

DIRECTED BY PATRICK SWANSON
ELIJAH BOTKIN, MUSIC DIRECTOR

December 16–28, 2022

Midwinter Revels

A Solstice
Celebration

Tales from
Ellis Island

SANDERS THEATRE

HARVARD UNIVERSITY,
CAMBRIDGE, MA





GOD
RESPECTS ME
WHEN I WORK,
BUT
HE **LOVES**
ME WHEN I
SING!

- RABINDRANATH TAGORE

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Thank You for bringing us the music
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the years ahead bring you (and us all...)
more music, more joy!

Midwinter Revels

A Solstice Celebration Tales from Ellis Island



December 16–28, 2022

SANDERS THEATRE HARVARD UNIVERSITY, CAMBRIDGE, MA

**WRITTEN & DIRECTED BY PATRICK SWANSON | ELIJAH BOTKIN, MUSIC DIRECTOR
NICOLE GALLAND, DRAMATURG**

Featuring

David Coffin
Carolyn Saxon
Ricardo Holguin
Stephanie Clayman
Maeve Leahy
Ewan Swanson

Luke Olivier
Anthony Brown
Keith Murphy
Glenn Dickson
Rosalba Solis
Tom Duprey

Abe Finch
Ron Mahdi
Tom Pixton
Becky Tracy



THANKS TO OUR GENEROUS SPONSORS



Infrared listening devices and large print programs are available at the Sanders Theatre Box Office. Please visit our lobby tables for Revels recordings, books, cards and more.



Welcome to Revels and a happy, joyful, hopeful holiday to you! We are grateful to you for being here.

When Jack Langstaff imagined Revels in the 1950s, he envisioned a celebration of traditions, of family, friends, and good will. The original Revels were extensions of his childhood family Christmas party around the piano, singing carols (whether one could sing or not) and sharing stories and dance. Each December, this vision comes alive on stages throughout the country, united by Susan Cooper's pitch-perfect poem *The Shortest Day*:

**So the Shortest Day came and the year died,
And everywhere down the centuries of the snow-white world
Came people singing, dancing, To drive the dark away.**

The idea of bringing people together to sing, to share their stories, and to celebrate both the passage of a year and seasonal traditions is not unique to Revels, but our secret sauce is the audience participation that brings these traditions to life. Jack Langstaff once said "There is nothing more powerful than people singing together." This is true whether you're in our audience this year, singing sea shanties on TikTok (check out our David Coffin @chanteyman), finding a harmony at a rousing Pub Sing, or singing *Born to Run* at a Bruce Springsteen concert. (Please purchase a raffle ticket to support Revels and have an opportunity to win tickets to his Boston show! Revels needs your support more than ever.)

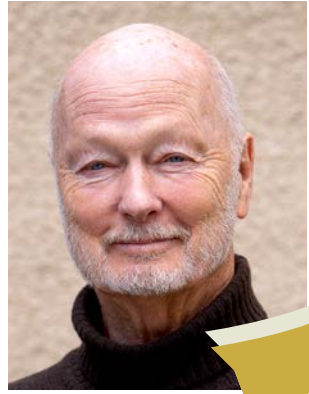
During these times of disconnection, taking time to "power off," to enjoy live theater and music, and to sing *together* is what this celebration of the shortest day and this Revels performance is all about. **Welcome Yule!**

Diane Kennedy

Interim Executive Director

Welcome to the 52nd annual Revels in Sanders Theatre!

Revels has always been “Christmas - In Celebration of the Winter Solstice.” Jack Langstaff’s concept was to celebrate and emphasize the secular, cultural aspects of Christmas along with anyone who could enthusiastically shout out the message, “Welcome Yule!” Over the years that exclamation has defined our mission.



Along with every other performing arts organization we have responded to the challenge of examining our approach to furthering diversity, equity, and inclusion. This year’s show, set on Ellis Island, digs into Irish, Mexican, and Eastern European culture and includes significant Jewish material. Cultural differences and similarities inform the dialogue. While our menu includes all the familiar ingredients of a *Christmas Revels*, we are switching titles to emphasize the solstice aspect of our *Midwinter Revels* and digging deeper to find the roots that tie our cultures together.

