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The 34th Annual Production of

The Christmas Revels

A Nordic Celebration of the Winter Solstice in Music, Dance & Drama

EIGHT PERFORMANCES

December 10-18, 2016

GW LISNER AUDITORIUM
WASHINGTON DC

Artistic & Stage Director
Roberta Gasbarre

Music Director
Elizabeth Anne Fulford

Production Manager
Colin K. Bills

WASHINGTON REVELS

The Potomac School
congratulates the cast and crew of

The Christmas Revels

and wishes you a joyful holiday season!

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Washington Revels Presents

The Christmas Revels

A Nordic Celebration of the Winter Solstice in Music, Dance, and Drama

With Guest Artists

Tom Løvli ~ Merja Soria

Andrea Hoag ⁂ lydia ievins ⁂ Loretta Kelley ⁂ Charlie Pilzer

Scandia DC Dancers ⁂ Cutting Edge Sword

and the

Washington Revels Company

Yule Singers ⁂ Solstice Teens ⁂ Tomtenisse Children

Kalevala Ensemble ⁂ Nordic Brass

Roberta Gasbarre, Artistic & Stage Director

Elizabeth Anne Fulford, Music Director

Colin K. Bills, Production Manager

December 10-11 & 16-18, 2016

Artistic Director's Note

Welcome to one of our warmest and most popular *Christmas Revels*, celebrating traditional material from the five Nordic countries: Denmark, Finland, Iceland, Norway, and Sweden. We cannot wait to introduce you to our little secretive *tomtenisse;* to the rollicking and intricate traditional dances, the exquisitely mesmerizing *hardingfele, nyckelharpa,* and *kantele;* to Ilmatar, heaven's daughter; to wild Louhi, staunch old Väinämöinen, and dashing Ilmarinen. This "journey to the Northlands" beautifully expresses the beating heart of a folk community gathering to share its music, story, dance, and tradition in the deep midwinter darkness.

It is interesting that a *Christmas Revels* can feel both familiar and entirely fresh. Washington Revels has created the Nordic-themed show twice before. The 1996 version was the first show I had the pleasure to direct. It was truly a "folk" show, featuring a community of people from the Northlands meeting together in an annual celebration.

In 2005, using much of the same script and material, we married the epic elements of the story with the beauty and mystery of the natural world. The stealing of the sun and moon by witch queen Louhi became a rich metaphor for the waning of the year and our hope for the return of warmth and light.

To create this newest telling of our Nordic story, especially in this season when we deeply need the circle of community to bolster us in the darkness, we come back to the town square at a crossroads where families meet at the holiday to sing the old songs, tell the old stories, and step the circling dances to the intricate stringed fiddles. We celebrate family, the brotherhood of nations and peoples. But we also slip into the liminal natural world—the majestic, mysterious Nordic countryside with northern lights; long, dark days; and hypnotic runo chanting—telling puzzling tales in poetry and song. Come with us and be entranced.

— Roberta Gasbarre

Glædelig Jul · Hyvää Joulua · Gleðileg Jól · God Jul

A note on the *Kalevala*: Drawing from the John Martin Crawford translation of 1888, the more modern versions of Francis Peabody Magoun (1963), and an excellent translation by Eino Friberg (1989), we have woven together our own retelling of Runos 1 and 49, the creation myth and the stealing (and return) of the sun and moon. These ancient themes are central in the winter solstice *"Christmas" Revels*, highlighting the cyclical nature of the year, the seasons, and our lives.

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The Embassies of Denmark, Finland, Iceland, Norway, and Sweden congratulate Washington Revels on their 2016 Nordic Christmas Revels production.

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Part I

1. Brurelåt [Bridal Song]

This lively tune comes from *25 Norske folkeviser og dandser* (Op. 17, No. 24) by Norway's most celebrated composer, Edvard Grieg (1843–1907). Grieg's use of Norwegian folk music in his own compositions, like this one, helped to develop a national identity for Norway, much as the works of Jean Sibelius did in Finland. The arrangement for brass quintet is by Peter Reeves.

NORDIC BRASS SASHA VESENSKY, *tomtenisse*

2. Nu är det jul igen [Now Yule Has Come Again]

"Now yule has come again, and Christmas days will last until Easter!" begins this popular Swedish holiday carol. But the feasting will not last, as the fasting days of Lent are ahead. Each year family and friends join in a dance line, circling the Christmas tree and eventually snaking through the entire house.

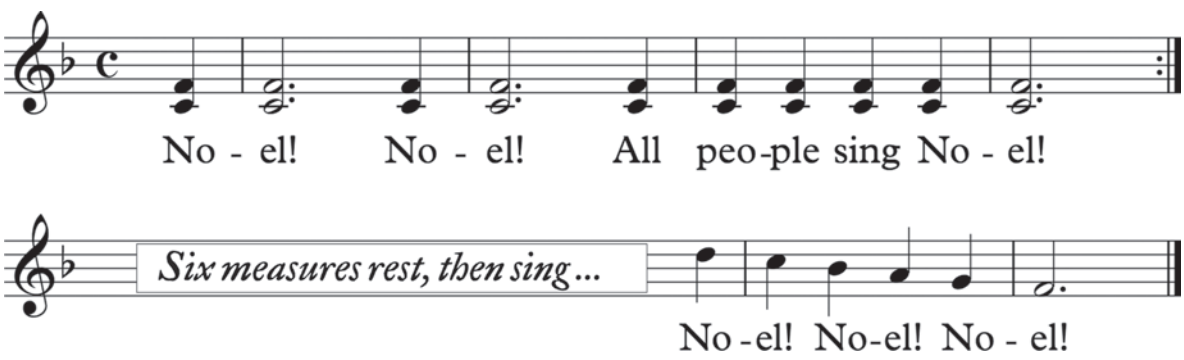
WASHINGTON REVELS COMPANY
NORTHERN LIGHTS BAND

3. Now Falls the Snow

The tune "Domaredansen" ("Judgement Dance") is a *ringdans* and a game played by Swedes of all ages at all times of the year, including Yuletide. This arrangement is by George Emlen, former Revels Inc. music director, with English words by Susan Cooper. We invite you to join us in the "Noels."

