



SANTA BARBARA
REVELS[®]
presents

The Christmas Revels[®]

In Celebration of the Winter Solstice

*A Medieval Tale of
The King and the Fool*

Ken Ryals as *the King*
Ed Lee as *the Fool*

Susan Keller, Founder/Producer
Maggie Mixsell, Director

December 11th - 13th, 2009 Marjorie Luke Theatre



WELCOME YULE! There's something special about saying this, knowing that audiences in ten different Revels cities attending 71 separate performances of *The Christmas Revels* are exclaiming the same thing. This creates a wonderful feeling of communality, a sense of community similar to that sought by the ancient ones, when they bonded together against the fear and uncertainty of shortening days and growing darkness to perform rituals and ceremonies together. People in other Revels audiences will also sing "The Sussex Mummers' Carol," dance "The Lord of the Dance," watch the ancient mummers' tradition and hear Susan Cooper's moving poem "The Shortest Day." The context for these shows varies as Revels companies explore: Medieval Europe and the Middle East; the Italian Renaissance; 18th Century Scotland; both Ireland and Bavaria in the 19th Century; and more than two centuries of North American folk traditions. However, the intent remains the same. On this eve we celebrate community, both on the stage and in the audience, and we participate in the enjoyment and experience of sharing traditional songs, customs, stories, and rituals. Our cast and crew of more than 60 revelers bring this to you as a labor of love, trusting that you will reciprocate and take part in bringing back the light of the new year. ***Join us and be joyous!***

Susan Keller, Founder, *Santa Barbara Revels*

INTRODUCTION

Imagine that we are in England, in the Great Hall of a medieval castle, awaiting the arrival of a mighty King and the commencement of the annual festivities. Our companion-in-waiting is the Fool.

The King and the Fool appear together in literature and folk tale, like planets forever orbiting each other, performing an intricate and mysterious dance. The King embodies temporal power, his kingdom relies upon him for its sense of security. The Fool is closer to the earth, more attuned to the natural order. Together, they reflect the tension between human power and the forces of nature. It is only when these forces are in balance that peace and harmony can prevail. When danger is at hand, the power of the Fool comes into play. It calls to us from one chaotic age to another. Beware! We are entering the time of the Feast of Fools: nothing is sacred; every convention will be tested.

PROGRAM

THE FIRST PART

Setting the Stage

Fool: ED LEE

Bailiff: BILL SCHLEIFER

Brass Prelude

“Pavana La Bataglia” from *Danserye* by Tielman Susato, 1551.

COASTAL BRASS ENSEMBLE

JAMES MICHAEL CONSORT

1. The Agincourt Carol

Sometimes known as *Deo Gracias Anglia*, this English folk song was written in the early 15th century to recount the 1415 Battle of Agincourt, in which Henry V of England defeated the French ruler Charles VI. It is sung here to welcome the King and his Court. The Latin refrain can be translated as *Give thanks unto God, O England, for victory.*

King: KEN RYALS

SOLSTICE SINGERS

JAMES MICHAEL CONSORT

2. Deck the Hall

A Welsh New Year's Eve carol, *Nos Galen.*

COASTAL BRASS ENSEMBLE

JAMES MICHAEL CONSORT

Also SING

Deck the hall with boughs of holly, Fa la la la la, la la la la.

'Tis the season to be jolly, Fa la etc.

Don we now our gay apparel; Fa la etc.

Troll the ancient Yuletide carol, Fa la etc.

See the blazing Yule before us, Fa la etc.

Strike the harp and join the chorus, Fa la etc.

Follow me in merry measure. Fa la etc.

While I tell of Yuletide treasure, Fa la etc.

Fast away the old year passes, Fa la etc.

Hail the new, ye lads and lasses, Fa la etc.

Sing we joyous all together, Fa la etc.

Heedless of the wind and weather, Fa la etc.

3. Morris Stick Dance

Brighton Camp, a Cotswold Morris dance adapted from the Stanton Harcourt tradition.



