

Washington Revels presents
the 41st Annual Production of

THE CHRISTMAS REVELS

THE MAGICAL MEDIEVAL TALE OF SIR GAWAÏN AND THE GREEN KNIGHT



featuring
MARGINALIA

Peter Walker
Dongmyung Ahn
Brian Kay

With

King Arthur and Queen Guinevere
Knights of the Round Table
Lords and Ladies of Camelot
Lord and Lady Bercilak
Court of Castle Haut Desert
King's Noyse Brass

December 15-17, 2023

GW Lisner Auditorium, Washington, D.C.

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Executive Director

Roberta Gasbarre
Artistic Director

Andrea Jones Blackford
Associate Artistic Director

Elizabeth Anne Fulford
Music Director



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congratulates the cast and crew of
The Christmas Revels
and wishes you a joyful holiday season!



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FROM THE DIRECTOR

In this year's *Christmas Revels*, we take up the story of Sir Gawain and the Green Knight, a fourteenth-century epic poem telling of an Arthurian knight's journey to meet a mysterious stranger's Christmas challenge. That journey spans a full 2,530 lines of alliterative verse, weaving a tale so enchanting and timeless that the poem is still widely taught today.

But why would we, Washington Revels, be interested in this ancient story? Simply put, Sir Gawain's quest involves the very things that our annual solstice celebration explores: the turning of the year, with its death and rebirth of the natural world; our desire to live in peace and harmony with nature; and the human instinct to bring light to darkness through rite and ritual.

In our adaptation of this story, we begin in Camelot at King Arthur's Round Table. We soon encounter a strange visitor, green from head to toe, who claims to come in peace—but wields a double-headed axe. From his first entrance, the Green Knight is a contradiction to the well-ordered world of the court, with its myriad rules and customs, formality, and hierarchy. He challenges the civilized world's strongest and most courtly warriors to a confounding game, sending the noble Gawain on a quest into an unknown, unfamiliar world.

On his journey, far from the limits of genteel society, Gawain discovers a rustic court at the Castle of Hautdesert. In this natural setting, none of the norms and structures that shaped his life at the Round Table are in play; in their place, Gawain encounters a more natural order. Then, his journey is further complicated by a second game—this time involving his hosts, Lord and Lady Bercilak.

In many Revels performances, Saint George, representing the old year, must die and be reborn as the new year brings spring. In our tale, Sir Gawain experiences a different sort of rebirth. He finds his notions of courtly nobility and hierarchy struck down, and in their place a new love and respect for the nobility of the natural world takes root.

At the tale's end, Gawain dons a green sash, a reminder to love and respect the natural world. While he is contrite for his "sin," Lady Bercilak urges him not to be ashamed: his "only true 'failing' was to love being alive." Lord Bercilak adds, "And so do we all! So may we all thrive!"

As we conclude this year of uncertainty and struggle, may we all turn to the natural world and be reminded of its nobility, and the nobility of our relationships—both with nature and with each other.

Welcome Yule!

Roberta Gasbarre, *Washington Revels Artistic Director*

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A PLACE AT THE (ROUND) TABLE: THE ARTHURIAN MOSAIC

When seen through the lens of the history, art, and diverse tradition of Arthurian legend, tales such as *Sir Gawain and the Green Knight* form a mosaic of people, places, history, cultural traditions, and vivid imaginings that shaped the world and inspired the writers of these tales.

In the light of archaeological and historical evidence and the medieval texts themselves, our modern-day ideas about King Arthur's court have changed from the nineteenth-century notion of a homogenous Camelot. The inclusive casting of twenty-first-century adaptations of Arthurian legend such as the BBC's *Merlin* series and the film *The Green Knight* (2021) is, as one researcher described it, "participating in centuries-old tradition."

Our Camelot also honors this tradition, filled with a myriad of characters embodied by our chorus and drawn from historical, legendary, and fictional sources, including works by Sir Thomas Malory, Chrétien de Troyes, Geoffrey of Monmouth, and Wolfram von Eschenbach. Viewing these and related narratives together reveals a Round Table that joins knights from the Celtic lands and across Europe; "Moorish" and "Saracen" heroes from Africa and Persia; and lords and ladies from faraway places brought together to celebrate Christmas in Camelot. It includes Sir Morien, a Black knight (from the thirteenth-century Middle Dutch *Saga of Morien*); brother knights Sir Segwarides, Sir Safir, and Sir Palamedes; Sir Meraugis of Portugal (from a late twelfth-century work by Raoul de Houdenc); and Sir Feirefiz, a biracial knight who, in von Eschenbach's chivalric romance, battles the famed Sir Parzival, who turns out to be Feirefiz's half brother. In Arthurian legend, the action is mainly driven by men, but power lies with the women, reflected in the cool grace of Guinevere; the cunning of Morgan le Fay; and the power Lady Bercilak holds (like many of her real-life counterparts) as keeper of the household. In the medieval world, there were real-life wise women, such as Hildegard of Bingen (mystic, scientist, musician) and Julian of Norwich (theologian and author of the *Revelations of Divine Love*); and the *trobairitz*, female troubadours of the twelfth and thirteenth centuries. There were also medieval women who led armies—including Joan of Arc; Joanna of Flanders, who defended the rights of her husband and son; and Matilda of Tuscany, one of the most powerful rulers of the Italian Middle Ages. A fictional counterpart is the protagonist of *Le Roman de Silence*, a thirteenth-century French story about a girl raised as a boy to protect her birthright.

All of this underscores the fact that the lives of medieval people were much like our own—complex, imperfect, messy—and that the human search for life's truth and meaning is universal.

May the sights, sound, and magic of this year's *Christmas Revels* enchant you as Gawain's journey inspires us in our own real-life quests.

