WASHINGTON REVELS PRESENTS

THE CHRISTMAS REVELS

In Celebration of
The Winter Solstice

ITALIAN RENAISSANCE
MUSIC * DANCE * DRAMA

Robert Gasbarre, artistic/stage director
Elizabeth Fulford Miller, music director
Margo Brenner, production manager

Featured Artists
Oran Sandel, Leonardo da Vinci
Morgan Duncan, Il Doge di Venezia
Emma Jaster, Smeraldina
Piffaro, The Renaissance Band

With
La Cappella di Cantori
I Ragazzi Allegri
I Giovani Gioiosi
I Trombadori di Firenze
Celest DiPietropaolo
Marie DiCocco
Cutting Edge Sword Dancers

Lisner Auditorium
The George Washington University
Washington, DC

December 5-13, 2009
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From the Director

This year we journey to the world of Leonardo da Vinci and the Italian Renaissance. Eight years after our last wonderful visit, we’re experiencing the sumptuous music, the country dance, and the inventions of Leonardo’s life and times with new eyes.

The original Renaissance man never ceases to fascinate. We were intrigued by his drawings and inventions, some of which are brought to life on stage today. We were also excited to explore Leonardo the man—playful, enigmatic, moody. His notebooks reveal a mind crowded with thoughts and impulses, one on top of the other, most of them never seen to completion.

Listen to the zampogna, the traditional Italian bagpipe, still played today in the Italian countryside to signal the coming of the Christmas season. Piffaro, The Renaissance Band, captures the character and spirit of the age. Music Director Elizabeth Fulford Miller and this year’s choruses explore the complexity, variety, and beauty of Italian Renaissance music. Traditional-dance teachers Marie DiCocco and Celest DiPietropaolo lead us in the steps and patterns of the villages and the town squares.

Leonardo’s world was as serene and lovely as a single harp, and as raucous as a cacophony of bells and a Roman Saturnalia. In many ways, he is a perfect sum of those parts, rich and deep. Join us as we dive into this world. We promise it will be a rich and rewarding journey. And, as always, we hope that you, like the year, will be renewed.

—Roberta Gasbarre, December 2009
Three year old Olivia can join all of her family in the Revels dance thanks to her heart transplant.

Salutes
The Washington Revels
27th Season!

“Dance, then, wherever you may be…”

This holiday when your family gets together to celebrate seasonal traditions, take a moment to think of those who are waiting for a second chance at life. Organ and tissue donors save or improve the lives of hundreds of Americans each day. Almost 2,100 people in the Washington, DC area are waiting for a donation like the one Olivia received. Register to be a donor; tell your family. You have the power to give...the gift of life!

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In the mid-15th century, the Italian Renaissance was already in full swing. The arts were flourishing. Powerful families like the Medicis competed not only in business and politics but also in the cultural arena. Architects, meanwhile, were filling cities with monumental buildings. For centuries, art had mainly focused on religious themes. But suddenly a growing merchant class was able to afford more art. At the same time, a new interest in the individual began leading to more and more paintings of regular people, not just angels and saints.

This is the world into which Leonardo da Vinci was born. The great man came from humble beginnings. He was born in 1452 in Vinci, outside of Florence (“da Vinci” means “of Vinci”). The illegitimate son of a wealthy notary, he was raised by his father’s family. In Florence, he studied in the workshop of Verocchio, a goldsmith and artist whose apprentices worked across many crafts. According to one often-repeated story, Verocchio let his apprentice Leonardo render one of the figures in a painting—and when the master saw how good it was, he gave up painting on the spot and spent the rest of his life as a sculptor.

Leonardo isn’t one of those geniuses who toiled in obscurity, died in poverty, and was recognized only after his death. He was famous in his lifetime, and epitomized the spirit of an age that loved its geniuses. He threw himself into engineering, military technology, sculpture, anatomy, and botany. He dissected corpses, and was one of the first people to seriously study the human body. He was also known as a talented musician and composer, and made beautiful instruments. He filled notebooks with his ideas and designs—and his reverse writing. Yes, he wrote from right to left, and his words and letters were all backwards; some people have thought this was an attempt to conceal secrets, but it was probably just the easiest way for this lefty to write.

Yet Leonardo remains best known for his paintings. His most famous—perhaps the most famous portrait in the world—is the Mona Lisa, in Paris’s Louvre Museum. In that painting Leonardo used his then-new technique of sfumato, blurring the edges of shapes for a smoky, mysterious, more natural appearance. But it wasn’t pure genius that brought this innovation at this time; technology was improving, too. Newfangled oil paints had arrived from the Low Countries of northwestern Europe. Oil paints dry slowly, so unlike with frescoes, which demanded fast work, artists could build up color gradually.

Today, “Vitruvian Man” decorates T-shirts and posters, and Leonardo Vinci’s name pops up in the title of a best-selling novel. A British expert recently discovered a new portrait by Leonardo, previously thought to be a 19th-century German drawing. Nearly 500 years after his death, the ultimate Renaissance man still lives.

—Helen Fields
Music and Musicians in the Courts of Italy

The great patrons of the Italian Renaissance liked to spend money on art—the buildings, paintings, and sculptures they commissioned are legendary. But they also competed to attract the best composers and musicians to their courts. Thanks in part to those patrons, an incredible variety of music was produced. This year’s Christmas Revels samples these riches, with music running the gamut from Italian folk tunes to the glory of multi-choir works written for such places as the Basilica di San Marco in Venice.

During the early Renaissance, the native Italian musicians weren’t particularly sophisticated, so the patrons imported well-trained composers from the Low Countries—the area around present-day Belgium, Luxembourg, and the Netherlands. Talented composers like Josquin des Prez (c. 1450-1521), an almost exact contemporary of Leonardo da Vinci, followed the money to Italy. While much of Josquin’s music was written for the church, with Latin texts, some of his Italian works survive, notably the popular frottola “Scaramella,” which is heard in this performance.

