

WASHINGTON REVELS PRESENTS



# THE Christmas REVELS

## *In Celebration of the Winter Solstice*

French-Canadian Music,  
Dance and Drama

### FEATURED ARTISTS FROM QUÉBEC

Pierre Chartrand, *step dance*  
Éric Favreau, *fiddle*  
Stéphane Landry, *accordion*

Roberta Gasbarre, *artistic/stage director*  
Elizabeth Fulford Miller, *music director*  
Margo Brenner, *production manager*

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The Trois-Rivières Teens  
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Québec 

Washington Revels extends special thanks to the Government of Québec—and most particularly to Robert Keating, Québec Delegate General in New York; Jean-Stéphane Bernard, Director of the Québec Government Office in Washington; and Fabienne Bilodeau, Director of Cultural Services of the Québec Government Office in New York—for promoting the 2008 *Christmas Revels* and for helping to fund the 2008 *Christmas Revels* Outreach Performance, giving over 1,200 people who would otherwise not be able to attend the opportunity to see this year's show.

We also congratulate the Government of Québec on this year's 400th anniversary of the founding of Québec City. Learn more by viewing Québec's 400th Anniversary website at [monquebec2008.sympatico.msn.ca](http://monquebec2008.sympatico.msn.ca) or by visiting the Québec Government's Washington Office home page at [www.gouv.qc.ca/portail/quebec/international/usa/accueil/washington](http://www.gouv.qc.ca/portail/quebec/international/usa/accueil/washington).



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## *From the Director*

Washington Revels' first 25 *Christmas Revels* productions have celebrated the Winter Solstice, Christmas, and New Year's by visiting many very different cultures and countries. We have traveled to the courts of England and France, along the roads that the Roma took through so many countries, to the wild steppes of Russia, and among the quiet Early American farmlands.

We hold a special place in our hearts for the folk traditions, songs, and dances we find along the way: the rough-hewn sound of a fiddle and voice, the clatter of dancing shoes rapping out a complex rhythm, the ghostly and mystical tale that takes us away from our safe and steady world. This year, we are excited to visit the folk world again, this time up north in Québec, the Canadian wilderness of the Huron and of 19th-century French farmers and adventurers. The folk traditions of this world, so foreign yet so familiar, somehow create a warmth and nostalgia for a time we have never known. We welcome you to share those feelings with us, to meet new friends, and to learn about their hopes, fears, customs, and beliefs.

So jump into the big canoe and fly with us to the small town of Trois-Rivières. Our story begins one evening in late December—*le temps des Fêtes*, the time of celebration—and ends exactly one year later. Be prepared for a wild ride with some even wilder characters, and beware dark strangers who cast no shadow. There will be carols, mummers, and all the trimmings, with some wild dancing and “kitchen music” brought to us from Québec by our guests Pierre Chartrand, Éric Favreau, and Stéphane Landry. Enjoy!

—Roberta Gasbarre, December 2008





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# Cautionary Tales From Canada

Patrick Swanson and Stephen D. Winick, Ph.D.

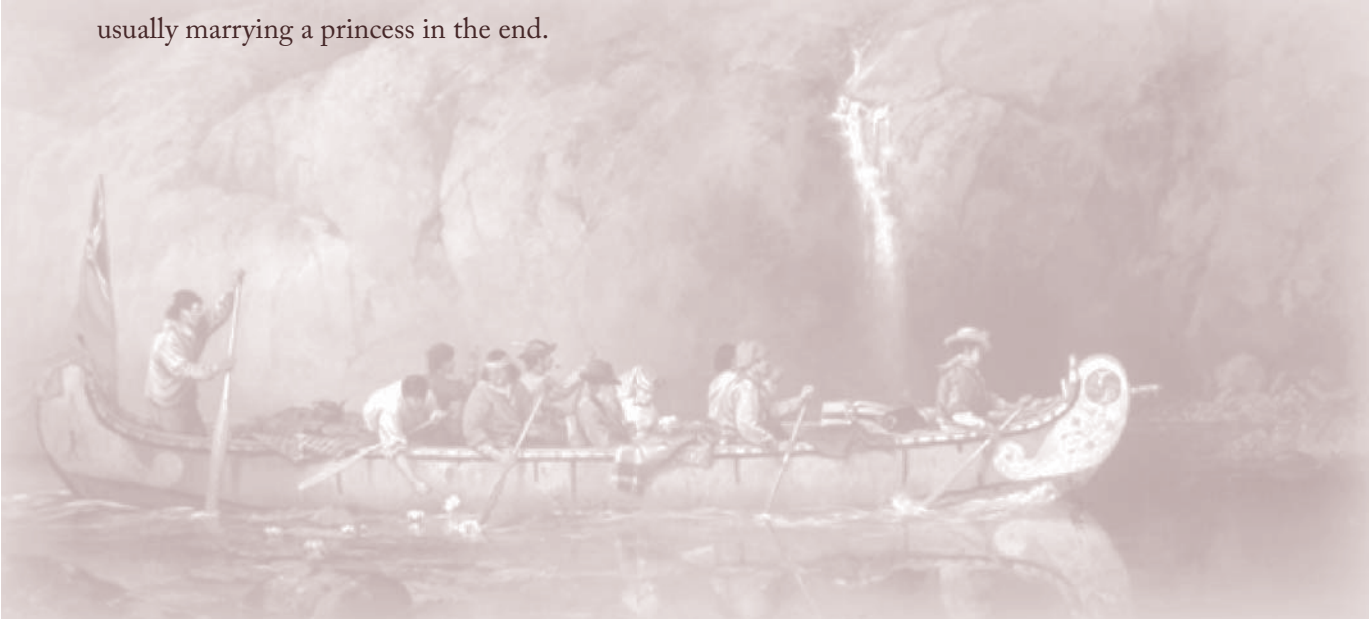
Folktales have a predictable, familiar structure: beginnings and endings are ritualized in order to give a clear signal that we are entering and leaving another world, while middles often contain important lessons that are part of a perceived “common sense.”

The lessons in French-Canadian culture come from a fascinating mixture of English, Scottish, Irish, and French tradition shaped by the dominant religion, Catholicism. Many folktales feature the village priest and his enemy, the Devil. A favorite cautionary tale about the *Loup-Garou*, or Werewolf, includes important information about the reason for the beast’s condition: neglecting to go to confession for seven years.

Stories were sometimes told in song. The kind of singing that was often done around the kitchen stove became known as “kitchen music.” Work songs, meanwhile, told stories to ease the task and pass the time, while providing a strong rhythm to drive the action, whether paddling or marching. Songs of the “voyageurs” told long, involved stories, giving us some idea of the enormous distances that the canoeists traveled, singing all the while.

The story of the *Chasse-Galerie* emerged in France, when tales of a historical family merged with the widespread European idea of the “Wild Hunt.” In the French story, Lord Gallery is condemned to lead a spectral hunt through the skies for eternity; his sin was hunting instead of attending Mass. The story is still told this way in both France and Louisiana. In the Québécois version, a group of voyageurs makes a pact with the Devil to secure the use of a flying canoe to return home in time for the celebration of the New Year. The Devil sets some rules: no swearing, no liquor, and no staying out past curfew. Of course, the voyageurs cannot meet these terms. In some versions, they are dumped out of the canoe and wake up with sore heads back in the wilderness. In others, they are condemned, like Lord Gallery, to fly through the skies forever.