Andrea Blackford, *Associate Artistic Director*



LAND ACKNOWLEDGEMENT

Land acknowledgment is a traditional custom that dates back centuries in many Native American nations and communities. Today, Native and non-Native communities use land acknowledgments to recognize the indigenous people who were the original stewards of the lands on which we now live.

We acknowledge that these *Christmas Revels* performances are being held on the traditional lands of the Piscataway and Anacostan nations, and we pay respect to their elders, both past and present.



PART ONE

1. Prelude

To set our scene, the brass quintet plays an arrangement of the popular *chanson* (song) “Il est bel et bon” (“He Is Fair and Good”), by the French composer Pierre Passereau (1509–1547). The song is a light-hearted dialog, with alliterative musical motifs imitating the sounds of animals including chickens, whose clucking you will hear, even in this instrumental version.

King’s Noyse Brass

2. Nova! Nova! (News! News!)

As the court of Camelot enters for our festive celebration, we sing an Advent carol from the fifteenth century that tells the story of the Angel Gabriel’s visit to Mary to announce that she will give birth to Jesus. The text is *macaronic*, meaning that it mixes Latin with a vernacular language—in this case, English.

Chris Lewis, Maud Taber-Thomas, Guen Spilsbury, Eleanore Fox, Matt Pearson & Erin Sutherland, *singers*
Lords & Ladies of Camelot Marginalia (*Peter Walker, Brian Kay & Dongmyung Ahn*)

3. Noël nouvelet (A New Noël)

This *chant de Noël* (Christmas carol) from France includes not only the angel’s message to the shepherds but also the journey of the Magi to the lowly stable in Bethlehem.

Chris Lewis, *song leader*
King’s Noyse Brass

Full Company
Castle Bells

ALL SING:

Sing we now of Christ - mas, No - ël__ sing we here!
Shep - herds saw an An - gel “fear ye__ not” he said.
From the East came Wise Men Trea - sures_ they would bring
Sing we now of Christ - mas, No - ël__ sing we here!

Sing our grate - ful prais - es to the__ Babe so dear.
“Born a Babe in Beth - l’em, sta - ble__ for a bed.”
Guid - ed by a new star Look - ing__ for the King.
Joined to ce - le - brate the turn - ing__ of the year.

Sing we No - ël: the King is born No - ël!

Sing we now of Christ - mas; sing we__ now No - ël!

4. Nota

In celebration of the holidays, the court dances to the tune “Nota” from the *Harley manuscript* (Harley MS 978), written in thirteenth-century England and belonging to Reading Abbey. In addition to the poetry of Marie de France (1160–1215) and the writings of Walter Map (1130–1210), this manuscript is also the source of the famous Middle English canon “Sumer is icumen in,” often sung as part of our Spring Revels celebrations.

Lords & Ladies of Camelot

Marginalia

5. Verbum Patris umanatur (Word of God Made Human)

This thirteenth-century carol begins with a monophonic (single voice) version of the carol found in the *Moosburg Gradual* (1355–1360), a large manuscript volume copied for the Augustinian College of St. Castulus in Moosburg, Germany. The three-part version that follows comes from a manuscript held by the Cambridge University Library that includes a small collection of songs composed in thirteenth-century England. The repeated refrain proclaims, “Nova gaudia!” In English, “Behold, new joys!”

Diana Garibaldi, Doug Baumgardt, Jeff Ashford, Jan Elicker,
Elizabeth Fulford & Gregory Scholtz, *singers*
Lords & Ladies of Camelot Marginalia

6. Children’s Songs and Games

Little Lords & Ladies

Marginalia

Personent hodie (On This Day Earth Shall Ring)

The children of Camelot continue our Christmas celebration with a medieval carol first printed in the *Piae Cantiones* (1582). The text, originally in Latin, comes from the fourteenth century. The Latin refrain sung by the children, “Ideo gloria in excelsis Deo,” means “Therefore, glory to God in the highest.”

The Friendly Beasts

In this traditional song, we hear about the gifts that a donkey, cow, sheep, dove, and other animals give to the baby born in the lowly stable. The tune comes from the twelfth-century Latin song “Orientis partibus” (“Song of the Donkey”).

Branle des chevaux (Dance of the Horses)

The steps and figures of this dance reflect the spirited nature of prancing horses.

7. Dou way, Robin / Sancta mater gratiae

“Dou way, Robin” (“Be Quiet, Robin”) is likely an echo of a popular song from medieval England, preserved as the *burden* (repeating accompaniment part) to the Marian hymn “Sancta mater gratiae” (“Holy Mother, Full of Grace”).

Little Lords & Ladies

Marginalia

8. Gabriel, fram hevene-king (Gabriel, Sent from the King of Heaven)

This carol, best known with the Latin text “Angelus ad virginem,” tells the story of the Annunciation. Very popular in the British Isles during the Middle Ages, it is mentioned by Chaucer in the *Miller’s Tale*. This version, from an Irish manuscript, is a translation of the original Latin into Middle English.

Marginalia

THE ROYAL ENTRANCE & FESTIVAL

9. A Fanfare for Camelot

The King's Noyse Brass announces the arrival of Arthur and Guinevere with a fanfare based on musical material from "Gloria ad modum tubae" by Guillaume Dufay (1397–1474). As the royal couple processes through the hall, we hear an arrangement of "Deo Gratias" ("Thanks be to God") by Johannes Ockeghem (1410–1497). Both arrangements are by Washington Revels music director Elizabeth Anne Fulford.

