

# THE CHRISTMAS REVELS

## JOURNEY TO THE NORTHLANDS

with

THE KARELIAN FOLK MUSIC ENSEMBLE  
KARIN BRENNESVIK, TOM LØVLI, AND SIGBJØRN RUA  
LORETTA KELLEY AND ANDREA HOAG

NORSKE BYGDEDANSERE

NORRSKEN BAND

THE GULDHORNENE BRASS

THE JOULUJUHLA SINGERS

THE SKEMMTILEGUR TEENS

THE TOMTE CHILDREN

ROBERTA GASBARRE, ARTISTIC DIRECTOR, CO-PRODUCER

ELIZABETH FULFORD MILLER, MUSIC DIRECTOR

CHARLIE PILZER, CO-PRODUCER

JASON MORRIS, PRODUCTION MANAGER

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# JOURNEY TO THE NORTHLANDS



The 23rd *Christmas Revels* in Washington sweeps us up and takes us to the icy regions and warm firesides of the Northlands of Europe. Families from Finland, Sweden, Norway, Denmark, Iceland and Karelia gather to celebrate the Yuletide with traditional celebrations that begin on the 13th of December, Sankta Lucia Day. The “bride of light” symbolically brings light back into the dark days of winter, wearing a crown of candles and a red sash, emblem of her martyrdom. The darkest days around the solstice have always been a precious

time when people came together to retell the old stories, reaffirm their commitment to the earth, their families and their communities, and celebrate the passing of the year and birth of the new.

We begin with a telling of the birth of the world and the first man, Väinämöinen, taken from the Finnish *Kalevala*. The tales that make up this great Finnish folk epic were collected only 150 years ago, though they had long existed in village folk tradition. The dramatization seen here was created by Susan Cooper from three different translations of the *Kalevala*, and adapted by Washington Revels Artistic Director, Roberta Gasbarre. The Karelian Folk Music Ensemble comes from Petrozavodsk, in the Republic of Karelia—a region that encompasses both sides of the Finnish/Russian border. The three performers share ancient epic songs accompanied by Finnish harps, old shepherd melodies on wooden flutes and bagpipes, and Finnish dances on accordions with scythe accompaniment.

Song, dance, food and drink all play important roles in these festivities. The Norwegian *hardingfele* is played by local artist Loretta Kelley, and Swedish *låtar* (tunes) are played by fiddler Andrea Hoag. Dancers Karin Brennesvik, Tom Løvli and Sigbjørn Rua, national dance champions of Norway, bring us the hypnotic and athletic Nordic folk dance patterns that have been kept alive by their country’s many tradition-bearers. All of them join with the Revels chorus of adults, teens and children, and with our audiences, to become our Northlands community.

—December 2005



*Building tradition through music, dance and drama*

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# PART ONE

## 1. INTERMEZZO FROM *KARELIA SUITE*

Jean Sibelius is the major musical figure in Finnish history. His love of Finnish legends, history, and folk traditions inspired much of his composition. The *Karelia Suite* was written for a presentation of a historical tableau at Helsinki University in 1893.

GULDHORNENE BRASS

## 2. WE WALKED ON THE ICE OF THE SEA

A traditional poem from the people of Baffin Island.

CHERYL LANE AND STEVEN MILLER, SPEAKERS

## 3. HOSIANNA, DAVIDS SON

The Christmas season in Scandinavia officially begins on the first Sunday of Advent with the singing of “Hosianna,” written by Georg Joseph Vogler. A contemporary of Mozart, Vogler was admired as a virtuoso organist, theorist, and composer.

JOULUJUHLA SINGERS

GULDHORNENE BRASS

## 4. DEJLIG ER DEN HIMMEL BLÅ (LOVELY IS THE BLUE SKY)

The familiar Danish tune, “Celestia,” is here adapted to the words of hymnist Nikolai F.S. Grundtvig. While a student, Grundtvig became absorbed in poetry and Norse mythology, and was convinced that poetry could speak to the spirit of man more richly than prose.

