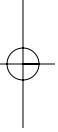
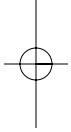


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# The Amidons

SONGS FOR ALL AGES

available for sale in the lobby, or order directly off the Amidons' website

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## Hymns & Ballads

A friend in North Carolina just played your new CD for me, this morning. Wow! I was spellbound. "By the waters of Babylon" is amazing.

—Jonathan Miller,  
Artistic Director, Chicago  
a cappella, and, Music  
Director, Unity Temple  
Unitarian Universalist  
Congregation



## I'll Never Forget

Some of the best most musical listening and singing along I've experienced in years. I can't say enough about how much I love this album.

—Bill Spence,  
Old Songs Festival



## Beatitudes

We did "The Prodigal's Return" last night. It is so beautiful, singable, and moving. You have a real gift for choral arranging! There is a certain quality about all of your arrangements, so calming, full of grace,

Chris Patrick, Choir Director of the  
Bellevue Reformed Church, Schenectady, NY

I just wanted to say that your arrangement of 'I Will Guide Thee' is stunningly beautiful.

—Kari Smith - music educator,  
Antioch NE Graduate School

# New England Dancing Masters

COMMUNITY DANCES FOR ALL AGES — BOOKS, CD'S, DVD

The Dancing Masters collection of teaching resources are the best. The quality of the CD recording is superb. Between Jump Jim Joe, Chimes of Dunkirk, Listen to the Mockingbird, and Down in The Valley, I could create half a year's curriculum for all grade levels! Thanks for this wonderful resource!

Christina Quinn, music teacher, Marshall  
Road Elementary, Vienna, Virginia

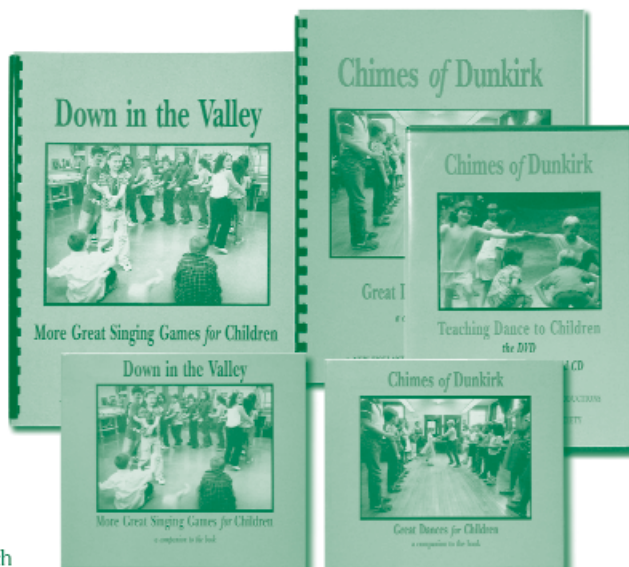
My middle schoolers are so into the Circassian Circle Dance and Lucky Seven that I can't keep them down. You are making a difference in lives all over the place! Your books are well used every single day!

—Beth Basham, music specialist K-8th grade,  
Seven Peaks School, Bend, Oregon

I found the dances in the book to be easy to teach and the kids loved them! Thanks for a truly wonderful resource for the elementary school music teacher.

—Mara Barker, Music Specialist,  
Joyner Elementary School, Greensboro, NC

[www.dancingmasters.com](http://www.dancingmasters.com)



The New England  
Dancing Masters gang:  
Peter and Mary Alice Amidon,  
Mary Cay Brass, Andy Davis



# FROM THE DIRECTOR

**T**his year's *Christmas Revels* theme is Early American, set in the eastern half of the country in the 1800s. We sing and dance and tell stories that honor those who came before us: stories of our land's original peoples, the Indian tribes; Mother Ann's 'Shaking Quakers' and their ecstatic dances and simple songs; the Moravians' lovely rituals; Pennsylvania Dutch warmth; Appalachia's raucous dances; 'shape-note' singing, a uniquely American tradition; African-American rituals that blend the beating of the homeland's drums with the hard realities of slavery; and Jewish roots of family and prayer.