Morgan Duncan, *King Arthur*
King's Noyse Brass

Abbie Desrosiers Mulberg, *Queen Guinevere*

10. Alle psallite cum luya (Alle Now We Sing with Luya)

This thirteenth-century *conductus* is found in the *Montpellier Codex*. A *conductus* is a form of medieval polyphony (music with multiple melodies, producing harmony) where the tune is newly composed, as opposed to the medieval motet, which takes its melody from preexisting chant. The rhythm heard here comes from a system of six patterns developed and notated by musicians at the Notre Dame Cathedral in Paris, employing the earliest form of rhythmic notation found in western music.

Lords & Ladies of Camelot

King's Noyse Brass

Castle Bells

11. Edi beo thu, hevene quene (Blessed Be You, Heavenly Queen)

Sung as a gift for Queen Guinevere, this Middle English song is from a thirteenth-century manuscript (now known as *Corpus Christi College Oxford 59*) originating from Llanthony Secunda Priory in Gloucestershire. This manuscript includes only three sacred musical compositions, the rest of it being devoted to works of moral theology.

Ladies of Camelot

Dongmyung Ahn, *vielle*

12. Quant je voi yver retorner (Whenever I See the Winter Return)

As the court readies for a sumptuous feast, they revel with a song attributed to the thirteenth-century French trouvère Colin Muset. While most of these poet-singers wrote songs of courtly love, Colin was inspired by the pleasures of the table. The sung English translation was adapted by Peter Walker, director of the Marginalia ensemble.

Lords & Ladies of Camelot

Marginalia



THE CHALLENGE

The mysterious Green Knight, a “perilous horseman, the mightiest on middle-earth in measure of height,” interrupts the fest. Bearing a branch of holly (a symbol of peace and good luck) and a monstrous axe (symbolizing war and conflict), he challenges King Arthur and his knights to a dangerous New Year’s game. Sir Gawain, in defense of Camelot and his king, accepts the challenge.

The Green Knight

Terrence Bartlebaugh, Sir Gawain

13. KYRIE ELEISON (LORD, HAVE MERCY)

This four-part setting of the Kyrie is by the Franco-Flemish composer and singer Johannes Ockeghem. It comes from his Latin Mass based on the secular song “L’homme armé doit on doubter” (“The Armed Man Should Be Feared”). The tune is first played by the *vielle*, then sung as a *cantus firmus* (fixed melody) by the tenors. Although secular, this melody was the most popular tune used for musical settings of the Mass (*Missa*): more than forty separate compositions titled *Missa L’homme armé* survive from the period.

Dongmyung Ahn, *vielle*

Lords & Ladies of Camelot

14. LORD OF THE DANCE

Sydney Carter’s modern lyrics to the Shaker song “Simple Gifts” are here translated into dance, using a compilation of traditional Morris steps by Carol Langstaff, Martin Graetz, and Jonathan Morse.

Chris Lewis, *singer*

The Full Company

King’s Noyse Brass

David Roodman and Kira Young, *dancers*

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



Shepherds dance in an antiphonal missarum from Poitiers, 1485



PART TWO

15. Prelude

As our story continues, we hear a haunting chant tune, evoking Gawain's upcoming journey, by Grigor Narekatsi (c. 950–1011), an Armenian mystic, lyrical poet, monk, and theologian. This melody was arranged for voice and organ by the Armenian violist Grigor Arakelian and adapted for brass quintet by Fred Marcellus, director of King's Noyse Brass.

King's Noyse Brass

16. The Turning of the Seasons

The text sung here by Brian Kay, translated by Peter Walker from the Middle English *Sir Gawain and the Green Knight*, presents the unique poetic form of the original in modern English verse. Like the English language itself, the poem draws on both Germanic and Romance styles: long alliterative lines evoke the Anglo-Saxon poetic tradition, and the stanza concludes with short, rhyming lines that reflect French influence.

Brian Kay, *singer and Anglo-Saxon lyre*

17. L'homme armé doibt on doubté (The Armed Man Should Be Feared)

At Camelot, the men prepare Gawain for his perilous journey to find the Green Chapel. He will carry a shield emblazoned with the pentangle, an "endless knot" in the form of an intertwined, five-pointed star. The five points stand for the five knightly virtues: friendship, generosity, chastity, courtesy, and compassion. During the arming ritual, the men sing *L'homme armé*, a French song of the late Middle Ages introduced as the *cantus firmus* of the Kyrie sung at the end of part one. On his journey, Gawain will encounter many foes, and lose his way, before he finds refuge.

Knights of the Round Table

Peter Walker, *bagpipe*

18. Abbots Bromley Horn Dance

This ancient ritual dance is still performed every year in the Staffordshire village of Abbots Bromley. Its original meaning has been forgotten. The mystery is compounded by the fact that the set of horns used by the village performers are reindeer antlers, not deer's horns, and have been carbon-dated to around 1000 A.D., a time when reindeer had long been extinct in England. The characters of the folk fool, the man-woman, the hobby-horse, and the boy archer also link the dance with the mumming traditions of Christmas.

Dongmyung Ahn, *rebec*

Rock Creek Morris Women

Bill Hoffman, *fool*

Patrick Malone, *man-woman*

Michael Haycock, *hobby-horse*

Kieran Lewis, *boy archer*



19. Gawain's Quest

As Sir Gawain ventures into the wilds of Logres on his quest, we venture into the linguistic wilds with a stanza from the poem in the original Middle English. This is English as it was spoken in the West Midlands in the fourteenth century, a long way from London where Chaucer was writing in the dialect that would become our modern language. The poet conveys the length and difficulty of Gawain's quest by hurrying us past adventures and battles (dragons and ogres and trolls, oh my!) that could fill pages, telling us, "It would be too hard to tell one tenth of his trouble."

