

WASHINGTON
REVELS

PRESENTS

THE CHRISTMAS REVELS

In Celebration of the Winter Solstice

Echoes of Thrace

Music, Dance & Drama of
Bulgaria, Greece & Turkey

December 7–15, 2013

GW Lisner Auditorium • Washington, DC

Roberta Gasbarre, *Artistic and Stage Director*
Elizabeth Fulford, *Music Director*



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The Potomac School

salutes

The Washington Revels



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In Celebration of the Winter Solstice

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**THE WASHINGTON
REVELS COMPANY**

Koleda Chorus
Koros Teens
Survakari Children
Thracian Bells
Grum Drums
Kukeri Mummers
Christmas Kamila

WITH

The Balkan Brass
and
Emerson Hawley, tuba
Radouane Halihal, percussion

FEATURING

Karpouzi Trio
Lyuti Chushki
Spyros Koliavasilis
Tanya Dosseva & Lyuben Dossev
Tzvety Dosseva Weiner
Bryndyn Weiner
and
Morgan Duncan, as *The Poet*

AND FOLK-DANCE ENSEMBLES

Byzantio (Greek)
Zharava (Bulgarian)

Roberta Gasbarre, Artistic and Stage Director

Elizabeth Fulford, Music Director

Gregory C. Magee, Production Manager

DEDICATION



On September 1, 2013, Washington Revels lost our beloved Reveler and friend, Kathleen Marie McGhee—known to everyone in Revels as Kate—to metastatic breast cancer. Office manager/costume designer/costume shop manager/desktop publisher: as just this partial list of her roles with Revels suggests, Kate was a woman of many talents. The most visibly evident to the Revels community were her tremendous costume skills: in addition to serving as Associate Costume Designer for nine *Christmas Revels* productions (including this one), Kate was the sole costume designer for four of our five performing ensembles, including nineteenth-century sailors and canal folk, enslaved and free African Americans during Civil War times, merchants, society ladies, and even Abraham Lincoln.

Kate's greatest talent not on regular display at Revels related to music. The daughter of two musicians, Kate played the piano and harp at concert level and was a skilled flautist and guitarist. She held a bachelor's degree and two master's degrees in music, and taught both music history and theory at the Universities of Maryland and Minnesota. She was also an accomplished singer and choral conductor.

On a personal note, Kate was my very first hire after I became Executive Director in 2005. Knowing that we would be significantly expanding our programming, I was looking for someone who could bring multiple skills to a growing Revels enterprise. Kate brought those skills and more, with her characteristic humor and warm personality. She helped make Washington Revels what it is today, and we miss her greatly.

And so, we dedicate this 2013 *Christmas Revels* to the memory of Kate McGhee. Thank you for remembering her with us.

Greg Lewis

Executive Director, on behalf of everyone at Washington Revels

ABOUT WASHINGTON REVELS

What is Washington Revels? A nonprofit cultural institution in the Greater Washington area for over 30 years, Washington Revels creates community celebrations and other events based on traditional music, dance, and drama, and from different times and cultures. Revels programs involve adults and children, professionals and nonprofessionals, and opportunities for audience participation. By engaging audiences as participants in traditional material, Revels seeks to provide a sense of the comfort and the joy that people can obtain from community celebrations that reflect universal themes.

Our organization. We are one of ten independent Revels organizations in the U.S., each with its own board, office and artistic staff, and finances. An umbrella organization, Revels, Inc., in Watertown, Massachusetts, maintains artistic standards and provides or approves scripts and music for *Christmas Revels* productions.

Our activities. *The Christmas Revels* is by far our biggest production, but we now have many other activities throughout the year, including informal celebrations, concerts, and other events. We have five performing ensembles, as well as a growing education program. Over the past year, Washington Revels presented 55 separate programs. Those 55 programs consisted of 125 discrete performances and workshops.

What is Revels—really? At one level, Revels is a vehicle for events that are fun and that also provide a sense of community and shared tradition. At a deeper level, Revels is about the importance of community celebration for all people. This deeper level is most evident in our seasonal celebrations, and in particular our celebrations of the Winter Solstice, 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 finds support in coming together in music and song.

Exploring these themes through the prisms of different cultures, Revels performances not only illustrate specific customs that address universal human hopes and fears, but create “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, children, people from all walks of life—are part of a community that stretches across national and cultural boundaries and down through the ages.

WASHINGTON REVELS

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FROM THE ARTISTIC DIRECTOR

In creating a *Christmas Revels*, we often draw from places and peoples around the world and across time. But rarely do we get the chance to explore a cultural region as ancient and evocative as Thrace. Bounded by the Balkan Mountains in the North, the Aegean Sea and the Rhodope Mountains in the South, and the Black Sea in the East, Thrace has a fascinating history—and its legacy still lives today, most strongly in Bulgaria, Greece, and the European part of Turkey.

Thrace's most famous citizen was Orpheus, who, the legends say, brought music to the people of the world. All the regions of Thrace claim this hero. In our *Christmas Revels* this year we honor him with vibrant music and fiery and welcoming dance. His mother, Calliope, was the “Muse of Epic Poetry”; in our story, a Thracian poet guides us into an imagined village, where we gather to celebrate our families, neighbors, and communities with songs, dances, and stories.

Look carefully at the cloth, the objects we use, and the scenes we share onstage. Many of these came directly from the Bulgarian, Greek, and Turkish community members who have joined us for this show. Our cultural partners (and new Revelers) brought us regional costumes, textiles, wooden bread boards, jewelry, and rugs—sometimes directly from their kitchens and attics.

And it wasn't just physical objects. Our “tradition-bearers” shared their memories of games, holiday foods and sayings, wassailing traditions, and more. With each question, meeting, and rehearsal, the show grew in complexity and richness, adding a new tradition here, a slight improvement there, a new way of demonstrating “what we did at home.” I like to say that this *Christmas Revels* has come together “one cup of tea at a time.”

Watch for the *sedyanka*, a handwork and courting tradition; the wassailing *kamila* that goes house to house; and the extraordinary creatures of the *kukeri*. And be sure you prepare for the new year by getting a tap from the *survachka* for good luck.

Our stage is full of people's lives steeped in the old ways, joined with the new. Such is *Christmas Revels* every year. This year we invite you into an ancient and modern place, to celebrate with us.

—Roberta Gasbarre

THRACIAN CHARACTERS AND CUSTOMS

The region that was ancient Thrace has a long history of fantastic characters and fascinating customs. Those that are represented in this show are briefly described in our program notes, but these summaries explore them in more detail.

Ignazhden. The feast of St. Ignatius, known as *Ignazhden*, opens the Christmas festivities in Bulgaria and marks the beginning of the folk New Year. Celebrated on December 20, it combines the saint's feast day and a pagan Winter Solstice.

A key element of the ritual is who will be the first guest to your house that day, because the health, happiness, and wealth of that guest predict how your family will fare next year. This first guest is called the *polaznik* ("crawler," or "first footer"), and is given the task of breaking up the big loaf of ritual bread and distributing it to family members.

Kalanta and the Kamila. A *kalanta* is a special kind of carol that is sung in Greece on three occasions—Christmas Eve, New Year's Eve, and Epiphany (January 6). The carol is different on each of these dates, but the celebration is the same. Children arise early in the morning and go out to sing songs of good luck to their neighbors and receive presents (now including money).

One day, typically on New Year's Eve, a man arrives leading a *kamila* (boys dressed in camel costume). The *kamila* dances, teases, begs, plays, runs away, gets caught, and sings happy songs. As the carolers, the *kamila*, and its leader arrive, they are greeted by townsfolk, some of whom bring sweets and drinks for the *kamila's* entourage. This is a very popular tradition in Greece, and there is a similar custom in Turkey.

Kallikantzaroi. *Kallikantzaroi* are Greek goblins who spend most of the year underground, where they try to destroy the world by sawing down the Tree of Life (World Tree). As the year ends and the tree is almost ready to fall, the *Kallikantzaroi* come to the surface. The visit lasts from December 26 to Epiphany—the twelve days of Christmas. Their role is to make trouble for mortals, bringing chaos to the holidays. They are not evil; rather, they are impish tricksters who enjoy, for example, replacing salt with sugar and vice versa.

