

WASHINGTON REVELS PRESENTS  
THE 35<sup>TH</sup> ANNUAL PRODUCTION OF

# The Christmas Revels®

*featuring*

MÉLISANDE

GENTICORUM

PIERRE CHÂTRAND

*with*

KATRINA VAN DUYN

STEPHEN WINICK

SÉAMUS MILLER

SHANNON DUNNE

CUTTING EDGE SWORD

BONNE ANNÉE SINGERS

TROIS-RIVIÈRES TEENS

QUÉBÉCOIS CHILDREN

BON VENT BRASS

ROBERTA GASBARRE

*Artistic Director*

ELIZABETH FULFORD

*Music Director*

COLIN K. BILLS

*Production Manager*

A FRENCH-CANADIAN WINTER CELEBRATION

QUÉBÉCOIS MUSIC, DANCE & DRAMA



DECEMBER 9-17, 2017

GW Lisner Auditorium Washington, DC

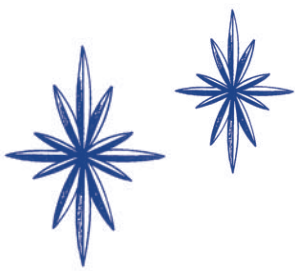
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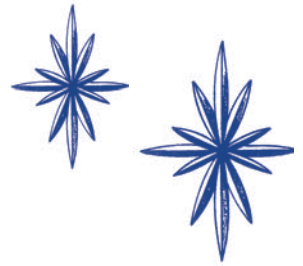
The Potomac School  
congratulates the cast and crew of  
*The Christmas Revels*  
and wishes you a joyful holiday season!



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# THE CHRISTMAS REVELS®



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**LE TEMPS DES FÊTES**

Our 2017 *Christmas Revels* is dedicated to

*Costume Designer extraordinaire Rosemary Pardee*

who for the past 25 years has lent her national award-winning skills and  
flair to making costumes a singular feature of every *Christmas Revels* production.  
We will miss her greatly, but wish her joy, health, love and peace in all future endeavors.



# From the Artistic Director

Washington Revels' thirty-five *Christmas Revels* productions have celebrated the winter solstice, Christmas, and New Year's Day by visiting over twenty different cultures and countries. We have traveled to the courts of England, France, and Italy, along the roads of the Roma (Gypsies), through the rugged Celtic and Nordic lands, to the wild steppes of Russia, and across a patchwork of early American cultures (Appalachian, Pennsylvania Dutch, Native American, African-American, Moravian, and Quaker).

We hold a special place in our hearts for the folk traditions, songs, and dances we found along the way: the rough-hewn sound of a fiddle and voice, the clatter of dancing shoes rapping out a complex rhythm, the ghostly and mystical tale that takes us away from our safe and steady world. This year, we are excited to visit the folk world again, this time up north in Québec, the Canadian wilderness of the Huron and of nineteenth-century French farmers and adventurers. The folk traditions of this world, so foreign yet so familiar, somehow create a warmth and nostalgia for a time we have never known. We welcome you to share those feelings with us, to meet new friends, and to learn about their hopes, fears, customs, and beliefs.

So jump into the big canoe and fly with us to the small town of *Trois-Rivières*. Our story begins one evening in late December—during *le temps des Fêtes*, the time of celebration—and ends exactly two years later. Be prepared for a wild ride with some even wilder characters, and beware dark strangers who cast no shadow. There will be carols, mummers, and all the trimmings, with some wild dancing and “kitchen music” brought to us from Québec by our guests Genticorum, Mélisande, and Pierre Chartrand. Enjoy!

— Roberta Gasbarre



Learn more about the music, dances, and stories you see and hear tonight on our blog: visit [revelsdc.org/blog](http://revelsdc.org/blog) by scanning the QR code.

Read articles on Québécois folk tales, music, traditional social dancing, and the Winter Solstice, contributed by Patrick Swanson (Artistic Director, Revels, Inc.), Stephen D. Winick, Ph.D., and Pierre Chartrand.



# Part One

Québec was the first part of Canada to be permanently settled by Europeans, and its early settlers brought with them the music, dances, and myths of their native France. Over time, however, the influence of their homeland diminished, and a distinct French-Canadian culture began to emerge. This Québécois culture reflected the influence of Native Americans and of Irish and other immigrants, and it developed with many local variations in the region's relatively isolated towns and villages.

We explore this culture by visiting *Trois-Rivières* (Three Rivers), a town that was founded in 1634, but by the time of our visit—the middle of the nineteenth century—is still a small town surrounded by small farms. The timber business is thriving, and the Hudson Bay Company is paying good money for beaver pelts, the essential material for the tall-brimmed hats that are known in London and Paris as “beavers.” Seeking both profit and excitement, some of the young men from small towns journey deep into the wilderness to work in lumber camps or to trade European goods for animal pelts. Because the rivers are the only “roads” to those remote areas, the men travel in canoes, which for fur traders can measure up to thirty-five feet long. These men are known as *voyageurs*.

As we move back in time about 150 years, we are also moving the calendar forward to late December. Let's hurry! The town's residents will be gathering soon to celebrate *le temps des Fêtes*, the time of celebration.

## 1. ANGELS WE HAVE HEARD ON HIGH

The lyrics of this popular Christmas song come from the traditional French carol “Les Anges dans nos campagnes” (“The Angels in Our Countryside”). The 1862 English text is by Bishop James Chadwick, and the tune we sing today is “Gloria” by Edward Shippen Barnes. The new descant is by Evanne Browne, *Christmas Revels* assistant music director.