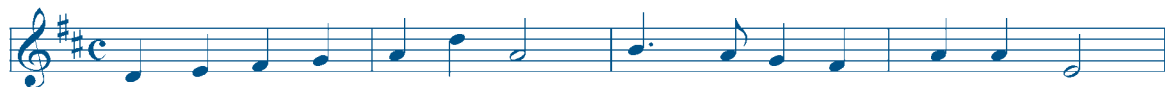
JOULUJUHLA SINGERS

TOMTE CHILDREN

GREG LEWIS, LEADER

GULDHORNENE BRASS

ALL SING VERSES 2 AND 3:



2. Bright and glor-ious is the sky, Ra - diant are the hea - vens high,

3. On this cold De - cem-ber night Through the dark-ness beams a light,



Where the gol-den stars are blink-ing, See them smi-ling, see them win-king,

All the stars a - bove are pa - ling, All their lus - ter slow - ly fail-ing,



Beck-'ning us to Heav'n a - bove, Beck-'ning us to Heav'n a - bove.

As the brigh-test star draws nigh, As the brigh-test star draws nigh.



## 5. DOMEDAGSSLÅTTEN (THE JUDGMENT DAY TUNE)

The Hardanger fiddle (*hardingfele*), an elaborately decorated folk violin native to Norway, produces an ethereal sound created by sympathetic strings and special bowing. This *rammeslått*, or “powerful tune,” is one of the most hair-raising pieces in the 300-year-old repertory of the instrument. Unique to Setesdal, an isolated valley in southern Norway, this tune was said to have the power to put the listener, and sometimes even the fiddler, into a trance. “On Judgment Day all should bring with them the best that they had.” This tune was for many their best, the one they wanted to hear “when they rose from the grave.” Loretta learned this tune from Hallvard Bjørgum.

LORETTA KELLEY, HARDINGFELE

## 6. KALEVALAN ALKUSANAT (PROLOGUE OF *KALEVALA*)

“I am driven by my longing and my understanding urges that I should commence my singing and begin my recitation. I will sing the people’s legends and the ballads of the nation,” begins the Finnish epic poem, *Kalevala*. This choral setting, by Estonian composer Veljo Tormis, employs the traditional meter and tune of the *Kalevala* chant, sung here by soloists and chorus in an antiphonal call and response. Tormis’ works are strongly connected to the heritage of the Finno-Ugrian peoples, linking the elements of runic song to his own contemporary musical language.

GREG LEWIS, JIM LAZAR, MICHAEL LEWALLEN, BARRY GALEF, SINGERS  
JOULUJUHLA SINGERS

## 7. *KALEVALA*: THE CREATION OF THE WORLD

This stage adaptation of stories from the great Finnish folkwork, *Kalevala*, tells how the universe was born from a clutch of eggs, and of the long-awaited birth of the first man and musician, Väinämöinen. Legend has it that this mythic hero, born as an old man, was the inventor of the *kantele*, the traditional Finnish stringed instrument.

ZOE HANDERSON, ORAN SANDEL,  
AND JAMIE SANDEL, TELLERS  
ALEXANDER BYKADOROFF, VÄINÄMÖINEN



## 8. BLÅ TONAR FRÅ LOM (BLUE NOTES FROM LOM)

In this haunting piece, the voice imitates the fiddle in this wordless singing style called *tralling*. “Blue notes” are what Norwegians call those notes of the ancient folk scale which do not correspond to the notes of Western tempered tuning. This tune comes from Lom, a town in the upper Gudbrandsdal valley of eastern Norway. Julianne and Loretta learned this tune from Hans Brimi and Pernille Anker.

JULIANNE HARDEN, SINGER    LORETTA KELLEY, FIDDLE

## 9. MIN FÖDELSEDAG (MY BIRTHDAY)

This soulful psalm, or folk hymn, comes from Boda in Dalarna, Sweden. A paraphrase of the lyrics is: “On my birthday I give praise to God who made me, body and soul.” Andrea learned it from Anna Nygaards.

ANDREA HOAG, FIDDLE

## 10. THE BRAVE SHIP

Originally a 14th-century Swedish spring carol, *Tempus adest floridum* was found in the collection *Piae Cantiones* compiled in Finland in 1582 by Theodoricus Petrus. In Victorian times it became the carol “Good King Wenceslaus.” The words we sing are by Susan Cooper.

