

WASHINGTON REVELS PRESENTS  
**THE CHRISTMAS  
REVELS**



*In Celebration of  
The Winter Solstice*

ITALIAN RENAISSANCE  
MUSIC ♦ DANCE ♦ DRAMA

Roberta 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



*Feast on eclectic American  
cuisine in one of the city's  
oldest hotels...*

## **HOTEL TABARD INN**

**Breakfast , lunch and dinner  
Every day.**

**1739 N ST NW WASHINGTON, DC  
(202) 785-1277 OR 833-2668**

# **NIAF**

**THE NATIONAL  
ITALIAN AMERICAN  
FOUNDATION**

[www.niaf.org](http://www.niaf.org)

**Washington Revels thanks  
The National Italian American Foundation  
for its support as a publicity sponsor of  
the 2009 Christmas Revels.**

**REVELS.**

*Building tradition through music, dance and drama*

It is expressly forbidden to use photographic or sound equipment in the auditorium. Unauthorized persons found using such equipment in the theater will be asked to leave. Revels® is a registered service mark of Revels, Inc. of Watertown, Massachusetts, and is used by permission.



# 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.*

**Washington  
Regional  
Transplant  
Community**

## Salutes The Washington Revels 27th Season!

*"Dance, then, wherever you may be..."*



Give thanks. Give life.

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!*

**[www.beadonor.org](http://www.beadonor.org)**

# LEONARDO AND THE RENAISSANCE



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 *piffari* (ensembles of reed and brass instruments) performed in the town squares, cathedrals, and chapels.

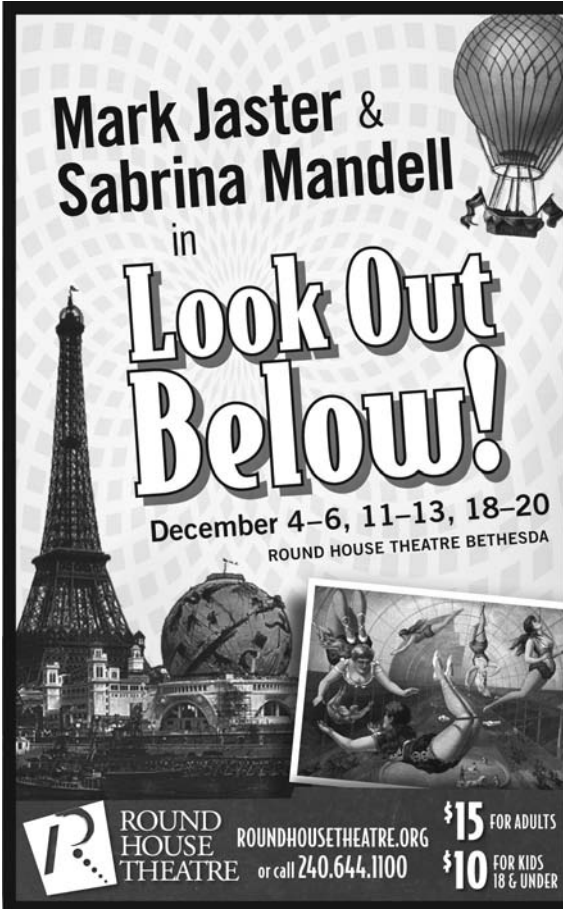
One of the best-known musical forms to emerge during the Renaissance was the madrigal, a secular, multi-part vocal work using texts from pastoral or lyric poetry. Jacques Arcadelt (c.1507-1568), another of the Franco-Flemish composers working in Florence, is credited with developing and perfecting this 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

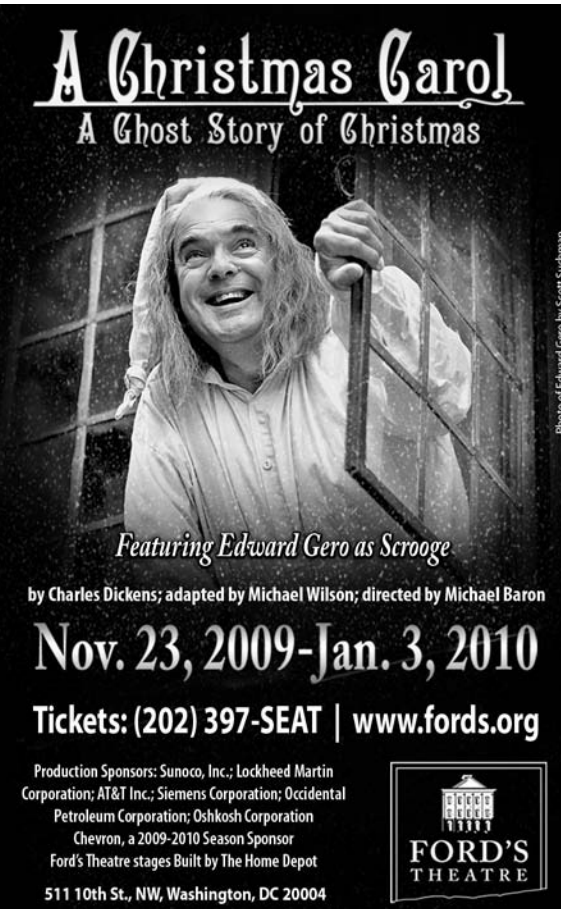


**Mark Jaster & Sabrina Mandell**  
in  
**Look Out Below!**  
December 4-6, 11-13, 18-20  
ROUND HOUSE THEATRE BETHESDA



 **ROUND HOUSE THEATRE**  
[ROUNDHOUSETHEATRE.ORG](http://ROUNDHOUSETHEATRE.ORG)  
or call 240.644.1100

**\$15** FOR ADULTS  
**\$10** FOR KIDS 18 & UNDER



**A Christmas Carol**  
A Ghost Story of Christmas

Featuring **Edward Gero as Scrooge**


by Charles Dickens; adapted by Michael Wilson; directed by Michael Baron



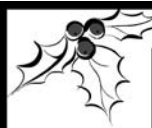
**Nov. 23, 2009-Jan. 3, 2010**

**Tickets: (202) 397-SEAT | [www.fords.org](http://www.fords.org)**

Production Sponsors: Sunoco, Inc.; Lockheed Martin Corporation; AT&T Inc.; Siemens Corporation; Occidental Petroleum Corporation; Oshkosh Corporation  
Chevron, a 2009-2010 Season Sponsor  
Ford's Theatre stages Built by The Home Depot

511 10th St., NW, Washington, DC 20004





**Wishing the  
Washington Revels  
A Spectacular 27th Season!**

**JULIE ANDRE**  
**(703) 237-0333**  
20+ Years Virginia Realtor  
Listings • Sales • Rentals  
[mail@julieandre.com](mailto:mail@julieandre.com) [www.JulieAndre.com](http://www.JulieAndre.com)



# IMAGINE

## A BETTER WAY TO LEARN



4800 Sangamore Road  
Bethesda, MD 20816  
301-229-6107 x154

Since 1969, cultivating students' capacity to think clearly, feel compassionately, and act purposefully in the world.

