

Caraquet
Lamèque

VALSE DE NOËL

An Acadian-Cajun Christmas Revels

Tignish

Abram-Village


Saint-Joseph-du-Moine



DIRECTED BY

George Emlen

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KM



French-speaking Acadian people, harshly deported from the Canadian Maritimes in the 18th century, were scattered about the American continent. Many of them landed in the multicultural and polyglot Louisiana, where “Acadian” music evolved into “Cajun,” while those who eventually returned to Canada rekindled their distinctive Acadian style. Today those genres are vastly different, yet the historical bridges remain: the fiddle has traditionally been the driving force in both Acadian and Cajun dance music, and many songs embody archetypal themes of deep yearning. Most importantly, in spite of the challenges they have faced, both peoples know how to make their own fun, don’t take themselves too seriously—and love to dance. This collection of vocal and instrumental music from both communities reflects their shared commitment to *laissez les bon temps rouler*—let the good times roll!

—George Emlen, 2016

I. Acadian Overture

Cambridge Symphonic Brass Ensemble

Composed by George Emlen in 2016 on the Acadian hymn “Ave Maris Stella.”

2. Les Anges dans nos campagnes

The Revels Chorus • The Revels Children • Cambridge Symphonic Brass Ensemble

This beloved *noël* first appeared in French carol books in the 1840s. The English translation by James Chadwick became associated with this tune 20 years later. The first verse is arranged by the editors of the *Oxford Book of Carols*; the second is by Edward Shippen Barnes; the third and fourth are by George Emlen.

1. Les anges dans nos campagnes ont entonnés l'hymne des cieux;
Et l'écho de nos montagnes redit ce chant mélodieux:
Gloria in excelsis Deo, Gloria in excelsis Deo.
2. Angels we have heard on high sweetly singing o'er the plains,
And the mountains in reply echoing their joyous strains.
3. Shepherds, why this jubilee? why your joyful strains prolong?
What the gladsome tidings be which inspire your heavenly song?
4. Come to Bethlehem and see Him whose birth the angels sing;
Come adore on bended knee Christ, the Lord, the newborn King.

3. Quadrille de Sainte-Marie-sur-Mer: la première barre

Lisa Ornstein, *fiddle* • Keith Murphy, *mandolin & foot percussion*

This tune comes from the playing of Acadian fiddler Edgar Duguay, recorded some 60 years ago at a community dance in Shippagan, New Brunswick. It's the first part of a multi-figure group social dance called the quadrille.



4. Melchior et Balthazar

The Revels Children • Lisa Ornstein, *fiddle*

Traditional French carol collected by Geneviève Massignon in Acadie in the 1940s.

1. Melchior et Balthazar ont quitté l'Afrique, ont quitté l'Afrique,
Melchior and Balthazar journeyed out of Africa with King Gaspard.
2. Ils sont tous les trois partis à la belle étoile, à la belle étoile,
Forth they went together then, following a star a-shining in the East.
3. Les bergers les ont suivis, jouant de la flûte, jouant de la flûte,
Shepherds in the fields came too, playing on their flutes and leading flocks of lambs.
4. Ils sont tous les trois venus, dedans une étable, dedans une étable,
Kings and shepherds, they arrived, at the humble stable where the Christ child lay.



5. Acadian Mouth Music

Keith Murphy, *solo & foot percussion*

Skilled singers often fill in with vocal syllables on a familiar dance tune when a fiddle is not available. Such “mouth music” shows up in many cultures for the same purpose. This version is taken from the Acadian singer Benoît Benoît.



JOYFUL NEWS

6. Nouvelle agréable

Josée Vachon, *solo* • The Revels Chorus • Lisa Ornstein, *fiddle* • Keith Murphy, *piano*
Megan Henderson, *harmonium*

Composed by Swiss composer Jean-Georges Nägeli, set to 19th-century words and arranged here by George Emlen.

Refrain:

Nouvelle agréable! un Saveur enfant nous
est né!
C'est dans une étable qu'il nous est donné.