Peter Walker, *speaker*

Marginalia

CASTLE "HAUT DESERT"

*Weary and weakened from battle, Gawain prays for help
as an astonishing castle rises on a hill behind him.*

20. Conditor alme siderum (Creator of the Stars)

Sung as a prayer for Sir Gawain, this setting of this seventh-century Advent hymn is by the fifteenth-century composer Guillaume Dufay (1397–1474). Dufay was one of the leading composers of his time and a widely influential figure in shaping the direction taken in the music of the Renaissance. Dufay also composed harmonized settings of traditional plainchant melodies. While chant harmonizations had been written since the late ninth century, Dufay pioneered new techniques, including putting the melody in the highest voice, rather than in a middle or low voice.

Sedona Stone, Bethany Lindorf, Bennett Caplin, Matt Pearson & Gregory Scholtz, *singers*
Lords & Ladies

21. Sainte Nicholas, Godes druth (Saint Nicholas, God's Beloved)

St. Nicholas was a very popular saint in the Middle Ages, and with all the colorful stories about him, it is not difficult to see why. There are several vernacular carols and poems in his honor from medieval England, and in fact one of the very earliest surviving English songs is this prayer to Saint Nicholas by Godric of Finchale, who died in 1170.

Castle Bells

THE CASTLE OF LORD BERCILAK

*Gawain is welcomed into a rustic court, where the season's celebrations are underway.
His hosts, Lord and Lady Bercilak, invite him to rest and recover—and they propose another game.*

Emma Jaster, *Lady Bercilak* Preston Jones, *Lord Bercilak*

22. Branle

The lords and ladies of this forest court enjoy a more rustic version of the branle danced in Camelot to a traditional tune called "The Wren," also known as "St. Stephen's Day."

Bercilak's Court Dancers

Marginalia

23. Il est né le divin enfant (He Is Born, See the Child Divine)

This traditional French carol from Provence is based on the melody of a seventeenth-century hunting song titled “La tête bizarre” (“The Strange Head”). The French lyrics, sung here by our children, were first published in “Ancient Noël’s” (1875–76). The carol announces the birth of the “divine infant” with the playing of the oboe and bagpipes.

Little Lords & Ladies
Bercilak’s Court

Peter Walker, *bagpipes*
King’s Noyse Brass

Elizabeth Fulford, *song leader*
Castle Bells

ALL SING THE REFRAIN:



Mosaic of the Dove of Peace from the Old St. Peter Basilica by an unknown artist.
The dove and the olive branch are ancient symbols of love and peace.

24. A Round for Peace

“Dona nobis pacem” (“Grant Us Peace”) is a short prayer for peace from the *Agnus Dei* of the Latin Mass. Through this round, we join in the hope for peace in our community and the world.

Andrea Blackford, Greg McGruder & Elizabeth Fulford, *song leaders*

ALL SING:

1. Do - na no - bis pa - cem pa - cem, do - na no - bis pa - cem.

2. Do - na no - bis pa - cem, do - na no - bis pa - cem.

3. Do - na no - bis pa - cem, do - na no - bis pa - cem.

THE HUNT AND THE GAME

DAY ONE

25. The Hunt is Up

Also known as “The King’s Hunt Is Up,” the text of this rustic ballad is by the sixteenth-century writer William Gray of Reading and was adapted to our winter setting by Peter Walker. The initial notes of this tune are most often played on the horn, as if to awaken huntsmen in the morning.

Men of the Hunting Party

Peter Walker, *pipe & tabor*

26. Plus bele que flor / Quant revient / L’autrier joer / Flos Filius eius

As the men go hunting, the women take up their work in the castle—and Lady Bercilak visits Sir Gawain. This polytextual motet (song with multiple texts sung together) comes from the *Montpellier Codex*—an important source of thirteenth-century French polyphony. Three different poems are sung simultaneously over a tenor voice whose melody comes from a sacred chant (in this case, “Flos Filius eius”). Individually, each poem represents a different kind of love: divine, courtly, and earthly.

Jane Bloodworth, Maud Taber-Thomas, Elisabeth Warren, Jennie Weyman, *singers*
Dongmyung Ahn, *vielle*

THE HUNT AND THE GAME

DAY TWO

27. The Hunt is Up (*reprise*)

28. J’atendray tant qu’il vous playra

“I will wait as long as you wish to tell you what is in my thoughts, my very dear and honored lady,” begins this playful *rondeau* by Guillaume Dufay. Along with the *ballade* and *virelai*, the *rondeau* is one of the three *formes fixes*, French poetic forms of the fourteenth and fifteenth centuries. Both the words and the corresponding music are structured around a fixed pattern of repetition of refrain and verse.

Ladies of Bercilak’s Court

Brian Kay, *lute*

Dongmyung Ahn, *vielle*



Detail of a hunting scene found in Marguerite d'Orléans' *Book of Hours* of

29. The Boar's Head Carol

This feasting carol has been sung since the seventeenth century at Queen's College, Oxford, while the celebrated dish is borne into the dining hall. The words of the refrain are *Caput apri defero, reddens laudes Domino*, "The boar's head I bring, giving praises to God."

