

SANTA BARBARA
REVELS BRINGING TRADITION TO LIFE



The Christmas Revels[®]
A Scottish Celebration of the Winter Solstice

DECEMBER 17 & 18, 2022

Lobero Theatre, Santa Barbara

FROM THE ARTISTIC DIRECTOR

Imagine a world that is close to the soil, absolutely dependent on the seasons for food and comfort. Imagine how dark the winter is, how deeply cold and unfruitful the land, how long until the spring, until plowing and hunting can begin. Now we can understand why people have always gathered to sing and dance and laugh at the time of the winter solstice, anticipating and celebrating the light that they know finally will return.

This year, we go to the Highlands of Scotland in the mid-1700's to honor that age-old desire to mark the shortest day with traditional song and revelry. Starting in the second half of the 16th century, the Protestant Reformation in England and Scotland began to set itself against what was thought as "Papist" celebrations not sanctioned by Scripture. Particularly offensive were those of the Christmas season; Yuletide was a special target of reform, forcefully pursued in Scotland by religious and civil authorities. Although King James (symbolically present with us here) himself had liked the customs of Yuletide, in many parts of the country, such activities as guising, wassailing, Hogmanay or New Year's, and similar public reveling activities were vigorously suppressed by magistrates and others into the next centuries.

The suppression did not last, mostly because people kept the customs anyway, many risking excommunication from the Church and civil penalties to put on mummers' plays or to beat the Hogmanay skin or quaff a pot of wassail. These things were too deeply enjoyed and desired in that season to lose them. We need these celebrations still, especially on these dark days, when music, dance and song can enliven us and our traditions can remind us of where we have come from, who we are, what we value, and what we hope for the future, for our family, friends and fellow man. So here, now, at this time of winter solstice, as revelers say: "*Join us and be joyous!*"

Susan Keller, Artistic Director

ABOUT THE MUSIC

Partly due to the restrictions on celebrations of Christmas, only a limited amount of indigenous music has survived from this era in Scotland, and instruments that we associate with Scottish music—such as the fiddle—were either not in common use or were completely unknown at that time. Thus, we have drawn music and instruments from across several centuries to represent the musical spirit of Scotland, including music and dance from contemporary Scots who carry on their country's rich traditions.

THE PROGRAM

Part I

1. **Scottish Overture**

Four classic Scottish tunes in this production, *Auld Lang Syne*, *Ca' the Yowes*, *Over the Hills and Far Away*, and *Rorate*, arranged by George Emlen.

THE BEN NEVIS BRASS ENSEMBLE
THE HIGHLAND PIPES & DRUM

2. ***Listen***

Written for Portland Revels by its Founder, Richard Lewis.

SUSAN KELLER ~ *Narrator*

3. ***Over the Hills and Far Away***

First published in Thomas D'Urfey's *Pills to Purge Melancholy* in 1706, this old Scottish tune was used by John Gay in *The Beggar's Opera* in 1728, and it went on to appear in different forms in the American Revolution and the Napoleonic Wars. Arranged by George Emlen.

SUSAN KELLER & BILL EGAN ~ *Soloists*
ROBERT WINOKUR ~ *Whistle*
THE SOLSTICE SINGERS
THE STRINGS OF SKYE

4. ***Winter***

A fragment of a Robert Burns poem with a new verse by Patrick Swanson, Artistic Director of Revels, Inc.

BILL EGAN ~ *The Laird*

5. ***Deck the Hall***

This Christmas chestnut has its roots in the Welsh tune *Nos Galen* (*New Year's Eve*). Originally, it was a dance carol from the Welsh *canu penillion* tradition in which a ring of dancers surrounding a harper would take turns singing improvised phrases, to which the harper would respond on the *Falala* parts of the verse. The Welsh text first appeared in 1784

and the familiar English words in 1881. Arranged for Brass Quintet by Brian Holmes.

THE SOLSTICE SINGERS
THE YULETIDE YOUTH
THE STRINGS OF SKYE
THE BEN NEVIS BRASS ENSEMBLE

ALL SING:

DECK THE HALL WITH BOUGHS OF HOLLY,
FA LA LA LA LA, LA LA LA, LA.
'TIS THE SEASON TO BE JOLLY...
DON WE NOW OUR GAY APPAREL...
TROLL THE ANCIENT YULETIDE CAROL

SEE THE BLAZING YULE BEFORE US...
STRIKE THE HARP AND JOIN THE CHORUS...
FOLLOW ME IN MERRY MEASURE...
WHILE I TELL OF YULETIDE TREASURE...