**Québécois Children**  
Greg Lewis, *song leader*

**Bon Vent Brass**  
**Bonne Année Singers and Handbells**

### ALL SING ENGLISH VERSES

Angels we have heard on high  
Sweetly singing o'er the plains.  
And the mountains, in reply,  
Echoing their joyous strains:

#### REFRAIN

Gloria in excelsis Deo!  
Gloria in excelsis Deo!

Shepherds, why this jubilee?  
Why your joyful strains prolong?  
What the gladsome tidings be  
Which inspire your heavenly song?

#### REFRAIN

Come to Bethlehem and see  
Him whose birth the angels sing;  
Come adore on bended knee  
Christ the Lord, the newborn King.

#### REFRAIN



## 2. PRELUDE

Folk songs that French settlers brought from Europe became part of a large body of songs associated with the voyageurs. These songs set a rhythm for paddling and marching and helped the men pass the long hours. The tunes played by our brass are “Vive la Canadienne” (“Long Live the Canadian Woman”), “En roulant ma boule” (“Rolling My Ball”), and “J’ai tant dansé, j’ai tant sauté” (“I’ve Danced So Much, I’ve Leapt So Much”). The arrangement is by Robert Birch, leader of our brass ensemble.

**Bon Vent Brass**



## 3. THE FOUNDING OF TROIS-RIVIÈRES

Trois-Rivières was the second permanent settlement in Québec. Founded in 1634, it was a center for fur trading. Our light-filled houses are based on actual buildings that once stood in the town.

**Katrina Van Duyn, Catherine**

## 4. J’AI TROP GRAND PEUR DES LOUPS

(I’M TOO AFRAID OF WOLVES)

This lively voyageur song is a *chanson en laisse* (“a song on a leash”), in which the last line of each verse becomes the first line of the next. The lyrics describe an encounter between a traveler and three horsemen in which they discuss where the horsemen will spend the night. They will stay at the baker’s house, where there is good bread to eat. As happens sometimes in folk music, the refrain (“You always amuse me, I’ll never leave our house, I’m too afraid of wolves”) seems unrelated to the verses, but it introduces the popular theme of wolves in French-Canadian folklore. The song was collected by Edward Ermatinger, a fur trader whose *Voyageur Songs* (ca. 1830) is the first set of French songs published in the New World that presents words and music transcribed from oral tradition.

**Bonne Année Singers**

**Bon Vent Brass**



## 5. LA CHASSE (THE HUNT)

This song, about a very bad hunter who always comes back home empty-handed, was collected at a *veillée* (vigil). It combines two versions by the great Jean-Paul Guimond and Stephane Neugebauer that were put together one evening in a country house in Wotton, Québec, creating the version played here.

**Genticorum**



## 6. QUADRILLE

The *quadrille*, very popular in the Québec City area, arrived in Québec around 1819. It has five or six parts, with a different tune associated with each part. This version comes from Lorretteville, close to Québec City, and is very condensed here—a complete *quadrille* can last for half an hour! The tunes played for the dance are “La Tarantelle canadienne” by Pascal Gemme and the traditional tunes “Reel à Yvon Mimeault,” and “La Galope des montagnards Laurentiens.” To read more about Québécois dance music, see second page of the program.

**Bonne Année Dancers**

**Genticorum**

**Pierre Chartrand, *dance caller***

## 7. BONSOIR MES AMIS (GOOD EVENING, MY FRIENDS)

Five raucous townsmen, friends since they were boys, enter with a song that is often sung in Québec as an excuse to delay departure from a party. Watch and listen. You will see these men and hear their song again. “Ti-Jean,” the unusual name of one of the men, is short for “Petit Jean” (Little John).

**Voyageurs**

**Stephen Winick, *Gaston***

**Matthew Adler, *‘Ti-Jean***

**Séamus Miller, *Étienne***

**Alan Peel, *Albert***

**Chris Lewis, *Jacques***

## 8. CHILDREN’S SONGS AND GAMES

### BONHOMME, BONHOMME (GOOD MAN)

A playful, cumulative children’s song that asks the question: “Good man, can you play the violin (flute / guitar / bones)?”

**Québécois Children**

**Mélisande**

**Genticorum**

**Pierre Chartrand, *os (bones)***

### CANOT D’ÉCORCE (BIRCH-BARK CANOE)



Gaston and children sing about a young man at a logging camp who dreams about a flying canoe that can take him to his faraway home and his sweetheart.

**Québécois Children**

**Stephen Winick**

**Genticorum**

## 9. DANS L’TEMPS DES FÊTES (IN THE HOLIDAY SEASON)

Christmas for French Canadians encompasses the solemn midnight Mass on Christmas Eve and, at the other extreme, the secular and boisterous *jour de l’an*, or New Year.

**Flawn Williams, *Priest***

**Bon Vent Brass**

**Bonne Année Singers**



## 10. OUTAOUAIS MEDLEY

The Outaouais region of western Québec lies north of the Ottawa River and across from Canada's capital, Ottawa. This suite of *clog*, *jig*, and *reel*, first developed in Outaouais for step-dancing competitions, has since spread to other parts of Québec. The tunes are “Le Clog à Raynald” by Raynald Ouellet, “La Chaloupe” by Danielle Martineau, and “Le Reel du vin de gadelles” from the repertoire of Yvon Mimeault. To read more about Québécois dance music, see second page of the program.