Meanwhile, Italian musicians were specializing in a more spontaneous, improvisatory music in which they sang poetic verse to the accompaniment of the lute or to bowed instruments such as the lira. Leonardo da Vinci himself played the lira di braccio, which looked and sounded similar to the violin. In his essay “Comparison of the Arts,” Leonardo called music “the shaper of all things invisible,” writing that it was second only to painting in being able to lead the listener to an understanding of proportion and divine harmony. His famous enthusiasm for inventions reached into this field, too. He created his own instruments, and his notebooks reveal numerous designs for tunable bells, hurdy-gurdies, keyed flutes, and the mechanical drum seen in this show.

Some of the great Renaissance patrons were musicians themselves. In Florence, Lorenzo de’ Medici (1449-1494)—he supported Leonardo and appears in our show—processed through the streets as part of a laudesi company, singing the popular sacred songs of the time known as laude. He wrote poetry for carnival songs and spiritual laude, which often shared the same music.

Instrumentalists were also in great demand during this period, playing in the courts for dancing and other entertainments, for civic ceremonies and events, and as part of church services. Herald trumpets, trombadori (groups of brass instruments), and pifferi (ensembles of reed and brass instruments) performed in the town squares, cathedrals, and chapels.

One of the best-known musical forms to emerge during the Renaissance was the madrigal, a secular, multi-part vocal work using texts from pastoral or lyric poetry. Jacques Arcadelt (c.1507-1568), another of the Franco-Flemish composers working in Florence, is credited with developing and perfecting this new form. His madrigals—like the one in today’s performance—became the ideal for composers across Europe.

In Rome, Giovanni Pierluigi da Palestrina (1525-1589) was composing glorious vocal music for the Roman Catholic Church. He perfected a new style of polyphony, vocal music where each part takes a turn with the melody, creating a body of work including masses, motets, offertories, hymns, and madrigals. When he was buried, the plaque on his coffin declared him the “Prince of Music.”
In the northeast, the “Venetian School” of Renaissance music began when Flemish master Adrian Willaert (c. 1490-1562) became the musical director at the Basilica di San Marco. Willaert and his students wrote polychoral music, exploiting the unusual layout of San Marco with facing balconies, for multiple choirs and instruments. The school peaked in the late 16th century with works by Andrea and Giovanni Gabrieli (c. 1557-1612), Claudio Monteverdi (1567-1643), and others that were the precursors to early opera and an evolving Baroque style.

Thanks to Johannes Gutenberg and his new moveable type printing process, we now have access to a large body of printed music from this rich age. In fact, it was Ottaviano Petrucci (1466-1539), an Italian, who is credited with printing the first collection of sheet music, in 1501.

—Elizabeth Fulford Miller
The Oblate Sisters of Providence

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This year’s Christmas Revels takes us to a winter holiday celebration in Renaissance Italy. In true Renaissance spirit, Leonardo da Vinci introduces aspects of two pagan feast days from ancient Rome: Saturnalia and Sol Invictus. Both festivals, and the Romans’ approach to the Winter Solstice and New Year’s, have significantly influenced how Christmas has been celebrated over the centuries.

The better known of the two is Saturnalia. This feast day was introduced around 217 B.C. to boost citizens’ morale after the Carthaginian general Hannibal dealt the Romans a stunning military defeat. Dedicated to Saturn, the god of agriculture, Saturnalia began as a religious feast on December 17. Over time, it became one of Rome’s most popular festivals, eventually extending to December 23. In about A.D. 50, Seneca the Younger wrote that, during this week, “loose reins are given to public dissipation.”

Perhaps the most distinctive aspect of Saturnalia was the reversal of social roles. Masters waited upon their slaves, and mock kings were selected to preside over the tumult. The king’s commands were law; if he ordered you to “pick up the flute girl and carry her thrice around the house,” as Lucian of Samosata wrote in the 2nd century A.D., it would be done. These pagan traditions are precursors of the Feast of Fools and the Lord of Misrule, secular elements of medieval Christmas celebrations that appear in some Christmas Revels productions, including this one.

The feast day of Sol Invictus (Unconquered Sun) did not produce any lasting rituals; its importance lies in its date, December 25. In A.D. 274, while Christianity was still illegal in the Roman Empire, Sol Invictus was proclaimed the supreme deity. The feast day, known as the Birthday of the Unconquered Sun, never achieved mass popularity, but it had enormous symbolic importance during the 4th-century struggle between Christianity and paganism. Indeed, many scholars believe that when Pope Julius declared, in A.D. 350, that Jesus Christ was born on December 25, the pontiff chose that date as part of a strategy to wipe out the old gods by incorporating pagan ideas and holidays into a new Christian structure. Not long thereafter, Sol Invictus, Saturnalia, and all other pagan gods and ceremonies were banned.

It’s no coincidence that all of these holidays occur when the days start getting longer. Today the solstice falls on December 21 or 22, but the calendar hasn’t always been the same, and various sources say that at some point the solstice fell on December 24. That would make December 25 the first day of the year on which the amount of sunlight increased, which would help explain why it became the Birthday of the Unconquered Sun.

The Romans also had a holiday on New Year’s Day, or “Kalends.” Interestingly, this celebration may be the one that had the greatest influence on modern and medieval Christmas. The word for Christmas in many languages is derived from the Latin “Kalendae.” Moreover, Kalends was a day of gift-giving and generosity. At the same time, the Catholic Church’s many denunciations of Kalends tell us that, long after Saturnalia and other pagan celebrations had been banned, New Year’s kept alive raucous practices and characters—such as dancers carrying deer antlers and a man wearing a woman’s dress—that often appear in The Christmas Revels.

—Terry Winslow
Travel with us to a winter afternoon in Florence, late in the 15th century. The famous inventor and artist Leonardo da Vinci has issued invitations to an evening of festivities at the close of the year. Nobles are arriving from across Italy to see what surprises await. No one would pass up the chance to see one of the genius’s legendary entertainments.