GREG LEWIS, *song leader* NORDIC BRASS
WASHINGTON REVELS COMPANY

ALL SING:



4. Runolaulu [Rune Song]

Rune singing was the way that the Finnish people passed on their culture from one generation to another. The most celebrated singers, such as Larin Paraske, were able to memorize thousands of runes. Transcription of *Kalevala* rune singing began as early as 1797. The unifying aspect of the collected poetry is the *Kalevala* meter, a typical line of which consists of eight syllables with the following stress pattern: stressed, unstressed, stressed, unstressed, stressed, unstressed, stressed, stressed. This is expressed musically in 5/4 time, with five beats per measure. Our singer will chant from the opening lines of *Kalevala*, accompanied by the national instrument of Finland, the five-string *kantele*.

MERJA SORIA, *singer and kantele*

5. Kalevala: The Creation of the World

This stage adaptation of stories from the great Finnish epic folk poem tells of the birth of the universe 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 string instrument. The epic songs of *Kalevala* first appeared in print in 1835, as compiled and transcribed by Elias Lönnrot (1802–84). This ancient poetic tradition helped to unify Finns as they struggled for a cultural identity and political independence from Sweden.

KALEVALA ENSEMBLE

6. Blå tonar fra Lom [Blue Notes from Lom]

In the wordless singing style called *tralling*, the voice imitates the fiddle. "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.

LORETTA KELLEY, *fiddle* ABBIE DESROSIERS, *singer*

7. Alla Marcia [In the Style of a March]

Jean Sibelius (1865–1957) is the major musical figure in Finnish history. His love of Finnish legends, history, and folk traditions inspired many of his compositions. This one comes from his *Karelia Suite*, composed for the presentation of a historical tableau at Helsinki University in 1893.

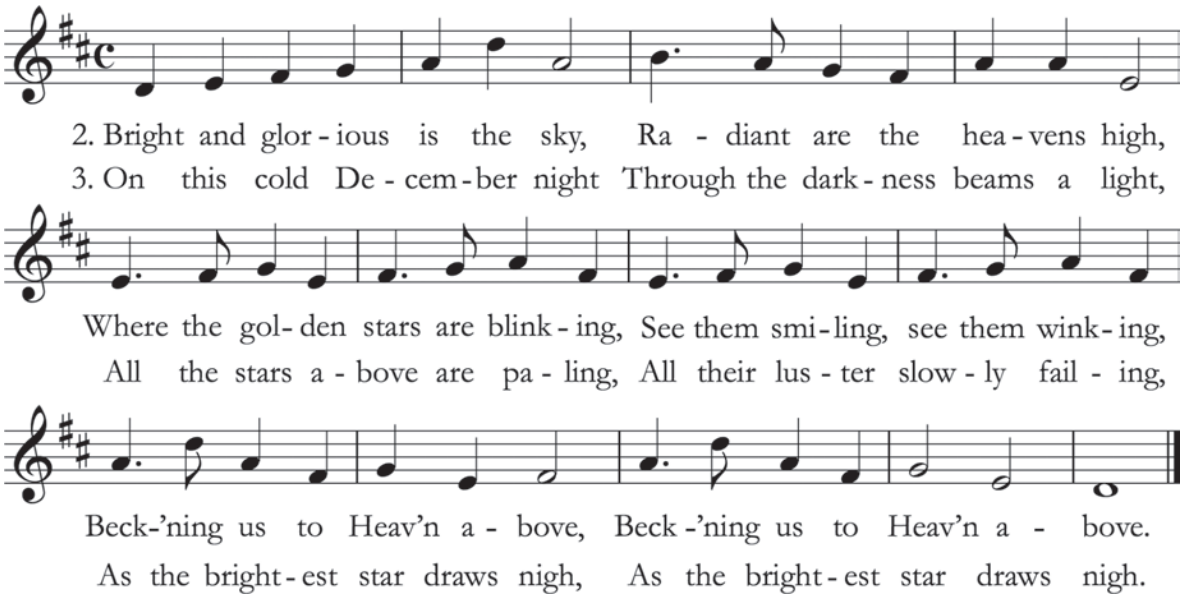
NORDIC BRASS

8. Dejlig er den himmel blå [Lovely Is the Blue Sky]

The familiar Danish tune "Celestia" is here adapted to the words of hymnist N. F. S. Grundtvig (1783–1872). 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.

GREG LEWIS, *song leader* WASHINGTON REVELS COMPANY
NORDIC BRASS YULE HANDBELLS

ALL SING VERSES 2 AND 3 :



9. Karjalainen Piiritanssi [Karelian Circle Dance]

This lively dance uses a series of traditional step patterns from the eastern part of Finland. The tune "Kasareikka Salmista" is typical of the type of music used for *katrillis*, a class of folk dances from the region.

SOLSTICE TEENS NORTHERN LIGHTS BAND

10. Children's Songs and Dances

Tomtarnas julnatt [The Elves' Christmas Night]

Every Swedish family farm has its *tomtenisse*, 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.

O jul med din glede [O Yule, Season of Delight]

At Christmas time in Norway, family and friends circle the tree singing their favorite carols. The refrain of this traditional song includes actions: clapping, turning, and bowing and curtsying to each other.

Vi äro musikanter [We Are Musicians]

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

TOMTENISSE CHILDREN
NORTHERN LIGHTS BAND

11. Toasts

Helan går [The Whole Goes Down]

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

JEFF ASHFORD and GREG SCHOLTZ, *leaders* YULE SINGERS

Vi skåler for våre venner [We Toast Our Friends]

In this popular Norwegian drinking song, "we *skål* (toast) our friends and even *skål* those whom we don't give a darn about."

YULE SINGERS

A Finnish Blessing

When toasting in Finland, we say *kippis* (cheers).

MERJA SORIA, *speaker*

Ó, mín flaskan fríða! [Oh, My Lovely Bottle!]

"Oh, my beautiful bottle! I would suffer most things—frost, pestilence and worry—rather than lose you." Quint songs (sung in parallel fifths) like 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.