One of the quintessential characters in French-Canadian stories is “Ti-Jean,” short for “Petit Jean,” or Little John. Like Jack in the English and American “Jack Tales,” Ti-Jean is the wily youngest brother who wins by using his wits. Ti-Jean originated in France, and there are stories about him wherever French people have settled, from Québec to Louisiana and from Acadia to Haiti. In various French-Canadian stories, Ti-Jean defeats giants, dragons, and the Devil himself, usually marrying a princess in the end.





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# *Two Aspects of French-Canadian Dance*

Pierre Chartrand

## **The Origin of the Gigue (Québécois Step Dancing)**

In Québec, step dancing is known as the gigue. The step dancing in this show is a style from the eastern part of Canada. It is one of a number of varieties of step dancing found throughout Canada. Step dancing originated in the British Isles. Its path to Canada began with the large Irish immigration between 1832 and 1847. As a port of entry, Québec City was first to feel the Irish influence. As French-speaking Canadians adopted the dance, colonists moving northward carried the gigue with them.

Various traditions have influenced the gigue. It is difficult to distinguish between the Irish and the Scottish influence in Canada, because these populations were in close contact before they arrived. It is, however, possible to identify certain dances, such as “Brandy,” danced in this show during the New Year’s Eve party, as being of Scottish origin.

There are significant variations in the gigue that reflect cultural differences. For example, the dance is quite different in the Outaouais region (near Ottawa) and Saguenay (in Québec, 120 miles north of Québec City). English-speaking dancers in Ontario and further west dance mostly in 2/4 and 6/8 time. Particularly in competitions, English speakers often dance a fixed suite of rhythms containing a clog (4/4), a jig (6/8), and a reel (2/4); the first step dancing in this *Christmas Revels* is an example of such a suite. In French-speaking Québec, on the other hand, the gigue is in 2/4 and 3/2 time; one example is “Brandy.”

## **Vive “le Swing” and Traditional Social Dancing**

Swinging (as in “swing your partner round and round”) is the essence of Québécois country dancing. In fact, it can almost be considered the inspiration for all our figure dances.

Our quadrilles, cotillions, and “sets” (the distinctively Québécois form of square dancing) represent the artistic epitome of how people can meet each other. This is particularly true of the quadrille, the first dance done in this show, which has a gradually increasing number of exchanges, first between partners, and then with all the other couples.

For a dancer, to swing well means being very aware of one’s partner and being able to adjust. The swing is the figure that reveals the most about its practitioners, whether male or female. Some dancers say, “Show me how you do the swing and I’ll tell you what you are like.” It is only a small step from that concept to the viewpoint that traditional dancing is a key element of human culture.

By taking part in a social dance like the quadrille or the set, we, as did our ancestors, express our affinity with the group and our acceptance of common rules—while still maintaining some measure of personal freedom. Social dancing continually ensures that the trend toward separation and isolation in our society is not inexorable.





# *Song and Music in Québec: A Brief Introduction*

Stephen D. Winick, Ph.D.

This French-Canadian Revels includes a selection of *ancienne musique* and *nouvelle musique Québécoise*, blending old French tradition and New World ingenuity with a modern flair.

On his first trip to the New World, in 1534, explorer Jacques Cartier found a rich land inhabited by Huron and Iroquois Indians. He promptly claimed it for France. After permanent settlement began in 1608, immigrants to Québec came from all over France, but especially from several provinces in the north and west: Normandy, Picardy, Anjou, Poitou, and Brittany. Not surprisingly, many of the traditional French songs we now find in Québec are common in those provinces as well. “Dans les prisons de Nantes,” for example, is set in Nantes, an important city that was historically the capital of Brittany. Located at the confluence of the Loire, the Sevre, and the Erdre, Nantes may be remembered fondly by many of our villagers as a model for their own Trois-Rivières.

The traveling fur-traders known as voyageurs were crucial to the survival and development of folk song in Québec, for several reasons. First, they spent months in small groups traveling over rough country; in such a community, a good repertoire of songs could be the difference between a valued companion and a tedious bore. Thus, the voyageur life encouraged men to learn and sing songs. Second, voyageurs spent the greatest part of their time paddling great canoes along rivers, or carrying cargo on their backs during portages. Singing became their method of keeping their paddling coordinated and their marching steady, and they adapted all manner of traditional songs into work songs. We owe much of our knowledge of this early Québécois music to a number of collectors, none more important than the pioneering folklorist Marius Barbeau, who collected over 13,000 songs from oral tradition.

Many Québécois folk songs are done in call-and-response style, mirroring the tradition of western France. This tendency was reinforced by the voyageurs. Call-and-response allows a group to sing a song as long as one member knows it, which greatly increases the number of songs that can be sung *en masse*. Call-and-response also allows each singer time to rest and breathe while the others are singing, which is important when you are paddling a canoe at 40 to 60 strokes a minute! In this *Christmas Revels*, “Le marinier” and “C’est la belle Françoise” follow this call-and-response pattern.

Traditionally, Québécois folk songs were sung unaccompanied, either solo or in unison. We have added vocal harmonies and instrumental accompaniment, borrowing elements from later Québécois performance style.

The instruments most appropriate to our period are the fiddle, bones, and...feet! Bones—known as *os* in French—are usually the rib-bones of an animal, held two (or more) in each hand, and shaken or rolled so that they click together rhythmically. Violins, along with bagpipes and hurdy-gurdies, were among the most popular instruments for dance music in France during the period of Québécois settlement. Bagpipes and hurdy-gurdies did not travel to the New World, so the fiddle predominated. In the absence of instruments, people sometimes made music by singing nonsense syllables, a vocal technique known as *turlutter*.





A well-known, indeed, defining feature of Québécois folk music is a persistent galloping rhythm tapped out with the feet. In the past, a fiddler or singer would simply tap his feet to provide percussion. Nowadays, many bands equip a musician with a special board to amplify the sound of what has come to be called *podorythmie*.

The button accordion, invented in 1829, became popular in Québec only at the end of the 19th century. In the same period, harmonicas, pump-organs, and eventually pianos came to be used in Québec. Guitars—especially four-course and five-course baroque guitars—have been known in Québec since the 17th century. However, the six-string guitar did not emerge until at least the 18th century, and its use in traditional Québécois folk music is a 20th-century development.



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# Part One

## Introduction

Québec was the first part of Canada to be permanently settled, and its early settlers brought with them the music, dances, and myths of their native France. Over time, however, the influence of French culture diminished, and a distinct French-Canadian culture started to emerge. This Québécois culture reflected the influence of Native Americans and of a flow of Irish and other immigrants, and it developed with many local variations in the region's relatively isolated towns and villages.

We explore this culture by visiting Trois-Rivières (Three Rivers), a town that was founded in 1634 but by the time of our visit—the middle of the 19th century—is still a small town surrounded by small farms. The timber business is thriving, and the Hudson Bay Company is paying good money for beaver pelts, the essential material for the tall brimmed hats that are known in London and Paris as “beavers.” Seeking both profit and excitement, some of the young men from small towns journey deep into the wilderness to work in lumber camps or to trade European goods for animal pelts. Because the rivers are the only “roads” to those remote areas, the men travel in canoes, which for fur traders can measure up to 35 feet long. These men are known as “voyageurs.”

