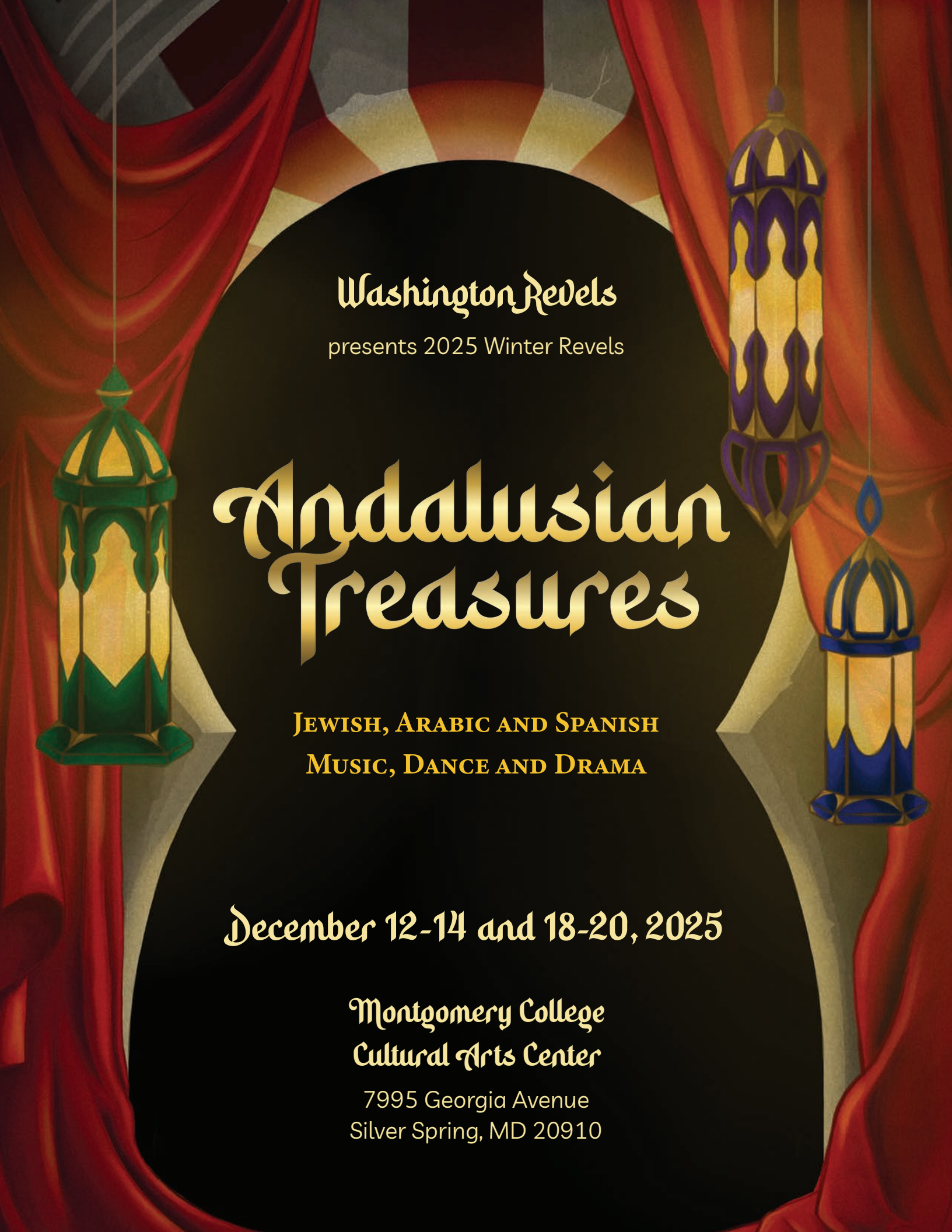




Washington Revels

presents 2025 Winter Revels

Andalusian Treasures

JEWISH, ARABIC AND SPANISH
MUSIC, DANCE AND DRAMA

December 12-14 and 18-20, 2025

Montgomery College
Cultural Arts Center

7995 Georgia Avenue
Silver Spring, MD 20910

The Potomac School
congratulates the cast and crew of
Andalusian Treasures
and wishes you a joyful holiday season!



www.potomacschool.org



Winter Revels 2025

Andalusian Treasures

Artistic and Stage Director
Roberta Gasbarre

Music Director
Elizabeth Anne Fulford

Associate Artistic Director
Andrea Jones Blackford

featuring

TRIO ANDALUS

Laith Alattar, Abderrahim Amthqal, Ali Bandeali

TRIO SEFARDI

Howard Bass, Tina Chancey, Susan Gaeta

With

Brigitte Blachere Ammar as *Hodja*

Danny Pushkin as *Joha*

Gabriel Alejandro as *Don Juan*

Jonathan Mulberg as *Maimonides*

Emma Crane Jaster as *Aetheria*

Matt Pearson as *Averroes*

Voces de Oro • Tesoros Teens • Chikitikos Children • Guitarras Doradas
Mazal Bueno Brass • Alma Flamenca Dance Company

Scenic Design by Andrew Cohen

Lighting Design by Peter Leibold

Sound Design by Matthew Nielson

Costume Design by Elizabeth Morton

Children's Costumes by Elizabeth Morton and Sarah Vogelee-Hake

Properties Design by Toni Goldberg

Cuélebre Puppet Design by Matthew Pauli

from the Director

A secret chamber. Whispers of arts and culture—philosophy, science, and faith. A mythical, winged dragon.

When three foolish adventurers stumble upon a great treasure trove on the longest night of the year, they are given a quest. Find the greatest treasure in this secret chamber, or it will be lost forever.

In a time of extraordinary challenges in so many parts of the world and close to home, we look to a short but important moment in history for inspiration.

We first produced this Revels, Andalusian Treasures, in 2011. The beauty of such a complex culture and place captivated us, and we created a show that celebrated the flowering of art, philosophy, and science that produced what is often referred to as “The Golden Age of Spain.”

Those three cultures lived on the Iberian Peninsula from the 8th through the 15th centuries—Muslim, Jewish (which would become known as Sephardic), and indigenous Iberian (mostly Christian).

This year we return to this magical era in hopes that it sparks for you reflection on the following question—what is the true treasure that we all seek in our brief moment in time?

— *Roberta Gasbarre*
Artistic and Stage Director
Washington Revels



The Characters in Andalusian Treasures

As we explore the nature of Andalusia's treasures, we meet six human characters—three very foolish and three very wise. We also encounter an unusual beast.

Joha. This year's Winter Revels features a fool who is known by many names. For example, he is Joha in Sephardic folktales, Goha in Egypt, and Nasreddin in Turkey. Joha is a natural fool who is incapable of insight and has little understanding of the world around him. The consequences of his foolish conduct, however, often provide lessons on how to behave.

Hodja. In this version of Andalusian Treasures, we split the foolish Joha into two distinct aspects by adding a long-suffering woman, Hodja, which means “teacher.” She is different from the European “wise fool.” That fool is a simpleton but is sometimes able to see the truth clearly and offer serious insights. (As Revels veterans know, he can also raise St. George from the dead.) Hodja has seen it all and often has something to say about it.

Don Juan. Our Don Juan is a composite of two fictional characters. One is a figure from Spanish folktales who was portrayed as Don Juan “The Seducer” in a 1630 novel. The other is *Il Capitano*, a swashbuckling stock character in commedia dell'arte. Our foolish rogue thinks he is much braver and skilled at courtship than he really is.

Averroes. The 12th-century Islamic intellectual Averroes is most famous for translating and writing commentaries on Aristotle's works, which for centuries had been mostly forgotten in the West. Even though he advocated the unpopular view that there is no incompatibility between philosophy (reason) and religion, he worked for and was protected by tolerant Muslim leaders for most of his life. Eventually, however, his opponents burned many of his books and arranged for his banishment.