- \* One of 1000 Waldorf schools worldwide and 200 in the U.S. inspired by the pioneering work of Rudolf Steiner
- \* Preschool - Grade 12 \* 9:1 student-teacher ratio
- \* Fully accredited

Information Evening  
January 13  
Observation Morning  
January 14

WASHINGTON  
**WALDORF**  
SCHOOL  
[www.washingtonwaldorf.org](http://www.washingtonwaldorf.org)



from preschool

through high school



intellect  
character  
creativity

 **St. Andrew's**  
EPISCOPAL SCHOOL

301-983-5200  
[www.saes.org](http://www.saes.org)

### THE OBLATE SISTERS OF PROVIDENCE

## OSP BRICK DRIVE

Help us with our addition to the Motherhouse

**We need 96,000 bricks**

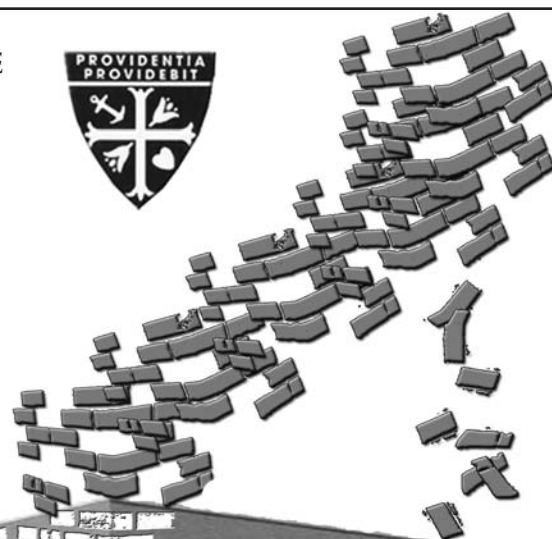
\$25.00 per brick

Contact Sr. Helene Therese, OSP

OSP Development Office

410-536-5687

[ospdevelopment.com](http://ospdevelopment.com)





# ROMAN ROOTS OF CHRISTMAS TRADITIONS

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



# Part One

**T**ravel 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      Campana di Venezia

ALL SING VERSES 2 and 3:

2. O sing joy - ful - ly, — O sing mer - ri - ly,  
3. O sing joy - ful - ly, — O sing mer - ri - ly,

Christ - mas comes with its peace di - vine!  
Christ - mas comes with its life di - vine!

Peace on earth is reign - ing, Now our peace re - gain - ing.  
An - gels 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 Alleгри

Piffaro, The Renaissance Band

## 10. CANZONA DE' PROFUMI (SONG OF THE PERFUMERS)

This *canto carnascialescho*, 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.

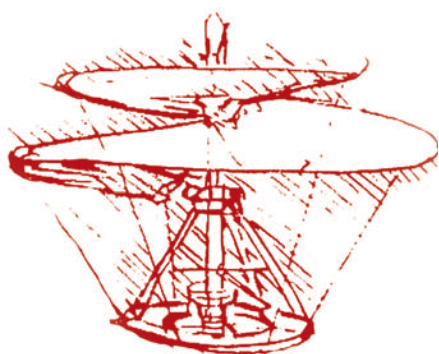


Men of the Cappella di Cantori

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 stâc*, 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:



## 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

Trombadori di Firenze

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, *frottole*, 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  
Emma Jaster, Smeraldina

Marc Lewis, Piero de' Medici

## 22. PAVANA “LA CORNETTA”

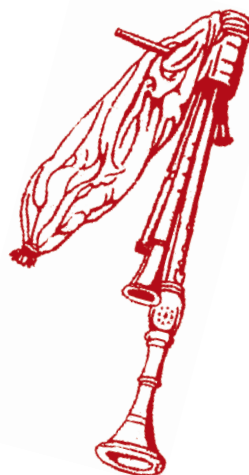
Italian dances were all the rage throughout Europe in the 16th century. This stately *pavana* was part of a collection of four-part dances brought from Italy in 1560 by the Englishman Henry Fitzalan, 18th Earl of Arundel.

Ballerini della Corte  
Piffaro, The Renaissance Band

Trombadori di Firenze

## 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 chanter pipes 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 shep - herd's pipe so  
2. With - in his mo - ther's arms, the Bles - sed babe was

clear pro-claims a joy that swells to the stars as they ap -  
laid, the li - on with the lamb, the bear with fat - ling

pear. Stars in the hea - vens so far from the earth shed light from a -  
strayed. Close to the shep - herd wan - dered the leo - pard, E - v'ry

bove to the dark - ness be - low, This short - est day of the year; Let  
crea - ture was at peace; The great and small were one; For

shep-herds sound their joy so that all the world may hear.  
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

## 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

Morgan Duncan, *La Befana*

Piffaro, The Renaissance Band

Emma Jaster, *Smeraldina*

Marc Lewis, *Piero de' Medici*

## 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

## 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 Bethlehem;  
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.

Giovani 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  
Trombadori di Firenze

Piffaro, The Renaissance Band  
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*  
Campane di Venezia

Tutta la Compagnia

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.

### 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*  
Trombadori di Firenze

Cappella di Cantori  
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 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.



# Performers

## Gli Attori

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*

## La Danza Tradizionale

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

\* Morris Chorus

## 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*

## 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 Kovar  
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 Frizell Moore  
Sara W. Moses \*  
Celia Murphy \*  
Kerri Lynn Needle  
Mari Parker \*

Alan C. Peel  
Lars Peterson  
Michael Platt †  
John Pomeranz  
Joy Rodriguez  
Guenevere Alexandra Spilsbury  
Flawn Williams  
William Wurzel \*†

\* Campani di Venezia (Handbells)  
† Section Leaders

## I Giovani Gioiosi

### Teen Chorus

Caroline Birasa  
Taliah Dommerholt  
Joseph Frye  
Nicole Gianuca  
Paul Hogan  
Helena Klassen  
Katie Leep-Lazar  
Samantha Lint  
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  
Céline 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

# Production Staff

## WASHINGTON REVELS STAFF

### DIRECTORS

Executive Director: Greg Lewis  
Artistic Director: Roberta Gasbarre  
Music Director: Elizabeth Fulford Miller

### ARTISTIC STAFF

Assistant Directors: Toni Goldberg,  
Danny Pushkin  
Assistant Music Director: Rachel Carlson  
Children's Stage Director:  
Jenni Swanson Voorhees  
Children's Music Director:  
Nancy Lindsten Taylor  
Set and Lighting Designer: Colin Bills  
Costume Designers: Rosemary Pardee,  
Kathleen McGhee  
Children's Costume Designer: Cecily Pilzer  
Milliner: Linda McHugh  
Makeup and Hair Designer:  
Roger Bennett Riggle  
Properties Designer: Michael Way  
Properties Consultant: Mary Eugenia Myer  
Sound Designer: Charlie Pilzer  
Brass Arrangements: Ben Fritz,  
Elizabeth Fulford Miller  
Handbell Arrangements:  
Elizabeth Fulford Miller  
Handbell Captain: H. Katherine Cole

