

Washington Revels Presents

THE CHRISTMAS REVELS

An American Celebration of the Winter Solstice



featuring

Washington Revels Jubilee Voices

The Families of Hiram Rhodes Revels & Charles Sumner

The Revels Household *and* Honored Guests

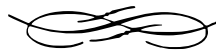
The Family of the Little House in Georgetown

Yuletide Teens

H.R.'s Own Parlor Band

Washington Revels Brass Quartet

Lord of the Dance



COLIN K. BILLS

PRODUCER

ROBERTA

ANDREA JONES

ELIZABETH

GASBARRE

BLACKFORD

ANNE FULFORD

ARTISTIC DIRECTOR

ASSOCIATE ARTISTIC

MUSIC DIRECTOR

DIRECTOR

DECEMBER 10-12 AND 17-19, 2021

THE SPANISH BALLROOM, GLEN ECHO PARK

WELCOME

This is a season of reunion. Especially in this year, we look forward with great anticipation to rejoining our friends, families, and loved ones in joyful traditions with renewed hope for new beginnings. And yet some mourn losses, miss those not near, and reach out to the people around them for solace and comfort in this season of joy.

This is the heartbeat of this year's Revels, set just after the war for freedom for many Americans. It is a time of celebration at holiday festivities hosted by the first African-American to serve in the U.S. Congress, Senator Hiram Rhodes Revels, and his friend, abolitionist and senator Charles Sumner. The luminaries of the time, heroes of the Union, and peacemakers and poets gather for a Christmas Eve and Morning like no other.

And in the spirit of the season, a gift of the heart is called for. When asked, will these great people be able to fulfill this need?

In true Revels style, the magic of the season prevails. We are happy you came to the party tonight, and hope that you will take away the gift of peace, joy, and love to share at your own hearth.

Welcome Yule!

Roberta Gasbarre & Andrea Jones Blackford, co-Stage Directors



ABOUT THE SPANISH BALLROOM

The Spanish Ballroom, built on the site of an earlier dance pavilion called the Crystal Ballroom, was inspired by Spanish mission architecture and includes 7,500 square feet of dance floor. The entire building (concrete, stucco, and steel construction) is 90 feet by 145 feet and was originally designed to accommodate 1,800 dancers. Under today's modern building codes, the ballroom has a capacity of 870. This beautifully restored 1933 Mediterranean-style Art Deco building, listed on the National Register of Historic Places, is considered one of the best dance halls on the east coast and serious dancers travel miles to be a part of its history. You can learn more about dances and other special events in the Spanish Ballroom at www.glenechopark.org.

PART ONE

1. Sounds of the City

We begin in the bustling outdoors as friends and family prepare for the holidays—vendors call out street cries and snatches of songs, children play games, people are strolling, and members of the household of Hiram Rhodes Revels are buying food and decorations for the party.

2. Christmas Galop

Inside the parlor of Senator Hiram Rhodes Revels, the party preparations begin as the brass play this nineteenth-century *galop* (a dance step in 2/4 time) composed for piano by W. R. St. Clair. This piece is also an example of a *Morceau descriptive* (short piece with a short story embedded in the music). The arrangement for brass is by Leslie Linn, a member of our brass ensemble.

WASHINGTON REVELS BRASS QUARTET

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## THE PARLOR OF HIRAM RHODES REVELS

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3. How Do You Do, Everybody?☺

Senator Hiram Rhodes Revels welcomes his guests with this “call and response” shout song from the Georgia Sea Islands.

GREGORY MCGRUDER, *Hiram Rhodes Revels*

ANDREA JONES BLACKFORD, *Phoebe Revels*

THE HOUSEHOLD & HONORED GUESTS

4. It Came Upon the Midnight Clear

The words of this familiar carol are by Edmund Hamilton Sears (1810 – 1876). He became pastor of the Unitarian Society in Massachusetts, but retired because of an illness and devoted himself to literature. The music is by Richard Storrs Willis (1819 – 1900), an American composer, notably of hymn music. While studying in Germany, Willis developed a friendship with the composer Felix Mendelssohn.