**Pierre Chartrand, Shannon Dunne, Leah Silverman, dancers**  
**Genticorum**

## 11. AH! SI MON MOINE VOULAIT DÂNSER (IF ONLY MY MONK WOULD DANCE!)

In this popular French-Canadian party song, women try to entice a monk—*mon moine*—to dance with them, offering such inducements as a cap and a sash. This song is also often sung by Canadian children while spinning tops, because *mon moine* can also be translated as “my top.”

**Amy Appleton, Abbie Derosiers, Elizabeth Spilsbury, Libby Chamberlin,  
Grace VanderVeer, Autumn Wilson, singers**  
**Bonne Année Women** **Genticorum**

## 12. AUPRÈS DE MA BLONDE (NEXT TO MY SWEETHEART)

This song is also known as “The Prisoner in Holland.” Its lyrics are thought to have been written by a Frenchman who was held captive in Holland after a Dutch raid on France in 1762. The song's verses and refrain express the joy of reunited husbands and wives. The tune is traditional.

**Stephen Winick, Alan Peel, singers**  
**Bon Vent Brass**

**Bonne Année Men**  
**Full Company**

### ALL SING

Auprès de ma blonde,  
qu'il fait bon, fait bon, fait bon,  
Auprès de ma blonde,  
qu'il fait bon dormir!



## 13. A DEVÎL IN OUR MIDST

Canada's folktales are rich with stories of *le Diable* (the Devil) and *le Loup-Garou* (the Werewolf). The Devil is said to be both a masterful fiddler and a superb dancer. Belief in werewolves goes back to ancient times in Europe and came with the settlers to Canada, where there were plenty of wolves to keep the stories relevant!

**Ted Hodapp, le Diable**

**Flawn Williams, Priest**

**Stephen Winick, Gaston**



## 14. TOURNE LE MANIVELLE (TURN THE CRANK)

Mélanide and her husband were awarded a 2016 Henry Reed Fund award to come to the American Folklife Center at the Library of Congress to research French-language folksongs. One of the collections they discovered was *Music of the Peoples of Canada*, by American folklorist Laura Boulton. They loved Boulton's 1941 recording of Ms. Cléophas Charlebois of Orléans, Ontario, singing "Tourne le manivelle," and by the next morning, they had mostly worked out an arrangement. Since the original recording was missing a few verses, Mélanide filled in the gaps with some verses collected by Marius Barbeau. The result is the story of a monk, secretly in a relationship with a young woman, who is afraid that his indiscretions will be revealed after he has a mishap while milking her cow. He vows that he won't trade his good name for a kiss and calls the affair off.

Mélanide

Genticorum



## 15. RAPPER SWORD DANCE

A traditional English dance form originating in villages in Northumberland, where coal miners used similar two-handled flexible steel tools to clean the coats of their pit ponies. These tools became the "swords" used in these dances. The stepping may have originated when miners started using wooden clogs in the mines and began experimenting with steps. The dance performed here is an original choreography by Cutting Edge in the Northumberland style. The tune played here is "Blackberry Festival Footrace," a recently composed jig by David Fisher.

Cutting Edge Sword

David Shewmaker, *drum*

Steve Hickman, Darrow Sherman, *fiddle*

## 16. LES PARTIES DE GRÉGOIRE (GREGORY'S PARTIES)

This is a French-Canadian "cumulative song" along the lines of "The Twelve Days of Christmas," except that it recites the dishes served at a series of sumptuous New Year's feasts. It is among the many songs collected by legendary Québécois folksinger Jean-Paul Guimond and has been made popular by this year's guest artists. To read more about song and music in Québec, see second page of the program.

Genticorum

Bonne Année Men

## 17. VOYAGEURS ALL

The raucous friends we encountered earlier decide they will all become voyageurs, traveling by canoe into the desolate north country of Canada to trade for furs. Because frozen rivers and other obstacles made winter travel impossible, voyageurs typically departed in May and tried to return in October.

Voyageurs



## 18. VIVE LA COMPAGNIE (LONG LIFE TO US ALL)

This traditional nineteenth-century drinking song is not French, but its French-language chorus is a testament to English speakers' appreciation of the French language and *joie de vivre*.

Greg Lewis, *song leader*

Full Company



### ALL SING

Vive la, vive la, vive l'amour.

Vive la, vive la, vive l'amour.

Vive l'amour, vive l'amour,

Vive la compagnie!

## 19. VOICI LA NUIT (HERE COMES THE NIGHT)

Sung here as a blessing for our voyageurs, this beautiful song comes from a larger work for male chorus and piano, "Les Soirées de Québec," by Ernest Gagnon, a nineteenth-century Canadian composer and collector of folk songs. This English setting for mixed chorus is by Elizabeth Fulford.

Bonne Année Singers

Bon Vent Brass

## 20. DANS LES PRISONS DE NANTES (IN THE PRISONS OF NANTES)

Nantes was the historical capital of Brittany, one of the provinces in northern and western France from which many of Québec's early residents came. Also known as "La Fille du geôlier" ("The Jailer's Daughter"), this is one of the best-known seventeenth-century French songs that survives in Québec. It is a fine example of a *complainte*, or narrative folk song—what English-speaking folklorists call a ballad. The story tells how the jailer's daughter loves a prisoner in Nantes. She tells him that he is soon to be executed, then helps him escape. He dives into the sea (or the river Loire in the French original). When he reaches dry land, he sings that if he ever returns to Nantes, he will marry her.