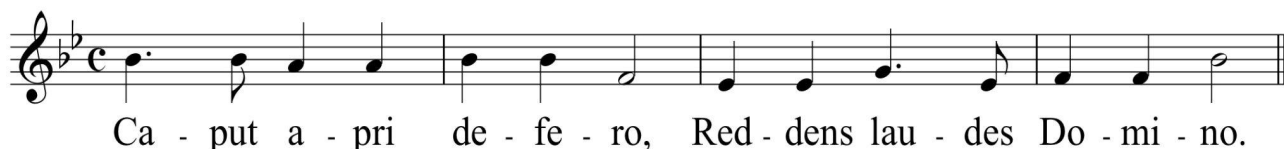
Preston Jones, *Lord Bercilak*

King's Noyse Brass

Barry Galef, Michael Haycock, Greg Lewis, Patrick Malone, Max McGervey, Greg McGruder,

David Meredith & Kelly Mok, *singers*

ALL SING THE REFRAIN:



THE HUNT AND THE GAME

DAY THREE

*As the day of Gawain's meeting with the Green Knight draws near,
the young knight faces his fear and ponders his destiny—as the game becomes more dangerous.*

30. The Hunt is Up (reprise)

As the men depart, the game begins again, this time with a dance by Lady Bercilak.

31. Lamento di Tristano & La Rotta

The third and final day takes a darker turn, as Gawain sleeps uneasily in anticipation of meeting the Green Knight once again and Morgan Le Fay sends Lady Bercilak to break Sir Gawain's resolve to adhere to the Round Table's notion of nobility. Lady Bercilak dances to summon her power to persuade, as we hear the "Lamento di Tristano" ("Tristan's Lament"), one of the monophonic tunes found in the "London Manuscript," an early fifteenth-century Tuscan collection of dances held by the British Museum (Add 29987). As the dance becomes more energetic and others join, the "Lamento" transitions to a faster dance—an *estampita* titled "La Rotta" ("The Route")—from the same collection.

Emma Jaster, *Lady Bercilak*

Claudia Dulmage, *Morgan le Fay*

Brian Kay, *oud*

Dongmyung Ahn, *vielle*

Ladies of Bercilak's Court

32. A Sleepless Knight

Our final excerpt from the original poem showcases the anonymous author's mastery of text painting. Listen especially for the use of alliterative S and W sounds to imitate the cold wind of a winter's night. Sir Gawain himself echoes this restlessness as the poet tells us that "he locks his eyelids shut, but little he sleeps." As the snow falls and sleep continues to elude him, our hero finally arises and calls for his horse and armor.

Peter Walker, *speaker*

Marginalia

THE GREEN CHAPEL

*Sir Gawain encounters the Green Knight one last time,
learns about truth, courage, and nobility, and finishes the game.*



33. **Worldes blis ne last no throwe (Worldly Bliss Lasts Not a Moment)**

This Middle English penitential song reminds us that earthly things and worldly pleasures are fleeting; it is our deeds, not our goods, that matter. The single, unmetred vocal line allows the beauty of the tune and the profundity of the text to stand out.

Peter Walker, *singer*

Marginalia

34. **Gloria ad modum tubae (Gloria, in the Manner of a Trumpet)**

This *caccia* (hunt) is the most well-known of the independent settings of the Gloria composed by Guillaume Dufay. It is written as a canon for two voices: the voices are identical but one measure apart. Under the two-part canon, the low voices sing an alternating one-measure motif twice in succession, repeating this pattern until the end of the work when they begin to overlap and create rhythmic excitement that builds to an exuberant ending.

Lords & Ladies

King's Noyse Brass

35. **The Shortest Day**

Written by Susan Cooper in 1977, this poem has become a traditional part of *Christmas Revels* performances throughout the country.

Preston Jones, *speaker*



36. SUSSEX MUMMERS CAROL

This carol, collected in 1880 by Lucy E. Broadwood (1858–1929), was sung by performers in Lyne, Sussex, in closing their Christmas mummers plays. Similarly, in each of the nine American cities where *Christmas Revels* is produced annually, this carol is sung with the audience at the conclusion of every performance. The brass arrangement is by Brian Holmes, with a descant and final verse harmonization by Ralph Vaughan Williams (1872–1958).

Greg Lewis, *song leader*

Full Company

King's Noyse Brass

ALL SING:



1. God_ bless the mas - ter_ of this house, With hap - pi - ness be - side,
2. God_ bless the mis - tress of this house, With gold chain round her__ breast;
3. God_ bless your house, your chil - dren too, Your cat - tle and your__ store;



Where - e'er his bo - dy rides or__ walks, His God must be his
Where - e'er her bo - dy sleeps or__ wakes, Lord send her soul to
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.

WELCOME YULE!



GUEST ARTISTS

MARGINALIA

Peter Walker

Described as a “commanding” singer by a recent *Boston Globe* review, and “rich voiced” and “vivid” by the *New York Times*, **Peter Walker** performs with the GRAMMY-nominated Skylark Ensemble, GRAMMY-nominated Handel + Haydn Society, GRAMMY-nominated



Clarion Society Choir, Kuhmo Kamarimusiiki, Staunton Music Festival, Early Music New York, Blue Heron, Texas Early Music, Pomerium, and other ensembles, and is a founder and member of Chapter House, a duo exploring the connections between storytelling and music. He is also active as a researcher of early music ranging from the Middle Ages through the eighteenth century and has presented lectures of medieval and renaissance music at Vassar College and Case Western. Peter holds degrees from Vassar College and McGill University, where he studied with Drew Minter and Sanford Sylvan. He currently sings in the U.S. Army Chorus.

Dongmyung Ahn

Early string specialist **Dongmyung Ahn** is a performer, educator, and scholar whose interests span from the twelfth to eighteenth centuries. She is co-founder of Duo Custos, a medieval duo that specializes in music of the fourteenth century. Dongmyung regularly performs with Green Mountain Vespers, Pegasus, Raritan Players, The Sebastians, and TENET Vocal Artists. She has played rebec in the critically acclaimed production of *The Play of Daniel* at the Cloisters. A dedicated educator, Dongmyung has taught music history at Columbia University, New York University, Queens College, Rutgers University, and Vassar College. She received her PhD in musicology at the Graduate Center, CUNY and has published an article on medieval liturgy in the *Rodopi* series *Faux Titre* and an article on Jewish-Christians relations in Henry VIII’s court (IU Press).