1. Dans cette nuit le Christ est né, c'est
pour nous qu'il s'est incarné.
Venez, pasteurs, offrir vos coeurs, aimez
cet enfant tout aimable!
2. Chrétiens, cet enfant plein d'appas,
vous appelle, hâtez vos pas.
Allez à lui, puisqu'aujourd'hui il tend une
main secourable.

Refrain:

Joyful news! A savior child is born to us!
It was in a stable that he was given to us.

1. The Christ was born this night; it is for us
that he was incarnate.
Come, shepherds, offer your hearts, adore
this completely lovable child!
2. Christians, this child, full of charm, calls
you; hasten your steps!
Go to him, because today he extends a
saving hand.

3. Peuples, entourez son berceau, voyez ce miracle nouveau:

Un tendre enfant, faible et tremblant, vous rend le Très-Haut favorable.

4. Gloire trois fois, gloire à Jésus! le monde et Satan sont vaincus;

À notre tour brûlons d'amour, pour plaire au vainqueur admirable.

3. People, gather round his cradle, see this new miracle:

A tender child, weak and trembling, gains you the good will of the Most High.

4. Glory three times to Jesus! the world and Satan are vanquished;

In turn, let us burn with love in gratitude to this wonderful victor.

7. La Disputeuse/Quadrille d'André à Toto Savoie

Lisa Ornstein, *fiddle* • Keith Murphy, *guitar* & *foot percussion*

The first tune is a Magdalen Island version of a widespread fiddle tune that goes by many names. The second is from the repertory of Shippagan fiddler André Savoie.

8. Les Cloches du hameau

THE VILLAGE BELLS

Josée Vachon, *solo* • The Revels Chorus • The Revels Children • Lisa Ornstein, *fiddle*

Keith Murphy, *piano* • Megan Henderson, *harmonium*

Parisian musician Albert Larrieu composed both lyrics and music for this well-loved tune. The arrangement is by Megan Henderson.

1. Les cloches du hameau chantent dans la campagne,

Le son du chalumeau égaye la montagne.

Refrain:

On entend (on entend) les bergers (les bergers)

Chanter dans les prairies ces refrains si légers

Qui charment leurs amies:

Tra la la, tra la la la la la...

2. C'est l'heure du retour, et la jeune bergère,

Voyant la fin du jour, regagne sa chaumière.

3. Lorsque dans le rocher, la tempête tourmente,

Autour du vieux foyer joyeusement l'on chante.

1. The bells of the village sing throughout the plain;

The sound of the shepherd's pipe makes the mountain joyful.

Refrain:

You can hear (you can hear)

The shepherds (the shepherds)

Singing in the meadows these light refrains

Which charm their friends:

Tra la la, tra la la la la la...

2. It is the time to return, and the young

shepherdess,

Seeing the end of day, returns to her cottage.

3. While the storm rages through the rocks,

Around the old hearth happily we sing.

9. Le Voyageur

THE TRAVELER

Keith Murphy, *solo* & *guitar* • Lisa Ornstein, *octave fiddle* • Josée Vachon, *vocal harmony*

Megan Henderson, *harmonium* • The Revels Chorus

Written by Angèle and Albert Arsenaault, both of Prince Edward Island. Albert recalls that he and Angèle were chatting backstage while performing on the same concert program, far from their homes. As he started telling her all the things he missed, she started writing.

1. J'ai voyagé, j'ai travaillé;
Partout où j'ai été je me suis ennuyé.
Dans les grandes villes, loin de mon île,
Je me disais un jour je reviendrai;
Oui, je me disais un jour je reviendrai.

Refrain:

Je m'ennuie de ma grandmère, du ciel qui
touche la terre,
Je m'ennuie du bon poisson qu'on père
amenait à la maison.
Je m'ennuie des gros frolics, des veillées de
musiques,
Je m'ennuie d'ma mère qui m'chantait des
chansons,
Oui, je m'ennuie d'ma mère qui m'chantait
des chansons.

