

# WELCOME YULE

A MIDWINTER CELEBRATION

*Music, Dance, Song and Story*



December 7<sup>th</sup>, 8<sup>th</sup> & 9<sup>th</sup>, 2007

The Shea Theater, Turners Falls

## PERFORMERS

### IRISH CHORUS

Montserrat Archbald	Bob Drinkwater	Ed Smith
Margaret Christie	Fred Momaney	Kelly Taylor
Joan Deely	Deb Rainey	Anne Thomas
Louise Doud	Kate Richardson	H. Martin Wobst
	Ijod Schroeder	

### ENGLISH CHORUS

F. Blithe Archbald	Karro Frost	Andrea Rogers
Hattie Love Archbald	Julie Jonassen	Angus Rogers
Bart Bales	Saralinda Lobrose	Geoffrey Rogers
Amanda	Keara MacDonald	Rachel Roy
Cadwell-Frost	Jinny Mason	Liz Smith
Liz Castro	Alan McArdle	Andy Tarr
Patty Devine	Rick Rabe	Jeanne Weintraub

### IRISH CHILDREN

Celia Bales  
Brendan Drinkwater  
Elijah Jackson  
Rose Jackson  
Lucia Mason  
Fiona Rogers

### ENGLISH CHILDREN

Anna Cabré  
Silvia Cabré  
Larkin Christie  
Caitlynn Devine  
JLynn Erikson  
Calla Jones  
Elihu Christie Jones  
Granger Smith-Massa

### MUSICIANS

Patty Devine (flutes, recorders, whistle)  
Louise Doud (recorders)  
Jeanne Weintraub (fiddle)  
Jolie Lobrose (fiddle)  
Angus Rogers (fiddle)  
Geoffrey Rogers (guitar, mandolin)  
Ijod Schroeder (diatonic accordion)

### OTHER PERFORMERS

Juggler Meadow Morris Men  
The Blue Willies



## STAFF

CREATIVE DIRECTOR — Liz Smith  
PRODUCERS — Alan McArdle, Jinny Mason  
STAGE DIRECTOR — Jed Proujansky  
CHORAL MUSIC DIRECTORS — Ijod Schroeder, Julie Jonassen  
CHORAL CONSULTANT — Bill Venman  
CHORAL ARRANGEMENTS — Julie Jonassen, Tom Hutcheson  
INSTRUMENTAL MUSIC COORDINATOR — Geoffrey Rogers  
CHILDREN'S CHORUS DIRECTORS — Louise Doud, Patty Devine  
CHILDREN'S ASSISTANT — Chris Mason  
STRAWBOY COSTUMES — Jinny Mason  
FIRST ACT MUMMERS PLAY — Bart Bales  
SECOND ACT MUMMERS PLAY — Sorah Leen  
STAGE MANAGER — Emilia Lewin-Karras  
LIGHTING DESIGN — Rachel Roy  
DANCE CHOREOGRAPHER — Andy Tarr  
PUBLICITY — Montserrat Archbald, Margaret Christie  
LIGHTING CREW — Rachel Roy, Rick Roy, Jed Proujansky  
LIGHT BOARD OPERATOR — Phyllis Roy  
COSTUME COORDINATOR — Marsha Smith  
COSTUME CREW — Marsha Smith, Montserrat Archbald, Jinny Mason  
HAIR AND MAKE-UP — Grace Taylor, Dana Cadwell-Frost, Mary Jackson, Julie Wonsey  
PROPS — Emilia Lewin-Karras, Amanda Cadwell-Frost  
HOUSE MANAGER — Marie Paquette, Devon Ann Mason McArdle  
SET DESIGN — Liz Smith, Jed Proujansky  
SET CONSTRUCTION AND PAINTING — Liz Smith, Jack Cadwell, Paul Doud, Joan Deely, Karro Frost, Liz Castro  
CHILD CARE — Jolie Lobrose  
POSTER & PROGRAM DESIGN — Lynne Rudié  
POSTER & PROGRAM ILLUSTRATION — Karen Gaudette  
COMMISSARY — Montserrat Archbald, Karro Frost  
PRODUCED BY — Welcome Yule, Inc., and the Shea Theater