Our Revels this year is set in 1924 on Ellis Island, the port of entry to the New World for many immigrants. It is Christmas Eve, and changes in the immigration laws have slowed the entry process. The resulting delays mean that a number of families from Ireland, Russia, and Germany must spend some extended time together. The Irish and Old World Jewish families have many differences, but through the curiosity of their children and the insights of the Mexican doctors and nurses who are charged with their care, they find ways to celebrate their rite of passage through music, song, and story.

These hard times of social reckoning, pandemic, and war, have taken a heavy toll on all of us. We invite you to join us at the darkest time of the year in some Revels alchemy. With music and song that leaps across borders, and stories animated by creative imagery, song, and puppetry, you will be participants in the magic that transforms the darkest of times into something akin to joy. Take joy!


Paddy Swanson
Artistic Director





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With Joyous Gratitude to
our REVELS Performance

Sponsors

DECEMBER 15 AT 7:30 PM

In honor of our Volunteer Revelers.
We couldn't do it without you. You
make us SING!

DECEMBER 17 AT 7:30 PM

Michael Kolowich and Kirstin Lynde

DECEMBER 18 AT 1:00 PM

The Rioff Family in honor of Brian
O'Donovan and all he has done to
bring music to so many.

DECEMBER 18 AT 1:00 PM

Don and Susan Ware

DECEMBER 18 AT 1:00 PM

In Memory of Arline Ripley
Greenleaf's love of the Revels
community and joyous family
gatherings.

DECEMBER 18 AT 1:00 PM

Shippen Page & Anne St. Goar

DECEMBER 18 AT 5:30 PM

We miss you dearly. Alyssa, Arthur
Miles, Barrett, Dora, Isabel, James,
Josh, Lillian, Nadja, Pearce, and Val in
loving memory of Judy Barrett Litoff

DECEMBER 21 AT 7:30 PM

In Memory of Timothy G. Taylor
George Travis & Family In Loving
Memory of Lenore G. Travis
Brian and Cerredwyn Horrigan

DECEMBER 23 AT 3:00 PM

The C.A. Coolidge Family

DECEMBER 26 AT 1:00 PM

The Jackson & O'Brien Family in
Recognition of the Remarkable Staff
and Volunteers of Revels Past,
Present and Future!

DECEMBER 26 AT 5:30 PM

The Soules Family

DECEMBER 27 AT 1:00 PM

Timothy A. Taylor, Managing Trustee,
Clark Charitable Trust

DECEMBER 28 AT 1:00 PM

In honor of the Backstage Revelers
and all who helped us put on our
production.

**THE STEVENS FAMILY
IN MEMORY OF NORMAN STEVENS**

Special Funding for the Puppets
created by Sara Peattie



A Jewish Reveler

NICOLE GALLAND



The first words I ever sang as a Revels chorus member were “Hark, the herald angels sing glory to the newborn King.”

I’m Jewish, but my only problem with that line was learning the alto part, because I’d sung the melody so often growing up. The meaning and sentiment, although antithetical to Judaism, caused me no *tsuris* (Yiddish for problem or aggravation). Revels is about customs and folk traditions, not religious beliefs. Caroling is a New England tradition and so in my small New England town, I grew up caroling. The camaraderie of chilly trekking, the doorway offers of hot cocoa, the wonder-filled faces of children and the gratitude of elders—these were some of the most inclusive and community-affirming moments of my childhood.

That is a privilege my grandparents never had. The past, even the recent past, is complicated for our people. It’s never been a simple matter to separate race from religion from tradition. My blond, blue-eyed grandfather, born and raised in Berlin, was an atheist who collected German (not Yiddish) folksongs. But because he was born Jewish, he was forced to seek refuge from the Holocaust in several countries before immigrating to America – where his daughter co-founded a *chavurah* (a gathering of observant Jews) and also put up Christmas trees. Grandpa rolled his eyes about *chavurah* and tree alike, while quietly *kvelling* (rejoicing) that his daughter could safely have both.

Grandpa would have loved the Revels. I bet he’d have been a donor or volunteered backstage. His American experience was that we’re delighted with our ancestral stories, yet not defined by them.