Matthew Ambler, Chris Lewis, *singers*  
Gentricorum

Mélisande  
Bonne Année Singers

## 21. LES VŶYAGEURS

A poem by Patrick Swanson, Artistic Director of Revels, Inc.

Katrina Van Duyn, *speaker*

## 22. THE LORD OF THE DANCE

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

**Greg Lewis, Flawn Williams, *singers***

**Bon Vent Brass**

**Crystal Bailey, Libby Chamberlin, David Roodman, Jim Voorhees, *dancers***

### ALL SING AND DANCE

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



## Intermission



## Part Two

### 23. CRY OF THE SILVER BIRCH

This musical *quodlibet* (combination of two or more tunes) joins “Cry of the Wild” by Dave Hadfield and the traditional Canadian folk melody “Land of the Silver Birch.” These two old canoe songs speak of the beauty of the river and the strength of the people who rely on it for food, transportation, and other necessities. The arrangement for brass quintet is by the late Benno Fritz, a former member of our brass ensemble.

**Bon Vent Brass**



### 24. JESOUS AHATONNIA (JESUS IS BORN)

Also known as “The Huron Carol,” this may be the oldest known Canadian Christmas carol. It was written in 1643 by the Jesuit missionary Jean de Brébeuf. Presented here in the original Wendat language, it tells the Nativity story using Huron mystical imagery along with Christian symbols. Mother and child, in a birch-bark lodge, are visited by three chieftains who bring pelts. The French tune, “Une Jeune pucelle” (“A Young Maiden”), dates from the fifteenth century.

**Mélisande**

**Don Spinelli, *drum***

**Nicholas Williams, *flute***

### 25. NŌËL EST ARRIVÉ (CHRISTMAS HAS ARRIVED)

This carol from Provence tells the story of shepherds who are on their way to Bethlehem to see the newborn child. The rustic scene includes a shepherd who complains, “My leg hurts, so saddle up the horse.”

**Québécois Children**

**Kat Toton, *drum***

**Darrow Sherman, *fiddle***

## 26. ENTRE LE BOEUF ET L'ÂNE GRIS (BETWEEN OX AND GRAY DONKEY)

The haunting melody and words of this traditional French Christmas carol depict the infant child sleeping in a manger among the animals while heavenly angels hover overhead. Our music director, Elizabeth Fulford, arranged the carol for women's voices.

**Mélisande**

**Bonne Année Women**

## 27. MISSING HOME

If the voyageurs do not return home by October, when the rivers and lakes begin to freeze, they will face a bitterly cold winter in the wilderness. They will then be happy if they can find any form of shelter.

## 28. C'EST LA BELLE FRANÇOISE (THE LOVELY FRANÇOISE)

Sung in Canada as early as 1650 by French soldiers who fought the Iroquois, this folk song tells the story of a soldier's farewell to his fiancée. This version is a lively sea chantey from the Gaspésie region of Québec. To read more about song and music in Québec, see second page of the program.

**Stephen Winick, *singer***

## 29. UN VOYAGEUR ERRANT (A WANDERING VOYAGEUR)

The words to this song (originally "Un Canadien errant") were written in 1842 by Antoine Gérin-Lajoie. The collector Ernest Gagnon identified the tune as "J'ai fait une maîtresse" ("I've Got a Mistress") in his *Chansons populaires du Canada* (1865). The sentiment of missing one's homeland is echoed here by our five friends, who now find themselves alone and far, far away from their loved ones. Elizabeth Fulford arranged the song for men's voices.

**Voyageurs**



## 30. THE BARGAIN

The terms of the Devil's bargain sound reasonable: if you can only avoid a few minor indiscretions, you'll be fine. How difficult could it be to keep from drinking, swearing, or kissing a girl for one night?

**Stephen Winick, *Gaston***

**Ted Hodapp, *le Diable***

**Katrina Van Duyn, *Catherine***

## 31. LA CHASSE-GALERIE

In the French *Chasse-Galerie* legend, which has parallels throughout Europe, Lord Gallery loves hunting so much that he refuses to go to Mass and is condemned to hunt forever through the night sky, chased by howling wolves. After the legend reached Canada, it was combined with an Indian tale about a flying canoe. Thus, the Québécois legend tells of voyageurs who have made a pact with the Devil to fly a canoe through the night and visit their families for New Year's Eve. The traditional songs in our enchanted voyage are "Au bord de la fontaine" ("At the Edge of the Fountain"), "Envoyons d'avant, nos gens!" ("Forward, Men!"), and "V'là le bon vent" ("Here's a Good Wind"). The instrumental tune is "Le persuadeur" ("The Persuader"), written by Martin Henry. To read more about in Québécois folktales, see second page of the program.