Morris Dancers:

MYRON AGUILAR
AUSTIN HUNT
MICHAEL MELVIN-PAGALING
J SHATTUCK

Musicians:

BETTINE WALLIN
ROBERT WINOKUR

Foreman:

FRED PERNER

4. Step Stately

A courtly English country dance from John Playford's collection, *The English Dancing Master*, ed. 1650. The tune to which it is traditionally danced is called "Jack Pudding."

Step Stately Dancers:

CAMILLE ANDERSEN
FRANCIS ESPINELI
BRYCE FLORES
EMILY JEWELL
KEN RYALS
DIANE STEVENETT

Musicians:

LAURA HACKSTEIN
NANCY ROMAN
ROBERT WINOKUR

5. Dolzo Quod Nimium

(From *Carmina Burana*, 13th Century)

A love song from the Bavarian student songbook in Latin with macaronic fragments of Old French and Provençal. Set by Joel Cohen to a trouvère melody from Thibaut de Champagne, *Pour mal temps*.

Troubador:

MYRON AGUILAR

6. Strike Up Your Instruments of Joy

Words and music by John Edmunds to a tune by the late 17th century composer John Barrett, transcribed for brass by Brian Holmes. The text includes references to early instruments: rebecs, shawms, curtals, dulcian, clarions, rackets, drums, oboe, trumpets, cymbals and tambour.

SOLSTICE SINGERS

COASTAL BRASS ENSEMBLE

7. Gloucestershire Wassail

The wassailers and their descendants, the "waits" traveled from house to house, singing, with a wassail cup that their hosts were expected to fill. The word "wassail" comes from the Anglo-Saxon "wes-hal," meaning "be whole" or "be well."

Tapster:

AUSTIN HUNT

SOLSTICE SINGERS

COASTAL BRASS ENSEMBLE

8. Childrēn's Songs

Saturnalia

Written by Selena Fox, this poem was first shared during Circle Sanctuary's public Winter Solstice celebration in Madison, Wisconsin in 1994.

Here We Come a-Wassailing

There are many variants of this folksong sung by the "waits" as they carol from door to door to bring luck to their neighbors for the New Year.

There Was a Pig Went Out to Dig

An old agrarian mummers' carol from Bedfordshire, this links the Christmas season with the cycle of planting and harvesting.

YULETIDE CHILDREN'S CHORUS
JAMES MICHAEL CONSORT

9. Tapster Drynkē

A 15th century English drinking song in three parts.
SOLSTICE SINGERS

10. The Lord of Misrule

As in medieval times during the Feast of Fools, a Lord of Misrule is chosen from the populace to preside in a tospy-turvey fashion over the celebration.

King: KEN RYALS
Fool: ED LEE

11. Fanfarz

Toccata from *Orpheo* by Claudio Monteverdi, 1607
COASTAL BRASS ENSEMBLE

12. Now Is the Time of Christmas

A medieval manuscript found at Balliol College, Oxford, said to be connected with the Lord of Misrule festivities. Brian Holmes' setting for chorus, brass and timpani was composed for Revels in 1994.

SOLSTICE SINGERS
COASTAL BRASS ENSEMBLE

13. Entrē du Fōl

Music by Tielman Susato from his dance collection *Dansereye* (1551) for the entrance of the Fool.

JAMES MICHAEL CONSORT

14. La Morisque

A spirited Susato dance tune, used here to accompany the serving of a formal banquet.

COASTAL BRASS ENSEMBLE
JAMES MICHAEL CONSORT

15. The Boar's Head Carol

This feasting carol has been sung at Queen's College, Oxford, since at least the 17th century, as that culinary triumph—the boar's head, is borne with great ceremony into the dining hall.

Boar's Head Heralds: AUSTIN HUNT
MICHAEL MELVIN-PAGALING

Mayfield Morris Women: ANISE FELDMAN
JANE HECHT

SOLSTICE SINGERS
COASTAL BRASS ENSEMBLE

16. Monks' March

A dinner entertainment accompanied by a Morris dance tune from Sherborne, Dorset, arranged for Revels by Marshall Barron.

Fool: ED LEE
JAMES MICHAEL CONSORT

17. Te Dæum

Anonymous 13th century English Marian Hymn.