2. Quand je suis parti pour gagner ma vie
Rien qu'avec mes rêves, ma jeunesse et
ma folie,
J'ai découvert un monde à l'envers.
Puis j'me suis dit, qu'est-ce que je fais ici?
Oui, je me suis dit, qu'est-ce que je fais ici?

3. Enfin j'me suis trouvé, jamais je m'en irai
De mon île si jolie, du pays où j'ai grandi.
Ça sent toujours la mer, et on cultive la terre,
Et les gens savent encore prendre le temps;
Oui, le temps d'aimer la vie comme des
enfants.

1. I traveled, I worked.
Everywhere I went I was lonely.
In the big cities, far from my island.
I told myself one day I'd return;
Yes, I told myself one day I'd return.

Refrain:

I miss my grandmother, the sky that touches
the earth;
I miss the fresh fish that my father brought
home.
I miss the big parties, the evenings of music.
I miss my mother who used to sing me songs;
Yes, I miss my mother who used to sing me
songs.

2. When I left to earn my living
With nothing but my dreams, my youth and
my folly,
I discovered a mixed-up world,
And I asked myself, what am I doing here?
Yes, I asked myself, what am I doing here?

3. Now I know that I'd not leave again
My beautiful island, the land where I grew up.
That smells always of sea, where one works
the land,
And people still know how to take their time,
Yes, the time to love life the way children do.

THE ROSE IN THE WOODS

10. La Rose au bois

Josée Vachon, *solo* • The Revels Chorus

This 18th-century song appears in Québécois, Cajun and Acadian repertoires.

1. Mon père, aussi ma mère n'avaient que
moi d'enfant.
N'avaient que moi d'enfant, la destinée,
la rose au bois,
N'avaient que moi d'enfant, n'avaient que
moi d'enfant.

2. C'est pas l'affaire des filles d'aller voir
les garçons.
D'aller voir les garçons, la destinée, la rose
au bois,
D'aller voir les garçons, d'aller voir les
garçons.

3. Mais c'est l'affaire des filles de balier
la maison.

4. Quand la maison est propre, tous les
garçons y vont.

5. Ils entrent quatre par quatre en frappant
du talon.

6. Quand tout l'monde est en place, on
frise le rigodon.

7. Et c'est comme ça qu'ça s'passe, du
moins dans nos cantons.

1. My father and my mother had me, their
only child.

2. It's not the place for girls to go chasing
after boys.

3. But girls should stay at home and make
sure the house is clean.

4. And when the house is clean, the boys all
will come around.

5. They'll come in four by four and all dance
around the room.

6. When everyone is ready, then let the
dance begin!

7. And that's the way it's done, at least back
where we come from.



11. D'où viens-tu, bergère?

WHERE HAVE YOU BEEN,
SHEPHERDESS?

The Revels Children

A ubiquitous Nativity carol commonly sung at Christmas Eve midnight mass.

1. D'où viens-tu, bergère, d'où viens-tu?

I come from the stable, where, this very night,
I, a shepherd maiden, saw a wondrous sight.

2. Qu'as-tu vu, bergère, qu'as-tu vu?

What did you see, shepherdess?
There within a manger a little child I saw,
Lying, softly sleeping, on a bed of straw.

3. Rien de plus, bergère, rien de plus?

Nothing else, shepherdess?
There I saw the mother her sweet baby hold,
And the father, Joseph, trembling in the cold.

4. Rien de plus, bergère, rien de plus?

Nothing else, shepherdess?
I saw ass and oxen, kneeling meek and mild,
With their gentle breathing warm the holy child.

5. Rien de plus, bergère, rien de plus?

Nothing else, shepherdess?
There were three bright angels come down from the sky,
Singing forth sweet praises to our God on high.



12. La Petite Rosette

Lisa Ornstein, *fiddle* • Keith Murphy, *piano*

An instrumental adaption by Lisa Ornstein of an Acadian version of a traditional song sung in France and French-speaking Canada. It is a good-natured, tongue-in-cheek account of the wedding night experience of a young bride married off to a geriatric, rich groom who is gracious, but falls asleep immediately after the festivities.