GREGORY MCGRUDER, *song leader*

THE HOUSEHOLD & HONORED GUESTS

WASHINGTON REVELS BRASS QUARTET

ALL SING

It came upon the midnight clear,
that glorious song of old,
from angels bending near the earth
to touch their harps of gold:
“Peace on the earth, good will to all,
from heaven’s all gracious king.”
The world in solemn stillness lay
to hear the angels sing.

For lo! The days are hast’ning on,
by prophets seen of old,
when with the ever-circling years
shall come the time foretold,
when peace shall over all the earth
its ancient splendors fling,
and all the world give back the song
which now the angels sing.

5. Let Us Cheer the Weary Traveler

This traditional African American spiritual comes from a melody collected in *Religious Folk Songs of the Negro as sung at Hampton Institute*. Spirituals began their transition to the concert hall in 1871 with the formation of the Fisk Jubilee Singers, in an effort to save Fisk University from financial ruin. The early repertoire of the group consisted mostly of these “arranged” traditional spirituals, and included parlor songs by composers like Stephen Collins Foster.

THE HOUSEHOLD & HONORED GUESTS
WASHINGTON REVELS BRASS QUARTET

ELIZABETH ANNE FULFORD, *conductor*

6. Waltzes

As our partiers settle in, the band strikes up some waltzes for dancing. The first waltz comes from the song “Merry Christmas!” found in the collection *Christmas Chimes*, compiled and arranged by William Dressler. The second waltz, danced with long scarves, is by H.J. Bennett in 1870. The tune is taken from the song “Champagne Charlie Was My Name” as sung by Miss Adah Richmond.

THE CIRCULAR WALTZ DANCERS
H.R.’S OWN PARLOR BAND

THE LONG SCARF DANCERS

7. The Swedish Nightingale

In 1850, the Swedish opera singer, Johanna Maria “Jenny” Lind (1820 – 1887), toured the United States, at the invitation of P.T. Barnum, offering almost 100 concerts across the country. This evening, Jenny Lind is the featured performer at Senator Revels’ Christmas Eve celebration. Jenny sings “The Friends We Love,” a parlor song published in 1868 under Septimus Winner’s pseudonym Alice Hawthorne. Winner wrote many such ballads during the civil war years. According to Charles Claghorn, author of *The Mocking Bird: The Life and Diary of Its Author, Septimus Winner*, President Abraham Lincoln’s favorite song was Winner’s “Listen to the Mockingbird.” As the song concludes, the band plays the popular German carol, “Lo, How a Rose E’er Blooming.”

JENNIFER WEYMAN, *Jenny Lind*
H.R.’S OWN PARLOR BAND

JENNY CORBETT, JIM LAZAR & GREGORY SCHOLTZ, *singers*
THE HOUSEHOLD & HONORED GUESTS

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## THE LITTLE GEORGETOWN HOUSE

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8. The Banjo

The instrument we know today as the banjo had its beginnings in instruments developed by enslaved Africans called bansas, banjars, or bangoes. Enslaved people, who were not allowed to play drums, fashioned these instruments from calabash gourds, wood, animal skins, and copper tacks or nails. The strings were made of horsehair, gut, twine or hemp fiber.

The young man in our Georgetown house plays “Buckley’s Walk-Around,” a minstrel tune written by James Buckley, who published his “New Banjo Book” in 1860. Buckley’s instructional manual is still used as a standard in learning minstrel style banjo today.

PAULETTE GRADY, *Catherine*
BYRON THOMAS, *banjo*

CHINNA PALMER, *her daughter*
KOREY LONDON, *djembe*

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## LATER THAT EVENING AT THE PARTY

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9. The Grand March

In this dance, also known as a *promenade*, the participants line up by couples in a long column and then walk through a series of “follow-the-leader” figures. It was a sort of mixer in that it allowed the participants to see and be seen, find out who was there that evening and see what they were wearing. There is no step—the dancers simply walk with a natural stride in time to moderate tempo march music. The brass play “Masonic March,” arranged by J. Shatzman. It comes from *Peters Saxhorn Journal*, published in 1859 by W.C. Peters & Sons.

