

WASHINGTON REVELS
PRESENTS
THE CHRISTMAS REVELS
**Andalusian
Treasures**

**JEWISH, ARABIC AND SPANISH
MUSIC, DANCE AND DRAMA**

FEATURING THE MUSIC OF
Trio Sefardi AND Layali El Andalus

WITH
Graham Pilato AS DON JUAN • Danny Pushkin AS JOHA
Voces de Oro • Shabab al-Andalus Teens
Chikitikos Children • Mazal Bueno Brass
Guitarras Doradas

Roberta Gasbarre
ARTISTIC AND STAGE DIRECTOR

Elizabeth Fulford Miller
MUSIC DIRECTOR

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PRODUCER

DECEMBER 3-4 & 9-11, 2011
GW UNIVERSITY'S LISNER AUDITORIUM
WASHINGTON DC

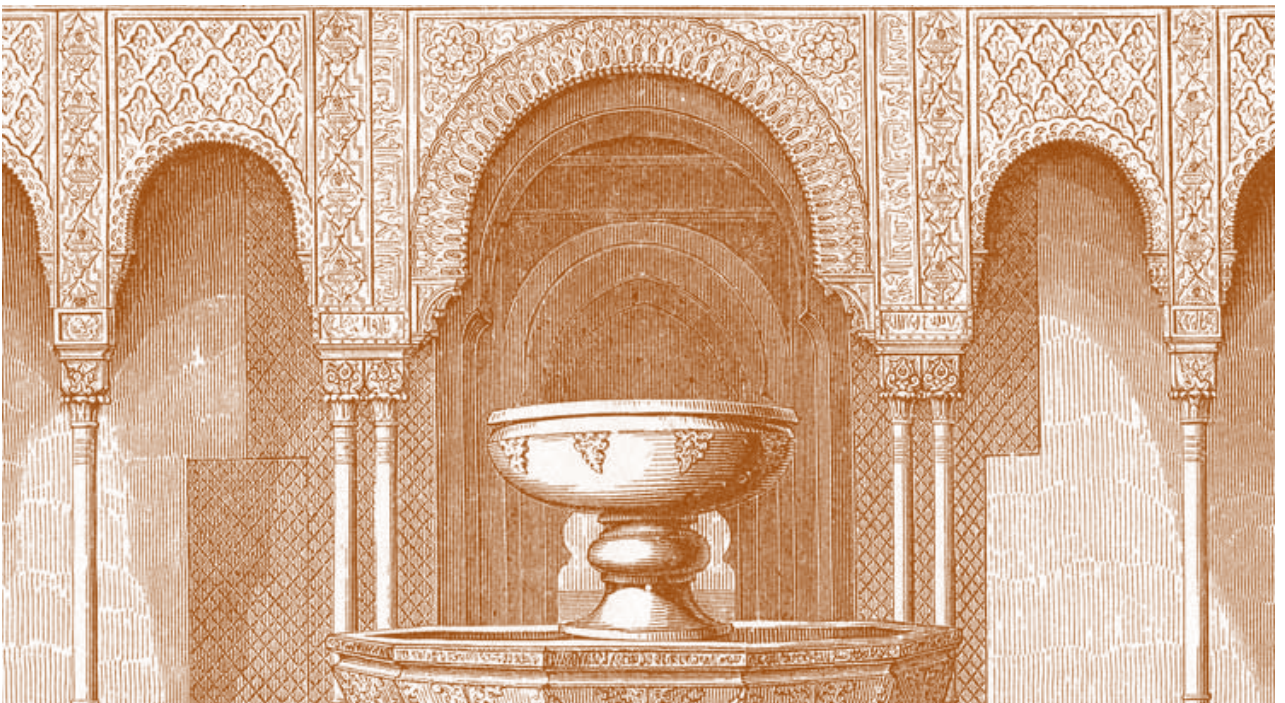
From the Director

Sometimes I am asked the question “How do you choose the theme of each year’s Revels?” The answer varies, but this Revels originated in Portland, Oregon, one of the 10 Revels cities across the country, in 2010. When we encountered their version of “Andalusian Treasures,” the richness of this special time and place captivated us, and we charted our course towards the three cultures that lived on the Iberian peninsula from the 8th through the 15th centuries—Muslim, Jewish (which would become known as Sephardic), and indigenous Iberian (mostly Christian). Much of the music actually comes from the 16th century or later because we have too little information about the earlier music. In this sense, our performance exists outside of time, celebrating the extraordinary cultural legacy of these peoples and their interaction over 800 years.

Along the way, we discovered Revels touchstones, jewels you will see today that will make even the most unfamiliar resonate a bit. There is a fool, of course . . . in this case, Joha, or Goha, or Djoha, or even Nasruddin Hoja. He is an innocent, a trickster. He teaches by his folly and he belongs to both the Jewish and Arabic diasporas, ranging far and wide with hundreds of tales that teach through laughter. There is a dragon! The Terrible Tarasque looks like an ankylosaurus with a scorpion tail and head of a lion. There is exquisite poetry about the cosmos and our relationship with it, a men’s dance with cane staves, rounds for peace, and evocative music and dance.

To bring these elements to the stage, we tell the tale of Joha and his friend, the *braggadocio caballero* Don Juan, who stumble on a secret room, filled with the riches of the time of the caliphs. The treasure in the secret storeroom is an extraordinary find for our young men—but the ultimate treasure is the legacy of this time to the world, the beauty, wisdom, and passion of three cultures that lived so closely together while still retaining the heart of what made each unique and extraordinary.

—Roberta Gasbarre, December 2011



About Washington Revels

What is Revels? A nonprofit cultural institution in the District of Columbia area for almost 30 years, Washington Revels creates seasonal celebrations based on traditional music, dance, and drama from different times and cultures. These celebrations typically involve adults and children, professionals and nonprofessionals, and many opportunities for audience participation. The traditional elements provide a sense of the value people have gotten and can still get from the support of their community and its customs.

In recent years, Revels has become active year-round and now creates other kinds of events, including informal celebrations, concerts, and performances. We also have a growing education program for children.