JANE BLOODWORTH and WILL WURZEL, *singers*

12. Icelandic Yule Lads

Thirteen days before Christmas Eve, children in Iceland leave their shoes on the window sill, hoping to be visited by one of thirteen "Yule Lads." If the children have been good, they may receive a small treat, but if they have been bad, they will be left a raw potato in their shoe (Iceland's version of a lump of coal). Each Yule Lad has his own special personality; from Pottaskefill (Pot Scraper) to Bjúgnakrækir (Sausage Swiper), they are cranky and mischievous. But none is crankier than their mother, the evil troll Grýla (Child Eater) and her Yuletide cat, Jólaköttur. While we are visited by the these characters, the chorus sings "Það á að gefa börnum brauð" ("Give the Hungry Children Bread"), a Christmas song about the Yule Lads and Grýla arranged by Jórunn Viðar (1918–), a popular female composer of arts songs and film music.

YULE SINGERS TOMTENISSE CHILDREN

13. Han skal leve [He Shall Live Well]

"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.

GREG LEWIS, *song leader*
WASHINGTON REVELS COMPANY

14. Schottis i turer

The *schottis* is a very popular Swedish folk dance with various figures and variations. The collection of figures danced here dates rom the end of the 1880s in Värmland and is traditionally danced to the tune "Schottis i turer."

SCANDIA DC DANCERS YULE DANCERS
NORTHERN LIGHTS BAND

15. Polskor from Dalarna

These *polskor* (dance tunes) come from the heart of Dalarna, Sweden, a province very rich in folklore. "Blågetan" ("The Blue Goat") comes from the Ore parish and uses the old "herding tones" or "blue notes" found in instruments made directly from nature, such as cow horns and willow pipes. The tune comes from the playing of nineteenth-century fiddler Hans Dalfors. The second tune is from Rättvik, where the *polskor* have a unique gravity and dignity. The lyrics to this tune, "Långt jässpôd i budom," speak of young women's halcyon days on the *fäbod* (upland summer pasture).

NORTHERN LIGHTS BAND

16. Polska

This dance medley combines a *klackpolska* (heel polska) from northern Ångermanland, a province in northern Sweden, with a *springdans* (running dance) from Bohuslän, a province in southwestern Sweden. The *springdans* includes a traditional move where the woman is lifted by the man and kicks the ceiling with her feet. This tune played here is a lively *polska* after Kristian Oskarsson (1910–91), a fourth-generation musician from a distant mountain farm near the small town of Kall.

LINDA BROOKS and ROSS SCHIPPER, *dancers*
NORTHERN LIGHTS BAND

17. Three Billy Goats Gruff

This Norwegian folk tale, a favorite of children around the world, involves three clever goats and a mean old troll.

WILLIAM LINDER and GRACE VANDERVEER, *speakers*
JULIA KLAM, NATALIA VILELA, and AVA STEBBINS, *three billy goats*
TOMTENISSE CHILDREN

18. Telespringar

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. This dance is accompanied by "Springar etter Gregar Kåsin," a rollicking tune in the tradition of Gregar Kåsin, a well-known nineteenth-century fiddler from the town of Bø in Telemark.

TOM LØVLI, *dancer* SCANDIA DC DANCERS
LORETTA KELLEY, *hardingfele*

19. Kalevala 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 (1930–), employs the traditional meter and tune of *Kalevala* chant, sung here by soloists and chorus in antiphonal call and response. His works are strongly connected to the heritage of the Finno-Ugrian peoples, linking the elements of runic song to his own contemporary musical language.

TERRANCE JOHNS and ALDEN MICHELS, *singers* YULE SINGERS

20. Kalevala: Louhi Steals the Sun and Moon

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

SARAH OLMSTED THOMAS, *Louhi* MATTHEW M. NIELSON, *Väinämöinen*
KALEVALA ENSEMBLE

21. Väinämöinen's Song

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

MERJA SORIA, *singer and kantele*

22. 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," dating from the thirteenth century. One Christmas Eve, Olaf Åsteson fell into a deep sleep that lasted thirteen days, during which he dreamed that he traveled through heaven and hell. The setting is by Ludvig Mathias Lindeman, who traveled through Norway from 1840–67 collecting more than 2,000 folk songs.

YULE SINGERS

23. The Winter is Cold

These words are from the longer poem "Tomten" (also known as "Midvinternattens köld är hård"), written by Viktor Rydberg and originally published in *Ny Illustrerad Tidning* in 1881.

ZOE ALEXANDRATOS, *speaker*

24. 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* NORDIC BRASS
WASHINGTON REVELS COMPANY
CRYSTAL BAILEY, LIBBY CHAMBERLIN, DAVID ROODMAN, and
GUS 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 II

25. Folketone [Folksong]

This soulful folk melody was originally arranged for solo piano by the Danish composer Carl Nielsen (1865–1931) as part of 5 *Klavierstucke*, Op. 3, No. 1. Widely regarded as his country's most prominent composer, Nielsen taught at the Royal Danish Academy of Music where he became director in 1931, shortly before his death. The arrangement for brass quintet is by Jacob Vilhelm Larsen.

NORDIC BRASS

26. Abbots Bromley Horn Dance

This dance, based on an ancient ritual for good luck in hunting the stag, is still danced every September in the English village of Abbots Bromley. Six horn dancers (deer-men) are accompanied by four traditional folk characters—the man/woman, hobbyhorse, fool, and boy archer—who link it with the mumming traditions of Christmas.

ANDREA HOAG, *fiddle*
CUTTING EDGE SWORD *with* DANIEL KAHN, TERRY WINSLOW,
and CODRUȚ PINTEA WHITE or MALIN THOMAS *(alternating)*

27. Reindeer Lure

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

MATTHEW M. NIELSON, *speaker*

28. A Woodland Encounter

Accompanied by an improvisation on the *nyckelharpa*, our *tomtenisse* meets a friend in the Northland night and leaves a gift for another. The *nyckelharpa* (keyed fiddle) is a traditional Swedish instrument that has been played, in one form or another as it evolved, for more than 600 years. This haunting melody was originally transcribed as a *polska* (dance tune) after the playing of fiddler Per Munkberg from Barsebäck, Skåne, in southern Sweden. Here we're giving it a new free translation, rather than its usual groovy rhythmic identity.