THE HOUSEHOLD & HONORED GUESTS THE WASHINGTON REVELS BRASS QUARTET

10. I Heard the Bells on Christmas Day

The words for this carol come from the poem, “Christmas Bells,” by the American poet Henry Wadsworth Longfellow (1807 – 1882). Longfellow wrote lyrical poems about history, mythology, and legend that were popular and widely translated. The music is by English composer John Baptiste Calkin (1827 – 1905).

THE HOUSEHOLD & HONORED GUESTS THE WASHINGTON REVELS BRASS QUARTET

11. Come and Go to That Land

This traditional African American folk song not only speaks of the blessings of heaven, but is also believed to be a coded song of hope that celebrates the promises of freedom.

KEITH MOORE, *Uncle Al* KADIJA ASH, *Mama Rina*
WASHINGTON REVELS JUBILEE VOICES

12. Away in a Manger

This nativity hymn was first published in *Little Children’s Book for Schools and Families* (Philadelphia, 1885). The text emphasizes the natural setting of the birth of Jesus, complete with a rustic barn with animals. The music is by the American composer James R. Murray (1841 – 1905).

THE HOUSEHOLD & HONORED GUESTS H.R.’S OWN PARLOR BAND

13. Jehovah, Hallelujah

This plaintive carol, from Port Royal, South Carolina, is found in the first published collection of African American music, *Slave Songs of the United States* (1867). The 136-song volume, collected by Northern abolitionists William Francis Allen, Charles Pickard Ware, and Lucy McKim Garrison, featured the early versions of such songs as “Roll, Jordan, Roll,” “When the Stars Begin to Fall,” and “Michael, Row the Boat Ashore.”

JAMES HARKLESS, *singer* BYRON THOMAS, *banjo*
H.R.’S OWN PARLOR BAND WASHINGTON REVELS JUBILEE VOICES
THE HOUSEHOLD & HONORED GUESTS

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.

GREG LEWIS & GREGORY MCGRUDER, *singers*

LAURA ROBERTSON & ELIZABETH SPILSBURY, *dancers*

THE FULL COMPANY

WASHINGTON REVELS BRASS QUARTET

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.



PART TWO

15. To the Stars

We begin the next chapter of our story in darkness with the stars lighting the way. This musical gem, played by our brass quartet, was written by Fr. Kücken and is No. 8 in *The Brass Band Quartet: A Serial of Select Pieces* published in the nineteenth century by D. Müller.

WASHINGTON REVELS BRASS QUARTET

16. Steal Away

African American spirituals were more than soulful songs sung by enslaved people in response to their bondage. Their lyrics, rhythms, and melodies held encoded and layered meanings for the Underground Railroad. “Steal away to Jesus” holds a double meaning—a Christian call for coming closer to Jesus, or a message that you or someone else will attempt to find a way to freedom. At times, moaning the melody was used to hide the true meaning from unwanted ears. This spiritual is attributed to Wallis Willis, a formerly enslaved Black Native American farmer and lyricist, and later popularized by the Fisk Jubilee Singers.

WASHINGTON REVELS JUBILEE VOICES ANDREA JONES BLACKFORD, *director*

BERNIE ALSTON, GREGORY MCGRUDER, KEITH MOORE, *soloists*


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## A FLIGHT FROM DARKNESS

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17. Harriet Tubman

Born Araminta Ross, and also known as “Moses,” Harriet Tubman (1822 – 1913) was born into slavery and escaped to become an abolitionist and a “conductor” on the Underground Railroad. She would go on to rescue over 70 other slaves until the outbreak of the Civil War, and did not fail a single rescue. She also served as a spy, scout and nurse for the Union, and in June 1863, became the first woman to lead an armed military raid. As our young mother escapes to freedom, we hear several African American spirituals associated with the escape of slaves: “Pharaoh’s Host Got Lost,” a Georgia Sea Island shout song, and “The Old Ship of Zion,” the lyrics of which Tubman used in a letter as a signal to her brothers she was coming to free them from bondage.

During this scene, we hear the excerpts from the poem “Eliza Harris” written by Baltimore, Maryland poet and activist Frances Ellen Watkins Harper (1825 – 1911), the only child of free African American parents. She also helped slaves escape through the Underground Railroad and wrote frequently for anti-slavery newspapers.