1. **Canzon Decimanona á 5**

The civic musician was never more involved in the everyday life of a city than in medieval and Renaissance Florence. The trombadori—an ensemble of brass instruments—was the original Italian street band, adding ceremonial pomp to all important occasions in the city. This *canzon* played by our trombadori is by Gioseffo Guami (c.1540-1611). Born in Lucca, Guami received his early training with Adrian Willaert in Venice.

*Trombadori di Firenze*

2. **La giloxia**

This anonymous tune from late-15th-century Italy is a ballo, a court dance choreographed by professional dance masters of the period.

*Emma Jaster, Smeraldina*  
Piffaro, The Renaissance Band

3. **Torna, torna**

As the courts of Italy gather to call on Leonardo da Vinci, they sing a *laude spirituali*, or spiritual song of praise, dating from the early Renaissance. The *laude* had a text in Latin or Italian, and a simple musical setting.

*Cappella di Cantori*  
Piffaro, The Renaissance Band
4.  Fanfare for Il Doge di Venezia

For more than a thousand years, a doge, or duke, ruled the Republic of Venice. The last doge abdicated in 1797, when Napoleon Bonaparte conquered Venice on behalf of France.

Morgan Duncan, Il Doge di Venezia
Elizabeth Fulford Miller, La Dogaressa
Trombadori di Firenze

5.  O sanctissima

This hymn’s tune comes from the folk melody “The Prayer of the Sicilian Mariner,” which was first published in 1794 in Domenico Corri’s Select Collection of the Most Admired Songs, Duets, Etc. It later became one of the most popular Christmas hymns in Germany, “O Du Fröhliche, O Du Selige,” using words by Johann Gottfried Herder. The harmonization here is by Ludwig van Beethoven.

Tutta la Compagnia  Trombadori di Firenze
Greg Lewis, Lorenzo de’ Medici  Campane di Venezia

ALL SING VERSES 2 and 3:

2. O sing joy - ful - ly, O sing mer - ri - ly,
   Christmas comes with its peace di - vine!

3. O sing joy - ful - ly, O sing mer - ri - ly,
   Christmas comes with its life di - vine!

Peace on earth is reign - ing, Now our peace re - gain - ing,
Angels high in glo - ry, Chant the Christ - mas sto - ry:

Al - le - lu - ia, hail the joy - ous Christ - mas time!
Al - le - lu - ia, hail the joy - ous Christ - mas time!
6. **Oh, This Rich Age**

Some of Renaissance Italy’s predominant figures discuss their admiration for Leonardo, the quintessential Renaissance man, and are a bit surprised at how he greets them. For more, see the article “Leonardo and the Renaissance.”

Oran Sandel, *Leonardo da Vinci*  
Morgan Duncan, *Il Doge de Venezia*  
Elizabeth Fulford Miller, *La Dogaressa*

Emma Jaster, *Smeraldina*  
Greg Lewis, *Lorenzo de’ Medici*

7. **UN SONAR DE PIVA (Sound of the Bagpipes)**

This delightful song is a *frottola*, a kind of secular part song that flourished in Italy in the late 15th and early 16th centuries. It was the popular music of its time. The sound of bagpipes—imitated vocally with the nonsense syllables “lirum bililirum”—is the backdrop for this lover’s complaint, sung in the Bergamasque dialect of central Lombardy. This *frottola* by Rossino Mantovano, a native Italian composer active in the early 16th century, appears in one of the first printed books of music, published by Ottaviano Petrucci in 1505.

Cappella di Cantori  
Elizabeth Fulford Miller, *singer*  
Piffaro, The Renaissance Band  
Jamie Sandel, *fiddle*

8. **Gagliarda “La Ferrarese”**

The *gagliarda* is a lively Italian dance—played in a fast triple meter—that may have appeared in Naples as early as the 13th century. It has a peculiar leaping step; one of its alternative names, the *saltarello*, is derived from the Italian verb *saltare*, meaning “to jump.”

Ballerini della Corte  
Piffaro, The Renaissance Band
9. Children’s Songs and Games

“Giratondo,” a child’s singing game that is very similar to “Ring Around the Rosie,” is known all over Italy; this version comes from Lucca. The song “Piru, piru” is from the village of San Gersole, near Florence. The words imitate the sound of the *ciaramella*, a shepherd’s reed pipe. The English words are by Nancy Naomi Carlson. “E salta fuori il gatto” is a song sung for children as they learn the basic rhythms and steps of the dances done in the Bolognese Apennines. The dance is a variation of the Veneziana, one of a category of dances known as *manfrone*.

Ragazzi Allegri

Piffaro, The Renaissance Band

10. Canzona de’ profumi (Song of the Perfumers)

This *canto carnascialesco*, or carnival song, is attributed to Lorenzo de’ Medici (1419-1492), known in his time as “Lorenzo the Magnificent.” Carnival was hugely popular in Florence, which is widely acknowledged as the birthplace of the Renaissance. The Medicis of Florence were notable patrons of the arts and supporters of leading artists including Leonardo da Vinci, Sandro Botticelli, and Michelangelo.

Men of the Cappella di Cantori

Piffaro, The Renaissance Band

11. Inventions of Leonardo da Vinci

Leonardo’s inventions ranged across all disciplines and showed a complexity far beyond his time. We’ve conjured up models of some of his never-built designs. The helical screw, the flying machine, and the diving suit are inspired by drawings from his notebooks. The mechanical drum was created from Leonardo’s plans by University of Maryland engineering student Albert Wavering.
12. **Saccio ‘na cosa (I Know Something)**

Written by the great madrigalist Orlando di Lasso (1532-1594), “Saccio ‘na cosa” is an example of a villanella alla napoletana, a rustic style of music most popular in Naples during the second half of the 16th century. The words are a riddle: “I know something that is wooden and round, and with a spoke it winds up with a thin string: guess, you little fool ...”