FAST AWAY THE OLD YEAR PASSES...
HAIL THE NEW, YE LADS AND LASSES...
SING WE JOYOUS, ALL TOGETHER...
HEEDLESS OF THE WIND AND WEATHER...

6. Barmkin Dance

A Scottish country dance set to three tunes: *Mairi's Wedding*, *Mrs. Coutts Trotter's Favorite*, and *The Landlady of Inver Inn*. *Mairi's Wedding* is one of the best-known Scottish songs, originally written in Gaelic and set to a traditional tune by Johnny Bannerman, and translated by Sir Hugh Robertson. *Mrs. Coutts Trotter's Favorite* is written by Maj. William Logan, a friend of Robert Burns. *The Landlady of Inver Inn* is written by Neil Gow (1727-1807), also a friend of Robert Burns. Arranged by Robert Winokur.

THE CULLODEN COUNTRY DANCERS
THE STRINGS OF SKYE

7. *Hogmanay*

A greeting for the New Year - the Scottish Hogmanay - is spoken by the “first footer” who steps over the threshold, traditionally carrying a gift of food, drink, and fuel to bring luck for the next twelve months. The Hogmanay skin was used ceremoniously to smoke and purify the house.

ERIK BELL - *First Footer*

8. *Rothsay-O*

A romping song about heading down the river to the resort of Rothesay, which was a popular trip, especially for many citizens of Glasgow. Arranged by Nicholas Jurkowski.

SOLOISTS OF THE SOLSTICE SINGERS

THE SOLSTICE SINGERS

THE STRINGS OF SKYE

9. *Instrumental Interlude*

An arrangement of three traditional bagpipe tunes: *Battle of Waterloo*, *Flett From Flotta*, and *Rocky Craggs of Tumbledown Mountain*.

THE HIGHLAND PIPES & DRUM

10. *Highland Dance*

A traditional tune called *Ghillie Callum*.

BERET DERNBACH - *Dancer*

MOON MAN WHITEHEAD - *Piper*

11. *A Heather Blessing*

Adapted from the traditional Celtic *Blessing for a New Home*. No plant, with the exception of the thistle, is more connected with the Scottish Highlands than heather. From ancient times, this wild plant has been found to have more uses for everyday Scottish life than any other.

MEREDITH MCMINN - *Storyteller*

12. *Ca' the Yowes (Call the Ewes)*

One of the best-loved songs by Scotland's national poet, Robert Burns, set to an older tune and with arrangement by Susan Lansing Weller

GILLIAN CONWAY - *Soloist*

THE SOLSTICE SINGERS

THE STRINGS OF SKYE

13. *Sae Will We Yet*

John Ord, in his collection of bothy ballads published in 1925, attributes the authorship of this song to Walter Watson, who was born at Chryston near Glasgow in 1780. The music is by Tony Curtis with a new arrangement by Nicholas Jurkowski.

ERIK BELL ~ *Soloist*
THE SOLSTICE SINGERS
THE STRINGS OF SKYE

14. Children's Songs and Games

The Three Crows

From Jimmie MacGregor of Glasgow.

Ally Bally (Coulter's Candy)

One Robert Coultart, a confectioner, traveled throughout the Borders selling candy and singing this song.

THE YULETIDE YOUTH
THE STRINGS OF SKYE

15. *Bothan Áirigh am Bráigh Raithneach*

The title translates to *A Sheiling on the Braes of Rannoch*. This beautiful traditional song is of unknown origin but was popularized by the contemporary Scots singer Julie Fowles. This arrangement is by Jack Keough.

SHAINA PEREZ & MEREDITH MCMINN ~ *Soloists*
THE SOLSTICE SINGERS
THE STRINGS OF SKYE

16. The Magistrate of Misrule

At our Revels performance, as in medieval times during the Feast of Fools, a commoner is chosen from the populace to preside in topsy-turvy fashion over the celebrations.

BILL EGAN ~ *The Laird*
MATTHEW WEITZEL ~ *Urquhart MacKenzie*
TYLER X KOONTZ ~ *Clyde Cunningham*

17. *Putting Death in the Shell*

Written for Portland Revels by its Founder, Richard Lewis, and based on a travellers' story.