JACQUELINE BERRY, *Harriet Tubman*

WASHINGTON REVELS JUBILEE VOICES

KADIJA ASH, *speaker*

CHINNA PALMER, *young mother*

BYRON THOMAS & KOREY LONDON, *guides*

18. Oh, Freedom

This post-Civil War African American song of freedom is often associated with the Civil Rights Movement—it was sung by Joan Baez during the 1963 March on Washington.

JAMES HARKLESS, *singer*

WASHINGTON REVELS JUBILEE VOICES

19. There Are Angels Hovering ‘Round

This old hymn was collected and shared by Lucy Simpson, a singer of ballads and collector of old hymnals, who had a particular gift for finding and recirculating many wonderful hymns long forgotten.

ASTRID LUNDBERG, DAVID MEREDITH, DIANA GARIBALDI, CHRIS LEWIS & JANE BLOODWORTH, *singers*
THE FULL COMPANY

ALL SING, RESPONDING TO LEADER

There are angels hovering ’round, ...
To carry the tidings home, ...
Let all who hear them come, ...
And children too may come, ...
We’re on our journey home, ...

There are angels hovering ’round, ...

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## CHRISTMAS MORNING

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20. 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 is named after the city of Antioch, Syria. This version comes from *The New Harp of Columbia*, a shape-note hymnal first published in 1867.

ANDREA JONES BLACKFORD, *song leader* THE FULL COMPANY WASHINGTON REVELS BRASS QUARTET

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 _____
 ploy, _____ 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.

21. Up On the Housetop

This popular American carol describes a visit from Santa, with his reindeer, to deliver packages and treats. New words for verses 2 and 3 are by Jan Elicker with contributions from various members of our company.

DAVID POTTS-DUPRE, *Santa Claus*

GREG LEWIS, *song leader*

THE FULL COMPANY

WASHINGTON REVELS BRASS QUARTET

ALL SING

Ho, ho, ho, who wouldn't go,
 Ho, ho, ho, who wouldn't go,
 Up on the housetop, click, click, click (*snap fingers!*)
 Down through the chimney with good St. Nick!

22. Christmas Medley

As the party continues, our parlor band play a medley of songs including Welsh carol “Deck the Hall” and traditional Irish reel “The Wind That Shakes the Barley.” Our fiddler breaks from the band to entertain with some traditional clogging.

H.R.'S OWN PARLOR BAND

BYRON THOMAS, ROBERT LAROSE, *bones*

REBEKAH GIVENS, *dancer*

KOREY LONDON, *djembe*

23. Ha'k' 'E Angels

This shout song, from the Georgia Sea Islands was collected by folklorist Lydia Parrish (1871 – 1953), who compiled it in *Slave Songs of the Georgia Sea Islands*, a collection of folk music and lore from the Gullah culture.

GREGORY MCGRUDER, *leader*

THE HOUSEHOLD & HONORED GUESTS

WASHINGTON REVELS JUBILEE VOICES



THE REUNION



24. Give Good Gifts

As a wedding blessing, we sing this late 19th century Shaker gospel song, formerly thought to be by an unidentified Shaker composer, but now it has been identified as composed by Sister Martha Jane Anderson, Mount Lebanon, NY Shaker community. The United Society of Believers in Christ's Second Appearing (better known as the Shakers), originated in the area around Manchester, England and was led by Mother Ann Lee, who emigrated to the United States in 1774. Their first settlement was at Niskayuna (later: Watervleit), New York and their first organized Shaker community was in 1787 at New Lebanon, New York. The last remaining Shaker community is located at Sabbathday Lake, Maine.

THE HOUSEHOLD & HONORED GUESTS

ELIZABETH ANNE FULFORD, *conductor*

25. Children, Go Where I Send Thee

An African-American cumulative song that uses imagery similar to other traditional counting songs such as “The Carol of the Twelve Numbers” and “The Dilly Song.” This song was also used as a way to alert those on the Underground Railroad that a certain number of slaves were to make an escape.