Cappella di Cantori  Piffaro, The Renaissance Band

13. **Sempre mi ride sta (You Always Make Me Laugh)**

Adrian Willaert (c.1490-1562) was one of the most versatile composers of the Renaissance, writing music in almost every existing style and form. He was a member of the generation of northern composers who moved to Italy, bringing with them the Franco-Flemish style of polyphony—a multipart style of vocal and instrumental music. In this lively villanella, Willaert turns laughter into high art. For more, see the article “Music and Musicians in the Courts of Italy.”

Cappella di Cantori  Piffaro, The Renaissance Band

14. **Manfrone “Patrioti”**

This dance comes from the area around the town of Monghidoro, south of Bologna. Part of the dance tradition known as Bâl stàc, which has been documented in print as far back as the 15th century, it’s commonly known as a manfrone. Dances like this one are still very much alive in this region, where they can be seen throughout the year at various festivals and events. This is a social dance that everyone in the village knows; it’s often the first dance of the evening. All the dances in the Monghidoro area end with a section known as the tresca, which the dancers improvise using steps from the main dance. This dance was learned from Placida Staro, an ethnomusicologist who lives in Monghidoro and has done research there since the late 1970s.

Celest DiPietropaolo and Marie DiCocco, dance leaders
Ballerini della Campagna  Jamie Sandel, fiddle
15. **IL COPRIFUOCO (The Curfew)**

“Ding, dong, ding, sound the bells. Buona notte!”

**Greg Lewis, Lorenzo de’ Medici**

**Tutta la Compagnia**

**ALL SING:**

![Musical notation]

16. **Art and Nature**

The gathered nobility discuss Leonardo’s painting and witness the promised eclipse of the sun. Or is it just the fall of evening on the shortest day of the year? On the harp we hear “Lucrezia gentil,” a dance tune by Giovanni Leonardo dell’Arpa.

**Oran Sandel, Leonardo da Vinci**

**Morgan Duncan, Il Doge di Venezia**

**Christa Patton, harp**

17. **SICUT CERVUS (As the Hart Longs for the Waterbrook)**

Along with William Byrd and Orlando di Lasso, Giovanni Pierluigi da Palestrina (1526-1594) is now considered one of the three great masters of the late Renaissance. Called “The Prince of Music” by his contemporaries, Palestrina wrote hundreds of compositions, including secular madrigals and a vast number of sacred choral works such as motets. “Sicut cervus” is one of Palestrina’s best-known motets.

**Cappella di Cantori**

**Elizabeth Fulford Miller, conductor**
18. **Fra Giovanni’s Salutation**

This is an excerpt from a letter written by the Franciscan Fra Giovanni on Christmas Eve 1513 to his friend Countess Allagia degl’Aldobrandeschi, who was then living in Florence.

**Oran Sandel, Leonardo da Vinci**

19. **Lord of the Dance**

Sidney Carter’s modern lyrics to the Shaker song “Simple Gifts,” adapted by Revels founder Jack Langstaff, are here translated into dance using a compilation of traditional Morris steps by Carol Langstaff, Martin Graetz, and Jonathan Morse.

**Tutta la Compagnia**  
Greg Lewis, *singer*  
Ted Hodapp, David Roodman, David Shewmaker, *dancers (alternating)*

**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**

20. **Hor che la nuova e vaga primavera**

A popular practice of the time was for instrumental ensembles to play madrigals, *frottola*, French *chansons*, even motets and movements of masses. Vocal pieces from the period often appear in manuscripts without their texts, suggesting instrumental performance. This 10-part, antiphonal madrigal by the great Orlando di Lasso features our *piffari* and *trombadori* ensembles.

**Trombadori di Firenze**  
**Piffaro, The Renaissance Band**
21. IL BIANCO E DOLCE CIGNO (The White and Gentle Swan)

Jacques Arcadelt (1507-1568) was another of the Franco-Flemish composers active in Florence and Rome during the early Renaissance. His most popular and acclaimed madrigal, “Il bianco e dolce cigno,” was published in his First Book of Madrigals (1539). As evidenced in this musical gem, Arcadelt was a master of the form, imitated by many later composers.

The Italian theater form commedia dell’arte was boisterous and melancholy in turns. In this adaptation of a classic commedia bit of action, or lazzo, Smeraldina finds tenderness in an unexpected and forbidden heart.

Cappella di Cantori
Marc Lewis, Piero de’ Medici
Emma Jaster, Smeraldina

22. PAVANA “LA CORNETTA”

Italian dances were all the rage throughout Europe in the 16th century. This stately pavana was part of a collection of four-part dances brought from Italy in 1560 by the Englishman Henry Fitzalan, 18th Earl of Arundel.

Ballerini della Corte
Trombadori di Firenze
Piffaro, The Renaissance Band

23. ZAMPOGNA

The central and southern Italian bagpipe, known as the zampogna, has been made in virtually the same way since the Renaissance. Typically a zampogna has two chanters that are tuned in fixed intervals and played together, one in each hand, producing complementary melodies or chords. The instrument has traditionally been played by shepherds, and there is a tradition of them coming down from the hills to play in the villages during the Christmas season. This tune is a saltarello, which is a Renaissance dance that is still common in southern Italy.

Christa Patton, zampogna
24. **SICILIAN BAGPIPER’S CAROL**

Because of this carol’s striking resemblance to George Frideric Handel’s “He Shall Feed His Flock Like a Shepherd,” from *Messiah*, it is tempting to speculate that Handel heard this melody—and the characteristic harmony of parallel thirds—during his visit to Naples in 1708.

**Greg Lewis, Lorenzo de’ Medici**  
**Christa Patton, zampogna**  
**Tutta la Compagnia**  
**Robert Wiemken, ciaramella**

ALL SING:

1. Out on the hill so dark, a shepherd’s pipe so clear, proclaims a joy that swells to the stars as they appear. Stars in the heavens so far from the earth shed light from above to the darkness below. This shortest day of the year; let creatures be at peace; the great and small were one; for shepherds sound their joy so that all the world may hear.