LET'S BE ON OUR WAY,
THE SEA IS SMOOTH

13. Partons, la mer est belle

Josée Vachon, *solo* • The Revels Chorus • Lisa Ornstein, *fiddle* • Keith Murphy, *guitar*
Megan Henderson, *piano*

This is a much beloved song throughout the Acadian Maritimes, though it originated in the Vendée region of France. Arranged by George Emlen.

1. La pêche sera bonne, amis, partons sans
bruit.

La pleine lune donne, presque toute la nuit.
Il faut qu'avant l'aurore, nous soyons de retour
Pour admirer encore, les merveilles du jour.

Refrain:

Partons, la mer est belle, embarquons-nous,
pêcheurs.
Guidons notre nacelle, ramons avec ardeur.

1. The fishing will be good, my friends, let's leave
without a sound.

The full moon will be with us, almost all night
through.
We must be back before the dawn,
To once again admire the beauties of the day.

Refrain:

Let's be on our way, the sea is smooth, all on
board, fishermen.
Adjust the boom and let's row with all our might.

Aux mâts hissons les voiles, le ciel est pur et beau;
Je vois briller l'étoile qui guide les matelots.

2. Ainsi parlait mon père quand il quitta le port;
Il ne s'attendait guère à y trouver la mort.
Ce fut un jour d'orage, il fut surpris soudain;
Et jeté au rivage à son cruel destin.

3. Je n'ai plus qu'une mère, qui ne possède rien.
Elle est dans la misère, et n'a que mon soutien.
Ramons, ramons bien vite, oh! je la vois là-bas
Je vais courir de suite, me jeter dans ses bras.

Let's hoist our sails up the masts, the sky is clear and beautiful,
I see the shining star which guides the sailors.

2. Thus spoke my father as he left the port.
He little knew that death awaited him.
On that stormy day, he was taken unawares.
Thrown overboard into raging waters, he met his cruel fate.

3. All that is left to me is my mother, who is penniless.
She lives in dire poverty, I am her sole support.
Row! oh row quickly! I see her standing there.
I'll run as fast as ever I can and throw myself into her arms.

14. La Poulette grise

The Revels Children • Lisa Ornstein, *fiddle*

A very old French counting song with many variants. This unusual version is from Rachel LeBlanc of Edmondston, New Brunswick.

1. La petite poulette grise a pondu dans les cerises,
Elle a pondu un petit coco pour le petit enfant

1. The little gray hen has laid an egg in the cherries,
She has laid a little egg for a little child who

qui va faire dodo,
Tandis que l'enfant dort, l'enfant, dormira-t'il bientôt? Fais dodo.

2. La petite poulette blanche a pondu dans la grange...

3. La petite poulette noire a pondu dans l'armoire...

4. La petite poulette verte a pondu dans les couvertes...

is going to sleep;
Since that child is sleeping, will this child sleep soon? Go to sleep.

2. The little white hen has laid an egg in the barn...

3. The little black hen has laid an egg in the cupboard...

4. The little green chicken has laid an egg in the blankets...

15. Reel du diable / Cotillon madelinot / La Gigue à Claude Austin

Lisa Ornstein, *fiddle* • Keith Murphy, *piano & foot percussion*

The first two of these three Acadian dance tunes are from Acadian fiddler Avila LeBlanc, a beloved and well-known member of his Magdalen Islands community. The third tune is from Acadian fiddler Claude Austin of Neguac, a tiny village in northern New Brunswick.



THE GRAY HEN

THE LEAVING
OF CANADA

16. Le Départ du Canada

Keith Murphy, *solo* & *Few's harp* • Lisa Ornstein, *fiddle*

Versions of this song are sung in both Acadie and Québec. The Québécois versions typically describe the mind-numbing, weary work of life in the mills. This particular version from Acadian singer and fiddler Joseph Athanase Larade describes the plight of an immigrant who becomes a farm hand—a sad, timeless and universal theme of forced departure.