Above ground, *Kallikantzaroi* come out only at night. Their supposed appearance varies, but they are usually thought of as vaguely human-looking males with long black tails. They smell awful, cannot speak to humans, and love to eat frogs and worms. Since they love counting but cannot count above two, people try to keep them from entering their house by leaving a colander, or sieve, on their doorstep. *Kallikantzaroi* who fall into this trap may spend the whole night trying to count the colander's holes by repeatedly counting to two.

Returning to the underworld because they fear the holy water that priests sprinkle on Epiphany, the *Kallikantzaroi* learn that the Tree of Life has healed itself and they must start their sawing again—another reminder of the cycle of life and the circle of the seasons.

Kukeri. The annual processions by *kukeri*—men wearing huge masks and dramatic costumes—are perhaps Bulgaria's oldest and most spectacular ritual. The masks may be scary or funny, and represent humans or animals. The costumes are often made of goat skin but may be more elaborate, with wolf fur or stag horns. The men also have large cowbells tied around their waists, and their processions and dances are accompanied by the ringing of bells and the playing of the *gaida* (bagpipe).

The original and most widespread *kukeri* celebrations occur shortly before Lent (like Mardi Gras), but more recently some *kukeri* processions have been held on Christmas Day. In any event, the men assemble in groups and stride through villages to chase away evil, celebrate the earth's rebirth, and bring forth a good harvest.

Survachka. The main New Year's Day ritual in Bulgaria involves decorated cornel tree branches called *survachka*. Children wrap the branches in their own style with colorful yarn or paper—red for the sun and nature, white for water and the spiritual life. They then add dried fruit, popcorn, nuts and berries, miniature round breads, or bits of wool. Early in the morning, the children go singing from house to house. Most importantly, they lightly tap the backs of neighbors and relatives with their *survachka*, wishing them health, long life, and good luck.

—Terry Winslow

TRADITIONAL DANCING IN THRACE

Traditional dancing in all parts of Thrace—Bulgaria, Greece, and Turkey—is an important and vibrant part of many social occasions, including weddings, county fairs, religious holidays, national holidays, and, in bygone years, the dance in the village square. We are thrilled to be presenting it to you tonight.

Thracian dancing was traditionally accompanied by old-style instruments such as bagpipes, flutes, plucked and bowed instruments of many varieties, and drums. Today, village bands might also contain more modern instruments like clarinets, saxophones, accordions, and brass instruments. Some now include electronic instruments such as keyboards, electric basses and guitars, and even electric bagpipes. In Turkish Thrace, two *zurnas* (double reed instruments related to the oboe) accompanied by a big drum are often the instruments of choice.

Dances from Thrace are generally done in lines or open circles as couples, or individually. Most Thracian line dances have a leader at the right end of the line and move predominantly to the right. People in the line can join hands, rest their hands on their neighbors' shoulders, or hold onto each other in various other ways. This depends to some extent on the region or even village. Dancers in a line often do the same step, but they may also embellish the pattern of steps in their own creative ways, as long as they do not alter the flow of the dance line.

In Thrace, almost everyone from age 5 to 95 does line dances. Perhaps half of the line dances done at a social event will be to music in “even” time (2/4 or 6/8)—very familiar to our Western ear. The other half, though, are danced to tunes in more complex musical meters with an uneven number of beats per measure and different combinations of long and short beats.

In Thracian couple dances, the partners dance face to face and rarely (if ever) touch each other. The steps are essentially created “in the moment,” and combinations of patterns are at the whim of the dancer. This improvisational style is akin to the dances of today's youth, but done to traditional music.

So what makes this Thracian? It is the combination of the dance and melody, regional musical scales (modes), ornamentation, instruments and language that create a unique Turkish, Greek or Bulgarian Thracian feeling. Music and dance are culturally symbiotic—musicians find it exciting to play for dancers, and musicians and dancers often inspire each other's creativity, adding to the spirit and energy of the moment. “Dance, then, wherever you may be . . .”

—Larry Weiner



MUSIC OF THE BALKANS

“Music is a moral law. It gives soul to the universe, wings to the mind, elevation to the imagination, pleasure in misery, merriment to life and to all things.”

History does not tell us with certainty what early Reveler wrote these words, but they are commonly attributed to Plato, who lived in Greece a mere 2,500 years ago. At that point, his peninsula and its seas and islands had been a crossroads of civilizations and even a melting pot of cultures since time immemorial. How long, exactly? The oldest golden treasure ever found is the so-called “Gold of the Thracian Horsemen,” unearthed only about forty years ago near the city of Varna, Bulgaria. We now know that there, where the Thracian plains meet the Black Sea, a civilization thrived more than 4,000 years before the great philosopher was born.

Recently, the music of Thrace and the rest of the Balkans has gained acclaim as one branch of the family we now call “world music.” It is both ancient and vibrantly alive, treasuring its roots and flowering with innovation. Where else can you hear shepherds’ instruments featured in jazz ensembles? Or village voices on world stages, in exquisite new harmonies both sonorous and dissonant? These are lands where you could hear, in one performance in a single evening by a single ensemble, an amazing amalgamation of pentatonic scales, major and minor collections, microtonal structures, and even occasionally an ancient mode like Phrygian, exactly as described by Pythagoras—and all in time signatures that even Dave Brubeck didn’t think of.

Throughout its long history, Balkan music has come into being in isolated valleys, on remote islands, on mountaintops, and any sheltered topology where culture could thrive. For the peoples of the Balkans, culture has become a matter of intense pride precisely because it has survived centuries of cultural hegemony imposed by powerful empires that ruled parts or in some cases all the Balkans. Each wave of history gave birth to new music styles and theories. Instead of dying, Balkan cultures prospered, gave, and took. As if following Plato’s ideas of democracy, Balkan music created space for every music tradition, mode, and scale it came in contact with: Pythagorean modes, Byzantine chant, Ottoman classical traditions, Turkish *makam*, Soviet “modernization,” and Western influences that in the Middle Ages floated across the Mediterranean from Venice and now float across the airwaves from America.

Christmas Revels this year takes us to an ancient place of deep tradition yet ceaseless exploration. In this cultural landscape it seems that everywhere are musical boundaries demanding acknowledgment, meriting respect, yet begging to be crossed; everywhere are rewards for the talented. Perhaps this why so many Roma, wandering westward from their ancient Rajasthani homelands, stopped here to dwell in this land that loves music so much.

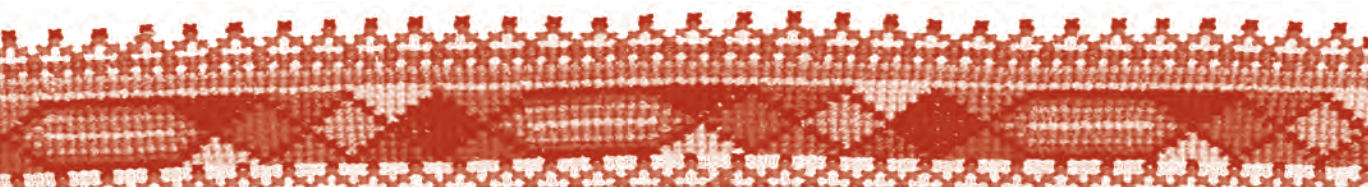
Come with us now to the home of the mysterious voices, the land of three-day weddings, dances done by entire villages, skirling bagpipes and tumultuous drums, where the walls are made of songs and the floor dances. Come with us to the land of Orpheus. Come with us to Thrace!

—Len Newman

INTRODUCTION

With notes evoking Orpheus, the first singer, we find ourselves in the wild land that was once Thrace—an area that today makes up northeastern Greece, southeastern Bulgaria, and the European part of Turkey. The time is the past, during no specific period; winter is coming on. A poet will be our guide for an exciting visit to this magical time and place.

Come with us to our imagined village where colorful traditions from all of Thrace weave together. We will encounter mythical goblins and giant creatures that bring luck to our doorsteps, witness age-old family and village customs, hear the music and songs of these ancient cultures, and marvel at styles of dancing at the same time similar and truly unique. The music takes us back and our poet shows the way to the celebration.