Together, all these melodies create a vast harmony. In many ways, the building of America is a building of community. As more and more people join the circle, the coming together in a new home blends old traditions with new ones. Old ways of celebrating – shared with new friends – add new flavor to an old recipe of joy.

This year, we welcome 'tradition-bearers' both familiar and new to Revels: American Indian storyteller Dovie Thomason (Lakota Kiowa); Peter and Mary Alice Amidon from Brattleboro, Vermont, performers and dance leaders in many American traditional styles, including shape-note singing; fiddler (and farmer) Steve Hickman; singer-guitarist John Devine; and Charlie Pilzer, bass. All gather on our stage to evoke the richness of experience in our nation's celebration of the season.

Revels research often uncovers a treasure. This year, curator and cultural educator Sharon Bryant visited from Tryon Palace Historic Sites and Gardens in New Bern, North Carolina, bringing electrifying cultural interpreters who taught us the mid-Winter's Jonkonnu processional you will see in the show.

A quick note...the incredible tapestry of Latino material was so compelling that we have saved it for later – look for a glorious Latino Revels in the future!

Whatever theme we explore, each Revels celebrates this creation of new community from the rich ingredients of many old ones. *You* are today's new Revels community. We welcome you and encourage you to meet and sing, dance and laugh with your new neighbors and friends, and celebrate the enduring spirit of Revels and the season.

Welcome Yule!

— December 2006



*Building tradition through music, dance and drama*

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# PART ONE

## 1. Appalachian Suite

A lively set of traditional American tunes – “Turkey in the Straw,” “Shenandoah” and “Old Joe Clark” – arranged for our brass by Jared Denhard.

BELSNICKEL BRASS

## Appalachian Barn Dance

### 2. Puncheon Floor

A traditional fiddle tune named for the special flooring found in most log cabins. A puncheon floor is made of split logs laid with the round side down, edged with a broadaxe, joined together, and smoothed off with a carpenter’s adz.



BREAKIN’ UP CHRISTMAS BAND

### 3. The Kentucky Wassail Carol

Wassails are sung as a seasonal blessing (the Anglo-Saxon *wes hal* means ‘be whole’) by carolers traveling from house to house with a ‘wassail cup’ for their hosts to fill. This version traveled with early British colonists to southern Appalachia, where it was collected and adapted by John Jacob Niles.

PLEASANT HILL SINGERS  
BREAKIN’ UP CHRISTMAS BAND

MORNING STAR CHILDREN

### 4. Appalachian Big Set

A communal dance form found in Kentucky by Cecil Sharp, the Big Set was a large circle where any number of couples could join in. Its series of figures for two couples was open to variation, and led to an American contribution to dance: a ‘caller’ to cue the dancers. Our Big Set is danced to the tune of “Cumberland Gap.”

PETER AMIDON, CALLER  
PLEASANT HILL DANCERS

BREAKIN’ UP CHRISTMAS BAND

### 5. Joy to the World (Antioch)

The words to this familiar carol were written in 1719 by the “father of English hymnody,” Isaac Watts (1674-1748). The tune is named after the city of Antioch, Syria. This version comes from *The New Harp of Columbia*, a shape-note hymnal first published in 1867.

GREG LEWIS, LEADER

BELSNICKEL BRASS

ALL SING:

1. Joy to the world, the Lord is come, Let earth re - ceive her  
 2. Joy to the world, the Sav - ior reigns! Let men their songs em -  
 3. He rules the world with truth and grace, And makes the na - tions  
 King: Let ev - 'ry heart pre - pare him room, And  
 play! While fields and floods, rocks, hills and plains, Re -  
 prove The glo - ries of his righ - teous - ness, And  
 heav'n and na - ture sing, and heav'n and na - ture sing, and  
 peat the sound - ing joy, re - peat the soun - ding joy, re -  
 won - ders of his love, and won - ders of his love, and  
 heav'n and heav'n and na - ture sing,  
 -peat, re - peat the soun - ding joy.  
 won - ders, won - ders of his love.