As we move back in time about 150 years, we are also moving the calendar forward to late December. Let's hurry! The town's residents will be gathering soon to celebrate *le temps des Fêtes*, the time of celebration.

## 1. Prelude: Songs of the Voyageurs

Folk songs that French settlers brought from Europe became part of a large body of songs associated with the voyageurs. As discussed in Steve Winick's article on the music of this year's *Christmas Revels*, the songs set a rhythm for paddling and marching and helped the men pass the long hours. The tunes featured here are “Vive la Canadienne” (Long live the Canadian woman), “En roulant ma boule” (Rolling my ball), and “J'ai tant dansé, j'ai tant sauté” (I've danced so much, I've leapt so much). The arrangement is by Robert Birch, a member of our brass ensemble.

## The Bon Vent Brass





## 2. Founding of Trois-Rivières

Trois-Rivières was the second permanent settlement in Québec. Founded in 1634, it was a center for fur trading. Our light-filled houses are based on actual buildings that once stood in the town.

**Katrina Van Duyn**, *storyteller*



## 3. J'ai trop grand peur des loups (*I'm too afraid of wolves*)

This lively voyageur song is a *chanson en laisse* (“a song on a leash”), in which the last line of each verse becomes the first line of the next. The verses describe an encounter between a traveler and three horsemen in which they discuss where the horsemen will spend the night. They will stay at the baker’s house, where there is good bread to eat. As happens sometimes in folk music, the refrain (“You always amuse me, I’ll never leave our house, I’m too afraid of wolves”) seems unrelated to the verses, but it introduces the popular theme of wolves in French-Canadian folklore. The song was collected by Edward Ermatinger, a fur trader whose *Voyageur Songs* (ca. 1830) is the first set of French songs published in the New World that presents words and music transcribed from oral tradition.



**The Bonne Année Singers**

**The Bon Vent Brass**



## 4. Quadrille

The quadrille, very popular in the Québec City area, arrived in Québec in 1819. It has five or six parts, with a different tune associated with each part. This version comes from Lorretteville, close to Québec City, and is very condensed here—a complete quadrille can last for half an hour! The tunes here are “Gigue de Rouyn,” “Quadrille Verret,” and “Galope de Québec.” Read more about Québécois dance music in Pierre Chartrand’s article.

**The Bonne Année Dancers**  
**Éric Favreau**, *fiddle*  
**John Devine**, *guitar*

**Pierre Chartrand**, *dance caller*  
**Stéphane Landry**, *accordion*





## 5. Bonsoir mes amis (*Good evening my friends*)

Five raucous townsmen, friends since they were boys, enter with a song that is often sung in Québec as an excuse to delay departure from a party. Watch and listen—you will see these men and hear their song again. “Ti-Jean,” the unusual name of one of the men, is short for “Petit Jean” (Little John).

Steve Winick (*Gaston*); Marc Lewis (*Étienne*); Scott Matheson (*Ti-Jean*);  
Steve Miller (*Jacques*); Milan Pavich (*Albert*), *singers*

## 6. Angels We Have Heard on High

The lyrics of this popular Christmas carol come from the traditional French carol “Les anges dans nos campagnes” (The angels in our countryside). The 1862 English translation is by Bishop James Chadwick and the tune we sing today is “Gloria” by Edward Shippen Barnes. The descant is by Douglas A. Beck.

Greg Lewis, *leader*  
The Bon Vent Brass

The Québécois Children  
The Bonne Année Singers & Handbells

ALL SING



1. Angels we have heard on high  
Sweetly singing o’er the plains.  
And the mountains in reply  
Echoing their joyous strains:

REFRAIN:

Gloria in excelsis Deo!  
Gloria in excelsis Deo!

2. Shepherds, why this jubilee?  
Why your joyful strains prolong?  
What the gladsome tidings be  
Which inspire your heavenly song?  
REFRAIN



3. Come to Bethlehem and see  
Him whose birth the angels sing;  
Come adore on bended knee  
Christ the Lord, the newborn King.  
REFRAIN





## 7. Le marinier (*The mariner*)

In this traditional song, a young girl is sent to sea by her family. She soon encounters a sailor who makes advances, but she manages to convince him that the birds (who speak both French and Latin) will tell her father if the sailor tries to kiss her. Performed in the traditional call-and-response style, the song's refrain employs a vocal technique known as *turlutter*, which is a form of “mouth music”—nonsense syllables sung to make music when there are no instruments to play. The song is accompanied by two traditional Québécois forms of percussion—foot-tapping (*podorythmie*) and playing the bones (*os*), usually the rib-bones of an animal.



Riki Schneyer and Steve Winick, *singers*

Pierre Chartrand, Éric Favreau, and Stéphane Landry, *podorythmie and os*

## 8. Outaouais Medley

The Outaouais region of western Québec lies north of the Ottawa River and across from Canada's capital, Ottawa. This suite of clog, jig, and reel, first developed in Outaouais for step dancing competitions, has since spread to other parts of Québec. The tunes are “Clog à Raynald” (Raynald's clog), “Six-huit de la compétition” (Competition jig), and “Reel des queues de lapin” (Rabbit tail reel).

Pierre Chartrand, Laura Robertson, and Guenevere Spilsbury, *dancers*

Éric Favreau, *fiddle*

Stéphane Landry, *accordion*

John Devine, *guitar*

## 9. Ah! Si mon moine voulait danser (*If only my monk would dance!*)

In this popular French-Canadian party song, a woman (in this case, many!) tries to entice a monk—*mon moine*—to dance with her, offering such inducements as a cap and a sash. This song is also often sung by Canadian children while spinning tops, because *mon moine* can also be translated as “my top.”

The Bonne Année Women

Claudia Dulmage, Armelle Goreux, Cheryl Lane, Kerri Lynn Needle,

Elizabeth Spilsbury, Guenevere Spilsbury, and Erin Schwartz, *singers*

Éric Favreau, *fiddle*

Stéphane Landry, *podorythmie*





## 10. *Auprès de ma blonde* (*Next to my sweetheart*)

This song is also known as “The Prisoner in Holland.” Its lyrics are thought to have been written by a Frenchman who was held captive in Holland after a Dutch raid on France in 1762. The song’s verses and refrain express the joy of reunited husbands and wives. The tune is traditional.

Flawn Williams and Terry Winslow, *singers*  
The Bonne Année Men                      The Bon Vent Brass

ALL SING

*Auprès de ma blonde, qu’il fait bon, fait bon, fait bon,  
Auprès de ma blonde, qu’il fait bon dormir!*

## 11. A Devil in Our Midst

Canada’s folktales are rich with stories of *le Diable* (the Devil) and *le Loup-Garou* (the Werewolf). The Devil is said to be both a masterful fiddler and a superb dancer. Belief in werewolves goes back to ancient times in Europe and came with the settlers to Canada, where there were plenty of wolves to keep the stories relevant!



Ted Hodapp, *the Devil*                      Steven Roth, *priest*                      Steve Winick, *Gaston*

## 12. Children’s Songs and Games

**Promenons-nous dans les bois** (*Let’s walk in the woods*)

This children’s song reminds us of the *conte de fée* (fairy tale) “Le Petit Chaperon Rouge” (Little Red Riding Hood), published by Charles Perrault in 1697. The song accompanies a game in which a child playing the wolf hides while the other children dance. Watch what happens at the end of the game!