Revels organization. We are one of ten independent non-profit Revels organizations in the U.S., each with its own board, office and artistic staff, and separate finances. An umbrella organization, Revels, Inc., in Watertown, 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 *Christmas Revels* took place in December 1957 in New York City and in January 1958 in Washington, D.C. They were created by John (Jack) Langstaff, then a music teacher at Potomac School in McLean, Virginia. He founded Revels, Inc. in 1971. Mary Swope founded Washington Revels, the fourth Revels city, in 1983.

Revels activities. *The Christmas Revels* is our biggest production, but we have many other activities throughout the year. We welcome in the spring with *May Revels* at the Audubon Naturalist Society's Nature Fair. We also produce *Revels SunFest* in downtown Silver Spring, which features performing groups representing cultures from around the world. Annual activities also include a Spring Celebration at the National Arboretum, pub sings, outdoor community sings, and a Harvest Dance. Separate articles describe our newer activities, which include an after-school program, four performing groups, and explorations of our local heritage.

What is Revels – really? At one level, Revels is a vehicle for events that are fun and cultivate a sense of community and shared tradition. At a deeper level, Revels is about the importance of community celebration to all people. This deeper level is most evident in our seasonal celebrations, particularly our winter solstice celebrations, which address the circle of the seasons and the cycle of life. Winter is followed by spring; dark is followed by light; individuals die, but others are born. Throughout, in times of sorrow and times of joy, humankind gathers together for support.

Exploring these themes through the prisms of different cultures, Revels' performances illustrate specific customs that address universal human hopes and fears while creating "real-time" celebrations in which cast, crew, and audience members experience our common humanity. The essential message, and we hope the experience, is that all of us—adults and children from all walks of life—are part of a community that stretches through the ages and across national and cultural boundaries.

Andalusia's Cultural Legacy

This year's *Christmas Revels* takes us to the Iberian Peninsula to explore the music, dance, and drama that is the cultural legacy of the Jewish, Muslim, and Christian people who lived in medieval Andalusia from 711 to 1492, when the Muslims and Jews were expelled from Spain. What we present on stage is a mix of material from within those years and what emerged thereafter.

The legacy of these cultures after 1492 to some degree reflects developments in music, dance, drama, and poetry that happened earlier, when all the groups were living together in Andalusia. These developments happened within individual cultures and as a result of the interaction among the cultures. (There is a separate article on music elsewhere in this program.)

When the Muslims conquered most of what is now Spain and founded Andalusia, they introduced architectural, scientific, agricultural, and intellectual ideas then unknown in the West. They also brought a policy of tolerance for Jews and Christians as "People of the Book," monotheists who trace their religion to Abraham. This policy led to a wave of Jewish immigration and left Christians relatively free to pursue their own activities.

The 800 years during which these three cultures inhabited Andalusia were not a uniformly "golden age" of tolerance, but particularly in the first 300 years of Muslim rule there was enough tolerance to permit considerable positive interaction. Literature in Hebrew and Arabic flourished, Jews worked at the highest level in Muslim governments, and Arabic music influenced Christian musicians. The degree of religious liberty in Andalusia inspired one Jewish diplomat to try to persuade Byzantium to follow suit.

Even for most of the next 200 years, the three cultures continued to coexist well in some parts of Andalusia. A 13th-century Castilian king even gathered scholars and musicians from all faiths to try to create a Spanish culture.

Arabic and Sephardic poetry also flourished in Andalusia, and two of the leading intellectuals of the time, Maimonides (a Jew) and Averroes (a Muslim), appear on our stage to recite examples. One poetic form of the time illustrates cultural interaction. Andalusian Jews and Muslims, writing in Hebrew and Arabic, composed very similar poems that always ended with a few lines written in a primitive form of Spanish. They wrote even those lines with Hebrew or Arabic letters.

In sum, interaction among these cultures contributed to the legacy that each was able to build on while in Andalusia and take with them after their 800 years in Spain. In a very real way, then, our celebration of Andalusia's cultural legacy is also a celebration of the level of tolerance that permitted such "cross-pollination" to take place. Although the actual level of tolerance varied significantly by time and place, we are grateful for the symbol of tolerance that medieval Andalusia has become.

—Terry Winslow

Andalusian Music Traditions and Legacy

This year's *Christmas Revels* explores the rich fabric of music born from the confluence of cultures—Moorish, Sephardic, and indigenous Iberian—that existed between the 8th and 15th centuries in what we now call Spain. These three cultures influenced each others' music and, when the period of coexistence ended, each group took its own distinct musical tradition into the 16th century and beyond.

In 9th-century Córdoba, then the capital of Andalusia, Persian and Arab musicians began developing a musical style that synthesized Spanish and Afro-Arab traditions. This Arab-Andalusian style has had a lasting impact on music in Spain, North Africa, and the Mediterranean. For example, the majority of the songs in the 13th-century collection *Cantigas de Santa María* employ an Arabic poetic style called *zajal*. The pronounced rhythmic patterns of Judeo-Spanish music are thought to reflect the influence of Arabic music. Arab-Andalusian music was very influential in North Africa even before 1492, when the Muslims left Spain, and the influence continues today.

Arab-Andalusian music is primarily melodic—both the voice and instruments perform in unison with no harmony parts. In performance, the melodies can be highly ornamented, making them sound quite exotic to the Western ear. Rhythms are also complex, performed on distinctive percussion and stringed instruments.

Within Andalusia, the music of the Jews helped preserve and shape medieval Spanish *romances* (ballads). After 1492, the Sephardim—the Spanish Jews—carried their musical traditions from Spain into Northern Africa, the Middle East, and Europe, where they joined existing Jewish communities. Wherever they went, the Sephardim took along a sense of their common heritage and their distinctive secular music. Because Sephardic musicians have interacted with musicians from their local areas, there are now distinctive Sephardic musical styles in the eastern and western Mediterranean.

Sephardic music relates primarily to the home and is an oral tradition typically created, sung, and passed down by women. In our show we sing two Hanukkah songs written by Flory Jagoda, a revered Sephardic singer and resident of the Washington area, based on her memories of spending Hanukkah with her grandmother while growing up in Bosnia. Many Sephardic Jews speak Ladino or Judeo-Spanish, the language of our Sephardic songs. Over the centuries, Sephardic Jews have created Ladino by adding both Hebrew words and words from the languages of the places where they lived.