Maimonides. Like Averroes, Maimonides was born in 12th-century Córdoba, wrote in Arabic, became a “philosopher/theologian,” attempted to reconcile the truths of reason and religion, and had books burned by co-religionists. Maimonides, however, was Jewish. When he was quite young, Andalusia was conquered by fundamentalist Muslims, and Maimonides' family went to North Africa. He eventually settled in Egypt, where he continued to write and work as a physician to the court of the great sultan Saladin.

Aetheria. During the period of 381–384, a Christian woman named Aetheria (or Egeria), believed to have been born in Spain, made often-solitary pilgrimages to Jerusalem and other sites in the Holy Land. This Christian explorer of historic sites in what we now call the Middle East is a fitting guide for our exploration of Andalusia's Christian, Jewish, and Muslim cultures.

The Cuélebre. With the head of a dragon, the body of a giant serpent, and bat wings, the Cuélebre is a strange and dangerous beast. A legendary creature in the mythology of Northern Spain, he inhabits caves and guards treasures, perhaps the very one that our fools are seeking. Fun fact: His spit can turn into magical stones that can heal.

Introduction

The action in this Winter Revels begins in a treasure room in 10th-century Andalusia, part of what we now call Spain. Running from a bill they cannot pay, three foolish adventurers stumble upon a secret chamber filled with an extraordinary treasure from the time of the caliphs, when the Moorish, Sephardic, and Iberian cultures flourished. Inside the chamber, these riches glow with an ethereal light that seems to bring immeasurable joy. When that light disappears on the darkest night of the year, a quest begins. It takes us on a magical ride across time and space to encounter music, dance, poetry, and drama from the early medieval period to the present times..

Andalusia was home to Jewish, Muslim, and Christian peoples from the 8th through the 15th centuries, and our time travel permits us to explore their cultural legacies during and after that time. As you watch during our travels, think about what might be the treasure of treasures. Is it the gold? The jewelry? A valuable antique? The answer lies in the spirit of Córdoba, and the legacy of three great cultures, united in a moment in time.

Part One

1. DANZA ALTA (High Dance)

Based on the popular *cantus firmus* (fixed tune) “La Spagna,” this composition by Francisco de la Torre (1460–1504) comes from the *Cancionero de Palacio*, a collection of 550 Spanish courtly songs from the Renaissance era, first discovered by composer and musicologist Francisco Asenjo Barbieri (1823–1894) at the Biblioteca del Palacio Real de Madrid.

MAZAL BUENO BRASS

2. TAN BUEN GANADICO (So Much Fine Cattle)

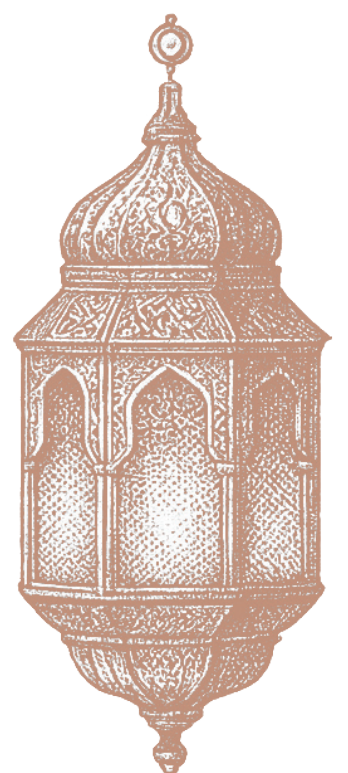
Our joyful procession flows into a room laden with ancient treasure, hidden deep under the city of Córdoba. This *villancico*, a popular Spanish musical and poetic form made up of several stanzas and a repeating refrain, tells what a pleasure it is to look at cattle in a lush green valley—a restful scene that contrasts with the tune’s complex and driving rhythm. The words and music are by Juan del Encina (1468–1530), a leading contributor to the *Cancionero de Palacio*.

Diana Garibaldi, Susan Gaeta, and Matt Pearson, *singers*

Tina Chancey, *fiddle*

VOCES DE ORO

GUITARRAS DORADAS



3. A VINT-I-CINC DE DESEMBRE (On the 25th of December)

This 16th-century Catalan Christmas carol is usually called “Fum, Fum, Fum” in English. The “fum” sound may imitate the sound of a drum, or perhaps a guitar.

Elizabeth Anne Fulford and Gregory McGruder, *song leaders*

VOCES DE ORO

MAZAL BUENO BRASS

ALL SING:



4. TAQSIM (Improvisation)

A *taqsim* is one of the main improvised solo forms in Arabic and Middle Eastern music. It consists of elaborate instrumental and/or vocal lines that allow the musician to showcase their skills by exploring a specific mode (*maqam*). This free-form improvisation is often performed as an introductory piece to set a meditative mood before the next song. Laith Alattar plays the *oud*, a pear-shaped stringed instrument prominent in medieval and modern Islamic music, that was the parent of the European lute. The *oud* is one of the oldest continuously used string instruments, with roots in ancient Persia, Mesopotamia, and Pharaonic Egypt.

Laith Alattar, *oud and vocals*

5. LAMMA BADA YATATHANNA (As She Walked With A Swaying Gait)

“Who can answer my lament for love and distress but the graceful one, the queen of beauty?” This traditional Arabic love song is based on a poetic form (*muwashshah*) that emerged in 9th-century Andalusia, spread to North Africa and the Middle East, and was also used by some Sephardic poets.

TRIO ANDALUS

VOCES DE ORO



6. THREE POETS

Our three poets are *Averroes*, *Maimonides*, and *Aetheria* (or *Egeria*) respectively, the preeminent 12th-century Muslim and Jewish intellectuals associated with Andalusia, and a 4th-century woman who made a pilgrimage to Jerusalem and the surrounding area and whose letters to a community of women have given scholars a look into early Christian liturgical practices. The poets make periodic appearances in this production, often, as here, to share an intellectual or philosophical point, using the lush poetry of the era. This recitation is from “Granada,” by Solomon Ben Gabirol, an 11th-century Jewish poet and philosopher who fled Córdoba when it was conquered by intolerant Muslims but was then protected by an accepting Muslim leader.

Emma Jaster, *Aetheria*

Jonathan Mulberg, *Maimonides*

Matt Pearson, *Averroes*

7. KUANDO EL REY NIMROD (When the King Nimrod)

This song is one of the many pieces in this production from the Sephardic diaspora—people descended from the Jews who were expelled from Spain in 1492. Said to date from the 16th or 17th century, it tells the story of the birth of Abraham, the *luz de Israel* (“light of Israel”). The tyrannical King Nimrod, a great-grandson of Noah, foresaw the birth of Abraham. To protect idolatry from monotheism, he ordered the death of all newborn sons in his kingdom. Abraham, of course, miraculously survived and became known as the Father of Three Faiths (Christianity, Islam, and Judaism).

TRIO SEFARDI

VOCES DE ORO

8. THREE FOOLS AND A CUÉLEBRE DRAGON

Here we meet *Joha*, beloved simpleton from the Sephardic diaspora, and *Hodja*, a wise fool and variant of the male *Goha* from Arabic-speaking countries (her name means “teacher” and references Nasreddin). We hear *Don Juan*, their leader, trying to appease an angry innkeeper and his *Cuélebre*, a mythical winged serpent dragon from Northern Spain.

Gabriel Alejandro, *Don Juan*

Brigitte Blachere Ammar, *Hodja*

Danny Pushkin, *Joha*



9. PUES QUE TANTO BIEN TENEMOS (Because We Do It So Well)

The lyrics of this popular *baylado* (dance song), written for the Feast of Corpus Christi, consist of repeated proclamations that “because we do it so well, we will sing, we will dance, and we will recite.”

Helen Fields, Gregory Scholtz, Jan Elicker, and Jenny Corbett, *singers*

Tina Chancey, *viola da gamba*

VOCES DE ORO

BAILARINES DE ORO

GUITARRAS DORADAS

10. SONGS AND GAMES FOR CHILDREN

“Gatatumba” is a Spanish children’s song whose lyrics refer to musical instruments. “Matesha, Matesha” is a traditional Sephardic song/poem that is sung-spoken by girls who are swinging on a swing, a common venue of courtship in Morocco. “Tafta Hindi” (Indian taffeta) is an Arabic children’s song about sharing treasure.

