put on a show entitled “*Impropera*”, an exceptional fusion of improvisation and opera. The performance was well presented and the audience loved every minute. However, it is debated whether this was actually opera or something else entirely. An opera is defined as an art form that combines a text, or libretto, with a musical score. *Impropera* did not use a libretto; rather they would take suggestions from audience members for their acts. Each act would consist of an actor asking the audience for a location and occupation, for example, and then creating a comedic operatic scene based on some rehearsed outline. The improvisation would appear when the performers would have to “fill in the gaps” with the suggestions from the audience, and react to any other surprise directions the scene may take. Overall, *Impropera* seemed to be more improvisation with an opera flare, having the style of music be operatic but the entire show based on impulsive creativity.

This performance was advertised on large posters outside of the Leicester Square Theatre as well as flyers and pamphlets listing all concerts for April and May 2009 at that venue. The event was also posted on the theatre’s website in the “Events” section. In order to promote repeat performances, *Impropera* handed out a survey to all audience members as they entered the theatre asking how they might have heard about the group or have we ever been to one of their performances before, etc. The pricing was very appropriate for the performance at £20. They really kept the audience captivated and laughing hysterically, earning every penny.

Naiades Ensembles Trio Concert
St. Martin-in-the-Fields, Piccadilly, London

On May 11th, 2009 St. Martin-in-the-fields hosted a Lunchtime Concert as part of a series of performances by various artists and styles of music. This particular concert featured the Naiades Ensemble from the Royal College of Music. The pieces performed ranged from Beethoven's *Serenade* to Debussy's *Sonata*, all written for flute, harp, and viola. The music was extremely beautiful and had the audience captivated for the entire duration of the concert.

The mixture of flute, harp, and viola was stunning. However, the viola was a little harsh compared to the soothing sounds of flute and harp. The harpist had arrived a few minutes before the concert had to start, causing a diminished time for the musicians to warm their instruments up. This could have added to the rougher sound of the viola. Even so, the trio was able to produce such a remarkable sound that filled the church's every corner.

All Lunchtime Concert Series performances are advertised by St. Martin-in-the-fields on their website. They also provide every audience member with a program of the particular performance. This series is also advertised very effectively via word of mouth. Word of mouth is one of the most important ways to advertise. It can spread the information very quickly to a large number of people, and in an area such as Covent Garden and surrounding busy areas, this could definitely be a great way to spread *Witchwife's* performance information.

Romeo and Juliet
The Globe Theatre, London

Shakespeare's Globe Theatre was the host of *Romeo and Juliet* on May 13th, 2009. The performance was spectacular. Held in the historical Globe Theatre, it was better than could be imagined. Not only were you watching one of the greatest love stories of all time, but you were also watching them in Shakespeare's own theatre. From one opinion, the actors portrayed the raw emotion and passion flawlessly, and left almost every audience member in tears after the last scene. However, another opinion was not so positive, and criticized heavily the chemistry between the two lead characters, Romeo and Juliet.

The theatre itself is absolutely stunning, with its vibrant colors and beautiful sculpture work on and above the stage. The stage was added to in order to have enough room for the fight scenes to be effective and as authentic as possible. The play was introduced by a group of singing minstrels, who later became other characters in the performance. They interacted with the audience to encourage interest and for comic relief.

Each performance at The Globe Theatre is advertised on their clear and well organized website. The public is encouraged to sign up for email information about upcoming events and shows, allowing for The Globe to reach a broad range of people to advertise. The website also includes a complete calendar of events for each month, clearly displaying the what, when, and where's of every performance. The Globe Theatre does an exceptional job at filling the entire theatre with eager audience members waiting a time when they too can share in Shakespeare's magic.

Evensong
Westminster Abbey, Westminster, London

Everyday, Westminster Abbey offers a sacred service to the public known as Evensong. Evensong has been a tradition at the abbey ever since England's separation from Rome approximately in 1533. Beginning with the serene wailing of the remarkable organ, Evensong continues to celebrate the evening with the Choir of Westminster Abbey, comprised of 30 boys all attending the Abbey's Choir School and 12 professional adult singers known as Lay Vicars. In a very intimate setting, these 'choir angels' perform sacred chants and prayers to help relieve the stresses of the busy workweek, and help to calm the souls of all those in attendance.

On this particular occasion, May 14th, 2009, almost the entire choir was present, producing an astonishingly full sound and a luxury to every ear. Sitting in the Quire, next to the choir, is by far the best place to hear this enchanting music. The Abbey encourages as many people as possible to come and hear their amazing choir and Evensong. The service is completely free of charge, and the earlier you arrive, the better your seating choice. With admission free, this allows all people to share and experience an event that has been occurring for hundreds of years.

Westminster Abbey advertises Evensong on weekly billboard schedules just outside the abbey gates and on their website. The website clearly states all events and times in their worship calendar. Evensong is absolutely one of the most spiritual events to attend while in London, and the music will take your breath away.

Evensong
St. Paul's Cathedral, London

St. Paul's Cathedral has been holding daily Evensong prayers and services for hundreds of years in their heavenly place of worship. With the enormous dome standing tall over all of London, it is easy to say how magnificent this cathedral really is. As in Westminster Abbey, Evensong commences with the illustrious organ introducing the angelic choir to the eager worshipers who have come to ease their souls and melt the day's troubles away. The choir, consisting of 30 choristers (boy trebles), 8 probationers (who will become choristers), and 18 adults, performs, with such grace, the monastic tradition of singing services in the Cathedral.

Once again, the Quire is the most magnificent place to sit in the Cathedral for Evensong. St. Paul's is a little different from Westminster Abbey in that it has the glorious dome. Sitting in front of the dome will allow for the deepest absorption of the holy chanting. Unfortunately, the dome sucks a lot of the music upward, allowing the audience members seated after the dome to only hear a fraction of the harmonious music coming from the choir.

St. Paul's Cathedral Evensong is also free of charge like Westminster Abbey. This provides for the encouragement of a larger number of worshipers to attend this service. Similar to Westminster Abbey, this Evensong is also advertised upon billboards near the Cathedral and on their website, listed under the worship and music page. The grandeur of St. Paul's Cathedral is most certainly not met in any other cathedral in the London area.

The Harp Consort
St. John's Smith Square, London

On Saturday 16 May 2009, St. John's Smith Square held a concert as a part of the Lufthansa Festival of Baroque Music in association with Rolls-Royce plc. This concert featured The Harp Consort, a group of musicians who combine written music with improvisation and dance to an amazing effect. The group consists of many different parts: an early harp, singers, lutes, baroque guitars, viols, violins, early flutes, shawms, bagpipes, and percussion. This interesting mixture of instruments, as well as dance and readings, as a "celebration of what got the feet of 17th and 18th-century England moving." (May 1009 Catalog) The group definitely fascinated the audience not only with the fantastic baroque instruments but also with the intertwining of music, readings, and the entertaining dancing, which was part improvisation and part choreography. It was a very unique experience, and one that I would definitely love to see again.

After the concert, I went down into the basement of the church to the box office to request some information about how St. John's advertises its concerts to the public. I talked to the receptionist and she said that the church sends a newsletter to all of the people on their mailing list who have come to concerts at St. John's before and may be interested in the same type of concert, such as baroque music or improvised music and dance. Also, the performing groups are able to pay St. John's to advertise for them in other ways, such as posters and ads in magazines and newspapers. St. John's also creates information pamphlets and brochures that audience members can pick up for the concert.

Manu Delago Handmade
St. James's Church, Piccadilly and The Old Queen's Head Pub

St. James's Church held a concert on 18 May 2009 as a part of their lunchtime concert series that featured a very unique trio named Manu Delago Handmade. The group consisted of Manu Delago, a musician who played the Hang*, Isa Kurz on the violin, piano, and vocals, and Philipp Moll on the Bass. They played a selection of pieces that included different combinations of these instruments. The songs sounded simple in structure, but the rhythms of the Hang and the piano music created a more complicated feel to each song, which sometimes included instrumental or vocal solos. This group has often been referred to as a 'gift from heaven', with a very holistic and euphonic sound. The performers had the audience mesmerized with the remarkable sound of the Hang and the fascinating and unique combination of the other instruments.

St. James's Church advertises for the groups in a few ways, such as a calendar of events pamphlet for each month and a blurb about the performance on their website. It is left up to the groups to do the rest of the advertising to the public. After the concert, I approached Philipp Moll, the bassist, and congratulated him on his stunning performance. He informed me of another performance they were holding later on the same evening at The Old Queen's Head Pub, and invited me to join them afterward if I really enjoyed the first performance. I also had a short talk with Manu Delago about his instrument and how I was looking forward to seeing them perform again.

* The Hang is a Swiss percussion instrument made of two hemispheres in steel of high quality, one tuned to a scale, the other one without notes, fixed together. It is played with the fingers and hands. For that reason it is called Hang, which means "hand" in the Bernese language.

Kaxan String Quartet
St. Martin-in-the-Fields, London

On 19 May 2009, St. Martin-in-the-Fields was the host to a phenomenal concert performed by the Kaxan String Quartet from the Royal Academy of Music. This concert was one of the many lunchtime concerts in St. Martin's series. However, there was nothing ordinary about this group. Comprised of two violins, a viola, and violoncello, the Kaxan String Quartet amazed the audience with a fantastic selection of music, Mozart's *String Quartet in G Major* and Shostakovich's *String Quartet No 7 in F sharp minor*, and an amazing care to detail and quality of sound. This group has only been together for 11 months, and at their debut recital at the Academy, it was "received with tremendous success." (Program notes) The group did seem a little new at performing with each other, and perhaps contributed to some stress that was apparent during the performance throughout the musicians. For the most part, the group over came this anxiety and delivered a stunning performance.

St. Martin-in-the-Fields advertises for each of their groups by posting flyers in their lobby and listing the details of every upcoming concert on their website. The church also provides programs to every audience member, listing the current group's information, as well as the details for the next lunchtime concert. The announcer for the particular day at the church will also announce the next concert's particulars to inform the audience members by word of mouth.

Les Miserables
The Queen's Theatre, London

'The world's most popular musical': *Les Miserables* definitely lived up to its reputation on 21 May 2009 at The Queen's Theatre. As many *Les Miserables* fans may agree, this performance was absolutely one of the best worldwide. Drew Sarich portrayed Jean Valjean flawlessly, allowing the audience to feel and experience the pain and struggle of his life. Each role was cast perfectly, and the sheer thrill of watching them perform had every audience member on the edge of their seats. As the audience travelled through the time of the French Revolution, emotions were flying every which way, leaving many wet faces after the finale. The moving props and revolving stage animated every scene, forcing the audience to be constantly engaged, and the music was nothing less than spectacular, as to be expected from such great performers. Even sitting all the way at the back of the second balcony, the sound was easily audible and each scene could be viewed clearly. The performance was absolutely spectacular!

The Queen's Theatre advertises every which way possible. They only feature one show choice at a time, allowing them to channel all of their advertising effort into only one show. The theatre has an amazing website, which is very organized and is full of very descriptive information about each of their performances. Also, the theatre releases discounted tickets to various booths, such as TKTS or any discounted ticket store in the area, allowing cheaper tickets to be released to the public who may normally not be able to attend. Posters are hung in Underground stations and on trains. Everywhere you look, you see *Les Miserables*.

Carousel
The Savoy Theatre, Strand, London

Roger and Hammerstein's *Carousel*, one of the truly great musicals, played at The Savoy Theatre on 23 May 2009. With its amazing cast, extraordinary dancing, and bright colors, this musical blew the audience away. Lesley Garrett, Britain's most popular soprano, played Nettie, and with one note of her first song she had the entire theatre pleading for more. *Carousel* breaks the mold with its gritty and courageous look at relationships. During the intermission, audience members were busy wondering how the next act would start: would Billy Bigelow do the right thing for Julie, or would he join the gang and possibly ruin both their lives? The second act was a tearjerker with the death of Billy and the lesson he teaches his daughter during his one allowed visit back to Earth before he goes to Heaven. The audience was completely engaged in the musical for the entire performance; laughing and crying along with the actors.

The Savoy Theatre advertises for each of its shows on a much larger scale than any of the churches that hold daily concerts. Similar to The Queen's Theatre in London, it only shows one musical at a time, allowing it to focus all of its advertising energy into one entity. The theatre has a website that is beautiful and organized, listing the show and all of its information. Also The Savoy hangs posters in all Underground subway stations and billboards promoting their musical to absolutely everyone. Also, tickets for each of their shows are sold at discount prices, enabling people to attend their performances that would not be able to otherwise.

Evensong with the *Lay Vicars*
Westminster Abbey, London

Evensong is a daily occurrence at Westminster Abbey that solemnly celebrates the coming of the evening and rejoicing of God. Seated in the quire of the Abbey, it is a very intimate service allowing the attendees to feel the music as it lifts their prayers up to Heaven. Usually attended by 30 boys all attending the Abbey's Choir School and 12 Lay Vicars, adult singers who join the boys every day in song. On this particular day, 26 May 2009, the choir consisted of only the Lay Vicars singing *Plainchant* or *Plainsong*. *Plainchant* is monophonic, meaning it consists of a single, unaccompanied melodic line. It is in free, rather than measured, rhythm, allowing the listener to be filled with peacefulness and tranquility. The men made such a full, rich sound that it took quite a few seconds for the sound to bounce back to the quire. It was quite an amazing experience to hear such angelic voices resonating from every corner of Westminster Abbey.

Westminster Abbey does not do traditional advertising due to the sanctity of the services it holds each day. However, the Abbey has so many tourists and worshippers walking through its grand entrance, that many of them end up staying through to Evensong after they have perused the many tombs and monuments. The Abbey also lists each event on a billboard outside of the gates and on their website. Also, many people hear about the services at Westminster Abbey through word of mouth from those who have experienced the breathtaking singing and prayer in this holy place.

The Pavao Quartet and Marco Fatichenti (piano)
St. James's Church, Piccadilly, London

On Monday 1 June 2009, St. James's Church Piccadilly held a concert as a part of their Lunchtime Series. This particular concert featured The Pavao Quartet from the Royal Academy of Music with Marco Fatichenti on the piano along side them. The Pavao has played in some of the most prestigious places all around the world, being acknowledged as "an ensemble of real depth and musical distinction" from Classic FM Magazine. The Piano Quartet started their concert with a *Quartet in A minor* composed by Mahler, and then added a second violin to create the Piano Quintet, in which they played the Brahms *Quintet in F Minor*. The music was extremely beautiful as it took you to another world of both tranquility and excitement, and had the audience captivated for the entire duration.

After the concert, I approached a few members of the audience to inquire about how they had come across the concert. One member had been a frequent attendee of St. James's lunchtime concert series, and had been going to every concert Monday, Wednesday, and Friday for many years. Another audience member was a professional acquaintance of the Pavao Quartet. He heard them perform once before, and researched their upcoming performances to hear them again. The last attendee that I spoke to, Andrew Glendinning, is a personal friend to the concert announcer at St. James's, and was recommended to attend this concert series during his lunch break from work. I then approached the pianist and first violinist and thanked them for the remarkable performance, and informed them of the *Witchwife* concert at St. Paul's Covent Garden.

Violin and Piano Concert
St. Martin-in-the-fields, London

St. Martin-in-the-Fields was the host to a most magnificent concert on 2 June 2009 as a part of their Lunchtime Series. This concert featured Orpheus Papafilippou on the Violin and Anahit Chaushian on the Piano. Both with extensive backgrounds of music study, these two artists performed some of the most beautiful music available to man. Throughout Vaughan Williams' *The Lark Ascending*, Orpheus and Anahit made the music come alive to the point where audience members could see and hear the lark, and its ascension towards the heavens. The Williams piece, originally meant for full orchestra, was performed flawlessly and entered the hearts of each listener and filled them with tranquility. They completed their performance with the Brahms *Violin Sonata No3 in D Minor Op108*, an extremely difficult piece that was played effortlessly by the duo. With much passion and emotion, the musicians displayed their gifts of music to the audience, and invited them to share their wonderful music with them.

After the performance, I approached a group of four audience members to ask them about how they had found out about the concert. They were visiting from Utah, United States, for a week and one of the group members was a violinist with the Mormon Tabernacle Orchestra, which is in association with the St. Martin-in-the-Fields Orchestra. She was so compelled to hear a performance in the famous church that she searched for concerts that were going on at St. Martin's during the week of her stay on their website. I also talked to Orpheus himself to congratulate him on a marvelous performance, and to inform him of the production of *Witchwife* next week. He seemed very interested. Unfortunately, the group from the United States was leaving before the *Witchwife* performance.

Free Jazz Night
Octave Restaurant and Bar, London

“If music be the food of love...then play on at Octave!!!” (Gig Guide) Octave Supper Club in Covent Garden was the place to be on the 2 June 2009 for fantastic free jazz. From 8-10:30pm every Monday, Tuesday, and Wednesday, you can enjoy a nice relaxing dinner with a fresh cocktail created by their resident *mixologist*, all while listening to some of the best jazz London has to offer. On this particular night, the featured jazz artist was the Eriko Ishihara Duo, comprised of Eriko Ishihara on the Piano and Vocals, and an accompanying bassist. They played two sets of music with a half an hour break in between, full of “passionate yet gentle and lyrical” tunes. (Gig Guide)

The advertising for these jazz gigs is fairly simple, but definitely gets the word out to the public effectively. Within the club itself, Octave distributes a “Gig Guide”, listing every upcoming performance for the next two months. It has clear directions on how to get to Octave, and also has some fun facts about their staff. Octave also has its own website (www.octave8.com) featuring lists of the hottest up and coming talent that will be performing each night. Aside from internal advertising, they also promote their jazz gigs on a website called www.visitlondon.com, which lists almost every activity open to the public, especially all of the free concerts and exhibitions. Octave also has a steady following of regulars that come a few nights a week to hear the jazz, have a cocktail, and relax.

Free Jazz Night
The Effra, Brixton, London

On the 24 May 2009, Michael Kristan, an alumnus of the London program for Worcester Polytechnic Institute, held a jazz club tour showing some of the great places that he discovered during his stay in London. Unfortunately, none of the other jazz clubs were open, so it became a tour of a single pub, The Effra. The Effra is a Jamaican influenced pub with a big soft spot for great jazz. It is situated in a more residential area, also adding to its intimate charm, and has some regular bands and vocalists that come to perform every Thursday night. Each performance is free of charge, which makes it easy for the public to just come and hear some great music and relax amongst friends. Every band that comes to perform also has CDs available to purchase and for them to sign.

Due to the very intimate, residential nature of this pub, some of the advertising is done by itself. Many of the people who attend the Thursday night jazz fests are regulars who come for the fun and friendly atmosphere and the great drinks. Some of the other people who attend have heard about it via word of mouth, as we did. Overall, the experience was fantastic and is highly recommended to anyone seeking a great time at a really upbeat jazz pub.

Fueye Tango
Royal National Theatre, London

Taking the audience on a trip to South America for two hours, the Fueye Tango trio, on 4 June 2009, performed some of the best music that has inspired one of the most sensual dances in the world, the Argentine Tango. This style of tango is danced in a very closed embrace, in which the connection is chest-to-chest. It is a style of dance that relies heavily on improvisation, and a good dancer is one who makes you *see* the music. The Fueye trio was comprised of three passionate musicians playing a double bass, Spanish guitar, and a Bandoneon, an Argentinean accordion. The Fueye trio played mainly tango music, but also varied to include waltz and the milonga. The music was so sensual and passionate that it inspired audience members to dance.

During the intermission, I approached a woman in the audience to ask her about how she came across this performance. She was visiting London for the day, as she does every 3-4 months, and planned to see a few concerts while she was there. Before she left, she researched on the National Theatre's website for performances of interest to her, and she is subscribed to all of the theatres' mailing lists that she regularly visits during her trips to London. She also knew the Bandoneon player, but had happened upon this concert by chance on the web. Another woman I talked to said that she was at the National Theatre for a different exhibition, which unfortunately had finished before she arrived, so she happened to stop by the Argentine Tango performance. She studies the Argentine Tango as a hobby, and immediately phoned her dance partner to come and join her on the dance floor. They were an amazing pair, full of passion and love for the music and dance.

Bach Concertos
St. Martin-in-the-Fields, London

On Friday 5 June 2009, St. Martin-in-the-Fields held a Bach Concertos Concert by Candlelight as a part of a series of candlelight concerts. This particular concert was performed by The Festive Orchestra of London with Martin Feinstein on flute/recorder, Catherine Manson on solo violin, Sarah Mofatt also on solo violin, and James Johnstone on solo harpsichord. The orchestra was very small, only seven musicians in total. This concert was unique in that it was a very traditional representation of Baroque music written by Bach and Vivaldi. Some of the music played included Bach's "*Air on a G-string*" and the famous *Double Violin Concerto*. The musicians understood the Baroque style of music very well, and the harpsichord was a very necessary touch. Baroque concerts recorded from St. Martin's are always aired on Boston's 99.5 FM radio station, making them sought out by many people all around the world. The Festive Orchestra of London made this music sound as it would have when Bach composed it; it was flawless, and it took the audience on a journey to the Baroque era.

After the performance was over, I approached a lovely couple to ask them how they had found out about this performance. They had been walking around Trafalgar Square and were handed a flier advertising for the performance. They looked up the concert online and booked their tickets. Although this concert was not free, there still many people in attendance, and the advertising was done in the same fashion as the free concerts. The price was very appropriate for the quality of music. I purchased a £6 ticket with a minimal view since my interest was in the sound and musicality of the group. Another group of people said that they had researched online for concerts that were taking place at St. Martin-in-the-Fields.

Billy Elliot
Victoria Palace Theatre, London

Billy Elliot, Britain's most beloved musical, was performed on 6 June 2009 and was fantastically exhilarating. The performance had everyone on an emotional rollercoaster, laughing hysterically and sobbing during a few songs. The amount of dancing that Billy's actor (this person changes every couple of performances) had to perform was absolutely astounding. This story of one boy's dream to realize his ambitions against the odds inspired every audience member; it was truly a theatrical masterpiece. A lot of the libretto had British slang words, touching the hearts of many a listener, and making them feel more at home and relaxed. The scene where Billy is dancing ballet with his future older self to the theme of *Swan Lake* is absolutely magical, with them twirling synchronized chairs and Billy being lifted up into the air and dancing while suspended. Audience members could also feel the anger that Billy must feel while trying to learn to dance during a time where that was unacceptable. It really was a breathtaking performance, and is recommended to absolutely everyone!

The Victoria Palace Theatre can afford to advertise on a very large scale, posting information about *Billy Elliot* absolutely everywhere in London. After the show, I approached some audience members, and when asked how they had found out about this performance they said that because London was famous for its theatre, they decided upon a British show on their visit to London from San Francisco. Another audience simply said that she found this show advertised on Ticketmaster. I highly recommend this show to anyone seeking a great night out.