JOULUJUHLA SINGERS  
GREG LEWIS, LEADER

TOMTE CHILDREN  
GULDHORNENE BRASS



ALL SING ON VERSE 3:

3. Out in - to the New Year now Sails our ship of won - der,  
Through the rocks that lie be - low And the tall waves' thun - der;  
Bear - ing hope and joy and praise For the gift of liv - ing,  
And for all our wait - ing days Ev - er - more Thanks - giv - ing.

## 11. PAPPANI TALO (PAPA'S HOUSE)

A Finnish dance song from the Karelian village of Kalevala. The young girl in this story lives in her papa's house, which is made of stone. Her sweetheart's house is made of wood. She makes it clear to him that she will not be enticed into his sleigh until he comes to her house in one pulled by a thoroughbred horse.

KARELIAN FOLK MUSIC ENSEMBLE, ARTO RINNE, SINGER  
JOULUJUHLA SINGERS SKEMMTILEGUR DANCERS

## 12. TOASTS

### HELAN GÅR

"If you don't drink this one, you're not going to get the next one," says this traditional Swedish toasting song.

CHARLIE CERF, LEADER JOULUJUHLA SINGERS

### EN GOD GAMMEL BONDEMAN

One verse of a Norwegian drinking song about a good old farmer who has gone out to buy some beer.

JOULUJUHLA SINGERS



### LAULAISIN JA TAITAISIN

This traditional Finnish drinking song says "I will sing and play if I get paid, and yes, it would be great if I could also get a drink!"

ARTO RINNE, SINGER

### Ó, MÍN FLASKAN FRÍDA!

"Oh, my beautiful bottle! I would suffer most things—frost, pestilence and worry—rather than lose you." Quint songs (sung mostly in fifths, hence "quint") such as this were banned by the Vatican in the year 1230, and Iceland is the only country where this style of singing has been preserved. The text is by Eggert Ólafsson, a romantic poet and pioneer of Icelandic scientific research.

CHRISTINA ROBINSON AND WILL WURZEL, SINGERS

### HAN SKAL LEVE

"He shall live well, hurrah, bravo, bravissimo!" is sung at most important occasions in Denmark. Generally, there is a speech first and this song follows.

CLAUDIA DULMAGE AND TERRY WINSLOW, LEADERS

JOULUJUHLA SINGERS

## 13. KARELIAN FOLK MUSIC ENSEMBLE

### KIIKKURI-KAAKKURI

A traditional Finnish melody played on the Estonian bagpipe.

IGOR ARKHIPOV, BAGPIPE

### POLOINEN POIKA (POOR BOY)

An old Karelian song featuring the *jouhikko*, a bowed instrument with a 1,000-year-old history, which is played using the back of the fingers.

### RIIVATTU (FURIOUS)

A traditional tune from Karelia played on the button accordion, mandolin and scythe. The name, "furious," comes from the very fast tempo of this dance tune.

IGOR ARKHIPOV, ALEXANDER BYKADOROFF AND ARTO RINNE

## 14. CHILDREN'S SONGS

### TOMTARNAS JULNATT (THE ELVES' CHRISTMAS NIGHT)

Every Swedish family farm has its *tomte*, a notoriously grumpy gnome who helps make sure the farm is well maintained and the animals are properly cared for. Quick to mete out punishment for negligence, carelessness, or cruelty, he is a force to be reckoned with and treated with respect. On Christmas night, children leave a bowl of special porridge in the barn to keep him happy.

TOMTE CHILDREN      JAMIE SANDEL, TOMTE  
DIANA LEWIS-CHUN, RECORDER

### OLE SAD PÅ EN KNOLD OG SANG

"Ole sat on a knoll and sang" is known by most children all over Denmark. It tells of Ole who is tending his sheep when suddenly he longs for travel. Eventually, he does venture across the sea, leaving his glaring sheep behind.

TOMTE CHILDREN      DIANA LEWIS-CHUN, RECORDER

### VI ÄRO MUSIKANTER

"We are the musicians from Skaraborg who play fiddle, bass fiddle and flute," goes this children's song from Sweden.

TOMTE CHILDREN      NORRSKEN BAND

## 15. THE THREE BILLY GOATS GRUFF

A Norwegian folk tale involving three clever goats and a mean old troll that has become a favorite of children around the world.