CHIKITIKOS CHILDREN

TRIO SEFARDI

TRIO ANDALUS

11. TRIUMPHANT ENTRANCE OF DON JUAN

Our Don Juan is based on the *commedia dell’arte* character *Il Capitano*, a pretentious and swashbuckling Spanish soldier who considers himself a great lover, proud Spaniard, and acclaimed hero—but who is not actually very heroic.

DON JUAN

MAZAL BUENO BRASS

12. RODRIGO MARTINEZ

In this *villancico* from the *Cancionero de Palacio*, Rodrigo is leading his geese to the river by whistling, but for some reason, he thinks they are cows. The men tease *Don Juan*, comparing him to Rodrigo for his misreading of their welcome to him.

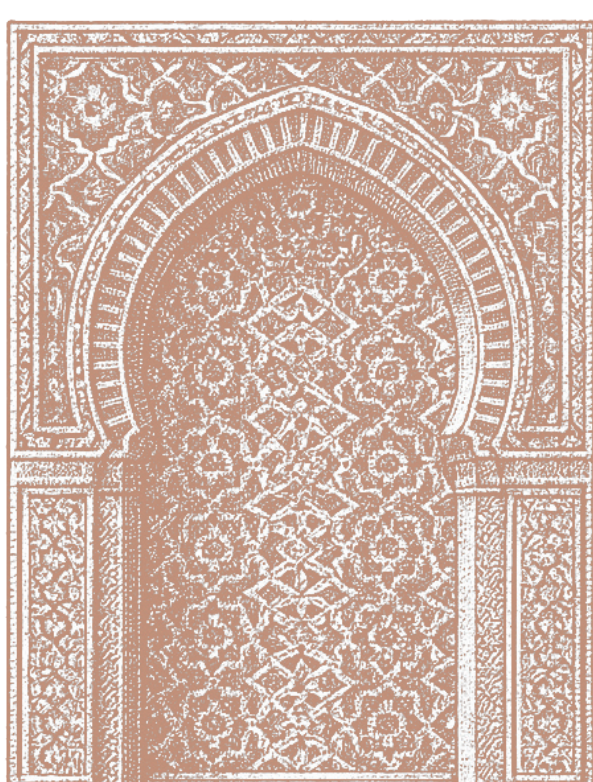
Bennett Caplin and Michael Haycock, *singers*

DON JUAN

VOCES DE ORO

TRIO SEFARDI

GUITARRAS DORADAS



13. SEVILLANAS

With roots in Castilla, this dance is considered typical of Seville, Andalusia. It references a folkloric dance from Castile called “seguidillas Castellanas” that traveled and evolved from the 18th century until it was consolidated to the version we know today. It is still danced at festivals throughout Andalusia and the world. It is performed here by dancers of Alma Flamenca Dance Company, whose home studio, Alma Dance Studio, is in Rockville, Maryland. The song is “El Adios” (“The Farewell”).

Susan Gaeta, *singer*

Howard Bass, *guitar*

Yolit Yospe-Kachlon, Estefania Ledesma, Catherina Irwin, Melisa Prince, Yahlly Kachlon, Anna Librada, *dancers (alternating)*

14. BINT EL SHALABIYA (Beautiful Girl of Seville)

This song is based on a popular folk melody from the greater Levant region of the Middle East, often attributed to Mulla ‘Uthman al-Musili (1854-1923) and the extensive repertoire of religious, folk, old urban, and Andalusian music often called *qudud*. The lyrics express themes of love and romantic yearning, describing a beautiful girl with almond-shaped eyes and her beloved waiting under tree-lined arches. This version, sung by the Lebanese icon Fairouz, gained wide cross-cultural appeal and inspired many renditions in other languages including Turkish, Farsi, Hindi, Greek, and Spanish.

TRIO ANDALUS

TRIO SEFARDI

VOCES DE ORO

15. THE FEAST OF FOOLS

Since Roman times, cultures have celebrated around the Winter Solstice by overturning the social order. A monarch (or lord/lady) of misrule typically presided over a celebration, while servants were waited upon by their masters. The tradition apparently reached Spain through the Romans and still exists in some form.

DON JUAN, JOHA, and HODJA

MAZAL BUENO BRASS

16. RIU RIU CHIU

The nonsense syllables “riu, riu, chiu,” representing a nightingale’s song, were a traditional call by Spanish shepherds when guarding their flocks. The song’s lyrics refer to God keeping the wolf from the lamb. It is part of a mid-16th-century collection of music called the *Cancionero de Upsala* after the university library in Sweden that holds the only surviving original.

Greg Lewis, Helen Fields, Jane Bloodworth, Ari Cornelius, Michael Haycock, Charlotte Cox, and Christopher Lewis, *singers*

VOCES DE ORO

BAILARINES DE ORO

MAZAL BUENO BRASS

17. EL DESEMBRE CONGELAT (Cold December Flies Away)

The melody of this popular Christmas carol from Catalonia comes from a drinking song that probably dates back to the 16th century. It has since been used for a number of Christmas carols. This text celebrates the arrival of spring after a cold winter as “springtime’s hope was growing” and “on the tree once bare grew the rose so fair.”

Elizabeth Anne Fulford, *song leader*

VOCES DE ORO

MAZAL BUENO BRASS

ALL SING:



2. Cold De - cem - ber's winds were stilled, in the month of snow - ing.

3. When the dark - ness fell that night, bring - ing sweet re - pos - ing,



As the world fell dark one night, spring - time's hope was grow - ing;

All the land was hid from sight, sleep our eyes was clos - ing,



Then one rose - tree blos - somed new, one sweet flow - er on it grew,

Sud - den - ly there came a gleam, from the sky, the won - drous beam



On the tree once bare, grew the rose so rare, Ah the rose, ah the

Of a heav'n - ly star, giv - ing light a - far; Ah the star, ah the



rose, ah the rose tree bloom - ing, Sweet the air per - fum - ing.

star, ah the star - beam glow - ing, Bright - ness ev - er grow - ing!

18. YO M'ENAMORI D'UN AIRE (I Fell in Love with the Charms)

This haunting melody is believed to be of Balkan Sephardic origin and was probably composed in the early 20th century. The lyrics recount the experience of people who fall in love under the spell of moonlight, awaken the next morning in the harsh reality of daylight, and vow never to make that mistake again. The music is by Flory Jagoda (1923–2021), a Washington, D.C.-area musician whose ancestors left Spain in 1492. In 2002, the National Endowment for the Arts recognized her work to preserve and promote Sephardic music by making her a National Heritage Fellow.

TRIO SEFARDI

19. ¡AY! LUNA QUE RELUCES (Oh, Shining Moon!)

“Wherever I come and go, all night long you give me light,” begins this haunting *villancico* from the *Cancionero de Upsala* manuscript. As darkness falls, our fools slumber, dreaming of the moon.

Elisabeth Warren, Jenny Corbett, Jim Lazar, Jim Allen, and Jan Elicker, *singers*

TRIO SEFARDI

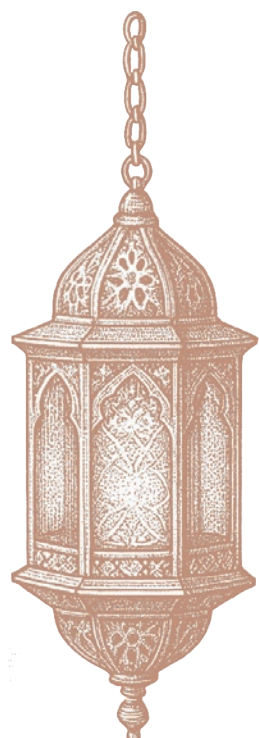
TRIO ANDALUS

VOCES DE ORO

20. REFLECTIONS ON THE DAY AND NIGHT

The poets recite lines from a poem by Muḥammad al-Awsaṭ ibn Alī (632–684). Usually referred to by its first line, “Wait a moment, you will see the evening sun,” these lines manifest the release of Muslim poets from earlier subject matter constraints. The setting sun was a popular theme, representing lost love or, as here, a moment of reverie. The second verse, known as “Take advantage of the clear nights,” was written by Ibn Zaydoun (1003–1071).

