

Welcome Yule

a midwinter celebration
Music, Dance, Song and Story



December 10th, 11th and 12th, 2010

The Shea Theater

Turners Falls, Massachusetts



We sing and dance this year
in memory of Sally Venman.

PERFORMERS

CHORUS

Catharine Ball
Jacqueline Barnard
Jamie Bishop
Margaret Christie
Elihu Christie Jones
Joan Deely
Bob Drinkwater
Dan Frank
Galen Frank-Bishop
Karro Frost
Joli Lobrose

Maya Karpovich
Saralinda Lobrose
Jinny Mason
Alan McArdle
Eloise Michael
Fred Momaney
David Nixon
Michael Pattavina
Katharine Payne
Jed Proujansky
Kate Richardson

Andrea Rogers
Geoff Rogers
Rachel Roy
Tom Shattuck
Ed Smith
Liz Smith
Charles Stevenson
Andy Tarr
Lorelle Wilson
Amanda Witman
Everest Witman

CHILDREN'S CHORUS

Celia Bales
Cecilia Ball
Larkin Christie
Benjamin Coan-Nixon
Elijah Jackson
Rose Jackson
Calla Jones

Morgan Lobrose
Lucia Mason
Granger Massa-Smith
Fedya Michael
Miette Flaherty Muller
Saphira Payne

Johanna Payne
Fiona Rogers
Max Shapiro
Lizzie Wilson
Alden Witman
Avery Witman
Ellery Witman

MUSICIANS

Celia Bales - Fiddle
Cecelia Ball - Flute, Fiddle
Jamie Bishop - Feet
Elihu Christie-Jones - Guitar
Dan Frank - Hurdy-Gurdy,
Mandolin
Rose Jackson - Fiddle
Hope Leary - Nyckelharpa
Joli Lobrose - Fiddle
Lucia Mason - Fiddle
Alan McArdle - Whistle, Tenor Banjo
Fedya Michael - Fiddle
Michael Pattavina - Upright Bass

Katharine Payne - Fiddle
Kate Richardson - Accordion
Geoff Rogers - Guitar
Angus Rogers - Fiddle
Max Shapiro - Fiddle
Ed Smith - Guitar
Liz Smith - Bodhran
Granger Smith-Massa - Fiddle
Alden Witman - Whistle
Amanda Witman - Fiddle
Ellery Witman - Fiddle
Everest Witman - Guitar

ADDITIONAL PERFORMERS

And Sometimes Y Morris
The Blue Willies
Juggler Meadow Morris Men

STAFF

Creative Directors: Jamie Bishop, Joan Deely, Dan Frank,
Galen Frank-Bishop, Jed Proujansky
Producer: Tom Shattuck
Stage Director: Jed Proujansky
Choral Music Director: Bill Venman
Instrumental Music Coordinator: Dan Frank
Instrumental Music Assistant: Amanda Witman
Children's Chorus Co-Directors: Amanda Witman, Eloise Michael
Children's Assistants: Jeanne Weintraub, Owen Baines
Puppet Makers: Jinny Mason, Montserrat Archbald
Mummers Play: Creative Directors, Jinny Mason, Alan McArdle
Story: Joan Deely
Stage Manager: Diana Venman
Lighting Design: Rachel Roy
Dance Choreography: Jamie Bishop, Andy Tarr
Dance Coaches: Andrea Rogers, Saralinda Lobrose, David Nixon
Publicity: Margaret Christie, Bob Drinkwater,
Alan McArdle, Mik Muller & Jinny Mason
Light Board Operator: Phyllis Roy
Costume Design: Marsha Smith
Costume Crew: Marsha Smith, Jinny Mason, Joan Deely, Karro Frost
Rehearsal Accompanist: June Persing
House Manager: Chris Mason
Set Construction: Tom Shattuck, Paul Doud, Jed Proujansky
Poster Design and Illustration: Soren Temple
Program Design: Joan Deely
Lighting Crew: Rachel Roy, Jesse Ball, David Nixon
Story Consulting: Norah Dooley
Videography: Mik Muller

Produced by Welcome Yule, Inc. and the Shea Theater

SPECIAL THANKS TO

ST. JAMES CHURCH & THE TEXTILE COMPANY
VALLEY LIGHT OPERA & WAKE ROBIN MORRIS & MARK LEUE



Act I



At the White Horse Pub, somewhere in Cape Breton

Mylecharane's March: And Sometimes Y Morris

Traditionally performed in midwinter, this dance from the Isle of Man celebrates the resurrection of the year. The Laare Vane (White Mare) accompanies the dancers and serves as their spiritual guide.

Masters In This Hall: Chorus *Words by William Morris, arranged by Jerome Epstein*

In this medieval melody, important news is brought to the mighty.

The Shortest Day: Kate

A poem written by Susan Cooper, used with permission of Revels, Inc.

Furry Day: Chorus

Traditional English carol. Touch the Yule log with a piece of holly and make a wish for the coming year. Words are in the program - turn the page!

Mauresque: Cast *Tune adapted from original by Nina Rota*

A dance from the 16th century with hints of a Moorish influence.

As I Sat on a Sunny Bank: Children

A variant of "I Saw Three Ships Come Sailing In".

The Story of Horse: Children, narrated by Miette and Rose *Story by Ruth Charney, used by permission.*

Even the strongest among us need a helping paw from time to time.

Poor Old Horse: Chorus

In the old days, sailors received a 30-day advance on their wages prior to setting sail. It was often misspent on carousing. The first month at sea was spent repaying the debt, or "Old Horse".