GILLIAN HOLLAR AND CHRISTOPHER LAGARDE, SPEAKERS  
BRYTON FETT, EMMA HARDIN, AND JEFFREY BILLINGSLEA, THREE BILLY GOATS



## 16. DALI ANDERS SCHOTTIS

This tune comes from the repertoire of Edwin Johnson, who came to the United States from the Swedish province of Dalarna in the 1920s. With his grandson and nephew, he performed for many years as The American Swedish Spelmans Trio.

JOULUJUHLA DANCERS      NORRSKEN BAND



## 17. TELESRINGAR

An improvisational dance, like American swing, the *springar* from Telemark has been danced in Norway for nearly 300 years. At its best, it is a three-way interplay between the dancing partners, who craft their dance to fit the particular tune, and the solo fiddler, who uses musical variations to inspire the dancers. Accompanying this dance, we hear “Bjølleslåttén” (The Bell Tune), traditionally played for weddings in the Voss region of Norway, but here transformed into a rollicking Telemark-style dance tune.

KARIN BRENNESVIK, TOM LØVLI, SIGBJØRN RUA, NORSKE BYGDEDANSERE  
LORETTA KELLEY, HARDINGFELE

## 18. KALEVALA: LOUHI STEALS SUN AND MOON

Susan Cooper’s adaptation of Runo 47 of the *Kalevala*, in which Louhi, witch of the Northland, steals the sun and the moon, leaving the world in darkness.

VIRGINIA RYAN, LOUHI  
ALEXANDER BYKADOROFF, VÄINÄMÖINEN  
ZOE HANDERSON, ORAN SANDEL, JAMIE SANDEL, TELLERS

## 19. VÄINÄMÖINEN’S SONG

Accompanying himself on the *kantele*, old Väinämöinen sings so beautifully that he even charms the sun and moon down from the heavens to listen to him.

ALEXANDER BYKADOROFF, VÄINÄMÖINEN



## 20. YALLIBRUI

According to legend, Gjallarbrui was the golden bridge of nails and spears spanning the river Gjall, over which passed the damned on their way to hell. This folk song comes from the *Vision of Olaf Åsteson (Draumkvede)*, dating from the 13th century. One Christmas Eve, Olaf Åsteson fell into a deep sleep that lasted 13 days, during which he dreamed that he traveled through heaven and hell. This setting is by Ludvig Mathias Lindeman who, from 1840-1867, traveled through Norway collecting more than 2,000 folk songs.

JOULUJUHLA SINGERS

## 21. GOD BLESS YOUR HOUSE

A benediction by the poet Eleanor Farjeon, who is perhaps best known for writing the words of the hymn “Morning has Broken” and many poems and stories for children.

MELISSA CARTER, ISABELLE HAGBRINK, SUSAN LEWIS,  
SARA MOSES AND CONNIE RIDGWAY, SPEAKERS

## 22. LORD OF THE DANCE

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

GREG LEWIS, SINGER

GULDHORNENE BRASS

CHRISTOPHER LEWIS, ANDREW MARCUS, JIM VOORHEES, DANCERS (alternating)

ALL SING REFRAIN AND DANCE:

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

## INTERMISSION



## PART TWO

### 23. HOMAGE MARCH FROM *SIGURD JORSALFAR*

Edvard Grieg is generally considered Norway's greatest composer. A close friend of Grieg's, Bjørnstjerne Bjørnson, was one of the most influential figures in 19th-century Norwegian literature. It was in 1872 that Grieg began writing the incidental music for Bjørnson's new play *Sigurd Jorsalfar* (Sigurd the Crusader). The "Homage March" is perhaps the most famous and recognizable of those pieces.

GULDHORNENE BRASS

### 24. HORNLÅT FRÅN NÄCKÅDALEN, ORSA

The pastoral horn has two primary functions—calling and gathering herds, and frightening away predators. This "kohorn tune" comes from Orsa, Sweden.

JOHN BARTHOLOMEW, KOHORN



## 25. REINDEER LURE

A charm-poem from the Netsilik Eskimo of Iceland, to call the reindeer to the hunter.

COLIN SANDEL, SPEAKER

## 26. ÓLAFUR LILJURÓS

Known in Iceland for at least 700 years, this song tells of the young Ólafur happening on a dwelling of the “hidden people,” supernatural beings who live in rocks and cliffs. He is approached by four elf maidens, who ask him to live with them. Not wanting to leave his human world behind, he resists their attempts and is finally mortally wounded. The circle dance, called *Vikivaki*, is traditionally danced to this song.