### PRODUCTION STAFF

Production Manager: Margo Brenner  
Production Stage Manager: Gil Thompson  
Assistant Stage Manager: Clare Doyle  
Rehearsal Stage Manager/Floor Manager:  
Emilie Moore  
Children's Stage Manager: Liana Ventimiglia  
Company Manager: Susan Hall Lewis  
Assistant Company Manager:  
Diane Behrens Winslow  
Chorus Manager: H. Katherine Cole  
Production Intern: Liana Ventimiglia  
Script Manager: Daphne Williams  
Costumier: Lois Dunlop  
Costume Supervisor: Amy Brandenburg  
Costume Contract Construction:  
Diana Khoury, Denise Umland  
Production Assistants: Jacob Hendren,  
Tara Padovan-Hickman

## TECHNICAL STAFF

Technical Director: Steve Cosby  
Master Electrician: Jessie Crain  
Properties Artisans:  
Michael Way, Robbie McEwen,  
George Caruso, Caith Lecours,  
Guenevere Alexandra Spilsbury  
Scenic Artist: Meeghan Toohey  
Carpenters: Chris Insley, Lex Davis,  
Theresa Otis Buechler  
Audio Description: Steve Geimann,  
The Metropolitan Washington Ear  
Audio Documentation: Pete Reiniger,  
Flawn Williams  
Photo Documentation: Sheppard Ferguson  
Video Documentation: John Paulson  
Video/Audio Production: Flawn Williams  
Braille Programs: Patricia Droppers,  
Columbia Lighthouse for the Blind  
Interpreters for the Hearing-Impaired:  
Ava Barnett Morrow, Barbara Hunt  
Program Design: Kathleen McGhee,  
Sue Ladr  
Program Editors: Helen Fields,  
Terry Winslow, Jeremy Berlin  
Printer: MasterPrint  
Webmaster: Elizabeth Fulford Miller

## HOUSE MANAGEMENT

House Manager: Marta Schley  
Box Office Manager: Debbie Grossman  
Box Office Assistants: Pam Gogol,  
Heather Livingston, Naomi Peel,  
Erin Williams  
Outreach Performance Co-Managers:  
Rosanne O. Gochman, Jackie Young

## LISNER STAFF

Production Manager: Eric Annis  
Technical Director: Colin McGee  
Master Carpenter: Ralph Derbyshire  
Sound Engineer: Dave Gevanthor  
Sound Assistant: Terry Espenschied  
Flyman: Johnnie Daniels  
House Managers:  
Claudia Morales (Manager),  
Celeste Pettus, Paige Cortes,  
Emily Mallozzi  
Director of Programming and  
Marketing Manager: Carl Graci  
Maintenance Supervisor: Robert Scott  
Office Manager: Erica Evans



# Production Volunteers

## Props Running Crew

Clare Doyle, *Captain*  
Don Names, *Captain*  
Roxana O. Day  
Robbie McEwen  
Allie Names  
David Weiner

## Makeup Crew

Lisa Grosh, *Captain*  
Kristin Jessup Moore,  
    *Captain*  
Linda Smith Nissen,  
    *Captain*  
Anna Cerf  
Alexa Cerf  
Rosie Cohen  
Leah de la Beaujardière  
Cindy Dunbar  
Peg Gianuca  
Armelle Goreux  
Rose Howell  
Clare Hardin  
Sarah Katz  
Mariah Moore  
Katie Noone  
Martha Noone  
Heather Pankl Livingston  
Lisa dePaulo Reid  
Emma dePaulo Reid  
Connie Ridgway  
Grace Sicard

## Hair Crew

Barbara Beachler, *Captain*  
Victoria Metz, *Captain*  
Emma Bresnan  
Betsy Brown  
Lynette Mattke  
Mona Mendelson  
Meera Muñoz Pandya  
Diane Winslow

## Wardrobe Crew, Costume Construction

Lois Dunlop,  
    *Wardrobe Mistress*  
Suzanne Billin  
Paige Billin-Frye  
Laurie Cullen  
Dianne Dumais  
Jan Elicker  
Helen Fields  
Rosanne Gochman  
Louise Hart  
Bev Jenkins

Lori Kulik  
Zoe Kulik  
Carolyn Leep  
Mike Matheson  
Pat Matheson  
Mona Mendelson  
Lynette Mattke  
Janice McKenney  
Christine Morgan  
Susan Nealis  
Rose Nowicki  
Anne O'Donnell  
Carol Pacquette  
Stephanie Peterson  
Emma dePaulo Reid  
Lisa dePaulo Reid  
Judy Smith  
Anne Theisen  
Daphne Williams

## Wednesday Night Work Parties, Props, Schlepping, Office Help

Michael Way and  
Robbie McEwen ,  
    *Wed. Night Coordinators*  
Mary Ackerman  
Lori Ashford  
Tom Bethards  
Paige Billin-Frye  
Nicholas Birasa  
Billy Blu  
Emma Bresnan  
Lori Brooks  
Angela Carter  
Bonnie Casey  
Bill Condrell  
Stacie Condrell  
Leigh Culver  
Margo Cunniffe  
Mathew Daza  
Leah de la Beaujardière  
Cassidy Dickey  
Aram Dommerholt  
Lale Dorr  
Dianne Dumais  
Helen Fields  
Therese Forbes  
Phil Fox  
Tony Frye  
Peg Gianuca  
Rosanne O. Gochman  
Jane Gorbaty  
Jacob Gordon  
Jake Hendren  
Kendra Hendren

Pat Hendren  
Lori Kulik  
Zoe Kulik  
Joey Lemich  
Marc Lewis  
Trevor Lewis  
Diana Lewis-Chun  
Heather Pankl Livingston  
Mike Matheson  
Pat Matheson  
Scott Matheson  
Lynette Mattke  
Victoria Metz  
Dan Mick  
Charlene Milam  
Bruce Miller  
Mona Mendelson  
Andrew Moore  
Christine Morgan  
Raphael Moura  
Meera Muñoz Pandya  
Celia Murphy  
Mike Murtha  
Jordan Murtha  
Mary Eugenia Myer  
Rhianna Nissen  
Anne O'Donnell  
DeLaura Padovan  
Tara Padovan  
Danny Parker  
Emma dePaulo Reid  
Lisa dePaulo Reid  
Stephanie Peterson  
Bill Ritchie  
Judy Smith  
Guen Spilsbury  
Barbara Swanson  
Anne Theisen  
Laura Travis-DePrest  
Christine Ventimiglia  
Rachel Weinberg  
Jake Weinischke  
Daphne Williams  
Diane Winslow  
Terry Winslow  
Jonathan Zisk