PART I

1. Витошко хоро / Vitoshko horo

(Vitosha dance)

This dance tune is written in the 9/8 meter (2+2+2+3) found throughout central, southern and western Bulgaria. It features the *hijaz* mode, very popular in the region for its intriguing sound. Charlie Pilzer arranged this tune for brass band and percussion using a source recording of a popular Bulgarian band from the 1930s and 40s.

BALKAN BRASS

2. Joy to the World

The words to this familiar carol were written in 1719 by the “father of English hymnody,” Isaac Watts (1674–1748). The tune, devised by Dr. Lowell Mason (1792–1872) based on themes in Handel’s “Messiah,” is named after the city of Antioch, Syria.

Greg Lewis, *song leader* FULL COMPANY BALKAN BRASS THRACIAN BELLS

ALL SING:

1. Joy to the world, the Lord is come! Let earth re - ceive her
2. Joy to the earth, the Sa - vior reigns; Let men their songs em -
3. He rules the world with truth and grace, And makes the na - tions

King; _____ Let ev - 'ry _____ heart, _____ pre - pare _____ him -
play, _____ While fields _____ and _____ floods, _____ rocks, hills, _____ and _____
prove _____ The glo - ries _____ of _____ his righ - teous -

room, _____ And heav'n and na - ture _____ sing, _____ and _____ heav'n and na - ture _____
plains _____ Re - peat the sound - ing _____ joy, _____ re - peat the sound - ing _____
ness, _____ And won - ders of his _____ love, _____ and _____ won - ders of his _____

sing, _____ and _____ heav'n, _____ and _____ heav'n _____ and _____ na - ture _____ sing.
joy, _____ re - peat, _____ re - peat _____ the soun - ding _____ joy.
love, _____ and _____ won - ders, _____ won - ders _____ of _____ his _____ love.

3. Carol of the Bells

Mykola Dmytrovich Leontovich (1877–1921) wrote the Ukrainian carol “Shchedryk” in 1916. The haunting four-note melody inspired Peter J. Wilhousky (1902–1978) to write new English lyrics and arrange the music into “Carol of the Bells” in 1936. The original folk song tells the tale of a swallow flying into a household to proclaim the plentiful year that the family will have, wishing health, wealth, and bounty to the master of the house.



KOLEDA CHORUS THRACIAN BELLS Rhianna Victoria Nissen, *conductor*

4. Orpheus, the Bringer of Music

The Poet, dressed in timeless Thracian garb, enters. He will be our guide into the world of Thrace and will stay and watch with us. He tells us of Orpheus, who came out of the Thracian mountains and brought the gift of music to the people. As music developed from voice to instrument, from single sounds to melodies, to harmonies, that gift created the true “Echoes of Thrace.”

Morgan Duncan, *The Poet* Spyros Koliavasilis

5. The Journey of the Song

The gift of music spreads among people, and the stories they once told are now turned into song. They tell of someone’s first love never forgotten, families torn apart, the beautiful women one village over, and brave heroes protecting the weak and the poor.

Tanya Dosseva & Tzvety Dosseva Weiner, *singers*
Lyuben Dossev, *kaval, wind instruments*

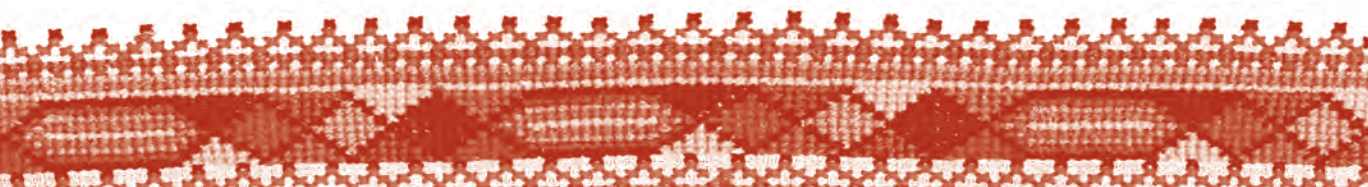
Theadocia Austen, Lacy Cope, Carlin Gayer, Anne Harrison, Petko Kolev, Greg Lewis,
Kathryn Mitchell, Betsy Platt, Alexa Silverman, Zlatomira Simeonova, and
Guenevere Spilsbury, *singers*

Varol Saatcioğlu, *zurna, singer* Elisabeth Myers, *singer* Radouane Halihal, *percussion*

6. The Rhythms of the Earth

The pulse and pace of the drums (*tupan*, *davul*, and *daouli*) beckon people to the village center. The primal power of the “dum” downbeat is contrasted by the light counterpoint of the “tak” beat, exciting listeners and driving dancers. It can only mean the celebration is starting.

Bryndyn Weiner, *tupan* GRUM DRUMS



7. В село дѹлгери дойдѹа / V selo dŭulgeri doydoa (Builders have come in the village)

The people have assembled, and here, by way of a happy, high-energy tune, we announce the beginning of the festivities. The song tells a story about masons coming into town and immediately spotting Stuina, the most beautiful girl in the village. This style of singing is typical in the western parts of Bulgaria. One voice sings a drone part, which moves but little. The lead voice sings a melody which often comes very close to the drone's held note, producing an intriguing “ringing” sound.

LYUTI CHUSHKI Tanya Dosseva & Tzvety Dosseva Weiner, *singers*

8. Дилмано дилберо / Dilmano, dĭlbero (Dilmana, my love)

This song comes from the northwest part of the Shop region of Bulgaria and is arranged here by Ivan Hristov Kavalzhiev (1891–1959), a composer active during the first half of the 20th century and known for his choral arrangements. In typical “Shop” style, the upper melody is accompanied by a second voice singing a straight drone, and at times another voice singing a “crooked” drone, that is, a drone that occasionally dips down one tone, creating dissonant harmonies.

KOLEDA CHORUS LYUTI CHUSHKI

9. Έχε γειά πάντα γειά / Eche geia panta geia (Health for ever and ever)

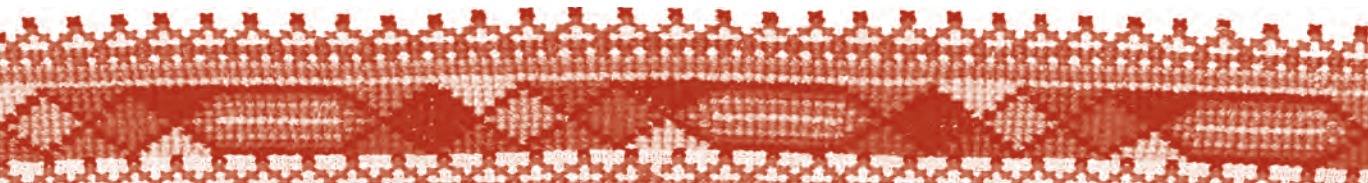
Originally from Constantinople, the “City of Cities” in Greek lore, this now panhellenic tune and dance is a great and popular party starter, expressing a high-spirited welcome and good wishes.

KARPOUZI TRIO

10. Savila se bela loza vinova (A pretty grapevine entwined itself)

This folksong from Serbia goes on to say that “Todor tricked Toda and kissed her three times—it was really not a pretty grapevine along the fence, but rather two lovers.” The dance comes from Šumadija, the great heartland that extends southeast of Belgrade, the capital city of Serbia.

KOLEDA CHORUS BALKAN BRASS
SURVAKARI CHILDREN Lisa Shochat, *dancer*



11. Children's Songs and Dances

Хей, ръчички / Hey Rachichki – with *Lyuben Dossev*

It is always fun to act out what we are singing about. This nursery rhythm is sung to toddlers to show them how to use their hands to wash up, to tell left from right, and how to hold hands and dance in a circle.

Ντάχτιλης / Dakhtilis – with *Spyros Koliavasilis*

This playground lyric in Greek Thracian dialect tells about courtship and what it leads to—from a child's point of view.

Прела баба / Prela baba – with *Lyuben Dossev*

A humorous tongue-twister about Grandma, who started out knitting a sweater but measured so poorly that she ended up sewing pants for the old cat.

Tin, tin, tini mini hanım – with *Elisabeth Myers and Varol Saatcioğlu, singers*

In this traditional love song from the Black Sea region of Turkey, a young man tells his sweetheart just how very much he loves her. The refrain translates to “Teen, teen, teeny-tiny lady, my soul loves you!”