As the medieval period came to a close, a tremendous outpouring of polyphonic vocal music, both sacred and secular, flourished under royal patronage. It was the beginning of the Spanish Renaissance. Some of the earliest purely instrumental music was written for *vihuela* (a Spanish cousin of the lute). And many important collections of Spanish poetry and songs were created, including the *Cancionero Musical de Palacio* and the *Cancionero de Upsala*. Most of the songs in these collections were *romances* or *villancicos*, folk carols with a set pattern of repetitions.

The Characters in Andalusian Treasures

As we explore the nature of Andalusia's treasures, we meet five human characters—two very foolish and three very wise. We also encounter an unusual beast.

Joha. This year's *Christmas Revels* features a fool who is known by many names. For example, he is Joha in Sephardic folktales, Goha in Egypt, and Nasreddin in Turkey. He is quite different from the European "wise fool" who has appeared in other Revels productions. That fool is a simpleton but is sometimes able to see truth clearly and offer serious insights. (As Revels veterans know, he can also raise St. George from the dead.) Joha, on the other hand, is a natural fool who is incapable of insight and has little understanding of the world around him. The consequences of his foolish conduct, however, often provide lessons on how to behave.

Don Juan. Our Don Juan is a composite of two fictional characters. One is a figure from Spanish folk tales who was portrayed as Don Juan "The Seducer" in a 1630 novel. The other is Il Capitano, a swashbuckling stock character in Italian *commedia dell'arte*.



Averroes. The 12th-century Islamic intellectual Averroes is most famous for translating and writing commentaries on Aristotle's works, which for centuries had been mostly forgotten in the West. Even though he advocated the unpopular view that there is no incompatibility between philosophy (reason) and religion, he worked for and was protected by tolerant Muslim leaders for most of his life. Eventually, however, his opponents burned many of his books and arranged for his banishment.

Maimonides. Like Averroes, Maimonides was born in 12th-century Córdoba, wrote in Arabic, became a "philosopher/theologian," attempted to reconcile the truths of reason and religion, and had books burned by co-religionists. Maimonides, however, was Jewish. When he was quite young, Andalusia was conquered by fundamentalist Muslims, and Maimonides' family went to North Africa. He eventually settled in Egypt, where he continued to write and work as a physician to the court of the great sultan Saladin.

Egeria. During the period 381–384, a Christian woman named Egeria or Aetheria made an often-solitary pilgrimage to Jerusalem and other sites in the Holy Land. Some believe that she was born in Spain. This Christian explorer of historic sites in what we now call the Middle East is a fitting guide for our exploration of Andalusia's Christian, Jewish, and Muslim cultures.

The Tarasque. With the shell of a turtle, the tail of a scorpion, six legs, and the head of a lion, the *Tarasque* is a strange and dangerous beast. *The Golden Legend*, a 12th-century biography of the saints, tells us that in 48 C.E., after terrifying the people of a small French town, the *Tarasque* was tamed by St. Marta (the sister of Mary Magdalene). She then led it back to town, where the residents killed it. These days, the *Tarasque* participates in some French and Spanish celebrations of the Feast of Corpus Christi.

—Terry Winslow

INTRODUCTION

The action in this *Christmas Revels* begins in a treasure room in 10th-century Andalusia, part of what we now call Spain. Two adventurers from the 16th century somehow stumble into the room while running away from a dinner bill they cannot pay. It's no ordinary



treasure room, though. Some treasures move and others sing, while one treasure is worth more than all of the others combined! Their treasure hunt takes us on a magical ride across time and space to encounter music, dance, poetry, and drama from the early medieval period to the 20th century.

Andalusia was home to Jewish, Muslim, and Christian peoples from the 8th through the 15th centuries, and our time travel permits us to explore their cultural legacies during and after that time. As you watch during our travels, think about what might be the treasure of treasures. The gold? The jewelry? A valuable antique? The answer lies in the magic of medieval Córdoba.

PART I

1. Brass Prelude

Antonio de Cabezón (1510–1566) was one of the most important Spanish composers of his time and among the first to compose pieces specifically for the organ. Blind from early childhood, he was hired by the royal family at age 16 and stayed with them for the rest of his life. He travelled widely and was therefore able to influence, and be influenced by, many of the other composers of his day. Cabezón's composition "Diferencias sobre el canto del Caballero" from the *Obras de música* is arranged by Robert Posten.

MAZAL BUENO BRASS

2. Tan buen ganadico (So much fine cattle)

Our procession leads us down into a room laden with ancient treasure, hidden deep under the city of Córdoba. This *villancico*, a popular Spanish musical and poetic form made up of several stanzas and a repeating refrain, tells what a pleasure it is to look at cattle in a lush green valley—a restful scene that contrasts with the tune’s complex and driving rhythm. The words and music are by Juan del Encina (1468–1530), the leading contributor to the *Cancionero Musical de Palacio*, a 16th-century manuscript that is one of the richest sources of Renaissance polyphony.



Elizabeth Fulford Miller, Susan Gaeta, and Alden Michels, *singers*

Tina Chancey and Jamie Sandel, *violins*

VOCES DE ORO

TRIO SEFARDI

GUTTARRAS DORADAS

PALMAS

3. A vint-i-cinc de desembre (On the 25th of December)

This 16th-century Catalan Christmas carol is usually called “Fum, Fum, Fum” in English. The “fum” sound may imitate the sound of a drum or perhaps a guitar.

Greg Lewis, *song leader*

VOCES DE ORO

MAZAL BUENO BRASS

ALL SING:



4. Taqsim (Improvisation)

A *taqsim*, one of the principal instrumental genres of Arabic music, is ordinarily improvised and consists of several sections. It is performed as an introductory piece to set a meditative mood before the next song. Rachid Halihal plays the *oud*, a pear-shaped stringed instrument prominent in medieval and modern Islamic music that was the parent of the European lute. The *oud* is one of the oldest continuously used string instruments, with roots in ancient Persia and Pharaonic Egypt.



Rachid Halihal, *oud*

5. Lamma bada yatathanna (She walked with a swaying gait)

“Who can answer my lament for love and distress but the graceful one, the queen of beauty?” This traditional Arabic love song is based on a poetic form (*muwashshah*) that emerged in 9th-century Andalusia, spread to North Africa and the Middle East, and was also used by some Sephardic poets.