Trio: CHELSEA CHAVES
BRYCE FLORES
NATHAN KREITZER

18. The Contest

In many cultures, the test of the king in combat is a necessary ritual to preserve the power and spirit of the office. The children's chant is an ancient-sounding incantation of unknown origin.

Dark Knight: ANN CHEVREFILS
RICHARD JULIAN
LAWRENCE WALLIN

King: KEN RYALS

Fool: ED LEE

YULETIDE CHILDREN'S CHORUS

19. Winter Wakeneth Al My Care

One of the richest sources of medieval English lyrics, both secular and devotional, is the Harley MS 2253 (c. 1320). No music survives the poems, but many pieces were set to music popular at the time. Setting is by John Fleagle.

King: KEN RYALS
Child: GINGER ROSE BRUCKER

Winter wakeneth al my care

Now thes leves waxeth bare;

Ofte I sike and mourn sare

When it cometh in my thought

Of this worldes joye, how it geth al to nought.

*Al that greve groweth grene,
Now it faleweth al bidene,
Jesu, help that it be sene,
And shilde us from helle!
For I n'ot whider I shal, ne how longe her dwell.*



20. The Lord of the Dance

Sydney Carter's contemporary lyrics to the Shaker song "Simple Gifts" were choreographed by Carol Langstaff for the first Cambridge Christmas Revels in 1971, using Morris dance steps from various Cotswold village traditions.

Soloist: MYRON AGUILAR
Mayfield Morris Women: ANISE FELDMAN
JANE HECHT

SOLSTICE SINGERS
COASTAL BRASS ENSEMBLE
JAMES MICHAEL CONSORT

Also 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

THE SECOND PART



21. O Cruor Sanguinis

This antiphon is one of many chants by the influential German abbess, visionary, composer, poet, artist, theologian and diplomat, Hildegard von Bingen (1098-1179). "Blood that bled into a cry! The elements felt its touch and trembled, Heaven heard their woe. O life-blood of the maker, scarlet music, salve our wounds."

SOLSTICE WOMEN

22. The Abbots Bromley Horn Dance

This ancient mid-winter ritual dance of the hunt is performed every year in the Staffordshire village of Abbots Bromley. Carbon dating indicates the reindeer antlers used today at Abbots Bromley date to 900 AD, about the time of the Danish invasion. The dancers are accompanied by the traditional folk Fool, Man-Woman, Hobby-Horse and Boy Archer as they process through the village and outlying farms "bringing in the luck."

Hobby Horse: KATIE FURMAN
Boy Archer: PARKER MATTHEWS
Man/Woman: BILL SCHLEIFER
Fool/Triangle: ED LEE

23. The Fool and the Dark Knight

Fool:

ED LEE

Dark Knight:

JASON FLYNN

24. Danse Macabre

A variant on the medieval dance of death that underscored the cycle of life, death and rebirth.

Fool:

ED LEE

JAMES MICHAEL CONSORT

25. Sun Turning

A traditional English street chant.

YULETIDE CHILDREN'S CHORUS

26. I Saw Three Ships

A setting of the old English carol to the tune of the "Furry Dance" from Helston, Cornwall, danced annually through the streets by the townsfolk.

YULETIDE CHILDREN'S CHORUS

SOLSTICE SINGERS

JAMES MICHAEL CONSORT

27. Please to See the King

A traditional carol from Pembrokeshire, South Wales, commemorating the ritual King-killing of the wren on St. Stephen's Day.

YULETIDE CHILDREN'S CHORUS

SOLSTICE SINGERS

28. Alle Psallite cum Organo

A 13th century conductus from the Montpellier Codex.

SOLSTICE SINGERS

29. Salutation

An excerpt from a letter written by the Franciscan Fra Giovanni on Christmas Eve, 1513, to his friend, the Countess Allagia del' Aldobrandesche, then living in Florence.

King:

KEN RYALS

31. The Twelve Days of Christmas

A traditional cumulative English “forfeit” carol, arranged for brass and timpani by Kenneth Pulling for Revels in 1979.