MEREDITH MCMINN - *Storyteller*

18. *Lord of the Dance*

Sydney Carter's modern lyrics to the Shaker song *Simple Gifts* are translated into dance, using a compilation of traditional English Morris dance steps by Carol Langstaff, Martin Graetz, and Jonathan Morse. This piece ends Part I of every December Revels production across the U.S. We invite you to join us in the dance through the aisles and out onto the Lobero Promenade.

ROBERT DEMETRIOU - *Soloist*

SARAH WEITZEL & MATTHEW WEITZEL - *Dancers*

THE SOLSTICE SINGERS

THE YULETIDE YOUTH

THE STRINGS OF SKYE

THE BEN NEVIS BRASS ENSEMBLE

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 (*15 minutes*)

Part II

19. *Entr' Act*

Green Hills of Tyrol and *When the Battle's Over* are traditional Scottish tunes often played on the Highland Pipes.

THE HIGHLAND PIPES AND DRUM

20. *Duan Nollaig (Hey, the Bannock)*

A Christmas Chant from Duncan MacInnes of Eriskay, one of the great Hebridean storytellers. The *duan* were ancient chants, sung by the males of a village while encircling a house to bring luck. The bannock is an oatcake that signifies food for the year. With a ritual drilling motion, a team often ignites the new Yule fire using a fragment of last year's Yule log.

MEN OF THE SOLSTICE SINGERS
THE BEN NEVIS BRASS ENSEMBLE

21. *Highland Dance*

A traditional tune and dance, *Blue Bonnets Over the Border*.

BERET DERNBACH ~ *Dancer*
THE STRINGS OF SKYE

22. *Rorate*

The 15th century Scottish diplomat, ex-Franciscan and poet William Dunbar wrote the text of this Christmas Hymn. The tune was composed in the 18th century by James Oswald entitled *Strily Vale*.

The arrangement is by G. Emlen.

DANI KOONTZ ~ *Soloist*
THE SOLSTICE SINGERS
THE STRINGS OF SKYE
THE BEN NEVIS BRASS ENSEMBLE

23. *Elgin Sword Dance*

A little-known Scottish linked-sword dance from village of Elgin in the northeastern county of Moray, it was mentioned in local records on 7th January 1623, when five dancers were fined "40s" each for performing a sword dance in the church yard in "guises."

THE PACIFIC SWORD COMPANY

24. *Hey Mandu (Waulking the Tweed)*

Waulking—or fulling—songs were sung by women during the final process in the making of hand-woven tweed. The wet tweed was rhythmically beaten by the hands or feet on boards to shrink the fibers and make a thicker, warmer cloth, after which it was rhythmically web-folded. *Hey Mandu* sings of longing for a lover's return.

MEREDITH McMINN ~ *Songleader*
WOMEN OF THE SOLSTICE SINGERS

25. *A Man's a Man for A' That*

This famous song by Robert Burns was sung at the reopening of the Scottish Parliament in 1999. Arranged by Susan Lansing Weller, the tune is also one of the traditional ones used for "piping in the haggis."

ERIC WEITZEL ~ *Soloist*

THE SOLSTICE SINGERS

THE STRINGS OF SKYE

THE BEN NEVIS BRASS ENSEMBLE

26. Children's Songs and Games

The Four Tradesmen

A game song remembered by piper Martyn Bennett from his Scottish childhood.

THE YULETIDE YOUTH

27. *My Love is Like a Red, Red Rose*

One of Robert Burns' most well-known love poems set to a traditional Scottish melody and arranged by Susan Lansing Weller.

FRANK ARTUSIO ~ *Soloist*

THE SOLSTICE SINGERS

THE STRINGS OF SKYE

28. *Ceilidh Dance*

This is a Scottish country dance. The melody named *The De'il amang the Tailors* is found in a collection by Granville Bantock; and is one of the most popular of Scottish dance-tunes, and a typical Reel. Arranged by Robert Winokur.

THE CULLODEN COUNTRY DANCERS

THE STRINGS OF SKYE

29. Rounds

Derry Ding Dong Dason is a traditional round from the wool weavers of the Isle of Harris in the Outer Hebrides.

Dona Nobis Pacem (Grant us peace) is a phrase found in the *Agnus Dei* section of the Roman Catholic Mass.

THE SOLSTICE SINGERS

THE YULETIDE YOUTH

ALL SING!