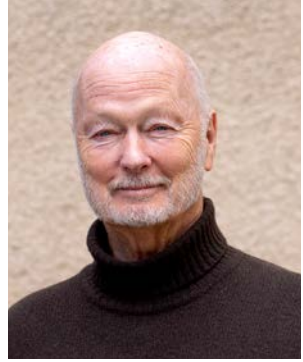
He also would have been particular about how those stories are remembered and told. So when Paddy invited me to help shape the Jewish elements of this year’s script, I felt Grandpa’s spirit hovering near me, counseling vigilance. This prompted a lively conversation with a rabbi friend about the Golem, as well as a thoughtful exchange of emails between Paddy and myself as we navigated the nuances of race vs. religion vs. tradition. I hope you’ll find that – as with every Revels story – we’ve found an engaging, moving way to share the past with you without suggesting we return to it. As you read this, I’m backstage with my fellow choristers, and we’re all just as eager to sing *Shalom Chaverim* as *Stille Nacht* with you. It’s complicated, but America is a marvel that way.

Nicole Galland is an historical novelist and occasional dramaturg, who has been singing with Revels since 2014.

The Great American Cooking Show

PADDY SWANSON

The concept of the “United States” was imagined by some as a metaphorical cooking pot into which the world’s cultures could be tossed and cooked down into a uniquely blended American recipe — a new culture for the New World. The reality has turned out to be more complicated. The cooking part ran out of gas and the result thus far is more of a salad dish with distinct flavors and textures and with some flavors strong enough to overwhelm the others. The combination of different cultures reached a peak in the period between the two great global wars. In the aftermath of World War One, there was a great movement of populations in Europe with many displaced families and individuals focusing their hope for a better life on the Lady raising the torch of Liberty in New York harbor. Thousands were drawn by that light and for many the great hall at Ellis Island was their first experience of the New World.



In 1924 the USA put a brake on the surge of immigration by passing a law capping the annual totals at two percent of the total number of people of each nationality. Asians were totally excluded. The two major groups being processed were Irish and Eastern European — the Irish, depressed by the legacy of successive failures of the potato harvest and the collapse of agriculture as a means of survival, and the Russian, Ukrainian, and German Jews stricken by the ravages of war. Religions and cultures were crowded together in the dormitories and dining rooms along with the individuals that were routinely concentrated on one small island. Historically there was another wave of immigrants in the 1920s who came to New York from Mexico, mostly wealthy families from the Yucatan regrouping after the civil war. In our imagining for this show, there are medical professionals among that group who have been recruited to Ellis Island to help in the processing.

What happens when strangers with different beliefs are thrust together in a foreign country at Christmastime? How deep does one have to dig to find a level where human values can be shared? Can music transcend politics? In the journey from history to the stage we found performers and tradition bearers who could bring the threads of their personal histories to the table, and then we collected music and stories embedded with the personal details that bring the past to life. Rosalba and Ricardo brought Mexico with songs and dances, Glenn brought Klezmer, Stephanie brought Yiddish, Keith brought jigs and reels, and as an Irish citizen who goes by the name of Paddy, I brought my Grandmother’s genes. Our salad was turning out to be pretty spicy!

“May you live in interesting times!” is the apocryphal curse that could describe our current experience of pandemic, war, climate change, and social and economic upheaval. It is useful sometimes to gain a historical perspective. Casting a long shadow over the 1920s, the war to end all wars stood like a grim bookend; our predecessors still found light in the darkness and the powerful energy of renewal in their heritage. May we be inheritors of their remarkable resilience! Welcome Yule!

The Program

Part One

Overture

Composed in 2022 by Elijah Botkin

The Famine Song

Traditional

The Revels Chorus

Jamie Jaffe

Samantha Fleishman

Katherine Moore Casella

Written by A.P. Graves and published in 1897 in Graves' *Irish Folk Songs*, this lament references the hardships of the potato famines of the mid-1800s.

Kaddish

By Maurice Ravel and Elijah Botkin

The Revels Chorus

Haris Papamichael

The Kaddish is a traditional Jewish hymn praising God recited during most prayer services. Importantly, the Kaddish is traditionally not recited alone, but alongside other worshippers. This composition combines excerpts from Ravel's Kaddish, as well as a newly composed Oseh Shalom chorus by Elijah Botkin.