King: KEN RYALS
COASTAL BRASS QUINTET
JAMES MICHAEL CONSORT

Also SING

*On the first day of Christmas,
My true love sent to me
A partridge in a pear tree.
Two turtle doves and a partridge in a pear tree.
Three French hens...
Four calling birds...
Five gold rings...
Six geese a-laying...
Seven swans a-swimming...
Eight maids a-milking...
Nine ladies dancing...
Ten lords a-leaping...
Eleven pipers piping...
Twelve drummers drumming...*

32. Apple Tree Wassail

This wassail ritual, often performed at night by firelight, ensured good growth and a full harvest. Amidst singing and dancing round the tree, bits of lamb’s wool were dipped in cider and hung onto tree branches, cider was poured on the ground to nourish the roots.

YULETIDE CHILDREN’S CHORUS
SOLSTICE SINGERS

33. Mummer’s Play: St. George and the Dragon

A compilation made by John Langstaff from several medieval mummers’ plays, celebrating the rites of fertility, death and rebirth. The sword dance and ritual execution survive from a time when the death of the hero or “Year King,” also known as the “Sun King” was considered necessary to ensure the fertility. The “lock” formed by the dancers’ swords symbolizes the sun and the cutting down of the old so that the new can spring to life.

THE WINTER FOREST MUMMERS:

Room/Fool: ED LEE
Father Christmas: KEN RYALS
Johnny Jack: MICHAEL MELVIN-PAGALING
Dragon: FRANCIS ESPINELI
St. George: BRYCE FLORES
Doctor: KATIE FURMAN
PACIFIC SWORD COMPANY

34. The Flern

The poet Robert Graves assigns this ballad to the Old Religion, holding the leal maiden to be the mourning lover of the Celtic god Beli, killed by his rival Bran.

Queen: DIANE STEVENETT
Princess: EMILY JEWELL

35. The Shortest Day

A poem written by Susan Cooper for Revels in 1977.

SB Revels Founder: SUSAN KELLER

36. The Sussex Mummers' Carol

This carol was traditionally sung at the end of the mummers' play in Horsham, Sussex; it has become the parting song in each of the ten American cities where Revels is performed annually. The brass arrangement is by Brian Holmes, with descant and final verse harmonization by Ralph Vaughan Williams.

COMPANY
COASTAL BRASS QUINTET
JAMES MICHAEL CONSORT

♩♩♩ SING

God bless the mas - ter of this house with
God bless the mis - tress of this house with
God bless your house, your chil - dren too, your
hap - pi - ness be - side; Where - e'er his bo - dy
gold chain round her breast; Where - e're her bo - dy
cat - tle and your store; The Lord in - crease you
rides or walks, his God must be his guide, his
sleeps or wakes, Lord send her soul to rest, Lord
day by day, and send you more and more, and
God must be his guide.
send her soul to rest.
send you more and more.

WELCOME YULE!