Rachid Halihal and Elisabeth Myers, *singers*

LAYALI EL ANDALUS

VOCES DE ORO

6. Three Sages

Our three sages are Averroes and Maimonides, respectively the preeminent 11th-century Muslim and Jewish intellectuals associated with Andalusia, and Egeria (or Aetheria), a 4th-century woman who made a pilgrimage to Jerusalem and the surrounding area and whose letters to friends have given scholars a look into early Christian liturgical practices. The sages make periodic appearances in this production, often, as here, to share an intellectual or philosophical point, using the lush poetry of the era. This recitation is from “Granada,” by Solomon Ben Gabirol, an 11th-century Jewish poet and philosopher who fled Córdoba when it was conquered by intolerant Muslims but was then protected by an accepting Muslim leader.



Kathrin V. Halpern, *Egeria*

Alan Haeberle, *Averroes*

Jim Eustice, *Maimonides*

7. Quando el Rey Nimrod (When the King Nimrod)

This song is one of the many pieces in this production from the Sephardic diaspora—people descended from the Jews who were expelled from Spain in 1492. Said to date from the 16th or 17th century, it tells the story of the birth of Abraham, the “light of Israel,” *luz de Israel*. The tyrannical King Nimrod, a great-grandson of Noah, foresaw the birth of Abraham. To protect idolatry from monotheism, he ordered the death of all new-born sons in his kingdom. Abraham, of course, miraculously survived and became known as the Father of Three Faiths (Christianity, Islam, and Judaism).

Susan Gaeta, *singer*

TRIO SEFARDI

VOCES DE ORO



8. Joha the Fool

As usual, our program includes a fool, this time one who is loved in the Sephardic diaspora and in many Arabic-speaking countries. He also has many other names.

Danny Pushkin, *Joha*

9. Songs and Games for Children

“Gatatumba” is a children’s song whose lyrics refer to musical instruments. “Matesha, Matesha” is a traditional Sephardic song/poem that is sung-spoken by girls who are swinging on a swing, a common venue of courtship in Morocco. “Tafta Hindi” (Indian taffeta) is an Arabic children’s song about sharing treasure.

Tina Chancey, Aiden Mattke, and Darrow Alec Theisen Sherman, *violins*
CHIKITIKOS CHILDREN

10. Pues que tanto bien tenemos (Because we do it so well)

The lyrics of this popular *baylado* (dance song), written for the Feast of Corpus Christi, consist of repeated proclamations that “because we do it so well, we will sing, we will dance, and we will recite.”

Guenevere Spilsbury, Will Wurzel, and Marissa Maley, *singers*
Tina Chancey, *viola da gamba* VOCES DE ORO GUTTARRAS DORADAS

11. Don Juan

Our Don Juan is not a fool, but his pretentious and swashbuckling ways are in fact quite foolish. For more details, see the article “The Characters in Andalusian Treasure.”

Graham Pilato, *Don Juan* MAZAL BUENO BRASS

12. A Prayer for the New Year

The text of this haunting song is a venerable Sephardic prayer, *Yehi Ratzones*, which combines Hebrew and Ladino, a language spoken by Sephardic Jews that is closely related to Spanish. The music is by Flory Jagoda, a Washington-area musician whose ancestors left Spain in 1492. In 2002, the National Endowment for the Arts recognized her work to preserve and promote Sephardic music by making her a National Heritage Fellow.

Susan Gaeta, *singer* David Buchbut, *frame drum* VOCES DE ORO



13. Rodrigo Martinez

In this *villancico* from the collection *Cancionero Musical de Palacio*, Rodrigo is leading his geese to the river by whistling, but for some reason, he thinks they are cows. The men tease Don Juan, comparing him to Rodrigo for his misreading of their welcome to him.

Daphna Mor and David Guisti, <i>recorders</i>	Jim Lazar, <i>singer</i>
Elisabeth Myers and Guenevere Spilsbury, <i>castanets</i>	Tina Chancey, <i>viola da gamba</i>
Men of the VOCES DE ORO	GUTTARRAS DORADAS
TRIO SEFARDI	

14. Sevillanas

This vivid folk dance originated in Castile but has become associated with Seville. It is still danced throughout Andalusia at fiestas by large groups or couples. Its choreography has evolved in such a way that some now consider it a form of flamenco. Joanne Stefanick provided teaching assistance to our dancers. The song is “El Adios” (The Farewell).



Sonya Ali Bessalel, Candace Davis, Nicole Gianuca, Lisa Grosh, Clare Hardin, Helena Klassen, Emma Rothman (alternate), Meghan Siritzky (alternate), Guenevere Spilsbury, and Erin Sutherland, <i>dancers</i>	
Susan Gaeta, <i>singer</i>	Howard Bass, <i>guitar</i>
	Elisabeth Myers, <i>castanets</i>
PALMAS	

15. The Beauty of the Rose

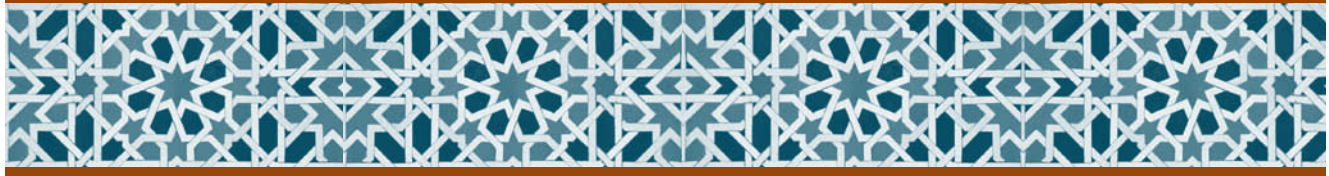
This poem about nature, a relatively new subject in Muslim poetry at the time, was written by the 13th-century Tunisian poet Abu al-Abbas al-Ghassani.

Kathrin V. Halpern, <i>Egeria</i>	Alan Haeberle, <i>Averroes</i>	Jim Eustice, <i>Maimonedes</i>
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16. Bain el bareh we el youm (Between yesterday and today)

This traditional Arab-Andalusian love song tells about the beauty of an evening spent in a garden with one’s sweetheart. We include in the song some lyrics from the poem “Ki Eshmera Shabbat” (Because I Shall Keep the Sabbath) by Rabbi Avraham Ibn Ezra (1089-1164) from Toledo, Spain.