2. With-in his mother’s arms, the Blessed babe was laid, the lion with the lamb, the bear with falling pear. Close to the shepherd wandered the leopard, every calf or lamb that night no fright, but joy, did come.

25. **DEH VENITENE PASTORI (O COME SHEPHERDS)**

Written by Lucrezia Tornabuoni de’ Medici, this 15th-century *laude* tells the story of the shepherds coming to see the newborn baby Jesus Christ, who shines brighter than the sun. In Italy, the nativity scene, or *presepio*, is often enacted as a tableau with living people and beasts. Ours is presented with a copy of Leonardo’s unfinished masterpiece *The Adoration of the Magi*.

**Shauna Kreidler, Jane Bloodworth, Joanna Franco Marsh, singers**  
**Women of the Cappella di Cantori**
26. **LODATE FANCIULETTI (PRAISE YE MAIDENS)**

This joyful laude, with text by Fra Serafino Razzi, comes from his *Libro primo delle laudi spirituali* (First Book of Spiritual Songs), published in Venice in 1563. The *si placet* tenor voice, a part that may be played or sung “if it pleases,” is by Adam Gilbert, a former member of Piffaro.

**Cappella di Cantori**

**Piffaro, The Renaissance Band**

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27. **LA STORIA DELLA BEFANA**

The legend of La Befana, the old witch, is celebrated throughout Italy in countless variations. On the feast of the Epiphany, for which she is named, La Befana appears with her broom, a bag of presents to go in the shoes of the good children, and bags of coal for the bad ones.

**Ragazzi Allegri**

**Emma Jaster, Smeraldina**

**Morgan Duncan, La Befana**

**Marc Lewis, Piero de’ Medici**

**Piffaro, The Renaissance Band**

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28. **VECCHIE LETROSE (SPITEFUL OLD HAGS)**

This villanesca, a rustic song in the Neapolitan style by the Flemish composer Adrian Willaert, speaks of the “worthless” and “spiteful old hags.” Leonardo da Vinci was fascinated by the extreme humanity of “ugliness.” He drew deformed and grotesque faces, which were considered curiosities in the Renaissance. For this performance, veteran Reveler Barry Galef created our sketches of Leonardo’s hags and all the other representations of the master’s art.

**Cappella di Cantori**

**Piffaro, The Renaissance Band**

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29. **LA ME NÒNA (MY GRANDMA)**

This game song has been used as a teaching device for children, who would play clapping games in rhythm. Its words are derived from the well-known ballad “La bevanda sonnifera,” which was first published in 1863 and has since been included in many song collections. Roberto Leydi, a major ethnomusicologist in Italy, published “La me nòna” and information about it in the 1973 collection *I Canti Popolari Italiani*. The song preceded and shares its melody with a popular World War II Italian resistance song, “Bella ciao.”

**Ragazzi Allegri**

**Piffaro, The Renaissance Band**
30. Adeste fideles (O Come, All Ye Faithful)

One of the most popular Christmas hymns, “Adeste fideles” is attributed to John Francis Wade (1711-1786), an English music teacher who specialized in copying plain chant for use in homes and chapels of prominent French families. The English translation by the Reverend Frederick Oakeley, “O Come, All Ye Faithful,” was first printed in 1852 in England.

Greg Lewis, Lorenzo de’ Medici 
Tutta la Compagnia 
Campane di Venezia 
Trombadori di Firenze

ALL SING VERSES 2 and 3:

O come, all ye faithful,  
Joyful and triumphant,  
O come ye, O come ye to Bethelehem;  
Come and behold him,  
Born the King of angels:  
O come, let us adore him, Christ the Lord!

Sing, choirs of angels,  
Sing in exultation,  
Sing, all ye citizens of heaven above:  
‘Glory to God  
In the highest:’  
O come, let us adore him, Christ the Lord!

31. The Lord of Misrule

Leonardo combines aspects of two ancient Roman winter feasts for today’s festivities. In the riotous Saturnalia, social roles were reversed, and masters waited on their servants. This tradition survived in various European countries, including Italy, where it still plays a role in Carnival celebrations. The title “Lord of Misrule” is English, and refers to the low-born person who was selected to preside over raucous Christmas revelries. The other Roman feast is Dies Natalis Solis Invicti, “The Birthday of the Unconquered Sun.” (See “Roman Roots of Christmas Traditions.”) As the Lord or Lady of Misrule is chosen, we hear the toccata from the opera L’Orfeo by Claudio Monteverdi (1567-1643), one of the last composers representing the Venetian School and the transition from the Renaissance to the Baroque period.

Trombadori di Firenze
32. Scaramella

This lively street song by Josquin des Prez (c. 1440 - 1521) is about Scaramella, a popular theater character who is supposedly off to war with sword and shield but is, in fact, more interested in impressing the ladies. The song dates from 1503-1504, when des Prez was working at the Court of Ferrara. It is one of his few works in Italian.

Cappella di Cantori Piffaro, The Renaissance Band

33. Palle, palle

Heinrich Isaac (1450-1517), a Franco-Flemish composer who arrived in Florence around 1485 and remained a loyal composer and friend to the Medici family, wrote this instrumental canzona. The title refers to the six palle, or balls, of the Medici coat of arms, which also contains three gigli (fleurs-de-lis). Isaac used arcs of notes in the tenor cantus firmus, or fixed melody, to paint a kind of musical picture of these features—and a tribute to the great Florentine family.

Piffaro, The Renaissance Band

34. Saturnalia Masque

The masque, a dramatic entertainment, was usually based on a mythological or allegorical theme. In the 15th century, themes were frequently drawn from classical antiquity. Our Saturnalia masque is a reminder not only of the Renaissance citizens’ fascination with ancient times but also of Leonardo’s reputation as a creator of wonderful pageantry. Leonardo once wrote in a notebook, “The sun does not move,” but no one knows if he believed that the sun was at the center of the universe—a theory that would first be published by Nicolaus Copernicus after Leonardo’s death—or if he meant something else entirely.