WILL WURZEL AND JOHN POMERANZ, SINGERS  
MEN OF THE JOULUJUHLA SINGERS

## 27. DA’ DAY DAWIS (THE DAY DAWNS)

This melody, honoring the dawn of the Winter Solstice, was collected in the Shetland Islands and published with the note, “This tune has been consecrated to Yule day and is never played on any other occasion.”

ANDREA HOAG, FIDDLE

ORAN SANDEL, REINDEER

## 28. ABBOTS BROMLEY HORN DANCE

An ancient ritual dance for good luck in hunting the stag, still danced every year in the village of Abbots Bromley in England. Its supernumerary characters—the folk Fool, the Man-Woman, the Hobby Horse, and the Boy Archer—link it with the mumming tradition of Old Christmas.

DIANA LEWIS-CHUN, RECORDER

## 29. SANKTA LUCIA PROCESSION

### ÖJE BRUDMARSCH (BRIDAL MARCH FROM ÖJE)

This haunting bridal march underscores the traditional Swedish ritual for the Festival of Light on December 13th, St. Lucia’s Day, symbolizing the bringing of light into the darkness of winter. Crowned with a green lingon wreath bearing lighted candles, the eldest daughter of the family leads a procession of children who carry special Lucia saffron cakes and hot coffee to their parents.

ANDREA HOAG AND LORETTA KELLEY, FIDDLES  
GIRLS OF THE TOMTE CHILDREN



### **GODER MORGON** (GOOD MORNING)

“Good morning both large and small...men and women, as we celebrate this joyful day” begins this Lucia song from Malung, Sweden. “Lusselelle (Lucia), eleven days before Christmas, you are now welcome.”

WOMEN OF THE JOULUJUHLA SINGERS  
GIRLS OF THE TOMTE CHILDREN

## **30. SILENT NIGHT**

This familiar carol is sung throughout the Nordic countries on the Eve of Christmas. We begin with the original 1818 version by Franz Xavier Gruber to the words of Joseph Mohr, priest of St. Nicholas in Oberndorf. Mohr had requested “a fitting melody for two solo voices together with choir and for accompaniment by guitar.” The chorus sings verses in Swedish, Norwegian and Danish. Please join us for the English verse.

JULIA LINDQUIST BLAND AND DONNA SIMONTON, SWEDISH  
DOUG BAUMGARDT AND MICHAEL LEWALLEN, NORWEGIAN  
MALLARY FORBES, JENNIFER MINICH, GLEN NORTH,  
AND CHARLIE SULLIVAN, DANISH

ANDREA HOAG, FIDDLE  
NORRSKEN BAND

LORETTA KELLEY, HARDINGFELE  
GULDHORNENE BRASS

ALL SING IN ENGLISH:

**Silent night, holy night!**  
**All is calm, all is bright!**  
**‘Round yon virgin mother and child,**  
**Holy infant so tender and mild,**  
**Sleep in heavenly peace, sleep in heavenly peace.**



## **31. DET KIMER NU TIL JULEFEST** (IT’S RINGING NOW FOR CHRISTMASTIDE)

“It’s ringing now for Christmastide,” perhaps Denmark’s most popular Christmas carol, comes again from the pen of hymnist Nicolai F.S. Grundtvig (music written by Carl C.N. Balle). We play an arrangement for handbells written by Elizabeth Fulford Miller.

JOULUJUHLA HANDBELLS

## **32. SANKT STAFFANS VISA** (ST. STEPHEN’S JOURNEY)

In Swedish legend, Staffan (Stephen) was the stable boy to King Herod, and this song describes one of his duties: watering the horses. The boys are in “Starboys” disguise as they sing through the streets on Christmas Eve, echoing the journey of the three Wise Men who followed the Bethlehem Star.

BOYS OF THE TOMTE CHILDREN

ANDREA HOAG, FIDDLE



### 33. JOULUKIRKKOON (GOING TO CHURCH ON CHRISTMAS MORNING)

Five bells ring, announcing the time to awaken Juhani and Liisi on Christmas morning. This popular Finnish carol then tells how they wash their eyes, get dressed and board a bearskin-lined sleigh to ride to church under the moon and stars.