African Voice Workshop
South Bank Centre, London

London's availability of diversity in culture is astounding, and all during June 2009, the South Bank Centre has been welcoming The BLOOM Festival of Dance of the African Diaspora, or ADAD. On this particular Sunday, 7 June 2009, it was holding an African Voice Workshop with Monica George-Otuya, an open workshop exploring traditional African, Afro-jazz, and African gospel styles of music and dance. She started off with a few warm-ups, including vocal warm-ups, clapping, and basic dance steps that would be used later, encouraging everyone in attendance to join in the fun and to feel the passion of the African music through the entire body. The group of participators was about 80-90 people, making the feel like a community learning session rather than a formal workshop. Some of the lyrics were in English, some in South African, and others from different parts of Africa, and she taught them in small chunks to make it easier to remember, since African music is typically learned by ear, not with sheet music. She created harmonies within the group, splitting the audience into three sections for some of the songs, giving them depth and allowing for some improvisation.

After the workshop, I approached a few women who had also participated to ask them the advertising for this workshop. Other than the usual brochures and website that the South Bank Centre provides the public, they told me that since they visit so often, they are a part of the email list and receive notifications of calendar events. Also, they are subscribed to the members of the South Bank Centre newsletter. Overall, this was an amazing and fun experience.

Soprano and Piano Concert
St. James's Church, Piccadilly, London

On Monday, 8 June 2009, St. James's Church in Piccadilly held a Royal College of Music Recital as a part of their Lunchtime Series featuring Jane Wilkinson, soprano, and Anne Marshall accompanying her on the piano. When Jane opened her mouth to sing her first note, it was like an angel was singing, making the hall of St. James's Church ring so beautifully. She brought snippets of operas to the audience and had absolutely amazing pronunciation of the different languages each piece was written in, including German, Spanish, and English of course. She had a very large operatic voice, having performed in operas such as *Alcina*, *Così Fan Tutti*, and others, but surprisingly, she was able to control her dynamics very well, and made her singing look easy. The pianist was a phenomenal musician, and really allowed Jane to be heard and appreciated, instead of dominating the music during her solos. Some of the music they performed includes Schubert's *Suleika Opus 14*, Strauss's *Die Nacht*, and Dring's *It was a lover*. The music was truly sensational and she performed everything flawlessly.

After the performance, I approached two audience members to inquire about how they had heard about this concert and how it was advertised. The first audience member said that she used to work around Piccadilly and wasn't too familiar with Classical music, so she decided to stop in to one of St. James's Concerts. The second usually attends regular Monday concerts at the Royal Opera House, but decided to come to St. James's to hear some opera because he found the acoustics to be richer and more beautiful there.

Concordia Foundation Series – Solo piano concert
St. Martin-in-the-Fields, London

On Tuesday, 9 June 2009, St. Martin-in-the-Fields hosted a wonderful concert for the Concordia Foundation Series as a part of their Lunchtime Concert Series featuring a truly gifted pianist, Sebastian Stanley. The Concordia Foundation was established in 1994 by Gillian Humphreys, international Soprano, out of her real concern that it is important to build bridges of friendship and excellence through Music and the Arts. Sebastian Stanley performed some moving pieces, including Prokofiev's *Sonata No. 4 in C Sharp Minor*, which was his favorite, Schubert's *Impromptu D935 No. 3 in B flat*, and Rogers and Hammerstein's *Carousel Waltz*. He was an extremely passionate player, with his emotions growing with the music. He is acclaimed for his sensitive and emotional performances, however he did not start playing the piano until he was 13 years old. He completed two degrees at the Royal College of Music, and is a magnificent and moving pianist, who really appreciates all of the music that he plays.

After the performance, I approached a few audience members to ask them about how they found out about this concert. One audience member said that they were having lunch down in the Crypt of St. Martin's and saw a notice on the bulletin board for the lunchtime concert. The second audience member that I asked said that they were familiar with St. Martin-in-the-Fields, and researched upcoming concerts on their website. This was a truly fantastic and outstanding performance that 'wowed' every audience member.

The Lion King
The Lyceum Theatre, London

Disney's *The Lion King* is the featured musical at The Lyceum Theatre at the present and it is phenomenal! All of the characters are brought to life as wooden puppets and contraptions that the dancers and actors wear. All of the music was the same as the Disney movie version, but the musical director and performers put their own spin on things. There were a few new songs that were not included in the movie, such as "Chow Down" and "He lives in you", which became a favorite among audience members instantly. The actors used movements that resembled the animal they were portraying, such as quick leaping movements for antelopes, and proud prowling steps for the lions. The stampede scene left the audience in complete awe when the buffalos were chasing Little Simba on stage, and the music made everyone's heart beat faster hoping that the lion cub would escape. *The Lion King* touched the hearts of children and adult viewers alike, and made even the strongest willed person tear up during the death of King Mufasa, Simba's father.

After the performance, I approached a couple of audience members to inquire about how they picked this show to see. The first interviewee said that she had found out through word of mouth from her cousin. The second said that he also found out through word of mouth, this time from his friend, and then proceeded to research for more information regarding the specific performance on the website. The Lyceum Theatre provides the public with a lot of other forms of advertisement, such as posters in all of the Underground stations, and large billboard signs, as well as ads on TV and the radio.

Barbershop Belles
St. Brides, London

On Friday, 12 June 2009, St. Brides Church was to have held a concert featuring the Barbershop Belles, an all female a cappella singing group. However, due to a last minute cancellation by the performers, the concert did not occur. What was very disappointing was the lack of organization and advertisement of their cancellation. There were audience members in attendance that were on their lunch break from work, and the concert's cancellation wasn't known until half an hour after the performance should have started. I had travelled over an hour on the bus with some students to this concert, just to be disappointed. St. Brides did not have a sign on the door to notify the public, and their website had not been updated with the bad news. The only attempt that St. Brides made to advertise this occurrence was one small line of cancellation on a "Services" bulletin board. However, since the audience members were not there for a service, there would be no need to look at this board.

I did manage to talk to one of the potential audience members about how they found out about the concert. She was a tour guide for some of the churches in the surrounding areas, and she subscribes to a newsletter titled "City Events" from *The Friends of City Churches*. She attends many concerts in various churches in the area that she fancies. A gentleman said that he was in a male barbershop quartet, peeking his interest. I, myself, was the Musical Director for WPI's own "No-Fella A Cappella" group, The Technichords, so this was especially intriguing to see another all female group.

Viola and Piano Concert
National Gallery, Trafalgar Square, London

Every Friday, The National Gallery stays open late to feature live music in their room 18, open to the general public for a free viewing. On Friday, 12 June 2009, the featured performers were Slovakian Lukas Kmit, Viola, and Russian Mikhail Shilyaev, Piano. They performed three major works of art: Mikahil Ivanovich Glinka's *Sonata for Viola and Piano (Unfinished)*, Andrei Volkonsky's *Sonata for Viola and Piano*, and Johannes Brahms' *Sonata for Viola and Piano in E flat major, op 120 no. 2*. The Volkonsky piece was extremely contemporary, and was a little hard to appreciate by those more interested in the classical pieces featured in this concert. They both played with extreme concentration and spirit, and produced absolutely fantastic sound, especially in that magnificent room. It was quite obvious how passionate they were about their music. It seemed as though this *Allegro Appassionato* from the third piece became the audience's favorite, being the most fun and easy on the ears.

After the performance, I approached a few audience members to ask them how they had heard about this concert. One person said that she was a pianist and saw that Mikhail was performing at the Gallery, so she decided to stop by. Another audience member said that he was in town for a business trip, and decided to stop by the Gallery after his meeting, saw that there was music, and decided to stay for the concert. The last person I asked said that she also stumbled upon the concert by chance, as she had been at the Gallery to see the paintings and artwork, and heard the music from the next room. All of these people were so delighted that the music was so amazing, and so worth it!

Sierra Vocal Arts Ensemble Concert
St. Paul's Church, Covent Garden, London

On Sunday, 14 June 2009, St. Paul's Church in Covent Garden hosted a concert featuring a group that travelled all the way from Porterville, California for a singing tour of England. The Sierra Vocal Arts Ensemble is a co-ed choir comprised of adults above the age of approximately 25 years old, and who make music like a choir of angels. Some of the music they performed includes Sibelius's *Onward, Ye Peoples!*, Hall Johnson's *Ain't Got Time To Die*, John Rutter's *A Gaelic Blessing*, and James Erb's *Shenandoah*. They had picked pieces mostly composed by people in the twentieth century, which is a little different than all of the Baroque style music that most Londoners have been hearing because of King Henry VIII's anniversary year. The choir was solid, and they new their music well. They impressed the British audience most definitely!

After the performance, I questioned a few audience members about how they had come across this performance. Three of the four attendees said that they were actually travelling with the choir from California, so they were very excited about the concert. The fourth audience member I had talked to said that he was walking around Coven Garden and started to hear beautiful music from the Church, so he decided to stop by to listen to the entire concert. It was a very nice concert, and all of the music was easy on the ears and really relaxing. They were all very nice people, and I enjoyed their concert immensely!

Appendix 1.2 – Katelyn’s Essays

Impropera

On Sunday, May 10, 2009, Leicester Square Theater held the show *Impropera*. The show, titled appropriately for its unique combination of improvisation and opera, held the audience captive throughout the entire 90 minutes. The debate lies in whether or not the production is in fact improvisation or opera. Improvisation is an immediate response to one’s environment and current feelings while opera is a Western art form with a libretto and composed music. Based off of what was actually done for the show, it followed more in the style of improvisation than opera. The singing was in a similar style to that of opera, but that was about all for opera characteristics. It was closer to improv because there was no libretto, nor was there a musical score. Instead, the theme and music were impromptu based off of audience participation.

As far as advertisement is concerned, Leicester Square Theatre did much to promote the show. The theatre has a website where it posts all of its shows, and that website is accessible to the public. Also, the box office has brochures with information about the shows that are playing for the season. This allows potential audience members to see what is playing as well as approximate prices for each event. Lastly, tickets for shows at Leicester Square Theatre can be found at www.ticketweb.co.uk. Many people are apt to use this website to find tickets for various shows in the London area, and by advertising a show on here, it gets the word out to those who perhaps are not familiar with the theatre itself.

Lastly, the pricing of tickets was a perfectly appropriate amount of £20. The show itself was entertaining down to the last bit. From the main Master of Ceremonies to the human encyclopedia of musicians, the group held the audience until the last curtain fell. Even the performers really enjoyed themselves as they were laughing along with the rest of the audience. The audience really felt like a part of the show, and it was an experience not soon to be forgotten.

St. Martin's Trio

Monday, May 10, 2009, St. Martin-in-the-Fields held the Naiades Ensemble which features Helen Manente on flute, Nadya Larsen on Viola, and Paula Popa on harp. The concert began a little later than scheduled due to a demonstration down the road, which caused the harpist a bit of transportation difficulty. However once the concert was underway, the three musicians allowed their instruments to harmoniously flood the ears of the audience. Because of the late start, the concert lasted just shy of an hour.

This concert was part of the Lunchtime Concert series held by St. Martin-in-the-Fields. Admission to such events is free in order to promote the musicians. Musicians from all over the world are eligible to apply to be a part of the program as long as the request is submitted three weeks in advance. Once the musician is accepted, the church helps to promote the performers. The church has a very clear website that makes it easy for visitors to navigate. They advertise the musicians on the website, and that way any visitor to the site can easily see which concerts are available. Word of mouth is also a particularly popular way to learn about concerts at St. Martin. If someone has been before, or has seen an advertisement, he or she is more likely to tell a friend. Also, St. Martins is located in Trafalgar Square where hundreds of people pass everyday. Due to this fortunate location, getting the word out for a concert on the day of is also feasible.

Even though the concert had no cost, the quality of music performed was still rewarding. St. Martin-in-the-Fields puts on quality Lunchtime Concerts. The musicians are very skilled and are definitely worth the afternoon break.

Romeo and Juliet

When it comes to the performance of Shakespeare, the greatest place to attend a show is at Shakespeare's Globe Theatre located in Bankside, London. On May 13, 2009, the theatre offered a performance of *Romeo and Juliet*, one of the most well known of Shakespeare's plays. The actors take the audience back a few hundred years and perform the play as it would have been back in Shakespeare's time. The theatre even assists in this feeling of journeying back in time by continuing to offer the opportunity to stand throughout in order to experience the play as the people of the time would have. The only bit of criticism regarding the play was the chemistry between the actors. Many people commented that while the actors were incredibly knowledgeable of the story and their lines, some of them were lacking character. The two leads, Romeo and Juliet, did not appear to have the intensity between their characters brought about by the feeling of true love. Even with this noted bit of criticism, the actors still managed to capture the audience from the very beginning.

Advertising comes a bit easier for the performers of the Shakespeare's Globe Theatre. Because Shakespeare is such a renowned writer, his plays speak for themselves. This particular theatre has been around for a very long time as well, and it specifically caters to the works of William Shakespeare. That being said, many tourists and locals alike search out the Globe of their own accord. The theatre has a website that is clearly laid out and user-friendly. Anyone interested in a Shakespearean performance would benefit from attending a show at the Globe.

Because the performance was viewed from the standing area in front of the stage, the ticket prices were £5. However, ticket prices for the seating area can run from £12-£33. While the notion of sitting is generally more appealing to people, the best view of the stage is from the standing section. That makes the entire experience worth every penny.

Evensong at Westminster

Every weekday evening at 5:00pm, Westminster Abbey offers a service known as evensong. Evensong is a centuries old tradition of worship that consists of sung hymns that are more meditative in nature. It can last anywhere between 30 minutes and an hour, and it is held in the nave of the church. The choir consists of the boy's choir from the school and the adult choir known as the Lay Vicars. Because evensong is a more intimate service, the best place to sit in attendance is in the choir. While the hall of Westminster Abbey rings like a bell with the voices of the boys and men, one can truly experience the music when sitting right next to the choir.

Evensong is a tradition that has been happening at Westminster for hundreds of years. Any person who attends Westminster Abbey for regular services is likely to have heard about evensong as some point. Whether they choose to attend is up to them. The Abbey does not hand out fliers to passersby in order to gain attendance for their service. The attendance is advertised in a more modest way, and only those who are truly interested in the service are likely to attend. However, while this service has been occurring everyday for centuries, it is a lost tradition in many parts of the world. Visitors might not be aware of the opportunity to attend. As a way to subtly promote evensong, Westminster posts the daily services on the website. Anyone from any country is able to visit the website and view the list of services offered for the day.

Unlike during regular visiting hours, there is no admission fee to attend evensong. Instead it is open to anyone willing to go. It is a great way to relax and reflect at the end of a long day, and to experience an event that has been around for ages.

Evensong at St. Paul's Cathedral

Much like at Westminster Abbey, evensong is held everyday. It is a combination of the two Offices of Vespers and Compline. Even though St. Paul's Cathedral is another exceptionally large cathedral, the nature of the service is still intimate. Those in attendance usually try to sit in the choir or the nave to better be part of the service. The voices of the boy's choir and men's choir fill the hall, and the acoustics in St. Paul's allow the hymns to linger. Again, this service has been happening every weekday at 5:00pm for centuries. It can even be dated back to before the burning of London in 1666.

Because evensong is such a particular interest, one must wonder how these churches manage to have attendance. St. Paul's Cathedral is another main tourist attraction in London, and such a status helps to bring in curious outsiders. Though not only is St. Paul's a tourist attraction, it is also the seat of the Diocese of London, and it has a steady following of worshipers.

Much like at Westminster Abbey, the cathedral closes its doors to the visiting public before the service starts. A half an hour before evensong is to begin, the doors of the church reopen to let in those who intend on attending the service. Because sitting in the choir is the most desirable, arriving an hour before the service is to begin is best. One can feel like he or she is a part of the service as opposed to just being in attendance.

Again, there is no cost for evensong. The church does not charge those who come through the door for any of its worship services. It is a time for reflection and meditation through hymns. It quickly becomes a delicate, serene way to end an afternoon on ones way home from work before what could be the excitement of the evening.

The Harp Consort

May 16, 2009, St. John's, Smith Square held The Harp Consort as part of the Lufthansa Festival of Baroque Music 2009 held to celebrate the traditions of Baroque music. Harpist Andrew Lawrence-King led The Harp Consort through various selections by composers such as Purcell and Handel. As part of the repertoire for the evening, the group also played music with heavy Gaelic influences. According to the program, the group moved chronologically through the Baroque era in order to immerse the listener and demonstrate where the music started and where it ended up. To complement the musical selection, Andrew Lawrence-King would read various writings from the time. The writings helped to demonstrate the significance of the particular piece of music that would be played. Another aspect that The Harp Consort implied to help the audience be able to envision the purpose of the music was to have Steven Player perform traditional dances. He became the visual aid through dance as well as drama to allow further navigation through the period that has come to be known as the Baroque Era. The only criticism to the dancing was that the feet of the dancer could not be seen. The entire point of watching dancing is to be able to see the feet, and the further back one was in the audience, the less one was able to see. It would have been more beneficial to have the dancer upon the raised stage behind the consort.

When attending the concert, the hall was entirely filled. In order to find out how the church achieved such a large audience, I asked the woman at the box office what the venue does to help stimulate an audience for the groups that perform. She said that they include the event in their monthly brochure that lists all the events by date, time and cost and also gives a little information regarding the nature of the event itself. They place the event on their website and also e-mail their patrons and church members who they believe might be interested in such an event. They offer mailing list sign-ups to people interested, and this becomes a way to keep people of similar interests informed.

Manu Delago Handmade

On Monday, May 18, 2009, St. James's Church Piccadilly hosted Manu Delago Handmade which consisted of Manu Delago playing the Hang, Isa Kurz playing violin, piano and on vocals, and Philipp Moll playing bass. The Hang is a steel drum and Manu Delago describes it to be in the shape of a UFO. The first thing that came to mind upon seeing the drum was that it was developed in the Caribbean and a relative on the steel drums that are played with mallets. However, unlike the tin-like sound of the Caribbean steel drums, the Hang (created in Switzerland), has a more ethereal tone quality. The combination of the Hang with the other more traditional instruments provided a very serene yet captivating experience. Not only was the sound unique, but all the music played were original compositions to complement the instruments.

The audience for the event was a decent size, but not as large as other concerts in the area. St. James's Church advertises their concerts on their website as well as via brochures that they have available. However, after speaking with the bassist, Philipp Moll, we further discovered that the group also spreads the word about their performances. For performances by this group, word of mouth seemed to be the most productive. Philipp Moll informed us that they were going to be performing again that evening at The Old Queen's Head Pub in Islington. While attendance to this event was not free of charge, the venue was more intimate and had a more relaxed feel. The fee of £4 was well worth the experience of seeing a more folk-style group perform in a more fitting setting for such a musical style. After returning, we informed other students of the event and convinced them to attend the concert at the pub as well. Lastly, another way that the group helps to advertise itself is that they have recorded several CD's. Manu Delago has recorded many on his own, but he has also recorded one with the group who performed. After sharing the musician's music, people are more likely to attend a show (free or otherwise) in order to put faces to the people behind the instruments.

The Kaxan String Quartet

Tuesday, May 19, 2009, had St. Martin-in-the-Fields presenting yet another concert. This time the Kaxan String Quartet from the Royal Academy of Music took to the floor. Performing Mozart's *String Quartet in G Major* and Shostakovich's *String Quartet No. 7 in F sharp minor, Op. 108* in front of a large audience. For such a young group, the musicians are surprisingly attuned to one another's actions. The pieces that were played were challenging pieces, and they were appropriate for the ensemble. For an ensemble that, according to the program, takes their name from the Mayan word meaning "searching for new ideas," they decided upon pieces that helped them to grow as individual musicians and as a group.

The audience for this concert was quite large. Not only were the main pews filled, but almost every side box had attendees. St. Martin-in-the-Fields advertises their Lunchtime Concert Series for the week and the following week on the back of the program. This gives audience members the ability to view up and coming events. If an audience member had attended a show the day before or the week before, he or she would have been informed of this particular concert. Also there are many attendees who regularly attend lunchtime concerts, and are apt to share concerts of particular interest with friends and family.

Because there was no cost to the concert, whether or not the cost was appropriate is not exactly a relevant question. However, if there had been a slight cost, it would have been worth every penny. The performers are highly qualified musicians, and together they put on a beautiful performance. However, because St. Martin-in-the-Fields enjoys making the music available to the public, they do not charge a fee.

Les Misérable

Currently playing at the Queen's Theatre in London is the world renowned musical, *Les Misérable*. The production seen on May 21, 2009, was as spectacular work of art. The set construction was incredibly detailed and gave the entire stage a life-like characteristic. The revolving stage, while ever present, was unobtrusive and exceptionally quiet. Because it was so quiet it did not provide distraction to the audience. The casting was also well done. Drew Sarich was cast as Jean Valjean and performed with such emotion that it seemed as if this was the role he was meant to play. Eponine was also cast very well. Cassandra Compton graced the stage, and she brought the struggle and heartache her character experiences to life. Cosette's character on the other hand seemed to lack the emotion that was necessary for her character. It was as if the character of Cosette was acting apart from the rest of the cast.

Advertising for the event came in many different forms. Word of mouth was the way that I had heard that the musical was playing. It has been in London for years, and because it has been around for so long, people advertise it as they speak of it. The show is also advertised in magazines such as "*TimeOUT*." The musical also has many pictures up around the city of London, especially in the Tube stations. There are large posters advertising as well as smaller versions that line the path of the escalators. Given that thousands of people use the Underground every day, that means that tons of people find out that the musical is playing at the Queen's Theatre.

Ticket prices for *Les Misérable* were £25 each. We purchased our tickets from a half price ticket vendor. The tickets were entirely worth the experience, and it is not unreasonable to want to pay more for seats closer to the stage.

Carousel

May 23, 2009, The Savoy Theatre hosted a matinee version of *Carousel*. Due to unforeseen technical problems, the show started almost an hour late. However, despite the late start, the performance was very well done. The sets were simple yet effective. The most distracting part of the performance was the inconsistency with the accents. The musical is supposed to be set in Maine, and the accents were not appropriate or consistent. They ended up being hybrid accents between British and Southern. It was a slight problem that quite possibly would have only been picked out by those from New England. However, a woman from the audience mentioned that she thought the accents were “a bit dodgy.” That aside, the singing was strong and very well done. The show will be running at the Savoy until July 25, and it is a show worth seeing.

Advertising for the show is on a much larger scale than the churches that we have attended. The production is at a well known theatre in the West End. They also put up tons of fliers and posters on the underground and around the city. Advertisements for *Carousel* are all over the city. The women that I spoke with at the show said that she hears about the musicals just by living her day-to-day life. She loves musicals and frequently attends, so when she had the opportunity to see *Carousel* she took it. Because musical theatre is so available in this city, she said that when a new musical comes out she hears about it almost instantly.

Tickets were purchased at the box office right before the show was to begin. The cost was £30 and incredibly worth the money. The seats were in the dress circle, three rows back from the front, and directly center stage. It was a perfect view of the stage, and while slightly elevated, they were still close enough to make out the detailing on the sets.

The Effra Jazz Night

Sunday, May 24, 2009, was a Jazz tour through London lead by Michael Kristan, a former participant in the London program. Unfortunately the Effra was the only venue still available, so the tour ended up as more of a single show. The club hosts a regular jazz band every Sunday night. The pub is fairly small with outside seating as well. The band play incredibly, and the singer had a huge voice. She was incredible when singing actual lyrics, and she was even more impressive when improvising. The pub had a close, intimate feel, and there was a huge audience. People crowded the room and many stood around just to be able to hear the group.