## Cast Party, Backstage Food

Cerf/Dunbar Family,  
    *Cast Party Hosts*  
Margo Cunniffe  
MaMoe Htun  
John Pomeranz  
Betsy Ware

## Children's Parent Volunteers

Lori and Jeff Ashford  
Leigh Culver  
Leah de la Beaujardière  
Lale Dorr  
Therese Forbes  
Kendra Hendren  
Eliza Jarquin Manegold  
DeLaura Padovan  
Gabriele Schilz  
Arloc Sherman  
Geraldine Simonnet  
Winnie and Alex Tekie  
Anne Theisen

## Merchandise Sales

Kathy Cutri, *Captain*  
Jeni Jacobs-Moore,  
    *Captain*  
Laura Travis-DePrest,  
    *Captain*  
Tom Bethards  
Laura Bligh  
Tom Bryson  
Sean Cator  
Christine Curry  
Diane Curry  
Lisa dePaulo Reid  
Diana Derby  
Helen Fields  
Claire Flintoff  
Corey Flintoff  
Ann Gates  
Pat Hilgard  
Ryan Holman  
John Kase  
Rich Kleinfeldt  
Lori Kulik  
Dan Mick  
Rose Miller  
Christine Morgan  
Madeline Nelson  
Omy Nensala  
Anne O'Donnell  
Rowyn Peel  
Susan Pettey  
Ilene Photos  
Deborah Prindle  
Steven Roth  
Bruce Sidwell  
Genie Sidwell  
Patrick Sidwell  
Donna Simonton  
Katrina Van Duyen  
Don Walsh  
Jackie Young

# Washington Revels

## Board of Directors

John Niels, *Chair*  
Peter Behr, *Secretary*  
James Harrington Breed  
Mary Cliff  
William K. Condrell  
John E. Daniel  
Helen Fields  
John Pomeranz  
William L. Ritchie, Jr.  
Diane Behrens Winslow

## Advisory Board Steering Committee

Jennifer Swanson Voorhees, *Co-Chair*  
Terry Winslow, *Co-Chair*  
David H. Langstaff  
Mary Eugenia Myer  
Mary Swope, *Founder*

## Advisory Board Members:

Cynthia McCune Allen  
Jill S. Bixler  
Roderic V.O. Boggs  
Sheppard Ferguson  
Sarah Holmes  
Tim Carrington  
John Clewett  
Mary Draper Janney  
Susan Hall Lewis  
Michael Matheson  
David B.H. Martin  
Adelaide M. Miller  
Frances Sharon  
Juliette W. Smith  
Cindy Speas  
Nancy Lindsten Taylor  
Sheila Weiss  
Charles Williams  
George W. Ziener

## Artistic Associates:

Mary Combs  
Judith L. Harrison  
Emilie Long  
Rosemary Pardee  
Charlie Pilzer

## Office Staff

Executive Director: Greg Lewis  
Business and Marketing Director:  
Chris Payton  
Development Director:  
Karen Schofield-Leca  
Production Manager/Education  
Director: Margo Brenner  
Office Manager:  
Kathleen McGhee  
Special Projects Director:  
Terry Winslow  
Accountant: Christine McElroy



**YOU ARE INVITED TO JOIN CHORALIS AT OUR  
10<sup>TH</sup> ANNIVERSARY GALA**

*Michael Kaiser*  
Honorary Chair

**Tuesday, May 18, 2010 • 6:30pm**

Featuring the first  
**GREATER WASHINGTON AREA CHORAL EXCELLENCE AWARD**

Awarded to  
*J. Reilly Lewis*

Tickets and information at [www.choralis.org](http://www.choralis.org) or 703.237.2499

# 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 History.** The first performances of *The Christmas Revels* took place in December 1957 in New York City and in January 1958 in Washington, D.C. John (Jack) Langstaff, then a music teacher in the Washington area, created them and founded Revels, Inc. in 1971. Mary Swope founded Washington Revels in 1983.

**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](http://www.revelsdc.org)





THE FOLKLORE SOCIETY OF GREATER WASHINGTON

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

Students through age 22: \$10

No service fee for advance credit card sales see

**fsgw.org**

Please buy tickets early! Buy online!

# REVELS NEWS


**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!

 <p>CHILDREN'S CHORUS of Washington Joan Gregory Founder &amp; Artistic Director</p>	<p><b>AN AMERICAN HOLIDAY</b> with Washington Symphonic Brass &amp; Jody Marshall on hammered dulcimer American holiday classics, folk songs and carols from the Appalachian Mountains performed by Washington's premier children's chorus</p>
<p><b>Saturday, December 19 at 4 pm</b> <b>Sunday, December 20 at 4 pm</b></p>	
<p>Tickets \$10, \$25 &amp; \$50 (concert suitable for ages six and older) National City Christian Church - 14<sup>th</sup> St. &amp; Massachusetts Ave. (202) 237-1005 • <a href="http://www.childreuschorus.com">www.childreuschorus.com</a></p>	

	<p>Washington Revels gratefully acknowledges Inlay Product World for the intarsio design used for our 2009 <i>Christmas Revels</i> ornament.</p>
<p><b>Inlay Product World, Inc.</b> 1-877-464-6529 <a href="http://www.inlays.com">www.inlays.com</a></p>	

# EDUCATIONAL MISSION AND PROGRAM

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](http://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.

Diane Behrens Winslow for hosting the Soiree Substitute event, and contributing in so many ways to sustain and build the Revels community.

Liana Ventimiglia for performing myriad marketing, development, and other office-related tasks as an intern through the auspices of Northwood High School in Silver Spring.

Helen Fields for serving as overall editor of this program, ably assisted by Terry Winslow, Elizabeth Fulford Miller, and Jeremy Berlin.

Lori Kulik for helping in the office on multiple days per week this fall, Jennifer Bagdasian who worked with office staff all summer, and Leah de La Beaujardière, Dan Mick, Laura Travis-DePrest, and Diane Winslow for assisting with crucial office tasks.

Jackie Young for her many hours and passionate pursuit of worthy new groups to attend our Outreach Performance.

Rachel Carlson for music-directing *Summer Solstice Festival Day* and providing musical and pronunciation recordings for the practice CDs for this show.

H. Katherine Cole for serving as Handbell Captain, coordinating and instructing the players and running all rehearsals.

Robbie McEwen and Guenevere Alexandra Spilsbury for countless hours and dedication to all aspects of props—including such glorious masks!

Karen Moses and Joseph Bartl (Music Div., Library of Congress) for access to music and research materials for the Italian Renaissance period.

Celest DiPietropaolo and Marie DiCocco for their assistance with Italian folk music research, provision of rehearsal recordings, instruction in traditional Italian village dance, assistance with program notes, and teaching and calling the dances at Harvest Dance.

Helen French for her time and expertise in researching and evaluating new database options.