TOMTE CHILDREN  
ANDREA HOAG, FIDDLE  
DIANA LEWIS-CHUN, RECORDER

### 34. VALAMON KIRKONKELLOT (BELLS OF VALAAM MONASTERY)

A traditional *kantele* melody from Karelia. The *kantele*, a five-stringed instrument tuned to the diatonic scale, is considered the oldest folk instrument of Finland. In the *Kalevala*, Elias Lönnrot constructed an image of a mythic *kantele*, made of the jawbone of a pike, as the typically Finnish musical instrument of the epic hero Väinämöinen.

IGOR ARKHIPOV, ALEXANDER BYKADOROFF AND ARTO RINNE

### 35. YHDEKSÄSVIIDETTÄ RUNO (RUNO 49 OF THE KALEVALA)

Rune-singing, accompanied by the *kantele*, symbolizes ancient Finnish culture. To begin the telling of how the sun and moon, stolen by the witch Louhi, are restored to the sky, we hear a traditional chanting of the story in Finnish.

KARELIAN FOLK MUSIC ENSEMBLE  
ARTO RINNE, SINGER

### 36. KALEVALA: RESTORING THE SUN AND MOON

We resolve our winter solstice story with a playful version of the quest of Väinämöinen and Ilmarinen to restore light to the world, with many misadventures and just a little silliness. We finish in fine mummers' tradition with a blessing for the hearers of the tale and for the world.

ALEXANDER BYKADOROFF, VÄINÄMÖINEN  
JOHN POMERANZ, VOICE OF VÄINÄMÖINEN  
VIRGINIA RYAN, LOUHI  
MARISSA MALEY, VOICE OF LOUHI  
COLIN SANDEL, ILMARINEN



### 37. AROUND THE CHRISTMAS TREE

In the Northlands, everyone sings and dances around the brightly lit tree holding hands with family and friends. These three popular “Christmas tree songs” come from Sweden and Norway.

#### NU ÄR DET JUL IGEN (NOW YULE HAS COME AGAIN)

“...and Christmas days will last until Easter!” says this popular Swedish carol. But the feasting will not last, as the fasting days of Lent are ahead. Circling the tree, family and friends join in a dance line that snakes through the entire house.

REVELS NORTHLANDS COMPANY

#### JEG GIKK MEG OVER SJØ OG LAND (I TRAVELED OVER LAND AND SEA)

Nearly every child in Norway has at one time or another sung and acted out this song while circling the holiday tree with family and friends.

TOMTE CHILDREN

NORRSKEN BAND

#### NU HAR VI LJUS (NOW WE HAVE LIGHT)

“Come children and dance around the grand Christmas tree, and when we get tired we can all eat good fish, porridge and sweets,” exclaims this Swedish song.

NORRSKEN BAND

### 38. JULAFTON (CHRISTMAS EVE)

This waltz from Sweden bids good evening and a joyful Yule to all.

JOULUJUHLA SINGERS AND DANCERS

NORRSKEN BAND

### 39. ET BARN ER FØDT I BETHLEHEM (A CHILD IS BORN IN BETHLEHEM)

The words, again from hymnist Nicolai F.S. Grundtvig and based on the text of the medieval carol *Puer natus in Bethlehem*, are set to a Danish melody from around 1600.

REVELS NORTHLANDS COMPANY

ALL SING BOLDDED TEXT:

A child is born in Beth - le - hem, Beth - le - hem,  
In a crib she laid him down, laid him down,  
In a low - ly man - ger lies, man - ger lies,

Re - joice, re - joice Je - ru - sa - lem. Al - le - lu - ia, Al - le - lu - ia!  
With joy the an - gels ga - thered 'round. Al - le - lu - ia, Al - le - lu - ia!  
The one who reigns a - bove the skies. Al - le - lu - ia, Al - le - lu - ia!

## 40. A ROUND FOR PEACE: *DONA NOBIS PACEM*

Judith Harrison and Elizabeth Fulford Miller wrote the bell arrangement for the Washington Revels.