Rachid Halihal, <i>singer</i>	
LAYALI EL ANDALUS	VOCES DE ORO



17. Feast of Fools

Cultures have celebrated in winter by overturning the social order for a day since Roman times. A Lord of Misrule typically presided over a celebration, while servants were waited upon by their masters. The tradition apparently reached Spain through the Romans and still exists in some form. The brass ensemble is playing “La Entrada,” arranged by Ben Fritz.

Graham Pilato, *Don Juan* Danny Pushkin, *Joha* MAZAL BUENO BRASS

18. El desembre congelat (Cold December flies away)

The melody of this popular Christmas carol from Catalonia comes from a drinking song that probably dates back to the 16th century. It has since been used for a number of Christmas carols. This text celebrates the arrival of spring after a cold winter as “springtime’s hope was growing” and “on the tree once bare grew the rose so fair.”

Greg Lewis, *leader* VOCES DE ORO MAZAL BUENO BRASS

ALL SING:



2. Cold De - cem - ber's winds were stilled, in the month of sno - wing.
3. When the dark - ness fell that night, bring - ing sweet re - po - sing,



As the world fell dark one night, spring - time's hope was gro - wing;
All the land was hid from sight, sleep our eyes was clo - sing,



Then one rose - tree blos - somed new, one sweet flo - wer
Sud - den - ly there came a gleam, from the sky, the



on it grew, On the tree once bare, grew the rose so rare, Ah the rose, ah the
won - drous beam Of a heav'n - ly star, gi - ving light a - far; Ah the star, ah the



rose, ah the rose tree bloom - ing, Sweet the air per - fu - ming.
star, ah the start-beam glo - wing, Bright - ness e - ver gro - wing!

19. Joha Tales

Thousands of stories relate the exploits of Joha. Here, we enjoy a few short instances of his humor, taken from various traditions.

Danny Pushkin, *Joha*

20. Riu Riu Chiu

The nonsense syllables “riu, riu, chiu,” representing a nightingale’s song, were a traditional call by Spanish shepherds when guarding their flocks. The song’s lyrics refer to God keeping the wolf from the lamb. It is part of a mid-16th-century collection of music called the *Cancionero de Upsala* after the university library in Sweden that holds the only surviving original.

Alex Dennis, Helen Fields, Jody Frye, Betsy Kolmus, and Peter Noone, *singers*

VOCES DE ORO

MAZAL BUENO BRASS

PALMAS

21. Yo m’enamori d’un aire (I fell in love with the charms)

This haunting melody is believed to be of Balkan Sephardic origin and was probably composed in the early 20th century. The lyrics recount the experience of people who fall in love under the spell of moonlight, awaken the next morning in the harsh reality of daylight, and vow never to make that mistake again.

Susan Gaeta, *singer*

TRIO SEFARDI

22. Ay luna que reluces! (Oh, shining moon!)

“Wherever I come and go, all night long you give me light” begins this haunting *villancico* from the *Cancionero de Upsala* manuscript. As darkness falls, our two fools slumber, dreaming of the moon.

Shauna Kreidler, Elisabeth Myers, Jane Bloodworth,

Alden Michels, and David Giusti, *singers*

TRIO SEFARDI

LAYALI EL ANDALUS

VOCES DE ORO





23. Arabic Poems

Averroes and Egeria recite lines from a poem by Muhammad ibn, Ali al-Awsi. The poem, usually referred to by its first line, “Wait a moment, you will see the evening sun,” manifests the release of Muslim poets from earlier subject matter constraints. The setting sun was a popular theme, representing lost love or, as here, a moment of reverie. The poem recited by Maimonides, known as “Take advantage of the clear nights,” was written by Ibn Zaydun (Zaydoon).

Kathrin V. Halpern, *Egeria* Alan Haeberle, *Averroes* Jim Eustice, *Maimonides*

24. The Lord of the Dance

We invite you to join us in this dance through the aisles. Sydney Carter’s modern lyrics to the Shaker Song “Simple Gifts” are here translated into dance using a compilation of traditional English morris dance steps by Carol Langstaff, Martin Graetz, and Jonathan Morse. This piece ends Part One of every December Revels production across the U.S.

James Voorhees, Nathaniel Brown, Andrew Marcus, and Stephen Roth, *dancers* (alternating)
Greg Lewis, *singer* VOCES DE ORO MAZAL BUENO BRASS

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 II

25. El cant dels ocells (The song of the birds)

This melody was made famous by the Catalanian cellist Pau (Pablo) Casals. When Francisco Franco took control of Spain, Casals moved to France and regularly played his arrangement of this tune as his “song of exile.” Upon receiving the United Nations Peace Medal in 1971, Casals said, “I have not played the cello in public for many years, but I feel that the time has come to play again. I am going to play a melody from Catalan folklore . . . Birds sing when they are in the sky, they sing: ‘Peace, Peace, Peace’.” This arrangement for brass is by Errol Schlabach.

MAZAL BUENO BRASS

26. Poder á Santa María (The power of Saint Mary)

This song is from the *Cantigas de Santa María*, a collection of over 400 poems that is unusual because it mentions Mary in every song and because the manuscript includes musical notation and illuminated images of musicians throughout. The collection was produced during the 13th century at the direction of King Alfonso X El Sabio (The Wise), whose court included Jewish, Muslim, and Christian musicians. Most of the religious songs in the *Cantigas* employ an Arabic poetic form.



Shauna Kreidler, Elisabeth Myers, Guenevere Spilsbury, and Erin Sutherland, *singers*

Tina Chancey, *viola da gamba*

LAYALI EL ANDALUS

Women of the VOCES DE ORO

27. A Night of Grief

It was in Spain that Hebrew was first used for secular poetry, and Moses Ibn Ezra (1060–1139) is highly respected for both his religious and secular works in that language. His secular poetry tended to be melancholy, and “A Night of Grief” is no exception. He is also known for including Jewish and Arabic ideas, as well as some Arabic stylistic elements. He also wrote treatises on poetry and philosophy in Arabic.

Alan Haeberle, *Averroes*

Jim Eustice, *Maimonides*



28. Abinu Malkenu (Our Father, Our King)

This traditional prayer is sung during the services from Rosh Hashanah through Yom Kippur. In the Sephardic tradition, it is sung in Judeo-Spanish (also known as Ladino) for the “Ten Days of Repentance.” It is a supplication to God to treat us with compassion and to cause all hate and oppression to vanish from the earth.