**Canot d’écorce** (*Birch-bark canoe*)

The children sing about a young man at a logging camp who dreams about a flying canoe that can take him to his faraway home and his sweetheart.

The Québécois Children                      Diana Lewis-Chun, *recorder*  
John Devine, *singer/guitar*





### 13. The Handsome Dancer

This is one of many moral tales warning against the dangers of worldly pleasures—such as dancing—which can be used by the forces of darkness to lead the faithful into temptation. The songs are “Blanche comme la neige” (White as snow) and “Les filles de par chez nous” (The girls from our neighborhood). The fiddle tune is “Le rêve du Diable” (The Devil’s dream).

Katrina Van Duyn, *storyteller*      Riki Schneyer, *singer*      Jamie Sandel, *fiddle*

### 14. Rapper Sword Dance

A traditional English dance based on figures from several villages in Northumberland, where coal miners used two-handled flexible steel tools to clean the coats of their pit ponies. These tools became the “swords” used in these dances. The stepping may have originated when miners started using wooden clogs in the mines and began experimenting with steps. The tunes played here are “Mug of Brown Ale,” “Morrison’s Jig,” and “Miller’s Maggot.”

Cutting Edge Sword: Ted Hodapp, Lynn Baumeister, David Roodman,  
Jerry Stein, Scott Wittenberg      Edith Coakley, *fiddle*

### 15. Les parties de Grégoire (*Gregory’s parties*)

This is a French-Canadian “cumulative song” along the lines of “The Twelve Days of Christmas,” except that it recites the dishes served at a series of sumptuous New Year’s feasts. It is among the many songs collected by legendary Québécois folksinger Jean-Paul Guimond.

Will Wurzel, *singer*      The Bonne Année Men

### 16. Voyageurs All

The raucous friends we encountered earlier decide they will all become voyageurs, traveling by canoe into the desolate north country of Canada to trade for furs. Because frozen rivers and other obstacles made winter travel impossible, voyageurs typically departed in May and tried to return in October.

The Voyageurs: Steve Winick, Marc Lewis, Scott Matheson, Steve Miller,  
Milan Pavich





## 17. Vive la compagnie (*Long life to us all*)

This traditional 19th-century drinking song is not French, but its French-language chorus is a testament to English speakers' appreciation of the French language and *joie de vivre*.

Greg Lewis, *leader*



ALL SING

Vive la, vive la, vive l'amour  
Vive la, vive la, vive l'amour  
Vive l'amour, vive l'amour  
Vive la compagnie

## 18. Voici la nuit (*Now night descends*)

Sung here as a blessing for our voyageurs, this beautiful song comes from a larger work for male chorus and piano, “Les soirées de Québec,” by Ernest Gagnon, a 19th-century Canadian composer and collector of folk songs. This English setting for mixed chorus is by our music director, Elizabeth Fulford Miller.

The Bonne Année Singers

The Bon Vent Brass

## 19. Dans les prisons de Nantes (*In the prisons of Nantes*)

Nantes was the historical capital of Brittany, one of the provinces in northern and western France from which many of Québec's early residents came. Also known as “La fille du geôlier” (The jailer's daughter), this is one of the best-known 17th-century French songs that survives in Québec. It is a fine example of a *complainte*, or narrative folk song—what English-speaking folklorists call a ballad. The story tells how the jailer's daughter loves a prisoner in Nantes. She tells him that he is soon to be executed, then helps him escape. He dives into the sea (or the river Loire in the French original). When he reaches dry land, he sings that if he ever returns to Nantes, he will marry her.

Scott Matheson, Milan Pavich, Riki Schneyer, and Jennifer Greene, *singers*

The Bonne Année Singers

Éric Favreau, *fiddle*

John Devine, *guitar*





## 20. Les Voyageurs

A poem by Patrick Swanson,  
Artistic Director of Revels, Inc.



Katrina Van Duyn, *speaker*

## 21. The 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, *singer*                      The Bonne Année Singers                      The Bon Vent Brass  
Jim Voorhees, Nathaniel Brown, and David Roodman (alternating), *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* ❄

## *Part Two*

## 22. Brass Prelude

This musical *quodlibet* (combination of two or more tunes) joins "Cry of the Wild" by Dave Hadfield and the traditional Canadian folk melody "Land of the Silver Birch." These two old canoe songs speak of the beauty of the river and the strength of the people who rely on it for food, transportation, and other necessities. The arrangement for brass quintet is by Ben Fritz, a member of our brass ensemble.

The Bon Vent Brass





## 23. Jesous Ahatonnia (*Jesus is born*)

Also known as “The Huron Carol,” this may be the oldest Canadian Christmas carol. It was written in 1643 by the Jesuit missionary Jean de Brébeuf. Presented here in the original Wendat language, it tells the Nativity story using Huron mystical imagery along with Christian symbols. Mother and child are in a birch-bark lodge, and are visited by three chieftains who bring pelts. The French tune comes from the 15th century and is called “Une jeune pucelle” (A young maiden).



Riki Schneyer, *singer*  
Don Spinelli, *percussion*

Diana Lewis-Chun, *flute*

## 24. Noël est arrivé (*Christmas has arrived*)

This carol from Provence tells the story of shepherds who are on their way to Bethlehem to see the newborn child. The rustic scene includes a shepherd who complains, “My leg hurts, so saddle up the horse.”

The Québécois Children

Jamie Sandel, *fiddle*

## 25. Entre le boeuf et l'âne gris (*Between the ox and the gray donkey*)

The haunting melody and words of this traditional French Christmas carol depict the infant child sleeping in a manger among the animals while heavenly angels hover overhead. The arrangement for women's voices is by our music director, Elizabeth Fulford Miller.

The Bonne Année Women

## 26. Abbots Bromley Horn Dance

An ancient ritual dance for good luck in hunting the stag, still danced every year in the village of Abbots Bromley in England. Its four supernumerary characters link it to the rich traditions of British seasonal dance and drama, including May games, Morris dance, and Christmas mumming.

Cutting Edge Sword

Diana Lewis-Chun, *recorder*

Scott Matheson, *fool*; Alan Peel, *hobby horse*; Jim Voorhees, *man-woman*;

Benjamin Roodman, *boy archer*





## 27. Missing Home

If voyageurs did not return home by October, when the rivers and lakes began to freeze, they faced a bitterly cold winter in the wilderness. They would then be happy if they could find any form of shelter.

### The Voyageurs

## 28. C'est la belle Françoise (*The lovely Françoise*)

Sung in Canada as early as 1650 by French soldiers who fought the Iroquois, this folk song describes a soldier's farewell to his fiancée. The version we sing here is a lively sea chantey from the Gaspésie region of Québec.

Steve Winick, *singer*      The Voyageurs

## 29. Un voyageur errant (*A wandering voyageur*)

The words to this song (originally “Un Canadien errant”) were written in 1842 by Antoine Gérin-Lajoie. The collector Ernest Gagnon identified the tune as “J’ai fait une maîtresse” (I’ve got a mistress) in his *Chansons populaires du Canada* (1865). The sentiment of missing one’s homeland is echoed here by our five friends, who now find themselves alone and far, far away from their loved ones. This arrangement for men’s voices is by our music director, Elizabeth Fulford Miller.

Steve Winick, *singer*      The Voyageurs

## 30. The Bargain

The terms of the Devil’s bargain sound reasonable. If you can only avoid a few minor indiscretions, you’ll be fine. How difficult could it be to keep from drinking or swearing for one night?