## 6. Bethlehem

Originally a tanner by trade and lacking formal training in music, William Billings (1746-1800) is regarded as the father of American choral music and hymnody, with over 340 choral works to his name. “Bethlehem” is an example of a ‘fuging tune’ – developed by composers of the New England singing school tradition – in which all parts start together in rhythmic and harmonic unity but then enter into a fuging section, where each of the four voices in turn presents the tune or a slight variant.

PLEASANT HILL SINGERS

## 7. Children’s Folk Songs and Games

Ruth Crawford Seeger, a contemporary American composer, first became interested in folk songs while teaching piano to the children of Carl Sandburg. She later worked with folklorist Alan Lomax collecting and transcribing folk songs for the Library of Congress. That work, and singing folk songs with her children, led to her championing the use of folk songs in public education and the home. From her *American Folksongs for Christmas*, we have selected “Angel Band,” “Turkey Run Away” and “Singing in the Land” for our children’s play party.

MORNING STAR CHILDREN

BREAKIN’ UP CHRISTMAS BAND

## 8. Country Waltz

“Amelia’s Waltz” is one of hundreds of dance tunes composed by Bob McQuillen, beloved New England tunesmith and dance musician.

BREAKIN’ UP CHRISTMAS BAND



# Falling Star Woman

## 9. The Story of Wohpe

Many Lakota (Sioux) origin stories involve a spirit named Wohpe, whose name literally means ‘meteor’ or ‘falling star.’ Wohpe mediated between the spirits and all things and so created harmony in the universe. The daughter of the Sun and the Moon, Wohpe came to Earth as a falling star but then took on the appearance of a beautiful woman. Later, she lived with the South Wind, the paragon of Lakota maleness. She brought the sacred pipe to the Lakota, and the earth’s fertility and regenerative power are attributed to her.

DOVIE THOMASON, STORYTELLER

MORNING STAR CHILDREN

## New England Beginnings

### 10. Cobham

Published in William Billings’ final tune-book, *The Continental Harmony* (1794), “Cobham” is a psalm-tune set to words by Isaac Watts, the great English writer whose *Psalms of David Imitated* provided many texts for Billings and others.

HELEN FIELDS, ANDREA BLACKFORD, DOUG BAUMGARDT, SOLOISTS  
PLEASANT HILL SINGERS

### 11. Early American Prohibitions Against Reveling

Amid the religious strife of the 17th century, Puritans and many other Protestants did not celebrate Christmas or any holy day established by the Catholic Church. England and the Massachusetts Bay Colony even adopted short-lived ‘anti-Christmas’ laws. Boston’s Reverend Increase Mather railed against several ‘profane and superstitious’ customs, including ‘reveling.’

DICK KOVAR, INCREASE MATHER

STEVEN ROTH, JUSTICE

## Shaker Tree of Life

Tracing their beginnings to Manchester, England in 1747, the United Society of Believers soon became known as ‘Shakers’ due to their trembling, whirling, and shaking during spiritually ecstatic worship services. The Shaker population in America reached a peak of about 5,000 in the mid-1800s. Today, the Shaker community remains active only at Sabbathday Lake in Maine. The Shaker spirit found its greatest expression in music and dance. Its legacy of about 10,000 songs represents the largest body of folk songs in American history.



## 12. 'Tis the Gift to Be Simple

Perhaps the most familiar of all Shaker tunes, this melody was borrowed by American composer Aaron Copland, for his ballet *Appalachian Spring*.

MORNING STAR CHILDREN



## 13. I Will Bow and Be Simple

This Shaker 'gift song,' dating from 1847, is also called a 'bowing song.' The arrangement here is by Marleen Montgomery, specially for Revels.