1. Quand chu parti du Canada, pour m'en aller
dans les États

J'avais qu'une simple valise, tout mon butin
était dedans,

J'avais qu'une simple valise, mais de l'argent
y'en avait pas dedans.

2. Dans mon chemin, j'ai rencontré un homme
que j'avais oublié.

Il m'a dit: Quelle surprise! où t'en vas-tu
dans les États ?

Tu vas rencontrer la misère. Dans les
États, non, n'y vas-y donc pas.

3. Je suis resté le coeur saisi, je suis resté le
coeur meurtri.

Et c'est là que j'ai dit à ma femme ainsi que
mes petits enfants:

Nous allons poursuivre notre route, Dieu nous
préservera d'accidents.

4. Il y a sept ans et quelques mois que je suis ici
dans les États.

1. When I left Canada to go to the States,
I had but one valise; all my clothes were
contained within.

I had but one valise, in which there was
no money

2. Along the road I met a long-lost acquaintance.
He said to me: What a surprise! where are you
going to in the States?

You will meet with destitution. Don't go.

3. I stood there, my heart stricken and
wounded.

And it was then that I said to my wife and little
children:

We are going to continue our journey. God
will keep us safe.

4. It's now seven years and a few months that
I've been in the States.

J'ai bien sû bien travailler pour nourrir mes
petits enfants

Jusqu'au soir au clair de la lune, le matin au
soleil levant.

5. Pour être un bon habitant, il faut être bon
travaillant.

Il ne faut pas que l'endormitoire vienne te
prendre sur le champ,

Car quelqu'un qui ferait de même, il serait
mort dans très peu de temps.

6. Quand j'suis revenu au Canada, on ne voit
plus de traces de nos pas.

On n'entend plus les cloches sonner le matin
pour nous réveiller,

On n'entend plus les cloches sonner de tous
les bords, de tous les côtés.

I have always worked hard to feed my little
children,

Till the evening by the light of the moon, from
the morning at sunrise.

5. To be a good farmhand, you have to be a
hard worker.

You can't let sleepiness overcome you.
For if you do, death comes swiftly.

6. When I came back to Canada, there was no
longer any trace of our steps.

No more did one hear the bells ring in the
morning to awaken us.

No more did one hear the bells ring, from all
sides, from every corner.

MILLET SEED

17. Grain de mil

Josée Vachon, *solo* • The Revels Chorus

One of many songs sung by exiles to pass the time as they traveled on foot back to their native Acadie, according to singer Edith Butler, who brought the song into wide circulation.

1. Par derrière chez mon père il y a't un
pommier doux, il y a't un pommier doux.

1. Out behind my father's house there is a sweet
apple tree;



Les trois filles d'un prince sont endormis
dessous. Ah!

Refrain:

J'ai du grain de mil, j'ai du grain de paille, j'ai
de l'oranger, j'ai du tri, j'ai du tricolie, j'ai des
allumettes, et j'ai des ananas, des pierres à
fusil, des lauriers fleuris.

J'ai du zi, j'ai du zinzezi, j'ai de zinnezinne, j'ai
de zinnezo, j'ai de beaux, j'ai de beaux, j'ai
de beaux oiseaux.

2. Les trois filles d'un prince sont
endormis dessous;

La plus jeune se réveille, dit, ma soeur, il est jour.

3. La plus jeune soeur s'éveille, dit, ma soeur,
il est jour.

Non, ce n'est qu'une étoile qui éclaire nos
amours.

4. Non, ce n'est qu'une étoile qui éclaire nos
amours.

Nos amants sont en guerre, ils combat tent
pour nous.

5. Nos amants sont en guerre, ils combattent
pour nous.

S'ils gagnent la bataille ils auront nos amours.

6. S'ils gagnent la bataille ils auront
nos amours.

Qu'ils gagnent ou qu'ils perdent, ils
resteront toujours.

A prince's three daughters are sleeping
underneath it.

Refrain:

I have millet seed, I have straw seed, I have
orange trees, I have [tri], I have matches,
I have pineapples, flints, blooming laurels.
I have [nonsense syllables], I have some
fine birds.