AETHERIA, MAIMONIDES, and AVERROES



21. THE LORD OF THE DANCE

We invite you to join us in this dance through the aisles. Sydney Carter's modern lyrics to the Shaker song "Simple Gifts" are here translated into dance using a compilation of traditional Morris dance steps by Carol Langstaff, Martin Graetz, and Jonathan Morse.

Emily Liss, Martha Nolan, Galene Wong, Liz Spilsbury, *dancers (alternating)*

Christopher Lewis, *singer*

MAZAL BEUNO BRASS

LA COMPAÑIA COMPLETA

ALL SING AND DANCE:

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

❖ **Intermission** ❖

Part Two

22. EN TANTO QUE DE ROSA Y AÇUÇENA (While the Colors of the Lily and the Rose)

Francisco Guerrero (1528–1599) was a much-traveled musician and composer during the Spanish Golden Age. He held the position of *maestro di capilla* at Seville Cathedral for over forty years. The poetry inspiring Guerrero's composition comes from a sonnet by Garcilaso de la Vega (1501–1536), which uses the symbolism of the lily and the rose to emphasize the fragility of beauty and the fleeting nature of life.

MAZAL BUENO BRASS

23. PODER Á SANTA MARÍA (The Power of Saint Mary)

This song is from the *Cantigas de Santa María*, a collection of over 400 poems that is unusual because it mentions Mary in every song and because the manuscript includes musical notation and illuminated images of musicians throughout. The collection was produced during the 13th century at the direction of King Alfonso X El Sabio (the Wise), whose court included Jewish, Muslim, and Christian musicians. Most of the religious songs in the *Cantigas* employ an Arabic poetic form. As the women sing, *Don Juan* is awakened by *Aetheria* to the darkness of the longest night of the year, a time that calls for deep introspection.

Liz Spilsbury, Jenny Corbett, and Erin Sutherland, *singers*

Tina Chancey, *viola da gamba*

TRIO ANDALUS

VOCES DE ORO

24. A NIGHT OF GRIEF

It was in Spain that Hebrew was first used for secular poetry, and Moses Ibn Ezra (1060–1139) is highly respected for both his religious and secular works in that language. His secular poetry tended to be melancholy, and “A Night of Grief” is no exception. He is also known for including Jewish and Arabic ideas, as well as some Arabic stylistic elements. He also wrote treatises on poetry and philosophy in Arabic.

AVERROES and MAIMONIDES

25. AVINU MALKENU (Our Father, Our King)

This traditional prayer is sung during the services from Rosh Hashanah through Yom Kippur. In the Sephardic tradition, it is sung in Judeo-Spanish (also known as Ladino) for the “Ten Days of Repentance.” It is a supplication to God to treat us with compassion and to cause all hate and oppression to vanish from the earth.

VOCES DE ORO

26. DURME, DURME, MI ANGELIKO (Sleep, Sleep, My Little Angel)

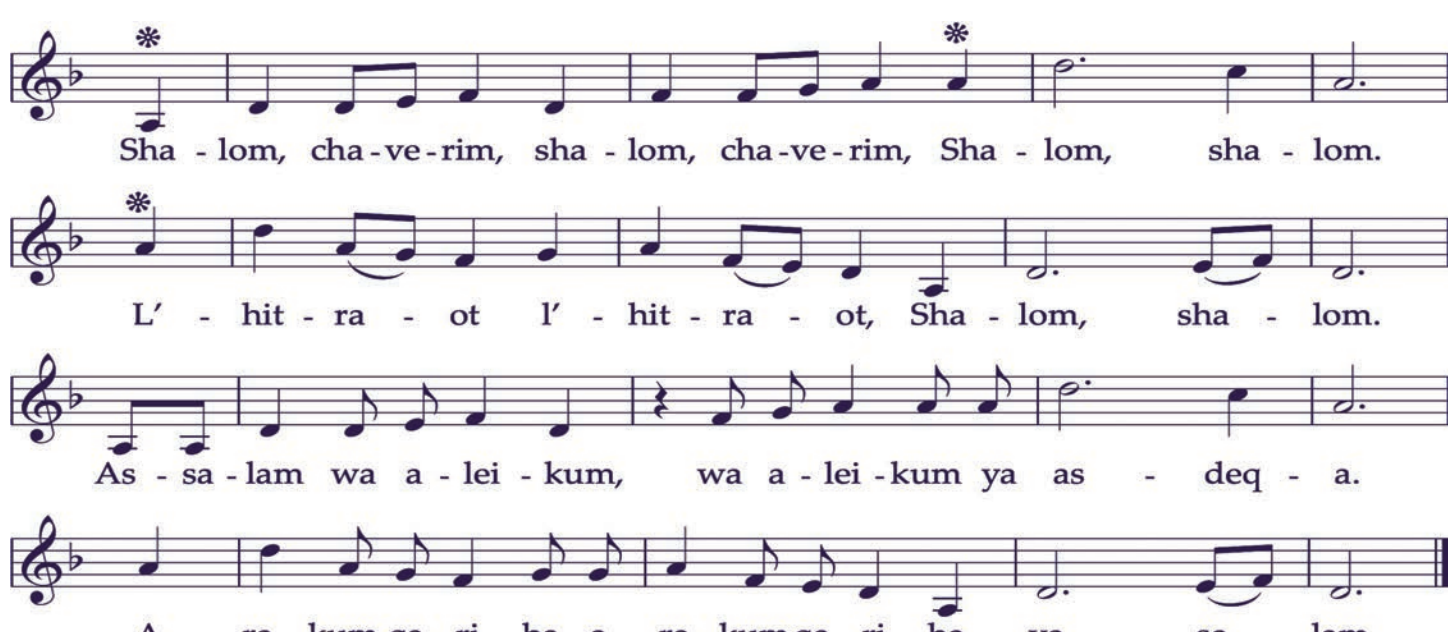
This sublime example of a Sephardic lullaby begins by expressing hope that a little boy will never know pain but concludes with the words “Ah, what a world of pain. Sleep, sleep . . . little boy of Zion.” The song’s origins are uncertain, but it is probably Balkan and may have been collected from surviving Sephardim in France shortly after the end of World War II.

Susan Gaeta, *singer* Howard Bass, *lute*

27. ROUNDS FOR PEACE ALL SING:

SHALOM CHAVERIM / ASSALAM WA ALEIKU (Peace, Friends, Until We Meet Again)

“Shalom Chaverim” is a traditional Hebrew expression of parting. For our *Andalusian Treasures* production In 2011, we expanded the traditional round to include Arabic words, written by Daphna Mor and Rachid Halihal, making it a unified round for peace.



The musical notation for "Shalom Chaverim / Assalam Wa Aleiku" consists of four staves of music in a single system. Each staff begins with a treble clef and a key signature of one flat (B-flat). The first staff has two asterisks above the first and eighth notes. The lyrics are written below the notes, with hyphens indicating syllables across notes. The lyrics are: "Sha - lom, cha - ve - rim, sha - lom, cha - ve - rim, Sha - lom, sha - lom." The second staff also has two asterisks above the first and eighth notes. The lyrics are: "L' - hit - ra - ot I' - hit - ra - ot, Sha - lom, sha - lom." The third staff has a quarter rest at the beginning. The lyrics are: "As - sa - lam wa a - lei - kum, wa a - lei - kum ya as - deq - a." The fourth staff has a double bar line at the end. The lyrics are: "A - ra - kum qa - ri - ba, a - ra - kum qa - ri - ba ya sa - lam."