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THE PLAYERS

The King – Ken Ryals

The Queen – Diane Stevenett

Troubador/Soloist – Myron Aguilar

The Fool – Ed Lee

The Princess – Emily Jewell

Song Leader – Nathan Kreitzer

THE SOLSTICE SINGERS

Myron Aguilar

Camille Andersen

Rebecca Carter

Chelsea Chaves

Melody Curren

Shan Shan Ding

Francis Espineli

Sarah Flake

Bryce Flores

Katie Furman

Isabelle Hissom

Austin Hunt

Emily Jewell

Jason Long

Michael Melvin-Pagaling

Marissa Muraoka

Byron Ridgell

Bill Schleifer

J Shattuck

Diane Stevenett

THE YULETIDE CHILDREN'S CHORUS

Ginger Rose Brucker

Cassandra Ceaser

Angela Coffin

Crystal Conway

Alex Garcia

Daisy Gonzales

Natalie Jimenez

Liliana Johnston

Parker Matthews

Emma Millar

Alexandra Morgan

Stephanie Navarro

Autusa Parsidi

Aryan Ortega

Alicia Rangel

Kaelyn Schlegel-Smith

THE PACIFIC SWORD COMPANY

Richard Julian

Ted Kromis

Helen Pasley

Fred Perner

Gary Shapiro

Lawrence Wallin

Musicians: Bettine Wallin and Robert Winokur

Foreman: Gene Lerner

MAYFIELD MORRIS WOMEN

Anise Feldman

Jane Hecht

THE JAMES MICHAEL CONSORT

James Garcia

Laura Hackstein – Violin

Michael Aberle

Nancy Roman – Recorder

THE COASTAL BRASS ENSEMBLE

Trumpet 1 – Dustin McKinney

Trombone – Lori Stuntz

Trumpet 2 – David Pittel

Horn – Rachel Childers

Tuba – Luke Storm

Timpani – Matthew Richards

PRODUCTION STAFF

Producer

Susan Keller

Stage Director

Maggie Mixsell

Music Director

Nathan Kreitzer

Children's Chorus

Pam McLendon

Costume Coordinator Stacie Logue

Sound/Light Design Maggie Mixsell

Props Anna Karakalou

Stage Manager Jordana Lawrence

Set Design Susan Keller

Technical Director Mark Johnson

Administrative/Artistic Associate Emily Jewell

Assistant to Stage Manager: Elaine Galang

Costume Construction: Stacie Logue

Character Design: Stacie Logue

Hobby Horse & Dark Knight Design/

Construction: Anne Chevrefils

Assistants to Costumer: Natalie Dewey, Patsy Bolt

Children's Chorus Assistant: Alicia Cordero

Makeup: Patricia Carlyon

Dance Captain: Emily Jewell

Set Construction: Otis Calef, Todd Jared,
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Locally, facilities were made available by Santa Barbara City College; our appreciation goes to Andreea Serben, SBCC President, Alice Scharper, Dean of Fine Arts, and Music Department Chair, John Clark. Montecito Union School, First United Methodist Church, and the Unitarian Society also provided much appreciated rehearsal space. We are grateful to teachers and administrators from Franklin, Harding, and Cesar Chavez Charter Schools—particularly Daniel Lemes, Eva Neuer, and Stephanie Bagish—for assistance in making our Yuletide Children's Chorus truly representative of our community.



We sincerely appreciate the generosity of Steven Sharpe, General Director of OperaSB, as well as Marylove Thralls and Melissa Somrack. Others in the Santa Barbara theatrical community who gave us direction and encouragement include Rick Villa of the Marjorie Luke Theatre, David Asbell of the Lobero Theatre, Peter Frisch of the Granada and Dauri Kennedy. We are deeply indebted to Howard Hudson, CPA for his accounting services.

We wish to acknowledge the incredible support received from our Board members and wonderful volunteers through the year. Some are deserving of special mention: Otis Calef, Natalie Tirrell, Irma Kromis, Adrienne & Andy Davis, Anne Towbes, Caroline Thompson, and Judi Weisbart. Finally, a simple credit cannot do justice to the essential contributions of time, talent and thought given by a few key individuals: Patsy Bolt & Fred Perner, Helen Pasley & Gene Lerner, and especially Myron Shapero, whose unfailing belief in our vision of Santa Barbara Revels truly has made this production possible.

SPECIAL THANKS

Ginny Brush, Executive Director, and Linda Gardy, Departmental Analyst, Santa Barbara County Arts Commission; Amy Carpenter of the Museum of Natural History, Erin Johansson of Jodi House; Bishop Diego Garcia High School; Jason Flynn; Michael Colin; Mary Gibson; and all the Yuletide Chorus parents.



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MISSION STATEMENT

Santa Barbara Revels builds community by creating celebrations of seasonal events using traditional music, dance, storytelling and drama. Each year we present *The Christmas Revels*, a fully staged theatrical production that joyfully honors Christmas and the Winter Solstice, drawing on material from different cultures and various time periods. Revels is inter-generational, multi-ethnic and non-denominational; it engages audiences in a unique experience that inspires people of all ages to sing and dance together.

This project is funded in part by the **Community Events & Festivals Grant Program** using funds provided by the city of Santa Barbara in partnership with the Santa Barbara County Arts Commission.

This event is supported in part by The Marjorie Luke Theatre's
Dreier Family Rent Subsidy Fund.

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