2. A prince's three daughters are sleeping
underneath it;

The youngest sister wakes up and says, my
sister, it is daytime.

3. The youngest sister wakes up and says,
my sister, it is daytime;

No, it's just a star lighting up our loves.

4. No, it's just a star lighting up our loves;
Our lovers are in the war, they are fighting
for us.

5. Our lovers are in the war, they are fighting
for us;

If they win the battle they will have our loves.

6. If they win the battle they will have our loves;
Whether they win or lose, they will always
remain [our loves].



THE WIDOWS OF THE STREAM

18. Les Veuves de la coulée

Michelle Kaminsky, *fiddle* • Alan Bradbury, *accordion* • Maggie Moniz, *guitar* & *vocals*

A Cajun two-step learned from Dewey Balfa, one of the Balfa Brothers who helped popularize Cajun music around the world and was instrumental in fostering a cultural revival in Louisiana.

1. Toutes les veuves de la coulée sont parti
au village
Pour acheter du coton jaune à la boutique;
Pour acheter du coton jaune pour faire
des petites menines
Pour les petites filles de la coulée fini.

2. Toutes les veuves de la coulée sont parti
au village
Pour acheter du coton jaune à la boutique;
S'en aller sur la coulée; s'en aller sur la coulée
Pour amener les petites filles au bal chez Joe.

1. All the widows who live by the stream are
gone to town
To buy some yellow cotton at the store;
To buy some yellow cotton to make some
petticoats
For the little girls of the stream to finish.

2. All the widows who live by the stream are
gone to town
To buy some yellow cotton at the store;
Going to the gully, going to the gully
To take the little girls to the dance at Joe's.

THE CAJUN CHRISTMAS WALTZ

19. La Valse Cadienne de Noël

Josée Vachon, *solo* • The Revels Chorus • Michelle Kaminsky, *fiddle*
Alan Bradbury, *accordion* • Maggie Moniz, *guitar*

The words and music of this waltz were written by Jeanette V. Aguiard, of the singing group Les Amies Louisianaises, and is arranged for chorus by George Emlen. Published by Musique Acadienne Publishing Company & Pocahontas Music.



1. Attrappe ton violon, accorde ta guitare, joue l'accordéon;
Promène la plus belle, et va sur le plancher, on va jouer la belle Valse de Noël.
Les cloches vont toutes sonner, nos voisins vont s'assembler;
On va chanter toute la nuit, et faire de nouveaux amis et danser la belle Valse de Noël.

Refrain:

Attrappe ton violon, accorde ta guitare, joue l'accordéon;
Promène la plus belle, et va sur le plancher, on va jouer la belle Valse de Noël.
On va chanter l'enfant qui est né, on va chanter les anges et les bergers,

1. Take up your violin, tune your guitar, play the accordion;
Escort the prettiest out to the dance floor, they are about to play the beautiful Christmas Waltz.
The bells will all ring, our neighbors will all gather;
We will sing all night and make new friends and dance the beautiful Christmas Waltz.

Refrain:

Take up your violin, tune your guitar, play the accordion;
Escort the prettiest out to the dance floor, they are about to play the beautiful Christmas Waltz.
We will sing of the child who was born, we will sing of the angels and the shepherds;
We will wish peace for you and a happy and good year,

20. The Rayne Bounce /Acadian Two-Step

Michelle Kaminsky, *fiddle* • Alan Bradbury, *accordion & triangle* • Maggie Moniz, *guitar*

A medley of Cajun two-steps, the first learned from the playing of Jesse Lége and the second from Dewey Balfa. Lége, from Gueydan, Louisiana, is a legendary accordion player and a treasure trove of Cajun music and songs. Rayne is a small town in the part of southern Louisiana known as Acadiana.



21. Daddy Carrière's Waltz

Michelle Kaminsky, *fiddle* • Alan Bradbury, *accordion* • Maggie Moniz, *guitar & triangle*

This waltz was learned from Bébé and Eraste Carrière, brothers who played for house parties in the 1930s and 1940s. They provided a link to dances of European origin such as mazurkas and contredanses. Presumably the tune is either from or for their father and is a variant of "Valse de Prairie Ronde."