Sha - lom, cha - ve - rim, sha - lom, cha - ve - rim, Sha - lom, sha - lom.

L' - hit - ra - ot I' - hit - ra - ot, Sha - lom, sha - lom.

As - sa - lam wa a - lei - kum, wa a - lei - kum ya as - deq - a.

A - ra - kum qa - ri - ba, a - ra - kum qa - ri - ba ya sa - lam.

DONA NOBIS PACEM (Give Us Peace)

We finish with this round in Latin, a tradition in Revels productions nationwide.



The musical notation for "Dona Nobis Pacem" consists of three staves of music in a single system. Each staff begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics are written below the notes, with hyphens indicating syllables across notes. The lyrics are: "1. Do - na no - bis pa - cem pa - cem, do - na no - bis pa - cem." The second staff has a double bar line at the end. The lyrics are: "2. Do - na no - bis pa - cem, do - na no - bis pa - cem." The third staff has a double bar line at the end. The lyrics are: "3. Do - na no - bis pa - cem, do - na no - bis pa - cem."

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.

28. YA ATHOOLI LA TALOMNI (O Critic, Don't Blame Me)

Another universal folk song popular across the Middle East, Mediterranean, and Balkan regions, “Ya Athooli La Talomni” shares the same melody as “Kâtibim” (“My Clerk”); “Üsküdar’a Gider İken” (“While Going to Üsküdar”) in Turkey; “Apo Xenon Topo” (“From a Remote and Foreign Place I Found a Girl”) in Greece; “Ruse Kose” (“Girl with Lustrous Hair”) in Bosnia; “Cherni Ochi Imash Libe” (“Your Eyes Are Dark My Dear”) in Bulgaria; and “Oj Devochka” (“Oh, Girl”) in Macedonia.

TRIO ANDALUS

TRIO SEFARDI

VOCES DE ORO

29. HANUKA

This joyous song celebrates the eight days of singing, dancing, and cooking that are associated with *Hanukkah* (festival of lights), which is observed by lighting the candles of a menorah. The song was written by Flory Jagoda based on her childhood memories. In addition to the festive aspects of the holiday, she remembers that one of her grandmother’s biggest projects was to give bread, flour, rice, and a little money to the poor.

TRIO SEFARDI

CHIKITIKOS CHILDREN

30. OCHO KANDELIKAS (Eight Little Candles)

The Menorah has nine branches, one for each day of Hanukkah and one for a candle that can provide light when the others are not lit. The refrain of this song celebrates the lighting of the eight symbolic candles, and its three verses give us some sense of the nature of the festival. “Many parties will be held, with joy and pleasure.” Flory Jagoda wrote this popular song, and the arrangement for mixed chorus and brass is by Tina Chancey of Trio Sefardi.

VOCES DE ORO

MAZAL BUENO BRASS

ALL JOIN IN THE COUNTING:

Una, Dos, Tres, Kuarto, Sintyu, Sej, Siete, Ocho

31. SIETE MODOS DE GUIJAR LAS BERENJENAS (Seven Ways to Cook Eggplant)

This Sephardic song from Greece celebrates the many ways to prepare eggplant; each verse recounts a different recipe, though the chorus repeats Uncle Cerasi’s view that however it’s cooked, eggplant is always best consumed with a glass of wine. Eggplant came to al-Andalus with the Arabs, but it was the Jews who popularized it throughout Europe.

Susan Gaeta and Christopher Lewis, *singers*

VOCES DE ORO

CHIKITIKOS CHILDREN

MAZAL BUENO BRASS

TRIO SEFARDI

TRIO ANDALUS

ALL SING:



A mi ti - o, Ce - ra - si que l'a - gra - da be - ber vi - no:
con el vi - no, vi - no, vi - no, mu - cho y bien a él vi - no.

32. THE MUMMERS' PLAY

Our Winter Revels adds the Three Kings to a play using traditional lines from original 16th- to 18th-century plays. *Hodja* takes the role of “Room,” creating the sacred playing space and jumping in as needed. *Don Juan*, a cowardly counterpart to “St. George,” faces the fierce *Cuélebre*, who is known for protecting treasure and spitting purple stones that have healing powers. Our wise children figure out the secret of the *Cuélebre* (who has a trickster inside) and the play ends with a blessing for all who are present.

HODJA, DON JUAN, and JOHA

Steven Roth, Bill Hoffmann, and Jane Bloodworth, *The Three Kings*

THE CUÉLEBRE TESOROS TEENS, *puppeteers*

33. OY COMAMOS Y BEBAMOS (Today We Eat and Drink)

This *villancico* by Juan del Encina comes from the song collection *Cancionero de Palacio*. Raucous and earthy, its opening stanza expresses the concerns of the everyday 16th-century Spaniard: “Today we eat and drink, and sing and make merry, for tomorrow we must fast.”

VOCES DE ORO

MAZAL BUENO BRASS

34. CONVIDANDO ESTA LA NOCHE (How Lively the Night Is)

The music of Spain traveled to the new world, and so do we, presenting a delightful piece by Mexican composer Juan García de Zéspedes (1619–1678). This *villancico* begins “The night invites us, with various music, to sing tender praises to the newborn child.” Following this declaration, the music takes the form of the Spanish *guaracha*, a music style popular in Caribbean colonies.

LA COMPAÑIA COMPLETA MAZAL BUENO BRASS GUITARRAS DORADAS

35. THE SHORTEST DAY

This poem, written for Revels by Susan Cooper in 1977, has become a traditional part of Winter Revels performances throughout the country.

Emma Crane Jaster, *speaker*

36. SUSSEX MUMMERS CAROL

This traditional carol is sung as an ending to the folk play in Horsham, Sussex. In all nine of the American cities where Winter 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 (1872–1958).

Greg Lewis, *song leader*

MAZAL BUENO BRASS LA COMPAÑIA COMPLETA

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.



Performers

Los Actores

Gabriel Alejandro, *Don Juan*
Brigitte Blachere Ammar, *Hodja*
Emma Crane Jaster, *Aetheria*
Jonathan Mulberg, *Maimonides*
Matt Pearson, *Averroes*
Danny Pushkin, *Joha*

Trio Andalus

Laith Alattar, voice, *oud*
Abderrahim Amthqal, *ney*
Ali Bandiali, *percussion*

Trio Sefardi

Howard Bass, *lute, guitar*
Tina Chancey, *violin, viola da gamba, Pontic lyra*
Susan Gaeta, *voice, guitar*

Mazal Bueno Brass

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

Guitarras Doradas

Howard Bass
Douglas Baumgardt
Bill Hoffman
Matt Pearson

Alma Flamenca Dance Company

Yolit Yospe-Kachlon, *founder and director*
Catherina Irwin
Yahlly Kachlon
Estefania Ledesma
Anna Librada
Melisa Prince

Voces de Oro

Jim Allen *

Douglas Baumgardt
Harold Blackford, Jr.
Jane Bloodworth *
Liz Buckingham
Bennett Caplin †
Jenny Corbett
Charlotte Cox †
Julia Dary
Elsbeth Dorr †
Jan Elicker *
Helen Fields
Jessica Estepa Fowlkes
David W. Freitag †
Elizabeth Anne Fulford
Diana Garibaldi †
Barbara Gesumaria
James Harkless
Michael Haycock †
Bill Hoffmann
Kristin A. F. Laing
Will Langstaff †
Jim Lazar
Christopher Lewis * †
Greg Lewis
Sylvia Arwita Lubis †
Gregory McGruder
Victoria Metz
Jonathan Mulberg
Matt Pearson
Steven Roth †
Greg Scholtz
Liz Spilsbury †
Erin Sutherland †
H. Katherine Toton †
Elisabeth Warren †
Kerstin Zurbrigg †