Because of the type of club it was, it seemed that there were many regulars. The club is set in a more residential area down a side street lined with homes. I am sure there were many there who do not regularly visit the pub, but like us, found out via word-of-mouth. The group also takes an interval and the singer walks around not only collecting tips, but also advertising that they have a CD for sale. Being able to share the music from a particular venue is valuable to any performer because it allows others to get a sampling of his or her musical style. Sharing music helps to stimulate the ability to share music through word-of-mouth.

The pub does not charge a cover in order to be admitted. In that respect, whether sitting or standing, the concert is a great value. The musicians as mentioned above are outstanding, and being able to have the opportunity to listen to such a harmonious group of jazz musicians is something to be appreciated. Because jazz is such an “in the now” type of music, it is truly a one time piece of art. It will never be exactly the same again. The Effra also provides a relaxed environment where one can either listen more critically or simply be around friends and have something to casually observe.

Evensong at Westminster with Lay Vicars

Every evening Westminster Abbey hosts Evensong, which is a centuries old tradition. It is held in the choir of the Abbey, and is a smaller, more intimate service. This service is usually performed by both the boys' choir and the Lay Vicars, however on Tuesday, June 26, 2009, the service was sung by only the Lay Vicars. This is a group of men who walk in the day of and sing whichever hymns are on the program for that day. They are usually sight reading live, whereas the boys usually practice in school. The Vicars were very good, however they seemed bass heavy. One of the basses in particular sang with such forced energy that he shook. When the boys' choir is present, they lighten up the sound and give it a more ethereal quality. Though for coming in the day of and singing without the addition of the boys the men did a beautiful job as always. They provided a serene, reflective sound that is very archetypal of an Evensong service.

Because this is a service, there is not much blatant advertising that can be done for it. Westminster Abbey has hundreds of visitors each and every day, and they have their services listed for all to see. They also list the service as a regular part of their repertoire on their website. Yet another way of advertising their service is by word-of-mouth from those who have attended before. A close friend who recently spent a semester in London highly recommended attending Evensong at the Abbey at least once. Though I have attended Evensong at Westminster before, it was encouraging to note that people do refer others to the service. It is short, calm, and a beautiful way to either end the day or begin the evening.

The Pavão Quartet and Marco Fatichenti

On June 1, 2009, The Pavão Quartet and Marco Fatichenti performed two beautiful selections at St. James's Church Piccadilly. The order of performance was reversed from the order as directed on the program due to the need to find a replacement for the second violinist. The Mahler selection was first, *Piano Quartet in A minor*. It was played with great enthusiasm and comprehension. The Brahms piece, *Piano Quintet in F minor Op. 34*, was particularly captivating. The piece was filled with expression that could be not only heard, but seen through the bodies of the performers. Phrasing was evident from their movements, and their breathing was also demonstrative of the mood of the piece. As a collective group of musicians, they had such a solid understanding of the piece and where it was headed that they were able to look up from their music at each other for musical cues. It was refreshing to see a group of musicians who do not have their heads buried in their music. Even the second violinist who stepped in to play an hour a half before the performance was to take place fit into the ensemble flawlessly.

Much like the other churches that host lunchtime concerts, St. James's Church sets out fliers and brochures for concerts, puts up posters, and announces the shows on their website. However, two of the attendees of the concert had not heard of the concert via these methods. The first audience member frequents St. James's. He is a retired gentleman who attends their lunchtime concerts whenever they are available. The second audience member is a professional acquaintance of the quartet. He had seen them perform back in March and had admired their work. When he was checking their website for upcoming events, he happened to find that they were playing at St. James's, and he decided to attend. In this case, the professionals' website was most beneficial for the advertisement of the show.

Orpheus Papafilippou and Anahit Chaushian

The performance given by Orpheus Papafilippou and Anahit Chaushian on June 2, 2009 was absolutely captivating. They performed Vaughn Williams' *The Lark Ascending* and Brahms' *Violin Sonata No. 3 in D minor Op. 108*. Vaughn Williams uses the music to paint an image of the poem by George Williams for the listener. Orpheus (violin) played the piece with profound feeling. He showed the feeling of the piece on his face as well as through his body. Anahit (piano) was much the same. The expression of the piece came across in her movements at the piano. It was evident that both performers knew the sentiment of the piece. However, while the piano was exceptional, there were some tuning issues with violin. There were times when the notes did not fit themselves into the music around them. Even if there was a note or two out of tune the song continued. The light, delicate quality of the violin's ascending notes painted a perfect picture of a lark ascending. The Brahms was equally as captivating, however, like many sonatas, it did not have a story behind it to be envisioned by the audience. That is not to say that it did not have feeling. Once again the performers demonstrated the feeling with their entire bodies. At the beginning of the piece, Orpheus announced to the audience that it was a particular favorite piece of Anahit and himself. They performed with such enthusiasm that it was very hard not to feel the music fill the hall and surround the audience.

After speaking with a few audience members I found out that there are unusual ways to find out about such a concert. The first couple that I spoke had a normal discovery of the concert. They went to a concert on Friday night because they had been in the area, and they decided they would attend the organ concert the afternoon before. They read the program and decided they wanted to come back the following day to hear this concert. The second couple I spoke with read about St. Martin-in-the-Fields' lunchtime concert series via *Rick Steve's* which is a guidebook to London. They decided to find the church and hear a concert.

Octave

Located in Covent Garden, the Octave is a very sophisticated bar and restaurant. Six nights a week they have live Jazz from their quaint stage area. Last night, June 2, 2009, the Eriko Ishihara Duo took the stage. Much of the music appeared to be improvised with small melodies floating over the top. Occasionally the pianist would also sing. While her voice and piano skills fit the style, her diction was not very clear. It was difficult to understand her. However, the smooth sounds of the piano paired with the bass created a very intimate sound and a relaxed environment. Looking at the schedule for both May and June, it appears that the more prominent Jazz groups are on Thursday, Friday, and Saturday nights.

The restaurant advertises the music to passersby by using a blackboard out in front of the door, but we found out about it through the internet. By searching for Jazz Clubs in London, the Octave comes up as one with a great atmosphere and good music. Unfortunately the environment is not conducive to conducting interviews. While it is advertised as a Jazz Club online, it is more of a sophisticated restaurant where jazz music plays. There were few attendees, approximately ten others, and they were either on dates or having business meetings. This might have only been the case because it was a Tuesday evening. Later in the week there is a cover charge to attend most likely because there are more people looking for ways to unwind after work toward the end of their work week.

Fueye Tango

June 4, 2009, The National Theatre hosted a low-key concert in the Lyttelton Foyer. Fueye Tango, an Argentine Tango Trio, played to an appreciative audience. The concert consisted of a nice variety of tango music. Some pieces were of a more lively tempo, much more like one thinks of when the word *tango* comes to mind. In addition to such pieces, they played a few waltzes and a few in the milonga style. The waltzes, while still with the typical tango instrumentation of a bandonion, guitar, and double bass, they are played with three to the bar; the milonga, in contrast, is more rhythmic in nature. The group also played some more subdued tangos like "Oblivion." While still with the underlying framework and feel of the tango, the piece had a lighter, more airy quality. Also, because this type of music is meant to be danced to, it was important to see various couples dancing around a little side floor. When it comes to Argentine Tango music, if no one feels the ability to dance then it is not being done correctly. There were a few technical difficulties with the performance however. The musicians seemed to be unorganized and a bit scattered. This led to incorrect beginning times as well as an interval lasting music longer than it was supposed to. The balance was a bit off; the bass could have been louder. All the instruments had microphones, but it almost seemed as if the bassist's was not turned on.

Advertising for this event was very subdued. Unlike most events at the National Theatre, this one was not publicized very well; it was not even published in the brochures for the venue. It was listed on the website, however. One audience member said that she and her husband came down to London for the day, and that she looked online and saw it was playing. She also subscribes to several mailing lists in order to keep informed about various events. She is also a friend of the bandonion player. The second members of the audience I spoke with found out by chance. The woman works nearby and stopped in for an exhibition that was no longer showing. She and the gentleman are both dancers, and they look for various things for audience participation. She also subscribes to *TimeOUT* and recommended Facebook for advertising.

Bach Concertos

On June 5, 2009, St. Martin-in-the-Fields hosted The Festive Orchestra of London playing a concert titled Bach Concertos. Among the pieces played were Bach's *Double Violin Concerto*, Vivaldi's *Flute Concerto "Il Gardellino,"* and Bach's *Violin Concerto in A Minor*. It was a lovely performance of Baroque music. The orchestra was small, only perhaps seven members in total including the soloists. The small numbers lent themselves well to the overall effect. The group was well rehearsed and very attuned to one another's playing styles. The program was also well put together. After the first three selections there was a twenty-minute interval. The interval could have been a bit shorter, however it was a refreshing break none-the-less. The space that St. Martin-in-the-Fields provides is also a fantastic hall in which to hear a concert, especially those of the more classical variety.

Advertising for the concert took a few different forms. St. Martin's used their website and brochures to advertise. The brochures and fliers were available on the tables in the foyer of the church for people to pick up. One woman found out about the concert from looking at "What's on in London" as well as the St. Martin-in-the-Fields website. She also recommended various ways of advertising such as handing out leaflets on the day of the concert. Publishing articles in the newspapers was her other suggestion. She said that since so many people read the paper in London it would be very beneficial. The second couple I spoke with also found out about the concert online. They are visiting London from their home in Norfolk, Virginia, and they come to London once a year. They have been to St. Martin's before, and they went online to the website to find out if there were any concerts happening during their stay. They also paid online so that their tickets were reserved when they arrived.

Billy Elliot

Currently, the Victoria Palace Theatre is running the acclaimed British musical, *Billy Elliot*. On June 6, 2009, the theatre held an evening showing which was well attended. The cast was lively, and the music was upbeat. All performers had a vibrancy which was easily caught by the audience. The show is set in Britain in the 1980's and is very easy for the audience to feel apart of. While as fanciful as a musical is, *Billy Elliot* still depicts the hardships of the times, and the realities that plagued the country after Margaret Thatcher's election to the seat of Prime Minister. The musical had bright, lively songs throughout though peppered with those of a more melancholic variety. Not only was the singing well done, but the dancing was spectacular. Known to be a musical with excellent dance, the show fulfilled expectations and more. It was also very well cast. Each of the actors brought a life to his or her character that once again helped to make the show more realistic.

The show was very clearly well advertised in one way or another just based on the attendance of the audience. The house was filled. One particular couple from San Francisco learned about the play online. Originally from Britain, they travel back frequently and try to see what is on in London. They informed me that two of the best ways to advertise are via the television and the Internet. The woman also said, "London is famous for its theatre." She went on to say how word-of-mouth is the surest ways to advertise. The next audience member that I spoke with was a younger woman from Britain. She had found out about the show because a friend of hers had bought the tickets and invited her along. However, she did say that Ticketmaster and the papers in and around London are both excellent resources. She mentioned that when she is interested in attending a show, she looks up events going on using the Ticketmaster website.

African Voice Workshop

Throughout the weekend of the 6th and 7th of June, the Southbank Centre held ADAD: The BLOOM Festival of Dance of the African Diaspora. To celebrate, there had been many events that showcase the beauty as well as intricacies of African dance. One event that seemed slightly unrelated was the African Voice Workshop with Monica George-Otuya. However once in attendance, it was easy to tell just how a voice workshop can lend itself to African dance. In many African styles of music, dancing plays an equal part. The passion and joy of the music should be felt throughout the entire body. The workshop was well run especially for having a group of about 80-90 attendees. It was less formal than other workshops, and it had a feeling of trying to get the group to feel more like a community and to enjoy the music rather than learning the technicalities behind it. In fact, there was no formal dissection of the African music. Most African music is traditionally learned by ear and then repeated with clapping and moving, and this is how Monica taught the group.

The event was not overly large but decently attended considering. There was no cost to attend, simply a willingness to step out of one's comfort zone and try something new. One woman I spoke with about how she found out about the workshop said that she receives e-mails because she is a frequent visitor to the center. She also said that she picks up the brochures to find out what events are being planned. Next I spoke with a group of women. They informed me that they are frequent visitors to Royal Festival Hall, and that they are always on the lookout for different things that are going on. They also mentioned that they check the website as another means of discovery. Lastly, one of the women in the group that I spoke with said that she is a member and received the member's newsletter. She said that is one of the greatest ways that she finds out about things happening at the Southbank Centre. They also recommended trying to advertise using www.concertdiary.com. They were not sure if there were any costs to advertising on the website, but recommended trying to use it.

Royal College of Music Recital

On Monday, June 8, 2009, St. James's Church Piccadilly held a recital for Jane Wilkinson, soprano, and Anne Marshall, piano. The program was a nice mix of various styles from Handel to Brahms. The recital got off to a strong start with "*Tornami a vagheggiar*" by Handel from *Alcina*. According to the program, *Alcina* was the most recent opera in which Ms. Wilkinson performed. While she started the program in Italian, she quickly moved to German followed by a piece in French, which was then followed by a set in English. She also created an overall dynamic for the program. The beginning started very strong with pieces that were full of life and energy. Then she transitioned to more melancholic pieces, and finally finished strong with "*It was a lover*" by Dring. This overall outline for a program helped to keep the audience attentive. Also, unlike many singers, Jane was able to keep the feeling of the piece even through the rests. Many singers struggle with this because there is nothing for them to do. She was excellent for portraying the characters she sang about as well. During "*Lob des hohen Verstands*" by Mahler, she described the type of piece beforehand, and as she performed she became the nightingale for a moment before becoming the cuckoo, and then finally becoming the donkey. Overall the program was entertaining, and had a great energy.

There was a decent turn out of about 50 people. When I spoke with one gentleman about how he found out about the recital, he said that it was by chance. He said he usually goes to the free concert at the Royal Opera House that takes place every Monday afternoon, and that he likes to go to various lunchtime concerts. He just happened to turn up and see what was on and decided to stay. He said that while St. Martin-in-the-Fields has concerts, St. James's has a better acoustic with a more intimate feel. He also said that the audience at St. James's is more respectful of the performers. The second woman whom Emilia spoke with said that she works in the area. She also said that while she does not really like classical music much, she had heard that these concerts were very good and that she enjoyed it greatly.

Concordia Foundation Series: Sebastian Stanley

On June 9, 2009, St. Martin-in-the-Fields held an event for the Concordia Foundation, a charity for promoting friendship within the arts. For this particular concert, Sebastian Stanley performed a beautiful solo recital for piano. In its entirety, the recital lasted approximately 33 minutes and consisted of works by Schubert, Schumann, Prokofiev, and Rogers and Hammerstein. After speaking with Stanley, he said that his favorite piece to play was the Prokofiev. Without even needing to ask that question, it was very clear that was the piece he preferred. Throughout the entirety of the piece, his breathing and visual phrasing demonstrated his understanding of the piece. While he enjoyed the other pieces in his program, he said that Prokofiev's *Sonata No. 4 in C Sharp Minor* was his favorite because of its length. He said that with the longer pieces one can finally begin to settle within the piece. This showed throughout his playing because as he played the Prokofiev, he finally found a place in the music. In the piece by Rogers and Hammerstein, which totaled only about three minutes, it appeared to be over before he could help the audience become engaged. Overall, the program was well structured and well prepared.

One of the audience members that I spoke with said that he is familiar with the venue and regularly attends concerts at St. Martin's. He checked their website for the day and saw that there was a concert on for the day. Upon finding out why we were researching, he recommended that we use billboards. He said that posting things on billboards is one an effective advertising method because people will walk into a church and just scan a board for things that appear interesting. However, he did say that word of mouth was by far the best advertising method because it is easy to put the word out there. The second person that was interviewed said that he found out by chance. He said that he happened to be having lunch in the crypt, and when he saw the bulletin board, he decided to attend. This shows further supporting evidence of the effectiveness of board postings.

The Lion King

Currently the Lyceum Theatre in London is running *The Lion King*, and this event certainly floods the stage with vibrancy. On June 10, 2009, the stage came to life with elephants, birds, antelope, and, of course, lions. A musical based off of the Disney movie from 1994, the actors give a mesmerizing performance suitable for all ages, which was very close to the original movie version. The costumes that were used were fanciful, yet a great living adaptation on what was once animated. They set the scene. There were times when the dancers were imitating the grasslands and others where they were imitating the animals, and each time the costume design was perfectly appropriate. When the costumes were paired with the various dance styles, the elegance of the production became apparent. There was dancing from a more traditional African style with a precise, rhythmic feel to a more modern style with a languid feel but still with deliberate execution. The stage was not the only focal point either. There were two occasions where the actors were among the audience with mobiles of birds or as other animals. This created a sense that the audience really was part of the overall production.

The Lyceum advertised the production of *The Lion King* by posting fliers in many of the Tube stations as well as advertising it on buses, on the Internet, in newspapers, and in magazines. One of the first women that I spoke with found out about the production via word of mouth. Her cousin had seen the show, and had highly recommended it. She decided to buy tickets and see the show for herself. The second man with whom I spoke said that he had heard about the show by word of mouth, also. Friends had said that it was a fantastic show. He decided to look into it more, and ended up finding show google.com. They both recommended word of mouth as the best advertising method.

The Barbershop Belles

On June 12, 2009, St. Brides Church was scheduled to host The Barbershop Belles, a female barbershop group. Unfortunately the show ended up being cancelled. While there is nothing to write about regarding the actual concert itself, there is still much to be said. Many people check websites to see what is currently on at various venues. When speaking with a few gentlemen, they informed me that as of that morning the concert was still scheduled. Apparently one of the women who works for the church said that they cancelled a while ago, but the church never updated the website. Many people in the audience were upset because they, too, had found out about the concert by the Internet. The audience was small, perhaps 15 people in total, but those that did attend were looking forward to the concert that was advertised. They also still had the concert in fliers. When a woman who is employed as a church tour guide asked the employee why they did not answer, she was told that the concert was not on the services list for the week on the pillar in the church and that the audience should have checked there. Many people that turned out were both disappointed and angry because they said that if the show was cancelled that it ought to have been publicized as such, especially where the show was clearly not cancelled the day of since the program for the entire week had been put together and hung on a pillar.

When I spoke with one of the men that had turned out for the concert, he said that he works in the area and tries to attend at least one concert a week to get out of the office. He said there were many churches in the area that he likes to attend, but that he was interested in the particular concert that was scheduled for the day. He also said that the acoustic for the venue is very good. Though it is a small, intimate venue, the high ceilings, wooden chairs, and stone floors would have provided an excellent space for the singers' voices.

Belle Shenkman Music Programme

Every Friday the National Gallery holds a program that is called Friday Late where there are free talks and concerts, and the Gallery stays open until nine o'clock in the evening. Friday, June 12, 2009, was no exception. In Room 18, the gallery held a viola and piano recital given by Lukas Kmit and Mikhail Shilyaev, respectively. Both musicians are from the Royal College of Music, and they put on a lovely program. The recital started with an unfinished work by Glinka. The piece was more serene in nature but was played with little emotion. Beautiful as the music was, neither musician seemed to play with much feeling. The second selection was a significantly more contemporary piece by Volkonsky. It began with a long viola introduction that presented great tension by using chromatic notes. Lastly, the duo played Brahms who is known to have a more classical feel. The most modern work being surrounded by two more classical sounding pieces gave the program a really diverse effect. The variation was refreshing. Unlike many recitals were a program might be designed around a specific style and time period, the interjection of the Volkonsky made the recital anything but ordinary.

The National Gallery advertises the Friday Late program in many ways of their own accord. They set out brochures that list what is on at the Gallery, and they also post the concerts and talks on their website. One man with whom I spoke informed me that he had been in London for a business meeting. He decided to stop in to the Gallery afterward, and he saw that there was a concert scheduled for the evening. The second person I interviewed was a young woman who has just moved to London from Scotland back in April. She is a musician herself playing harp, piano, as well as singing. She also found out by chance, as she had come to the Gallery to view the artwork. After learning of the concert, she decided to stay.

The Sierra Vocal Arts Ensemble

June 14, 2009, St. Paul's Church, Covent Garden, also known as The Actor's Church hosted The Sierra Vocal Arts Ensemble. They are a mixed choir group from Porterville, California, USA with the ensemble totaling 28 members. This concert is one during their ten-day tour of Great Britain. Of their program that had an extensive amount of music from various styles, they performed twelve selections. While this was mainly a vocal ensemble concert, the program began with an organ piece, which was written by Thomas Arne. A very fitting piece for the venue considering Thomas Arne is buried within the church, and his memorial rests upon the wall. The program contained diverse music from opera to gospel and in languages from Latin to Spanish. It would have been an easier program to follow if their musical selections had followed the program; however that would have extended the program to twice its length.

For a concert on a Sunday evening held in a church that is located in a very busy part of London, the turn out for the event was small. The church advertised the event on their website, and it was also advertised in "*In and Around Covent Garden*" in the music section. It turned out that both people with whom I spoke about how they had heard about the concert actually came along with the choir. They were friends of a few people in the choir and decided to tag along in order to see Great Britain. Emilia did end up speaking with an audience member that did not come with the group. But he did not find out by any normal advertising methods either. He happened to be walking by the church and heard the music, so he sat down to listen.

Appendix 2

Appendix 2.1 – Program

WORCESTER POLYTECHNIC INSTITUTE (USA)
VOCAL PERFORMANCE LAB PRESENTS

Whitechapel

Requiem
for
Susanna Martin
(1621-1692)



*In a society where people
believe in witchcraft...
Eventually, it will occur.*

Featuring
Emilia Martini as Susanna Martin
Katelyn Krajenka as Hannah Martin
Kari Rehkugler as Mercy Lewis
Gregory Dracoulis as The Narrator

With
Courtney Brock, Thomas Collins
Amanda Eaton, James Haupt,
and Jarrod Ratcliffe

Written and Directed by John Delorey, Assisted by Peter Kenny

About Witchwife

Witchwife: Requiem for Susanna Martin (1621 – 1692) documents the life and execution of one of the most noted women of the Salem witch hysteria in colonial America. Using actual court transcripts and American folk hymns and spiritual, *Witchwife* presents a fitting memorial for one of the most complicated victims of this unfortunate chapter in Colonial American history. This concert will be performed by the Vocal Performance Ensemble of Worcester Polytechnic Institute (USA), John Delorey, director.

About Worcester Polytechnic Institute

Founded in Worcester, Mass., in 1865, WPI is one of the nation's earliest technological universities. From its founding days, WPI has taken a unique approach to technological education.

WPI believes that students should understand how to apply knowledge – not just how to cite facts and theories. WPI's undergraduate and graduate students emerge ready to take on some of the most difficult challenges in science and technology – and, more important, understand how their work can truly impact society and improve our lives. According to William Wulf, president of the National Academy of Engineering, "The kind of engineering education at WPI is a model of what engineering education should be." We also have received recognition from a number of other institutions and individuals for our high quality and unique approach to education.

WPI's 18 academic departments offer more than 50 undergraduate and graduate degrees, including the MS, ME, MBA and PhD. We have world-class faculty who work with our students in a number of cutting-edge research organizations that are discovering innovations in biotechnology, nanotechnology, information security, among others.

WPI's commitment in the Humanities and Arts Department is to assure that all WPI graduates appreciate the richness of their cultural heritage. We also hope to foster in students an ability to question the world they inhabit, to communicate their ideas and visions clearly and concisely, to appreciate the nature of creativity, and to welcome the fine arts into their conception of the world. We also stress the necessity for exercising analytical thought when making decisions and for re-enforcing the value of an open and co-operative society.