**Voyageurs**  
**Ted Hodapp**

**Mélisande**  
**Pierre Chartrand**

**Genticorum**  
**Katrina Van Duyn**

**Full Company**

## 32. LE RÉVEILLON DU JOUR DE L'AN (NEW YEAR'S PARTY)

In early nineteenth century Québec, Christmas Day was primarily a religious holiday. Nightlong parties in the home—*veillées*—were reserved for occasions like New Year's Eve. Here we recreate a traditional Québécois *veillée* complete with music and dancing. We begin with an old song about the tradition of planting the vine, practiced in all of the wine regions of France. "Plantons la vigne" is traditionally sung on January 22 in honor of the patron saint of wine growers. The lyrics essentially list all of the steps in wine production, from planting and harvesting to the raising of the glass. "Les Tisserands" ("The Weavers") is an old French song telling of how weavers have earned a reputation of enjoying a good party as much as a good day's work. On Monday, the weavers have a "good time," followed on Tuesday by a bad headache. Proceeding through each day of the week, they are finally paid on Sunday so the cycle can begin again. Between these songs we dance the "Brandy," a very popular step dance in 3/2 meter. This version comes from the Saguenay area, where the step-dancing tradition is well preserved. Genticorum plays "Hommage à Guy Thomas" ("Tribute to Guy Thomas"), composed by Philippe Bruneau, for the dance.

**Mélisande**  
**Bonne Année Singers and Dancers**

**Genticorum**

**Pierre Chartrand**  
**Trois-Rivières Teens**

## 33. TOURDION

"When I drink light red wine, friend, everything goes round and round" begins this French drinking song and popular dance tune written by Pierre Attaignant in 1530. Part songs like this traveled to Canada with the settlers, and some are still sung there today.

**Bonne Année Singers**

**Pierre Chartrand, drum**



## 34. LES PLAISIRS DE LA TABLE (THE PLEASURES OF THE TABLE)

This traditional French-Canadian folk song speaks of fellowship, good health, joy, and peace.

Stephen Winick, *singer*

## 35. DONA NÔBIS PACEM (GRANT US PEACE)

A prayer for peace.

Greg Lewis, *song leader*

Full Company

### ALL SING



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

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

3. Do - na no - bis pa - cem, do - na no - bis pa - cem.

## 36. ALOUETTE (THE LARK)

Perhaps the most popular folk song in French Canada, “Alouette” is well known all over the world. This song, about a lark that has feathers plucked from his head, beak, feet, neck, and more, first appeared in *A Pocket Song Book for the Use of Students and Graduates of McGill College* (Montreal, 1879).

Greg Lewis, *song leader*

Full Company

Bon Vent Brass

### ALL SING

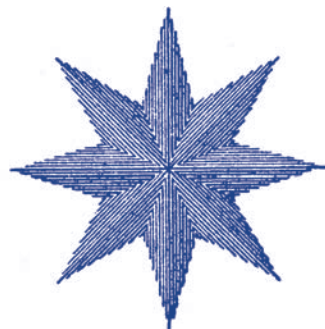
1. Alouette, gentille Alouette, Alouette, je te plumerai.  
Je te plumerai la tête, je te plumerai la tête.  
Et la tête, et la tête, Alouette, Alouette.  
O-o-o-o-oh...



2. Et le bec...(beak)  
3. Et les pattes...(feet)  
4. Et le cou...(neck)  
5. Et le dos...(back)

## 37. LA GUIGNOLÉE

Referring to a tradition in Québec of going door-to-door to collect goods for the needy, *la guignolée* may be a derivation of *gui de l'an neuf*, or “New Year’s mistletoe.” It also may be derived from *Guignol*, a famous French puppet character whose name came to mean “farce.” Mumming and other house-visiting traditions often include *guignolesque* performances such as you will see in the next scene. In other French-Canadian traditions, the *guignoleux* ask for a *chignée*—a bit of pork fat. In the north woods of Ottawa, the loggers’ version of this ritual was to leap over a barrel of salted lard at midnight, from the old year into the new.



**Québécois Children**

**Bon Vent Brass**

**Full Company**

## 38. PETIT-JEAN ET LE LOUP-GAROU (LITTLE JOHN AND THE WEREWOLF)

This year’s mummers play was adapted by our artistic director, Roberta Gasbarre, from one performed in *The Christmas Revels* in Cambridge, Massachusetts, in 2004. At the play’s end, the priest speaks the Devil’s language, offering a bargain and a dance duel to two tunes, “Unseasonal rain” by Nicholas Williams and “Drowsy mimine” by Pascal Gemme.

**Katrina Van Duyn**, *Room*  
**Chris Lewis**, *Union Jack*  
**Séamus Miller**, *Loup-Garou*  
**Gentricorum**  
**Bon Vent Brass**

**Alan Peel**, *Père Noël*  
**Matthew Ambler**, *‘Ti-Jean*  
**Stephen Winick**, *Doctor*  
**Pierre Chartrand**, **Ted Hodapp**, *dancers*

## 39. CANTIQUE DE JEAN RACINE

This beautiful choral work was written in 1865 by French composer Gabriel Fauré, then nineteen years old and a student in Paris. He set to music a hymn text by seventeenth-century poet Jean Racine. Originally written for organ and four-part chorus, the piece won Fauré a composition prize. The arrangement here for brass quintet and chorus is by Benno Fritz.