Steve Winick, *Gaston*      Ted Hodapp, *the Devil*





### 31. La Chasse-Galerie

In the French *Chasse-Galerie* legend, which has parallels throughout Europe, Lord Gallery loves hunting so much that he refuses to go to Mass and is condemned to hunt forever through the night sky, chased by howling wolves. After the legend reached Canada, it was combined with an Indian tale about a flying canoe. Thus, the Québécois legend tells



of voyageurs who have made a pact with the Devil to fly a canoe through the night and visit their families for New Year's Eve. The songs in our enchanted voyage are "Au bord de la fontaine" (At the edge of the fountain), "Envoyons d'l'avant, nos gens!" (Forward, men!), and "V'là le bon vent" (Here's a good wind). The instrumental tune is "La chicaneuse" (The trickster).

Riki Schneyer, *leader*  
The Bonne Année Singers  
Éric Favreau, *fiddle*

Pierre Chartrand, *dancer*    The Voyageurs  
Jim Lazar, Mike Platt, Flawn Williams, *singers*  
Stéphane Landry, *accordion*    John Devine, *guitar*

### 32. Le réveillon du jour de l'an (*The New Year's party*)

In the early 19th century, in Québec as in many other places, Christmas Day was primarily a religious holiday. Nightlong parties in the home—*veillées*—were reserved for occasions like New Year's Eve. Here we recreate a traditional Québécois *veillée* complete with music and dancing. Two traditional songs are presented in call-and-response style: "Le réveillon du jour de l'an"



(The New Year's party) and "Oublions l'an passé" (Let's forget the old year). Both were first recorded by the family singing group La Famille Larin and made popular by the folk group La Bottine Souriante. Between those songs will be "Brandy," one of the most popular traditional dances in Québec. It is known for its lively step dancing and its 3/2 meter. This version comes from the Saguenay area, where the step dancing tradition is well preserved.

Riki Schneyer, *singer*  
Éric Favreau, *fiddle*

Pierre Chartrand, *dancer*  
Stéphane Landry, *accordion*

The Bonne Année Singers  
John Devine, *guitar*





### 33. Tourdion

“When I drink light red wine, friend, everything goes round and round,” begins this French drinking song and popular dance tune written by Pierre Attaignant in 1530. Part songs like this traveled to Canada with the settlers, and some are still sung there today.

The Bonne Année Singers

Pierre Chartrand, *drum*

### 34. Les plaisirs de la table (*The pleasures of the table*)

This traditional French-Canadian folk song speaks of fellowship, good health, joy, and peace.

Steve Winick, *singer*

### 35. Dona Nobis Pacem (*Grant us peace*)

A prayer for peace.

Greg Lewis, *leader*

The Bonne Année Singers & Handbells

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.





### 36. Alouette (*The Lark*)

Perhaps the most popular folk song in French Canada, “Alouette” is well known all over the world. This song, about a lark that has feathers plucked from his head, beak, feet, neck, and more, first appeared in *A Pocket Song Book for the Use of Students and Graduates of McGill College* (Montreal 1879).

Greg Lewis, *leader*

The Trois-Rivières Teens

The Bonne Année Singers

The Bon Vent Brass

ALL SING

1. Alouette, gentille Alouette, Alouette, je te plumerai.

Je te plumerai la tête, je te plumerai la tête.

Et la tête, et la tête, Alouette, Alouette.

O-o-o-o-oh...

2. Et le bec...(beak)

3. Et les pattes...(feet)

4. Et le cou...(neck)

5. Et le dos...(back)

### 37. La Guignolée

*La Guignolée* refers to a tradition in Québec of going door to door to collect goods for the needy. The word *guignolée* may be a derivation of *gui de l'an neuf*, or “New Year’s mistletoe.” It also may be derived from Guignol, a famous French puppet character whose name came to mean “farce.” Mumming and other house-visiting traditions often include *guignolesque* performances such as you will see in the next scene. In other French-Canadian traditions, the *guignoleux* ask for a *chignée*—a bit of pork fat. In the north woods of Ottawa, the loggers’ version of this ritual was to leap over a barrel of salted lard at midnight, from the old year into the new.

The Québécois Children

The Bonne Année Singers

The Bon Vent Brass

### 38. Ti-Jean et le Loup-Garou (*Little John and the Werewolf*)

This year’s mummer’s play was adapted by our artistic director, Roberta Gasbarre, from one performed in *The Christmas Revels* in Cambridge, Mass., in 2004. At the play’s end, the priest speaks the Devil’s language, offering a bargain and a dance duel to two tunes, “Reel à Louis Gagnon” by Réjean Lizotte and “McBergamotte” by Éric Favreau.

Katrina Van Duyn, *Room*

Milan Pavich, *Père Noël*

Steve Miller, *Grand Tête*

Scott Matheson, *Ti-Jean*

Marc Lewis, *Loup-Garou*

Steve Winick, *Doctor*

Éric Favreau, *fiddle*

Stéphane Landry, *accordion*

John Devine, *guitar*

Pierre Chartrand and Ted Hodapp, *dancers*

The Bon Vent Brass





## 39. Cantique de Jean Racine

This beautiful choral work was written in 1865 by French composer Gabriel Fauré, then 19 years old and a student in Paris. He set to music a hymn text by 17th-century poet Jean Racine. Originally written for organ and four-part chorus, the piece won Fauré a composition prize. The arrangement here for brass quintet and chorus is by Ben Fritz, a member of our brass ensemble.

The Bonne Année Singers

The Bon Vent Brass

## 40. The Shortest Day

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

Pierre Chartrand and Marc Lewis, *speakers*

## 41. The Sussex Mummers' Carol

This traditional carol is sung as an ending to the folk play in Horsham, Sussex. Similarly, in each of the ten American cities where 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.

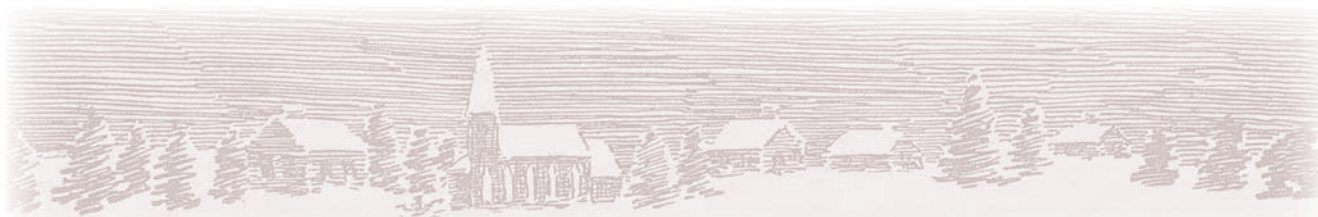
Greg Lewis, *leader*

ALL SING

1. God\_ bless the mas - ter\_ of this house, With hap - pi - ness be -  
2. God\_ bless the mis - tress\_ of this house, With gold chain round her\_\_\_\_  
3. God\_ bless your house, your\_ chil - dren too, Your cat - tle and your\_\_\_\_

side, Where - e'er his bo - dy rides or\_ walks, His God must be his  
breast; Where - e'er her bo - dy sleeps or\_ wakes, Lord send her soul to  
store; The Lord in - crease you day by\_ day, - And send you more and

guide, his God\_ must\_ be\_ his guide.  
rest, Lord send\_ her\_ soul\_ to rest.  
more, And send\_ you\_ more\_ and more.