Brian Kay

Brian Kay is a modern-day troubadour. He is the Artistic Director of the early music meets early theater group THEATRO and is currently over-seeing their international recording of music from the plays of William Shakespeare. He is an Artistic Leadership Fellow of Apollo’s Fire and in 2019, he won a GRAMMY® Award for his work on their *Songs of Orpheus* recording with tenor Karim Sulayman. He works as a consultant for the Netflix music lab and is a featured soloist on the soundtrack of their original series *The Witcher*. He has performed throughout the world at venues such as the National Concert Hall of Dublin, Belfast Castle (Ireland), Carnegie Hall, the Kennedy Center, and the Folger Theater. His live radio appearances include NPR, Baltimore’s WYPR, Baltimore’s 98ROCK, Boston’s WGBH, and Cleveland’s WCLV. Brian is a founding member of THEATRO and Twa Corbies, a core member of Apollo’s Fire, and regularly performs with Hesperus, The Folger Consort, Early Music Access Project, and Trio Sefardi. Brian is on the faculty as teacher of historical plucked instruments at Cleveland Institute of Music and Case Western Reserve University. He has lectured on music and history at Yale University, The Peabody Conservatory, Johns Hopkins University, The Folger Theater, The Kennedy Center, and Baldwin-Wallace College.



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Katerina Burton, soprano

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ACTING ENSEMBLE

Morgan Duncan as *King Arthur*



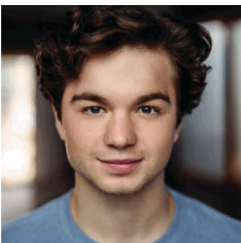
Morgan Duncan is a Howard University graduate, a member of Actor's Equity Association, and a veteran of many Washington Revels productions. He has performed widely at regional theaters around the country, including The Guthrie in Minneapolis, MN., and the Oregon Shakespeare Festival; and locally, at Arena Stage and The Shakespeare Theater. For many years, he was a company member with The Capitol Steps. Morgan first performed in a *Christmas Revels* in 1992 as the "Star Fool" in Washington Revels' initial production of "*The Celestial Fools*," a role he reprised in 1999. In both 2001 and 2009, Morgan played the lead role of the Doge of Venice in our Italian Renaissance *Christmas Revels*, and he portrayed John Manners, 9th Duke of Rutland, in the 2012 *Christmas Revels* production, "*The Spirits of Haddon Hall*."

Abbie Desrosiers Mulberg as *Queen Guinevere*



A native Washingtonian, Abbie is thrilled to be returning to The *Christmas Revels*. Most recently, she was a guest musician in the 2022 *Christmas Revels* with the Wammie-award winning Whiskey Before Breakfast Band. Other credits include Mother in *Ragtime*, Helena in *Midsummer Night's Dream*, Abigail Adams in *1776*, Marian Paroo in *The Music Man*, and April in *Company*. But mostly, her heart is with the Washington Revels and the lovely community they've built. Welcome Yule!

Terrence Bartlebaugh as *Sir Gawain*



Terry Bartlebaugh currently attends the University of Maryland as a Theater and Vocal performance major. His recent roles include Kevin in University of Maryland's production of *The Prom*; Nick Bottom in Montgomery College Summer Dinner Theatre's 2023 production of *Something Rotten*, and Laurie in the Summer Dinner Theatre's *Little Women*. This is Terry's inaugural *Christmas Revels* appearance.

Preston Jones as *Lord Bercilak*



Preston Jones is a Senior Theater Performance major at the University of Maryland, College Park. Most recently, Preston portrayed Lucky in the musical *Dancing on the Air: The Teenarama Story* in 2021 (Selah Theatre); Duke Frederick and Duke Senior in the University of Maryland's 2022 production of Shakespeare's *As You Like It*; Mr. Hawkins in the Montgomery College Summer Dinner Theatre production of *The Prom* (2023), and Shakespeare in *Something Rotten* (2023). This is Preston's first *Christmas Revels* appearance.

Emma Crane Jaster as *Lady Bercilak*



Emma grew up in Revels watching her parents Gayle Jaster—then director, and Mark Jaster—frequent fool. She has performed with Revels in both DC and Cambridge as a child, teen, and professional actor in Italian, Haddon Hall, and Welsh productions. Throughout her subsequent international training, she has specialized in physical expression and communication. Her work onstage, in the world, and in the classroom focuses on the cross-cultural and humanizing potential of performance. She is Associate Director of the Laboratory for Global Performance and Politics at Georgetown University where she works with international artists at the intersection of politics and performance and develops courses to share the skills of the stage for the sake of diplomacy and advocacy. She teaches at The Shakespeare Theater Company's Academy of Classical Acting and is an Associate Artist of Heartbeat Opera in NYC. She started onstage at the age of 6 with her father, later studied at the Lecoq school in Paris, the Natanakairali Institute in India and Robert Wilson's Watermill Center. She has developed work with Dalianshang International Theater Festival in China, and the Grotowski-based Teatr Zar in Poland, among others. She is the recipient of multiple grants and residencies including a recent fellowship with the Asian Cultural Council for cultural exchange in Taiwan.