ALEX DAVIS, *child* SASHA VESENSKY, *tomtenisse*
LYDIA IEVINS, *nyckelharpa*

29. 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*, traditionally accompanies this song.

WILL WURZEL, *singer* CHARLIE PILZER, *drum*
MEN OF THE YULE SINGERS

30. Folkefrelsar [Savior of the People]

This Advent hymn, with a melody dating from the twelfth century, was revised by Martin Luther in 1524. This Norwegian arrangement was written by Linn Andrea Fuglseth of the popular Norwegian vocal ensemble Trio Mediæval.

ELIZABETH SPILSBURY, *singer* WOMEN OF THE YULE SINGERS

31. Sankta Lucia, the Festival of Light
Öje brudmarsch [Bridal March from Öje]

The traditional Feast of Saint Lucy, celebrated each year on December 13, symbolizes the bringing of light into the darkness of winter. Dressed in a white dress with a red sash around her waist and a wreath of candles on her head, the eldest daughter of the family leads a procession of children who carry special *lussekatter* (saffron buns) and hot coffee to their parents.

ANDREA HOAG and LORETTA KELLEY, *fiddles*
LYDIA IEVINS, *nickelharpa* SASHA KARPOVA, *Sankta Lucia*

Goder morgon [Good Morning]

"Good morning both large and small . . . men and women, as we celebrate this joyful day," begins this traditional song from Malung, Sweden. "Lusselelle [Lucia], eleven days before Christmas, you are now welcome."

WOMEN OF THE YULE SINGERS TOMTENISSE CHILDREN
ANDREA HOAG and LORETTA KELLEY, *fiddles*
LYDIA IEVINS, *nickelharpa*

32. Det kimer nu til julefest [It Rings Now for Christmas]

Perhaps Denmark's most popular Christmas carol, the text comes again from the pen of hymnist N. F. S. Grundtvig and is set to music by Carl C. N. Balle. We play an arrangement for handbells by Elizabeth Anne Fulford.

YULE HANDBELLS

33. Silent Night

This familiar carol is sung throughout the Nordic countries on Christmas Eve. 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.

JAN ELICKER and ELIZABETH FULFORD, *Swedish*
TERRANCE JOHNS and ALDEN MICHELS, *Norwegian*
KATIE JARVIS, PATRICK KEARNEY, HARALD LUNDBERG, ALEXA SILVERMAN, and PAULA THOMAS, *Danish*
NORTHERN LIGHTS BAND NORDIC 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.

34. Kulning

In parts of Norway and Sweden, women use high-pitched, intense herding calls to summon animals over long distances. When a call is made in a valley, it rings and echoes against the mountains, much like traditional yodeling.

LIZA LESTER, ELIZABETH SPILSBURY, GUENEVERE SPILSBURY, LIBBY TIPSON, and CHRISTINA ZOLA PECK, *singers*

35. 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.

MATTHEW M. NIELSON, *Väinämöinen* WILLIAM LINDER, *Ilmarinen*
SARAH OLMSTED THOMAS, *Louhi* KALEVALA ENSEMBLE

36. Papa Stour Sword Dance

This traditional long-sword dance comes to us from the remote, small island of Papa Stour in the Shetlands.

CUTTING EDGE SWORD ANDREA HOAG, *fiddle*

37. Finlandia Hymn

In 1899, the Finnish composer Jean Sibelius wrote a musical score for six historical tableaux depicting episodes from Finnish history. A year later, Sibelius developed the music from the final tableau into "Finlandia," a tone poem for orchestra. The chorale-like theme that emerges out of the turbulent beginning of this piece has become one of the most important national songs of Finland. The English words were written by Lloyd Stone (1912–93).

YULE SINGERS NORDIC BRASS

38. Around the Christmas Tree

In many Nordic countries people sing and dance around the brightly lit tree holding hands with family and friends. These popular Christmas tree songs and dances come from Denmark, Norway, and Sweden.

Baglæns kontrasejre

A traditional *kvadrille* (quadrille dance) tune from Denmark.

På låven sitter nissen [The Nisse in the Barn]

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. The *nisse* is enjoying his Christmas porridge until some rats come to visit and want to share—and they dance around him in a ring!

Små grodorna [The Little Frogs]

In this favorite play party for Christmas and Midsummer, everyone—adults and children alike—hop around the tree like frogs. Swedish frogs and pigs don't say "ribbit" and "oink"; they say "ko-ack" and "nöff."

Vevlirepolska [Hurdy-gurdy Dance]

A *släng*polska (dance) tune from the island of Gotland, Sweden. The hurdy-gurdy (a keyed string instrument) is the closest living relative to the *nyckelharpa*.

Julafton [Christmas Eve]

This *vals* (waltz) from Sweden bids good evening and a joyful Yule to all.

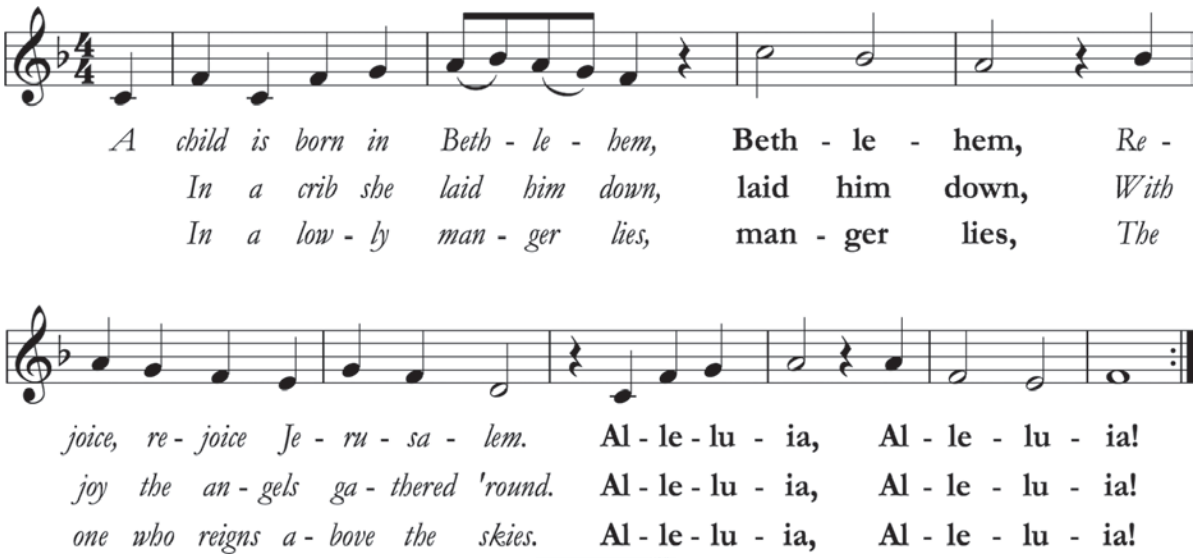
NORTHERN LIGHTS BAND WASHINGTON REVELS COMPANY