Children's Skipping Songs

The Ellis Island Children

THERE'S A BIG SHIP SAILING

Traditional

Our artistic director Paddy Swanson remembers singing this as a child in Manchester, England. As ships glided along the Manchester Ship Canal they gave the illusion of sailing down the "alleys" behind the row houses at Salford docks.

DOWDELDY DOW

Traditional

An example of "mouth music" used when an instrument is not readily available to accompany a dance, or as here, a skipping game.

MARY THE MONEY

Traditional

A nonsense song learned from Liam Clancy from Carrick-on-Suir, County Tipperary. It is the first part of the tune "St. Patrick's Day."





Angels We Have Heard on High

Traditional
arr. Elijah Botkin

David Coffin
The Revels Chorus
Samantha Fleishman, Steven Knott,
Heather Koerber Nunes, Ned Cheesman
The Liberty band

This Christmas carol is sung to the traditional hymn tune "Gloria," which comes from a traditional French song of unknown origin titled "Les Anges dans nos campagnes." The English lyrics were paraphrased by James Chadwick in the mid 1800s. We invite you to sing along!

Khanike Oy Khanike חנוכה אוי חנוכה

Traditional
arr. Elijah Botkin

Stephanie Clayman and Ewan Swanson
The Ellis Island Children

This playful children's tune speaks of various Chanukah celebrations including playing with dreidels (a 4-sided spinning top), eating latkes, lighting candles, and joining together to make music.

All Sing!



An - gels we have heard on high, Sweet - ly sing - ing o'er the plains.
Shep - herds, why this ju - bi - lee? Why your joy - ous strains pro - long?
Come to Beth - le - hem and see Him whose birth the an - gels sing:

5

And the moun - tains in re - ply E - cho - ing their joy - ous strains:
What the glad - some ti - dings be Which in - spire your heav'n - ly song?
Come a - dore on bend - ed knee Christ, the Lord, the new - born King

9

Glo - - - ri - a in ex - cel - sis De - o,

15

Glo - - - ri - a in ex - cel - sis de - o.

Oyfn Pripetshik

By Mark Markovich Warshawsky
arr. Elijah Botkin and George Emlen

Stephanie Clayman
The Revels Chorus
The Liberty Band

Oyfn Pripetshik describes a rabbi teaching his students the Hebrew alphabet, or "aleph-bet."

Hob Ich Mir a Kleynem Michalke

Traditional

The Ellis Island Children

In this Yiddish game song, the children all play parts in an orchestra, mimicking the sounds made by flutes, trumpets, trombones, and other instruments.



Christmas in the Trenches

By John McCutcheon, arr. Elijah Botkin

*David Coffin
Keith Murphy*

Written in 1984, this John McCutcheon ballad tells the story of what occurred at Christmas on the front lines of WW1 from the perspective of a fictional soldier. In 1914, Pope Benedict XV's request for a Christmas truce was summarily rejected. Nevertheless, soldiers from both sides held an informal cease-fire and sang carols and exchanged gifts. There was even an impromptu soccer game played in no-man's land.

O Tannenbaum

Traditional

*Div Slomin
The Revels Chorus
The Liberty Band*

Though this traditional tune from 16th-century Silesia was originally unrelated to Christmas, it became closely associated with Christmas after German composer Ernst Anschütz wrote two additional verses in 1824. This song is an ode to a fir tree, which over the course of the 19th century became a Christmas custom, and so the song took on new meaning.

Stille Nacht

By Franz Gruber

*The Revels Chorus
The Liberty Band
Sarah Higginbotham, Lynne Dichter,
Steven Knott. Mayhew Seavey*

First performed on Christmas Eve in 1818 in Oberndorf, this is one of the most well-known Christmas carols today. It has been translated into over 100 different languages!

The Bugle Hornpipe

The Soldier's Jig

The Boys of Malin

By Keith Murphy, Traditional

The Liberty Band

It's a Long Way to Tipperary

By Jack Judge and Harry Williams

*The Revels Chorus
The Liberty Band*

Originally written as an Irish worker's lament in London, it has since become a popular song for soldiers to march to. Made popular in 1914 by Irish tenor John McCormack, it has been featured in many stage shows and movies.

All Sing!

It's a long way to Tipperary

It's a long way to go.

It's a long way to Tipperary

To the sweetest girl I know!