Tesoros Teens

Chene Barnds †
Arius Cornelius-Dobak †
Arthur H. Dalton
Genevieve Dalton †
Lyn Davenport †
Luiza Jorio †
Seymour Kankel †
Anna Landowne †
Lexie Schwer †
River Pinte White †

Chikitikos Children

Madeleine J. Becker
Juniper Biron
Amara Brown
Caroline Corbett
Eve Cox
Sylvianne Dalton
June Eichner
Aziza Hagler Norouzi
Eliza H. Lewis
Ellis Pearson
Genevieve Privitera
Omar Smith
Cilla Stanzel
Eleanor "Safi" Thiam

* section leaders

† dancers

Directors and Staff

Board of Directors

William Conway, Chair
Meredith Cabe, Co-Chair
Jane Bloodworth, Treasurer
Emilie Moore, Secretary
Jessica DePrest
Cynthia Keith
Jessica Estepa Fowlkes
John Michael Platt
Aryn Geier
Karen Schofield-Leca
Lisa Grosh
Margaret "Peggy" Walker

Washington Revels Staff

Executive Director: Curtis Scott Dunn
Artistic Director: Roberta Gasbarre
Associate Artistic Director: Andrea Jones Blackford
Music Director: Elizabeth Anne Fulford
Community Engagement/Volunteer Coordinator:
Jasmine Rose
Marketing Manager: Heather Mahoney, Haute Haus
Media
Social Media Manager: Cate Hagman
Office Manager: Michael Lewallen

Artistic Staff

Assistant Directors: Grace Rodriguez, Connor
Myrna
Assistant Music Directors: Abbie Desrosiers
Mulberg, Jacqueline Desrosiers Owen
Children's Stage Director: Jenni Swanson Voorhees
Children's Music Director: Kat Toton
Set Designer: Andrew Cohen
Lighting Designer: Peter Leibold
Asst. Lighting Designer: Stevie Bleich
Costume Designer: Elizabeth Morton
Children's Costume Designer: Sarah Vogelee-Hake
Puppet Designer: Matthew Pauli
Makeup Designer: Judy Ehrenstein, Lisa Grosh
Properties Designer: Toni Goldberg
Properties Coordinator: Ruben Vellekoop

Sound Designer: Matthew Nielson
Dance Captains: Emma Jaster, Liz Spilsbury
Morris Dance Consultant: Liz Spilsbury

Production Staff

Production Manager: Toni Goldberg
Assistant Production Manager: Ruben Vellekoop
Production Stage Manager: Mercedes Blankenship
Stage Manager/Floor Manager: Alana Isaac
Assistant Stage Managers:
Children's Stage Manager: Meredith Cabe
Company Managers: Jan Elicker and Susan Lewis
Chorus Managers: Diana Garibaldi and Victoria
Metz
Costume Shop Manager: Sarah Vogelee-Hake
Costume Supervisor: Lois Dunlop
Costume Coordinator: Aliza Horowitz
Costume Technician: Donna Fava
House Manager: David Ehrenstein
Box Office Manager: Mike Platt

Technical Staff

Technical Director: Christopher Campanella
Photo Documentation: Alain Lázaro Gutiérrez
Almeida
Video Documentation: Jamie Sandel
Program Design: Heather Mahoney
Program Editors: Andrea Jones Blackford, Elizabeth
Anne Fulford, Roberta Gasbarre, Curtis Scott
Dunn
Copy Editor: Catherine Hagman

Volunteers

Washington Revels expresses its deep appreciation for all of our wonderful volunteers! From building costumes and props, to seating patrons, to working backstage—without these hard working folks, we would not be able to Revel!

Nora Achrati
Lynn Acosta
Elizabeth Baer
Josh Berer
Carey Biron
Sol Blount
Joan Burns
Michael Brown
Desiree Claggett
Malcom Corbett
Heather M. Cornelius
Ari Cornelius-Dobak
Cooper Cox
Ann-Marie Crawford
Naim Crowley
Laurie Cullen
Margo Cuniffe
Sean Dalton
Kathryn Howell Dalton *
Sean Dalton *
Dona Davis
Alex Deisz
Leah DeLano
Pat Dobak
Jay Douglas
Bryan Draper
Lois Dunlop
David Ehrenstein *
Judy Ehrenstein *
Daniel Eichner

Diane Eichner
Jan Elicker *
Mercedes Estevez
Donna Fava *
Helen Fields
Eleanore Fox *
Barry Galef
Philip Gatti
Lisa Grosh *
Emily Gupta
Alan Haeberle
Lila Hutchins
Joanne Hutton
Powell Hutton
Alex Ingerbritson
Leslie Jarvis
Sarah Katz
Jill Kester
Levi Leca
Michael Lewallen *
Kieran Lewis
Sara Lewis *
Susan Lewis
Kim Lund
Tim Luttermoser
Julia Marks
Elizabeth Maurie
Dawn McCoy
Laura Louise Mejlhede
Victoria Metz

Nancy Micklewright
Brian Mondeel
Sara Moses
Parisa Norouzi
Anne O'Donnell
Iracel Oliver
Cameron Osternek
Mari Parker *
Helen Pearson
Mike Platt *
Melaine Privitera
Danny Pushkin
Steven Roth
Jessica Schnabel
Charlotte Schoeneman
Karen Schofield-Leca
Priscilla Stanzel
Ava Stebbins
Rachael Strecher
Sandy Thiam
Peggy Walker
Jamie Wick
Diane Winslow *
Agnes Wood
Jamie Wood
William Wood
Amy Young
Katie Zukauskas

* volunteer captain or leaders

Special Thanks

The heart and soul of Washington Revels are its many volunteers, supported by our board and a tiny office staff. These Revelers go beyond all expectations as they provide their time, energy, and good spirit all year long in the effort to build community and share the special bond that is Washington Revels with as many people as we can reach. To the volunteers and friends mentioned below, we offer our most sincere gratitude and appreciation.

John Langstaff, creator of the Revels!

Mary Swope, Washington Revels' founder and original guiding light.

Our incomparable board members — Bill Conway, Meredith Cabe, Jane Bloodworth, Emilie Moore, Cynthia Keith, Jessica DePrest, Jessica Estepa Fowlkes, John Michael Platt, Lisa Grosh, Karen Schofield-Leca, and Peggy Walker — for their steady leadership and inspiration

Bill and Diana Conway for opening their home and Karen Schofield-Leca for hosting the inaugural event "An Evening with Washington Revels," featuring our wonderful tradition bearers, Howard Bass, Tina Chancey, Susan Gaeta, Laith Alattar, Ali Bandeali, and Abderrahim Amthqal. A special thanks to Jamie Sandel for making Bill's home sound like a concert hall!

Bill Hoffman, Reveler Extraordinaire, and The Potomac School for hosting our big rehearsal weekend extravaganza! Thank you for all your years of support and partnership!

The singers of our Heritage Voices, Gallery Voices, and Jubilee Voices ensembles for bringing the spirit of Revels to our audiences all year long!

Our Artistic Team—Roberta Gasbarre, Elizabeth Fulford, and Andrea Blackford (who shepherd ALL of our Revels Programming all year long), with Grace Rodriguez, Connor Myrna, Abbie Mulberg, Jacqueline Owen, Kat Toton, Jenni Voorhees, Emma Jaster, and Liz Spilsbury — THANK YOU for all of your time and talent in bringing us together.

Our production and design teams—Elizabeth Morton, Sara Voegle-Hake, Andrew Cohen, Peter Leibold, Matt Nielson, Toni Goldberg, Ruben Vellekoop, and Stevie Bleich—for giving us a magical environment in which to tell our stories!

Mercedes Blankenship, Alana Isaac, and Meredith Cabe—our stage management team, for lining up our ducks and herding our cats, making this show possible.

Alma Flamenca Dance Studio with Yolit Yospe-Kachlon (Director), Estefania Ledesma, Catherina Irwin, Melisa Prince, Yahlly Kachlon, and Anna Librada who brought authentic Andalusian dance to our stage!