SURVAKARI CHILDREN

12. İstemem babacım, istemem

(No, father, I don't want to marry him)

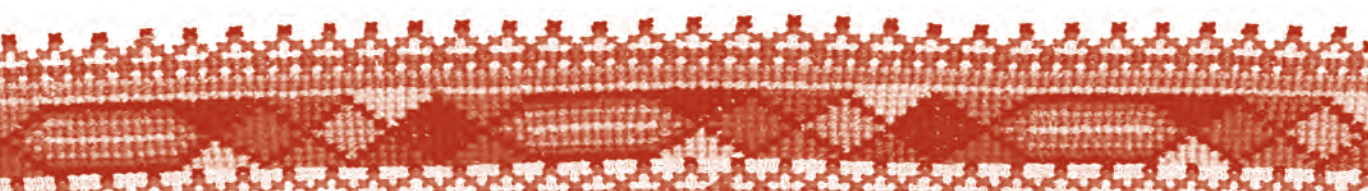
A popular song from Thracian Turkey, this song tells the story of a father suggesting suitors to his daughter. She refuses the first one, Ali, because he drives her crazy, and the second one, Yaşar, because she thinks he'll leave her—but she happily accepts the third suitor, Engin, because his father is rich!

Elisabeth Myers and Varol Saatcioğlu, *singers* Radouane Halihal, *percussion*
Spyros Koliavasilis KOLEDA CHORUS

13. Greek Dances

The band begins by playing *Καρσιλαμάς (Karsilamas)*, a musical form named specifically for this kind of dance. The dance, likewise called *Karsilamas* but also known as *Antikristos* (meaning face-to-face), is common to all of Thrace, and is performed in the style of the Evros region of western Thrace. The second tune is *Κάτω στη Ρόιδο (Kato sti Roido)* “Down in Rhodes,” a song about courtship rebuffed. The dancers perform *Paidouska*, a line dance that is also from the Evros region.

BYZANTIO KARPOUZI TRIO



14. Дунавско хоро / Dunavsko horo

As the village prepares for Christmas, the brass plays an arrangement by Charlie Pilzer of a tune by the Bulgarian composer Diko Iliev (1898–1985). Christmas Eve dinners break a forty-day Advent fast and must have an odd number of courses (at least seven), all served at once. Uneaten food remains on the table overnight to feed any ancestors who come by during the night.

BALKAN BRASS

Bryndyn Weiner & Don Spinelli, *percussion*



15. Полегнала е Тудора / Polegnala e Tudora (Tudora slept)

In a Bulgarian *sedyanka*, marriageable girls gather in a home to work together, watched over by one or more matrons.

This song is a composition by Filip Kutev (1903–1982), the founder of the State Ensemble of Folk Song and Dance in 1951 and author of many of the most well-known arrangements of Bulgarian traditional songs. It is based on a melody from Pazardzhik, in western Thrace. Thracian singing usually has a single unaccompanied melody. Kutev took the original *Polegnala* melody and added a part with consonant harmonies as well as a drone part. The text was a newly-composed poem by Kutev's wife, Maria, based on the perennial folk theme of a girl dreaming of her first love.

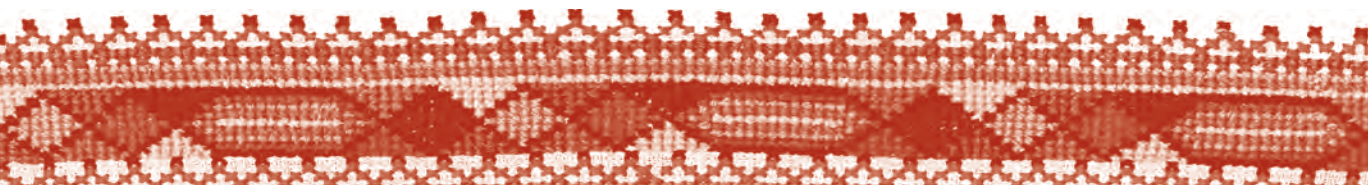
WOMEN OF THE KOLEDA CHORUS

Zoe Alexandratos, Lacey Cope, Tanya Dosseva, Carlin Gayer, Alexa Silverman, and Tzvety Dosseva Weiner, *singers*

16. Домакине, сипи вино да пиеме / Domakine, sipi vino da pieme (Master of the house, pour the wine)

“... you will have good visitors from Thessaloniki and they will bring good fortune,” continues this *koleda* (Christmas carol) from Bansko, in the mountainous Pirin region. The *koledari* (carolers) request wine in exchange for their singing and the prediction of good fortune.

MEN OF THE KOLEDA CHORUS LYUTI CHUSHKI



17. Καλλικάντζαροι / Kallikantzaroi

(Christmas goblins)

Suddenly the families hear a commotion from underneath them. It is Christmas, and the goblin-like *Kallikantzaroi* have come up from under the earth, where they spend all year sawing the Tree of Life in order to destroy the world. But for the twelve days of Christmas, these goblins rise up to make mischief in Greek households. The antics of the *Kallikantzaroi* are accompanied by themes from an energetic Cretan dance, *Pentozalis*.

SURVAKARI CHILDREN KARPOUZI TRIO BYZANTIO

18. Dobar večer, dobri ljudi

(Good evening, good people)

“Good evening, good people, in the new year may you be happy and healthy” begins this carol from LADO, the National Folk Dance Ensemble of Croatia. Founded in 1949 in Zagreb, this professional ensemble aims to research, artistically interpret and present on stage the most beautiful examples of the rich traditions of Croatian music and dance.

Greg Lewis, *song leader*

FULL COMPANY BALKAN BRASS

ALL SING VERSES 2 AND 3:



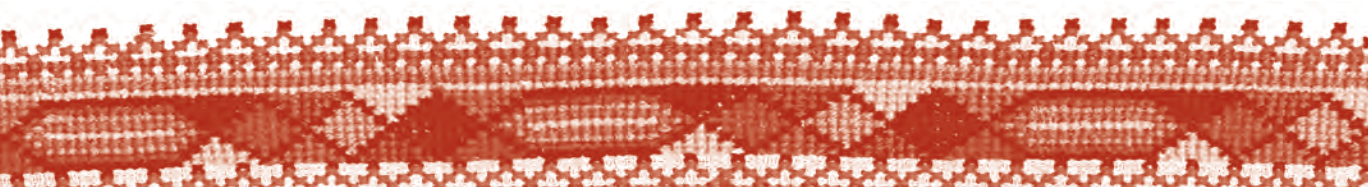
2. Good eve - ning all good peo - ple here, We — wish you health
3. We wish you bles - sings on the vine, And — may you have



and all good cheer. May the new — year — bring good — health — for you
the sweet - est wine. With their wreaths of — red and their boughs — of green,



And boun - ty from your har - vest too, and boun - ty from your har - vest too.
The chil - dren join this fes - tive scene, the chil - dren join this fes - tive scene.



19. Ignazhden (St. Ignatius' Day)

The feast of St. Ignatius opens the Christmas festivities in Bulgaria and marks the beginning of the folk New Year. Elaborate preparations begin the night before, and on December 20 people hope that the first guest to arrive is healthy, happy, and wealthy, because that will bring good luck for the new year. This first guest is called the *polaznik* or “crawler.” We will celebrate a raucous variation on this ritual.

The music played by the brass is the popular Croatian folksong, *Moja diridika jore na volololove*, “My sweetheart is plowing with an oxen.” The arrangement is by Tom Pixton of Revels, Inc.

BALKAN BRASS

20. Ерген деда, червен деда / Ergen deda, cherven deda (The old bachelor)

“The grandfather bachelor with ruddy cheeks, thinking himself quite debonair, adjusted his hat at a jaunty angle and went down to the village square to join the *horo* (circle dance)... and, all the girls ran away except Angelina, the youngest.” This traditional melody from the Shop region in western Bulgaria was arranged by Petar Liondev (born 1936) for women’s choir. Like the other “Shop” songs in the program, this song features a melody and drone, with an added lower melody, and is characterized by a fast tempo and energetic rhythm.