David Giusti, *leader* Men of the VOCES DE ORO

29. Durme, durme, mi angeliko (Sleep, sleep, my little angel)

This sublime example of a Sephardic lullaby begins by expressing hope that a little boy will never know pain but concludes with the words “Ah, what a world of pain. Sleep, sleep . . . little boy of Zion.” The song’s origins are uncertain, but it is probably Balkan and may have been collected from surviving Sephardim in France shortly after the end of World War II.

Susan Gaeta, *singer* Howard Bass, *lute*

30. Rounds for Peace

Greg Lewis, *leader* VOCES DE ORO

Dona nobis pacem (Give us peace)

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.



Shalom Chaverim/Assalam wa aleiku (Peace, friends, until we meet again)

“Shalom Chaverim” is a traditional Hebrew expression of parting. This year, we have expanded the traditional round to include Arabic words, written by Daphna Mor and Rachid Halihal of Layali El Andalus. Here we debut this beautiful song, combining the Hebrew and Arabic into a unified round for peace.

ALL SING:

Sha - lom, cha-ve-rim, sha - lom, cha-ve-rim, Sha - lom, sha - lom.

L' - hit - ra - ot l' - hit - ra - ot, Sha - lom, sha - lom.

As - sa - lam wa a - lei - kum, wa a - lei - kum ya as - deq - a.

A - ra - kum qa - ri - ba, a - ra - kum qa - ri - ba ya sa - lam.

31. Qum Tara (Come and see)

The lyrics of this Arab–Andalusian piece celebrate the beautiful colors of a spring morning: “What a glorious morn! Nature sings of life and love . . . for all humanity.”

Rachid Halihal and Elisabeth Myers, *singers*
LAYALI EL ANDALUS VOCES DE ORO

32. Hanuka

This joyous song celebrates the eight days of singing, dancing, and cooking that are associated with Hanukkah (Festival of Lights), which is observed by lighting the candles of a menorah. The song was written by Flory Jagoda based on her childhood memories. In addition to the festive aspects of the holiday, she remembers that one of her grandmother’s biggest projects was to give bread, flour, rice, and a little money to the poor.

Susan Gaeta, *singer* TRIO SEFARDI CHIKITIKOS CHILDREN

33. Ocho Kandelikas (Eight little candles)

The Menorah has nine branches, one for each day of Hanukkah and one for a candle that can provide light when the others are not lit. The refrain of this song celebrates the lighting of the eight symbolic candles, and its three verses give us some sense of the nature of the festival. “Many parties will be held, with joy and pleasure.” Flory Jagoda wrote this popular song, and the arrangement for mixed chorus and brass is by Tina Chancey of Trio Sefardi.



VOCES DE ORO

MAZAL BUENO BRASS

ALL: Una, Dos, Tres, Kuartro, Sintyu, Sej, Siete, Ocho

34. Saidi

The *Saidi* stick dance originated in the southern half of Egypt, known as “al-Sa’id.” This dance has a martial arts element, and at informal festivals it sometimes includes a friendly exchange of actual blows. Yasser Darwish provided instruction to our stick dancers, who are accompanied by a fast-paced love song called *Salamat*, an Arabic greeting derived from *salaam* (peace). The *Saidi* looks similar to Morris dancing, a frequent element in *Christmas Revels* productions. It has been conjectured that “Morris” is derived from “Moor,” a term sometimes used to describe Arabic, Berber, and other Muslims in Andalusia.

Charles Blue, Jody Frye, Jake Hendren, William G.M. Hoffmann,
Jason Noone (alternate), Peter Noone, and Jamie Sandel, *dancers*
Rachid Halihal and Elisabeth Myers, *singers*

Tina Chancey, *violin*

LAYALI EL ANDALUS



35. Siete modos de guisar las berenjenas (Seven ways to cook eggplant)

This Sephardic song from Greece celebrates the many ways to prepare eggplant; each verse recounts a different recipe, though the chorus repeats Uncle Cerasi's view that however it's cooked, eggplant is always best consumed with a glass of wine. Eggplant came to Al Andalus with the Arabs, but it was the Jews who popularized it throughout Europe.

Susan Gaeta and Will Wurzel, *singers*

VOCES DE ORO

TRIO SEFARDI

SHABAB AL-ANDALUS TEENS

LAYALI EL ANDALUS

MAZAL BUENO BRASS

CHIKITIKOS CHILDREN

ALL SING:



36. The Mummers' Play

The setting of this year's *Christmas Revels* allows the inclusion of some unusual characters—the King of Egypt, Sabra (the King's daughter), and the Three Kings—with lines from original 16th- to 18th-century plays. Our variation on the traditional dragon is a *Tarasque*—a vicious beast of French legend that terrorized a town until St. Marta tamed him in 48 C.E. Today, the *Tarasque* makes appearances in a number of French and Spanish cities during the Feast of Corpus Christi. In Spain, as on our stage, a child plays St. Marta and gives a fierce speech about the angels and demons who roam the streets as she calms the mighty beast.



Graham Pilato, *Don Juan*

Danny Pushkin, *Joha*

Rollie Frye, Peter Noone, and Jane Bloodworth, *The Three Kings*

Bobby Gravitz, *King of Egypt*

Autumn Wilson, *Sabra, the King of Egypt's daughter*

Alex Dennis and William G.M. Hoffmann, *Tarasque Puppeteers*

Alden Michels, *Voice of the Tarasque*

Elena Bachman, Pria Dahiya, *St. Marta*



37. Oy comamos y bebamos (Today we eat and drink)

This four-voice *villancico* by Juan del Encina comes from the song collection *Cancionero Musical del Palacio*. Raucous and earthy, its opening stanza expresses the concerns of the everyday 16th-century Spaniard. “Today we eat and drink, and sing and make merry, for tomorrow we must fast.”

VOCES DE ORO

MAZAL BUENO BRASS

GUTTARRAS DORADAS

38. Convidando esta la noche (How lively this night is)

The music of Spain traveled to the new world, and so do we, presenting a delightful piece by Mexican composer Juan García de Zéspedes (1619–1678). This *guaracha*, a music style popular in Caribbean colonies, opens with fairly typical European-style counterpoint but then makes increasing use of West African rhythms in the *guaracha*.