*I SAW THE WOLF, THE FOX
AND THE WEASEL*

22. J'ai vu le loup, le renard et la belette

George Emlen, *solo* • The Revels Children • Michelle Kaminsky, *fiddle* • Alan Bradbury, *accordion*
Maggie Moniz, *guitar* • Josée Vachon, *triangle*

This song of French medieval origin is taken from the playing and singing of Dewey Balfa. Hear a very different version on our 1991 recording *Sing We Now of Christmas*.

1. J'ai vu le loup, le renard et la belette, j'ai vu le loup, le renard danser.
I saw the wolf, the fox and the weasel dancing.
Je les ai vue taper leurs mains, je les ai vue taper leurs pieds.
I saw them clapping their hands, I saw them stamping their feet.
2. Je les ai vue qu'ils s'embrassaient, je les ai vue qu'ils se caressaient.
I saw them kissing, I saw them caressing.
3. Je les ai vue avec une enfant; merci bon Dieu c'était pas la mienne (tienne)!
I saw them with a child; thank the good Lord it wasn't mine (yours)!



23. La Dernière Valse

THE LAST WALTZ



Michelle Kaminsky, *fiddle* • Alan Bradbury, *accordion* • Maggie Moniz, *guitar & vocals*

A song of heartbreak by Phillip Alleman and learned by the band Magnolia at a jam session at a 1992 Rhode Island Cajun festival.

1. Eh, malheureuse, criminelle,
Tu m'as dit tu pouvais mais p'us m'aimer
Oh, je veux pas que tu vas;
Gard donc là aujourd'hui tu me tournes la dos.

2. Eh, malheureuse, tu m'as dit
Tu avais trouver un autre qui tu aimer plus
que moi;
Oh, je m'ennuie de toi,
Tous demande c'est de rester la dernière valse.

1. Oh, you miserable one, you criminal,
You told me you could but you no longer
love me;
Oh, I don't want you to go,
Today you turned your back on me.

2. Oh, you miserable one, you told me
You've found another you love more than me;
Oh, I'm so lonesome for you,
All I ask of you is to stay for the last waltz.

24. Ave Maris Stella

HAIL, STAR OF THE SEA

Natalie Frank, *solo* • The Revels Children • The Revels Chorus • Megan Henderson, *harmonium*
Cambridge Symphonic Brass Ensemble

This plainsong Marian Vespers hymn dating from about the 8th century was adopted in 1884 as the “official” Acadian national anthem in an attempt to build pride, unity and a common identity among Acadians in the Maritimes diaspora. The French verses, written by Jacinthe Laforest in 1994, are the ones most commonly sung, except that the first verse is usually still sung in Latin. The arrangement is by Megan Henderson.

1. Ave, maris stella, Dei mater alma,
Atque semper virgo felix coeli porta.

2. Acadie, ma patrie, à ton nom je me lie.
Ma vie, ma foi sont à toi, tu me protégera.

3. Acadie, ma patrie, ma terre et mon défi,
De près, de loin tu me tiens, mon coeur
est acadien.

4. Solve vincla reis, profer lumen caesis,
Mala nostra pelle, bona cuncta posce.

5. Ave, maris stella...



1. Hail, star of the sea, nurturing mother of God,
Also eternal virgin, blessed gate of heaven.

2. Acadia, my country, I bind myself to your name.
My life, my faith are yours, you will protect me.

3. Acadia, my country, my land and my defense,
From far and near you hold me, my heart is
Acadian.

4. Loosen the chains of the guilty, send forth light
to the blind;
Our evil do thou dispel, entreat (for us) all
good things.