WOMEN OF THE KOLEDA CHORUS

Tzvety Dosseva Weiner & Tanya Dosseva, *singers* Bryndyn Weiner, *tupan*

21. Survachka

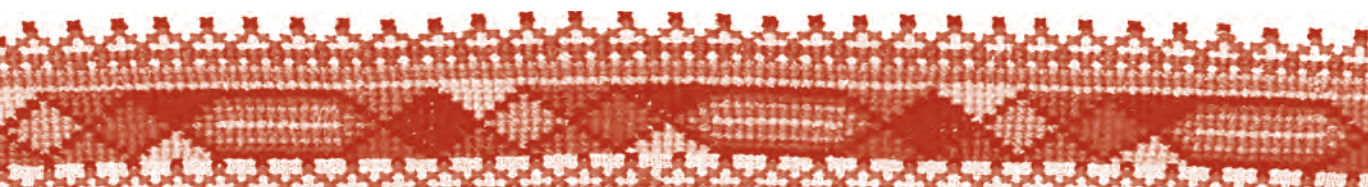
An extremely popular Christmas-season ritual in Bulgaria involves the making and use of good-luck sticks called *survachka*. After decorating cornel tree branches in elaborate ways, children go from house to house singing, lightly tapping the backs of neighbors and relatives with their *survachka*, and wishing everyone health, long life, and good luck.

SURVAKARI CHILDREN

22. Гена ми пойде на чешма / Gena mi poide na cheshma (Gina went to the fountain)

The fountain was traditionally a gathering place for young women, who went to get water, and young men, who went to meet the women. The dance represents such a gathering, with its elaborate steps providing a chance for participants to make a favorable impression. This kind of dance would typically have been done at celebrations, and its fast, uneven rhythm is very characteristic of dances from the western part of Bulgaria.

ZHARAVA LYUTI CHUSHKI Bryndyn Weiner, *tupan*



23. Two Orphic Poems

In ancient Greek mythology and religions, Orpheus was not only a master musician and singer, but also the legendary author of many Orphic poems (“hymns”). Here, the Poet recites excerpts from Orphic Hymns #7, “The Sun” and #42, “The Seasons.”



Morgan Duncan, *The Poet*

24. Тебе поем / Tebe poem

(To you we sing)

This beautiful hymn of praise by Stevan Stojanović Mokranjac (1856–1914) comes from his setting of the *Divine Liturgy of St. John Chrysostom*. Often referred to as “the father of Serbian music,” Mokranjac founded the Serbian School of Music in 1899, as well as the first Serbian string quartet (in which he played the cello). He held the position of conductor of the Belgrade Choir Society until his death.

KOLEDA CHORUS

25. 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.

Greg Lewis, *song leader*

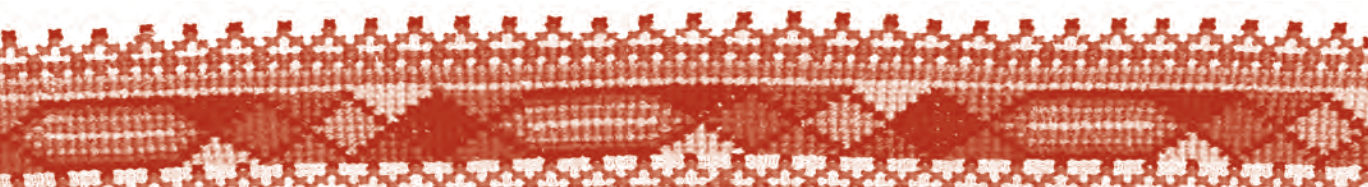
Gus Voorhees, and Jim Voorhees, *dancers*

THE FULL COMPANY BALKAN 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

26. Βασιλικούδα / Vasilikouda

The song is traditional; the identity of the composer is lost in the mists of time. It is about a young lady, Vasilikouda, who is told by her Thracian mother not to fall for men who are impressed by her beauty, but to wait for the man who sees her as she really is. The brass arrangement is by Charlie Pilzer.

BALKAN BRASS

27. Заваляло ситен бял снежец / Zavaljalo siten byal snezhets

(Gently fell the delicate snow)

“White fluffy snow gently fell, covering the land, the hills and the mountains...” begins this folk song from Thrace. Passed from mother to daughter (in this case from Tanya to Tzvety), this type of song is sung during a sewing bee and reflects the personal style of the individual singer.



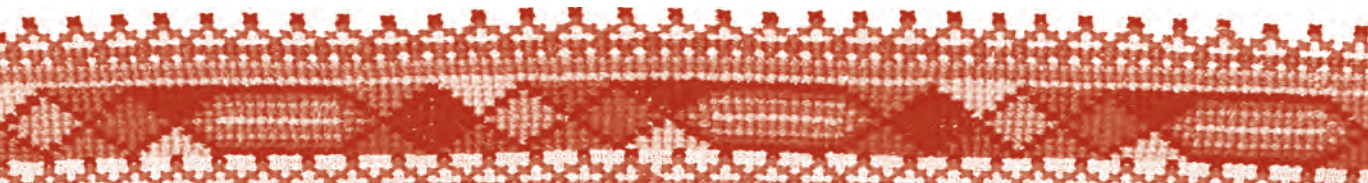
Tzvety Dosseva Weiner, *singer* Lyuben Dossev, *kaval*

28. Orpheus and the Journey of the Argonauts

Jason of Thessaly was sent on a voyage to the island of Aia (or Colchis) in order to get the Golden Fleece. Aia was on the southwestern edge of the Black Sea, and the voyage was seen as the longest and most dangerous ever taken. Adding to the danger, the fleece was guarded by a sleepless dragon. Jason enlisted the shipwright Argos to build a ship and recruited fifty of the world's greatest heroes to sail with him. Among them was Orpheus, whose only weapon was his lyre. In our story, the recapture of the fleece symbolizes recapturing the sun and bringing it back so that the new year can begin.

Morgan Duncan, *The Poet*

KOROS TEENS



29. Μεσοπέλαγα αρμενίζω / Mesopelaga armenizo

(In the middle of the deep sea I sail)

This is a very old song whose fame today is due to Kostas Mountakis (1926–1991), the folklorist and musician who collected this and many other treasures of Greek heritage. It is sung by the helmsman, whose hand is on the tiller and whose heart is suffering the pain of leaving home.

Spyros Koliavasilis, *singer* KARPOUZI TRIO MEN OF THE KOLEDA CHORUS

30. Ντιρλαντα / Dirlada

This song, from the Greek island of Kalymnos, was sung on the boats that carried sponge divers. With the boat at anchor over a reef, the men on deck would sing it as they pumped air to the divers below. It is a real work song that helped the men keep time as they labored at the heavy machinery and long hoses. While “darla, dirladada” is like the English “tra la la,” the rest of the lyrics are words of encouragement; and thoughts of the opportunities awaiting the exhausted crew once they reach the port and the women who live there.

Spyros Koliavasilis, *singer* KARPOUZI TRIO KOLEDA CHORUS

ALL SING:

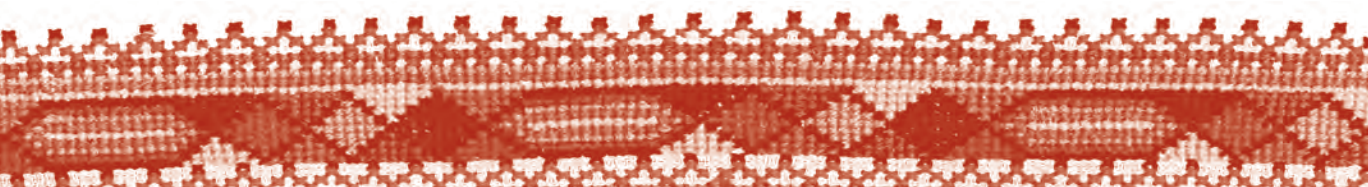
Darla dirladada

31. Aia and the Golden Fleece

At last, the heroes reach the island of the sun. Jason and the princess Medea fall in love, and she helps him accomplish mighty tasks. Eventually, the dragon appears while Orpheus plays an ancient melody called *Aivaliotikos*. His instrument is the *kemane*, a Cappadocian *lyra*, from a family of instruments that predates the arrival of the violin in Greece by about 500 years. While Jason fights the dragon, it falls to the ground in dreamless sleep.