Ben Fritz for assisting with brass arrangements.

Joan Kimball and Robert Wiemken of Piffaro, The Renaissance Band for lending their vast knowledge and resources to the music selection and preparation for this year's production.

Jim Voorhees for coaching the dancers in "Lord of the Dance," serving as band leader for our July 4th and Labor Day parade performers, and adding his musical accompaniment to our new Sea Revels group.

Mary Eugenia Myer for her help with props design and construction for all productions; her design contributions to marketing materials; and her counsel and generous and positive spirit in all that we do.

Dr. Alan Peel of University of Maryland-College Park for coordinating the Mechanical Drum construction with his engineering student, Albert Wavering.



Mike and Scott Matheson, with assistance from Jim Lazar, for their yeoman (nautically speaking) efforts in organizing our Sea Revels group and its programs at many venues over the past year.

Cheryl Lane for directing *May Revels* and *Summer Solstice Festival Day*.

Roxana Day, Kristin Jessup Moore, and Laura Travis-DePrest for their efforts and success in soliciting donations to our online auction.

Pete and Marty Behr, and Diane and Terry Winslow for hosting "dessert and discussion" gatherings.

Susan Lewis, Mary Eugenia Myer, Laura Travis-DePrest, Liana Ventimiglia, and Diane and Terry Winslow for their creative guidance and hard work on the Harvest Dance.

Charlie Cerf and Cindy Dunbar for (yet again) hosting the cast party at their home.

Sheppard Ferguson Photographs, and Shep Ferguson personally, for donating his time to come from Watertown, Massachusetts to photograph the Christmas show.

Rhianna Nissen for assistance and photography at many rehearsals and events.

Nick Eckert for photographing the Sea Revels group at the Corcoran Gallery of Art and rehearsals of this show.

Mark Jaster, Sabrina Mandel, and Charlie and Cecily Pilzer for housing for members of Piffaro, The Renaissance Band.

Augustana Lutheran Church for providing access to its choir room for Washington Revels Singers rehearsals.

The Washington Waldorf School, River Road Unitarian Universalist Congregation, Potomac School, Washington Episcopal School, Sidwell Friends School, Washington Ethical Society, Washington Ballet, and St. Columba's Episcopal Church for providing rehearsal, audition, and construction space.

Sidwell Friends School and Montgomery College-Rockville for loaning various props.

Oregon Shakespeare Theater and Costumes Creative for beautiful rental costumes, Bel Cantanti Opera Company for costume loans, and Emilie Long of Montgomery College Theater Department for costume and wig loans and costume consultation.

Mike Murtha for hauling water to and from Lisner and other master schlepping duties.

Susan Hall Lewis for her countless volunteer hours, but above all for serving as community nurturer throughout the year, as for so many years, with endless attention to detail exceeded only by her warmth, sensitivity, and good humor.

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.

## ATTENTION WOMEN SINGERS!



**Orfeia**, the metro area's Balkan vocal ensemble led by internationally renowned director Tatiana Sarbinska, is holding open auditions for all voices. No Balkan singing experience required; ability to learn quickly by ear or sight-reading preferred. Rehearsals Monday nights in Woodley Park, DC area.

**Contact us** at [info@orfeia.org](mailto:info@orfeia.org) or visit [www.orfeia.org](http://www.orfeia.org)

**ACORN HILL**  
WALDORF KINDERGARTEN AND NURSERY  
*Parent and child classes for children from birth to 3*  
*Nursery and kindergarten for children from 3-6*  
An integrated learning experience, engaging the child through imaginative play, storytelling, puppetry, movement and circle games, all working to build a strong foundation for balanced development and future academic success.  
9504 Brunett Ave. Silver Spring, MD 20901 • 301-565-2282 • [acornhill.org](http://acornhill.org)

## Play-based Kindergarten



Grades K-3  
Preschool  
Parent-Child

Waldorf education cultivates a reverence for nature and trusts the wisdom of the human being.

703.486.1309

Located in  
Arlington, Virginia

[PotomacCrescentSchool.org](http://PotomacCrescentSchool.org)

Warm and Nurturing Early Childhood Classes

Experiential, Arts-based Grade School

# Donors

Washington Revels is deeply grateful to the following individual, foundation, government, and corporate supporters for their generous donations received from October 1, 2008 through November 15, 2009. If your name has been omitted or misspelled, please accept our apologies, and call 301-587-3835 to let us know.

## Guarantors (\$5,000 and above)

Aeolus Fund of the Fidelity  
Charitable Gift Fund  
Cyndie and David Langstaff  
Hildegard Lewis  
Ted and Mary Gene Myer  
Québec Government  
William L. Ritchie, Jr.  
Tracy G. Savage  
Mary and Gerry Swope

## Patrons (\$2,500-\$4,999)

Helen and David Kenney  
Madeline Nelson  
Hal and Ayse Weidiger  
Terry and Diane Winslow

## Sustainers (\$1,000-\$2,499)

Boeing Gift Matching Program  
Christine K. Carrico  
Cerf-Dunbar Fund of The  
Community Foundation for the  
National Capital Region  
Stacie and Bill Condrell  
Lois Dunlop  
David and Eleni Silverman  
Jean and John Esswein  
Barry Galef and Ellen Post  
George and Nancy Holmes  
Caroline Klam  
Dick, Carolyn and Caroline Kovar  
Mike and Patricia Matheson  
Louise McIlhenny and  
Hugh Riddleberger  
Elisabeth R. Myers  
Phil Perkins  
H.O. Peet Foundation  
Craig and Karen Pettibone  
George R. Rhodes, Ph.D. and  
Doris S. Rhodes, Ph.D.  
Peter Schult  
Vivien and Norman Silber  
United Way of the  
National Capital Area  
The William Penn Foundation  
Anonymous (1)

## Sponsors (\$500-\$999)

Mary Ackerman  
Philip S. Angell and Jane S. Cooper  
Amy Appleton  
Pete and Marty Behr  
Barbara Binis  
Katherine and David Bradley

Robert Brent  
Kathleen E. Bryant  
Morgan Buckli and Dan Fiore  
Tim and Trish Carrico  
Tim and Merrill Carrington  
Joe and Jann Cassady  
Ken and Lynn Cline  
William Conway  
Michael and Ellen Cronin  
Eric and Brita Cronquist  
Geert Deprest and  
Laura Travis-DePrest  
ExxonMobil Foundation  
Raymond and Colleen Filbey  
Gary E. Foster  
Tom Gribble and Irene Heisig  
Vicki R. Herrmann  
MaMoe Htun  
Knight and Ann Kiplinger  
Angela Lancaster and  
Chuck Muckenfuss  
Jim Lazar and Carolyn Leep  
Pardee Lowe, Jr.  
In memory of Anne Marie Marans  
Gail and John Niels  
Thorn and Sharis Pozen  
Mr. and Mrs. Albert L. Salter  
Joseph W. Serene  
Art Shaw  
Bill Swedish and Linda Griggs  
Merriellou and Ned Symes  
R. David Taylor  
Cynthia Terrell  
Jean van der Tak  
Christy and Scott Wallace