REVELS NORTHLANDS COMPANY  
JOULUJUHLA HANDBELLS

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.*

The musical score is for three parts, numbered 1, 2, and 3. Each part is written on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 3/4. The lyrics are written below the notes. Part 1 starts with a quarter rest, then a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a half note F#4. Part 2 starts with a half note G4, followed by quarter notes A4-B4, C5-B4, A4-G4, and a half note F#4. Part 3 starts with a half note G4, followed by quarter notes A4-B4, C5-B4, A4-G4, and a half note F#4. The lyrics are: 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.

## 41. MUSEVISA (THE MICE CELEBRATE CHRISTMAS)

Set to a traditional folk melody, the words to “Musevisa” were written by Norway’s beloved poet and singer, Alf Prøysen. This story of how the mice celebrate Christmas is one of the all-time favorite Christmas songs for Norwegians of all ages.

REVELS NORTHLANDS COMPANY  
NORSKE BYGDEDANSERE

## 42. NUMEDALSGANGAR AND HALLING

The *gangar* from Numedal, a valley in south-central Norway, is a stately couple dance where the woman shows her beauty and grace and the man intersperses his graceful agility with displays of strength. The Norwegian *halling* is one of the most spectacular dances in the world. Young men show their agility and strength in attempting to kick a hat held on the end of a stick high in the air above their heads. The world’s record for a “halling kick” is nearly 10 feet. To encourage the *halling* dancers in their feats, we hear “Fanitullen” (The Devil’s Tune) in the tradition of Odd Bakkerud from Hallingdal, Norway. The legend goes that this tune was played by the devil, fiddling on a barrel of beer in the cellar while a ferocious fight took place in the hall above.

KARIN BRENNESVIK, TOM LØVLI AND SIGBJØRN RUA, DANCERS  
LORETTA KELLEY, HARDINGFELE

### 43. MARJATAN JOULUVIRSI (MARJATTA'S CHRISTMAS HYMN)

"Marjatta the hapless maiden. She, the holy little maiden, saw a little boy was born to her on the hay in a horse's stable." These lines begin the final runo of the *Kalevala*, where Väinämöinen recognizes Marjatta's son as the new leader of his people and departs. This setting is written by Einojuhani Rautavaara, a protégé of Jean Sibelius and now one of Finland's leading contemporary composers.

JOULUJUHLA SINGERS

### 44. THE SHORTEST DAY

This poem, written by Susan Cooper for an early *Christmas Revels* production, has become a traditional part of the *Christmas Revels*.

ARTO RINNE, SPEAKER

### 45. THE SUSSEX MUMMERS' CAROL

This carol was traditionally sung at the end of the mummers' play in Horsham, Sussex, and has become the parting song in every *Christmas Revels* across the country. Brass transcription by Brian Holmes; descant and final verse harmonization by Ralph Vaughan Williams.

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ALL SING:

The musical score is written in G major (one sharp) and 4/4 time. It consists of three staves of music. The first staff has a key signature change from one sharp to no sharps or flats. The melody is simple and folk-like, with some triplets indicated by a '3' over a group of notes. The lyrics are written below the notes, with some words underlined to indicate syllable placement. The second staff continues the melody and includes a descant. The third staff concludes the piece with a final cadence.

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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Alexander Bykadoroff  
Arto Rinne

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Many cheerful hearts and willing hands have made this year's show a reality. Of the many to whom we are grateful, we wish to offer particular thanks to:

**Elizabeth Fulford Miller** for web design and support of our public and production websites, general design contribution to marketing materials, 2005 T-shirt design, and creation and direction of the Revels Madrigal Chorus.

**Will Wurzel** for his extraordinary devotion and untold volunteer hours in the office, and in particular for his IT expertise and invaluable contributions to the ticketing process.

**Terry Winslow** for his many hours of volunteer work in the office, his direction and management of our "Bringing in the May" celebration, and his research and assistance in selecting the Norwegian drinking song.

**Sheppard Ferguson Photographs**, and Shep Ferguson personally, for donating his time and any proceeds in connection with all publicity and documentation photography for the Christmas show, the Gala and Revels' outreach productions.

**Bill Clague** for constructing the Viking boat, dragon head, and Viking cart, with his accustomed skill and style.

**Bruce Miller** for his research and advice on IT and equipment matters, prop construction, office apparatus work, and service as Apprentice Wheelwright.