PERFORMERS

The Players

Morgan Duncan, King Arthur
 Abbie Desrosiers Mulberg, Queen Guinevere
 Terrence Bartlebaugh or Josh Sticklin,
 Sir Gawain
 Preston Jones, Lord Bercilak
 Emma Crane Jaster, Lady Bercilak
 Claudia Hastings Dulmage, Morgan le Fay

The Musicians

Marginalia

Peter Walker, voice, bagpipes, woodwinds,
 medieval ensemble director
 Brian Kay, voice, Anglo-Saxon lyre, lute, oud,
 percussion
 Dongmyung Ahn, vielle, rebec

King's Noyse Brass

Bryan Bourne, trombone
 Jeff Gaylord, trombone
 Andrew Houde, French horn
 Leslie Linn, trumpet
 Fred Marcellus, trumpet, director



Lords & Ladies of Camelot

Amy Appleton
 Jeff Ashford
 Douglas Baumgardt 🛎
 Caroline Birasa
 Andrea Jones Blackford
 Harold L. Blackford, Jr.
 Jane Bloodworth ✝️ 🛎
 Bennett Caplin
 Jenny Corbett 🛎
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Lords & Ladies of Camelot

Maud Taber-Thomas
 H. Katherine Toton 🛎
 Elisabeth Warren
 Jennie Weyman
 Galene Wong
 Kerstin Zurbrigg

✝️ *Section Leader*

🛎 *Castle Bells*

Little Lords & Ladies

Madeleine J. Becker
 Stella Grace Brooks
 Zelda Rose Feiler
 Journey N. Jackson
 Eliza H. Lewis
 Kieran Lewis
 Anora Magee
 Wilson Magee
 Ellis Pearson
 Liezel Phillips
 River E. Pinte White
 Genevieve Privitera
 Millie Stanzel
 Jocelyn Laila Wallace
 Grace E. Wenzel
 Maya B. Williams

Squires & Damsels

Chene Barnds
 Arius Cornelius-Dobak
 Arthur Dalton
 Wallace Hewchuck
 Lila Cabe Hutchins
 Bethany Lindorf
 Myla McNair
 Sasha Vesensky
 Ava Zurbrigg-Stebbins

PRODUCTION

Artistic Staff

Artistic Director/Stage Director: Roberta Gasbarre
Music Director: Elizabeth Anne Fulford
Associate Artistic Director: Andrea Jones Blackford
Children's Stage Director: Jenni Swanson Voorhees
Children's Music Director: H. Katherine Toton
Assistant Music Director: Jackie Desrosiers Owen
Assistant Director: Julia Marks
2nd Assistant Director: Bayron Celis
Costume Designer: Rachael Feola & Delaney Theisz
Children's Costume Designer: Delaney Theisz
Make-up Designers: Lisa Grosh, Judy Ehrenstein
Children's Makeup Designer: Jenni Swanson Voorhees
Set Designer: Andrew Cohen
Lighting Designer: Peter Leibold
Sound Designer: Matthew Nielson
Props Designer: Kat Eisenberg

Production Staff

Producer: Tamara C. Williams
Production Manager: Toni Goldberg
Rehearsal Stage Manager: Toni Goldberg
Stage Manager: Claire Fogle
Assistant Stage Manager: Nerissa Hart
Children's Stage Manager: Meredith Cabe
Costume Shop Manager: Autumn Rekus
Wardrobe Manager: Donna L. Fava
Traditional Arts Consultants: Heather Cornelius,
Kerstin Zurbrigg
Costume Liaison: Victoria Metz
Company Manager: Susan Hall Lewis
Chorus Managers: Jan Elicker, Diana Garibaldi
Volunteer Coordinator: Christina Bussie
Volunteer Consultant Team: Jessica DePrest,
Susan Lewis, Victoria Metz
Dance Captains: Elizabeth Spilsbury, Galene Wong
Lord of the Dance Consultant: Elizabeth Spilsbury
Abbots Bromley Consultant: Jim Voorhees
Script Manager: Elizabeth Anne Fulford

Technical Staff

Technical Director and Scenery Construction: Reuben Rosenthal, Complete Fabrications Theatrical Engineering
Audio Description: Metropolitan Washington Ear
Photo Documentation:
Video Capture: John Paulson Productions
Video Editing: Dylan Uremovich
Audio Editing: Matthew Nielson
Program Production: Kristen Murray
Program Editor: Gregory Scholtz
Program Note Authors: Elizabeth Anne Fulford, Andrea Jones Blackford, Peter Walker
Printer: Vomela Commercial Group

House Management

Front of House Manager: Tamara Williams
Box Office: Kristen Murray

Lisner Staff

Director: Natalie Hisczak
Theater Manager: Kelvin Redmond
Production Manager: Drew Thomas
Technical Directors: Colin McGee



VOLUNTEERS

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Heather Cornelius
Clara Dean
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Lisa Grosh - *Crew Head*
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Melaine Privitera
Johanna Seebass

Wardrobe/Stitchers

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Seymour Kankel
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Jonathan Mulberg

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Lila Guterman
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Stained glass panel from Chartres Cathedral.

 SPECIAL THANKS 

John Langstaff: Creator and Master of the Revels.

Mary Swope: Washington Revels' founder, who planted and nurtured the Revels tradition in Washington, D.C., and for her support of new leadership.

Greg Lewis: For continuing to lend a helping hand behind the scenes and your willingness to share time and resources to take the organization forward.

Washington Revels Board Members: For stepping up and continuing to do the work to secure the future of our organization. Whether you have been around for years or are new to the board, you have chosen to go on this journey to Washington Revels' next chapter. Thank you for your guidance, support, and motivation to continue growing with us.

Washington Revels Office Staff – *Christina Bussie, Michael Lewallen, Kristen Murray, Yolanda Wilson:* It is a gift working with you every day. Thank you for showing up even when it is difficult and for giving grace when asked to do more than you signed up for. None of what you do is easy but know that we see the work you put in and the dedication you have and are grateful for you. Thank you!

To our Donors: You sustain us throughout the year and continue showing your support without being asked. Thank you for inspiring us to continue walking the walk!