39. Et barn er født [A Child Is Born]

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

GREG LEWIS, *song leader* WASHINGTON REVELS COMPANY
NORDIC BRASS

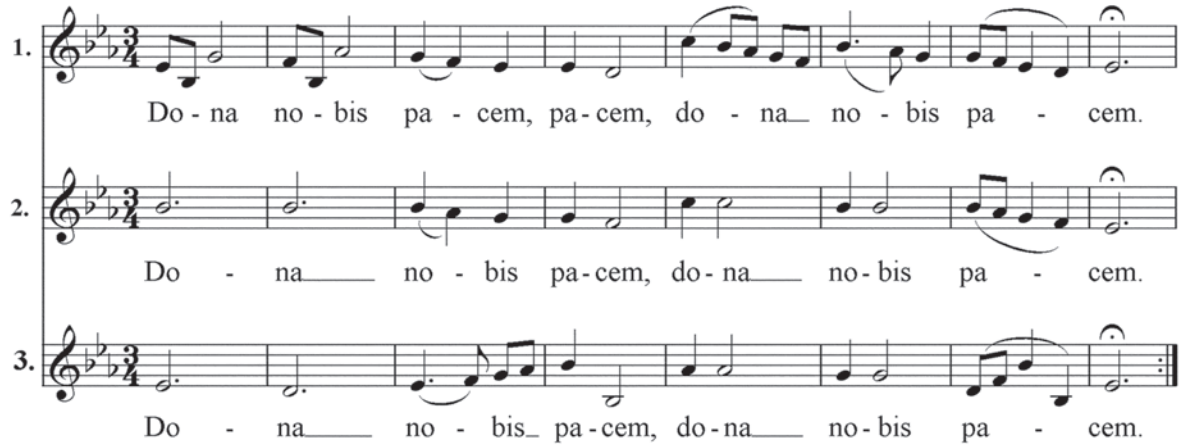
ALL SING:



40. Dona nobis pacem

A traditional round in Latin: "Give us peace."

GREG LEWIS, *song leader* WASHINGTON REVELS COMPANY

ALL SING:

41. Halling

The Norwegian *hallingdans* (halling dance) is one of the world's most spectacular dances. 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 record for a halling kick is nearly ten feet. To encourage the dancer, the fiddler plays "Sevle'n" ("Sevlid's Tune") in the tradition of Kjetil Løndal from Telemark, Norway. Ola Olson Sevlid was a champion halling dancer from Nore in Numedal who was also a notorious bully and troublemaker. When he was finally executed for the murder of a peddler in 1832, it was said that he sang this tune as he walked to the executioner's block.

TOM LØVLI, *dancer* LORETTA KELLEY, *hardingfele*

TOMTENISSE CHILDREN SOLSTICE TEENS

42. Jul, jul, strålande jul [Yule, Yule, Shining Yule]

Organist, composer, and teacher Gustaf Nordqvist (1886–1949) began his training at the Swedish Royal Conservatory of Music in Stockholm at the age of fifteen. He composed in many genres, but perhaps his most famous composition is this beautiful carol, with text by Edvard Evers (1853–1919). It was originally written for solo voice with keyboard accompaniment (as were many of Nordqvist's sacred songs), but the accompaniment was adapted for *a cappella* choral performance.

YULE SINGERS

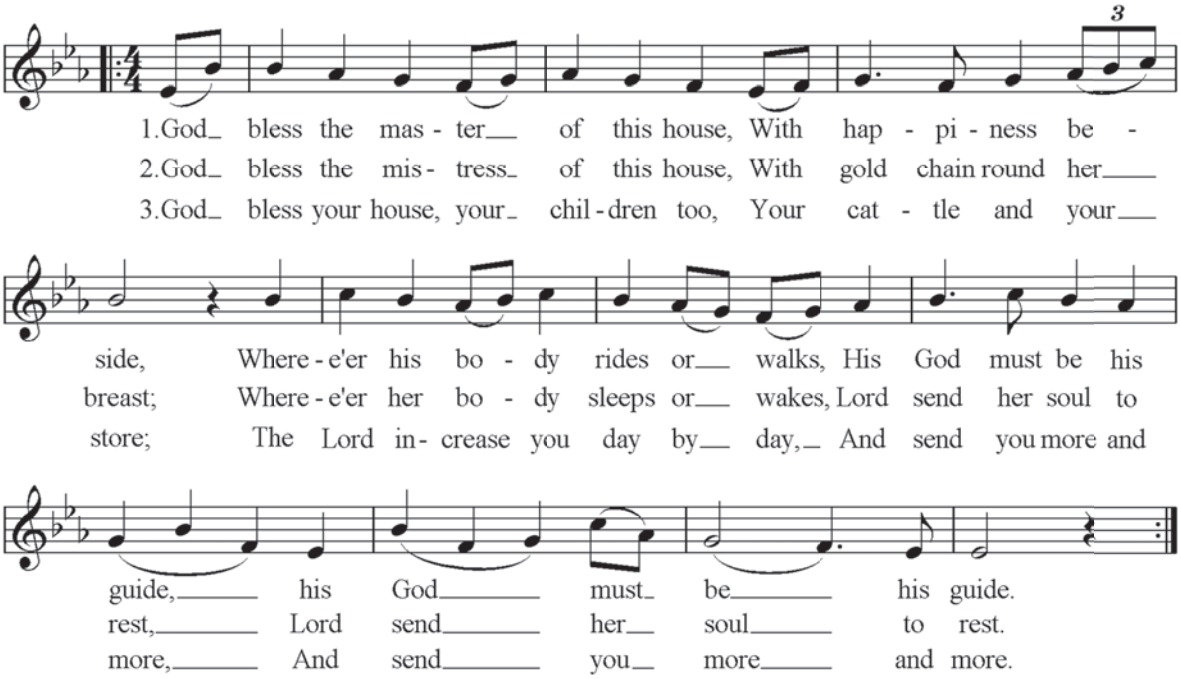
43. The Shortest Day

This poem written by Susan Cooper has become a traditional part of every C*hristmas Revels* production.