**Andris Rūtinš and family** for designing and building Water Mother.

**Laura DePrest, Christopher LaGarde and Leanne Wiberg** for their many hours of volunteer work in the office.

**Diane Winslow** for her work on the 2005 Gala and for heading the Wednesday Night Work Parties.

**Claudia Dulmage** for chairing the 2005 Gala and for the many ways in which she contributed to its success.

**Connie Ridgway** for assisting with the 2005 Gala and co-managing the July Community Sing.

**Rosanne Gochman** for managing attendance at the *Christmas Revels* Outreach Performance, co-managing the July Community Sing, and her many Mondays spent working in the office.

**Jim Voorhees** for coaching the dances in both the Abbots Bromley Horn Dance and Lord of the Dance.

**Len Newman and Lisa Shochat, Charlie and Cecily Pilzer, and Dennis Harrington** for housing and hosting our guest performers from Norway and Karelia.

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**The Audubon Society and The Friends of the National Arboretum** for providing wonderful venues for our "Bringing in the May" festivities.

**His Excellency Jukka Valtasaari, Ambassador of Finland, and Mrs. Valtasaari**, for hosting our 4th Annual Gala at the Embassy of Finland.

**Gerry Schueman, Marja Snyder and Dennis Harrington** for their invaluable assistance in reaching out to the local Nordic community.

**Icelandair and Mr. Gunnar Eklund**, General Manager USA, for the generous contribution of two Icelandair round-trip tickets to the 2005 Gala.

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**Ms. Leila Takala**, Social Secretary, Embassy of Finland, for her support and assistance in planning the 2005 Gala.

**Auðunn Atalason** of the Icelandic Embassy, **Adalsteinn Einarsson**, and **Robert Roth** of the Library of Congress for their invaluable research, support and assistance with Icelandic materials, translation and pronunciation.

For assistance with translations and coaching on Nordic pronunciation: **Isabel Hagbrink** (Swedish); **Anne Marie Hvid** (Danish); **Helen Fields** (Norwegian); **Marja Snyder** (Finnish); and **Will Wurzel** (Icelandic).

**Paul Squire and the Glen Echo Park Partnership for Arts and Culture, Inc.** for providing set construction space.

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**Mary Eugenia Myer** for assistance with props design and construction and general all-around contributions.

**Charlie Cerf and Cindy Dunbar** for hosting the cast party at their home.

**Eric Annis and Colin McGee** of Lisner Auditorium for helping to build our set.

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

**Mary Flannery of Epiphany Printing** for creative design assistance.

**John Langstaff**, Master of Revels, for assembling such a rich body of traditional material and dramatizing it so that it comes alive for thousands of people in communities across America.

**Washington Revels Founder Mary Swope** for planting and nurturing the Revels tradition in Washington, D.C.



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The Revels began in 1971 in Cambridge, Massachusetts, and is now in 12 cities across the country. Each city is an independent nonprofit institution with its own board, office and artistic staff. An umbrella organization, Revels, Inc., maintains artistic standards, researches traditional materials from many cultures, and provides scripts and music.

The flagship Revels event is the *Christmas Revels*. Every production is professionally staged and directed, uniquely mixing professional actors and musicians with a volunteer chorus of adults, teens and children who portray the community. Each year celebrates a different culture and time period, ranging from English medieval to Russian, African-American and Gypsy and more.

The Washington Revels also produces an annual May Festival, community sings, workshops and classes. It is an active participant in the broader community, including recent partnerships with the Library of Congress and the Smithsonian's Discovery Theater on productions seen by thousands of D.C.-area school students, and with THEARC, a remarkable new community center in Southeast Washington.

**But what is Revels really about?** All Revels are community celebrations of traditional music, dance, drama and ritual. The “core” celebrations revolve around the cyclical renewal of life: the waning and waxing of light surrounding the shortest day (the winter solstice) and the rebirth of spring. Exploring these themes through the prisms of different cultures, Revels illustrates and underscores common linkages and a shared humanity at a time when such understanding is much needed.

These facts, however, do little to explain the essence of Revels, the extraordinary devotion of its large cadre of volunteers, or why so many people view Revels as central to their holiday celebration. The magic of Revels comes when performers, audience and volunteers alike share a sense of being part of a community with deep-rooted and recognizable traditions, satisfying a fundamental human need to come together in communal celebration.

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