BERNIE ALSTON, *singer*

H.R.'S OWN PARLOR BAND

YULETIDE TEENS

THE HOUSEHOLD & HONORED GUESTS

26. We Are

Written by local African American composer Dr. Ysaÿe Barnwell, the words of this song remind us that we are “breath of our ancestors.” This brilliant arrangement for chorus comes from the original song written for the group *Sweet Honey in the Rock*, of which Dr. Barnwell was a founding member.

THE HOUSEHOLD & HONORED GUESTS

27. The Shortest Day

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

ANDREA JONES BLACKFORD, *speaker*

28. Sussex Mummers Carol

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

GREG LEWIS, *song leader*

THE FULL COMPANY

WASHINGTON REVELS BRASS QUARTET

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.

 **THE END** 

PERFORMERS

OUR HOSTS

Senator Hiram Rhodes Revels
Gregory McGruder
His wife, Phoebe Revels
Andrea Jones Blackford
Senator Charles Sumner
Greg Lewis
His wife, Alice Sumner
Susan Lewis

THE LITTLE HOUSE

Paulette Grady, *Catherine*
Chinna Palmer, *her daughter*
Korey A. London, *djembe*
Byron L. Thomas, *banjo, bones*

JUBILEE VOICES

Kadija Ash
Jacqueline Berry
Andrea Jones Blackford, *director*
Harold Blackford, Jr.
Sharon Clark-Napolitano
Paulette Grady
James Harkless
Cheryl Lane
Gregory McGruder
Keith F. Moore

THE HOUSEHOLD

Eugene
Harold Blackford, Jr.**
Jessica Estepa
Cheryl Lane
Astrid K. Lundberg
Max McGervey
Mike Platt
David Potts-Dupre*

HONORED GUESTS

Bernie Alston*
Jane Bloodworth**
Charley Blue
Jenny Corbett*
Claudia Dulmage
Jan Elicker**
Helen Fields
Eleanore Fox
Elizabeth Anne Fulford
Diana Garibaldi*
Jennifer Greene*
Alan Haerberle
Emma Hardin*
William G. M. Hoffmann
Jim Lazar
Christopher Lewis**
Greg Lewis
Susan Hall Lewis
Patrick Malone
Mike Matheson
David Meredith
Victoria Metz
Abbie Mulberg*
Gregory Scholtz
Erin Sutherland*
Jenny Lind
Jennie Weyman

YULETIDE TEENS & TWEENS

Lila Hutchins
Lou Lane
Bemnet Legesse
Myla McNair
Xena Sehgal
Ava Stebbins
Sasha Vesensky

WASHINGTON BRASS QUARTET

Bryan Bourne, *trombone*
Jeff Gaylord, *trombone*
Leslie Linn, *trumpet*
Fred Marcellus, *trumpet*

H.R.'S OWN PARLOR BAND

Rebekah Givens, *fiddle, dancer*
Robert LaRose, *mandolin, bones, piano*
Abbie Mulberg, *piano, flute*
Jackie Owen, *guitar*
with
Korey A. London, *djembe*
Byron L. Thomas, *banjo, bones*

LORD OF THE DANCE

Laura Robertson
Elizabeth Spilsbury

* featured singer in "We Are"

** section leader

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 Roberta Gasbarre
Music Director: □
 Elizabeth Anne Fulford
Associate Stage & Music Director: □
 Andrea Jones Blackford
Costume Designer: □
 Rachael Feola
Lighting & Set Designer: □
 Colin K. Bills
Sound Designer: □
 Charlie Pilzer
Jubilee Voices Costume Designer: □
 Cecily Pilzer
Assistant Director: □
 Julia Marks
2nd Assistant Director: □
 Jonathan Mulberg

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 Charlie Pilzer, Matt Nielson
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 Flawn Williams
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 Sean Dalton
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 Tobias Daney
 Patrick Dobak
 Jay Douglas

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 Cyd Shelby
 Kristina Tryon
 Lisa Wheeler
 Kerstin Zurbrigg