Dona Nobis Pacem

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

30. *Galoshins*

In a Scottish guisers' play (a type of mummers' play), the role of the hero is often assigned to Galoshin, a legendary Pict who staunchly defended Celtic Scotland against the invading Romans. Guising (as in "disguise") implied changing appearance. Sometimes faces were blacked with soot, sometimes painted blue, evoking the fearsome appearance of the ancient Picts who applied blue woad (war paint) before going into battle. This version by Patrick Swanson and Richard Lewis is based on the Cumnock and Peebles Galoshins plays.

THE GLENCOE GUISERS

31. *Auld Lang Syne*

This world famous song, sung at Hogmanay, the Scottish New Year, was already old when Robert Burns “took it down from an old man’s singing” in 1788 and added two new verses. Eleven years later it was set to the now familiar tune. A “feire” is a companion, a “gude-willie waught” is a cordial and hearty draught. The Quartet will start with the original version.

ERIK BELL, RISA ERSKINE,
TRESA MCGETTIGAN, & SHAINA PEREZ - *Quartet*
THE SOLSTICE SINGERS
THE STRINGS OF SKYE
THE BEN NEVIS BRASS ENSEMBLE

ALL SING:

SHOULD AULD ACQUAINTANCE BE FORGOT,
AND NEVER BROUGHT TO MIND?
SHOULD AULD ACQUAINTANCE BE FORGOT
AND DAYS O’ LANG SYNE?
FOR AULD LANG SYNE, MY JO, FOR AULD LANG SYNE,
WE’LL TAK’ A CUP O’ KINDNESS YET
FOR AULD LANG SYNE.

AND THERE’S A HAND MY TRUSTY FEIRE,
AND GIE’S A NHAND O’ THINE.
AND WE’LL TAK’ A RIGHT GUDE WILLIE WAUGHT
FOR AULD LANG SYNE
FOR AULD LANG SYNE, MY JO, FOR AULD LANG SYNE
WE’LL TAK’ A CUP O’ KINDNESS YET
FOR AULD LANG SYNE.

32. *The Shortest Day*

Written for Revels by award-winning author Susan Cooper in 1977, this has become a traditional part of every Christmas Revels performance throughout the country.

SUSAN KELLER - *Founder,*
Santa Barbara Revels

33. *Sussex Mummers' Carol*

A traditional English carol sung as an ending to a folk play in Horsham, Sussex. In each of the nine 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.

THE SOLSTICE SINGERS
THE YULETIDE YOUTH
THE STRINGS OF SKYE
THE BEN NEVIS BRASS ENSEMBLE
THE HIGHLAND PIPES AND DRUM

ALL SING:

Sussex Mummers' Carol

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!

THE PLAYERS

BILL EGAN, *THE LAIRD*

JAMES MCCARTHY, *The Magistrate* ~ **MEREDITH McMINN**, *The Storyteller*

TYLER X KOONTZ, *Clyde Cunningham*

MATTHEW WEITZEL, *Urquhart MacKenzie*

AMELIA GORMAN/MADDEN AVENT & YANA MARTIN/ELLA MCGOWAN,
The Laird's Grandchildren

THE SOLSTICE SINGERS

Frank Artusio
Olivia Avent
Richard Beatty
Erik Bell
Gillian Conway
Robert Demetriou
Richard Dugan
Bill Egan
Risa Erskine
Alice Gleghorn
Sarah Gorman
Kristine Haugh
Stan Hoffman
Susan Keller
Dani Koontz
James McCarthy
Tresa McGettigan
Meredith McMinn
Michele Neilson
Shaina Perez
Suzanne Rorick
Shirin Tolle
Barbra Valentine
Eric Weitzel
Heather Weitzel
Matthew Weitzel
Robert Winokur

THE YULETIDE YOUTH

Madden Avent
Eden Cobell
Marin Cobell
Amelia Gorman
Teague Learmonth
Yana Martin
Ella McGowan
Westley Sartain

THE CULLODEN COUNTRY DANCERS

Olivia Avent
Jessie Dove
Tyler X Koontz
David Mason
Tresa McGettigan
Shaina Perez
Eric Weitzel
Matthew Weitzel
Robert Winokur

PUTTING DEATH IN A SHELL

Meredith McMinn ~ *Story Teller*
Yana Martin or
Amelia Gorman ~ *Fiona*
Suzanne Rorick ~ *Mother*
Stan Hoffman ~ *Butcher*
Robert Demetriou ~ *Death*