**Bonne Année Singers**

**Evanne Browne**, *conductor*

**Bon Vent Brass**

## 40. THE SHORTEST DAY

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

## 41. THE SUSSEX MUMMERS' CAROL

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

Greg Lewis, *song leader*

Full Company

Bon Vent Brass

### ALL SING



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



*The End*



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## Les Artistes Québécois

**MÉLISANDE**, voix, guimbarde

**PIERRE CHARTRAND**, danse, os

## GENTICORUM

**Pascal Gemme**, violon, podoythmie

**Yann Falquet**, guitarre, accordion, guimbarde

**Nicholas Williams**, flute, accordion

## Danse

Shannon Dunne

Leah Silverman

Ted Hodapp, *le Diable*

## Acteurs

Katrina Van Duyn,  
*Catherine, storyteller*

Stephen Winick, *Gaston*

Séamus Miller, *Étienne*,  
*Loup-Garou*

Matt Ambler, *Ti-Jean*

Christopher Lewis, *Jacques*

Alan Peel, *Albert*

Flawn Williams, *Priest*

Elizabeth Spilsbury, *Marie*

## Bon Vent Brass

Robert Birch, *director, trumpet*

Bryan Bourne, *bass trombone*

Jeff Gaylord, *trombone*

Andrew Houde, *French horn*

Fred Marcellus, *trumpet*

Don Spinelli, *percussion*

## Cutting Edge Sword

Ted Hodapp

Lynn Baumeister

David Casserly

David Roodman\*\*

Jerry Stein

David Shewmaker, *drum*

Steve Hickman, *fiddle*

Darrow Sherman, *fiddle*

## Bonne Année Singers

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Matt Ambler\*

Amy Appleton🔔

David Auty\*\*

Sheri Auty\*\*

Caroline Birasa

Jane Bloodworth+

Evanne Browne

John Butterfield

Jonathan Cagle-Mulberg\*

Libby Chamberlin\* \*\*

Abbie Desrosiers\*

Claudia Dulmage

Jan Elicker+🔔

Helen Fields\*\*

Lisa Grosh\*

Craig Haimson🔔

Michael Haycock🔔

Patrick Hendren

Lucy Hurlbut

Matthew Jackson

Cheryl Lane

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Liza Lester🔔

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David Meredith🔔

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Andrew Moore

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H. Katherine Toton\*

Grace VanderVeer\*

Flawn Williams

Autumn Wilson\*

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James Voorhees, *dance chorus*

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Ransom Cain

Gabrielle Cole

Julian Dean

Abby Ehrenstein

Luke Jackins

Benjamin Kushner

Hayden Lane

Harald Lundberg

Aiden Mattke

Maren Padovan-Hickman\*

Darrow Sherman\*

Rachel Sparks

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Tomara Butterfield

Tory Butterfield

Arthur Dalton

Anya Cornelius-Dobak

Jacob Fridman

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Alejandra Juarez

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Sophia McCormick

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Cooper Revis

Isa Riva-Clement

Hayden Swetlow

Addie Wolff



# Production Staff

## Artistic Staff

Artistic Director/Stage Director:  
Roberta Gasbarre  
Music Director: Elizabeth Fulford  
Children's Stage Director: Jenni Swanson  
Voorhees  
Children's Music Director: H. Katherine Toton  
Assistant Director: Celeste Harrison  
2nd Assistant Director: Christine Alexander  
Assistant Music Directors: Evanne Browne,  
William Wurzel  
Set and Lighting Designer: Colin K. Bills  
Assistant Set and Lighting Designer:  
Mary Keegan  
Costume Designers: Rosemary Pardee,  
Rachael Feola  
Children's Costume Designer: Cecily Pilzer  
Sound Designer: Kenny Neal  
Make-up Designer: Linda Smith Nissen  
Children's Makeup Designer: Jenni Swanson  
Voorhees  
Brass Arrangements: Elizabeth Fulford, Benno  
Fritz, Robert Birch

## Production Staff

Producer: Greg Lewis  
Production Manager: Colin K. Bills  
Stage Manager/Assistant Production Manager:  
Kelsey Jenkins  
Stage/Floor Manager: Ashley Thweatt  
Children's Stage Manager: Meredith Cabe  
Assistant Children's Stage Manager: Aryn Geier  
Children's Consultant: Emilie Moore  
Company Manager: Susan Hall Lewis  
Assistant Company Manager: Diane Winslow  
Chorus Managers: Grace VanderVeer,  
Jan Elicker  
Costume Shop Manager: Sandra Spence  
Costumier Emeritus: Lois Dunlop  
Wardrobe Supervisor: Emma Bresnan  
Children's Wardrobe Assistant: Judith Harmon  
Costume Consultant: Robbie McEwen  
Hair Consultants/Crew Captains:  
Barbara Beachler, Victoria Metz  
Props Procurement: George T. Wang  
Props Crew Captains: Jay Douglas, Don Names  
Makeup Crew Captains: Linda Smith Nissen,  
Kendra Hendren, Kristin Moore

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Brandy Dance Captain: Shannon Dunne  
Quadrille Dance Captain: Libby Chamberlin  
Lord of the Dance Consultant: James Voorhees  
Script Managers: Colin K. Bills,  
Elizabeth Fulford  
Merchandise Coordinators: Patti Knapp,  
Jane Legg

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Assistant Theater Manager: Jeff Kirkman III  
Manager, Ticketing & Box Office Operations:  
Sean Kelly  
Assistant Manager, Ticket & Box Office  
Operations: Jennifer Amis  
Production Manager: Eric Annis  
Technical Directors: Colin McGee,  
Izzy Einsidler

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## **Props Running Crew**

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Don Names,  
Co-Captain  
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Kimberly Keravuori  
Emanuel Joseph-Schilz  
Kirsten Wheeler