YEAR ROUND STAFF

WASHINGTON REVELS OFFICE STAFF

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Ross Wixon, *Administrating Director*
Roberta Gasbarre, *Artistic Director & Education Director*
Andrea Jones Blackford, *Associate Artistic Director*
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Greg Lewis, *Special Projects Director*
Grace VanderVeer,
Community Stewardship & Volunteer Manager
John Blakeslee, *Office Manager*
William Wurzel, *IT Director*
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Cate Hagman, *Social Media Coordinator*
Abercrombie & Associates, LLC, *Accounting Firm*
Patrick Kearny, Joey Lane,
and Miranda Lee, *Fall 2021 Interns*
Sarah Brodnax, Rowyn Peel, Kirsten Wheeler,
and Zoe Zsebenyi, *Spring 2021 Interns*

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Elizabeth Anne Fulford □
Heritage Voices Directors: □
Andrea Jones Blackford
Elizabeth Anne Fulford
Jubilee Voices Director: □
Andrea Jones Blackford
Maritime Voices Director: □
Michael Matheson

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Ross Wixon, *ex officio*

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



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Thanks to The Irish Inn at Glen Echo, Church of the Redeemer Concert Series, and the Country Dance and Song Society for advertising with *The Christmas Revels* this year! See their ads on your ticket or @revelsdc on our social media.

SPECIAL THANKS

To the late John Langstaff, creator and Master of the Revels; to Washington Revels founder Mary Swope for planting and nurturing the Revels tradition in Washington, DC; and to Mary Gene Myer, for her dedication to the craft that has been the benchmark of Revels' productions.

Elizabeth Anne Fulford for design support for the website, flyers, and digital graphics; and for her continued contribution to the music of Washington Revels and, especially, her tireless research into choir safety throughout the pandemic.

Roberta Gasbarre for extending the "Revels Book of Days" through the Spring and into a community-generated year-round calendar of holidays, and for continuing to imagine the future of *Revels Kids* youth and family programming.

Andrea Jones Blackford and the members of Jubilee Voices for continuing to create powerful experiences throughout the pandemic, including in the Daily Antidote of Song and at virtual heritage-site concerts, and especially for bringing "Our People: A Juneteenth Story" to life in partnership with the Alexandria Black History Museum and the Office of Historic Alexandria.

Gary Correll for assisting the staff on financial and accounting matters, far exceeding his responsibilities as Washington Revels' Treasurer and Chair of the Board's Finance and Audit Committee.

Jim Lazar and Lars Peterson for their recently concluded service to Washington Revels on our Board of Directors, and for their contributions as Board Chair and Governance Committee Chair, respectively.

Jo Rasi, for her 10 years of contributions to Washington Revels as Marketing & Development Director, Marketing & Programs Director, and, most recently, as Community Engagement Director, and for launching and stewarding the virtual Daily Antidote of Song program.

The Potomac School for its 38 years of support for Washington Revels, this year including sharing *The Christmas Revels* with its community of students, parents, faculty/staff, and alumni.

Joe Salasovich from Arena Stage, Veronica Stevens from Ford's Theater, and Charlene Gross from Ohio Light Opera for their loan of costumes for this show.

Nat Todd, for assisting the *Christmas Revels* Props team, and Jose Nunez and the Olney Theatre Center props team for their support with advice and lending items to us.

Busy Graham and Carpe Diem Arts for years of artistic partnership, including the monthly Carpe Diem Arts-Washington Revels Virtual Community Sings, monthly Silver Spring Dances, Days of Service, Twelfth Night, and Daily Antidote of Song.

Charlie Pilzer for his many hours of audio mixing, his wise advice, and for video support on "Celebration of Spring!"

Erin Sutherland, for her expertise in creating the videography and production for our digital content in the last year, including serving as Director of Production for our "Celebration of Spring" and for her overall enthusiasm in all that we do.

Aryn Geier for her joyful and tireless stewardship of the "Celebration of Spring!" Children's Chorus.

Cecily Pilzer and Lois Dunlop for continuing to steward our costume shop as we move locations.

Bill Conway for the continued loan of his barn for props storage space.

Cate Hagman for her dedication, enthusiasm, and volunteerism in sharing Washington Revels programs through her research, writing, marketing, and creative efforts.



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