With the opportunities we make available to students, we are confident that they will confront the complexities of an ever-changing technological world with their humanistic values never far from the surface.

About John F. Delorey (Writer, Director)

Delorey started studying piano at the age of five, and received his early choral training in the historic Choir of Men and Boys at All Saints Church, Worcester, Massachusetts. He was also a member of the nationally renowned Berkshire Boys Choir working with Sir George Guest, Allen Wicks, Brian Runnet and Alan Ridout, from which he was chosen to sing at the opening of the Kennedy Center in the premier of Leonard Bernstein's *Mass*. It was Bernstein who first put a baton in Delorey's hand that sparked a lasting friendship.

Delorey has sung and recorded with the Boston Camerata, Schola Cantorum of Boston and Schola Discantus of San Francisco, both as a tenor and countertenor. He has taught at St. Mark's School in Southborough, The Boston Conservatory and Clark University.

Delorey specializes in early music, and is currently researching materials for a new edition of Thomas Tallis's monumental motet *Spem in Alium*. When not cavorting through the Renaissance, he is developing new methods toward the creation of a paperless choral environment and a Virtual Choir. He is currently the Director of Choral Music and Instructor of Music at Worcester Polytechnic Institute where he directs 4 choruses, advises three a cappella groups, and teaches music theory and conducting.

Delorey is the London Project Center Director for the Humanities and Arts at WPI, the state representative for Repertoire and Standards for the Massachusetts American Choral Directors Association, the technology chair for the Eastern Division ACDA Conference Committee and is the national technology chair for the Research and Publications division of ACDA.

When not teaching and conducting, Delorey is an accomplished composer and arranger, his most recent theatrical composition *Witchwife: Requiem for Susanna Martin* having had its European premiere at the Worcester (UK) Festival in the summer of 2008.

John F. Delorey received his BA in Music History from Vassar College, studied Conducting at Harvard University with Jameson Marvin, Film Scoring and Composition at Berklee College of Music and received his Masters of Music in Choral Conducting from The Boston Conservatory, where he studied with William Cutter and Yoichi Udagawa.

He is currently finishing his PhD in Music Education at University of Massachusetts at Amherst under the mentorship of Roger Rideout, with a concentration in choral conducting under the baton of Wayne Abercrombie.

THE PROGRAM

I. Prelude

***The Journey Home - Ensemble
from The Revivalist (Troy, NY, 1868)***

Broad is the road that leads to death,
And thousands walk together there;
But wisdom shows a narrow path,
With here and there a trav'ler.

"Deny thyself, and take thy cross,"
Is the Redeemer's great command;
Nature must count her gold but dross,
If she would gain this heav'nly land.

II. Introduction

***The Warning - Ensemble and Ratcliffe
from The Revivalist***

Ah, guilty sinner, ruined by transgression,
What shall thy doom be, when, arrayed in terror?
God shall command thee, covered with pollution,
Up to the judgment, Up to the judgment.

Will thou escape from his omniscient notice,
Fly to the caverns, seek annihilation
Vain thy presumption; justice still shall triumph
In thy destruction, In thy destruction.

Come, then poor sinner, come away this moment,
Just as you are, but come with heart relenting,
Come to the fountain open for the guilty;
Jesus invites you, Jesus invites you.

Oh! guilty sinner, hear the voice of warning;
Fly to the Saviour and embrace His par-don;
So shall your spirits meet, with joy triumphant
Death and the judgment, Death and the judgment.

III. The Narrative

***Holy Angel - Ensemble, Mercy and Hanna
from The Revivalist***

While angels strike their tuneful string
And veil their faces with their wings
Each saint on earth his Jesus sings
And joins to praise the King of Kings
Who saves lost souls from ruin

Oft times in visions of the night
God doth their guilty souls affright
They tremble at the awful sight
But still again with morning light
Pursue the road to ruin

Sometimes by preaching sinners see
They're doomed to hell and misery
To turn to God they then agree
But oh! Their wicked company
Allures them on to ruin

IV. The Battle Cry

***Pennsylvania - Ensemble
from Ancient Harmony Revised (Boston, MA, 1858)***

The God of glory sends His summons forth,
Calls the south nations and a-wakes the north.
From east to west the sov'reign orders spread
Through distant lands and regions of the dead.
The trumpet sounds hell trembles, heav'n rejoices.
Lift up your heads, ye saints, with cheerful voices!

V. The Accused

***Hatfield - Susanna, Hanna and Mercy
attributed to Moses Kimball (Newburyport, MA, 1794)***

Lord, in the morning thou shalt hear
My voice ascending high.
To thee will I direct my pray'r,
To thee lift up mine eye.

Up to the hills where Christ is gone,
To plead for all His saints,
Presenting at His Father's throne,
Our songs and our complaints.

Lord, crush the serpent in the dust,
And all his plots destroy.
While those that in the mercy trust
Forever shout for Joy!
Up to the hills where Christ is gone,

VI. The Judgment

***Judgment Day - Susanna and Ensemble
from The Revivalist***

And must I be to judgment brought, and answer in that day,
For ev'ry vain and idle thought, And ev'ry word I say?
The judgment day is rolling round, Prepare to meet thy God.

VII. The Examination

***Young Convert - Ensemble and Delorey
from The Christian Harmony (Exeter, NH, 1805)***

When converts first begin to sing
Wonder, wonder, wonder!
Their happy souls are on the wing
Wonder, wonder, wonder!
Their theme is all redeeming love,
Wonder, wonder, wonder!
Fain would they be with Christ above
Wonder, wonder, wonder!

With Admiration they behold
The love of Christ that can't be told
They view themselves upon the shore
And think the battle now is o'er
They feel themselves quite free from pain
And think their enemies are slain
They make no doubt but all is well
And Satan is cast down to hell.

VIII. The Trial

***Deal Gently with Thy Servants, Lord -
Collins, Hanna and Ensemble
from The American Vocalist (Boston, MA, 1849)***

Gently Lord, O gently lead us,
Thro' this lonely vale of tears,
And, O Lord, in mercy give us,
Thy rich grace, in all our fears.

In the hour of pain and anguish,
In the hour when death draws near,
Suffer not our hearts to languish,
Suffer not our souls to fear.

When this mortal life is ended,
Bid us in Thine arms to rest.
Till by angel bands attended,
We awake among the blest

THE PROGRAM

IX. The Indictment

Psalm XXIII - Ensemble
The Whole Booke of Psalmes (1621)
and Bay Psalm Book (1640)

Thomas Ravenscroft (1582 - 1635)

The Lord to mee a shepherd is,
Want therefore shall not I.
Hee in the folds of tender-grasse,
Doth cause me down to lie:

To waters calme me gently leads
Restore my soul doth hee:
He doth in paths of righteousness:
For his names sake leade mee.

Yea though in valley of deaths shade
I walk, none ill I'le feare:
Because thou art with mee, thy rod,
And staffe my comfort are.

For mee a table thou hast spread,
In presence of my foes:
Thou dost annoynt my head with oyle,
My cup it over-flowes.

Goodnes & mercy surely shall
All my dayes follow mee:
And in the the Lords house I shall dwell
So long as dayes shall bee.

X. The Testimony

The Pilgrims -
Ensemble, Mercy, Eaton, Ratcliffe, and Brock
from The Revivalist

What poor despised company
of travelers are these.

That walk in yonder narrow way
Along that rugged Maze?

O, I'd rath-er be the least of them
That are the Lord's a-lone
Than wear a roy-al di-a-dem
And sit up-on a throne

Ah! These are of a royal line,
All my children of a king
Heirs of immortal crowns divine,
And lo! For joy they sing.

Why do they then appear so mean?
And why so much despised?
Because of their rich robes unseen
The world is not apprised.

But some of them seem poor, distressed,
and lacking the Lord's alone
Ah! They're of boundless wealth possessed
With heavenly manna fed.

Why do they shun the pleasing path
That worldlings love so well?
Because it is the way to death,
the open road to hell

What poor despised company
Of travelers are these
That walk in yonder narrow way
Along that rugged maze

XI. The Final Act

Holy Mother's Protecting Chain -
Susanna and Ensemble
A Sacred Repository of Shaker Tunes
(Sabbath Day Lake, ME)

With my blessing
I have bless'd you
O, my chil-dren!
With my com-fort
I have com-for-ted you.
Yea, with my love
I have loved you.

Vo oh, vo-nay oh, har-ka ay, oh nah say

Ancient's Song of Mourning - Ensemble
A Sacred Repository of Shaker Tunes

We will walk with Mother and mourn
We will walk with Mother and weep
We will bow in solemn prayer
With her while Zion's children sleep.
And through their sacred dwellings
We will march and cry repent.
In low humiliation
Come low, low and repent.

XII. Restoration

Windham (reprise) - Ensemble
Broad is the road that leads to death,
And thousands walk together there;
But wisdom shows a narrow path,
With here and there a trav'ler.

Warren - Mercy, Hanna, Susanna and Ensemble
from The Singing Master's Assistant, William Billings
(Boston, MA, 1778)

Children of the heav'nly King,
As ye journey sweetly sing;
Sing your Saviour's worthy Praise,
Glorious in his Works and Ways!

We are trav'ling home to God,
In the Way the Fathers trod;
They are happy now, and we
Soon their Happiness shall see.

Lord, obediently we go,
Gladly leaving all below;
Only thou our Leader be,
And we still will follow thee.

Encore

Willow Tree - Susanna and Ensemble
from A Sacred Repository

I will bow and be simple,
I will bow and be free,
I will bow and be humble
Yea bow like the willow tree.

I will bow this is a token
I will wear the easy yoke,
I will bow and be broken,
I will fall upon the rock.

THE TALENT

Peter Kenny

Assistant Director, Crier

Peter Kenny is an actor and singer who has worked with BBC, Royal Shakespeare and toured extensively in Shakespeare productions around the world, most recently in Appleton Arts Center, University of Oshkosh and the University of Illinois (US), as well Bard College (US) Summerscape Festival's production of "Joan of Arc" for which he also composed the music. In the UK he is a prolific reader and recorder of audio books and member of "Passamezzo" which specializes in the performance of Early Music with whom he has recorded three CDs. Personal highlights include singing in the monastery in Petra, Jordan and singing the role of Ariel in the rainforest Trinidad.

Emilia M. Martini

Susanna Martin

Emilia was born in Brisbane, Australia and has been involved in the arts ever since the age of two, and began singing and playing the piano at the age of three. At the age of six, she began seriously studying the cello and soon became the youngest cellist in her school's orchestra, where the school, John Paul College, consisted of grades 1-12. Emilia competed in many Music Eisteaddfods and Competitions with cello and piano.

When Emilia was ten years old, her family moved to Massachusetts, USA, where she continued her love and study of music. During middle and high school, she studied the cello with Nancy Tumarkin of Peabody, Massachusetts, who helped to further Emilia's musical career. Emilia also competed in the Northeast District Music Festival (where she was awarded first place) and the Massachusetts All-State Competition. Also during high school, Emilia was the women's section leader for the choir and also participated, conducted, and taught the Select Chamber Choir.

Emilia is currently in her fourth and final year attending Worcester Polytechnic Institute in Worcester, Massachusetts, where she is studying Industrial Engineering (BS), Management (Minor), Computer Science (Minor), and the Humanities and Arts with a concentration in Music (BS). She is the President and Student Conductor of the women's choir Alden Voices and is a Mezzo-Soprano and Alto. She is the former Musical Director for the "No-Fella A Cappella" group the Technichords, and is otherwise highly involved on campus with activities such as Crimson Key Tour Guides of WPI and VOX.

Emilia has been involved with the musicals every year at WPI where she played Peep-Bo in the *Mikado*, Molly in *The Threepenny Opera*, and next year playing the lead, Nellie, in the production of *South Pacific*.

Katelyn N. Krajenka

Hannah Martin

Katelyn began singing at the age of three, and at the age of six started competing in Fine Arts Festivals at her school. At the age of seven she began studying piano, which she continued for six years. As a rising senior in high school, Katelyn started to formally study voice and continues to take lessons regularly from Ruth Cooper of Worcester, Massachusetts.

In high school, Katelyn sang with women's choirs, large mixed chorus, and the Select Choir. She also took her music outside of regular school hours by participating in MENC All-State Music Festivals all four years. As a result of her outstanding participation at the All-State level, she has sung in All-State Chamber Ensembles, and the MENC/ACDA All-Eastern Festival. Currently at WPI, Katelyn sings with the women's choir, Alden Voices, of which she is also the Tour Manager. Her fairly young musical career has allowed her to travel throughout the United States as well as Ireland, and she looks forward to continuing this experience.

Katelyn is currently in her third year at WPI working towards completing her BS in both Humanities and Arts with a concentration in Music and International Studies with a focus in Asian Studies. She is heavily involved on campus, not just with her musical studies, but also as President of the Ballroom Dance Team, Stage Manager for The Technichords: WPI's No Fella A Cappella, and the Vice President/Co-Founder of the Classical Music Club.

THE TALENT

Greg Dracoulis

The Narrator

Greg is a rising sophomore studying Computer Science at WPI. He enjoys synthesizing his acting work with his experience behind the camera as a director and cinematographer with three years of training and credits on several award-winning short films. His stage credits include *Noises Off* (Garry/Roger), *Romeo & Juliet* (Prince Escalus), *The Fantasticks* (El Gallo), *Bower Bird* (Dr. Simon Fredericks), and *Daisy Crockett: Frontiersperson* (Davy Crockett). As a practicing graphic designer, he often gets involved with the publicity aspect of the shows he participates in, and he will sometimes bring in his digital video skillset to produce show DVDs as well. He is also active on campus in several other ways, serving as an elected Student Government Association representative and an active member of the Sophomore Class Board. During his time in London, he has been conducting research into the differences and similarities between British and American comedy in order to write a short primer on the subject for actors, comedians, filmmakers, and tourists alike.

Kari Rehkugler

Mercy Lewis

Kari is soon to be a sophomore at WPI. She has been singing since grade school, and seriously since sixth grade. She is a member of WPI's Alden Voices. She also has a great deal of experience in a cappella singing. She was in the auditioned group in her high school for her junior and senior year. Now, she is a member of the Technichords, the auditioned group at WPI, and next year will be the assistant musical director. Her stage credits include *King Lear* (Chorus/Guard) and the *HMS Pinafore* (Josephine). While in London, as well as performing in *Witchwife*, she is researching cultural and musical differences between London and the United States. She plans on being an Electrical Engineering major with a Computer Science and Music minor, and will graduate in May 2012. She grew up in Vermont, USA

Courtney Brock

Supporting Cast

Courtney is going into her junior year at WPI. She is studying Chemical Engineering with a minor in Material Science. Music and figure skating have always been important to her. During her nine-year competitive skating career, she would work with her coaches to find the perfect musical cuts to skate to. Whenever she was able, she would also participate in church choral groups. Now that she is no longer skating, she has had time to participate in several on-campus organizations, such as the Student Alumni Society, Residence Hall Council, and Alden Voices. She hopes to continue to sing in this group until she graduates. *Witchwife* is her first major performance.

Thomas L. Collins, III

Supporting Cast

Thomas, a 2001 graduate of WPI and currently a staff member in IT, is happy to return once more to *Witchwife*. He has had the opportunity to be involved in both the American (Worcester, MA) and European (Worcester, England) premieres of the production. Thomas's first love is singing and he has been singing for as long as he can remember. He spent seven years as a member of the WPI Men's Glee Club under the baton of both Louis Curran and John Delorey. His musical theatre credits include *The Threepenny Opera* (Reverend Kimball, Warden Smith; VOX), *The Mikado* (Pooh-Bah; VOX), *Sweeney Todd* (Judge Turpin; VOX), *Merrily We Roll Along* (Tyler/Chorus; Holy Cross Light Opera Company) and *Witch Wife: A Requiem for Susannah Martin* (Magistrate; WPI 2005/Severnside Theatre Ensemble - Worcester, England 2008). Thomas's non-musical credits include *Death of a Salesman* (Stanley; Masque), *Passing* (Pat; Masque), *Mrs. Warren's Profession* (Sir George Crofts; M. W. Repertory Theatre Co., Etc), *Prime Time Crime: Teal Version* (Detective; Masque), *Treasures* (Charlie; Alpha Psi Omega), *Black Pajamas* (Doc; Masque), *Attic* (Old Gil; Masque), *The Punisher* (Exposition; Masque), *The Princess Bride* (Count Rugen; Sunburns). He had the opportunity to reprise his roles in *Passing* and *Treasures* at the Samuel French Annual Off-Off Broadway Short Play Festival in New York City in 2005 and 2006 respectively. In 2006 Thomas was inducted into the Rho Kappa cast of Alpha Psi Omega, the National Dramatic Honor society. Thomas's directorial credits include *Island of the Cat People* by Amanda Lozada.

THE TALENT

Amanda Leigh Eaton

Supporting Cast

Amanda is a junior from Worcester Polytechnic Institute in Worcester, MA. She has enjoyed singing since she was a small child and enthusiastically participates in WPI's Alden Voices Choir as Social Chair and Technichord's female a cappella as Treasurer. Amanda also acts as head of publicity for WPI's musical theatre club, VOX and will be starring as the role of Bloody Mary in Vox's fall production of South Pacific. Some of her favorite stage credits include: *Les Miserables* (Eponine), *High School Musical* (Sharpay Evans), *Thoroughly Modern Millie* (Mrs. Meers), *How to Succeed in Business without Really Trying* (Smitty), and *Charlie and the Chocolate Factory* (Vercuca Salt). Amanda has a quite busy schedule while in London as she is currently working on her Interdisciplinary Qualifying Project (IQP) in addition to *Witchwife*.

James Haupt

Supporting Cast

James received his B.S. in Electrical & Computer Engineering and Music from Worcester Polytechnic Institute in Worcester, MA, USA in 2005. He studied piano for fifteen years in Colonie, NY under Sheryl Fell and Noel Liberty, and has also studied voice in Albany, NY under Dr. Lloyd Cast. In Massachusetts he has music directed for, and performed with, numerous production companies including Calliope Productions in Boylston, MA (*Love is in the Air* 2009) and WPI's VOX (*Threepenny Opera* 2008). In addition, he has been the accompanist of the WPI Men's Glee Club and Festival Chorus for over five years. Currently he works for MIT Lincoln Laboratory in Lexington, MA developing signal processing algorithms for radar and communication systems.

Jarrold Ratcliffe

Supporting Cast

Jarrold studies at Worcester Polytechnic Institute in Worcester, Massachusetts. He enjoys pursuing his passion: a fusion of both the technical and artistic components of performance. His stage credits include *State Fair* (Abel Frake), *Sweeney Todd* (Beadle Bamford), *The Mikado* (Noble/Guard), *Threepenny Opera* (Macheath), and a previous production of *Witchwife* (Chorus). In addition to theatre, Jarrold is also active in music, performing in the WPI Mens Glee Club, Simple Harmonic Motion mens a cappella, and Vocal Performance Lab at WPI. In addition to performing in this production of *Witchwife*, he is currently conducting research at several recording studios, audio laboratories, and performance venues in the UK. He will be graduating WPI in December with a B.S. in Audio Engineering and Production, and minors in Music Performance and Entrepreneurship.

Ahnentafel

John Delorey, son of
Janet Ireland Delorey, daughter of
Donald White-Ireland, son of
Clifton White, son of
George Wellington White, son of
George Stillman Smith White, son of
Anna Morrill White, daughter of
Thomas Morrill, son of
Jacob Morrill, son of
Sarah Peasely Morrill, daughter of
Mary Martin Peasely, daughter of
John Martin, son of
George and Susanna North Martin

Special Thanks To

Saint Paul's (The Actor's Church) Covent Garden

The City of London

Worcester Polytechnic Institute (USA)

Performed by the Vocal Performance Ensemble

Of Worcester Polytechnic Institute (U.S.A.)

At 1PM on the 11TH of June, 2009, in London, U.K.

Appendix 2.2 – Flier

WORCESTER POLYTECHNIC INSTITUTE (USA)
VOCAL PERFORMANCE LAB PRESENTS

Witchwife

Requiem
for
Susanna Martin
1623-1693

In a society where people believe in witchcraft



Eventually, it will occur

Directed by John Delorey, Assisted by Peter Kenny

Featuring

Emilia Martini as Susanna Martin
Katelyn Krajenka as Hannah Martin
Kari Rehkugler as Mercy Lewis
Gregory Dracoulis as The Narrator

With

Courtney Brock, Thomas Collins,
Amanda Eaton, James Haupt,
and Jarrod Ratcliffe

FREE!
and open to the public

11 June 2009, 1pm
at St. Paul's Covent Garden
The Actors' Church
☉ Tube: Covent Garden

WORCESTER POLYTECHNIC INSTITUTE (USA)
VOCAL PERFORMANCE LAB PRESENTS

Witchwife

Requiem
for
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1623-1693

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The Actors' Church
☉ Tube: Covent Garden

WORCESTER POLYTECHNIC INSTITUTE (USA)
VOCAL PERFORMANCE LAB PRESENTS

Witchwife

Requiem
for
Susanna Martin
1623-1693

In a society where people believe in witchcraft



Eventually, it will occur

Directed by John Delorey, Assisted by Peter Kenny

Featuring

Emilia Martini as Susanna Martin
Katelyn Krajenka as Hannah Martin
Kari Rehkugler as Mercy Lewis
Gregory Dracoulis as The Narrator

With

Courtney Brock, Thomas Collins,
Amanda Eaton, James Haupt,
and Jarrod Ratcliffe

FREE!
and open to the public

11 June 2009, 1pm
at St. Paul's Covent Garden
The Actors' Church
☉ Tube: Covent Garden

WORCESTER POLYTECHNIC INSTITUTE (USA)
VOCAL PERFORMANCE LAB PRESENTS

Witchwife

Requiem
for
Susanna Martin
(1621-1692)



*In a society where people
believe in witchcraft...
Eventually, it will occur.*

Directed by John Delorey
Assisted by Peter Kenny

Featuring
Emilia Martini as Susanna Martin
Katelyn Krajenka as Hannah Martin
Kari Rehkugler as Mercy Lewis
Gregory Dracoulis as The Narrator

With
Courtney Brock, Thomas Collins
Amanda Eaton, James Haupt,
and Jarrod Ratcliffe

FREE!
& open to the public

11 June 2009, 1pm
at St. Paul's Covent Garden
The Actors' Church
📍 Tube: Covent Garden

Appendix 2.4 – Questionnaire

Appendix 2.4a – Blank Questionnaire

Witchwife
Requiem for Susanna Martin
St. Paul's Church, Covent Garden
11 June 2009, 1pm

Questionnaire:

- How did you find out about the concert?

- Do you think it was an effective way to advertise? Why or why not?

- Can you make any further advertising recommendations?

- If you would like any further information regarding *Witchwife*, please provide us with your e-mail address below:

Appendix 2.4 - Questionnaire

Appendix 2.4b – Completed Questionnaires

Witchwife

Requiem for Susanna Martin

St. Paul's Church, Covent Garden

11 June 2009, 1pm

Questionnaire:

- How did you find out about the concert?

Peter Kenny

- Do you think it was an effective way to advertise? Why or why not?

Very effective!