### SPECIAL THANKS TO:

Valley Light Opera, The Textile Company, Arena Civic Theater



## Act 1:

### Ode to Brigid/The Earth-Shapers: Liz and Kate

*Our opening story is adapted from Celtic Wonder-Tales by Ella Young, first published in 1910. It's one version of how the Tuatha de Danann, the original gods of Ireland, came to Earth. We have paired this story with an Irish Gaelic song celebrating Brigid as the flame throughout the land and the bringer of Spring.*

### All You That to Feasting and Mirth Are Inclined: Chorus

*This carol, about providing hospitality to the traveling folk and the poor at Christmas, dates from the early nineteenth century.*

### Christmas is Coming: Children, accompanied by Patty and Louise

*The Irish and English children meet and share their own versions of this carol*

### The Shortest Day: Hattie and Blithe

*(written by Susan Cooper, courtesy of Revels, Inc.)*

### Furry Day Carol/Yule Log Processional: Chorus

*The Yule log is brought to the celebration by our group of Irish folk. Touch the log with a holly sprig for luck in the coming year when it comes by. The chorus performs music from several traditions, including: The Inertia Reel, Haymakers Jig, and Sir Roger DeCoverley.*

### Tomorrow Shall Be My Dancing Day: Irish Chorus and Full Chorus

*This carol combines a secular love song with a religious poem. It was first published in 1833, but is thought to date back to the medieval Cornish mystery plays that were presented during the Christmas season.*

### The Wrenboys: Children

*The day after Christmas is St. Stephen's Day when packs of children, both in Ireland and in England (and elsewhere) go house to house demanding candy and pennies to release their captured bird.*

### The Story of Sweeney: Fred

*Several traditional stories are combined to tell the story of Mad Sweeney.*

### Thugamar Fein An Samhradh Linn: Irish chorus and full chorus

*An Irish song celebrating the pleasures of summer.*

### In Praise of Christmas: Patty, Julie, Geoff, Rick and chorus

*We take the advice of this 18th century carol, which recommends the season as a time for merriment, convivial fireside gatherings and "carols and songs to drive the cold winter away".*

### The Wexford Carol: Louise, Montserrat, Bob, Ed, Martin, Ijod and chorus

*This carol from County Wexford dates back to the 12th century, and is one of oldest Irish carols.*

### Sussex Carol: Geoff and chorus

*The words of this popular English Christmas carol, collected in Sussex at the turn of the 20th century, have been traced back to the mid-19th century streets of Dublin and were first published by an Irish bishop, Luke Wadding, in 1684.*

### Mummers Play: Brigid and the Idjit: Alan, Rick, Bart, Jinny, Montserrat and Saralinda

*A modern American Mummers Play by Bart Bales*

### Gloucestershire Wassail: Chorus

*In which we toast a succession of cows and horses as well as a few butlers and maids.*

## Act 2:

### Summer is Gone: Ijod

*An Irish poem from the 9th century that describes the wild, bleak landscape of Ireland in winter.*

### Come Buy My Nice Fresh Ivy: Amanda, Hattie, Blithe, Keara, Joli, and children

*A carol from Ireland, lyrics written by John Keegan in 1849 and set to the tune O'Carolan's Lament, by Turlough O'Carolan.*

### Sussex Mummers Carol: Karro, Rachel, Liz C., Patty, Margaret, Saralinda and chorus

*One of several popular carols historically associated with the mummers play, collected near Horsham, Sussex in the late 1870s. The last verse is a blessing to the house in which the play was performed (and from which the players had received money).*

### The Story of Brigid: Saralinda and children

*Saralinda tells the story of St. Brigid and the founding of her monastery in Kildare.*

### Carol of the Birds: Children

*The children sing this traditional carol about the birds greeting the new dawn.*

### Don Oiche Ud I mBeithil: That Night in Bethlehem: Irish chorus

*In which we sing an Irish carol about a certain night in Bethlehem.*



Program continues – turn the page

**Travellers Prayer:** Kate, Ijod, Anne, Fred and chorus

*A modern carol written and arranged by John Renbourne based on songs from the Carmina Gadelica (a book of traditional material collected by Alexander Carmichael at the turn of the twentieth century).*

**Abbots Bromley Horn Dance:**

*An ancient ritual dance from Somerset first recorded some 600 years ago.*

**Mummers Play:** Ijod, Fred, Bart, Alan, Kate, Jinny, Andrea, Ed, and Saralinda

*A mummers play drawn from a variety of traditional Irish sources, in which the Strawboys and the Wrenboys wreak havoc and dance a sword dance*