Our Company Managers Jan Elicker and Susan Lewis, and our Chorus Manager, Diana Garibaldi and Victoria Metz, for keeping all the details and tying up the loose ends!

Lois Dunlop, Aliza Horowitz, Victoria Metz, and Donna Fava, our costume team—for making sure no one goes onstage without clothes.

Our Crew, our Merchandise folks, our Crafters, and our Chorus—none of this would have been possible without you!

Our Section Leaders—Jan Elicker, Jane Bloodworth, Chris Lewis and Jim Allen for all your work.

Mari Parker, Leslie Jarvis, and Diane Winslow for leading up our merchandise team.

The oil in our engine—Michael Lewallen, Mari Parker, and Joan Burns—for keeping our office running smoothly.

Mike Platt for taking on box office this year!

David Ehrenstein, our House Manager! This is a new role for Washington Revels, and David is blazing the trail!

Elizabeth Fulford, Andrea Blackford, Roberta Gasbarre, and Cate Hagman for HOURS of show program preparation and proofreading.

Special Thanks

The Montgomery College Cultural Arts Center,
Jason Bruffy, and Chris Campanella for bringing
us back to their wonderful facility for Winter
Revels 2025.

River Road Unitarian Universalist Congregation
and The Puppet Co. for offering us rehearsal space
at a VERY deep discount!

Matthew Pauli for creating our new Cuélebre!

Tina Chancey for her original brass arrangements
for two of our Sephardic songs.

Revels, Inc. of Cambridge, Massachusetts for their
kindness in loaning costumes to us.

Bill and Diana Conway for hosting our cast party
once again—this time with Quemada!

John Pomeranz for all the great cast party food!



Welcomes and farewells

As the seasons turn—curtains rising and falling—we witness the grand play of life unfold. Characters step into the light, bringing new energy to our circle of celebration, while others make their graceful exit, leaving behind echoes of laughter and love. Through these entrances and farewells, we embrace the rhythm of the human journey, honoring those who have moved on and welcoming those who now take the stage. You revel with us in this moment, and always in our hearts...

Donors

Washington Revels is deeply grateful to all our individual, government, and corporate supporters for their generous support from November 1, 2024, to October 31, 2025. If your name has been omitted or misspelled, please accept our apologies and call 301-587-3835 to let us know.

Benefactor (\$25,000 and above)

Maryland State Arts Council
(MSAC)
The Arts and Humanities Council of
Montgomery County (AHCMC)

Grantor (\$10,000-\$24,999)

Lois Dunlop
Kay Family Foundation
Carolyn Leep and Jim Lazar
Mary Eugenia and Theodore Myer
John and Gail Nields
Diane Behrens Winslow

Guardians (\$5,000-\$9,999)

Gary and Emily Correll
Cynthia Keith
Richard and Carolyn Kovar
Cynthia and David Langstaff
Harry and Grace Risetto
Thomas J. Scott, Jr.
The Jim & Carol Trawick
Foundation
The Nora Roberts Foundation

Patrons (\$2,500-\$4,999)

Meredith Cabe and Peter Hutchins
Bill and Diana Conway
Elizabeth Fulford and Gregory
Scholtz
Jeff Naimon and Carla Wheeler
Madeline Nelson
Mike Platt
The Dimick Foundation
Chris Winslow

Sustainers (\$1,000-\$2,499)

Peter and Martha Behr
Joel Bluestein and Michal Warshow
Morgan Buckli and Dan Fiore
Joan and Stephen Burns
Christine K.. Carrico
Trish and Tim Carrico
Charles Cerf and Cynthia Dunbar
Norma Dugger

Claudia and Dennis Dulmage
Susan Fahrback
Roland Frye and Susan Pettey
Barry Galef and Ellen Post
Vicki Herrmann
Steve and Debby Jencks
Cathy and Mark Knepper
Angela Lancaster and C.F.
Muckenfuss
Michael Lewallen
John Pomeranz and Kathi Overton
RFI Foundation Inc.
Ellen and Jeff Sandel
Vivien Silber
Juliette Smith

Sponsors (\$500-\$999)

William Stanley Berlin
Jim and Sandy Cooper
Doris Evens
Laura Travis-DePrest and Geert
DePrest
Jack Devine
Diane and Ronald Eichner
Ann and Harris Gates
Gregg Golden and Laura George
John and Lillian Grady
Robert and Janae Gravitz
Bill Swedish and Linda Griggs
Gordon and Velve Groover
Lisa Grosh
Diane Kresh
Ken Rolston
Daniel and Melissa Ryman
Betty Smallwood
Priscilla and Scott Stanzel
Roger Pollak and Whitney Pinger
Ross and Monica Wixon

Supporters (\$250-\$499)

Dora and Bruce Anderson
Amy Appleton
Bob and Betsy Bein
Jane Bloodworth
Ronnie Brown

Susan Dentzer and Chuck Alston
Merrill and Tim Carrington
Curtis Dunn
Jessica Estepa Fowlkes
Edward Gertler and Carol Pamer
Matthew and Adrienne Gaziano
Lars Hanslin and Becky Laird
Laura Hise
MaMoe Htun and Armelle Goreux
Elizabeth Jones
Karen Schofield-Leca and Jon Leca
Marc Lewis
Emilie Long
David and Lenka Lundsten
Leslie & Keith Martin
Diane and Warren Marton
Nancy Melito
John Morris and Sarah Holmes
Michael Niebling
Charles Pavitt and Elaine Gilby
David and Sandy Robinson
Barney Rush and Marjorie Shaw
Chris Schumann and Cathy Wiss
Katie Sear
Pankaj Sinha
Talbot Avenue Bridge Committee
Ron Tenpas
Christian White
Jason Wingard
Henry Wixon

Special Friends (\$100-\$249)

Anonymous
Donna H. Baron
Julia Belcher
Teresa Bennett
Stephen Bilanow and Joyce Duffy-
Bilanow
Andrea and Harold Blackford
David Bradley
Elizabeth Bradley
Carole & Nick Brand
David Briggs
Anne Broker and John Parisi
Ann Bushmiller and Al Cacoza

Gary and Ann Carpenter
 Hope Childs
 Anne-Marie Crawford
 Margo Cuniffe
 Combined Federal Campaign TASC-
 CFC
 Steven Clyburn
 Jerrold Davis
 Charlotte and Peter Dean
 Deirdre Donahue and Jamie
 Dahlberg
 Aimee Doyle
 Jeffrey Drezner
 Susan Dunham and Daniel
 Schember
 Donna Dunlop
 Judy and David Ehrenstein
 Daniel Eichner
 Fred and Cathy Fagerstrom
 Susan Farnsworth
 David Freitag
 Diana Garibaldi
 George De Garmo
 Sonia Guterman
 Ellen Halbach
 Pamela Hawley-Nelson
 Eric and Susan Holdsworth
 Marsha Hughes-Rease
 Donna Keating
 Marilyn Kennedy
 Jill Kester
 Jerry Kickenson
 Lee Ann Kinzer
 Kenneth Klein
 Kayla Knapp
 Stephen and Katharine Kovarcik
 June Kronholz
 Chris and Sara Lewis
 Mara Liasson
 Jeffrey Liu
 John Longstreth and Anne Goldstein
 Jessi MacLeod
 Jane McAllister
 Thomas McIntyre
 Janice McKenney
 Susan McLaughlin and John
 McMahon
 Alesia Willow Montana
 Rosemary and Evan Mortimer
 Sarah Myksin and Brian Heiss
 Margit Nahra
 Carol and Judd Nelson
 Katherine Nevius
 Majorie O'Donnell

Matt Pearson
 Judith Perry
 Sheila Peters
 Craig Pettibone
 Shirley & David Putnam
 Constance Ridgway
 Katherine Rosenbaum
 Alan and Rochelle Sislen
 Arthur Shaw
 Jeffrey Solar and Rosalyn Furukawa
 Katharine Stewart
 Leonard and Rebecca Stone
 Penelope Veerhoff
 Margaret Walker
 Jeanne Warth
 Theodore Weymouth
 Anna White and Lillian Pinte
 Christopher White
 Daphne Williams and Craig Flaherty
 John D Wilson
 James and Marietta Witt
 Jim and Marca Woodhams
 Ann Zabaldo