## Supporters (\$250-\$499)

Mr. and Mrs. J. Keith Ausbrook  
Barbara and Maynard Ball  
Douglas and Helen Baumgardt  
Bob and Betsy Bein  
Jill S. Bixler  
Andrea and Harold Blackford  
Ann Bushmiller  
Mr. and Mrs. Hugh T. Cassidy  
Gail E. Collins  
Tom Connelly and Carla McAdams  
Katie Corder  
John and Linda Daniel  
Robyn Dennis  
Kevin and Sharon Dooley  
Kenneth and Carol Doran Klein  
Carolyn and William Doying  
Vernona Elaine Elms

Peter Ames Eveleth  
Katherine Fairhurst  
Michael Fisher and Christy Lopez  
Roland Frye and Susan Pettey  
Rosanne O. Gochman  
Elizabeth Graves  
Greenspan/Davis/Doyle Family  
Gordon and Velva Groover  
Mary and Ted Hartz  
Ann and Tom Johnston  
Anne B. Keiser  
Liza and Andrew Labadie  
Michael Lehner  
Anne and Francis Leslie, The Paper  
Paintbrush  
Tom Luminello, Jr.  
In memory of Anne Marie Marans  
Katherine McGuire  
Elizabeth and Bruce Miller  
Bill and Louisa Newlin  
Geraldine Fogel Pilzer  
Whitney Pinger and Roger Pollak  
John Pomeranz  
Nat and Ravida Preston  
Sandy and David Robinson  
Mark and Dawn Roddy  
Arlene Rodenbeck and Rick Morgan  
Steven Ruoff  
Daniel Ryman  
Ed and Carol Sausville  
Ilse Stauffer  
Joanna Sturm  
Bill and Susan Sweeney  
Sue and Hugh Van Horn  
Virginia and Chris White  
Jim and Marca Woodhams  
Anonymous (2)

## Special Friends (\$100-\$249)

Donald Adams and Ellen Maland  
Douglas and Prudence Adler  
Cynthia McCune Allen  
Bruce F. Anderson  
Ray and Sara Anderson  
Eric Annis  
Artsfund  
Lori and Jeff Ashford  
Roger and Barbara Bacon  
Donald W. Bain, Jr.  
Ann Baker and Christopher Zeilinger  
Danielle M. Beauchamp  
Teresa C. Bennett  
Jacqueline R. Berry  
James and Catherine Bierman

Tuppence Blackwell  
Jane Bloodworth  
Rod Boggs  
John Bowles  
David W. Briggs  
Anne M. Brown  
Joan T. Brown  
Terrence Brown and  
Linda Whitlock-Brown  
Joan and Stephen Burns  
Ruth P. Caine  
Eugene Carlson and  
Mimi Thompson  
Gary and Ann Carpenter  
Nora Carroll  
Charles Cerf and Cynthia Dunbar  
Joan R. Challinor  
The Chapman Foundation  
Ban Cheah  
Mary Cliff  
James P. Cole  
Companion Paws Mobile  
Veterinary Service  
Elizabeth J. Cooper  
Donna Copson  
Joya Cox  
David Cran  
Marcia Crandall  
Susan Crudgington and  
Bill McElwain  
Ruth Crump and Steve Pollack  
Margo M. Cuncliffe  
Doug Dancis  
Robert and Roxana Day  
Jeff and Leah de la Beaujardière  
Alston and Susan Dentzer  
Aimee Doyle  
Susan Dunham and Daniel Schember  
Jacqueline H. Dunlavey  
Nancy Dupree  
Allen M. Earman  
In memory of Sam Arlent Edwards  
The Eichner Family  
Rev. W. David and Patty Erickson  
Pat and Svend Esborg  
Cathie and Fred Fagerstrom  
Mike Fallon  
Fannie Mae SERVE  
Matching Gift Donations  
Gwyn and Jim Fields  
Helen Fields  
David Fitzgerald and Sally Teng  
Nancy Ford-Kohne  
Tom Forgeue  
Barbara Forrest  
Mary E. Fraker  
Marie Franklin  
Rosalyn Furukawa and Jeffrey Solar  
Wendy and Greg Gagnon  
Wendy and William Garner  
Richard and Eileen Garson  
Roberta Geier  
Edward Gertler

John and Kay Grady  
Busy Graham and Stew Hickman  
Robinne Gray  
Sonya Laurence Green  
Carol Guglielmi  
Frances and Denny Gulick  
Judith Halsey and Stephen Vanze  
Frances P. Hamby  
Caroline and George Harris  
John and Sally Herren  
Norman and Ann Marie Hicks  
Mrs. W. Paul Hicks, II  
James and Catherine Higgins  
Alan and Joan Holmer  
Marguerite Holmes  
Sarah B. Holmes  
Molly Holt and Rick Aboussie  
Gale Hood  
Henry Hoppler  
Beverly Howard  
Tom Howell and Shelly Rockwell  
William R. Hunt  
Steve and Debby Jencks  
Beverly Jenkins  
China Jessup  
Liz and Stephen Jones  
Maryann, Sian and Rawles Jones  
Mark and Deborah Judson-Ebbets  
Kass Kassebaum and Jorie O'Donnell  
Jim and Paula Keating  
Kathleen Keenan  
N. Park Kern  
The Kinzer Family  
Eliza Kellogg Klose  
Mark and Cathy Knepper  
Mr. and Mrs. Stephen Kovarcik  
Melinda and Gary Kramer  
Francine Krasowska  
Glenn Lange  
Gerald J. Laporte  
Linda and Oscar Larson  
Daniel Lashof and Diane Regas  
The Leighty Family  
Faith G. Lewis  
Susan, Greg, Kip, Marc and  
Trevor Lewis  
Charlotte H. Lohrenz  
Paul and Joan Loizeaux  
Kathy Maher  
Mr. and Mrs. Dayton S. Mak  
Nancy Marks  
Catherine Marsh  
Dr. Bertha M. Martin  
Diane and Warren Marton  
Tom and Kathy McGarril  
Mary-Margaret McGrail  
Janice E. McKenney  
Mr. and Mrs. William McMillan, Jr.  
Selby and Roemer McPhee  
Daniel Mick and Maureen Jais-Mick  
Bill and Rose Miller  
Francoise Seillier-Moiseiwitsch and  
Julian Moiseiwitsch