Susan Gaeta, Rachid Halihal, and Elisabeth Myers, *singers*

VOCES DE ORO

SHABAB AL-ANDALUS TEENS

MAZAL BUENO BRASS

TRIO SEFARDI

LAYALI EL ANDALUS

GUTTARRAS DORADAS

PALMAS

CASTANETS

39. 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.

Danny Pushkin, *speaker*

40. Sussex Mummers Carol

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

Greg Lewis, *song leader*

VOCES DE ORO



ALL SING:

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

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Los Actores

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Graham Pilato, *Don Juan*
Jim Eustice, *Maimonides*
Alan Haeberle, *Averroes*
Kathrin V. Halpern, *Egeria*

Layali El Andalus

Rachid Halihal, *voice, oud*
Daphna Mor, *recorders, neys, zurna*
David Buchbut, *doumbek, riq, frame drum*

Trio Sefardi

Howard Bass, *lute, guitar*
Tina Chancey, *violin, viola da gamba, Pontic lyra*
Susan Gaeta, *voice, guitar*

Mazal Bueno Brass

Robert Posten, *Director, bass trombone*
Robert Birch, *trumpet*
David Cran, *trumpet*
Ben Fritz, *trombone*
Don Spinelli, *percussion*
Sharon Tiebert, *french horn*

Guitarras Doradas

Howard Bass
Melissa Carter
Bobby Gravitz
Jake Hendren
William G.M. Hoffmann
David Guisti, *recorder*
Jamie Sandel, *violin*

Voces de Oro

Jane Bloodworth • †
Charles Blue
Andrew Burk
Kate Curtis
Candace Davis †
Alex Dennis
Claudia Dulmage †
Jim Eustice
Helen Fields †
Rollie Frye
Barry Galef
Peg Gianuca †
Shereth Gilson
David Giusti •
Rick Glassco †
Sarah Glassco
Bobby Gravitz
Lisa Grosh
Alan Haeberle
Kathrin V. Halpern
Jim Harkless
William G.M. Hoffmann †
Stephanie Kaufman
Betsy Kolmus †
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Rhonda Kranz
Shauna Kreidler • †
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Joe Serene
Guenevere Alexandra Spilsbury •• †
Erin Sutherland

Autumn Wilson
Diane Behrens Winslow
Terry Winslow
Will D. Wurzel • †

Shabab al-Andalus Teens

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Sonya Ali Bessalel
Taliah Dommerholt
Samira Foster
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Nicole Gianuca
Clare Hardin
Jake Hendren
Paul Hogan
Helena Klassen
Allie Names
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Emma Rothman
Jamie Sandel
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Chikitikos Children

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Pria Dahiya
Abby Ehrenstein
Brianna E. Frost
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Emelie Jarquin Manegold
Sonia Krishan
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Madeline Merrill
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Revels News

2011 has been the most active year ever for Washington Revels. Other articles in this program discuss some of our expanded activities with respect to celebrations of local heritage and our performing ensembles. But we have other news as well!

December Concert at the Birchmere

On December 27, singers from Washington Revels will perform in a Winter Solstice celebration at the Birchmere with Jennifer Cutting and the full-bore, electric eight-piece OCEAN Orchestra. Revels and Jennifer have played together many times before, including Boxing Day concerts at the Birchmere in the 1990's, singing on her *Song of Solstice* CD, and a recent performance at Strathmore. The events have always been fun for performers and audience alike, and we hope you will join us. OCEAN will be presenting Celtic material, while we will perform Andalusian and other Revels material.

Awards and Recognitions

Washington Revels is grateful and proud to have once again received several awards and accolades this year. The Montgomery County Civic Federation, which represents over 60 civic associations in Montgomery County, chose Revels as a recipient of its Community Hero Award in recognition of our many services to the county. In addition, we have received three new grants from the Arts and Humanities Council of Montgomery County, two from Heritage Montgomery, and one from the Kiplinger Foundation.

Education Program

We began offering after-school workshops in the spring of 2010. Kids explore in informal and entertaining ways a variety of traditional stories, games, songs, dances, and mumming. We believe that experiencing these new and old cultural traditions helps open their creative spirit and foster an awareness of the larger world. This winter, Grades K-1 will experience "Winter's Smallest Wonders," Grades 2-3 will be "Exploring Winter's Creative Quilt," and Grades 4-5 will create characters and produce skits based on "American Trickster Tales." Space is filling quickly, so reserve your child's space now!

On Sunday, January 29, children in the fall Grade 4-5 class will perform at the Revels Pub Sing at McGinty's Public House in Silver Spring, Maryland. This performance marks the beginning of a new "Revels Kids" program. The program is still in the planning stage, but it will eventually provide children an opportunity to participate more extensively in a larger number of Revels activities (including Revels performing ensembles).

Revels Recordings

Over the past year, Washington Revels has produced two new CDs as well as the soundtrack for a new documentary film. The Local Heritage article in this program has more information on both the film and its companion CD, which feature Civil War material. *Le temps des Fêtes*, which features material from our 2008 French-Canadian *Christmas Revels*, continues to be well received. The DVD and both CDs are for sale in the Lisner lobby and may also be purchased at the Revels office or through www.revelsdc.org.

Celebrating Local Heritage

The Christmas Revels takes its theme from a different part of the world every year, but Washington Revels also seeks to preserve and present local cultural traditions. Our first major venture in local heritage was *Bridges of Song*, which celebrated the songs, stories, and history of the African-American people and communities of Southeast Washington. More recently, we have been creating and performing cultural heritage programs relating to the history of Montgomery County.

Revels performers recorded monologues by historical characters for the Montgomery County Historical Society's Montgomery Connections program. The monologues dealt with topics such as slavery, agriculture, and immigration. Listen in at <http://montgomeryhistory.org/mc/index.html>.

Revels has also embarked on several new endeavors as part of Montgomery County's four-year commemoration of the Civil War sesquicentennial. In partnership with the Heritage Tourism Alliance of Montgomery County, also known as "Heritage Montgomery," Revels has developed a variety of programs relating to the county's connection with the Civil War and the Underground Railroad. These programs, performed at historic and other venues, introduce audiences to the county's cultural and historical legacy. Two Washington Revels ensembles—Jubilee Voices and Heritage Voices—perform period songs, dances, and dramatic presentations. In addition, actors perform both with these ensembles and on their own, using Revels scripts and background material to portray personages from local history, including a Quaker woman trying to free her family's slaves, a former slave turned preacher, and Abraham Lincoln himself.