Friends (\$25-\$99)

Nora Achrati
 Jim Allen
 Keith Ausbrook
 Douglas and Helen Baumgardt
 Amy de Boinville
 Kendra Brock
 Amara Brown
 Michael and Judi Bucci
 Liz Buckingham
 Ralph Buglass
 Christine Burris
 Christina Bussie
 Julie Cabe
 Bennett Caplin
 Jane Clarke
 Margo (Margaret) Collins
 Jenny Corbett
 Anne and David Cottingham
 Charlotte and Austin Cox
 Lyn Davenport
 Natasha David
 Nelia Davies
 Jacqueline DeCarlo
 Arius Cornelius Dobak
 Elspeth Dorr
 Hugh Eckert and Stacia Schwartz
 Jan Elicker and Clif Hardin
 Brian Feldman

Helen Fields
 James Fields
 Kenneth Fisher
 Philip Gatti
 Roberta Geier
 Barbara Gesumaria
 Kim & Dave Gibson
 Willie Gluck
 Jennifer Greene
 Catherine Hagman
 Sladen Hall
 Kathrin Halpern
 Jim Harkless
 LeeAnn Hart
 Michael Haycock
 Ronald Hendrickson
 Bill Hoffmann and Donna Fava
 Samuel and Jane Ireland
 Leslie Jarvis
 Rachel Justus
 Barbara Keller
 Kathleen Kelly
 Linda Keenan
 Jaime and Eli Koppel
 Kristin Laing
 Anna Landowne
 William Langstaff
 Beth Lee
 Joseph Lockhart
 Sylvia Lubis
 Gregory McGruder
 Victoria Metz
 Jonathan Mulberg
 Jennifer and Ray Murphy
 Aziza Hagler Norouzi
 Hans Riemer
 Leonard Sandelli
 Marta Schley
 Gregory Scholtz
 John Scott
 Christine Schwer
 Marlene Shaul
 Liz Spilsbury
 Sarah Splaun
 Matthew Taylor
 Sandra Thiam
 Benjamin Thompson
 Kat Toton
 Dennis Troup
 Sarah Walsh
 Kathie Whipple

2025 Andalusian Treasures Sponsors

Increase our Andalusian Treasure:

Treasure can be found all around our stage! Thank you to our sponsors for adding to the riches and helping Washington Revels shine!

- Hugh Eckert and Stacia Schwartz
- Mara Liasson
- Philip Gatti
- Roberta Geier
- Benjamin Thompson
- Eliza Engle
- Ellen Badgley
- William Warren
- Leslie Jarvis
- Honora Precourt
- Tom Helde

Cheer Our Youth Performers:

These sponsors helped empower emerging talent and nurture the next generation of cultural ambassadors.

- Saturday, December 13, 2025 | @1:00pm
 - Daniel Eichner
- Sunday, December 14, 2025 | @2:00pm
 - Ellen and Jeff Sandel
- Saturday, December 20, 2025 | @ 12:00pm
 - Patricia Shaffer

Remember, Props Are Tops! (and so is our crew!):

Thank you for your support for those who work backstage, and the gazillion things they work with.

- Friday, December 12, 2025 | @7:30pm
 - Dr. Tim Luttermoser
 - James Reynolds
- Saturday, December 13, 2025 | @7:00pm
 - Claudia Dulmage
 - Julia and David Alfaro
 - Julia Belcher
- Sunday, December 14, 2025 | @ 2:00pm
 - Daphne Williams
- Thursday, December 18, 2025 | @ 7:30pm
 - Sandra Thiam
 - Gregory McGruder
- Saturday, December 20, 2025 | @ 6:00pm
 - Susan Fahrback
 - Jerrold Davis
 - Ann Bushmiller and Al Cacoza
 - Mona Mendelson
 - Thomas Helde

Dress Up a Reveler:

These sponsors bring you one of this year's Revels' character costumes.

- Saturday, December 13, 2025 | @1:00pm
 - Mike Platt
- Sunday, December 14, 2025 | @2:00pm
 - Merrill and Tim Carrington
 - Michael Niebling
 - Daniel Eichner
- Saturday, December 20, 2025 | @6:00pm
 - Cathy and Mark Knepper
 - Susan Dentzer-Alston

Warm Up the Chorus:

Support for the voices that bring our rich musical narratives to life.

- Sunday, December 14, 2025 | @2:00pm
 - Michael Niebling

Bring the Dragon to Life:

These sponsors helped bring you the Cuélebre!

- Sunday, December 14, 2025 | @2:00pm
 - Jenna Ballard and Kevin Boyce
 - Joan and Stephen Burns

Champion Our Sephardic Jewish and Moorish Arabic Tradition Bearers: Trio Sefardi (Howard Bass, Susan Gaeta, Tina Chancey), Laith Alattar, Abderrahim Amthqal, and Ali Bandeali

- Sunday, December 14, 2025 | @2:00pm
 - Carla Wheeler and Jeffrey Naimon

Button Up Our Revels Costumes for a Performance:

This special donor helped Washington Revels preserve authenticity and visual storytelling by supporting the creation of over seventy historically and culturally accurate costumes.

- Lois Dunlop, in loving memory of Louise Dunlop



About Washington Revels

Since 1983, Washington Revels has enlivened the greater D.C. metropolitan area with musical and theatrical events and educational programs that celebrate cultural and seasonal traditions from around the world. As part of a network of nonprofit organizations spanning nine cities across the United States, we partner with local communities to create experiences that bring people of all ages and backgrounds together in joyful celebration.

We believe that songs and stories passed down through generations carry collective wisdom that illuminates our past and inspires our future. Join us as we learn, sing, dance, and share traditions that connect us across continents and centuries, inviting everyone to participate in a vibrant tapestry of cultural heritage.

Born of the festive vision of our founder, Jack Langstaff, the first Christmas Revels lit up New York City in December 1957 and followed in Washington, D.C., the next January. Langstaff, then teaching music at the Potomac School, wove seasonal rituals into an inclusive celebration that blossomed into Revels, Inc. in 1971. In 1983, Mary Swope brought that spirit to our region, founding Washington Revels as the fourth city in a growing family of nonprofits creating cultural gatherings.

Today, our Winter Revels—once known simply as The Christmas Revels—remains our grandest production, yet our calendar overflows with events throughout the year. Each spring, we greet the equinox with Spring Revels at the Washington National Cathedral. Annual celebrations, including Black History Month, Juneteenth, Independence Day, and Hispanic Heritage Month, provide opportunities to highlight diverse voices and cultures for our audiences. Our vocal ensembles—Gallery Voices, Heritage Voices, and Jubilee Voices—fill venues across the region with song, and Revels Kids, our youth program, has joyfully returned after a pandemic pause, ensuring that every generation can share in the magic of Revels.

On the surface, Revels delivers joyous gatherings—moments of music, dance, and merriment that draw neighbors and newcomers into a shared tapestry of tradition. Yet beneath the laughter and song lies a deeper purpose: to remind us that communal celebration is the heartbeat of our humanity. Nowhere is this more powerfully felt than in our seasonal rituals, especially the winter solstice festivities that honor time's great circle. Winter yields to spring; darkness gives way to light; each life that ends makes room for another to begin. Through sorrow and triumph alike, we gather, finding comfort and strength in our collective presence.

By weaving customs from diverse cultures into each performance, Revels casts a prism through which universal hopes and fears shine with new clarity. We bring ancient stories and rituals into “real time,” inviting cast, crew, and audience to step inside the same living celebration. In that shared space, adults and children alike discover that we belong to a community far larger than ourselves—one that stretches across generations, across continents, and across cultures—united by the simple, timeless act of coming together.