Donna Moreno  
Katherine B. Morgan  
Marcia L. Morris  
Naked Mountain Vineyard  
Winkle Nemeth  
Linda and Rob Nissen  
Marsha H. Obusek  
The Parisi Family  
Benny and Mary Kay Parker  
Ron and Mari Parker  
Linda Warren Parks  
Cheryl Paulson  
Jo and Tom Peele  
Rod and Linda Pendleton  
Judith G. Perry, M.D.  
Lars E. Peterson  
Christopher Platt  
Anneke Pleijsier  
Leni and Ned Preston  
Jane Prive  
David and Shirley Putnam  
Marie and Steve Reed  
Mr. and Mrs. Leon Edward Reich  
J. Paul Reid and Lisa DePaulo Reid  
Michael J. Reilly, M.D.  
Lois Ann Reynolds  
Jan Paul and  
Ellen von Seggern Richter  
Lee Ritger Pushkin  
Ian Roberts and Katherine Seikel  
Helen M. Rosenthal  
Virginia L. Rossiter  
Deborah M. Roudebush  
Suzanne and Stephen Rudzinski  
Linda K. Ryden  
Oran Sandel and Roberta Gasbarre  
Sharon and Bill Schaefer  
Elizabeth Scheffler  
Diane M. Schmit  
The Sczudlo Family  
Linda and Robert Sears  
Edward Shaffer  
Frances Sharon  
Marnie Shaul  
Anne Sheahan and Innis Phillips  
The Silvano Family  
Stephanie A. Simpson  
Mr. and Mrs. John G. Smale, Jr.  
Judith and James Smith  
Jeffrey Sprowls  
Craig Stevens  
Kay and Gary Stevens  
Bill and Katharine Stewart  
Meredith Stewart and Randy Rogers  
Clayton Stone  
Jane Stutsman  
Marty, Rick and Becca Summerour  
Hema Sundaram, M.D.  
Susan Swope and  
Shirley Tannenbaum  
Melanie Taylor  
Ann Tierney  
Stanley and Laura Turner

Marian Urnikis  
Wanda Van Goor  
John Vanderstar and Liz Culbreth  
Hon. Curtis E. von Kann  
Kathleen East Walker  
John D. Ward  
Lisa Gucinski Waterman  
Marti and Rich Weston  
Marian White  
Thacher and Doris White  
Thomas L. Wilkens  
Cheryl Williams and James Davidson  
Ruth Wilson  
Jim and Marietta Witt  
Evelyn Ying and Greg Lewis  
Anonymous (10)

## Friends (\$25-\$99)

Nancy J. Abel  
Wajih Abusheikha  
Frederick Allen and Margaret Weekes  
Dr. and Mrs. Robert M. Allen  
Layla Alexander  
Jeff Archibald  
Ruth and Esfin Ayenew  
Bob and Anne Baldwin  
Dr. Marilyn Bate  
Matthew and Mary Beall  
Charley and Will Bein  
Dawn and John Bellinger  
Tom Bethards  
Nancy Black and Ronald Murray  
Virginia Bland  
Darryl and Laureen Branting  
Dr. Helen Bridger Ellis  
James A. Brooks  
Kelly Brown  
Patricia C. Brown  
Dr. and Mrs. William Bryan  
Joseph W. Budzinski  
Nancy and Andrew Caffey  
Jon and Alice Cannon  
Catherine Carter  
Alfonzo Chapman  
Janet Chernela  
Rebecca Chisholm  
Virginia Collins  
John and Linda Concannon  
James and Sandra Cooper  
Patrick Cunniff  
Kathy Cutri  
Laura Davis  
Robert and Margaret Dennis  
Tamara de la Camp  
Peter L. Dean  
Nicole S. Dery  
Joyce Devilbiss  
Russell Dickerson  
Kreszentia M. Duer  
Catherine Duff  
Evan and Rosalie Duncan  
Karen Durovich

M. Brock Evans  
Deborah Ferrin  
Jane M. Flynn  
Antonia Fondaras  
Lily Fountain and Richard Winston  
John J. Feeley, Jr.  
Barbara Frew and Donald Plants  
Gary Garriott  
Victoria Gau  
Michael and Shannon Gellman  
Marsha and Joseph Gillerlain  
Gonglewski and Weko Family  
Alice and John Goodman  
Peter G. Gosselin  
Eunice and George Grier  
Patrician Grosso  
Kathleen Guthrie  
Suzanne and Henry Gwiazda  
Lyn S. Hainge  
Camille Hall  
Lars Hanslin and Becky Laird  
Barbara H. Harding  
Tom and Pam Nelson  
Lawrence Patrick Hayes  
George and Rosalind Helz  
Kendra and Pat Hendren  
Marjorie Herbert  
Jim Hurst  
Howard and Ella Iams  
Natasha Jahrsdoerfer  
Shelia, Todd, Jeff, and Julia Johns  
Phil and Susan Johnson  
Thomas E. Johnson, A.C.A.  
Marilyn K. Jones  
Charlotte Jones-Carroll  
Kenneth Jordan  
Andrew Joseph and Gabriele Schilz  
Karen Kelleher  
Peter Kelsey  
Jill Kester  
Bill and Donnal Hickman  
The Knautz Family  
Somers Knight  
Betsy Kolmus  
Dale and Joann Krumviede  
Vicki A. Lancaster  
Cindy Lassnoff  
J. Lawton Booksellers  
Nettie Legters and Daniel Pearson  
Julia K. Lehnert  
Christopher and Sara Lewis  
Marc Lewis  
Michelle Lewis  
Craig and Anne Lindsay  
Marie Lutsch  
Maria Macfarlane  
Helen D. Mak  
Katherine Marshall  
Cindy Matera  
Hayden W. Mathews  
William and Pamela Mattes  
Thomas and Diana McGonigle

Judson and Suzanne McIntire  
Meredith and Allen McIntosh  
Ms. Nancy McKemie  
John McMahon and  
Susan McLaughlin  
Shirley A. McManus  
N.L. McSllarrow  
Kathie Meizner and Parker Orr  
Nancy Melito  
Victoria Metz  
Elaine Mills  
Kristin Jessup Moore  
Robert and Nancy Morell  
The Mortimer Family  
Jim, Anne and Mary Murphy  
Carol and Dave Natella  
Kenrad and Karen Nelson  
Mark Nestlehuett  
Daniel and Loretta Neumann Smith  
Winifred Neunzig  
Anne O'Donnell  
Mary Orzechowski  
Andy and Susan Parker  
Lynn Perlik  
Manuel and Virginia Pinto  
Rilla S. Potter  
Kelly Price  
Bonnie and John Priebe  
Lynn Quarles  
John Radi  
Stephen Ray  
Leon Reed  
Julie Robeson  
Carol Goter Robinson  
Felicia Rodriguez  
Robin Ropelewski  
Ruth and Pete Salinger  
Kathleen Sander  
M. Jean Schaible  
Randolph and Barbara Schools  
Michael and Sophie Schubert  
Chris Schumann and Cathy Wiss  
Vicki Sensiba  
Bruce and Genie Sidwell  
Judith and James Smith  
Robert Snashall  
Ann R. Sparrough  
Alice Fales Stewart  
William Strang  
Robert and Ann Thompson  
Steven and Alison Thompson  
Peggy Thomson  
Johanna Timpson and Tom Caskey  
Sara D. Toney  
Barbara and Jerry Turner  
Dr. Marlene Tyler Lawson  
Steve and Jan Van Scoyoc  
Julia L. Washburn  
Marion M. Wall  
Mr. and Mrs. Fred Walters  
Susan Webb  
Timothy Wex