- Can you make any further advertising recommendations?

Facebook Event

- If you would like any further information regarding *Witchwife*, please provide us with your e-mail address below:

Amy.finegan@gmail.com

Witchwife

Requiem for Susanna Martin

St. Paul's Church, Covent Garden

11 June 2009, 1pm

Questionnaire:

- How did you find out about the concert?

Through Peter Kenny

- Do you think it was an effective way to advertise? Why or why not?

For me, yes! Otherwise would not have known about it.

- Can you make any further advertising recommendations?

Facebook! Use the internet

- If you would like any further information regarding *Witchwife*, please provide us with your e-mail address below:

heathertracy@btinternet.com

Witchwife

Requiem for Susanna Martin

St. Paul's Church, Covent Garden

11 June 2009, 1pm

Questionnaire:

- How did you find out about the concert?

Was walking by Covent Garden

- Do you think it was an effective way to advertise? Why or why not?

N/A

- Can you make any further advertising recommendations?

N/A

- If you would like any further information regarding *Witchwife*, please provide us with your e-mail address below:

DA@twoshops2.fsnet.co.uk

Appendix 2.5 – Possible Venues

Below is a list of possible performance venues and their websites. Most of the churches require at least six months notice before an event may be booked, however the more popular places such as St. Martin-in-the-Fields requires more lead time.

- Southbank Centre www.southbankcentre.co.uk
 - Royal Festival Hall
 - Queen Elizabeth Hall

- St. Brides Church www.stbrides.com

- St. James's Church Piccadilly www.st-james-piccadilly.org

- St. John's, Smith Square www.sjss.org.uk

- St. Martin-in-the-Fields www.stmartin-in-the-fields.org


- St. Paul's Church, Covent Garden www.actorschurch.org

Appendix 3

Appendix 3.1 – Articles

St Paul's

The Actors' Church
Covent Garden



MENU
You are in: CALENDAR OF EVENTS
Today is: Wednesday, 17 June 2009

- Home
- About Us
- Recent Events
- The Parish
- Events Calendar
- Services
- Gift Aid
- Facilities

June

WEDNESDAY 10TH

1.10pm Mass

7pm Iris Theatre's Production of Romeo and Juliet

THURSDAY 11TH

1pm Concert admission free "Witchwife: Requiem for Susanna Martin" which chronicles the trial and subsequent hanging of one of the oldest women in the Salem Massacre from early New England history.

ADRIAN REID DUO Avant-garde pianist. 9 June

CHICO CHAGAS & Jovino dos Santos Neto Duo. Legendary accordionist and pianist/flutist play bittersweet melodies. 10 June

JAKE GOSS QUARTET Outstanding and passionate band led by blazing homegrown saxophonist. 11 June

CHRISTINE TOBIN TRIO featuring Phil Robson. BBC Jazz Award winner '08. 12 June

HOPE AUGUSTUS TRIO 13 June

JOHN 'PIANOMAN' WATSON 16, 29 June

PAUL ELDRIDGE DUO Hot piano and shimmering bass grooves. 17 June

JON IRABAGON QUARTET Remarkable New York saxophonist. Winner of 2008 Thelonious Monk International Jazz Competition. 18 June

diva Marion J. 10 June

SPARKY & MARKY Cutting edge retro and eclectic funk jazz. 17 June

T J JOHNSON'S BOURBON KICK 24 June

EVENING CONCERTS at 19.30 (doors open 19.00) unless otherwise stated. £6-£25. Programme includes:

VIVALDI: FOUR SEASONS 4, 26 June

BACH CONCERTOS 5 June

MOZART & MENDELSSOHN 6 June

GERSHWIN RHAPSODY IN BLUE 9 June

FAURE REQUIEM by candlelight. 11 June

BAROQUE FESTIVAL 12 June

FAMILY CONCERT: Coronation music. 13 June 16.30

CORONATION MUSIC 13 June

Tel 020 7240 2532

FREE LUNCHTIME RECITALS
Witchwife: Requiem for Susanna Martin 11 June, Brunelleschi String Quartet and Hideo Morii Guitar 18 June, piano recital in the Feuchtwanger Series, 25 June all at 13.00. Free

CHORAL CONCERT USA
Sierra Vocal Arts Ensemble. 14 June 18.00

IRISH HERITAGE Summer recital. 14 June 19.30

CONCERT by The Orchestra of St Paul's. 20 June 19.00. £10, £8 concs, £5 students. Tickets from 07748 987514

ORPHEUS PAPANFILIPPOU Concert. 26 June 19.30

DIVERSITY CHOIR Concert. 28 June 19.30

St Paul's Church, Bedford St.
Map E4 Tel 020 7836 5221

(supplied by New Covent Garden

Market in Nine Elms) are paid to the landlords of the relevant properties around the Piazza. The marching jazz band is the real crowd-puller; otherwise the procession would just look like serious people walking through the market square. This year, once again, some of the country's most acclaimed musicians have agreed to join Covent Garden Marching Jazz Band: Digby Fairweather will be on cornet, John Marc Stringle (considered by many the finest living clarinetist) will also be in band and John Beacham has travelled from the south coast to play sousaphone. Members of the public are welcome to join in with the procession of the Rent Ceremony which takes place on 18 June. You will hear the band travelling from New Row towards and around the Piazza from about 16.30.

HIGH TEASE: READER OFFER

If you find yourself at a loose end one Saturday afternoon, here's a little pointer: step along to **CellarDoor** at the bottom of Catherine Street for an afternoon of louche lounge-lizardry. This month readers can get a £10 discount on entry so loosen your



Appendix 4

Appendix 4.1 – Pictures of Performance





Appendix 5

Appendix 5.1 – Witchwife Concert Version

Witchwife: Requiem for Susanna Martin

Concert Version

By John Delorey

Based on the book *Susanna Martin* by Janet Delorey

CAST

Singing Roles

Chorus (SSATBB) with various soli for chorus members

Singing and Speaking Roles

Hannah Martin - Soprano

Susanna Martin - Alto

Mercy Lewis - Soprano

Speaking Roles

Narrator

Crier

Sources for Music:

The Revivalist (Troy, NY, 1868) RV

The American Vocalist (Boston, MA, 1849) AV

Copies of Moses Kimball (Newburyport, MA, 1794) MK

A Sacred Repository (Sabbath Day Lake, ME, as transcribed by Joel Cohen, 1994) SR

The Singing Master's Assistant (Boston, MA, 1778) SM

Ancient Harmony Revised (Boston, MA, 1858) AH

The Christian Harmony (Exeter, NH, 1805) CH

ORDER of SHOW

I.	Prelude.....	p. 3
	<i>Music 1 – Windham (Chorus) RV</i>	
II.	Introduction.....	p. 3
	<i>Music 2 – The Warning (Chorus) RV</i>	
III.	The Narrative.....	p. 4
	<i>Music 3-5 – Holy Angel (Chorus with Hannah and Mercy) RV</i>	
IV.	The Battle Cry.....	p. 5
	<i>Music 8 – Pennsylvania (Chorus) AH</i>	
V.	The Accused.....	p. 5
	<i>Music 10-11 – Hatfield (Hannah, Susanna and Mercy) MK</i>	
VI.	The Judgment.....	p. 6
	<i>Music 12 – The Judgment Day (Susanna and Chorus) RV</i>	
VII.	The Examination.....	p. 7
	<i>Music 14-16 – The Young Convert (Chorus and male solo) CH</i>	
VIII.	The Trial.....	p. 8
	<i>Music 18-20 – Deal Gently with Thy Servant Lord (Chorus and male solo) RV and AV</i>	
IX.	The Indictment.....	p. 9
	<i>Music 21 – Psalm XXIII (Chorus)</i>	
X.	The Testimony.....	p. 9
	<i>Music 22-27 – The Pilgrims (Chorus and male/female soli) RV</i>	
XI.	The Final Act.....	p. 11
	<i>Music 28 – Holy Mother’s Protecting Chain (Susanna and Chorus) SR Music 35 – The Ancient’s Song of Mourning (Chorus) SR</i>	
XII.	Restoration.....	p. 12
	<i>Music 36 – Windham Reprise (Chorus) RV Music 37 – Warren (Hannah, Mercy and Chorus) SM</i>	

ENCORE

Music 38 – Willow Tree (Susanna and Chorus) SR

I. Prelude

[Chorus preset onstage in pews facing each other. Narrator and Crier enter.
Chorus moves to semi-circle. Narrator to stage right; Crier to stage left.]

Song: *Music 1 - Windham*

(Tutti)

*Broad is the road that leads to
death, And thousands walk
together there; But wisdom
shows a narrow path, With
here and there a trav'ler.*

*"Deny thyself, and take thy cross,"
Is the Redeemer's great command;
Nature must count her gold but
dross,
If she would gain this heav'nly
land.*

Narr: Susanna North was baptized at Olney, Buckinghamshire, England on the 30th of September 1621, the daughter of Richard and Johanna North. She married George Martin on the 11th of August 1646. She was executed on Gallows Hill at Salem, Massachusetts for witchcraft on the 19th of July 1692, at the age of 70.

II. Introduction

Song: *Music 2 - The Warning*

(Solo - Bass)

*Ah, guilty sinner, ruined by transgression,
What shall thy doom be, when, arrayed in terror?
God shall command thee, covered with pollution,
Up to the judgment, Up to the judgment.*

(Add Tenor)

*Will thou escape from His omniscient notice,
Fly to the caverns, seek annihilation?
Vain thy presumption; justice still shall triumph
In thy destruction, In thy destruction.*

(Add Alto)

*Come, then poor sinner, come away this moment,
Just as you are, but come with heart relenting.
Come to the fountain open for the guilty;
Jesus invites you, Jesus invites you.*

(Tutti)
Oh! Guilty sinner, hear the voice of warning;
Fly to the Saviour and embrace His par-don;
So shall your spirits meet, with joy triumphant
Death and the judgment, Death and the judgment. (repeat)

[Chorus moves back to pews. Hannah and Mercy stay center.]

III. The Narrative

Narr: In a society where people believe in witchcraft, it will eventually occur. The existence of witches was not in question; rather, it was a question of how to discover them. That problem was addressed in a law passed on the 10th of May, 1648 which read:

Crier: “The Court desires the course which hath been taken in England for the discovery of witches, by watching them a certain time. It is ordered that the best and surest way may be put in practice to begin this night if it may be, and that the husband may be confined to a private room and also then be watched.”

Song: *Music 3-5 Holy Angel*

(Tutti)
While angels strike their tuneful
strings
And veil their faces with their
wings,
Each saint on earth his Jesus
sings
And joins to praise the King of
Kings
Who saves lost souls from ruin.

(Solo - Mercy)
Oft times in visions of the night
God doth their guilty souls
affright,
They tremble at the awful sight
But still again with morning
light
Pursue the road to ruin.

(Solo - Hannah)
Sometimes by preaching sinners
see
They're doomed to Hell and
misery,
To turn to God they then agree

*But oh! Their wicked company
Allures them on to ruin.*

[During the next verse the Chorus
moves to center stage]

*(Tutti)
While angels strike their tuneful
string
And veil their faces with their
wings,
Each saint on earth his Jesus
sings
And joins to praise the King of
Kings
Who saves lost souls from ruin.
(Attaca)*

IV. The Battle Cry

Song: *Music 8 - Pennsylvania*

*(Tutti)
The God of glory sends His summons forth,
Calls the south nations and awakes the north.
From east to west the sov'reign orders spread
Through distant lands and regions of the dead.
The trumpet sounds, Hell trembles, Heav'n rejoices.
Lift up your heads, ye saints, with cheerful voices!*

Narr: Had they whipped their children for accusing instead of whipping them to *oblige them* to accuse, this great blot upon human history might have been prevented. Why did the obsessive persecution of those suspected of being witches work in Salem? It worked because the persons involved believed in it.

[CHORUS moves to pews - trio moves center stage. Mercy on stage-left, Hannah stage-right facing each other about 3ft apart. Susanna downstage with back to audience]

V. The Accused

Narr: Whether or not one believes in the existence of witches, there is no question that there are those who retain that belief that they, themselves, are a witch or warlock. All available evidence suggests that Susanna Martin did not, in any way, believe that she herself was a witch. Her

response to the Magistrate's accusation that she was lying when she denied that she was a witch is the definition of Susanna Martin.

[Susanna turns to face the audience]

Susanna: "I cannot tell a lie - even if it would save my life."

[Susanna backs up to rejoin the trio in a triangular formation.]

Song: *Music 10-11 - Hatfield*

(Trio - Susanna, Hannah and Mercy)
Lord, in the morning Thou shalt hear
My voice ascending high.
To Thee will I direct my pray'r,
To Thee lift up mine eye.
Up to the hills where Christ is gone
To plead for all His saints,
Presenting at His Father's throne,
Our songs and our complaints.

Lord, crush the serpent in the dust,
And all his plots destroy.
While those that in the mercy trust
Forever shout for Joy!
Up to the hills where Christ is gone
To plead for all His saints,
Presenting at His Father's throne
Our songs and our complaints.

[Trio returns to pews.]

VI. The Judgment

Narr: Confessions were few until after the mass hangings of the 19th of July 1692. Shortly after that date, the magistrates chose to exempt confessors from execution. Again, despite the promise of life, many continued to refuse the judicial pressure to confess. Sadly, the most disturbing irony of the Salem trials was that those who were most able to sustain faith in divine justice were least likely to survive the justice of the court.

On the 2nd of May 1692, Orlando Bagley, a personal and long standing friend of the Martins, fulfilled his obligation as Constable of Amesbury.

Crier: To the Marshall of the County of Essex and his Lawful Deputies or to the Constable of Amesbury:

[Susanna returns to center stage]

You are in their Majesties names hereby required forthwith or as soon as may be to apprehend and bring before us Susanna Martin of Amesbury in ye county of Essex a widow at ye house of Lt. Nathaniel Ingersalls in Salem village in order to her examination relating to high suspicion of sundry acts of witchcraft done or committed by her upon ye bodies of Mary Walcot, Abigail Williams, Ann Putnam, and Mercy Lewis of Salem.

Song: *Music 12 – The Judgment Day*

(Susanna)

*And must I be to judgment brought, and answer in that day,
For ev'ry vain and idle thought, And ev'ry word I say?
The judgment day is rolling round, Prepare to meet thy God.
The judgment day is rolling round, the judgment day is rolling round.*

(Tutti)

The judgment day is rolling round, the judgment day is rolling round.

[Susanna kneels center stage.]

VII. The Examination

Narr: Discovery took several forms. Possession of technical apparatus, such as puppets, charms, witch bottles, or, infrequently, texts on magic would certainly place a person under suspicion. Spectral testimony, physical abnormalities - such as unusual body protuberances that could be used to suckle a devil's imp - also contributed to discovery. The court preferred to use spectral testimony, not as final proof, but as a means for securing final proof and the most satisfactory basis for conviction was the confession. The presumption of guilt was assumed and evidence, no matter how patently false, was allowed.

[Chorus forms semi-circle around Susanna.]

Song: *Music 14-16 – The Young Convert*

(Solo and Chorus)

*When converts first begin to sing
Wonder, wonder, wonder!
Their happy souls are on the wing
Wonder, wonder, wonder!
Their theme is all redeeming love,
Wonder, wonder, wonder!
Fain would they be with Christ above
Wonder, wonder, wonder!*

*With Admiration they behold
Wonder, wonder, wonder!*

*The love of Christ that can't be told
Wonder, wonder, wonder!
They view themselves upon the shore
Wonder, wonder, wonder!
And think the battle now is o'er
Wonder, wonder, wonder!*

*They feel themselves quite free from pain
Wonder, wonder, wonder!
And think their enemies are slain
Wonder, wonder, wonder!
They make no doubt but all is well
Wonder, wonder, wonder!
And Satan is cast down to Hell
Wonder, wonder, wonder!*

VIII. The Trial

Narr: Susanna was examined with three other women. Her full breasts in the morning yielding to slack breasts in the evening were interpreted by the Magistrates as an indication that she had:

Crier: "suckled with an abnormal witch's teat".

Narr: With this, Susanna was brought to a preliminary trial on the same day.

[Susanna remains kneeling. Hannah steps forward to hold Susanna's hand during her solo and throughout the second chorus. At the end, Susanna kisses Hannah's hand as Hannah walks backwards to her spot.]

Song: *Music 18-20 - Deal Gently with Thy Servants, Lord*

*(Baritone Solo)
Gently Lord, O gently lead us,
Thro' this lonely vale of tears,
And, O Lord, in mercy give us,
Thy rich grace, in all our fears. (repeat with Tutti)*

*(Solo - Hannah)
In the hour of pain and anguish,
In the hour when death draws near,
Suffer not our hearts to languish,
Suffer not our souls to fear. (repeat with Tutti)*

*(Tutti)
When this mortal life is ended,
Bid us in Thine arms to rest.
Till by angel bands attended,
We awake among the blest. (repeat with Tutti)*

[Chorus moves to pews]

IX. The Indictment

Crier: The Jurors for our Sovereign Lord and Lady the King and Queen present Susanna Martin of Amesbury in the County of Essex, widow, the second day of May, in the fourth Year of the Reign of our Sovereign Lord and Lady William and Mary, by the Grace of God, of England, Scotland, France and Ireland, King and Queen, defenders of the faith.

Song: *Music 21 - Psalm XXIII*

(Men)

*The Lord to mee a shepherd is,
Want therefore shall not I.
Hee in the folds of tender-grasse,
Doth cause me down to lie:*

(Women)

*To waters calme me gently leads
Restore my soul doth hee:
He doth in paths of righteousnes:
For his names sake leade mee.*

(Men)

*Yea though in valley of deaths shade
I walk, none ill I'le feare:
Because thou art with mee, thy rod,
And staffe my comfort are.*

(Women)

*For mee a table thou hast spread,
In presence of my foes:
Thou dost annoynt my head with oyle,
My cup it over-flowes.*

(Tutti)

*Goodnes & mercy surely shall
All my dayes follow mee:
And in the the Lords house I shall dwell
So long as dayes shall bee.*

X. The Testimony

Narr: The charge against Susanna Martin was the crime of witchcraft and sorcery and her preliminary trial commenced that same day. Without benefit of council, her answers were remarkable for independence and clarity. She showed herself to be above average in intellectual and moral

courage, being an outspoken, fearless woman, and very far from being a hypocrite.

Song: *Music 22-27 - The Pilgrims*

(Tutti)
What poor despised company
Of travelers are these.
That walk in yonder narrow way
Along that rugged maze?

Chorus:
O, I'd rather be the least of them
That are the Lord's alone
Than wear a royal diadem
And sit upon a throne.

(Solo - Mercy)
Ah! These are of a royal line,
All children of a King
Heirs of immortal crowns divine,
And lo! For joy they sing. (Chorus)

(Solo – Chorus Member A)
Why do they then appear so mean?
And why so much despised?
Because of their rich robes unseen
The world is not apprised. (Chorus Tutti)

(Solo – Chorus Member B)
But some of them seem poor, distressed,
And lacking daily bread.
Ah! They're of boundless wealth possessed
With heavenly manna fed. (Chorus Tutti)

(Solo – Chorus Member C)
Why do they shun the pleasing path
That worldlings love so well?
Because it is the way to death,
The open road to Hell. (Chorus Tutti)

(Tutti)
What poor despised company
Of travelers are these
That walk in yonder narrow way
Along that rugged maze? (Chorus Tutti)

XI. The Final Act

Narr: Susanna Martin had been convicted and sentenced to be hanged by the neck until dead. On Tuesday the 19th of July 1692, just two months before her 71st birthday, she was one of five condemned women who were called forth by the Sheriff from the common jail at Salem. Being in league with Satan, she was denied the consolations of religion offered even to pirates, murderers, and the like. The clergy were there not to pray with, but to justify the executions by extracting a gallows confession. Seized by the hangmen, pinioned, blind-folded, and in the name of King William and Queen Mary, Susanna and three other women climbed ladders that had been placed against limbs of trees where nooses or ropes were placed around their necks. The ladders were then pulled away, and they were left hanging by the neck until they were dead. Their bodies were thrown into crevices on Gallows Hill, thinly covered with dirt and at the mercy of foraging wild animals. Susanna's remains were never recovered.

[Chorus moves to semi-circle, Susanna stands center stage.]

Song: *Music 28 - Holy Mother's Protecting Chain*

(Susanna)
With my blessing
I have bless'd you
O, my chil-dren!
With my comfort
I have comforted you.
Yea, with my love
I have loved you.

(Tutti)
Vo oh,
vo-nay oh,
har-ka ay
oh nah say (repeat)

Song: *Music 35 – The Ancient's Song of Mourning*

(Tutti)
We will walk with Mother and mourn
We will walk with Mother and weep
We will bow in solemn prayer
With her while Zion's children sleep.
And through their sacred dwellings
We will march and cry repent.
In low humiliation
Come low, low and repent.

[During droning, Chorus circles Susanna, who is center stage.]

(Tutti with droning)
We will walk with Mother and mourn
We will walk with Mother and weep
We will bow in solemn prayer
With her while Zion's children sleep.
And through their sacred dwellings
We will march and cry repent.
In low humiliation

[Susanna puts her hands in the pinioning position above her head.]

Come (Grand Pause)

[During the Grand Pause Susanna slowly drops her head]

low, low and repent.

[Susannah slowly brings her hands down and rejoins Chorus]

XII. Restoration

Narr: It was not until the 14th of September, 1992 that Susanna Martin was officially pardoned by the Court by a petition that included the names of:

[Crier walks across stage towards narrator.]

Crier: "Bridget Bishop, Elizabeth Johnson, Jr., Susanna Martin, Alice Parker, Elizabeth Procter, Wilmot Redd, Margaret Scott, Sarah Wardwell, and Martha Cory whose good names, legal standing, and in certain cases whose very lives were taken from them to the dishonor of the time..."

Narr: It may have taken three hundred years, but it finally put an end to this unfinished business. Susanna had never learned to bend like a reed in a storm. The storm of 1692 would claim, but never silence her.

Song: *Music 36 – Windham (reprise – Verse 1)*

(Tutti)
Broad is the road that leads to death,
And thousands walk together there;
But wisdom shows a narrow path,
With here and there a trav'ler.

Song: *Music 37 - Warren*

(Solo - Hannah)

*Children of the heav'nly King,
As ye journey, sweetly sing;
Sing your Saviour's worthy Praise,
Glorious in His Works and Ways! (repeat with Tutti)*

*(Solo - Mercy)
We are trav'ling home to God,
In the Way the Fathers trod;
They are happy now, and we
Soon their Happiness shall see. (repeat with Tutti)*

*(Tutti)
Lord, obediently we go,
Gladly leaving all below;
Only Thou our Leader be,
And we still will follow Thee. (repeat twice with Tutti)*

FINE

ENCORE

Song: *Music 38 - Willow Tree*

[Chorus moves front of pews Shaker Style - Susanna in middle]

*(Solo - Susanna)
I will bow and be simple,
I will bow and be free,
I will bow and be humble
Yea, bow like the willow tree. (repeat Tutti with choreography)*

*I will bow this is a token
I will wear the easy yoke,
I will bow and be broken,
I will fall upon the rock. (repeat Tutti with choreography)*

[Chorus moves to STRAIGHT LINE in back of Susanna. No choreography.]