**THE BEN NEVIS
BRASS ENSEMBLE**

Scott C. Lillard* - *Trumpet 1*
Len Price - *Trumpet 2*
Lisa Price - *Trombone*
Johann Trujillo - *French Horn*
Michael Evans - *Tuba*
Tim MacDonald - *Timpani*

THE STRINGS OF SKYE

Junia Work - *Violin*
Lauren Combs - *Violin*
Jeannot Maha'a - *Cello*
Mia Dortch - *Harp*
Jack Keough - *Guitar*

PACIFIC SWORD COMPANY

Gene Lerner - *Foreman*
Fred Perner - *Squire**
Jessie Dove
David Mason
Dave Williams
George Williams
Susan McNeill - *Drum*
Robert Winokur - *Tin Whistle*

* *Indicates Group Leader*

THE GLENCOE GUISEERS

Olivia Avent - *Talking Man*
Suzanne Rorick - *Black Knight*
Kristine Haugh - *Blue Sailor*
Richard Beatty - *Jack Straw*
Tyler X Koontz - *Galoshins*
Stan Hoffman - *Dr. Brown/King James*

THE HIGHLAND DANCER

Beret Dernbach

LORD OF THE DANCE

Robert Demetriou - *Soloist*
Matthew Weitzel - *Dancer*
Sarah Weitzel - *Dancer*

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& Bass Drummer
Twila Goodrich - *Piper*
Tom Strelch - *Pipe Major*
Charles Thom - *Piper*
Peter Limonick - *Drum Sergeant &*
Scottish Snare Drum



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TECHNICAL DIRECTOR ~ Todd Jared
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STAGE MANAGER ~ Daniel Herrera
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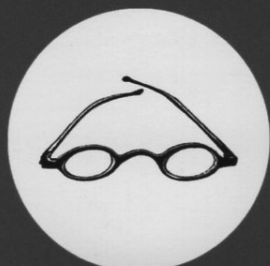
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Supports The Christmas Revels

GRATITUDES

Every production of *The Christmas Revels* is a challenge in logistics: how do we rehearse, costume, and pull together many, many people in too little time with a limited budget? We somehow manage to do so every year, through the talents of our artistic staff—who contribute their extensive knowledge of music, dance, and stagecraft—and with the resources and ingenuity of our wonderful technical personnel. They all know who they are and that they have unending thanks from me and all their fellow revelers.

Many others in the community also make this production possible, beginning with those who provide us with facilities, both for weekly chorus practice and for our monthly staging rehearsals; finding a space large enough for our entire company to get together takes great patience and persistence! Our thanks to Helen Pasley for time at the First Presbyterian Church, and to Pastor Julia Hamilton and the Unitarian Society, who sponsor Children's Chorus rehearsals and are very generous with providing other space for rehearsals. We appreciate our community collaborators and sponsors who have made it possible for us to perform year-round in various locations throughout the community, this year including Paseo Nuevo Shopping Center, Creekside Restaurant & Bar, and the University Club. Other businesses and entities have generously participated in our Fall auction by making donations of goods, lodging, meals, and services. We are very grateful for those contributions. Additionally, we are most indebted to folks at the Lobero Theatre who have made the past 13 years with them both successful and satisfying. This includes David Asbell, Marianne Clark, Cecilia Martini-Muth, Genevieve Rhiger, Gina Graham, the capable Box Office staff, Rick Villa, all the volunteer ushers—some of whom have been with us since we started at the Lobero in 2010—and of course, the backstage crew, who are professional in the very best sense of the word.

We also are enormously thankful for you, our audiences, for your enthusiasm, loyalty, and adventurousness as you follow us to various locations around the world in a variety of centuries to celebrate seasonal customs and traditions.

On a personal note, I want to recognize and express my gratitude for the incredible involvement and contribution of my brother, Steve Baker, who performed in Revels every year since 2011. He made a two hour commute each way to do so, but his ringing tones anchored our tenor section. He also served as our most-capable Board president, taking us to a new level of leadership and professionalism. Sadly, Steve passed away unexpectedly last Spring. The Revels company joins me in dedicating this show to his memory; we know that his spirit will always be with us.



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MISSION STATEMENT

Santa Barbara Revels engages today's audiences in events involving theater, music, and dance, bringing the world's cultural traditions and celebrations to life and to lives. We purposefully reduce barriers to entry for diverse communities by providing free and low-cost year-round activities that engage a varied and loyal following in Santa Barbara.

VALUES

We practice the art of participation.

We foster cultural exploration.

We create connections within our community.

We fulfill the human need for celebration.