32. The Kukeri and Koledari

Kukeri—young men and bachelors wearing huge, scary or funny masks and dramatic, often animal-inspired costumes—stride through villages each winter to chase away evil, celebrate the earth’s rebirth, and bring forth a good harvest. In our procession, they are joined by *koledari* (carolers) and children carrying the *survachka* they use to wish people good luck.



33. Замъчи се Божя майка / *Zamuchi se Bozha maika*

(The Holy Mother was in labor)

On Christmas Eve, Bulgarian boys and young men gather in groups and process from house to house, sing a few songs at each house, and receive gifts of wine and food. The songs generally contain good wishes for the coming year or praise for the residents, and are tailored to each person in the household. For example, to the master of the house, the *koledari* may wish a bountiful crop and many new-born animals; to a new bride, a song wishing her a baby in the coming year; to a young boy, a song about his strength and bravery.

Tanya Dosseva and Tzvety Dosseva Weiner, *singers*

Lyuben Dossev, *kaval* Bryndyn Weiner, *tupan*

KOLEDA CHORUS LYUTI CHUSHKI

34. Καλήν εσπέραν άρχοντες / *Kalin esperan arhontes*

(Good evening gentlemen)

This song is a *kalanta*, a special kind of carol that is sung in Greece on Christmas Eve, New Year's Eve, and Epiphany. After the children have sung songs of good luck to their neighbors, a man arrives leading a *kamila* (boys in a camel costume), which dances, plays, and sings happy songs. The carolers are greeted by townsfolk, some bringing sweets and drinks. This is a very popular tradition in Greece, and there is a similar one in Turkey.



Different regions within Greece have their own special Christmas-eve *kalanta*. “Good Evening Gentlemen” is the most popular in Greece as a whole.

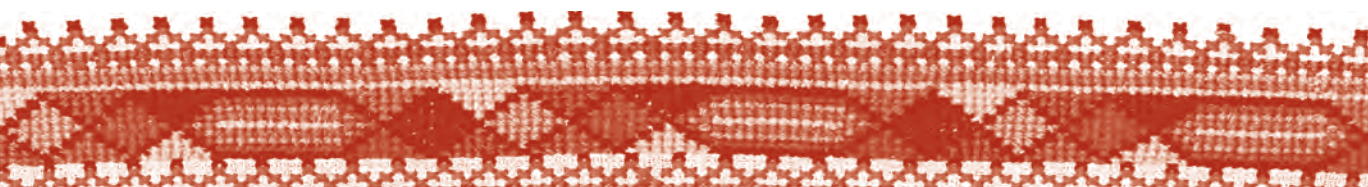
SURVAKARI CHILDREN Liam Johnstone & Daniel Saliunas, *kamila*

35. Σαράντα μέρες / *Saranda meres*

(Forty Days)

This is the Thracian Christmas-eve *kalanta*. It tells the story of the hours before Christ's birth, exclaiming “Christ is born, joy to the world, joy to the world, O young men ...”

KOLEDA CHORUS KARPOUZI TRIO BYZANTIO



36. Αρχιμηνιά κι αρχιχρονιά / Arkhiminia ki arkhikhronia


(Kalanta of the New Year)

This *kalanta* is sung for St. Basil's Day—New Year's Day—traditionally a day for parties and gift giving. Many cultures have a purification ritual to bring in the new year. In Greece, the priests sprinkle children with holy water, which sends the *Kallikantzaroi* underground to saw at the Tree of Life for another year.

This arrangement and English text are based on an arrangement by Malcolm Dalglish, with additional words and handbell part by Elizabeth Fulford. Brass parts are by Benno Fritz.


KOLEDA CHORUS THRACIAN BELLS BALKAN BRASS

ALL SING VERSES 2 AND 3:




2. It is the dawn-ing of the year in our town. And all the

3. We sing this bles - sing on St. Bas - il's Day. The old year



chil - dren in the street ga - ther 'round. Lis - ten to the noise. We wish you all the

now is gone and passed a - way. Joy - ful - ly we sing, this car - ol of the



joys of a long, long life with the sing - ing of our bles - sing.

New Year, And wish you health, with the sing - ing of our bles - sing.



37. Dona nobis pacem

A traditional round in Latin: “Give us peace.”

Greg Lewis, *song leader* THE FULL COMPANY

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. Ой, шопе, шопе / Оу, shope, shope

(Oh, you guys from Shop)

Arranged for choir by Stefan Mutafchiev (1942–1997) and based on a traditional melody and drone from the Shop region of Bulgaria, this light-hearted song pokes fun at stereotypical Shop stubbornness. This time, some Shop bachelors claim that there’s nothing taller than the Vitosha mountain and nothing deeper than the Iskar river. Boyana, a young girl in the village, challenges them and says that, on the contrary, the Pirin mountain is taller and the Danube river is deeper. The Shop bachelors don’t hold back and still have the last word in this argument.

KOLEDA CHORUS LYUTI CHUSHKI

39. Bulgarian Dance “The Village Gossipers”

This dance was created by Desi Jordanoff, Director of Zharava, as a humorous play in which five ladies, each depicting a village gossip, come together to tell each other that there will soon be a mummers’ play and what characters will be portrayed. Thus, the news about what is coming is delivered by the choreography and the musical instruments, which include an *okarina*—a small clay wind instrument—and a *svirka*, a small, high-pitched wooden flute.



ZHARAVA Lyuben Dossev and Bryndyn Weiner

40. Mummers' Play

Kukeri and other iconic figures come together to present a folk play that mirrors the death of the old year and the beginning of the new with humor and slapstick physicality.

Room – Ella Caplin;
Grandfather Christmas (Dyado Koleda) – Terry Winslow;
Tree of Life – Zoe Alexandratos;
Kallikantzaros 1 – Zephyr Handerson;
Kallikantzaros 2 – Sasha Vesensky;
Kuker – Peter Noone;
Drakon Kholkikos – Stuart Orloff, Clare Hardin, & Aryn Geier;
Saint George – Jason Noone;
Quack Doctor – Craig Haimson;
Camel – Liam Johnstone & Daniel Saliunas;
Nick – Benjamin Kushner

41. Final Gathering

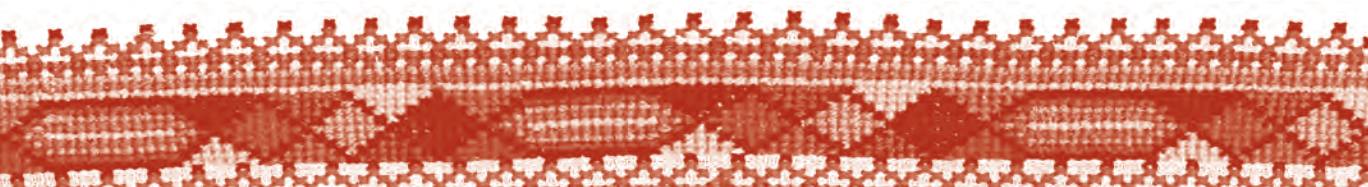
Our village gathers one last time to call up the beautiful and wild echoes of ancient ancestors, trading music, dance, and song that will remain in a shared memory long after the last notes have faded away. Turkish melodies and rhythms give way to Greek and then Bulgarian forms, fusing in a final celebration involving one and all.

THE FULL COMPANY
KARPOUZI TRIO
LYUTI CHUSHKI
BALKAN BRASS

42. Многая лета / *Mnogaya leta* (Many Years)

This blessing is sung on numerous occasions throughout the Byzantine liturgical world to confer many years (long life) on those for whom it is sung. The short prayer that precedes it here seeks God's blessing on all the world's people. *Mnogaya leta* is written in Church Slavonic, a rich and beautiful language used in the sung prayer for much of Eastern Europe.

Will Wurzel, *singer* KOLEDA CHORUS



43.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.