44. Sussex Mummer's 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. The brass transcription is by Brian Holmes; the descant and final verse harmonization are by Ralph Vaughan Williams.

GREG LEWIS, *song leader*
WASHINGTON REVELS COMPANY NORDIC BRASS

ALL SING:

Glædelig Jul

Gleðileg Jól

Hyvää Joulua

God Jul

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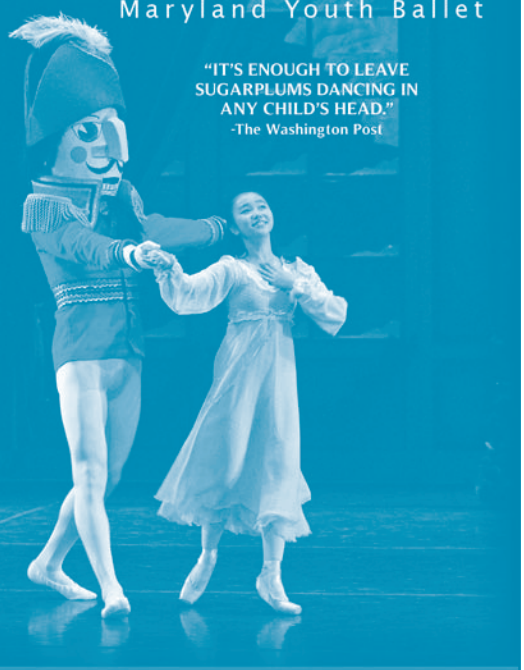

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Tom Løvli, *traditional dance from Norway*

Kalevala Ensemble
Matthew M. Nielson
William Linder
Sarah Olmsted Thomas
Zoe Alexandratos
Susan Hall Lewis
Alden Michels
Grace VanderVeer
Sasha Vesensky

Northern Lights Band
Andrea Hoag, *fiddle*
lydia ievins, *nyckelharpa, 5-string fiddle*
Loretta Kelley, *fiddle, hardingfele*
Charlie Pilzer, *string bass, pipe organ*

Nordic Brass
Robert Birch, *director, trumpet*
Bryan Bourne, *bass trombone*
Jeff Gaylord, *trombone*
Andrew Houde, *French horn*
Fred Marcellus, *trumpet*
Don Spinelli, *percussion*

Yule Singers
Zoe Alexandratos
Amy Appleton
Jeff Ashford*
Caroline Birasa
Jane Bloodworth+
Bethany Bray
Sharon Clark-Napolitano
Will Craig
Gwendolyn Cummings
John Daken
Abbie Desrosiers
Jan Elicker+
Eleanore Fox
Elizabeth Fulford
Richard Glassco
Sarah Glassco
Craig Haimson
Michael Haycock
Matthew Jackson
Terrance Johns+
Kimberly Keravuori
Greg LaNave
Liza Lester
Susan Hall Lewis
Greg Lewis
Samantha Lint*
David Meredith*
Alden Michels
Andrew Moore
Lea Mulder
Peter Noone*
Jackie Owen*
Maria Posey*
Greg Scholtz
Alexa Malanos Silverman
Guenevere Spilsbury*
Elizabeth Spilsbury*
Paula Thomas
Libby Tipson
Grace VanderVeer
Stewart Wesley
Terry Winslow
Will Wurzel+
Christina Zola Peck

Cutting Edge Sword
Lynn Baumeister
David Casserly
Ted Hodapp
Laura Robertson
David Roodman
Tom Spilsbury
Jerry Stein

Scandia DC Dancers
Linda Brooks, *director*
Ross Schipper, *director*
David Auty
Sheri Auty
Lynn Baumeister
Carol Carnahan
Ted Hodapp
Daniel Kahn
Cathie Springer
Sonia White

Solstice Teens
Sylvie Ashford
Sarah Brodnax
Ransom Cain
Gabrielle Cole
Suzanne Cole
Elspeth Dorr**
Abby Ehrenstein
Katie Jarvis**
Patrick Kearney**
Harald Lundberg
Darrow Sherman**
Elena Stoddard

Tomtenisse Children
Fiona Alexandra Bondarev
Eleanor Daken
Alexandra Davis
Lila Hutchins**
Sasha Karpova**
Julia Sigrist Klam
Zanna Paraskevas
Raina Patterson
Codruț T. Pintea White**
Isa Riva-Clement**
Ava Marian Stebbins
Hayden Swetlow
Malin Thomas
Anya Vedantambe
Sasha Vesensky
Natalia Vilela
Nasir Yankey**

Handbells *+ Section leader* ** Schottis Dancer* *** Halling Dancer*

Production Staff

Artistic Staff

Artistic Director/Stage Director: Roberta Gasbarre
Music Director: Elizabeth Anne Fulford
Children's Stage Director: Jenni Voorhees
Children's Music Director: H. Katherine Toton
Associate Director: Sam Game
Assistant Director: Eva Louise Martin
2nd Assistant Director: Daniel G. Mori
Assistant Music Directors: Terrance Johns, William Wurzel
Set and Lighting Designer: Colin K. Bills
Costume Designer: Rosemary Pardee
Associate Costume Designer: Rachael Feola
Children's Costume Designer: Cecily Pilzer
Sound Designer: Kenny Neal
Props and Puppet Designer: Alex Vernon
Make-up Designers: Linda Smith Nissen, Jenni Voorhees
Brass Arrangements: Elizabeth Anne Fulford
Nordic Dance Consultants: Linda Brooks, Ross Schipper
Lord of the Dance Consultant: James Voorhees
Abbots Bromley Dance Consultant: David Roodman