# Performers

## Danse Cadence (Québec)

Pierre Chartrand,  
*Step Dancer, Os*  
Éric Favreau, *Fiddle, Os*  
Stéphane Landry,  
*Accordion, Os*

## Théâtre et Danse

Katrina Van Duyn, *Storyteller*  
Ted Hodapp, *Devil*  
Laura Robertson, *Dancer*  
Guenevere Alexandra  
Spilsbury, *Dancer*

## Chanson et Musique

Riki Schneyer, *Singer*  
Steve Winick, *Singer*  
John Devine, *Guitar, Singer*  
Jamie Sandel, *Fiddle*

## The Bon Vent Brass

Robert Posten, *Director,*  
*Bass Trombone*  
Robert Birch, *Trumpet*  
David Cran, *Trumpet*  
Ben Fritz, *Trombone*  
Don Spinelli, *Percussion*  
Sharon Tiebert, *French Horn*

## The Voyageurs

Marc S. Lewis, *Étienne*  
Scott Matheson, *Ti-Jean*  
Steven Ciotti Miller, *Jacques*  
Milan Pavich, *Albert*  
Steve Winick, *Gaston*

## Cutting Edge Sword

Ted Hodapp, *Director*  
Lynn Baumeister  
Edith Coakley, *Fiddle*  
David Roodman  
Jerry Stein  
Scott Wittenberg

## The Bonne Année Singers

Amy Appleton\*  
Peter Behr\*  
Jane Bloodworth\*  
Leah de La Beaujardiere  
Claudia H. Dulmage  
Helen Fields  
Eleanore Fox\*†  
Joicey Granados\*  
Jennifer Greene  
Carol Guglielm\*†  
Jill Kester\*  
Dick Kovar  
Christopher LaGarde  
Cheryl Lane  
Jim Lazar  
Michael Lewallen\*  
Greg Lewis  
Susan Hall Lewis  
Diana Lewis-Chun\*  
Mike Matheson  
Victoria Metz  
Keith Moore  
Kerri Lynn Needle  
Alan C. Peel  
Lars Peterson  
Michael Platt\*  
Joy Rodriguez  
Steven Roth  
André Sacchetti  
Erin Schwartz\*  
Edward Shaffer\*  
Miko Sloper  
Katrinka Stringfield  
Flawn Williams  
Autumn Wilson  
Diane Behrens Winslow  
Terry Winslow  
William Wurzel

\* Handbells † Section Leaders

## The Trois-Rivières Teens

Claire Ball  
Caroline Birasa  
Alexa Cerf\*  
Jody Frye  
Armelle Goreux  
Sonya Kaufman  
Samantha Lint  
Emilie Moore  
Liz Morrison  
Ben Names  
Peter Noone  
Porter Ryan  
Alexa Silverman\*  
Elizabeth Spilsbury  
Guenevere Alexandra Spilsbury

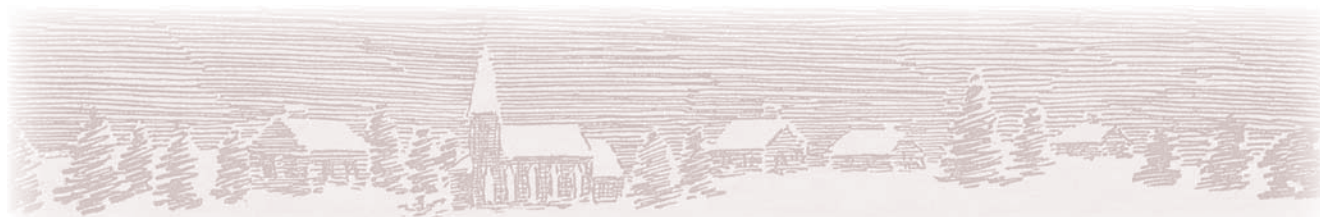
\* Handbells

## The Québécois Children

Sylvie Ashford  
Mayron Ayenew  
Henry Cohen  
Tristan de La Beaujardiere  
Greta Forbes  
Joseph Roger Gagnon  
Julia Hendren  
Olivia G.Y. Lewis  
Francisca Moreno  
Katey Noone  
Rowyn A. Peel  
Célina Callo-Simonnet  
Matt Spencer  
Giri Srinivasan

## Danseurs Québécois

Nathaniel Brown  
David Roodman  
Tom Spilsbury  
Jim Voorhees





# Production Staff

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**Artistic Director:** Roberta Gasbarre

**Music Director:** Elizabeth Fulford Miller

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**Children's Music Director:** Nancy Lindsten Taylor

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**Properties Manager:** Robbie McEwen

**Properties Consultant:** Mary Eugenia Myer

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**Associate Sound Designer:** Matthew Nielson

**Brass Arrangements:** Robert Birch, Ben Fritz,  
Elizabeth Fulford Miller

**Handbell Arrangements:** Elizabeth Fulford Miller

### PRODUCTION STAFF

**Production Manager:** Margo Brenner

**Production Stage Manager:** Gil Thompson

**Rehearsal Stage Manager/Floor Manager:**  
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**Company Manager:** Susan Hall Lewis

**Assistant Company Manager:**  
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**Chorus Manager:** Helen Fields

**Front-of-House Manager:** Betsy Marks Delaney

**Production Intern:** Ashley Carnrick

**Script Manager:** Daphne Williams

**Costumer:** Lois Dunlop

**Production Assistants:** John L.C. Carter-Hirt,  
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**Audio Description:** Steve Geimann,  
The Metropolitan Washington Ear

**Audio Documentation:** Pete Reiniger,  
Flawn Williams

**Photo Documentation:** Sheppard Ferguson

**Video Documentation:** John Paulson

**Video/Audio Production:** Flawn Williams

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Columbia Lighthouse for the Blind

**Interpreters for the Hearing-Impaired:**  
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**Program Design:** Kathleen McGhee, Sue Ladr

**Program Editors:** Helen Fields, Terry Winslow,  
Elizabeth Brooke

**Printer:** MasterPrint

**Webmaster:** Elizabeth Fulford Miller

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**Box Office Assistants:** Naomi Peel, Rob Spencer,  
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**Outreach Performance Co-Managers:**  
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**Master Carpenter:** Terry Espenschied

**Sound Engineer:** Dave Gevanthor

**Deck, Sound Assistant:** Danny Ware

**Master Electrician:** Eliza Walker

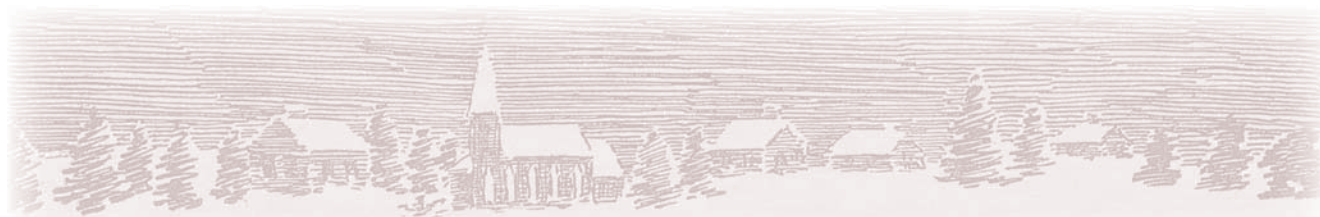
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**House Managers:** Claudia Morales (Manager),  
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**Marketing Manager:** Carl Graci