Presented at various times during the year, these programs all took part in Montgomery County's annual Heritage Days Celebration. For that event, another Revels ensemble—Maritime Voices—joined in the fun, singing canal songs at two sites along the C&O Canal. All told, Revels put on eight programs that weekend.

Revels created the soundtrack for the new and acclaimed Heritage Montgomery documentary, *Life in a War Zone: Montgomery County during the Civil War*, as well as a companion CD, *Hard Times Come Again No More*. The 60-minute video, which has appeared several times on local public television stations, includes period photos, on-site video, and music and voice-overs by Revels performers. Our executive director, Greg Lewis, serves as narrator. The CD has full versions of songs from the soundtrack as well as other ballads, spirituals, hymns, and folk songs that tell of the hopes, sadness, and successes of this conflict-filled period. The CD was organized by Revels Music Director Betsy Miller and engineered by Artistic Associate Charlie Pilzer. The CD and a DVD of the documentary are for sale in the Lisner lobby.



This project has been financed in part with funds from Heritage Montgomery.



This project has been financed in part with state funds from the Maryland Heritage Areas Authority, an instrumentality of the State of Maryland. However, the contents and opinions do not necessarily reflect the views or policies of the Maryland Heritage Areas Authority.

Washington Revels' Performing Ensembles

Many of our productions feature both professional and nonprofessional performers, but our volunteer choruses—adults, teens, and children—are the heart of Washington Revels. Some members participate at specific times of year. Others are part of our year-round volunteer ensembles, performing in venues ranging from stages to museums and street parades. Two of the groups, Jubilee Voices and Heritage Voices, were organized as the result of a partnership with Heritage Montgomery formed to help commemorate the sesquicentennial of the Civil War (see “Celebrating Local Heritage” article).

Gallery Voices

This Washington Revels ensemble was established in 2002, and its repertoire currently spans the centuries from the Middle Ages to the present. The group performs annually at the National Arboretum and the Shakespeare Theatre’s Harman Center for the Arts, and it has also appeared at the Washington National Opera Ball, the Corcoran Gallery of Art, and the Washington National Cathedral. A combination of the Washington Revels Gallery Voices and Jubilee Voices launched the Washington Revels Heritage Voices (see below).

Maritime Voices

Formed in 2008, this group celebrates the sea—the men who worked the great sailing ships and the women who sustained the life of the seafaring communities ashore. It performs lively songs, instrumental music, and other nautical traditions. Recent notable performances took place at the Washington Folk Festival and the annual “Blessing of the Fleets” at the U.S. Navy Memorial. The group has also sung canal songs at sites along the C&O Canal, as part of Montgomery County Heritage Days.

Jubilee Voices

Washington Revels Jubilee Voices is committed to preserving the history and traditions of African Americans through performance of historical songs and other material. The group’s busy 2011 schedule has included performances at Black History Month events, the Frederick Douglas House, and City of Alexandria’s African Heritage Cultural Festival. The group has also performed at numerous historic sites in Montgomery County, including Oakley Cabin and the Sandy Spring Slave Museum. At some events, the group appears together with actors portraying real individuals from the Civil War era.

Heritage Voices

In March 2011, Heritage Voices debuted at a 150th anniversary reenactment of President Abraham Lincoln’s first inaugural lunch at the Willard InterContinental Hotel. The group has performed at President Lincoln’s Cottage, and at various historic sites during Montgomery County Heritage Days. As discussed in a separate article, this ensemble recorded the choral music for a new documentary film, *Life in a War Zone: Montgomery County during the Civil War* and a companion CD, *Hard Times Come Again No More*.



For information on auditions for Washington Revels choruses, as well as Revels events and other news, and to sign up for our monthly e-newsletter, visit our website at

revelsdc.org

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.

Elizabeth Fulford Miller for web design and support; design contributions to marketing materials; researching the musical notes for this program; directing our Revels Gallery Voices, Heritage Voices and Spring Celebrations; and arranging numerous songs performed by Washington Revels.

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

Terry Winslow for drafting the articles and program notes for this *Christmas Revels* program; producing our *May Revels* and *Festival Day*; and contributing countless hours towards other tasks.

Farzaneh Askari for performing myriad marketing, development, costuming and other tasks as a volunteer working between 20–25 hours per week over the past 4 months.

Ingrid Crepeau and *Michele Valeri* of *DinoRock* for their generous contributions of time, materials and use of their truck.

Tina Chancey for transcribing numerous musical pieces, housing our guest artists, and creating guitar parts.

Daphna Mor and *Rachid Halihal* for adding Arabic words to the round, “Shalom Chaverim.”

Jane Bloodworth for her extraordinary work as head of the alto section of the chorus, for providing authentically based songbooks for use by the Washington Revels Heritage Voices, and for many other contributions.

Trio Sefardi thanks *Joanne and Tom Stefanick* and *Ricardo Marlow* for their assistance with the Sevillanas music, and their revered mentor and nona, *Flory Jagoda*, for her inspiration and support of Sephardic music.

Melissa Carter and *Howard Bass* for their leadership of this year’s *Guitarras Dorados*.

Tracey North and *Everette Larson* of the Library of Congress for locating and sharing the translation of “Cantiga 185.”

Susan Gaeta for her assistance with Ladino pronunciation; *Charles Blue* with the Catalan pronunciation; *Leann Hart* with the Spanish pronunciation; and *Will Wurzel* with all other languages.

Philip and Gayle Neuman of the *Oregon Renaissance Band* for the reference to “Pues Que Tanto Bien Tenemos” so we could perform that song in this year’s show.

Inspiration for arrangements for “Quando el rey Nimrod” (*Lynn Gumert*), “Tan Buen” and “Pues Que Tanto Bien” (*Terra Nova Consort*), and “Oy Comamos” (*Ex Umbris*).

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

Kathy Cutri, Jeni Jacobs-Moore and Laura DePrest, upon retiring from their years of extraordinary service as co-captains of our Lisner Merchandise team.

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Cedar Lane Unitarian Universalist Church for providing space at low rents for our Spring Fling, Trio Sefardi salon, and staff retreat.

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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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