Production Staff

Producer: Greg Lewis
Production Manager: Colin K. Bills
Stage/Floor Managers: Kelsey Jenkins, Ashley Thweatt
Children's Stage Manager: Meredith Cabe
Children's Consultant: Emilie Moore
Children's Assistant Stage Managers: Aryn Geier, Clare Hardin
Company Manager: Susan Hall Lewis
Assistant Company Manager: Diane Winslow
Chorus Managers: Grace VanderVeer, Jan Elicker
Costumier/Wardrobe Mistress: Lois Dunlop
Costume Manager: Robbie McEwen
Costume Technicians: Michele Macadaeg, Sydney Moore, Courtney Wood
Milliner: Rachael Feola
Jeweler: Margaret Foley
Hair Consultants/Crew Captains: Barbara Beachler, Victoria Metz
Props Crew Captains: Jay Douglas, Don Names
Props Coordinator: Jay Douglas
Properties Consultant: Mary Gene Myer
Makeup Crew Captains: Linda Smith Nissen, Lisa Grosh, Kendra Hendren, assistant
Makeup Consultant: Kristin Moore
Wednesday Night Work Party Coordinator: Emilie Moore
Outreach Coordinators: Tickets for Kids: Chris Anderson, Anita Coates, Carolyn Falk, Jackie Young
Production Interns: Aryn Geier, Clare Hardin
Lighting Intern: Nick Gerakis

Technical Staff

Technical Director: Scott Little
Scenery: Woolly Mammoth scene shop
Audio Description: Metropolitan Washington Ear
Photo Documentation: Erin Sutherland
Video/Audio Production: John Paulson Productions
Program Cover, Poster and Ticket Flyer Design: Elizabeth Anne Fulford, Jo Rasi
Program Production: Kristin Dill
Program Coordination: Patti Knapp, Elizabeth Anne Fulford
Program Content: Curtis Adamson, Elizabeth Anne Fulford, Patti Knapp, Greg Lewis, Jo Rasi,
Program Editor: Greg Scholtz

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Box Office Assistant: Naomi Peel
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Front of House Manager: Marta Schley

Lisner Staff

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Assistant Theater Manager: Jeff Kirkman III
Manager, Ticketing & Box Office Operations: Sean Kelly
Production Manager: Eric Annis
Technical Director: Colin McGee

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Don Names, *Captain*
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Patrick Hendren
Emanuel Joseph-Schilz
Carmine Napolitano

Merchandise Crew
Jackie Young, *Captain*
Elena Bachman
Pete Behr
James Clement
Marjorie Cole
Margo M. Cunniffe
Leigh Culver
Victoria Davis
Helen Fields
Rollie Frye
Ann Gates
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Isabella Jackson
Leslie E. S. Jarvis
Ruth Karafin-Lanich
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Anastastia MacDonald
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Karen Schofield-Leca
Jennifer Stewlow
Leslie Tucker
Patrick Tyson
Marni Von Wilpert
Don Walsh
Lisa Wheeler

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Lisa Grosh, *Co-Captain*
Kendra Hendren, *Crew Assistant*
Lori Ashford
Ella Caplin
Cheyenne Cummings
Kate Curtis
Janel Dillard
Judy Ehrenstein
Kathleen Geier
Chloe Gonzalez
Claire Haeberle
Sarah Katz
Marissa Maley
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Victoria Metz, *Hair Captain*
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Julian Dean
Rina Kaye Haimson, *Children's Runner*
Eva Hutchins
Elizabeth Leca, *Children's Runner*
Kirsten Wheeler

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Margo M. Cunniffe
Kathleen Geier
MaMoe Htun
Susan Hall Lewis
John Pomeranz, *cast party chef*
Diane Winslow
William and Diana Conway, *cast party hosts*

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Scip Barnhart
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Jane Bloodworth
Camille Bove
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Marjorie Cole
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Finance & Development Assistant: Curtis Adamson
Marketing & Programs Coordinator: Liesl Chapin
IT Director: Will Wurzel
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Web Content Manager: Jo Rasi
Company Manager: Susan Lewis
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Artistic Staff

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Music Director: Elizabeth Anne Fulford
Ensemble Directors:
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Special Thanks

Special 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; to the late **John Langstaff**, creator and Master of the Revels; and to Washington Revels founder **Mary Swope**, for planting and nurturing the Revels tradition in Washington, D.C.

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 video and audio recording, contributions to the ticketing process, and on and on (and on).

Elizabeth Anne Fulford for web and design support, and for music direction of all our ensembles and programs.

Roberta Gasbarre for direction, insights and contributions to our education programs, ensembles, actors and more.

James Fields for contributing his vast professional survey expertise and over 200 hours of time in constructing a major survey for distribution to Washington Revels donors and ticket buyers.

Andrea Blackford for her invaluable work, inspiration and direction of our Jubilee Voices and Heritage Voices.

Mike Matheson for his yeoman (nautically speaking) efforts in organizing and directing our Maritime Voices.

Colin K. Bills for his time, expertise, wisdom and experience, far exceeding his contracted role with our show.

Carrie Kovar Boris for handling early priority seating for 10+ years, and to her husband Paul Boris for developing the ticket schematic.

Jay Douglas for, in addition to his general props/production coordination, going above and beyond in handling our trucking logistics.

Erin Sutherland for serving as the official photographer for our Nordic *Christmas Revels* at Lisner Auditorium.

Lars Hanslin for helping track and confirm all donations made over the past year.

Ted Hodapp and **Lynn Baumeister** for teaching and rehearsing our children and teens for the *halling* dance.

Houston Revels, and especially to **Paul Woldy, Ella Forel,** and **Mike Schmidt** for their extraordinary efforts in providing us with Nordic costumes.

Bill and Diana Conway for graciously hosting the cast party at their home, and **John Pomeranz** for once again serving as *chef de barbecue extraordinaire*.