(Repeat entire song twice including repeats with Tutti getting faster each time)

Appendix 5.2 – Witchwife

Witchwife: Requiem for Susanna Martin

By John Delorey

Based on the book *Susanna Martin* by Janet Delorey

CAST

Singing Roles

Chorus (SSATBB) with various soli for chorus members

Singing and Speaking Roles

Hannah Martin - Soprano

Susanna Martin - Alto

Mercy Lewis - Soprano

Speaking Roles

Narrator

Reader A, B, C, D (not gender specific)

Magistrate

Crier

Sources for Music:

The Revivalist (Troy, NY, 1868) RV

The American Vocalist (Boston, MA, 1849) AV

Copies of Moses Kimball (Newburyport, MA, 1794) MK

A Sacred Repository (Sabbath Day Lake, ME, as transcribed by Joel Cohen, 1994) SR

The Singing Master's Assistant (Boston, MA, 1778) SM

Ancient Harmony Revised (Boston, MA, 1858) AH

The Christian Harmony (Exeter, NH, 1805) CH

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III. The Narrative.....	p. 4
<i>Music 3-7 – Holy Angel (Chorus and Mercy) RV</i>	
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<i>Music 18-19 – Deal Gently with Thy Servant, Lord (Chorus and soli) RV and AV</i>	
<i>Music 20 – Deal Gently with Thy Servant Lord (Chorus) RV and AV</i>	

INTERMISSION/INTERVAL

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<i>Music 21 – Psalm XXIII (Chorus)</i>	
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<i>Music 28-34 – Holy Mother’s Protecting Chain (Susanna and Chorus) SR</i>	
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<i>Music 37 – Warren (Hannah, Mercy and Chorus) SM</i>	

ENCORE

Music 38 – Willow Tree (Susanna and Chorus) SR

I. Prelude

[Chorus preset onstage in pews facing each other. Narrator and Crier enter. Chorus moves to semi-circle. Narrator to stage right; Crier to stage left.]

Song: *Music 1 – Windham*

(Tutti)

*Broad is the road that leads to death,
And thousands walk together there;
But wisdom shows a narrow path,
With here and there a trav'ler.*

*“Deny thyself, and take thy cross,”
Is the Redemmer’s great command;
Nature must count her gold but dross,
If she would gain this heav’nly land.*

II. Introduction

Narrator: Susanna North was baptized at Olney, Buckinghamshire, England on the 30th of September 1621, the daughter of Richard and Johanna North. She married George Martin at Salisbury, Massachusetts Bay Colony, on the 11th of August 1646. She was executed on Gallows Hill at Salem, Massachusetts for witchcraft on the 19th of July 1692, at the age of 70.

Song: *Music 2 – The Warning*

(Solo - Bass)

*Ah, guilty sinner, ruined by transgression,
What shall thy doom be, when, arrayed in terror?
God shall command thee, covered with pollution,
Up to the judgment, Up to the judgment.*

(Add Tenor)

*Will thou escape from His omniscient notice,
Fly to the caverns, seek annihilation?
Vain thy presumption; justice shall still triumph
In thy destruction, In thy destruction.*

(Add Alto)

*Come, the poor sinner, come away this moment,
Just as you are, but come with heart relenting.
Come to the fountain open for the guilty;
Jesus invites you, Jesus invites you.*

(Add Soprano)

*Oh! Guilty sinner, hear the voice of warning;
Fly to the Savior and embrace His pardon;
So shall you spirits meet, with joy triumphant
Death and the judgment, Death and the judgment. (repeat)*

[Chorus return to pews. Mercy stays center.]

III. The Narrative

Song: *Music 3 - While Angels Strike*

*(Tutti)
While angels strike their tuneful strings
And veil their faces with their wings,
Each saint on earth his Jesus sings
And joins to praise the King of Kings
Who saves lost souls from ruin.*

Narrator: In a society where people believe in Witchcraft, it will eventually occur.

The existence of witches was not in question; rather, it was a question of how to discover them. That problem was addressed in a law passed on the 10th of May 1648 which read:

Crier: "The Court desires the course which hath been taken in England for the discovery of witches, by watching them a certain time. It is ordered that the best and surest way may be put in practice to begin this night if it may be, being the 18th of the third month, and that the husband may be confined to a private room, and also then be watched."

Song: *Music 4 – Holy Angel*

*(Solo – Mercy)
Oft times in visions of the night
God doth their guilty souls affright,
They tremble at the awful sight
But still again with morning light
Pursue the road to ruin.*

Narrator: Discovery took several forms. Possession of technical apparatus, such as puppets, charms, witch bottles or, infrequently, texts on magic would certainly place a person under suspicion. Spectral testimony, physical abnormalities, such as unusual body protuberances which could be used to suckle a devil's imp, also contributed to discovery. The court preferred to use spectral testimony, not as a final proof, but as a means for securing final proof and the most satisfactory basis for conviction was the

confession. The presumption of guilt was assumed and evidence, no matter how patently false, was allowed.

Reader A: Confession was more important than truth. If confession was not voluntary, it was extracted when possible, through vigorous cross examination of the accused which often bordered on torture.

Reader B: A typical examination commenced with a prayer by a minister, followed by the calling in of the prisoners. During the interrogation, each prisoner was required to stand about seven or eight feet from the magistrates, and the accusers were placed between them and the bench. Extreme precautions were taken to protect the afflicted from further assault. Officers were appointed to hold each of the prisoners' hands, "least they should therewith afflict them." In addition, the court ruled that the "Prisoners eyes must be constantly on the Justices," in order to shield the victims from ocular assault.

Song: *Music 5 - Holy Angel*

(Solo – Mercy)
Sometimes by preaching sinners see
They're doomed to hell and misery,
To turn to God they then agree
But oh! Their wicked company
Allures them on to ruin.

Reader C: After an intensive cross-examination, the suspects were required to recite the Lord's Prayer, on the assumption that a true confederate of Satan would be unable to speak the holy words without committing blasphemy. Finally, the magistrates would ask of the afflicted, "Which of you will go and touch the prisoner at the bar?" Here the afflicted persons would be seized with fits that would abate only when they established physical contact with the suspect. In addition, other measures were known to have been used.

Reader D: Throughout the interrogation of my wife Elizabeth, she was obliged to stand with her arms stretched outward. I requested that I might hold one of her hands, but it was denied me: Then she desired me to wipe the tears from her eyes, and the sweat from her face, which I did: then she desired that she might lean herself on me, saying she should faint. Justice Hawthorne replied that she had strength enough to torment those persons, and she should have strength enough to stand.

Song: *Music 6 - Holy Angel*

(Solo- Mercy)
Oh sinners turn! Ye long have stood

*Opposed to truth and all that's good.
You may have saved through Jesus blood
Lay down your arms, submit to God
And thus be saved from ruin.*

Reader A: Confessions were few until after the mass hangings of the 19th of July 1692. Shortly after that date, the magistrates chose to exempt confessors from execution. Again, despite the promise of life, many continued to refuse the judicial pressure to confess. Sadly, the most disturbing irony of the Salem trials was that those who were most able to sustain faith in divine justice were least likely to survive the justice of the court.

Reader B: What continues to generate controversy is the motivation for the drastic change in climate from charges, jury trials and defense to the hysteria which allowed no legal counsel and trial by special court. How could young girls exert such influence - and, why did Salem respond so violently?

[Chorus rejoins Mercy on stage in semi-circle, and Mercy rejoins Chorus]

Song: *Music 7 – Holy Angel*

*(Tutti)
Turn sinners, neighbors, friend or foe,
The terrors of the Lord we know,
Oh, tell us friends, what will you do?
We cannot bear to let you go
To everlasting ruin.*

Attaca Pennsylvania

IV. The Battle Cry

Song: *Music 8 – Pennsylvania*

*(Chorus)
The God of glory sends His summons forth,
Calls the south nations and awakes the north.
From east to west the sov'reign orders spread
Through distant lands and regions of the dead.
The trumpet sound, Hell trembles, Heaven rejoices.
Lift up your heads, ye saints, with cheerful voices!*

Narrator: Had they whipped their children for accusing instead of whipping them to oblige them to accuse, this great blot upon human nature might have been prevented. Why did the obsessive persecution of those suspected of being witches work in Salem? It worked because the persons involved believed in it.

Reader A: Life in 17th century New England was uncertain, at best. There was no control over the misfortunes which were part of daily living, be it sickness, death, crop failure. As in pagan times, the church would resort to methods of placating and beseeching a powerful God. This is well documented in the days of “fasting” or “praying” to atone for sins, singularly or collectively. It was also a breeding ground for suspicion; anything or anyone who was different could be a “sign” of Satan’s presence. The concept of witchcraft was rooted in religious doctrine - of that, there can be no dispute. Nor, can there be any dispute that the Old Testament mandated that “thou shall not permit a sorcerer to live.”

Reader B: The religious climate of Salem had undergone a dramatic change since the advent of Quaker missionaries in 1655 who represented a challenge to both religious and secular authority. Their opposition to an established ministry, the office of magistrate, refusal to take an oath and non- participation in military action was tantamount to encouraging anarchy. All attempts to rid the Colony of Quakerism had failed, despite imprisonment, horrific punishments, banishment and death.

Reader C: Into this climate of instability had arrived the Rev. Samuel Parris who was installed as Pastor of the church in Salem Village on the 19th of November 1689. His ministry was designed to restore a God-fearing, Puritan community who would share his belief in a personal devil. “All life was a conflict with Satan, and the certainty that Satan chose certain souls among them as his agents to carry on his work.” His message was duly heeded within three years when his own daughter, niece and other young women, intrigued with tales of his black servant Tituba, gave the pretense of being “afflicted.” Only under continued pressure by Parris and some of his clergy colleagues did they finally cry out names of their afflictors.

Reader D: If I told Mr. Noyes I wrote in the Devil’s book only once, he would believe me; but if I told him a hundred times that I hadn’t, he wouldn’t believe me.

Song: *Music 9 – Pennsylvania (Reprise)*

(Tutti)

*The God of glory sends His summons forth,
Calls the south nations and awakes the north.
From east to west the sov’ reign orders spread
Through distant lands and regions of the dead.
The trumpet sound, Hell trembles, Heaven rejoices.*

Lift up your heads, ye saints, with cheerful voices!

[Chorus returns to pews, Hannah, Susanna, and Mercy stay center.]

V. The Accused

Song: *Music 10 – Hatfield*

*(Trio – Susanna, Hannah, and Mercy)
Lord, in the morning Thou shalt hear
My voice ascending high.
To Thee will I direct my pray'r,
To Thee lift up mine eye.
Up to the hills where Christ is gone
To plead for all His saints,
Presenting at His Father's throne,
Our songs and our complaints.*

Narrator: Whether one believes in the existence of witches, or not, there is no question that even in contemporary society, there are those who not only retain that belief but believe that they, themselves, are a witch or warlock as the case may be. I believe that all available evidence will show that Susanna did not, in any way, believe that she, herself was, or acted in any way as, a witch. Her response to the Magistrate's accusation that she was lying when she denied that she was a witch is the definition of Susanna Martin:

Susanna: "I cannot tell a lie - even if it would save my life."

Hannah: My mother had been accused of wringing the neck of an infant in Capt. Wiggins' barn at Exeter before her marriage to my father. Mrs. Bacheldor, her employer, dismissed this accusation by saying that my mother "was not well." But most women understand what this means. My mother had taken to bleeding out of turn. She went into the privacy of the barn to wash and wring out the stained garments. There, she was startled by a man, who seeing the blood accused her of wringing the neck of an infant. Being startled and certainly modest, my mother's tongue led way to threats. It is an important clue to the disquieting and impertinent personality of my mother which would later be used against her.

Susanna: I was twenty five years of age when I married, older than most women of my day for a first marriage. I was the second wife of a young, well- established widower. I had a penchant for neatness, not being endowed with physical beauty or blessed with a personality many would call endearing.

I heard the whispers many times "What does he see in her?" And I heard the answer as many, "She must have bewitched him."

Yet I chose to ignore all of this gossip. The births of my children and support of my husband gave me no cause to suppress my outspoken ways which I am reminded, smacked of insolence.

Song: *Music 11 – Hatfield*

(Trio – Susanna, Hannah, and Mercy)
Lord, crush the serpent in the dust,
And all his plots destroy.
While those that in the mercy trust
Forever shout for Joy!
Up to the hills where Christ is gone
To plead for all His saints,
Presenting at His Father's throne
Our songs and our complaints.

Hannah: The next twenty-five years of my mother's life would see her in court many times in defense of my brother and to challenge her father's will. The community of Amesbury disapproved of my mother. The seating arrangement of the meeting house placed my father in the second seat in the northwest side. My mother was assigned a seat away from her husband, on the southwest side of the meeting house. My father registered his objections. He was ignored.

My father died in 1686, and for five years, the court records are silent on my mother and our family. This would soon change.

[Hannah and Mercy return to pews. Susanna remains center stage]

VI. The Judgment

Song: *Music 12 - The Judgment Day*

(Solo – Susanna)
And must I be to judgment brought, and answer in that day,
For ev'ry vain and idle thought, And ev'ry word I say?
The judgment day is rolling round, Prepare to meet thy God.
The judgment day is rolling round, the judgment day is rolling round.

Narrator: On the 2nd of May 1692, Orlando Bagley, a personal and long standing friend of the Martins, fulfilled his obligation as Constable of Amesbury.

Crier: To the Marshall of the County of Essex of his Lawful Deputies or to the Constable of Amesbury:

[Susanna returns to center stage]

You are in their Majesties' names hereby required forthwith or as soon as may be to apprehend and bring before us Susanna Martin of Amesbury in ye county of Essex a widow at ye house of Lt. Nathaniel Ingersalls in Salem village in order to her examination Relating to high suspicion of sundry acts of Witchcraft done or committed by her upon ye bodies of Mary Walcot, Abigail Williams, Ann Putnam and Mercy Lewis of Salem village or farms whereby great hurt and damage hath been done to ye bodies of said persons according to the complaint of Capt. Jonathan Walcot and Sergeant Thomas Putnam in behalf of their Majesties this day exhibited before us for themselves and also for several of their neighbors and here you are not to fail at your peril.

Dated Salem April 30th 1692
John Hathorn
Assistants, Jonathan Corwin

According to this Warrant I have apprehended Susanna Martin widow of Amesbury and have brung or caused her to be brought to the place appointed for her examination.

Salem Village this 2d May 1692
Orlando Bagley, Const of Amesbury

Attaca The Judgment Day (Reprise)

[Chorus sings from pews]

Song: *Music 13 - The Judgement Day (Reprise)*

(Tutti)
And must I be to judgment brought, and answer in that day,
For ev'ry vain and idle though, And ev'ry word I say?
The judgment day is rolling round, Prepare to meet thy God.
The judgment day is rolling round, the judgment day is rolling round.

VII. The Examination

[Susanna kneels center stage with chorus in semi-circle around her]

Narrator: On the 2nd of May 1692, at about 10 in the morning, Susanna with Bridget Bishop, Rebecca Nurse, Elizabeth Proctor, Alice Parker and Sarah Good underwent the indignity of physical examinations intended to discover whether they had any physical abnormalities,

especially anything that could be used to suckle a familiar or even the devil himself. This examination, ordered by Capt. George Corwin, Sheriff of Essex County, was conducted by nine women and J. Barton, surgeon.

Song: *Music 14 – The Young Convert*

(Solo with Chorus)
When Converts first begin to sing
Wonder, wonder, wonder!
Their happy souls are on the wing
Wonder, wonder, wonder!
Their theme is all redeeming love,
Wonder, wonder, wonder!
Fain would they be with Christ above
Wonder, wonder, wonder!

Reader A: The first three of those examined, namely Bishop, Nurse and Proctor, “by a diligent search [we] have discovered a preternatural Excrescence of flesh between ye pudendum and Anus much like to teats and not usual in women and much unlike to ye other three that hath been searched by us and yet they were in all ye three women near ye same place.”

Song: *Music 15 – The Young Convert*

(Solo with Chorus)
With Admiration they behold
Wonder, wonder, wonder!
The love of Christ that can't be told
Wonder, wonder, wonder!
They view themselves upon the shore,
Wonder, wonder, wonder!
And think the battle now is o'er
Wonder, wonder, wonder!

Reader B: Later, that same day, at around four in the afternoon, “upon a second search about 3 or 4 hours distance, did find ye said Bridgett Bishop alias Oliver in a clear and free state from any preternatural Excrescence as formerly seen by us as also Rebecca Nurse instead of that Excrescence within mentioned it appears only a dry skin without sense.

Song: *Music 16 – The Young Convert*

(Solo with Chorus)
They feel themselves quite free from pain
Wonder, wonder, wonder!
And think their enemies are slain

Wonder, wonder, wonder!
They make no doubt but all is well
Wonder, wonder, wonder!
And Satan is cast down from Hell
Wonder, wonder, wonder!

Reader C: And as for Elizabeth Proctor which Excrescence like a teat red and fresh, not any thing appears, but only a proper *precedeulia Ani* and as for Susanna Martin whose breast in ye morning search appeared to us very full; ye nibs fresh and starting. Now at this searching all lanche and pendant, that piece of flesh of Goodwife Nurses formerly seen is gone and only a dry skin nearer to ye anus in another place.

Song: *Music 17 – The Young Convert*

(Tutti)
When Converts first begin to sing
Wonder, wonder, wonder!
Their happy souls are on the wing
Wonder, wonder, wonder!
Their theme is all redeeming love,
Wonder, wonder, wonder!
Fain would they be with Christ above
Wonder, wonder, wonder!

Narrator: The full, and later slack breasts of Susanna Martin, was doubtless interpreted by the magistrates as an apparent indication that she had actually suckled even more satisfactory than an abnormal “witch’s teat.” With this, Susanna was brought to a preliminary trial on the same day.

VIII. The Trial

Song: *Music 18-19 - Deal Gently with Thy Servants, Lord*

(Solo - Tenor)
Gently Lord, O gently lead us,
Thro’ this lonely vale of tears,
And, O Lord in mercy give us,
Thy rich grace in all our fears. (repeat with Tutti)

[Hannah walks out of semi-circle behind Susanna’s left shoulder, and takes her hand. After Chorus repeats the verse, Susanna kisses Hannah’s hand before Hannah returns to join semi-circle]

(Solo – Hannah)
In the hour of pain and anguish,
In the hour when death draws near,

*Suffer not our hearts to languish,
Suffer not our souls to fear. (repeat with Tutti)*

Narrator: The charge against Susanna Martin was the crime of witchcraft and sorcery, and her preliminary trial commenced that same day. Without benefit of council, her answers were remarkable for independence and clearness. She showed herself to be above average in intellectual and moral courage, being an outspoken, fearless woman, and very far from being a hypocrite.

Magistrate: Do you know this woman?

Mercy: It is Goody Martin, she hath hurt me often.

[Susanna laughs]

Magistrate: What! Do you laugh at it?

Susanna: Well I may at such folly.

Magistrate: Is this folly, the hurt of persons?

Susanna: I never hurt man or woman or child.

Mercy: She hath hurt me a great many times and pulls me down.

[Susanna laughs again]

Magistrate: Pray, what ails these people?

Susanna: I don't know.

Magistrate: But, what do you think ails them?

Susanna: I don't desire to spend my judgment upon it.

Magistrate: Don't you think they are bewitched?

Susanna: No. I don't think they are.

Magistrate: Tell us your thoughts about them then?

Susanna: No. My thoughts are my own when they are in, but when they are out they are another's. Their master -

Magistrate: Their master - who do you think is their master?

Susanna: If they deal in the black art, you may know as well as I.

Magistrate: Well, what have you done towards this?

Susanna: Nothing at all.

Magistrate: Why, 'tis your appearance.

Susanna: Well, I can't help it.

Magistrate: Is it not your master? How comes your appearance to hurt them?

Susanna: How do I know? He that appeared in the shape of Samuel may appear in anyone's shape.

Magistrate: But, the afflicted continue to fall into fits when you look upon. Have you no answer?

Susanna: I cannot tell. It may be the devil bore her more malice than another.

Magistrate: Do you believe the afflicted are telling the truth?

Susanna: They may be lying, for all I know.

Magistrate: Maybe you're lying?

Susanna: I can't tell a lie, even if it would save my life!

[Susanna clenches her hands together. Elizabeth Hubbard has a fit in response to this. Pandemonium breaks out among the afflicted girls. The magistrates became very angry at this display.]

Magistrate: Pray God discovers you, if you are guilty!

Susanna: Amen, amen. Lies will never make a person guilty.

[The afflicted become worse in their cries of torment]

Magistrate: Don't you have any compassion for these afflicted people?

Susanna: No, I have none.

[The afflicted intensify their actions even further]

Mercy: I can see Satan standing by her side.

[They pretend to try to walk up to her but are not able to walk]

Magistrate: What is the reason they can't come near you?

Susanna: I don't know. Maybe the Devil holds a grudge against me!

Magistrate: Don't you see that it is God showing us what you are?

Susanna: No, not at all!

Magistrate: Everybody else thinks so.

Susanna: Let them think what they will.

Magistrate: What is the reason they can't come near you?

Susanna: I think they could if they wanted to or else if you want, I will go to them.

Magistrate: What was the man in black whispering to you?

Susanna: There was no one whispering to me!

[Their cries intensify – and are immediately cut off]

[Pause]

Song: *Music 20 - Deal Gently with Thy Servants, Lord*

(Tutti)
When this mortal life is ended,
Bid us in Thine arms to rest.
Till by angel bands attended,
We awake among the blest.

INTERMISSION/INTERVAL

IX. The Indictment

[Chorus sings from pews]

Song: *Music 21 – Psalm XXIII*

(Men)
The Lord to mee a shepherd is,
Want therefore shall not I.
Hee in the folds of tender-grasse,
Doth cause me down to lie;

(Women)
To waters calme me gently leads

*Restore my soul doth hee;
He doth in paths of righteousness:
For His names sake leade mee.*

*(Men)
Yea though in valley of deaths shade
I walk, none ill I'le feare:
Because Thou are with mee, Thy rod,
And staffe my comfort are.*

*(Women)
For mee a table Thou has spread,
In presence of my foes:
Thou dost annoynt my head with oyle,
My cup it over-flowes.*

*(Tutti)
Goodness and mercy surely shall
All my days follow mee;
And in the Lord's house I shall dwell
So long as days shall bee.*

Reader A: The Jurors for our Sovereign Lord and Lady, the King and Queen, present, That Susanna Martin of Amesbury in the County of Essex, Widow, The second Day of May, in the fourth Year of the Reign of our Sovereign Lord and Lady William and Mary, by the Grace of God, of England, Scotland, France and Ireland, King and Queen, Defenders of the faith, Etc.

Reader B: And divers other days and times, as well before as after certain detectable Arts, called Witchcrafts, and Sorceries, Wickedly and Feloniously hath used, practiced, and exercised, at and within the Township of Salem, in the County of Essex aforesaid, in, upon, and against one Mary Wolcott of Salem-Village...

Reader C: ...in the County of Essex, Single-Woman, by which said wicked Arts, the said Mary Wolcott, the second Day of May, in the fourth Year aforesaid, and at divers other days and times, as well before as after, was and is Tortured, Afflicted, Pined, Consumed, Wasted and Tormented;

Reader D: as also for sundry other Acts of Witchcraft, by said Susanna Martin, committed and done before and since that time, against the Peace of our Sovereign Lord and Lady, William and Mary, King and Queen of England; Their Crown and Dignity, and against the Form of the Statute, in that Case made and provided.