PLEASANT HILL SINGERS & DANCERS

BREAKIN' UP CHRISTMAS BAND

## 14. Mother Ann's Song (Bow Low)

Mother Ann Lee was born in 1736 in Manchester, England. She joined a small group of radical English Quakers, known as the 'Shaking Quakers,' or Shakers. Persecuted in England, and prompted by a vision in 1774, Mother Ann led a small group of followers to America, where they established a community based on simplicity, economy, charity and equality in Watervliet, New York. Much of Mother Ann's music was wordless, with abstract tones of the voice used as instrumental accompaniment for dancing.

MARY ALICE AMIDON, SINGER

## 15. Father James' Song (In Yonder's Valley)

Father James Whittaker (1751-1787) traveled with Mother Ann Lee to America from England. A visionary and powerful preacher, he converted many to the Shaker faith. "In Yonder's Valley" is thought to be the oldest surviving Shaker song with text.

MICHAEL LEWALLEN, SINGER

## 16. Circular March/Followers of the Lamb

Shaker dance, often involving complex walking and weaving patterns, was a vital part of the worship experience. Men and women never danced together, nor did they speak. The form of "Followers of the Lamb" resembles an early American revival hymn.

WILL WURZEL & ZOE HANDERSON, SOLOISTS

## 17. Devotion/Welcome Song

In Shaker culture, singing also accompanied work. "Devotion" exemplifies Mother Ann's admonition: "Put your hands to work, and your hearts to God." The Shakers expanded their membership both through adult conversions and the rearing of orphans, who were given a choice of joining the Shakers or going out into the world when they came of age. Here, "Welcome Song" greets newly arrived orphans to the community.

MORNING STAR CHILDREN

PLEASANT HILL SINGERS

# Moravian Star

## 18. Jean Ritchie's Appalachian Christmas Story (Beginning)

The legendary Kentucky folksinger, folklorist and player of the mountain dulcimer told this story from her own family history.

PETER AMIDON, STORYTELLER

MAIRI ROTHMAN, SINGER

## 19. The Morning Star

The Moravians first came to America in the early 1700s, where they cultivated both vocal and instrumental music. "The Morning Star," composed by Francis F. Hagen in 1842, is the traditional ending to the Christmas Eve service known as the Lovefeast. Always led by a solo child, this call-and-response hymn is sung in candlelight. The arrangement is by Elizabeth Fulford Miller.



CLARE HARDIN, KATEY NOONE, SOFIA HANSEN, SOLOISTS

# Pennsylvania Dutch Christmas

## 20. An Maxl Seiner-Boarischer

A rousing polka tune by Herbert Ferstl found in the collection *Alpenländische Volksmusik*.

BELSNICKEL BRASS

## 21. O Tannenbaum (O Christmas Tree)

German immigrants to eastern Pennsylvania ("Pennsylvania Dutch") lovingly decorated Christmas trees in their homes, usually mounted on tables, at least as early as the 1820s. The popular melody of "O Christmas Tree" is reflected in the state songs of Maryland, Iowa, Michigan and New Jersey.

PLEASANT HILL SINGERS & HANDBELLS

BELSNICKEL BRASS

ALL SING:

O Christmas tree, O Christmas tree,  
Your branches green delight us! (repeat)  
They're green when summer days are bright,  
They're green when winter snow is white.  
O Christmas tree, O Christmas tree,  
Your branches green delight us!





## 22. O Little Town of Bethlehem

The depiction of the nativity scene in America – the Christmas *putz* (pronounced like the word ‘puts’) – also comes from Moravian and German immigrants to Pennsylvania. Originally, the *putz* consisted of wooden, clay or tin figures arranged to depict favorite scenes of the Nativity as well as local village and rural scenes. We create a Pennsylvania Dutch *putz*, while singing one of the most beloved of American carols, “O Little Town of Bethlehem.”