Morgan Duncan, *speaker*



44.Sussex Mummers Carol

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

Greg Lewis, *song leader*

THE FULL COMPANY

BALKAN BRASS

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

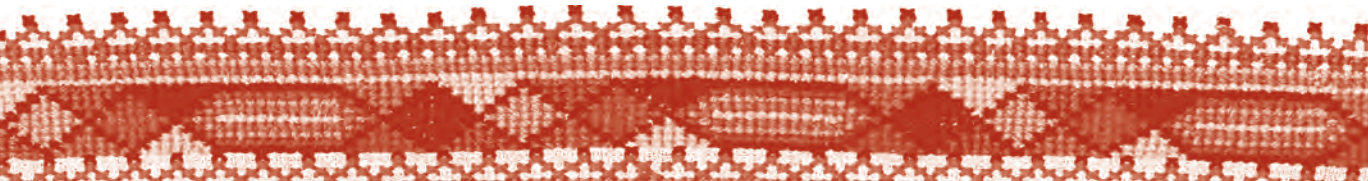
breast; Where - e'er her bo - dy sleeps or__ wakes, Lord send her soul to

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

Morgan Duncan, as *The Poet*

Karpouzi Trio

Spyros Koliavasilis, *singer, kemane, outi*

Margaret Loomis, *santouri*

Len Newman, *laouto*

Lyuti Chushki

Valeri Georgiev, *Director, kaval*

Tzvety Dosseva Weiner, *singer*

Len Newman, *tambura*

Varol Saatcioğlu, *gaida, zurna**

Larry Weiner, *tupan**

Special Guests

Tanya Dosseva, *singer*

Lyuben Dossev, *kaval, flutes, whistles*

Bryndyn Weiner, *percussion**

Balkan Brass

Robert Posten, *Director, bass trombone*

Robert Birch, *trumpet*

David Cran, *trumpet*

Benno Fritz, *trombone*

Sharon Tiebert, *French horn with*

Don Spinelli, *percussion**

Emerson Hawley, *tuba*

Radouane Halihal, *percussion**

Koleda Chorus

Zoe Alexandratos 🛎

Theadocia Austen*

Jane Bloodworth 🛎

Andrew Patrick Burk

Sharon Clark-Napolitano 🛎

Lacey Jewell Cope

Candace Davis 🛎*

Matthew Dayton 🛎*

Helen Fields

Barry Galef

Carlin Gayer 🛎*

Peg Gianuca

Craig Haimson 🛎

Anne Harrison 🛎

Kendra Hendren

Patrick Hendren*

Eva Jannotta

Petko Kolev*

Richard Kovar

Joseph Kroupa*

Lorna Kundert

Liza Lester*

Greg Lewis

Kathryn Mitchell

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Elisabeth Myers 🛎*

Rhianna Victoria Nissen

Jason Noone

Peter Noone

Craig N. Packard*

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Lisa Shochat

Zlatomira Simeonova

Alexa Malanos Silverman 🛎

Guenevere Spilsbury*

Erin Sutherland 🛎

Maud Taber-Thomas 🛎

Grace Vander Veer

Terry Winslow

William Wurzel

Koros Teens

Shawna Basist

Sonya Ali Bessalel 🛎

Ella Caplin 🛎

Bryton Fett

Aryn Geier 🛎

Zephyr Handerson

Clare Hardin

Jacob Hendren

Liam Johnstone

Caiti Lively

Mattias Lundberg

Conner McIntosh

Areti-Soultana Nicolaou

Stuart Orloff

Daniel Saliunas

Survakari Children

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*Music from the
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Organ Masters

Music by Great Organists

March 30, 2014 at 4 pm

National Presbyterian Church
4101 Nebraska Avenue, NW, DC

Showcasing works for chorus, orchestra, and organ by French and German organ masters, this concert will feature Duruflé's *Requiem*; Bach's *Ein feste Burg*, BWV 80; Poulenc's *Organ Concerto in G Minor*; and works by Rheinberger.

Todd Fickley, Organist
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Once Upon a Time

A Cantus Youth Choirs Concert

May 11, 2014 at 4 pm

Falls Church Presbyterian Church
225 East Broad Street, Falls Church, VA

5th Annual Ovation Awards

*honoring Pamela Lassell with the Ovation for
Outstanding Contributions to Choral Music*

June 4, 2014 at 6:30 pm

The Clarendon Ballroom
3185 Wilson Boulevard, Arlington, VA

www.choralis.org

SPECIAL THANKS

Washington Revels gives particular thanks to William L. Ritchie, Jr. for his longstanding support and for helping make possible our 2009 relocation to a new home in Silver Spring.

Elizabeth Fulford for web design and support; design contributions to marketing materials including our monthly e-newsletter and social media sites as well as the *Christmas Revels*, *Voices of the Civil War* and CD recording micro sites; directing our Gallery Voices, Heritage Voices, and May Revels chorus; and conceptualizing, preparing, and recording our new 30th Anniversary Year CD, *Sing & Rejoice*.

Roberta Gasbarre for overseeing our education programs, working with the teachers for our after-school workshops, helping stage-direct our ensembles, directing our May "Twins," and writing material and coaching the professional actors who make up our Voices of History ensemble

Andrea Jones Blackford for her invaluable work and inspiration serving as Director of Washington Revels Jubilee Voices and Co-Director of Washington Revels Heritage Voices, and her many artistic and editorial contributions to the 30th Anniversary CD, *Sing & Rejoice*.

Mike Matheson for his yeoman (nautically speaking) efforts in organizing and directing our Maritime Voices at many venues over the past year, including his key role in organizing this past October's *Capital Maritime Music Fest*, the first of its kind in the D.C. area

Terry Winslow for editing and producing this program book, writing some of the material and interacting with our guest artists to obtain the remainder; producing our *May Revels*; and contributing countless hours towards other tasks, both in his role as Director of Special Projects and otherwise.

Larry Weiner for sharing his extensive knowledge of international (particularly Balkan) dance, culture and folk traditions; connecting us with other experts in his wide community of folklorists; writing the dance article for this program book; helping teach Balkan dance to the adult and teen choruses; and being an active contributor to our Revels community for many years.

Tzvety Dosseva Weiner for her expertise in recommending and selecting music for this show; providing pronunciation support and song translations; coaching all chorus members in Bulgarian singing style; writing and reviewing program notes; providing practice recordings; and helping to design "The Journey of the Song" sequence of musical styles.

Spyros Koliavasilis for his expertise and time in connection with all Greek content in the show, including recording CDs demonstrating Greek pronunciation and performance styles; assisting with rehearsals; and providing background and related cultural materials in connection with Greek music featured in the show.

Len Newman for all he did to facilitate the engagement of all of our guest artists connected with this show; his sage counsel on how to harmonize the disparate cultural elements into a cohesive whole; his drafting of the overall music article; and his help on program notes relating to Greek material.

Bryndyn Weiner for working with the adult and teen chorus members on Balkan drumming techniques; teaching and coaching the chorus dancers; providing percussion support during chorus rehearsals; and helping to plan the "Rhythms of the Earth" procession.

Olga Vonikaki for helping teach Greek dance to our children's chorus and serving as a key cultural touchpoint for our Artistic Director with respect to Greek music and dance as well as Greek cultural and folk traditions generally.

Barry Galef for the wonderful folk designs he created for use in promoting this show, and yet another amazing carved pumpkin illustrating key elements of the theme of this year's *Christmas Revels*.

Elisabeth R. Myers for assisting with the P-3 artist visa application process for guest drummer, Radouane Halihal, and housing him during his stay; helping to select and prepare the Turkish repertoire; and coaching the chorus on Turkish pronunciation and singing styles.

Paige Billin-Frye, Jane Bloodworth, Marjorie Cole, Laurie Cullen, Jan Elicker, Rachael Feola, Margaret Foley, Rosanne Gochman, Margaret Loomis, Linda McHugh, Janice McKenney, Mike Platt, and Daphne Williams for contributing countless hours of costume construction, without which this show could not have been costumed.

Robbie McEwen and Linda McHugh for stepping forward in our hour(s) of greatest need to offer their organizational and creative skills, and endless time, in the design and coordination of our costumes and millinery.

Thea Austen, Marjorie Cole, Carlin Gayer, Anne Harrison, Rachid Halihal, Desi Jordanoff, Spyros Koliavasilis, Margaret Loomis, Miriam Milgram, Kathryn Mitchell, Paul Morrissett, Len Newman, Betsy Platt, Alexa Silverman, Lilia Slavova, Guen Spilsbury, Suze Stenz, Tzvety Weiner, and Larry Weiner for loaning costumes and props representing Thracian Bulgaria, Turkey, and Greece.