THANK YOU Many hands and ears went into the production of this recording. Particular thanks go to Lisa Ornstein and Josée Vachon for their scholarly and enthusiastic research into the many possibilities for this recording and for providing excellent translations and notes for the ultimate choices. Keith Murphy brought his impressive singing and playing ability to bear, along with his considerable experience as a music director and producer. The three members of Magnolia also yielded a trove of Cajun material to choose from and much Cajun lore to back it up. Albert Arsenault, whom we know from our 2000 *Spring Revels* collaboration with his Acadian group Barachois, was generous and encouraging. Our good friend Susie Rioff opened her home for out-of-town guest artists, for which we are eternally grateful. Paul Buckley took some beautiful photographs of our recording sessions. We are indebted to Jared Kass and Sophie Michaud for the use of their harmoniums. Lastly, production manager Lynda Johnson made sure everything hummed along smoothly throughout the whole process. Her daughter Sarah Morrisette took invaluable notes during the sessions to guide us in post-production.



PAT JUNEAU Louisiana folk artist Pat Juneau's hammered and painted steel sculptures reflect the irrepressible zest of Cajun country life. Like his mother, who used scraps of fabric to fashion art pieces, Pat and his son Andre bring the most basic materials to a joyous level of artistic expression. Their Acadian-inspired hanging sculptures for Downtown Lafayette's Creativity Everywhere celebration won Louisiana's Cultural District Award in 2014. Pat's ever-expanding collection is displayed in galleries and museums.

Revels engages today's audiences in theatrical and musical experiences that bring the world's cultural traditions and celebrations to life.

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FEATURED MUSICIANS Lisa Ornstein, *fiddle* · Josée Vachon, *vocals & percussion* · Keith Murphy, *vocals, guitar, mandolin, piano, Jew's harp & foot percussion* · Megan Henderson, *harmonium & piano* · Members of Magnolia Cajun Band: Alan Bradbury, *accordion & percussion*; Michelle Kaminsky, *fiddle*; Maggie Moniz, *guitar & vocals* · George Emlen, *vocals*

THE REVELS CHORUS Tom Arena, Gary Beckmann, Julia Bloom, Marie Kropa Breitenbach, Nick Browse, Sasho Emlen, Walter Fey, Haley Fisher, Lee Fuchs, Nicole Galland, James Gerke, Molly Gerry, Danielle Griggs, Alexander Hall, James Henderson, Martha Sandman Holmes, Amy Horsburgh, Simon Horsburgh, Mac Howland, Jamie Jaffe, Edward Kerlake, Becky King, Heather Koerber Nunes, Molly Lanzarotta, Hayden Latimer-Ireland, Jim Lawton, Paul Levitt, Noni Lewis, Milva McDonald, Lakshmi Nayak, Jake Nunes, Jennie O'Brien, Stine O'Brien, Haris Papamichael, Mayhew Seavey, Daniel Sheldon, Laura Swanson, Alexandra Upton, Steve Vaughan

THE REVELS CHILDREN Natalie-Susan Frank, Ian Horsburgh, Liam King, Skyler Marks, Madeleine McLaughlin, Celia Molla, Eva Molla, Nora O'Brien, Ewan Swanson, Connor Thomas Upton, Jane Orianna Yanniss

CAMBRIDGE SYMPHONIC BRASS ENSEMBLE Gregory Hopkins & Thomas Duprey, *trumpets* · Richard L. Hudson, *horn* · Philip Swanson, *trombone* · Kenneth Amis, *tuba* · Abe Finch, *timpani*

PRODUCTION CREDITS George Emlen, *music director & producer* · Lynda Johnson, *production manager* · Bill Winn & Antonio Oliart, *recording engineers* · Sarah Morrisette, *production assistant* · Recorded at Fraser Performance Studio, WGBH, Boston, MA · *Post-production*: Sound Mirror, Jamaica Plain, MA · Mark Donahue, *editing, mixing and mastering* · Cahoots, *packaging design* · Pat Juneau, *folk art* · Alëna Kuzub, *artwork photography* · *Musical arrangements*: George Emlen & Megan Henderson except where noted · *Liner notes*: Lisa Ornstein, Josée Vachon, Michelle Kaminsky, Alan Bradbury, Maggie Moniz & George Emlen