**Maintenance Supervisor:** Robert Scott

**Office Manager:** Allison Moss





# Production Volunteers

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Lars Peterson  
Mike Platt  
Anneke Pleijsier  
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Laura Travis-DePrest  
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Leanne Wiberg

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Marjorie Cole  
Mamoe Htun  
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# Washington Revels

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THE FOLKLORE SOCIETY OF GREATER WASHINGTON

PRESENTS

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*A Pageant of Mid-Winter Carols*



(Front) John Roberts & Tony Barrand  
(Rear) Fred Breunig & Andy Davis

Sat., Dec. 20, 2008 • 3PM  
(Family friendly time)

*An entertainment celebrating the  
Christmas story and customs of the winter solstice  
and the new year. Songs old and new, carols  
and dance tunes. Bring your voice!*

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FSGW Members: \$22 • General Public: \$25

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Please buy tickets early! Buy online!



# About Washington Revels

**The organization.** A cultural institution in the District of Columbia area for 25 years, Washington Revels creates community celebrations based on traditional music, dance, stories, and drama from different times and cultures. Staged or informal, large or small, Revels celebrations involve adults and children of all ages, mixing professionals and nonprofessionals. Audience participation is a hallmark; whether singing, dancing, or becoming part of the drama, Revels audiences are always invited to be an integral part of the community.

We are one of 10 independent nonprofit Revels organizations in the United States, each with its own board, office and artistic staff, and separate finances. An umbrella organization, Revels, Inc., maintains artistic standards for all Revels organizations, researches traditional material, and provides or approves scripts and music for *Christmas Revels* productions.

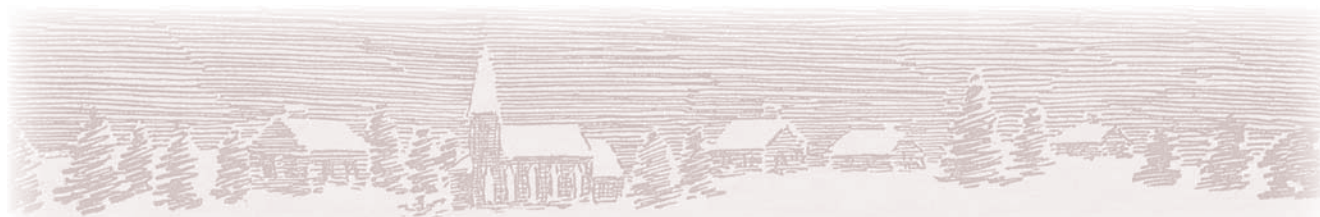
**Revels activities.** Our present and future productions—and the core values they reflect—are described in this program's article on Washington Revels' 25th anniversary.

**What is Revels—really?** Revels is ultimately about the importance of community celebration. The core celebrations address the cycle of life as reflected in the circle of the seasons. Winter is followed by Spring; dark is followed by light; individuals die, but others are born. Throughout, in times of sorrow and times of joy, humankind gathers together for support.

Exploring these themes through the prisms of different cultures, Revels performances not only illustrate specific customs that reflect universal human attributes, but create real-time celebrations in which our common humanity is experienced by cast, crew, and audience members. The essential message, and we hope the experience, is that all of us—adults, children, people from all walks of life—are part of a community that stretches across national boundaries and through the ages of time.



7961 Eastern Avenue, Suite 304  
Silver Spring, MD 20910  
301-587-3835  
[www.revelsdc.org](http://www.revelsdc.org)





# *Washington Revels' 25th Anniversary Year*

Washington Revels reached its 25th anniversary this past April and celebrated with a joyful reunion in September. We are now thrilled to be staging our 26th *Christmas Revels* production. But anniversaries are not merely a time to celebrate; they also lead us to recall the past and to reflect on the core values that will guide the future.

**Looking Back.** “No one will be surprised if it becomes a Washington institution,” proclaimed an enthusiastic review of the first performance of *The Christmas Revels* in Washington. You may be surprised, however, to learn that this first performance was in 1958. If *Christmas Revels* creator John “Jack” Langstaff had been able to organize repeat performances, we could now be celebrating our 50th anniversary rather than our 25th! But as a young music teacher at Potomac School in McLean, Va., Jack could not take on such a project. Later he moved to Cambridge, Mass., where he organized the first Revels company.

The 1958 review was prophetic, however. In 1983, Mary Swope “and a hardy little band” took “a seed from Langstaff’s hand,” founding Washington Revels and producing the city’s first annual *Christmas Revels* that December. Now, after yet another 25 years, *The Christmas Revels* is in fact an institution, and Washington Revels has become a dynamic organization that offers more and more opportunities to “take joy” throughout the year.

**Current Activities.** *The Christmas Revels* is by far our biggest endeavor, but our list of annual activities now includes a Spring Celebration at the National Arboretum, *May Revels* at the Audubon Naturalist Society, *Summer Solstice Festival Day*, Pub Sing, outdoor Community Sing, and Barn Dance. We’ve performed at the National Theatre, Strathmore Music Center, THEARC, Shakespeare Theatre, the White House, and many other locations. In 2008, Revels events were held every month except August. We also have educational and outreach programs for people of all ages. And our Community Initiative helps other communities create their own celebrations.

**Core Values.** Revels uses theater to celebrate ways in which communities have traditionally responded to fundamental aspects of the human condition—such as the changing seasons and the cycle of life—in music, dance, and drama. These responses express universal and timeless traits and needs. At their heart is the recognition of the need for community and for joining in communal celebration. The result transcends theater to become a real-time celebration for cast and audience alike. In all it does, Washington Revels seeks to build on this core.

**The Future.** Revels has exciting plans. We are working to develop a traveling troupe that can stage performances throughout the year, a large-scale Summer Revels, and new educational programs. We plan to scale up the Community Initiative. In mid-2009, we will move into newly renovated space in our very own building in Silver Spring—a wonderful transition to our next 25 years!







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# Special Thanks

Washington Revels gives particular thanks to **William L. Ritchie, Jr.** for his longstanding support and for helping make possible our move next summer to a wonderful new facility.

**Elizabeth Fulford Miller** for web design and support; general design contribution to marketing materials and this program; directing the Washington Revels Singers; and directing the singing at both our Spring Celebration and *Summer Solstice Festival Day*.

**Will Wurzel** for his extraordinary devotion and untold volunteer hours in the office, including but hardly limited to his invaluable IT expertise, assistance with transcribing and preparing music for the chorus, and multiple contributions to the ticketing process.

**Terry Winslow** for producing our *May Revels* and *Summer Solstice Festival Day*; for assisting on the production crew of *Noye's Fludde*; for managing the preparation of this program; and for countless hours of work as Chair of Washington Revels' 25th Anniversary, including the organization of our September reunion.

**Diane Behrens Winslow** for chairing both our Gala and our Harvest Barn Dance, serving as Assistant Company Manager, helping to prepare marketing materials and this program, and contributing in so many ways to sustain and build the Revels community.

**Claudia Dulmage, Robbie McEwen, Sara Moses, Mary Eugenia Myer, Laura Travis-DePrest, and Terry Winslow** for their work on the Gala Committee.