GREG LEWIS, LEADER

BELSNICKEL BRASS

ALL SING:

1. O lit - tle town of Beth - le - hem, how still we see thee lie. A -  
2. For Christ is born of Ma - ry, and gath - ered all a - bove, While  
3. How si - lent - ly, how si - lent - ly the won - d'rous gift is giv'n. So  
bove thy deep and dream-less sleep the si - lent stars go by, Yet  
mor - tal sleep, the an - gels keep their watch of won - d'ring love. O  
God im - parts to hu - man hearts the bles - sings of His Heav'n, No  
in thy dark streets shin - eth the ev - er - last - ing light, The  
morn - ing stars to - ge - ther pro - claim the ho - ly birth, And  
ear may hear His co - ming, but in this world of sin, Where  
hopes and fears of all the years are met in thee to - night.  
prai - ses sing to God the King, and peace to all on earth,  
milk souls will re - ceive him still, the dear Christ en - ters in.

## 23. A Visit from St. Nicholas

“A Visit from St. Nicholas” was written by Clement Clarke Moore in 1822. Also known as “The Night Before Christmas” from its first line, the poem established St. Nicholas, or Santa Claus, as a jolly, plump old man dressed in fur and sporting a white beard. To Pennsylvanian Dutch children of the 19th century, the giver of Christmas gifts was not the vision of a benevolent Santa Claus, but a cantankerous figure called Belsnickel. Usually a neighbor disguised in outlandish costume, Belsnickel brought goodies for well-behaved girls and boys, and carried a whip or sticks to punish the naughty.



STEVEN MILLER, BELSNICKEL

MORNING STAR CHILDREN

CHERYL LANE & JIM LAZAR, STORYTELLERS

## 24. Wohpe

This description of the meeting between the Moravian Brethren and members of the Nanticoke, Shawnee and Iroquois Nations comes from journals dating between 1741-1844, as recorded by the Bethlehem (PA) Digital History Project.

DOVIE THOMASON, STORYTELLER

## 25. Lord of the Dance

Sydney Carter's contemporary lyrics to the Shaker song "Simple Gifts" are here translated into dance, using a compilation of traditional morris steps.

GREG LEWIS, SINGER

CHRISTOPHER LEWIS, MARC LEWIS, ERNIE MITCHELL, DANCERS (alternating)

ALL SING REFRAIN 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

## 26. Moravian Chorales

Brass music plays a special role in Moravian communities across America – calling people to special services, welcoming visitors, announcing deaths, accompanying hymn singing, and generally marking events of note throughout the community. Brass ensembles would often mark someone's birthday by 'blowing them up' early in the morning. The vast repertoire of the *posaunenchor*, or brass choirs, carefully preserved by the Moravian Music Foundation, consists mainly of 'chorales' appropriate for all occasions.

BELSNICKEL BRASS

## The Road Home

## 27. Parting Friends

In his 1855 *Social Harp*, John G. McCurry tells of "learning the air" as a young boy. This tune is one of many variants of the folk melody "Wayfaring Stranger." Sung here as a

duet, Mary Alice's sweet and plaintive Irish melody contrasts with Peter's original harmony line based on the stark, open harmonies of McCurry's original setting.

PETER & MARY ALICE AMIDON, SINGERS

## 28. Angels Hovering 'Round

This old hymn was collected and shared by Lucy Simpson, a singer of ballads and collector of old hymnals, who had a particular gift for finding and recirculating many wonderful hymns long forgotten.

PETER & MARY ALICE AMIDON, SINGERS

ALL SING, RESPONDING TO LEADER

## Winter Count

For millennia, the languages of American Indians were unwritten oral traditions. Creative tools were often used to record complex histories and track the passage of time. A 'Winter Count' was such a tool among Native Plains Nations. Each Winter Count measured a year, named for a particularly significant event in that year. Pictographs painted onto buffalo hides served as historical reminders of that event and other important occurrences in the year.