Malpas Wassail: Andrea, Dan, Eloise, Saralinda, Alan, Fred
"Wassail" is a salutation to "be whole". Wassailers go from house to house, partaking of food and drink to bring good luck to both visitors and visited.

The Holly and the Ivy: Teens and chorus.

This version is set to an old French melody.

Jolly Old Hawk: Chorus

A very short counting song for the twelve days of Christmas.



Interlude: The Wren Traditional

Originally a Breton dance tune (*An Dro*), transformed here into a reel.

Mummers Play: Announcer - Lizzie, Le Petit Jacques - Elihu, Scottish Sailor - Joli, Epona - Fred, Dragon - Jinny, St. George - Eloise, Doctor - Andy, Horse - Ed

Gloucestershire Wassail: Chorus

Wherein we toast a succession of horses, cows, butlers and maids. Join in!

Act II

Around a bonfire in a clearing on a windy hillside

Cold Blows the Wind: Chorus *Words by Robert Burns, Music by Sheena Phillips*

An evocative wintery song sets the scene.

Fairest Maid: Teen Chorus *Traditional English*

Wherein the old year is ushered out, and the new year invited in.

The North Wind Doth Blow: Children's Chorus

We learn how the animals are preparing for the coming winter.

The Coventry Carol: Chorus

Originally part of a 16th century mystery play performed during the Pageant of Shearmen and Tailors, this is one of the oldest known unadapted carols.

A Question, Answered: Tom

Epona, a white horse and a grandmother, recalled.



Le Vieux Cheval/Molly Dance: Chorus *Traditional*

The Song: An old white horse is lauded for his long years of service.
The Dance: In the lean days of winter, farm workers in disguise went door to door, dancing and demanding money and food.

Abbots Bromley Horn Dance: This ancient ritual dance was first performed in Staffordshire, England over 600 years ago.

Interlude: A Mhisg A Chur An Lolig Oirn (Christmas Carousing) *Traditional Scotch/Gaelic*

Wherein the youngest among us summon the new year and bid the light return.

The Return of the *Margaree*: Saralinda

The White Horse intervenes on the shortest day of the year.

Bonhomme, Bonhomme: Children *Traditional*

This audience participation song dates back to the 17th century. The "Bonhomme" is asked if he can play various musical instruments. The singers imitate the sounds made by each one.

The Good Old Way: Chorus *Traditional*

An 18th hymn popularized during the Great Awakening of religious dissenters in America and Britain.

Acadia: Chorus *Lyrics by Isaac Watts, Music by Megan Henderson*

A shape note song from the *Sacred Harp* revival.

John Ball: Chorus

The women lead this Sydney Carter song about the leader of a 14th-century peasant revolt against feudal land ownership. This visionary ideal is realized in the fishermen's and artisans' cooperatives in the Acadian town of Cheticamp, Cape Breton.

Hail Smiling Morn: Chorus

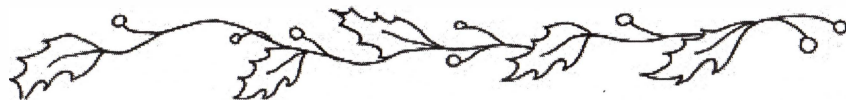
This rousing song by Reginald Spofforth comes from the Yorkshire pub caroling tradition.

The King: Chorus *Traditional*

A song from Wales celebrating the ancient custom of wrenning. The wren is the King of all birds.

Lord of the Dance reprise: Chorus *Traditional Shaker tune, lyrics by Sydney Carter*

Come dance along with us!



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

All songs traditional except as noted above.

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!

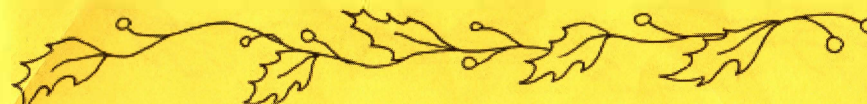
LORD OF THE DANCE

Dance, dance, wherever you may be,

For I am the Lord of the dance, said he.

And I'll lead you all, wherever you may be,

For I am the Lord of the dance, said he.



NOTES from the CREATIVE DIRECTORS

Welcome to the 26th production of "Welcome Yule"! This year, our directors' collaborative turns to Cape Breton for inspiration. This beautiful Canadian island is home to, among others, descendants of English, French and Scottish immigrants who brought their musical traditions with them when they left their homelands.

The distant past of these European immigrants was shaped by occupying Roman cavalries which were often comprised of large contingents of local soldiers. The Gaulish worship of the goddess Epona, protector of horses, was enthusiastically adopted by the Roman legions. Depictions of Epona show her seated on, or surrounded by, horses. Shrines to Epona were found in temples, on roadsides, and in stables, and were decorated with roses.

The White Horse appears in the mythology of cultures the world over, from Pegasus to the White Horse of Uffington, and is believed to possess exceptional powers. Foretelling of danger is one of its attributes.

The White Horse Pub serves as the social heart of our fictional community. Trappers, fishermen, farmers, villagers and miners from remote parts of the island gather here to meet with friends and family, to enjoy a meal, and to sing, dance and play music.

Our revelers move outdoors into the cold and dark of winter, where they gather around a fire pit on the longest night of the year.

As the first day of winter draws near in our mythical land of Yule, we weave together threads of legend and friendship, myth and music, to create a tapestry of song and dance to nourish our spirits. We hope that the warmth of our island community sustains you and yours through the cold days to come, secure in the knowledge that light, and Spring, will indeed return.

Wassail!

Jed, Joan, Jamiz, Dan and Galen