Giovanni Gioiosi
35. Hodie Christus natus est (On This Day, Christ Was Born)

Giovanni Gabrieli (c. 1557-1612) was the most important composer of the Venetian School and one of the most influential composers of the High Renaissance. As principal organist and composer at the famous Basilica di San Marco in Venice during the late 16th century, his musical compositions, like this 10-part Christmas motet for two choirs, took full advantage of the unusual layout of the basilica—two choir lofts facing each other—to create striking spatial effects.

Cappella di Cantori Piffaro, The Renaissance Band
Trombadori di Firenze Elizabeth Fulford Miller, conductor

36. Non val acqua al mio gran fuoco

Bartolomeo Tromboncino (c. 1470 – 1535) composed this frottola. Beginning in 1502, he was the resident composer in the court of Alfonso d’Este, where he wrote the music for d’Este’s wedding to the infamous Lucrezia Borgia.

Trombadori di Firenze

37. Dona nobis pacem (Give Us Peace)

A prayer for peace.

Greg Lewis, Lorenzo de’ Medici Tutta la Compagnia
Campane di Venezia

ALL SING:
38. IL BAL DO SABRE (Dance of the Sabers)

This version of il bal do sabre, the sword dance, comes from the Piedmont area of northwestern Italy. Italy has at least two different sword-dance traditions. The morescas, or Moorish dances, were performed from the 15th to the 18th centuries as court entertainments. These were mock sword-play dances or battles between Christians and Moors. The other tradition, linked-sword dances, appeared later, and apparently borrowed some of the style of the morescas.

Cutting Edge Sword Dancers

Don Spinelli, percussion

39. SOL ECLYPSIM (The Sun Has Been Eclipsed)

“The sun has been eclipsed by the interference of death, the light of the world has been extinguished by the falling of the sun” begins this chant from the Notre Dame school, a group of composers who worked at or near Notre Dame Cathedral in Paris from about 1160 to 1250. Eclipses were frightening events during the Renaissance. The darkening sky was seen as an omen of the apocalypse, which was a terrifying prospect even to those who believed that it would be followed by a millennium of peace and plenty.

Jane Bloodworth, Rachel Carlson, Joanna Franco Marsh, Shauna Kreidler, singers

40. L’INNAMORATA (The Lovers) / SING WE AND CHANT IT

This five-part vocal balletto, or dance song, by Giovanni Giacomo Gastoldi (c. 1554–1609) was so popular that Thomas Morley later used it as the basis for his well-known madrigal “Sing We and Chant It.” It was later transformed into the famous German chorale tune “In Dir ist Freude.” Johann Sebastian Bach used that tune as the basis for a chorale prelude of the same name. We use both Gastoldi’s and Morley’s words here.

Rachel Carlson, singer

Cappella di Cantori

Trombadori di Firenze

Piffaro, The Renaissance Band
### 41. 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.

**Emma Jaster, speaker**

### 42. Sussex Mummers’ Carol

This traditional carol is sung as an ending to the folk play in the town of Horsham in Sussex, England. Similarly, in each of the 10 American cities where Revels is produced annually, this carol is sung with the audience at the conclusion of every performance. The brass arrangement is by Brian Holmes, with descant and final verse harmonization by Ralph Vaughan Williams.

**Greg Lewis, Lorenzo de’ Medici**

_Tutta la Compagnia_   _Trombadori di Firenze_

ALL SING:

1. God bless the master of this house, With happiness be-
2. God bless the mistress of this house, With gold chain round her____
3. God bless your house, your children too, Your cattle and your____

side, Where-e’er his body rides or walks, His God must be his breast; Where-e’er her body 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.
Performers

Gli Attori
Oran Sandel,
Leonardo da Vinci
Morgan Duncan,
Il Doge di Venezia
Emma Jaster,
Smeraldina

Oran Sandel, Leonardo da Vinci
Morgan Duncan, Il Doge di Venezia
Emma Jaster, Smeraldina

Piffaro, The Renaissance Band
Joan Kimball, Artistic Co-Director, shawm, recorder, bagpipe, dulcian
Robert Wiemken, Artistic Co-Director, dulcian, shawm, recorder, percussion
Adam Bregman, sackbut, recorder, percussion
Liza Malamut, sackbut, percussion
Christa Patton, shawm, harp, bagpipe, zampogna

Joan Kimball, Artistic Co-Director, shawm, recorder, bagpipe, dulcian
Robert Wiemken, Artistic Co-Director, dulcian, shawm, recorder, percussion
Adam Bregman, sackbut, recorder, percussion
Liza Malamut, sackbut, percussion
Christa Patton, shawm, harp, bagpipe, zampogna

La Danza Tradizionale
Celest DiPietropaolo
Marie DiCocco
AnnaMaria DiPietropaolo

Celest DiPietropaolo
Marie DiCocco
AnnaMaria DiPietropaolo

Cutting Edge Sword Dancers
Lynn Baumeister
Theodore Hodapp
Kappy Laning
David Roodman*
David Shewmaker
Tom Spilsbury*
Jerry Stein
Scott Wittenberg

Lynn Baumeister
Theodore Hodapp
Kappy Laning
David Roodman*
David Shewmaker
Tom Spilsbury*
Jerry Stein
Scott Wittenberg

I Trombadori di Firenze
Robert Posten, Director, Bass Trombone
Robert Birch, Trumpet
David Cran, Trumpet
Ben Fritz, Trombone
Don Spinelli, Percussion
Sharon Tiebert, French Horn

Robert Posten, Director, Bass Trombone
Robert Birch, Trumpet
David Cran, Trumpet
Ben Fritz, Trombone
Don Spinelli, Percussion
Sharon Tiebert, French Horn