**Christ Child Lullaby:** Liz, Anne, Geoff, Alan, Bart, Rachel and chorus

*A traditional carol from the Hebrides, to celebrate the birth of the holy child and the newborn sun.*

**New Jerusalem:** chorus

*This fuguing tune, written over 200 years ago by Jeremiah Ingalls (a successful tavern keeper, church musician and sacred harp composer) still helps us to celebrate the return of the light.*

**John Ball:** chorus

*The women's chorus leads this Sydney Carter song about the leader of a 14th century rebellion whose visionary ideal of a society where all are equal in fellowship is as appropriate for Yuletide as it is for any other time.*

**Lord of the Dancing Day:** Irish and English choruses

*A marriage of two carols that tell the same story: "Tomorrow Shall Be My Dancing Day" and Sydney Carter's "Lord of the Dance". Kate and Ijod weave the story, and our Irish and English revelers meld the carols.*

**The King:** chorus

*Another song about the wren—this one is from Wales, and is the traditional ending of our show.*

Much of the music in the show was arranged by  
or adapted from arrangements by Thomas W. Hutcheson,  
Julie Jonassen and Bill Venman.

All songs traditional except as noted above.

[www.welcomeyule.org](http://www.welcomeyule.org)



## WORDS TO THE SONGS

### FURRY DAY CAROL (Chorus)

With hal and toe, sing merry-o,  
With hal and toe sing merry!  
With hal and toe, sing merry-o,  
With hal and toe sing merry!

### GLOUCESTERSHIRE WASSAIL (Chorus)

Drink to thee! Drink to thee!  
With a wassailing bowl we'll drink to thee!

### TOMORROW SHALL BE MY DANCING DAY (Chorus)

And oh my love, oh my love, my love, my love,  
what have I done for my true love?

### SUSSEX CAROL (ON CHRISTMAS NIGHT) (Last Verse)

All out of darkness we see light  
Which makes all angels sing this night  
Glory to god and peace to men  
Both now and evermore, amen.

### WREN BOYS (Chorus)

Hurrah, me boys, hurrah!  
Hurrah, me boys, hurrah!  
Knock at the knocker, ring at the bell!  
What will you give us for singing so well?  
Singing so well!  
Singing so well!  
Give us a copper for singing so well!

## NOTES FROM THE CREATIVE DIRECTOR

In the middle of last year's production, several of us began tossing around the idea of working some Irish music and traditions into this year's show. We were particularly interested in the "wrenboys" or "strawboys" who travel from door to door performing a Mummer's play and collecting money for a community celebration to be held in the depths of winter. The strawboys often come out on St. Brigid's Day, as well, and are known to crash other village events from time to time. Our celebration, this year, includes a small band of travelling folk who bring some of these Irish traditions, as well as a few songs and stories, to share with their hosts in our imaginary English village.

As always, my thanks to the cast and crew (and friends and family members), who have all worked very hard to bring you this, the 23rd annual production of "Welcome, Yule!"



Wassail!

*Liz*

### A NOTE ON THE CHARACTERS:

Irish history, legend, and mythology contain many wonderful characters—heroes, poets, beggars and bards. The leaders of our little band of Irish folk are named after two particular figures that are prominent in mythology and epic.

Brigid, one of the Tuatha de Danaan (the early gods of Ireland) is the goddess of healing, poetry, and metalcraft, and the Spring always follows in her footsteps. After the coming of Christianity, it appears that St. Brigid of Kildare, who was an historical figure of the 6th century, became associated with the goddess of the same name, and her saint's day is the first day of Spring in Ireland, February 1. Not only was a sacred flame tended in her honor in Kildare, but wells and springs all over Ireland are associated with her name, and she is one of the patron saints of Ireland, renowned for her wisdom and compassion.

Sweeney's (Suibhne) story, from approximately the 10th century, is of a king cursed by a priest, and driven mad by the noise of battle. In his frenzy, he leaped to the top of a tree and lived in the wilderness, sometimes as a wild man and sometimes as a bird, for the rest of his life. During this time, he wandered back and forth through all of Ireland, until he knew every glen, every forest and field, every mountain, in every season, and much mystical nature poetry is attributed to him. At the end of his life, he was converted to Christianity at a place called Swim-Two-Birds.

While our Brigid and Sweeney are simply named after those figures, perhaps each of them carries a small spark of their namesake's story with them, as they join the Yuletide celebration.