Returned by the Grand Jury, *Billa Vera*.

Narrator: The Second Indictment was for afflicting Mercy Lewis. Witnesses – Samuel Parriss, Ann Putnam, Sarah Vibber, Elizabeth Hubbard, Mary Wolcott, and Mercy Lewis.

Hannah: My mother would be sent to the Boston prison. John Arnold, keeper of the Boston prison, would present a charge of 10 shillings from the second of May until the first of June for care of my mother.

While in prison, she was kept in irons, on both hands and legs, and subjected to the stares and taunts of curiosity seekers. Families were expected to provide the basic necessities such as food and bedding. We were able to provide very little.

X. The Testimony

Song: *Music 22 - The Pilgrims*

(Tutti)
What poor despised company
Of travelers are these.
That walk in yonder narrow way
Along that rugged maze?

(Chorus)
Oh, I'd rather be the least of them
That are the Lord's alone
Than wear a royal diadem
And sit upon a throne.

Narrator: Cotton Mather would report on the trial of Susanna Martin which took place on the 29th June 1692:

Reader A: "Susanna Martin, pleading not Guilty, to the Indictment of Witchcrafts brought in against her; there were produced the Evidences of many persons very sensibly and grievously bewitched;

Reader B: ...who all complained of the Prisoner at the Bar, as the person whom they believed the cause of their Miseries.

Reader C: And now as well as in the other Trials, there was an extraordinary endeavor by Witchcrafts, with cruel and frequent Fits, to hinder the poor Sufferers, from giving in their Complaints;

Reader D: which the Court was forced with much patience to obtain, by much waiting and watching for it.”

Narrator: In addition to the afflicted girls, the following appeared and witnessed against Susanna:

Reader A: *[John Allen]* One time I refused to haul some staves for Susanna Martin because my oxen were weak and I had a full cart. She threatened me that, because I refused, my oxen would never do me any more service. And, when I asked IF she was threatening me, why she flew over the brook to escape!

Then, as I was going home, my oxen tired so I unyoked them and let them graze on the beach. When I came back a few days later, the oxen had run into the river and up onto the shore of Plum Island. Even though we approached them with great gentleness, they ran away as if possessed by the devil and into the sea. Out of 14 good oxen, all but one drowned. It was Susanna Martin’s doing!

Narrator: John Allen.....the rum seller and inn holder in Salisbury...warped by prejudices and hate and a firm believer in witchcraft? With the others, he would select those he disliked as dealing in the black arts.

Song: *Music 23 - The Pilgrims*

(Solo)

*Ah! These are of a royal line,
All children of a King.
Heirs of immortal crowns divine,
And lo! For joy they sing.*

(Chorus)

*Oh, I’d rather be the least of them
That are the Lord’s alone
Than wear a royal diadem
And sit upon a throne.*

Reader B: *[John Atkinson]* Susanna Martin was not agreeable to a deal I made with one of her sons to swap a cow. When I went to get the cow, even though I had hamstrung and haltered her, that tame cow went mad. She broke all her ropes and even though we had her tied to a tree she escaped. We knew that this could only have been caused by the witchcraft of Susanna Martin.

One night when I was in bed (and on a Sunday night), I heard a scratching at my window and I saw Susanna Martin come in and jump down onto the floor. She grabbed my feet, drew my body up into a heap and laid upon me for nearly two hours. In all that time I could not speak or move.

When I did begin to move, I grabbed her hand and bit three of her fingers - right to the bone! She ran out of the house while I called to the others in the house to look out for her. No one had seen her but there was a drop of blood on a bucket at the door and the print of her two feet just outside the door. She must have flown since we could not find any footprints beyond that.

Song: *Music 24 - The Pilgrims*

(Solo)
Why do they then appear so mean?
And why so much despised?
Because of their rich robes unseen
The world is not apprised.

(Chorus)
Oh, I'd rather be the least of them
That are the Lord's alone
Than wear a royal diadem
And sit upon a throne.

Reader C: *[Robert Downer]* This prisoner had been brought before the Court

some years ago for being a witch. I told Susanna Martin that I thought she was a witch. She replied, in front of others, that "some she-devil would fetch me away shortly." The next night, when I was in bed, the likeness of a cat appeared at my window, flew on me and grabbed my throat so long I thought it would kill me. Then I remembered what Susanna Martin had said and I cried out, "Avoid though she-devil, in the name of God the Father, the Son, and the Holy Ghost, avoid." With that, it left me, jumped down on the floor and flew out the window.

Reader C: *[John Kimball]* I had wanted to buy one of the pups of a bitch owned by Susanna Martin but since she would not let me have my choice, I decided to go elsewhere. On the way home, I met her husband, George Martin, who asked if I wasn't going to have one of his wife's pups and I answered, "no." That very same day Edmund Eliot was at the Martin's house and heard George Martin tell what had happened

whereupon Susanna Martin said, "If I live, I'll give him pups enough."

A few days later, as I was coming out of the woods, a little black cloud appeared and I immediately felt a force upon me which made me not able to avoid running upon the stumps of trees that were in front of me. When I came below the Meeting House there appeared something like a puppy, which shot backward and forward between my legs. I tried every way to cut it with my axe but could not hit it- each time the puppy jumped from me and went into the ground. Then, a little further, there appeared a black puppy, black as coal and quicker than the motions of my axe. It flew at my belly, my throat, over my shoulders one way, and then over my shoulders the other. I was sure the dog would have torn my throat out. I called out to God and Jesus Christ in my distress and it vanished nearly at once.

I told no one for fear of frightening my wife. But the next morning when Edmund Eliot was again at the Martin's, this woman, Susanna Martin, asked him where I was. He replied, "At home, a bed, for all I know." She said "I heard he was frightened last night." Eliot asked, "With what?" She answered, "With puppies." Eliot asked where she had heard that and she replied, "About town" although I had told no one about the matter- not a living creature.

Song: *Music 25 - The Pilgrims*

(Solo)

*But some of them seem poor, distressed,
And lacking daily bread.*

*Ah! They're of boundless wealth possessed
With heavenly manna fed.*

(Chorus)

*Oh, I'd rather be the least of them
That are the Lord's alone
Than wear a royal diadem
And sit upon a throne.*

Reader D: *[William Brown]* Heaven had blessed me with a most pious and prudent wife until one day when she met with Susanna Martin. When my wife approached Martin, she vanished out of sight which left my poor wife terribly frightened. Many times after, Martin would appear and my wife would be visited with birds that pecked and pricked her and sometimes a bunch would appear in her throat ready to

choke her until my wife cried out, "Witch you shan't choke me."

The Church even appointed a day of fasting to help my wife from this dreadful affliction, but, knowing of this, Martin ceased and they gave a thanks instead for my wife's deliverance. But, this was not the end of it.

Sometime later, my wife was summoned to court to give testimony against this Martin. My wife, milking a cow, was startled when Martin appeared behind her and said, "For defaming me at court, I will make you the most miserable creature in the world." Soon after that, my wife fell into a strange sickness, incapable of any reasonable action. The physicians told me that her sickness was caused by the supernatural and that some devil had certainly bewitched her. My wife remains in that condition to this day.

Reader A: *[Sarah Atkinson]* About 18 years ago, in the spring when the weather was very unpleasant, Susanna Martin came to our house at Newbury from Amesbury. It was not a season fit for any person to travel but Susanna came on foot and arrived without a wet or dirty spot on her clothes or the soles of her shoes. I was so surprised; I told her I would have been wet up to my knees. Susanna replied that she would never be seen with muddied clothes. No one could travel that distance without being dirtied- unless they flew.

Song: *Music 26 - The Pilgrims*

(Solo)
Why do they shun the pleasing path
That worldlings love so well?
Because it is the way to death,
The open road to Hell.

(Chorus)
Oh, I'd rather be the least of them
That are the Lord's alone
Than wear a royal diadem
And sit upon a throne.

Reader B: *[John Pressy]* One evening I was- for no reason- bewitched near a field of Martin and I saw a marvelous light about as big as a half bushel. I went and struck at it with a stick which I laid on it with all my might giving it near forty blows. Going away from it I was suddenly laid on my back on the ground with my heels in the air as if sliding into a pit. I recovered by grabbling a bush but, looking back, I could

see no pit. Suddenly I saw Susanna Martin standing on my left hand but we exchanged no words. By the time I could find my house I was considerably frightened. The next day, I heard that Martin was in miserable discomfort by pains and hurts that were upon her.

And, some years before, after giving evidence against Martin, she gave me foul words about it; said I would never prosper nor have more than two cows. And, although almost 20 years have passed since that day, I have never exceeded that number as some strange thing or another prevented me from having more.

Narrator: John Pressy- his testimony is very much like another time when, on his way home from the same place, he said he had a serious fight with "wolves" when half way home. He thought he would have been killed and barely escaped with his life, bleeding and badly scratched. Early the next morning, the neighbors went to examine the place and perhaps find a dead wolf or two. They proceeded in the usual path, which was easily found in daylight, and soon found the "wolf" - a large thorn-bush with his handkerchief finely intertwined around the branches and thorns. This was the scene of his dark fight with the wolves and narrow escape with his life.

Reader C: *[Jarvis Ring]* Nearly seven years ago, I was oftentimes grievously oppressed in the night, but saw not what troubled me, until at length, while perfectly awake, plainly saw Susanna Martin approach me. She came to me and forcibly bit me by the finger, so that the print of the bite is now, so long after, to be seen upon me.

Reader D: *[Joseph Harding]* I had been strangely carried about, by demons, from one witch-meeting to another for nearly two years together; and for one quarter of this time they made me and kept me dumb, though I am able to speak again. I affirm that I have seen Susanna Martin at several of these diabolical meetings.

Narrator: Superstitions, old quarrels, and false testimonies?
Susanna Martin was found guilty and sentenced to be hanged.

Song: *Music 27 - The Pilgrims*

(Tutti)
What poor despised company
Of travelers are these.

*That walk in yonder narrow way
Along that rugged maze?*

*(Chorus)
Oh, I'd rather be the least of them
That are the Lord's alone
Than wear a royal diadem
And sit upon a throne.*

Attaca - Holy Mother's Protecting Chain

XI. The Final Act

[Susanna stands center stage with chorus in semi-circle behind her]

Song: *Music 28 – Holy Mother's Protecting Chain*

*(Solo – Susanna)
With my blessing
I have bless'd you
O, my children!
With my comfort
I have comforted you.
Yea, with my love
I have loved you.*

*(Tutti)
Vo oh,
Vo nay oh,
Harka ay
Oh na say*

Hannah: My mother had been convicted and was sentenced to be hanged by the neck until dead.

Narrator: Those who were most able to sustain faith in Divine justice were the least likely to survive the justice of the court.

Song: *Music 29 – Holy Mother's Protecting Chain*

*(Tutti)
Vo oh,
Vo nay oh,
Harka ay
Oh na say.*

Hannah: On Tuesday, the 19th of July 1692, just two months before her 71st birthday, she was one of five condemned women who were called forth by the Sheriff from the common jail at

Salem. It was a strange assortment of women, some of whom, perhaps, had not known each other but were now bonded, stunned and frightened by the reality of their impending fate.

Reader A: Susanna Martin, Sarah Wildes, Sarah Good, Rebecca Nurse and Elizabeth Howe, guarded by musketeers of the train-band, were placed in a cart and taken to Gallows Hill to be hanged. The number of executions to be carried out undoubtedly created an unusual stir with a great number of people from Salem and other towns congregated to witness the event.

Song: *Music 30 – Holy Mother’s Protecting Chain*

(Tutti)
Vo oh,
Vo nay oh,
Harka ay
Oh na say.

The inevitable outcries, hooting and imprecations followed the cavalcade until it was finally grouped around the place of execution. Against the normalcy of a July morning, the gallows and ladders surely produced a grotesque sight. Commanding silence, the provost-marshal read the warrant. The formality ended and the expectation was intense. Being in league with Satan, they were denied the consolations of religion offered even to pirates, murderers and the like. The Clergy were there, not to pray with, but to justify the executions by extracting a gallows confession. Only one event would be recorded from the last moments of the condemned women.

Song: *Music 31 – Holy Mother’s Protecting Chain*

(Tutti)
Vo oh,
Vo nay oh,
Harka ay
Oh na say.

Reader B: It would be that of Sarah Good, the woman whose poverty and indiscretions had placed her on the outermost fringe of society. The Reverend Nicholas Noyes, continuing his merciless badgering, said such things as, “You are a witch; you know you are a witch.”

Song: *Music 32 – Holy Mother’s Protecting Chain*

(Tutti)
Vo oh,
Vo nay oh,
Harka ay
Oh na say.

Reader C: Sarah is said to have looked at him squarely in the eye and responded, "You are a liar! I am no more a witch than you are a wizard; and, if you take away my life, God will give you blood to drink!" Her last words.

Song: *Music 33 – Holy Mother’s Protecting Chain*

(Tutti)
Vo oh,
Vo nay oh,
Harka ay
Oh na say.

Reader D: Tradition has held that her prediction came true as it is believed that the Reverend Noyes died in 1717 of an internal hemorrhage which caused him to bleed profusely from his mouth. He choked to death on his own blood.

Narrator: Seized by the hangman, pinioned, blindfolded, and in the name of King William and Queen Mary, the women were compelled to climb ladders which had been placed against limbs of trees, where nooses of rope were placed around their necks. The ladders were then pulled away and they were left hanging by the neck until they were dead. Their bodies would be thrown into crevices on Gallows hill, thinly covered with dirt and at the mercy of foraging wild animals. Susanna’s remains were never recovered.

Song: *Music 34 – Holy Mother’s Protecting Chain*

(Tutti)
Vo oh,
Vo nay oh,
Harka ay
Oh na say.

Song: *Music 35 – The Ancients’ Song of Mourning*

(Tutti)
We will walk with Mother and mourn
We will walk with Mother and weep
We will bow in solemn prayer

*With her while Zion's children sleep.
And through their sacred dwellings
We will bow and cry repent.
And in low humiliation
Come low, low and repent*

[During droning, Chorus circles Susanna, who is center stage]

*(Tutti with droning)
We will walk with Mother and mourn
We will walk with Mother and weep
We will bow in solemn prayer
With her while Zion's children sleep.
And through their sacred dwellings
We will march and cry repent.
In low humiliation*

[Susanna puts her hands up in the pinioning position above her head]

Come (Grand Pause)

[During Grand Pause Susanna slowly drops her head]

low, low and repent.

[Susanna slowly brings her hands down]

XII. Restoration

Narrator: The victims and their families, having been deprived of both reputation and property, presented a petition to the General Court in 1708, which was presented to the council the following year, for an act to “restore ye Reputations to the posterity of the sufferers (in the witchcraft of 1692) and to remunerate” them for their losses in property. The Resolve, called the “Bill to reverse the Attainders of several Persons for Witchcraft,” was read three times and passed on the 10th June 1709.

Reader A: In 1711, the General Court granted compensation to many of the victims or their heirs. The names of Susanna Martin and several others were not included, probably because no one appeared on their behalf as indicated in a contemporary note of Nehemiah Jewett, one of the Committee.

Reader B: In 1957, after years of sidestepping the issue, the General Court, or Legislature, of Massachusetts passed a resolution to clear the record for those other persons executed for witchcraft in Salem in 1692. The Resolve made direct

reference to Ann Pudeator “and certain other persons [who] were indicted, tried, found guilty, sentenced to death and executed in the year sixteen hundred and ninety-two for “Witchcraft.”

Reader C: The Resolve also stated that the proceedings, “even if lawful under the Province Charter and the law of Massachusetts...were and are shocking, and the result of a wave of popular hysterical fear of the Devil in the community...laws [which] have long since been abandoned and superseded by our more civilized laws [and] no disgrace or cause for distress attaches to the said descendants...by reason of said proceedings.”

[Susanna rejoins choir when Reader D says her name]

Reader D: With pressure from the Danvers Tercentennial Committee, a new resolution was adopted on the 14th September 1992, which included the names of Bridget Bishop, Elizabeth Johnson, Jr., Susannah Martin, Alice Parker, Elizabeth Procter, Wilmot Redd, Margaret Scott, Sarah Wardwell, and the full name of Martha Cory “whose good names, legal standing, and in certain cases whose very lives were taken from them to the dishonor of the time....”

Narrator: It may have taken three hundred years but it finally put an end to this unfinished business. Susanna had never learned, and was perhaps incapable of, bending like a reed in a storm. The storm of 1692 would claim, but never silence, her.

Song: *Music 36 – Windham Reprise*

(Tutti)
Broad is the road that leads to death
And thousands walk together there;
But wisdom shows a narrow path,
With here and there a trav’ler.

Attaca Warren

Song: *Music 37 - Warren*

(Solo – Hannah)
Children of the Heav’nly King,
As ye journey, sweetly sing;
Sing your Saviour’s worthy praise,
Glorious in His Works and Ways! (repeat with Tutti)

(Solo – Mercy)
We are trav'ling home to God,
In the Way the Fathers trod;
They are happy now, and we
Soon their Happiness shall see. (repeat with Tutti)

(Tutti)
Lord, obediently we go,
Gladly leaving all below;
Only Thou our Leader be,
And we still will follow Thee. (repeat thrice with Tutti)

FINE

ENCORE

[Susanna center stage with choir in two lines, facing each other – Shaker Style]

Song: *Music 38 – Willow Tree*

(Solo – Susanna)
I will bow and be simple,
I will bow and be free,
I will bow and be humble
Yea, bow like the willow tree. (repeat with Tutti)

(Solo – Susanna)
I will bow this is a token
I will wear the easy yoke,
I will bow and be broken,
I will fall upon the rock. (repeat with Tutti)


[Chorus moves to straight line in back of Susanna. Bow on “bow” and hit right foot with left hand on “yoke” behind the back]

(Repeat the entire song twice including repeats; Tutti getting faster each time)

1 and 36. Windham

The Journey Home

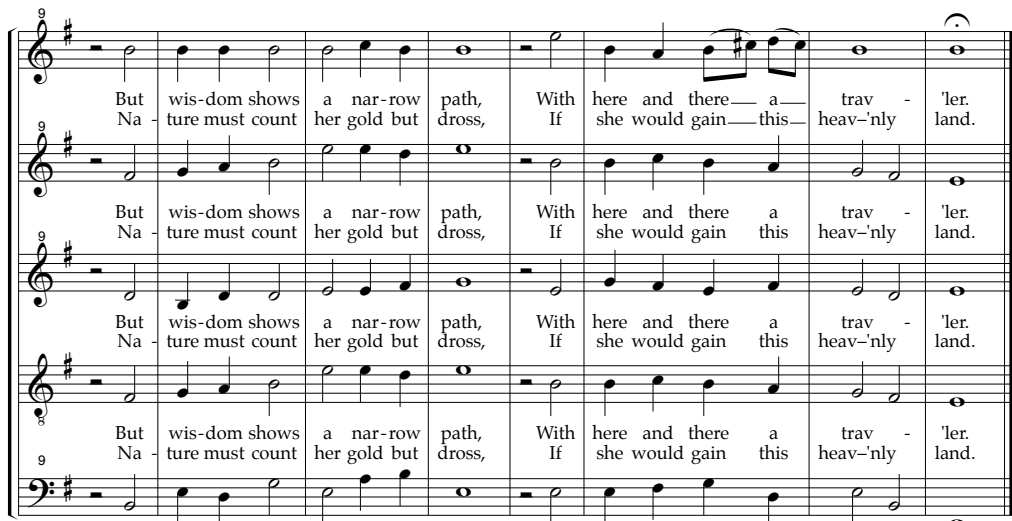
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Soprano I
Soprano II
Alto
Tenor
Bass

Broad is the road that leads to death, And thousands walk to - geth - er there;
"De - ny thy - self, and take thy cross," Is the Re - deem - er's great com - mand;

Broad is the road that leads to death, And thousands walk to - geth - er there;
"De - ny thy - self, and take thy cross," Is the Re - deem - er's great com - mand;



But wis - dom shows a nar - row path, With here and there a trav - 'ler.
Na - ture must count her gold but dross, If she would gain this heav - 'nly land.

But wis - dom shows a nar - row path, With here and there a trav - 'ler.
Na - ture must count her gold but dross, If she would gain this heav - 'nly land.

But wis - dom shows a nar - row path, With here and there a trav - 'ler.
Na - ture must count her gold but dross, If she would gain this heav - 'nly land.

But wis - dom shows a nar - row path, With here and there a trav - 'ler.
Na - ture must count her gold but dross, If she would gain this heav - 'nly land.

2. The Warning

from The Revivalist

William Billings (1746-1800)

Soprano

Alto

Tenor *mf*

Bass

Ah, guil - ty sin - ner, ru - ined by trans - gres - sion, What shall thy

S

A

T

B

doom be, when, ar-rayed in ter - ror? God shall com - mand thee, cov - ered with pol -

S

A

T

B

lu - tion, Up to the judg - ment, Up - to the judg - ment.

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2

The Warning

17

S

A

T *mp*
Will thou es - cape from His om - nis - cient no - tice, Fly to the

B
Will thou es - cape from His om - nis - cient no - tice, Fly to the

22

S

A

T
ca - verns, seek an - ni - hi - la - tion? Vain thy pre - sump - tion; jus - tice still shall

B
ca - verns, seek an - ni - hi - la - tion? Vain thy pre - sump - tion; jus - tice still shall

28

S

A

T
tri - umph In thy de - struc - tion, In thy de - struc - tion.

B
tri - umph In thy de - struc - tion, In thy de - struc - tion.

The Warning

3

33

S

mf

A then poor sin - ner, come a - way this mo - ment, Just as you are,

T Come, then poor sin - ner, come a - way this mo - ment, Just as you

B Come, then poor sin - ner, come a - way this mo - ment, Just as you are,

38

S

A but comē with heart re - lent - ing. Come to the foun - tain o - pen for the guil -

T are, but come with heart re - lent - ing. Come to the foun - tain o - pen for the

B but come with heart re - lent - ing. Come to the foun - tain o - pen for the guil -

44

S

A ty; Je - sus in - vites you, Je - sus in - vites you. Oh!

T guil - ty; Je - sus in - vites you, Je - sus in - vites you.

B ty; Je - sus in - vites you, Je - sus in - vites you. Oh!

49 *p / f*

S
Guil - ty sin - ner, hear the voice of war - ning; Fly to the Sa -

A
Guil - ty sin - ner, hear the voice of war - ning; Fly to the Sa -

T
Oh! Guil - ty sin - ner, hear the voice of war - ning; Fly to the

B
Guil - ty sin - ner, hear the voice of war - ning; Fly to the Sa -

54

S
viour and em - brace His par - don; So shall your spi - rits meet, with joy tri - um -

A
viour and em - brace His par - don; So shall your spi - rits meet, with joy tri - um -

T
Sa - viour and em - brace His par - don; So shall your spi - rits meet, with joy tri -

B
viour and em - brace His par - don; So shall your spi - rits meet, with joy tri - um -

60

S
phant Death and the judg - ment, Death - and the judge - ment.

A
phant Death and the judg - ment, Death - and the judg - ment. Oh!