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*Merchandise Runner*  
Joseph Riva-Clement,  
*Merchandise Runner*  
Nico Rasi-deMatties,  
*Merchandise Runner*  
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James Clement  
Suzanne Cole  
Sam Felsenthal  
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Karen Schofield-Leca  
Elizabeth Leca  
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Alex Swetlow  
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Kendra Hendren,  
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Janel Dillard  
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Jennifer R. Greene  
Eugene Jackson  
Sarah R. Katz  
Jill Kester  
Clara Dean, *Runner*

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Barbara Beachler,  
*Hair Co-Captain*  
Victoria Metz,  
*Hair Co-Captain*  
Fiona Bondarev,  
*Wardrobe Runner*  
Nan Dickerson,  
*Wardrobe Runner*  
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Janice McKenney  
Christine Morgan  
Celia Murphy  
DeLaura Padovan  
Erika Sparks  
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Christina Zola Peck  
Nicolas Zola Peck

## **Backstage Runners**

Kiah Beachler  
Rina Kaye Haimson  
Eva Hutchins  
Lila Hutchins

## **Backstage Food & Cast Party**

Margo M. Cuniffe  
Debbie Grossman  
MaMoe Htun  
Susan Hall Lewis  
Michaela Spehn  
John Pomeranz  
Diane Winslow  
Bill and Diana Conway,  
*cast party hosts*

## **Wednesday Night Work Parties, Props, Crafters, Schlepping, and Office Help**

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Izzy Anderson  
Sue Anderson  
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Kate Curtis  
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*Teamster*  
Polly Edwards-Seal  
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Sam Felsenthal,  
*Revels Intern*  
Helen Fields,  
*Knitting Designer*  
Eleanore Fox  
Ann Gates  
Aryn Geier,  
*Revels Intern*  
Kathleen Geier  
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Alan Haeberle  
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*Knitting Designer*  
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Olivia Lane  
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*Children's Runner*  
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*Children's Runner*

# Washington Revels

## Office Staff

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Business & Development

Director: Patricia Knapp

Administrative Assistant:

John Blakeslee

Marketing & Programs

Coordinator: Ross Wixon

IT Director: William

Wurzel

Company Manager:

Susan Lewis

Webmaster: Elizabeth

Fulford

Bookkeeper: Christine

McElroy

## Artistic Staff

Artistic Director:

Roberta Gasbarre

Music Director: Elizabeth

Fulford

*Ensemble Directors:*

Gallery Voices Director:

Elizabeth Fulford

Heritage Voices

Co-Directors:

Andrea Jones Blackford  
and Elizabeth Fulford

Jubilee Voices Director:

Andrea Jones Blackford

Maritime Voices Director:

Michael Matheson

Voices of History Director:

Roberta Gasbarre

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# Special Thanks

To **William L. Ritchie, Jr.** for his longstanding support and for helping make possible our 2009 relocation to a new home in Silver Spring; the late **John Langstaff**, creator and Master of the Revels; and Washington Revels founder **Mary Swope** for planting and nurturing the Revels tradition in Washington, D.C.

**Will Wurzel** for his extraordinary devotion and untold volunteer hours in the office, including his IT and sound reinforcement expertise, database management, assistance with transcribing and preparing music, artistic and editorial contributions to video and audio recording, contributions to the ticketing process, and on and on (and on).

**Elizabeth Fulford** for web and design support, and for directing our Gallery Voices and Heritage Voices.

**Roberta Gasbarre** for serving as Director of Education and our Voices of History ensemble.

**Andrea Blackford** for her invaluable work, inspiration and direction of our Jubilee Voices and Heritage Voices.

**Mike Matheson** for his yeoman (nautically speaking) efforts in organizing and directing our Maritime Voices.

**Colin K. Bills** for his time, expertise, wisdom and experience, far exceeding his contracted role with our show.

**Susan Hall Lewis** for over 1,000 volunteer hours, but above all for her continuing role as community nurturer.

**Carrie Kovar Boris** for handling early priority seating for 15+ years, and to her husband **Paul Boris** for developing the Lisner seating schematic.

**Lars Hanslin** for helping to distribute flyers and for other work throughout the year.

**Bill and Diana Conway** for once again hosting the cast party at their home, and **John Pomeranz** for serving again as *chef de barbecue extraordinaire*.

**L'Auberge Chez Francois** for supporting Washington Revels with our Fall Fundraising event held at L'Auberge.

**Aryn Geier, Makiye Phillips** and **Sam Felsenthal** for their excellent work and assistance as interns managing many different aspects of Revels business.

**Bev Jenkins** for donating close to 100 cross-stitched ornaments annually for over 10 years and single-handedly accounting for 5% of merchandise sales.

**Debbie Grossman** for baking and donating delicious desserts for our Québécois Concert and Dance at Cedar Lane.

**Christine McElroy**, in addition to usual bookkeeping duties, for her generous and creative merchandise contributions.

**Woolly Mammoth Theatre Company** for use of their scene shop to build this year's set.

**Busy Graham, Molly Hickman, Anna White, Peggy Walker, Kerstin Zurbrigg, Cate Hagman** for Community Sing assistance.

**Mooreno's Ice Cream** and **El Golfo Restaurant** for donating food to our Community Sings.

**MaMoe Htun** for single-handedly building the moon box.

**Kathleen Geier, Kimberly Keravuori** and **Scip Barnhart** for applying their artisan skills to special projects involving the set and props.