Goodbye Piccadilly

Farewell Leicester Square!

It's a long long way to Tipperary

But my heart's right there.

Es Ist Ein Ros' Entsprungen

Traditional, arr. Michael Praetorius,
arr. Hugo Distler

*The Revels Chorus
Francesca Bester, Heather Koerber Nunes,
Div Slomin, Tommy Linden
The Liberty Band*

This traditional Christmas carol of German origin literally means "A rose has sprung up," though it is most commonly translated into English as "Lo, how a rose e'er blooming." The arrangement by Distler is an excerpt from his extended work *Die Weihnachtsgeschichte* ("The Christmas Story").

The Wild Rover

Traditional, in the style of the High Kings
arr. Elijah Botkin

The Revels Chorus
The Liberty Band
David Coffin
Mayhew Seavey, Liam Sullivan,
Luke Olivier, Ned Cheesman

This is a very popular folk song from the British Isles, though the exact origin is disputed. The song retells the story of the prodigal son, who sings of how his days of traveling are behind him, and how he hopes to return home and settle down.

All Sing! Refrain

And it's no, nay, never
No, nay never no more
Will I play the wild rover
No never no more

The Golem

Storyteller: Stephanie Clayman
Rabbi: Haris Papamichael
Golem: Heather Koerber Nunes,
Kalanit O'Sullivan Flannery,
Nora O'Sullivan Flannery, Nico Rosenberg
Puppets by Sara Peattie

The story of an archetypal powerful creature animated by a Rabbi in order to protect the Jews. The unintended consequences of his creation turn this into a cautionary tale. Mary Shelley created a variation on the theme in her Gothic novel Frankenstein.

Hinei Ma Tov הנה מה טוב

Traditional Jewish Hymn

The Ellis Island Children

This traditional Jewish hymn is recited each week at the Shabbat dinner. Its words mean "Behold how good and how pleasing for people to sit together in unity."

Maoz Tzur מעוז צור

Traditional Jewish Poem (*Piyyut*)
arr. Elijah Botkin and Jerome Epstein

Haris Papamichael
The Revels Chorus
The Liberty Band

Traditionally sung during Hanukkah after the lighting of the candles, the text for this song, written by Rabbi Mordecai Ben Isaac HaLevy, dates all the way back to the 13th century. The author embedded the consonants of his name as the first letters of each of the first 5 stanzas.

Shalom Chaverim שלום חברים

Traditional, Peace Round

The Revels Chorus

A traditional Jewish peace round. The words mean, simply, "Peace and farewell my friends 'til we meet again."

All Sing!



1. Sha - lom, cha - ve - rim, sha - lom, cha - ve - rim, sha - lom, sha -

2. lom.

3. L' - hit - ra - ot l' - hit - ra - ot, sha - lom, sha - lom.

4. :||

The Lord of the Dance

David Coffin, Carolyn Saxton
The Revels Chorus
The Revels Dancers
The Liberty Band

Sydney Carter ruefully acknowledged that in writing a poem that puts the narrative of Christ's death and resurrection in parallel with the narrative of the Hindu deity Shiva (The Lord of the Dance) he would get into trouble with both Christians and Hindi. He illuminates the concept of life-force that underpins and animates so many cultures and religions. This more secular variation is by Patrick Swanson.

All Sing! Refrain

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

There will be no introductory remarks before Act Two, so please return to your seats promptly.

Part Two

The Abbots Bromley Horn Dance

Traditional

Great Meadows Morris and Sword
David Coffin, recorder
Esme Leahy
Lily Leahy
Nicole Galland

This ancient ritual dance for good luck in hunting the stag is still danced every year in the village of Abbots Bromley in England. Its supernumerary characters—the folk-fool, the man-woman, the hobby horse and the boy archer—tie it to the mumming traditions of Christmas.

Las Posadas

19th century, anon
arr. Juan Pedro Gaffney R.

Ricardo Holguin
The Ellis Island Children
The Liberty Band

A visiting ritual from Mexico usually featuring children who travel from house to house reenacting the search for lodging by Joseph and Mary so that she can give birth to the baby Jesus. Finally, an innkeeper recognizes them and welcomes them in.

Xtoles

Traditional Mayan Dance Song
arr. Elijah Botkin

The Ellis Island Children

This is thought to be one of the oldest known melodies in existence. It is a winter prayer to the sun, reminding her to come back once it is spring.