Catherine Springer for making many trips from New Brunswick, NJ to bring us numerous costume pieces (including our *kukeri*) and folk art from Bulgaria, assisting at our major November rehearsal weekend, and serving as dresser at all eight shows.

Iliana Bozhanova (Plovdiv, Bulgaria) and **Miriam Milgram** (New York, NY), for sharing their expertise on Bulgarian and Balkan costumes generally, and Iliana for procuring many costume pieces and accessories from Bulgaria.

Courtney Leigh Wood for her many hours of prop building; and the Smithsonian's Discovery Theater, Imagination Stage, and **Gil Thompson** and **Tommy Wang** from the **Sidwell Friends School**, for loaning various props used in this production.

Joe Graziosi (Hyannisport, MA) and **Henry Goldberg** (Winchester, MA) for contributing countless references to Greek and Bulgarian folklore sources.

Anne Harrison for finding scores for the Bulgarian choral music, providing translations, and writing program notes.

Theadocia Austen for helping to select the church Slavonic music used in this year's show.

Dr. Aşkin Çelik, Assistant Professor of Ethnomusicology and Turkish folk music at Kafkas University in Kars, Eastern Anatolia in Turkey, for consulting on traditional Turkish repertoire and providing numerous scores and translations; and coaching vocalist **Elisabeth Myers** in traditional Turkish performance style.

Varol Saatcioğlu for selecting and translating (together with his mother, **Sema Deeds**, and her husband **Darrell Deeds**) the Thracian Turkish music used in this show; and for helping to transcribe and arrange the instrumental accompaniment for each song.

Helen Fields and her crew of knitters of the fabulous *kukeri* finger puppets.

Bev Jenkins for creating, making and donating her beautiful cross-stitch ornaments; and **Jennifer Bagdasian** for researching cross-stitch designs, teaching volunteers how to make them, and (with sister **Kate Bagdasian**) then turning the completed designs into ornaments.

Assen Assenov and **Simona Assenova** for teaching our Wednesday Night Work Party participants how to make survachka sticks as well as the history behind them and other Bulgarian holiday traditions.

The members of Lyuti Chushki and **Karpouzi** for the salon concert that each ensemble contributed to Washington Revels and the greater community this past November, and **Betsy Platt** for handling refreshments at them.

Jim Voorhees for coaching the dancers in "Lord of the Dance," serving as band leader for our July 4th and Labor Day parade performances, and leading the band in our *May Revels*.

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

Jackie Young for heading both our Outreach Performance (with outstanding assistance by **Jonas Ventimiglia**) and Lisner merchandise operation.

Cindy Dunbar and **Charlie Cerf** for once again graciously hosting the cast party at their home, and **John Pomeranz** for once again serving as *chef de barbecue extraordinaire*.

The Washington Waldorf School, **The Potomac School**, and **Washington Episcopal School** for providing rehearsal space for this year's *Christmas Revels*.

Claudia Dulmage for her leadership, management skills, and massive contribution of time in serving as Chair of our 30th Anniversary Year Benefit Gala, assisted by Gala Committee members **Pete Behr**, **Laura Travis-DePrest**, **Rollie Frye**, **Peg Gianuca**, **Kristin Jessup Moore**, **Sara Moses**, **Lars Peterson**, **Helen Samhan**, **Guenevere Spilsbury**, **Diane Behrens Winslow**, and **Terry Winslow**.

Auction Committee Co-Chairs **Kristin Jessup Moore**, for truly countless hours spent soliciting and organizing donations to our 30th Anniversary Year silent, live and online auctions; champion restaurant solicitor **Laura Travis-DePrest**; and **Peg Gianuca**, whose time and IT expertise were particularly critical in enabling our online auction.

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, artistic and editorial contributions to the 30th Anniversary CD, *Sing & Rejoice*, creation of video clips, contributions to the ticketing process, and on and on.

Glyn Collinson and **Andrew Marcus** for giving a benefit concert in our rehearsal/performance space last February, with all proceeds donated to Washington Revels.

Tracy Savage for donating her time and expertise as facilitator extraordinaire and drafts person of our five-year Strategic Plan, all accomplished with skill, sensitivity and attention to the forest as well as the trees.

Robinne Gray for her contributions to the Board's Development Committee, and **Jim Lazar** for his contributions to the Finance and Audit Committee.

Rhianna Victoria Nissen for artistic and editorial contributions to the 30th Anniversary CD, *Sing & Rejoice*.

Danny Pushkin, **Jan Elicker**, **Meghan Siritzky**, **Georgina Warren**, and the entire **Cole family** (**Tom**, **Marjorie**, **Suzanne** and **Gabrielle**) for their above-and-beyond contributions to Washington Revels' part in producing "The Civil War Comes to Rockville."

Jonas Ventimiglia and all *our interns in 2013*, including **Jocelyn Bautista** and **Kelly Torres** (Spring); **Meghan Siritzky** and **Emma Hardin** (Summer); and **Bryanna Greene** (Fall).

Charlie Pilzer for the expertise, extra time and care he put into audio-engineering our new 30th Anniversary CD, *Sing & Rejoice*, as well as the sound design and audio mixing for this show and our salon concerts.

In this our 30th Anniversary Year, **Mary Swope**, **Mary Gene Myer**, **Cindy Speas** and **John Clewett**, our past Executive Directors, for their guidance and stewardship in helping lead Washington Revels throughout the first 22 of those 30 years.

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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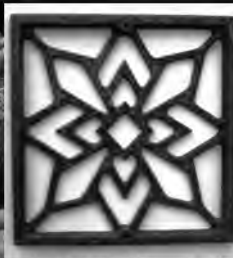
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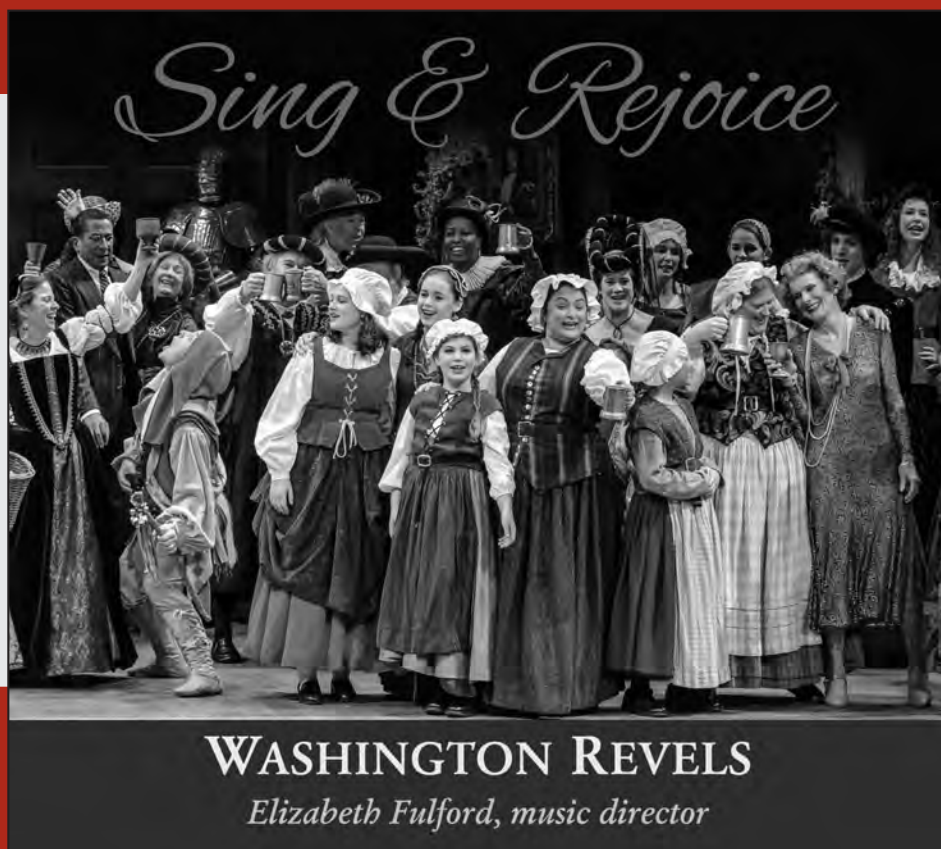
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