Artistic Team - *Roberta Gasbarre, Andrea Jones Blackford, Betsy Fulford:* The artistic heart that you all bring to Washington Revels is a unique and special gift to this community. Your work is beautiful and intentional, painting memories and sounds that will remain with us all for years to come. Thank you for the important work that you put in to create that space. You are beyond appreciated!

Artistic Support Team – *Jackie Desrosiers Owen, Julia Marks, Bayron Celis:* For your attention to detail and support of the Artistic staff, especially at a time when many hands are needed. Thank you for all that you do!

Children's Team - *Jenni Swanson Voorhees, Kat Toton, Meredith Cabe:* You do so much to prepare Revels Kids for the show and for life. They learn so much more than music in your care. Thank you for protecting and guiding the youngest among us!

Executive Leadership Support Team - *Joan Burns, Jane Bloodworth, Meredith Cabe:* As the Executive Director, I would like to personally say I feel more confident in my leadership thanks to your support. The time you spend listening and advising me on the challenges related to my role makes all the difference in the world. I don't take it lightly that this level of support is uncommon for Executive Directors, so I am especially appreciative that you invest in my growth. Thank you!

Compass Pro Bono Team: Thank you for challenging us to look forward as an organization. We are excited to build a new future for Washington Revels with your insight and commitment to seeing us through.

All Production Personnel: To all of the production staff, volunteer crew heads, and wonderful volunteers, you are the engine that keeps this train running. Thank you for your dedication, perseverance and consistency.

All Cast and Performers: To all of our cast members and performers, we are so thankful for you! Christmas Revels could not be what it is without you. Thank you for smiling and singing through it all!

The Potomac School: For graciously lending your space for our full-cast rehearsals and ensuring that the connection between Washington Revels and Potomac School remains strong. Special thanks to **Bill Hoffman**, for hosting, facilitating, and coordinating our use of the Potomac School for our full-cast rehearsals. We are grateful for your tireless support for Washington Revels through the years.

Glen Echo Park Partnership for Arts & Culture: For taking a leap of faith with us and trying something we haven't tried before. We look forward to continuing to strengthen our partnership.



SPECIAL THANKS



Toni Goldberg: Words cannot express our gratitude for you stepping in as Production Manager! Thank you for bringing so much energy and insight that is much needed in our time of transition.

Susan Lewis - Company Manager: You are the embodiment of caring and community. We are so thankful to have you as the heart and soul of this organization. Thank you for everything you do to make everyone feel special!

Chorus Managers - Jan Elicker and Diana Garibaldi: You do so much more than we can fully thank you for but know that you are deeply appreciated and valued by Washington Revels.

Christina Bussie - Volunteer Coordinator: For your willingness to step in and assist at a time when we needed you. Thank you so much for your dedication and support!

Volunteer Consultant Team – Jess DePrest, Susan Lewis, Victoria Metz: Each of you are integral to the success of the Volunteer Coordinator and volunteers. You help when needed and make it look easy though we all know it is difficult. Thank you for the many ways that you show up for Washington Revels.

Rachael Feola – Costume Designer: Your beautiful costumes help us tell the story of the show and make each character come alive on stage. Thank you for your assistance with the costume shop this year and patience in helping us be ready for the show.

Costume Team – Delaney Theisz, Autumn Rekus, Donna Fava, Victoria Metz: For your support of the Costume Designer and the unique talents and experience you all bring to the team. We are thankful!

Will Wurzel – IT Director: Thank you for all that you continue to do to secure Washington Revels. We are thankful for you!

Gary Correll: Thank you for stepping in when we needed your help! Your advice and commitment to our success is greatly appreciated.

Jim and Jenni Voorhees – Parade Committee For your tireless work organizing parades throughout the year and continuing to be a wonderful light in our community.

Bill Conway: For being a champion for this organization and once again hosting the cast party at yours and Diana Conway's beautiful home.

John Pomeranz: For filling our bellies with all things delicious at this year's cast party!

Peter Walker: For his generous assistance in the development of this year's script and music for the *Christmas Revels*; for making recordings of old French and Middle English pronunciation and music for the chorus; and for developing the "Sword in the Stone" storytelling presentation with his wife Sarah which was part of our Winter's Eve Revels on December 9.

To the entire Revels community: You are the reason why we do what we do! The community that we create year-round is extra special because you are in it. Whether you've been coming to Christmas Revels for years or are here for the first time, everyone is welcome. We hope that you join us at some of our other events throughout the year.

**Thank you and
Happy Holidays!**



IN MEMORIAM



Since our last performance in Lisner Auditorium in 2022, some of our revelers have danced off stage. Wherever they may be, we know in our hearts our absent friends are dancing and singing along with us now. Forever missed and forever in our hearts, we are grateful to have had the chance to revel with them. In joyful remembrance, please toast our Absent Friends and let the revelry continue in their honor.



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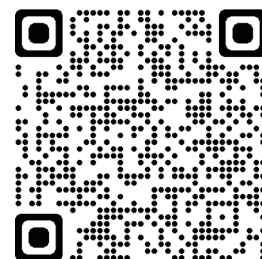
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*A special thanks to our VIP Members for their dedication and support of Washington Revels year-round: Robert & Elizabeth Bein, Ronnie Brown, Claudia and Dennis Dulmage, Susan Fahrback, Ronald Hendrickson, Laura Hise, Michael Lewallen, Nancy Melito, Madeline Nelson, Hans Riemer, Ellen Sandel, Edward & Patricia Shaffer, and Chris Wittmann.

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Washington Revels is supported in part by funding from the Montgomery County Government, the Arts & Humanities Council of Montgomery County and the Maryland State Arts Council.



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