**The Potomac School, Washington Waldorf School, and Washington Episcopal School** for providing rehearsal space for this year's *Christmas Revels*.

**Laurie Cullen, Helen Fields, Madeline Nelson, Paula Thomas, Leslie Jarvis, Jill Kester, Jane Legg, Robbie McEwen, Aryn Geier, Kathleen Geier, Paige Billin-Frye, and Emilie Moore** for leading and lending their expertise to our Revel Year Round workshops.

**DrinkMoreWater** for providing discounted water for this production.

**All Hallows Guild of The Washington National Cathedral, Entertainment Coordinator Cynthia Schollard** and the **multitude of volunteers, performers, and production personnel** who made our 2017 May Revels at the Washington Cathedral's Flower Mart a wonderful success, with particular thanks to Colin Bills, Meredith Cabe, Jay Douglas, Sam Game, Aryn Geier, Danny Pushkin, Gus Voorhees, Jenni Voorhees and Terry Winslow.

**Cate Hagman** for her can-do spirit, do-it-all energy, extraordinary creativity and tireless efforts in social media and photography.

**Vicki Moss** for contributing beautiful yarns used in making merchandise.

**Simon Charette** of Lycée Rochambeau for helping coach our Voyageurs with their Québécois pronunciation.

**Caroline Klam, Greg & Susan Lewis, James Clement & Jo Rasi and Jenni & Jim Voorhees** for housing our Québécois guest artists.

**Evanne Browne** for her invaluable assistance with music direction, music notes for the chorus, pronunciations guides, and on-stage conducting for this year's *Christmas Revels*.

**Jan Elicker, Jane Bloodworth, Chris Lewis, and Will Wurzel** for their support as sections leaders for this year's *Christmas Revels*.

**Autumn Wilson** for providing French language coaching for the adult, teen, and children's choruses (and audio recordings, with the assistance of **Will Wurzel**).

**Lois Dunlop** for nearly two decades of devotion to Washington Revels, including 13 years of tireless and painstaking work as Costumier/Wardrobe Mistress for *The Christmas Revels* (not to mention the 3 unique "Québécois bears" she created for this year's merchandise tables). While stepping back from the show, Lois will stay involved as curator of the Washington Revels costume collection.

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Garmo  
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 Dan Mick and Maureen Jais-Mick  
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 Louise McIlhenny and Hugh Riddleberger  
 Kristi Mitchell and Ignacio Rojas  
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 Barney and Marjorie Rush  
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 Marjorie and Matthew Schneider  
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 James and Judith T. Smith  
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 Ellen von Seggern-Richter  
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 Meropi Athanasiou  
 Lynn Baumeister and Theodore Hodapp  
 Teresa C. Bennett  
 Bergey Family  
 Mary Lou Berres  
 Thomas H. Bethards  
 Stephen Bilanow and Joyce Duffy-Bilanow  
 Gayle Blakeslee  
 Elizabeth Boris  
 David Borout  
 David Bradley  
 Elizabeth and Howard Bradley  
 Darryl and Laureen Branting  
 David Briggs and John Benton  
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 Merry Bruns  
 Gary and Kay Burgunder Stevens  
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 Pia and James Connell  
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 Tad Czyzewski  
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 Roxana Oppenheimer  
 Day, in memory of Franz and Margaret  
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 Gudrun Foster  
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 E. Beebe Frazer  
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 Edward Gertler and Carol Pamer  
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 Gregg Golden and Laura George  
 Barbara Goldhammer  
 Katherine Gordon  
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 Busy Graham and Stewart Hickman  
 David Grahn  
 Bobby Gravitz  
 Jennifer Greene and Dan Deisz  
 Kathleen Guthrie and Tim Barner

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 Mary and Ted Hartz  
 Norman and Ann Marie Hicks  
 Jim and Cathy Higgins  
 David H. Hofstad  
 Thomas Howell and Shelley Rockwell  
 William Hunt  
 Paulette and Tom Irwin  
 Will and Fran Irwin  
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 Beverly Jenkins  
 Neele and Jocelyn Johnston  
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 Mary Jo Kellgren  
 Prudence Kelln  
 Kimberly Keravuori  
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 Luella Mast  
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 Marie and Michael McElderry  
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 Gregory McGruder  
 Thomas McIntyre  
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 Messing  
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 Elizabeth and Bill  
 Paulson  
 Rodney and Linda  
 Pendleton  
 Judith Perry  
 Sheila Peters  
 Roger Pollak and  
 Whitney Pinger  
 Lilian Pinteá and Anna  
 White  
 John Potten  
 Eleanor K. Pourron  
 Lee Pushkin  
 Shirley and David  
 Putnam  
 Jerilyn Ray-Shelley and  
 Herb Shelley  
 Thomas Reinert  
 Lois Reynolds  
 Margo Robbins  
 Tommie Robinson, Jr.  
 Kathy Rones  
 David Roodman and  
 Hoangmai Pham  
 Deborah Roudebush and  
 David Larch  
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 Suzanne and Stephen  
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 Kathryn Medland and  
 Michael Crow  
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 Judith Davis  
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 Decker Household  
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 Dennis  
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 Christine Daniels-  
 Devlin  
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 Michael Jenner  
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 Mauricio Villafuerte  
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 Kevin Reese  
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