Arthur Wheelock, Jr.  
 Joicey White Granados  
 Nadine M. White  
 John and Alice Wiese  
 Edith C. Wolff  
 Linda Worthington  
 Ruth Young  
 Mary Zohlen  
 Patricia Zweible  
 Anonymous (10)

## House of Musical Traditions

Folk Instruments From Around the World, Books, Local Artist CDs,  
 Lessons, Concerts ([www.imtfolk.org](http://www.imtfolk.org)), Repairs, Instrument & Sound  
 Equipment Rentals, Mail Order/Internet Sales - Since 1972



Sun-Mon 11am - 5pm Tues-Sat 11am - 7pm  
 7010 Westmoreland Ave.  
 Takoma Park, MD 20912  
 Phone: (301) 270-9090  
 Fax: (301) 270-3010  
[hmtmail@hmtrad.com](mailto:hmtmail@hmtrad.com)  
[www.musicaltraditions.com](http://www.musicaltraditions.com)  
 David E. Eisner, Owner

# Sidwell

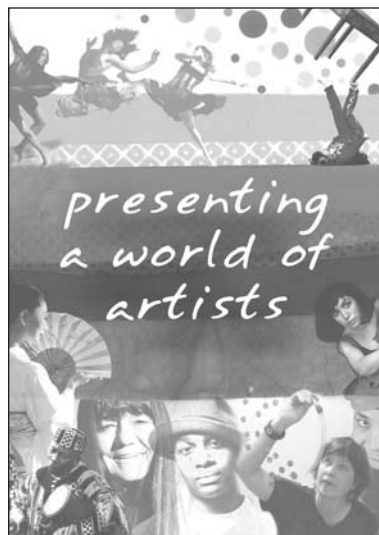
FRIENDS SCHOOL

CONGRATULATES

Jody Frye  
 and  
 Jamie Sandel



on their participation in  
*The 2009 Christmas Revels*



Cultural event planning, assemblies,  
 workshops and residencies for schools,  
 communities and organizations

CLASS  
 ACTS **Arts**

[www.classactsarts.org](http://www.classactsarts.org)



*Your neighborhood music store and more!*

**Print Music  
 Music Lessons  
 Instrument Sales & Rental  
 Music Accessories**

4530 Wisconsin Ave. NW  
 Washington, DC 20016  
[www.middlecmusic.com](http://www.middlecmusic.com)

Tel: 202 / 244-7326  
 Fax: 202 / 244-7045  
[info@middlecmusic.com](mailto:info@middlecmusic.com)



Water for the 2009  
*Christmas Revels*  
 provided by  
 Drink More Water.

[drinkmorewater.com](http://drinkmorewater.com)

# STRATHMORE®

YOUR BEST ENTERTAINMENT VALUE!

Free parking • Close to home • No ticket fees!

## *Celebrate the Holidays at Strathmore*

FRIDAY, DEC. 18, 8PM &  
SATURDAY, DEC. 19, 8PM

### **Take Joy!**

#### **An Original Strathmore Production**

Strathmore's post-modern pageant imagines a holiday season filled with light and joy, in a celebration like no other you'll experience this season! Filled with songs and stories, and poetry by Dylan Thomas and Langston Hughes—a new tradition to share with family and friends.

**Don't Just Take Joy!, Give Joy!** In the spirit of the holiday season, for every ticket purchased to *Take Joy!* we give one to someone of need in our community.

Made possible by Strathmore Artistic Initiative Fund donors and sponsored in part by Rockville Audi.  
MUSIC CENTER, TICKETS \$15–\$35



WEDNESDAY, DEC. 16, 7:30PM

### **Celtic Holiday Concert with Sean McComisky**

A rising star in the Irish music scene, Sean McComisky's button accordion conveys a wistful, evocative and uplifting take on traditional holiday songs.  
MANSION, TICKETS \$15



SUNDAY, DEC. 13, 4–5:30PM

### **Strathmore Family Sing Christmas Sing led by Barbara Baker**

Bring your friends for an old-fashioned Christmas family sing-a-long, sharing old favorites from "Silver Bells" to "Silent Night." Ages 6 and up.  
EDUCATION CENTER, ROOM 402, TICKETS \$7 per person



**TICKETS ON SALE NOW!**

**www.strathmore.org (301) 581-5100**

**Strathmore Ticket Office** 5301 Tuckerman Lane, North Bethesda, MD  
M/T/TH/F 10AM–5PM, W 10AM–9PM, SA 10AM–2PM

Groups save! (301) 581-5199

The George Washington University  
Lisner Auditorium Presents

TICKETS AVAILABLE NOW!

10<sup>TH</sup> ANNUAL

# FLAMENCO FESTIVAL

WASHINGTON, DC

The passion returns! The Tenth Annual DC Flamenco Festival features performances by Spain's leading traditional and contemporary flamenco artists. Master musicians, vocalists and dancers share the stage and demonstrate the elegance and exhilaration that has made flamenco an international sensation.

Tuesday, February 9, 8pm

## GALA FLAMENCA

Featuring: Pastora Galván, Manuel Liñán,  
Belén López, Rocío Molina

Thursday, February 11, 8pm

## COMPAÑÍA MARÍA PAGÉS

Sunday, February 14, 7pm

## ROCÍO MOLINA

Sunday, February 21, 7pm

## TRES CULTURAS

MARINA HEREDIA AND THE CHEKARA  
ARAB-ANDALUSIAN ORCHESTRA OF TETOUAN

Tuesday, February 23, 8pm

## COMPAÑÍA ISRAEL GALVÁN

ALSO AT GW LISNER AUDITORIUM THIS SPRING

SAT MAR 13, 8 PM Brazilian Legend GILBERTO GIL

SAT MAR 27, 8PM African Vocal Star ANGELIQUE KIDJO

SUN APR 11, 7PM Innovative Malian Vocalist ROKIA TRAORÉ

FRI APR 16, 8PM Mountain Music of Virginia MUSIC FROM THE CROOKED ROAD

SAT APR 24, 8PM Author of No. 1 Ladies' Detective Agency ALEXANDER MCCALL SMITH

See Video and Hear Audio at [LISNER.ORG](http://LISNER.ORG)

Tickets: Lisner Box Office, TicketMaster Outlets, PhoneCharge (202) 397-SEAT  
and online at [www.ticketmaster.com](http://www.ticketmaster.com)

THE GEORGE WASHINGTON UNIVERSITY  
WASHINGTON DC

 **Lisner**auditorium  
[www.lisner.org](http://www.lisner.org)