**Lois Dunlop, Kate McGhee, and Cecily Pilzer** for beautifully costuming our performers at the National Theater, Strathmore, and THEARC.

**Helen Fields** for serving as Chorus Manager and as overall editor of this program, ably assisted by **Terry Winslow, Mary Eugenia Myer, Elizabeth Fulford Miller, and Elizabeth Brooke**.

**Karen Moses** (Music Division, Library of Congress) for exhaustive help with music research for Canadian choral music and folk song arrangements.

**The American Folklife Center** at the Library of Congress for providing access to resources for research.

**Steve Winick and Pierre Chartrand** for assisting with music research and reviewing program notes.

**Riki Schneyer, Autumn Wilson, André Sacchetti, and Leah de La Beaujardiere** for helping the chorus with pronunciation and translation.

**Ashley Carnrick**, our Fall intern, for assisting with everything from props to postage.

**Sheppard Ferguson Photographs, and Shep Ferguson** personally, for donating time to photograph the Christmas show and other productions.

**Erin Schwartz** for volunteering her time and skills in photographing many of our events and productions.

**Bill Clague and Bruce Miller** for countless hours of beautiful props construction.

**Jim Voorhees** for coaching the dancers in "Lord of the Dance" and serving as Band Leader for our July 4th and Labor Day parade performers.

**The Washington Waldorf School, River Road Unitarian Universalist Congregation, Potomac School, Washington Episcopal School, Sidwell Friends School, Washington Ethical Society, Round House Education Center, St. Columba's Episcopal Church, Augustana Lutheran Church, and Schweinhaut Senior Center** for providing rehearsal, audition, and construction space.

**The Audubon Naturalist Society, Friends of the National Arboretum, and Cedar Lane Unitarian Universalist Church** for providing wonderful venues for our *May Revels*, Spring Celebration, and Harvest Barn Dance.

**Mary Eugenia Myer** for her invaluable help with props design and construction for all productions; her design contributions to marketing materials; and her counsel and generous and positive spirit in all that we do.

**Barry Galef** for contributing artwork to our new Revels Coloring Book and **Mary Eugenia Myer** for conceiving, designing, and compiling it.

**Mike Matheson**, with assistance from **Jim Lazar** and **Scott Matheson**, for his yeoman (nautically speaking) efforts in organizing our Sea Chantey program at the National Museum of Natural History.

**Riki Schneyer and Milan Pavich** for hosting our three guests from Québec during their stays with us.

**Charlie Cerf and Cindy Dunbar** for hosting the cast party at their home.

**Susan Hall Lewis** for countless volunteer hours, but above all for serving as company manager and community nurturer throughout the year, as for so many years, with endless attention to detail exceeded only by her extraordinary warmth, sensitivity, and good humor.

**Cheryl Lane** for directing *May Revels* and *Summer Solstice Festival Day*, and **Melissa Carter** for her music direction of *May Revels*.

**Flawn Williams** for creating rehearsal CD recordings, and for editing and producing our 2007 *Christmas Revels* DVD and CD, and **Charlie Pilzer** for assisting with the CD.

**Melissa Carter** for preparing parts CDs and weekly music notes for the chorus.

**Bob Birch and Ben Fritz** for their brass arrangements.

**Diana Lewis-Chun** for organizing our presentation of songs from the show during a break at a November contra dance at Glen Echo.

**Laura DePrest and Roxana Day** for their extraordinary efforts and success in soliciting donations to our online, silent, and live auctions.



Mark Jaster, Sabrina Mandell, Roxana O. Day,  
Jenni Voorhees, Laurie Cullen, Lois Dunlop,  
Diana Lewis-Chun, Linda Ryden, Oran Sandel,  
and Alan Peel for their contributions to many productions.

Adventure Theatre, Olney Theatre Center,  
Sidwell Friends School, University of Maryland (College  
Park), Kristin Jessup Moore, Laura Robertson,  
Kendra Hendren, Cecily Pilzer, Diane Winslow,  
Susan Lewis, and Roberta Gasbarre for loaning various  
props.


Round House Theater, Olney Theater, and  
Montgomery College for loaning costumes.

Mike Murtha for hauling water to and from Lisner and for  
other master schlepping duties.

The late **John Langstaff**, creator and Master of the Revels,  
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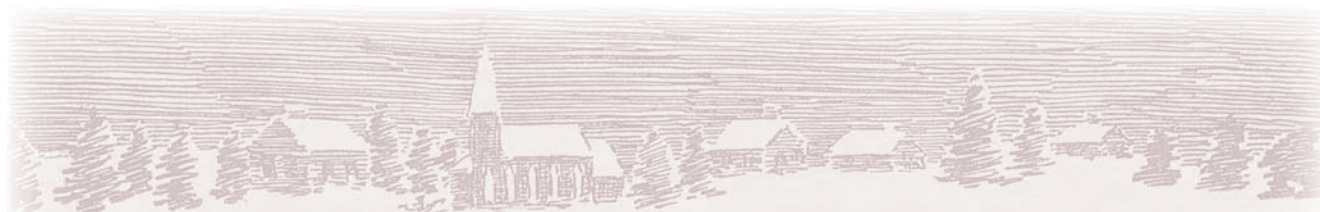
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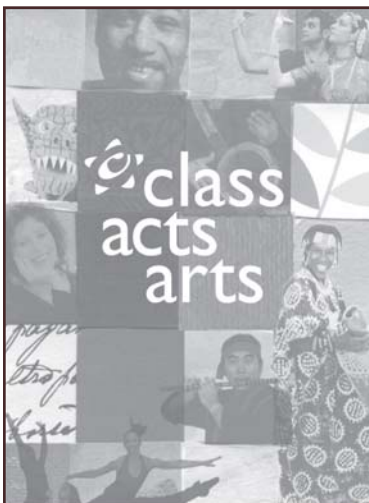
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**COPLAND AND THE COLD WAR**

Saturday, January 31, 2009 at 7:00 pm

**A Post-Classical Production**  
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In 1953 Aaron Copland was subpoenaed by Senator Joseph McCarthy. See a re-enactment of this testimony and explore how the Red Scare affected the artistic and national identity of America's most famous concert composer.

The program traces Copland's compositional odyssey: from student years to modernism, to 1930s populism and radicalism, to an apolitical "late style."



**A CLASSIC BRASS CHRISTMAS**

December 13, 2008, 7pm  
Centreville United Methodist Church  
Centreville, VA

December 14, 2008, 7pm  
Falls Church Presbyterian Church  
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**8TH ANNUAL SUMMER  
HIGH SCHOOL CHORAL FESTIVAL**

Classes, coaching, concert performance  
9<sup>th</sup> through 12<sup>th</sup> grade singers welcome!  
June 22–26, 2009  
Falls Church Presbyterian Church  
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**TICKETS & INFORMATION:**

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Gretchen Kuhrmann, Artistic Director

**2008–2009 SEASON**

**YOUTH CHOIRS SPRING CONCERT**

April 26, 2009, 4pm  
Falls Church Presbyterian Church  
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**BACH MASS IN B MINOR**


June 26, 2009, 7pm  
The Rachel M. Schlesinger  
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*presents*

A Musical Romp Through the Gay Alphabet



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Featuring: Arcangel, Dorantes  
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SATURDAY FEB 14 & SUNDAY FEB 15, 8PM

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