The House of Finland (San Diego) for their grant of $400 to Merja Soria to help make it possible for her to come from San Diego to be our Finnish tradition-bearer in this year's show.

Susan Hall Lewis for over 1,000 volunteer hours, but above all for her continuing role as community nurturer.

Clare Hardin and **Aryn Geier** for their excellent work and assistance managing many different aspects of Revels business, particularly with the Children's rehearsals.

Katie Jarvis and **Anna Hosh** for their research and time spent updating the Revels Education Cultural Research site, massive inventory of Revels props, and general office tasks.

Christine McElroy – In addition to usual bookkeeping duties, for her generous and creative contribution of crocheted items for merchandise.

Andrew Moore for serving as our faithful truck driver and carting props, set materials and so much more throughout the year.

Maria Posey for her assistance with Swedish pronunciation and sharing dances and other Swedish traditions with our cast.

Marja Snyder for assisting with Finnish pronunciation in this and our two prior Nordic shows.

Paula Thomas for her assistance with Danish pronunciation and her unexpected assistance with embassies and flyers.

Jim Voorhees for serving as band leader for May Revels and our July 4th and Labor Day parade performances.

Woolly Mammoth for use of their scene shop in building this year's set.

Community Sings: Elizabeth Anne Fulford, Busy Graham, Molly Hickman, Michelle Mosher, Anna Pintea White, Peggy Walker, Kerstin Zurbrigg, Grace VanderVeer, Cate Hagman, Nicolo Rasi-deMatties, and all our fabulous regulars.

Linda Brooks and **Loretta Kelley** for loaning us their authentic Nordic Costumes.

Charlie Pilzer for being his wife Cecily's rock during the ups and downs of Revels.

Merchandise: Laurie Cullen, Helen Fields, Leslie Jarvis, Robbie McEwen, Madeline Nelson, and **Diane Winslow** for serving on the Merchandise Committee.

Bev Jenkins for once again designing, making and donating over 100 beautiful cross-stitch ornaments, and to **Shane** and **Leah Odom** for donating their beautiful handmade ornaments.

Kathleen Geier and **Scip BarnHart** for applying their artisian skills to many special projects involving the set and props, and **MaMoe Htun** for her work on constructing the tree platform.

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

Laurie Cullen, Helen Fields, Leslie Jarvis, Jill Kester, Jane Legg, Susan Lewis, Robbie McEwen, Emilie Moore and **Christina Zola Peck** for lending their expertise and leading Revel Year Round Workshops.

El Golfo, Moorenkos Ice Cream, Pacci's Neapolitan Pizzeria, and Sergio Ristorante Italiano for donating refreshments to our Community Sings.

Drink More Water for providing discounted water for this production.

The multitude of volunteers – performers and production personnel – who made our 2016 May Revels at the Washington National Cathedral's Flower Mart a wonderful success, with particular thanks to Colin Bills, Jay Douglas, Elizabeth Anne Fulford, Roberta Gasbarre, Cheryl Lane, Susan Lewis, Danny Pushkin, Rowyn Peel, Gus Voorhees, Jenni Voorhees, and Terry Winslow.

All Hallows Guild of the Washington National Cathedral and **Cynthia Schollard**, chair of the Flower Mart's Entertainment Committee, for allowing us to present our May Revels as the culminating event of the 2016 Flower Mart.

Cate Hagman for her can-do spirit, her do-it-all energy, and her extraordinary creativity and tireless efforts in social media, photography and more.

Gerry and **Margaret Schueman** for once again (ten years later) helping to promote the show within the 5 Nordic communities in the DC area.

Donors

Washington Revels is deeply grateful to the following individual, foundation, government, and corporate supporters for their generous donations received from October 1, 2015 through November 18, 2016. If your name has been omitted or misspelled, please accept our apologies and call 301-587-3835 to let us know.

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...In Loving Memory...

Photo by Kenneth Cobb

Oran Sandel

On October 19, 2016, just before his sixty-fifth birthday, Oran Sandel lost his battle with melanoma. Husband of Washington Revels' artistic director Roberta Gasbarre, Oran was a vital member of the Washington Revels community: he has been a lead actor in many *Christmas Revels* productions, an energetic teaching artist in our education programs, the May "Fool," and a creative force behind many Mummers plays and children's activities. He was also a major contributor to the theater and theatrical education communities in the Washington DC area.

Oran spent over twenty-four years as a Living Stage staff member—acting and directing improvisational dramas at sites that included preschools, senior centers, prisons, and facilities for people with disabilities. Living Stage was an outreach arm of the Arena Stage from 1966 until 2005.

With the help of family and friends, Oran fought his battle against cancer with energy, optimism, and, indeed, ferocity, while continuing to take joy in teaching, gardening, delicious food, and loving people.

For Oran, Revels was a family affair, and his daughter and son, Caelyn and Jamie, both participated in many of our productions, including the 2005 Nordic *Christmas Revels*. We will feel his spirit among us in every word and melody.

Photo by Sheppard Ferguson

Benno "Doc" Fritz

On February 4, 2016, we lost a beloved member of the Washington Revels community—Ben Fritz. This ebullient, joyful, and extremely talented trombone player joined our Washington Revels Brass in 2006. Completely comfortable with the theatrical nature of a *Christmas Revels,* Ben was happy to clown around on stage and to play his trombone with great flair.

Ben was also a talented composer. From 2006–16, he produced over twenty new arrangements and compositions for our brass ensemble. His work not only benefits Washington Revels, but also the ten other Revels cities across the country. Ben served as a professor in the music department at George Washington University for over twenty-seven years, most recently as director of bands.

The Washington Revels Brass is "chosen family": they choose to gather each December with music-making as their excuse to share food and fellowship, decorate a Christmas tree, create a newsletter (penned by Ben himself), and practice for hours while crammed into their tiny backstage dressing room here in Lisner.

Ben can be heard on three Washington Revels recordings, including *Remembrance of Things Brassed.* And Ben's spirit will be present each year as our brass ensemble continues to lift us up from the beginning of the show to the final audience sing.

We dedicate this 2016 Christmas Revels to the memory of our family members Oran Sandel and Benno Fritz.

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