T
um - phant Death and the judg - ment, Death and the judg - ment.

B
phant Death and the judg - ment, Death - and the judg - ment. Come,

3-7. Holy Angel

mf

While an - gels strike their tune - ful strings And veil ___ their fa - ces

4
with their wings, Each saint on earth his Je - sus sings ___ And ___

7
joins to praise the King of Kings Who saves lost souls from ru - in.

4
Oft times in visions of the night
God doth their guilty souls affright,
They tremble at the awful sight
But still again with morning light
Pursue the road to ruin.

6
Oh sinners turn! Ye long have stood
Opposed to truth and all that's good.
You may have saved through Jesus blood
Lay down your arms, submit to God
And thus be saved from ruin.

5
Sometimes by preaching sinners see
They're doomed to hell and misery,
To turn to God they then agree
But oh! Their wicked company
Allures them on to ruin.

7
Turn sinners, neighbors, friend or foe,
The terrors of the Lord we know,
Oh, tell us friends, what will you do?
We cannot bear to let you go
To everlasting ruin.

8-9. Pennsylvania

f

1 The God of glo - ry sends His sum - mons forth, Calls the south na - tions and a - wakes the

1 The God of glo - ry sends His sum - mons forth, Calls the south na - tions and a - wakes the

1 The God of glo - ry sends His sum - mons forth, Calls the south na - tions and a - wakes the

1 The God of glo - ry sends His sum - mons forth, Calls the south na - tions and a - wakes the

7 north. From east to west the sov' - reign

7 north. From east to west the sov'-reign or - ders spread, From east to

8 north. From east to west the sov'-reign or - ders spread, From east to west the

7 north. From east to west the sov'-reign or - ders spread, From east to west the

13 or - ders spread Through dis tant lands and re gions of the dead. The

13 west the sov'-reign or - ders spread Through dis tant lands and re gions of the dead.

13 sov' - reign or - ders spread Through dis tant lands and re gions of the dead.

13 sov' - reign or - ders spread Through dis tant lands and re gions of the dead.

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19 trum-pet sounds, Hell trem - bles, Heav'n re - joic - es. The

The trum - pet sounds, Hell trem - bles, Heav'n re - joic - es.

The trum - pet sounds, Hell trem - bles, Heav'n re - joic -

The trum - pet sounds, Hell trem - bles,

24 trum - pet sounds, Hell trem - bles, Heav'n re - joic - es. The trum - pet sounds, Hell trem - bles, Heav'n re - joic - es.

The trum - pet sounds, The trum - pet sounds, Hell trem - bles, Heav'n re - joic - es.

es. The trum - pet sounds, Hell trem - bles, Heav'n re - joic - es.

Heav'n re - joic - es. The trum - pet sounds, Hell trem - bles, Heav'n re - joic - es.

29 Lift — up your heads, ye saints, with cheer - ful voic - es.

Lift — up you heads, ye saints, with — cheer - ful voic - es

Lift — up your heads, ye saints, with cheer - ful voic - es.

Lift — up your heads, ye saints, with cheer - ful voic - es.

10-11. Hatfield

Up to the Hills [Psalm 5]

mp/mf

Lord, in the morn - ing Thou shalt hear My voice as - cend - ing high.
 Lord, crush the ser - pent in the dust, And all his plots de - stroy.

Lord, in the morn - ing thou shalt hear my voice as - cend - ing high.
 Lord, crush the ser - pant in the dust And all his plots de - stroy.

Lord, in the morn - ing — thou shalt hear my voice as - cend - ing high
 Lord, crush the ser - pant — in the dust And all his plots de - stroy.

To Thee will I di - rect my pray'r, To Thee lift up mine eye.
 While those that in the mer - cy trust For - ev - er shout for Joy!

To thee will I di - rect my pray'r, To thee lift up mine eye.
 While those that in the mer - cy trust For - ev - er shout for Joy!

To thee will I di - rect my pray'r, To thee lift up mine eye.
 While those that in the mer - cy trust For - ev - er shout for Joy!

Up to the hills where Christ is gone To plead for all His saints, Pre -

Up to the hills where Christ is gone To plead for all His saints, Pre -

Up to the hills where Christ is gone To plead for all His saints, Pre -

sent - ing at His Fa - ther's throne, Our songs and our com - plaints.

sent - ing at his Fa - ther's throne, Our songs and our com - plaints.

sent - ing at his Fa - ther's throne, Our songs and our com - plaints.

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12-13. The Judgement Day

Shaker Tune
Sabbath Day Lake

Solo

And must I be to judge-ment brought, and an - swer in that day, For
5 ev' - ry vain and i - dle thought, And ev' - ry - word I say? The
9 judge-ment day is roll - ing round, Pre - pare to - meet thy God. The
13 judgement day is roll - ing round, the judgement day is roll - ing round. The

2nd time only

2nd time only

Second time tutti

14-17. The Young Convert

Wonder, Wonder, Wonder

S. Hill

Alto

Tenor

Bass

Solo *mf* Chorus

Won-der, won-der, won - der!

When con-verts first be - gin to sing Won-der, won-der, won - der! Their

Won-der, won-der, won - der!

6

A

T

B

Solo Chorus

Won-der, won-der, won - der! Their theme is all re -

hap - py souls are on the wing Won-der, won-der, won - der! Their theme is all re -

Won-der, won-der, won - der!

11

A

T

B

deem - ing love, Won - der, won - der, won - der! Fain would they be with

deem - ing love, Won - der, won - der, won - der! Fain would they be with

Won - der, won - der, won - der! Fain would they be with

15

A

Christ a - bove Won - der, won - der, won - der!

T

Christ - a - bove Won - der, won - der, won - der!

B

Christ a - bove Won - der, won - der, won - der!

15 With Admiration they behold
 Wonder, wonder, wonder!
 The love of Christ that can't be told
 Wonder, wonder, wonder!
 They view themselves upon the shore
 Wonder, wonder, wonder!
 And think the battle now is o'er
 Wonder, wonder, wonder!

16 They feel themselves quite free from pain
 Wonder, Wonder, wonder!
 And think their enemies are slain
 Wonder, wonder, wonder!
 They make no doubt but all is well
 Wonder, wonder, wonder!
 And Satan is cast down to Hell
 Wonder, wonder, wonder!

17 When Converts first begin to sing
 Wonder, wonder, wonder!
 Their happy souls are on the wing
 Wonder, wonder, wonder!
 Their theme is all redeeming love,
 Wonder, wonder, wonder!
 Fain would they be with Christ above
 Wonder, wonder, wonder!

18-20. Deal Gently With Thy Servants, Lord

from *The Revivalist* (circa 1830)

mp

Tenor

Gent - ly Lord, O - gent - ly lead us, Thro' this - lone - ly vale of tears,

T

And, O - Lord, in mer - cy give us, Thy rich - grace, in - all our fears.

p

SI

Gent - ly Lord, O gent - ly lead us, Thro' this - lone - ly vale of - tears,

A

Gent - ly Lord, O gent - ly lead us, Thro' this - lone - ly vale of tears,

T

Gent - ly Lord, O - gent - ly lead us, Thro' this - lone - ly vale of tears,

B

Gent - ly Lord, O gent - ly lead us, Thro' this lone - ly vale of tears,

SI

And, O - Lord, in mer - cy give us, Thy rich grace, in all our fears.

A

And, O - Lord, in - mer - cy give us, Thy rich grace, in all our fears.

T

And, O - Lord, in mer - cy give us, Thy rich - grace, in - all our fears.

B

And, O Lord, in mer - cy give us, Thy rich grace, in all our fears.

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33 *mp*

S I In the hour of— pain and an-guish, In the— hour when death draws near,

41 *mf*

S I Suf - fer— not our hearts to lan-guish, Suf - fer— not our— souls to fear.

49

S I In the hour of pain and an-guish, In the— hour when death draws near,

S II In the hour of— pain and an-guish, In the— hour when death draws near,

A In the hour of— pain and an-guish, In the— hour when death draws near,

T In the hour of pain and an-guish, In the— hour when death draws near,

B In the hour of— pain and an-guish, In the— hour when death draws near,

57

S I Suf - fer— not our hearts to lan-guish, Suf - fer not our souls to fear.

S II Suf - fer— not our hearts to lan-guish, Suf - fer— not our— souls to fear.

A Suf - fer— not our— hearts to lan-guish, Suf - fer not our souls to fear.

T Suf - fer— not our hearts to lan-guish, Suf - fer not our souls to fear.

B Suf - fer not our hearts to lan-guish, Suf - fer not our souls to fear.

65 *mp*

S I When this mor - tal - life is end - ed, Bid us - in Thine arms to rest.

S II When this mor - tal - life is end - ed, Bid us - in Thine arms to rest.

A When this mor - tal - life is end - ed, Bid us - in Thine arms to rest.

T When this mor - tal - life is end - ed, Bid us - in Thine arms to rest.

B When this mor - tal - life is end - ed, Bid us - in Thine arms to rest.

73

S I Till by - an - gel bands at - tend - ed, We a - wake a - mong the blest.

S II Till by - an - gel bands at - tend - ed, We a - wake a - mong the blest.

A Till by - an - gel bands at - tend - ed, We a - wake a - mong the blest.

T Till by - an - gel bands at - tend - ed, We a - wake a - mong the blest.

B Till by - an - gel bands at - tend - ed, We a - wake a - mong the blest.

81 **1**

S I When this mor - tal life is end - ed, Bid us — in Thine arms to — rest.

A When this mor - tal life is end - ed, Bid us — in Thine arms to rest.

T When this mor - tal — life is end - ed, Bid us — in Thine arms to rest.

B When this mor - tal life is end - ed, Bid us in Thine arms to rest.

89 *rit.*

S I Till by — an - gel bands at - tend - ed, We a - wake a - mong the blest.

A Till by — an - gel — bands at - tend - ed, We a - wake a - mong the blest.

T Till by — an - gel bands at - tend - ed, We a - wake a - mong the blest.

B Till by an - gel bands at - tend - ed, We a - wake a - mong the blest.

Psalm XXIII
The Bay Psalm Book
Cambridge, 1640

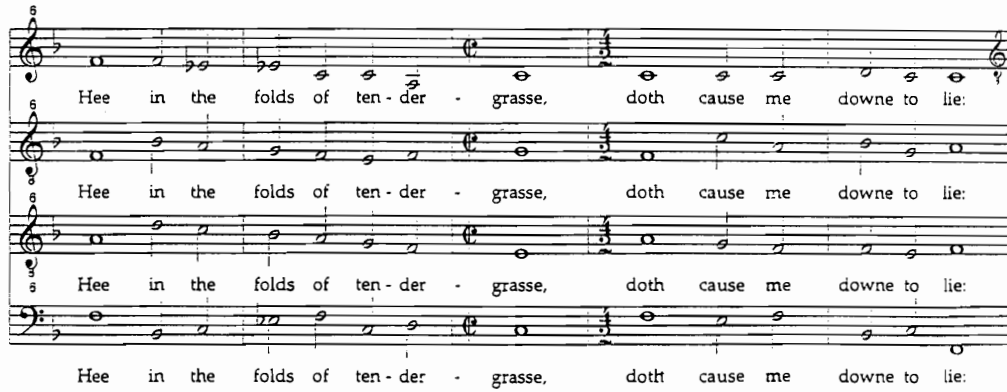
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Thomas Ravenscroft, Bachelor of Music
The Whole Booke of Psalmes
1611, London
arranged by John Delorey



Medius
Cantus
Tenor
Bassus

The Lord to mee a shep-heard is, want there-fore shall not I,
The Lord to mee a shep-heard is, want there-fore shall not I,
The Lord to mee a shep-heard is, want there-fore shall not I,
The Lord to mee a shep-heard is, want there-fore shall not I,



Hee in the folds of ten-der-grasse, doth cause me downe to lie:
Hee in the folds of ten-der-grasse, doth cause me downe to lie:
Hee in the folds of ten-der-grasse, doth cause me downe to lie:
Hee in the folds of ten-der-grasse, doth cause me downe to lie:

11
 To wa - ters calme me gen - tly leads Re - store my soul doth hee:
 To wa - ters calme me gen - tly leads Re - store my soul doth hee:
 To wa - ters calme me gen - tly leads Re - store my soul doth hee:
 To wa - ters calme me gen - tly leads Re - store my soul doth hee:

16
 he doth in paths of righ - teous - nes: for his names sake leade mee.
 he doth in paths of righ - teous - nes: for his names sake leade mee.
 he doth in paths of righ - teous - nes: for his names sake leade mee.
 he doth in paths of righ - teous - nes: for his names sake leade mee.

21
 Yea though in val - ley of deaths shade I walk, none ill I'le feare:
 Yea though in val - ley of deaths shade I walk, none ill I'le feare:
 Yea though in val - ley of deaths shade I walk, none ill I'le feare:
 Yea though in val - ley of deaths shade I walk, none ill I'le feare:

26
 be - cause thou art with mee, thy rod, and staffe my com - fort are.

26
 be - cause thou art with mee, thy rod, and staffe my com - fort are.

26
 be - cause thou art with mee, thy rod, and staffe my com - fort are.

26
 be - cause thou art with mee, thy rod, and staffe my com - fort are.

31
 For mee a ta - ble thou hast spread, in pre - sence of my foes.

31
 For mee a ta - ble thou hast spread, in pre - sence of my foes.

31
 For mee a ta - ble thou hast spread, in pre - sence of my foes.

31
 For mee a ta - ble thou hast spread, in pre - sence of my foes.

36
 thou dost an - noint my head with oyle, my cup it o - ver - flows.

36
 thou dost an - noint my head with oyle, my cup it o - ver - flows.

36
 thou dost an - noint my head with oyle, my cup it o - ver - flows.

36
 thou dost an - noint my head with oyle, my cup it o - ver - flows.

41
Good - ness and mer - cy sure - ly shall all my daes fol - low mee:
41
Good - ness and mer - cy sure - ly shall all my daes fol - low mee:
41
Good - ness and mer - cy sure - ly shall all my daes fol - low mee:
41
Good - ness and mer - cy sure - ly shall all my daes fol - low mee:

46
and in the Lord's house I shall dwell so long as dayes shall bee.
46
and in the Lord's house I shall dwell so long as dayes shall bee.
46
and in the Lord's house I shall dwell so long as dayes shall bee.
46
and in the Lord's house I shall dwell so long as dayes shall bee.

22-27. The Pilgrims

Verse *mf*

What — poor despis - ed com - pa-ny of trav - el - ers are
these. That walk in yon-der nar-row way A - long that rug ged maze?

CHORUS *f*

O, I'd rath - er be the least of them That are the Lord's a -
lone Than wear a roy - al di - a - dem And — sit up - on a throne.

- 23 AH! These are of a royal line, All children of a King
Heirs of immortal crowns divine, And lo! For joy they sing.
CHORUS
- 24 Why do they then appear so mean? And why so much despised?
Because of their rich robes unseen The world is not appraised.
CHORUS
- 25 But some of them seem poor, distressed, And lacking daily bread.
Ah! They're of boundless wealth possessed With heavenly manna fed.
CHORUS
- 26 Why do they shun the pleasing path That worldlings love so well?
Because it is the way to death, the open road to Hell.
CHORUS
- 27 What poor despised copmany Of travelers are these
That walk in yonder narrow way Along that rugged maze?
CHORUS

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28-34. Holy Mother's Protecting Chain

from "A Sacred Repository"

mf

S
With my bless - ing I have bless'd_ you O, my chil - dren! With my

A
With my bless - ing I have bless'd_ you O, my chil - dren! With my

T/B
With my bless - ing I have bless'd_ you O, my chil - dren! With my

mp

6
com - fort I have com - for - ted you. Yea, with my love I have lov - ed you.

com - fort I have com - for - ted you. Yea, with my love I have lov - ed you.

com - fort I have com - for - ted you. Yea, with my love I have lov - ed you.

mf/mp

11
Vo oh, vo - nay_oh, har - ka ay oh nah say

Vo_ oh, vo - nay oh, har - ka ay_ oh nah say

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35. The Ancient's Song of Mourning

Shaker Tune
Sabbath Day Lake

mp / mf

We will walk with Moth - er and mourn We— will walk with
Moth - er and weep We— will bow— in sol - emn prayer With
her while Zi - on's chil - dren sleep. And through their sa - cred dwell -
ings We— will march and cry— re - pent. In— low hu - mi - li -
a - tion Come low, — low and — re - pent. *Repeat with drone*

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37. Warren

from *The Singing Masters' Assistant* (1778)

William Billings (1746-1800)

mp

Soprano 1
Chil - dren of the heav'n - ly King, As ye jour - ney, sweet - ly sing;

Soprano 2
Chil - dren of the heav'n - ly King, As ye jour - ney, sweet - ly sing;

Alto
Chil - dren of the heav'n - ly King, As ye jour - ney, sweet - ly sing;

Tenor 1

Tenor 2

Bass

5

S 1
Sing your Sav - iour's wor - thy Praise, Glo - rious in ___ His Works ___ and Ways!

S 2
Sing your Sav - iour's wor - thy Praise, Glo - rious in ___ His Works ___ and Ways!

A
Sing your Sav - iour's wor - thy Praise, Glo - rious in ___ His Works ___ and Ways!

T 1

T 2

B

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9

S 1 Chil - dren of the heav'n - ly King, As ye jour - ney, sweet - ly sing;

S 2 Child - dren of the heav'n - ly King, As ye jour - ney, sweet - ly sing;

A Chil - dren of the heav'n - ly King, As — ye jour - ney, sweet - ly sing;

T 1 Chil - dren of the heav'n - ly King, As ye jour - ney, sweet - ly sing;

T 2 Chil - dren of the heav'n - ly King, As ye jour - ney, sweet - ly sing;

B Chil - dren of the heav'n - ly King, As — ye jour - ney, sweet - ly sing;

13

S 1 Sing your Sav - iour's wor - thy Praise, Glo - rious in — His Works and Ways!

S 2 Sing your Sav - iour's wor - thy Praise, Glo - rious in — His Works and Ways!

A Sing your Sav - iour's wor - thy Praise, Glo - rious in — His Works and Ways!

T 1 Sing your Sav - iour's wor - thy Praise, Glo - rious in — His Works and Ways!

T 2 Sing your Sav - iour's wor - thy Praise, Glo - rious in — His Works and Ways!

B Sing your Sav - iour's wor - thy Praise, Glo - rious in — His Works and Ways!

26. Warren

3

17

S 1

S 2

A

T 1 *mf*

T 2

B

We are trav' - ling home to God, In the Way the Fa - thers trod;

We are trav' - ling home to God, In the Way the Fa - thers trod;

We are trav' - ling home to God, In the Way the Fa - thers trod;

21

S 1

S 2

A

T 1

T 2

B

They are hap - py now, and we Soon their Hap - pi - ness_ shall see.

They are hap - py now, and we Soon their Hap - pi - ness_ shall see.

They are hap - py now, and we Soon their Hap - pi - ness_ shall see.

25

S 1 We are trav' - ling home to God, In the Way the Fa - thers trod;

S 2 We are trav' - ling home to God, In the Way the Fa - thers trod;

A We are trav' - ling home to God, In — the Way — the Fa - thers trod;

T 1 We are trav' - ling home to God, In the Way the Fa - thers trod;

T 2 We are trav' - ling home to God, In the Way the Fa - thers trod;

B We are trav' - ling home to God, In — the Way the Fa - thers trod;

29

S 1 They are hap - py now, and we Soon — their Hap - pi - ness — shall see.

S 2 They are hap - py now, and we Soon — their Hap - pi - ness — shall see.

A They are hap - py now, and we Soon — their Hap - pi - ness shall see.

T 1 They are hap - py now, and we Soon — their Hap - pi - ness — shall see.

T 2 They are hap - py now, and we Soon — their Hap - pi - ness — shall see.

B They are hap - py now, and we Soon — their Hap - pi - ness shall see.

26. Warren

5

33 *p*

S1 Lord, o - be - dient - ly we go, Glad - ly leav - ing all be - low;

S2 Lord, o - be - dient - ly we go, Glad - ly leav - ing all be - low;

A Lord, o - be - dient - ly we go, Glad - ly leav - ing all be - low;

T1 Lord, o - be - dient - ly we go, Glad - ly leav - ing all be - low;

T2 Lord, o - be - dient - ly we go, Glad - ly leav - ing all be - low;

B Lord, o - be - dient - ly we go, Glad - ly leav - ing all be - low;

37

S1 On - ly Thou our Lea - der be, And we still will fol - low Thee.

S2 On - ly Thou our Lea - der be, And we still will fol - low Thee.

A On - ly Thou our Lea - der be, And we still will fol - low Thee.

T1 On - ly Thou our Lea - der be, And we still will fol - low Thee.

T2 On - ly Thou our Lea - der be, And we still will fol - low Thee.

B On - ly Thou our Lea - der be, And we still will fol - low Thee.

6
41 *mf* 26. Warren

S 1
Lord, o - be - dient - ly we go, Glad - ly leav - ing all be - low;

S 2
Lord, o - be - dient - ly we go, Glad - ly leav - ing all be - low;

A
Lord, o - be - dient - ly we go, Glad - ly leav - ing all be - low;

T 1
Lord, o - be - dient - ly we go, Glad - ly leav - ing all be - low;

T 2
Lord, o - be - dient - ly we go, Glad - ly leav - ing all be - low;

B
Lord, o - be - dient - ly we go, Glad - ly leav - ing all be - low;

45

S 1
On - ly Thou our Lea - der be, And we still will fol - low Thee.

S 2
On - ly Thou our Lea - der be, And we still will fol - low Thee.

A
On - ly Thou our Lea - der be, And we still will fol - low Thee.

T 1
On - ly Thou our Lea - der be, And we still will fol - low Thee.

T 2
On - ly Thou our Lea - der be, And we still will fol - low Thee.

B
On - ly Thou our Lea - der be, And we still will fol - low Thee.

26. Warren

7

49 *ff*

S 1 Lord, o - be - dient - ly we go, Glad - ly leav - ing all be-low;

S 2 Lord, o - be - dient - ly we go, Glad - ly leav - ing all be-low;

A Lord, o - be - dient - ly we go, Glad - ly leav - ing all be-low;

T 1 Lord, o - be - dient - ly we go, Glad - ly leav - ing all be-low;

T 2 Lord, o - be - dient - ly we go, Glad - ly leav - ing all be-low;

B Lord, o - be - dient - ly we go, Glad - ly leav - ing all be-low;

53 *rit.*

S 1 On - ly Thou our Lea - der be, And we still will fol - low Thee.

S 2 On - ly Thou our Lea - der be, And we still will fol - low Thee.

A On - ly Thou our Lea - der be, And we still will fol - low Thee.

T 1 On - ly Thou our Lea - der be, And we still will fol - low Thee.

T 2 On - ly Thou our Lea - der be, And we still will fol - low Thee.

B On - ly Thou our Lea - der be, And we still will fol - low Thee.

38. Willow Tree

Shaker Tune
Sabbath Day Lake

f

I will bow and be sim - ple, I will bow and be free,

5 I will bow and be hum - ble Yea, bow like the wil - low tree.

10 I will bow this is a to - ken - - I will wear the eas - y

14 yoke, I will bow and be bro - ken, I will fall up-on the rock.

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