## 29. Myma (Deer Song)

This chant song was written by Jennifer Kreisberg in the Tuscarora language and speaks of being "as good as I can be." It was written to honor her family and everyone who is Deer Clan – the rest is a secret.

MELISSA CARTER, JOY FREDETTE, DIANA LEWIS-CHUN, MARISSA MALEY, SINGERS  
DON SPINELLI, DRUM

## 30. The Year the Stars Fell



In November 1833, the Leonid Meteor Shower was the event that universally named the year on Plains Indian Winter Count hides from the Lakota on the Northern Plains to the Kiowa Apache on the Southern Plains. The entire sky was streaked with fire as up to 240,000 meteorites per hour flashed across the heavens, and the frightened Indians thought that the world was coming to an end. The meaning of the event is intricately connected to what is *wakan*, or sacred, and is often interpreted as a foretelling of the removal of the Kiowa and Kiowa Apache from their homelands to reservations in Oklahoma.

DOVIE THOMASON, STORYTELLER

MORNING STAR CHILDREN

# Around the Solstice Fire

## 31. What You Gonna Call That Pretty Little Baby?

The simple words and haunting melody of this traditional African-American spiritual, used here as a lullaby, evoke the intimate scene of Mary, Joseph and their baby in the lowly stall.

KEITH MOORE, SINGER

## 32. Ma'oz Tzur (Rock of Ages)

The words to this popular Hanukkah song probably originated in 14th-century Germany. This melody, sung by Italian Jews, was first notated by Benedetto Marcello in Venice in 1724.



HARLIE SPONAUGLE, SINGER

## 33. River

The American landscape has been a major theme for singer-songwriter Bill Staines. “River,” one of his most popular and beloved songs, sung here by our travelers, captures the beauty of rivers, mountains and the open space of rural America.

JOHN DEVINE, SINGER

# Jonkonnu a’Come



In the 19th century, African-Americans in the United States celebrated Jonkonnu, a holiday festival with roots in Caribbean, West African, and English traditions. The Jonkonnu procession, led by a dapper Fancy Man, colorful ‘rag men’ and a drummer playing the ‘gumba box,’ went dancing and singing from house to house collecting coins, usually from slave owners. At the end of the performance, the Fancy Man shook hands with the master. This tradition continued for about 40 years after the Emancipation Proclamation freed the slaves in 1863. Today, Jonkonnu is being revived as part of the living history program at Tryon Palace in New Bern, North Carolina, and in other communities.

## 34. The Winter

Collected in North Carolina, this song is documented in *Slave Songs of the United States*, published in 1867. Like many African-American songs and spirituals, “The Winter” had a double meaning – not just the changing seasons, but also the hope that the ‘winter’ of

slavery would soon pass away. We learned this traditional song from our friends from New Bern, North Carolina, where Jonkonnu was first celebrated in the early 1800s.

HAROLD BLACKFORD, FANCY MAN  
ERNIE MITCHELL, RAG MAN  
JONKONNU SINGERS & DANCERS

CELIA MURPHY, TOWN CRIER  
TOBIAS JOHNSON, DRUMMER

### 35. Yonder Come Day

A call-and-response ‘shouting song’ from the Georgia Sea Islands, traditionally sung at Watch Night services just before the dawn of New Year’s Day. The song often accompanied a ‘ring shout’ – a spiritual fusion of dance, song and percussion with rhythms and movement rooted in West African dance patterns.

KEITH MOORE, LEADER

JONKONNU SINGERS & DANCERS

### 36. Children, Go Where I Send Thee

An African-American cumulative song that uses imagery similar to other traditional counting songs such as “The Carol of the Twelve Numbers” and “The Dilly Song.” This song was also used as a way to alert those on the Underground Railroad that a certain number of slaves were to make an escape.