La Cappella di Cantori
Adult Chorus
Douglas Baumgardt
Nicholas Birasa
Jane Bloodworth†
Lori Brooks*
Rachel Carlson
H. Katherine Cole*
Azania Dungee*
Rollie Frye
Barry Galef
Richard Glassco*
Sarah Glassco
Bobby Gravitz
Carol Guglielm†
Lila Guterman
Kathrin V. Halpern
Lauren Harrison*
Jill Kester*
Betsy Kolmus
Dick K ovar
Shauna Kreidler
Jim Lazar
Greg Lewis
Marc Lewis
Susan Hall Lewis
Joanna Franco Marsh
Scott Matheson
Elizabeth Fulford Miller
Steven Ciotti Miller
Andrew Moore*
Keith Frizzell Moore
Sara W. Moses*
Celia Murphy*
Kerri Lynn Needle
Mari Parker*

I Trombadori di Firenze
Robert Posten, Director, Bass Trombone
Robert Birch, Trumpet
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Sarah Glassco
Bobby Gravitz
Carol Guglielm†
Lila Guterman
Kathrin V. Halpern
Lauren Harrison*
Jill Kester*
Betsy Kolmus
Dick K ovar
Shauna Kreidler
Jim Lazar
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Joanna Franco Marsh
Scott Matheson
Elizabeth Fulford Miller
Steven Ciotti Miller
Andrew Moore*
Keith Frizzell Moore
Sara W. Moses*
Celia Murphy*
Kerri Lynn Needle
Mari Parker*

* Morris Chorus

I Giovani Gioiosi
Teen Chorus
Caroline Birasa
Taliah Dommerholt
Joseph Frye
Nicole Giana uca
Paul Hogan
Helena Klassen
Katie Leep-Lazar
Samantha L int
Amy Miller
Tina Muñoz Pandya
Ben Names
Jason Noone
Jamie Sandel
Elizabeth Spilsbury
Katherine Young

I Giovani Gioiosi
Teen Chorus
Caroline Birasa
Taliah Dommerholt
Joseph Frye
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Katie Leep-Lazar
Samantha L int
Amy Miller
Tina Muñoz Pandya
Ben Names
Jason Noone
Jamie Sandel
Elizabeth Spilsbury
Katherine Young

I Ragazzi Allegri
Children’s Chorus
Layla Alexander
Sylvie Ashford
Sarah Brodnax
Anders Brodnax
Tristan de La Beaujardière
Célina Paloma Callo-Simonnet
Elspeth Dorr
Greta E. Forbes
Julia M. Hendren
Emelie Jarquin Manegold
Emanuel Joseph-Schilz
Maren Padovan-Hickman
Benjamin Pham Roodman
Darrow Sherman

I Ragazzi Allegri
Children’s Chorus
Layla Alexander
Sylvie Ashford
Sarah Brodnax
Anders Brodnax
Tristan de La Beaujardière
Célina Paloma Callo-Simonnet
Elspeth Dorr
Greta E. Forbes
Julia M. Hendren
Emelie Jarquin Manegold
Emanuel Joseph-Schilz
Maren Padovan-Hickman
Benjamin Pham Roodman
Darrow Sherman

* Morris Chorus

† Section Leaders

*† Campane di Venezia (Handbells)
† Section Leaders
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Cerf/Dunbar Family,
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About Washington Revels

The Organization. A cultural institution in the Washington area for more than 25 years, Washington Revels creates community celebrations based on traditional music, dance, and drama from different times and cultures. Staged or informal, large or small, Revels celebrations involve adults and children of all ages, often mixing professionals and nonprofessionals. Audience participation is a hallmark. Whether singing, dancing, or becoming part of the drama, Revels audiences are always invited to be part of the productions.

We are one of 10 independent nonprofit Revels organizations in the United States, each with its own board, office, artistic staff, and finances. An umbrella organization, Revels, Inc., in Cambridge, Massachusetts, maintains artistic standards for all Revels organizations, researches traditional material, and provides or approves scripts and music for Christmas Revels productions.


Revels Activities. The Christmas Revels is by far our biggest endeavor, followed by May Revels at the Audubon Naturalist Society. Our list of annual activities also includes a Spring Celebration at the National Arboretum, a Summer Solstice Festival Day, a Harvest Dance, pub sings, and outdoor community sings. We’ve also performed at the National Theater, the Strathmore Music Center, THEARC, the Shakespeare Theatre’s Harman Center for the Arts, the White House, various Smithsonian museums, and many other locations. Other articles in this program describe our expanding education and outreach activities, plus other exciting Revels news.

What is Revels, Really? Revels is ultimately about the universal importance of community celebration. The core celebrations address the cycle of life as reflected in the circle of the seasons. Winter is followed by spring; dark is followed by light. Individuals die, but others are born. Throughout, in times of sorrow and in times of joy, humankind gathers together for support. Exploring these themes through the prisms of different cultures, Revels performances not only illustrate specific customs that address universal human hopes and fears; they also create “real-time” celebrations in which cast, crew, and audience members experience our shared humanity. The essential message, and we hope the experience, is that all of us—adults, children, people from every walk of life—are part of a community that stretches across national boundaries and through the ages of time.

WASHINGTON REVELS
531 Dale Drive
Silver Spring, MD 20910
301-587-3835  ♩  www.revelsdc.org
PRESENTS

Nowell Sing We Clear
A Pageant of Mid-Winter Carols

(Front) John Roberts & Tony Barrand
(Rear) Fred Breunig & Andy Davis

Sat., Dec. 19, 2009 • 3PM
(Family friendly time)

An entertainment celebrating the Christmas story and customs of the winter solstice and the new year. Songs old and new, carols and dance tunes. Bring your voice!

Church of the Ascension
633 Sligo Ave. • Silver Spring, Md. 20910

FSGW Members: $22 • General Public: $25
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No service fee for advance credit card sales see fsgw.org

Please buy tickets early! Buy online!
A New Home for Revels. In its 27 years, Washington Revels has moved six times: from our founder’s den and dining room to her renovated basement, to a half-basement in a school building, to three temporary locations in the last 15 months, and—finally, we hope—this past October to a wonderful, newly renovated building in Silver Spring, made possible by the generosity of a major supporter. The building nearly triples our prior space. For the first time, we can store all our props, costumes, and set materials in the same location. We also have space to build props and costumes, and we finally have our own rehearsal space, which can also accommodate other programs and events. Although our rent has increased significantly, it is affordable, and the building is so efficient that utility costs have increased very little. Having everything under one roof saves both time and money. The new space is also very attractive. We hope you’ll come see us sometime!

A New Group of Sea Revelers. For years, as we’ve expanded our activities, we’ve wanted to create a traveling troupe of Revelers that could perform at local events throughout the year. We’ve also wanted to expand our engagement with sea chanteys and other material relating to seafaring communities—an area with a long Revels pedigree dating back to founder Jack Langstaff. In the past 18 months these two goals converged in a group of Revelers performing “Songs of the Sea and Shore.” The troupe has helped inaugurate major oceanic and maritime exhibitions at the Smithsonian’s National Museums of Natural History and American History. Other venues have included the National Harbor waterfront complex, the Alexandria Waterfront Festival, the Magical Montgomery Festival, the Corcoran Gallery of Art, a new Arlington library, retirement communities, and Bethesda Big Train baseball games.

New Education Programs. One of the many benefits of our new home is that we now have space in which to hold new educational activities such as after-school programs. See the separate article on the next page.

A New Summer Festival. Revels performances draw from the traditions of many cultures and eras. To help celebrate our relocation to Silver Spring and the extraordinary cultural diversity of Montgomery County, Washington Revels will stage a multicultural festival celebration of the sun in Silver Spring on the Summer Solstice weekend of June 19-20, 2010. The festival will include performances by Revels and as many as a dozen other performing-arts organizations that emphasize traditional music, dance, and drama. Stay tuned!
The halls of our new building will ring with the sounds of children's voices this spring—and not just the children rehearsing for our annual May show. In April, Revels is launching two pilot after-school programs for children in grades K–5. They'll hear stories, learn traditional songs, games, and dancing, and even create and perform shows of their own. Along the way, they will begin to understand why these traditions have survived and how they bring people together.

In the workshops, children will explore traditional material in fun and informal ways. While young children are learning a song like “Oats and Beans and Barley Grow,” older children may be creating a mummers’ play, a style of ritual theater from England. We’re starting small, but through this pilot program we’ll be fine-tuning our plans to offer a full schedule of after-school classes in the fall, and assessing the possibility of summer workshops.

This is the first time Washington Revels has had a stand-alone education program, and we’re delighted that we’re finally in a building with space for such activities. But education has long been a part of our mission. Everything we do introduces audiences—and performers—to other cultures, to the ways that communities connect, and to the importance of connecting in such ways.

The Christmas Revels, our first and still by far our largest production, embodies the core of our educational mission. Our scripts are based on extensive research into cultural history and music. The productions communicate, without being pedagogical, information about how cultures from different countries and eras have come together in community celebration to deal with humankind’s basic hopes and fears. Articles and notes in our programs, sometimes supplemented by study guides, provide context and further information about the culture in the show.

Nor is this message delivered only within the doors of Lisner. Over the years, we’ve often performed excerpts from Christmas Revels productions at area schools and theaters.

We’ve also been supplementing this core with more explicitly educational work, developing programming for children, and working with other groups to explore their histories. In the late 1990s and early 2000s, we collaborated with the Library of Congress to turn three of our Christmas Revels shows into multimedia programs for schoolchildren; over 7,000 D.C. school kids saw the shows. In fact, the 2001 forerunner of this year’s production became “Leonardo’s Workshop,” complete with a six-page learning guide. To see a webcast of the show or to download a copy of the guide, go to www.loc.gov and search for Leonardo’s Workshop.

Revels has also staged workshops in local schools, run by Revels staff members or by professional artists who collaborate with Revels in our productions. For example, last April we created a Renaissance workshop for the entire seventh grade (approximately 75 students) at Washington Latin Public Charter School, which provides a free classical education to children from all of Washington’s eight wards. Students made crafts or learned songs, dances, or a play, and after an informal performance they sat down and talked enthusiastically about what they’d done. The program was a success. We’ll be doing it again at the school this spring.

In our “Community Initiative” productions, we work with other communities for a different kind of educational experience. Revels helps each partner group produce its own community celebrations—including performing, working backstage, and managing the audience. The production Bridges of Song, a celebration of African-American traditions from southeast Washington, helps people learn about the history of their own community, in part by taping and transcribing oral histories of elders, whose stories are woven into the productions.
Our education efforts will continue to expand beyond our newly painted walls, too. Our new home, Montgomery County, is planning a five-year-long commemoration of the Civil War period and the Underground Railroad. With support from Heritage Montgomery, an organization dedicated to increasing public awareness of and bringing people to Montgomery County’s many Heritage Sites, Revels is designing ways to both entertain and educate the public about those sites and life during that period. This is just in the planning stages now, but we hope to secure additional funds—county and state grants, matched by private donations—that will allow us to perform these programs.

Special Thanks

Washington Revels gives particular thanks to William L. Ritchie, Jr. for his longstanding support and for helping make possible our recent relocation to a new home in Silver Spring.

Jharry and Alice Breed for allowing Revels to use their beautiful home as our temporary offices during the summer and early fall.

Elizabeth Fulford Miller for web design and support; design contributions to marketing materials; researching and drafting the musical notes for this program; directing the Washington Revels Singers and our Spring Celebrations; and coaching our new group of Sea Revelers.

Will Wurzel for his extraordinary devotion and untold volunteer hours in the office, including his IT expertise, database management, assistance with transcribing and preparing music for the chorus, creation of video clips, contributions to the ticketing process, and on and on.

Terry Winslow for drafting policies and procedures for the Board of Directors and Governance Committee; producing our May Revels and Summer Solstice Festival Day; and contributing countless hours towards other tasks, including multiple relocations of our offices.

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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.

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