SHANNON FINNEY, SINGER  
MOUNTAIN VALLEY TEENS

BREAKIN’ UP CHRISTMAS BAND

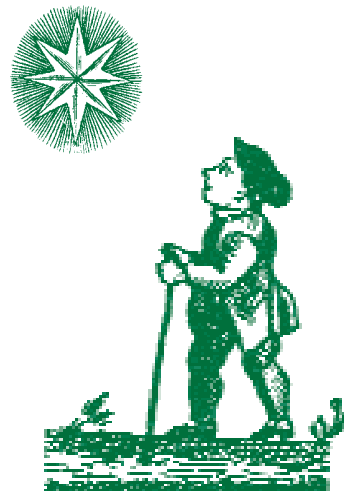
### 37. Go, Tell it on the Mountain

John Wesley Work, Jr. (1871-1925), a pioneer in the collection, performance and preservation of African-American folk music, adapted this popular spiritual. It was first popularized in 1879 by the Fisk University Jubilee Singers, who performed throughout the U.S. and Europe to earn scholarship money for the University, a school founded in 1866 to educate freed slaves. This arrangement is by Brian Holmes for Revels.

CHRISTINA ROBINSON, SINGER  
DOUG BAUMGARDT, HAMMERED DULCIMER

ALL SING REFRAIN:

Go, tell it on the mountain,  
Over the hills and ev’rywhere!  
Go, tell it on the mountain,  
That Jesus Christ is Born!



# Breakin' Up Christmas

In the mountain communities of northwest North Carolina and southwest Virginia, the tradition of 'Breakin' Up Christmas' spans from Christmas until the 6th of January (known as 'Old Christmas'). Parties would move from house to house with fiddle, banjo and oldtime dancing, night after night. The parties still go on today, but now are typically held in dance halls and civic clubs more often than in the home.

## 38. Appalachian Christmas

Square dances at community get-togethers in homes during Christmas and other holidays have long been a part of the Appalachian cultural heritage. "Box the Gnat" is a traditional American square dance. The second dance, "Shooting Star Square," is by local caller Tom Hinds. Appalachian clogging originated when early European settlers combined their traditional dance steps with the rhythms of African slaves and the expressive body movements of American Indians. Hambone is a system of improvised rhythmic body music that was created because slaves were forbidden to have or use drums.

BREAKIN' UP CHRISTMAS BAND  
GUENEVERE SPILSBURY, CLOGGER  
LARS HANSLIN, CLOGGER

MAIRI ROTHMAN, DANCING JACK  
STEVE HICKMAN, HAMBONE

## 39. Jean Ritchie's Appalachian Christmas Story (Conclusion)

PETER AMIDON, STORYTELLER

MAIRI ROTHMAN, SINGER

## 40. Apple Tree Wassail

Originally from Somerset, this carol reflects the early origin of the genre, which involved taking hands and singing while dancing in a ring – in this case around the apple tree, to bring good luck.

MORNING STAR CHILDREN  
BREAKIN' UP CHRISTMAS BAND

PLEASANT HILL SINGERS

## 41. The Peace Round

The words to this round were written by Jean Ritchie, set to an old English canon melody.

ALL SING:





## 42. John Barleycorn

This mummers' play is a compilation drawn from several traditions, including Appalachian variants collected by Richard Chase. Like most mummers' plays, it celebrates rites of fertility, death and rebirth.

ALYSIA SMITH, CONJURE WOMAN  
COLIN SANDEL, SOOKIE SUE  
GILLIAN PENN, JACK FINNEY  
TREY ERVINE & PORTER RYAN, HORSE

TERRY WINSLOW, FATHER TIME  
SCOTT MATHESON, BARLEYCORN  
DAVID ROTHMAN, DR. BALL

## Shape-Note Square

*Sacred Harp* singing is a uniquely American tradition that uses a system of notation begun in the early singing schools of New England, where each note of the scale is represented by one of four shapes, and sung using one of four syllables: Fa, Sol, La and Mi. The singers stand or sit in a 'hollow square,' with the leader standing in the middle. Songs are usually first sung through with the 'shapes' (Fa-Sol-La-Mi) instead of the lyrics so as to set the vocal parts in the singers' minds. The original *Sacred Harp* hymnal, published in 1844, is now in its fourth revision (1991).



### 42a. Benton's Dream

Mary Alice Amidon added the words of "Amazing Grace" to this classic tune by the legendary fiddler, Benton Flippen

PETER & MARY ALICE AMIDON, SINGERS      BREAKIN' UP CHRISTMAS BAND

## 43. Ninety-Third Psalm

Words and music by Philip Doddridge, a good friend of Isaac Watts, in 1755. Lucius Chapin, a Massachusetts-born singing-master, arranged it for *The Sacred Harp*.

PETER AMIDON, LEADER      PLEASANT HILL SINGERS

## 44. Soar Away

The fast pace and driving rhythms of the songs of Alfred Marcus Cagle (1884-1968), a native of Cullman, Alabama and singing-school instructor of considerable renown, are some of the most popular in the *Sacred Harp* repertoire.

PETER AMIDON, LEADER      PLEASANT HILL SINGERS

# Northern Harmony

The last two decades have seen a great resurgence of shape-note singing all over the country, inspiring a flood of new songs. *Northern Harmony*, now in its fourth edition, represents a melding of the old and the new – works from the New England singing school of the 18th century along with new compositions by both seasoned and budding composers.

## 45. Emerald Stream

Seth Houston, a participant in Village Harmony, a central Vermont youth chorus, became so inspired by shape-note music that he tried his own hand at composition. He wrote “Emerald Stream” in 1991, at age 17, while canoeing in northern Quebec. His inspiration came from the steady current of the river, the wind, his voice and a penny whistle.

PLEASANT HILL SINGERS

## 46. The Shortest Day

This poem about the winter solstice, written for Revels by Susan Cooper in 1977, has become a traditional part of every *Christmas Revels* across the country.

DOVIE THOMASON AND PETER & MARY ALICE AMIDON, SPEAKERS

## 47. The Sussex Mummers' Carol

This carol was traditionally sung at the end of the mummers' play in Horsham, Sussex. It has become the parting song for all *Christmas Revels*. The brass transcription is by Brian Holmes. The descant and final verse harmonization are by Ralph Vaughan Williams.

REVELS COMPANY

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.

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Many cheerful hearts and willing hands have contributed so much to the Washington Revels over the past year. Of the many to whom we are grateful, we wish to offer particular thanks to:

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**Terry Winslow** for his many hours of volunteer work in the office, and for producing our Spring Celebration, Summer Solstice Festival Day and Cedar Lane Festival Day.

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**Laura DePrest** for helping with ticket fulfillment.

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**Charlie Cerf and Cindy Dunbar** for hosting the cast party at their home, and **John Pomeranz** for contributing and preparing most of the food.

**Drink More Water** for providing water for our cast at Lisner Auditorium.

**Sharon C. Bryant** (African-American Coordinator of Tryon Palace Historic Sites and Gardens), **Keith McCleave, James Reaves, Sam Reaves and Haron Beatty** for traveling from North Carolina to teach us the Jonkonnu celebration, and **Jacqueline Berry** for assisting with music at the rehearsals.

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**Marty Travis, Traviswood Historic Shaker Reproductions, Fairbury, IL,** for donating a reproduction Shaker seed box.

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 commences where speech ends."* ♪  
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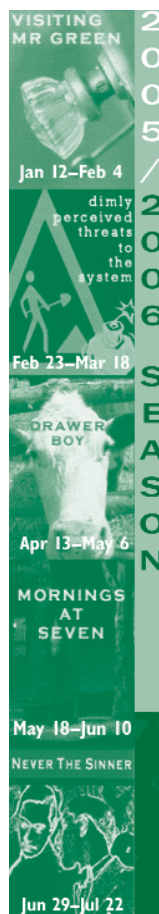
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