The Sands of Mexico

Ry Cooder and the Chieftains
arr. Elijah Botkin

Keith Murphy, David Coffin

This song tells the story of Saint Patrick's Battalion, or the San Patricios, and their eventual desertion from the United States Army. Primarily consisting of Irish-Catholic immigrants, the battalion was sent to Churubusco to fight in the Mexican-American war. While the immigrant battalion was there, the Mexican government printed propaganda to entice immigrant-soldiers away from the American Army. Mistreated and reviled by their American superiors, the Irish immigrants obliged, leaving the US army to join the Mexicans in the fight.

El Caballo

Ry Cooder and the Chieftains
arr. Elijah Botkin

Keith Murphy
Ricardo Holguin
The Liberty Band

This song is an ode of gratitude from Mexico to the San Patricios. It says "Mil gracias por el servicio...ya son héroes mexicanos" meaning, "Many thanks for your service, you are already heroes of Mexico."

Ojitos Negros

Ry Cooder and the Chieftains
ft. Los Cenzontles
arr. Elijah Botkin

The Revels Chorus Women

This little piece depicts a fond memory of a loved one. Their "little black eyes, where did they go?" "Ay, ojitos negros, dueños de mi corazón." Oh, little black eyes, dreams of my heart.

Dona Nobis Pacem

Traditional

A round for peace, featured often in each of our nine Revels cities.

All Sing!



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

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

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

Canción Mixteca

Mexican Folk Song
José López Alavez
Ry Cooder and the Chieftains
arr. Elijah Botkin

Ricardo Holguin
The Revels Chorus
The Liberty Band

Lopez Alavez describes his feelings of longing for home that might have resonated with the Irish conscripts.

March to Battle

Ry Cooder and The Chieftains

David Coffin
The Liberty Band

The battle cry of the San Patricio Brigade. To this day they are celebrated as martyrs in Mexico on Saint Patrick's day. (March 17th.)

Xochipitzahuatl

Ritual Aztec Song

The Ellis Island Children

This Aztec piece, meaning "little flower," traditionally sung on ritual occasions.

Daley's Polka

My Mother's Little Pet

The Liberty Band
The Revels Dancers

Lively set dances designed for cottage sized spaces. An evening of song, dance and story could thus accommodate a small crowd.

De Zeyde Mit Der Bobe / Odessa Bulgarian

Traditional, arr. Glenn Dickson

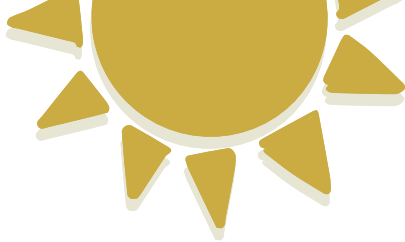
The Liberty Band
The Revels Dancers

La Malagueña

Traditional, arr. Elijah Botkin

Ricardo Holguin
The Liberty Band

A well-known traditional Huapango song from Mexico. The song tells the story of a man fawning over a woman, speaking of her beauty, how he would treat her well and love her if he were hers. She rejects him for being too poor.



El Relàmpago

Ry Cooder and the Chieftains, ft. Lila Down
arr. Elijah Botkin

The Revels Chorus
The Liberty Band

"Darkness and light Strike with love and power before dawn appears." Literally meaning "the lightning", this song describes the electricity between two lovers intent on hiding their true passions from each other.

The Straw Folk Mummers Play

Room: Maeve Leahy
Old Man Winter: Luke Olivier
Great Meadows Morris and Sword

Disguise is a common feature in traditional mummers plays best exemplified by the Straw Boys of Armagh who wove straw into costumes and masks to make themselves completely anonymous. The central task of the Winter mummers is to act out the death of the old year and the birth of the new. This abbreviated version by Paddy Swanson follows the sword dancing tradition in which characters routinely enter and exit the dance.

Rogue's Delight

Rapper Sword Dance by Tom Pixton

Great Meadows Morris & Sword
Tom Pixton, accordion

A tight rhythmical stepping dance originating in the North East of England featuring sword-like implements that may have originated as scrapers for the pit ponies employed in the coal mines.

The Shortest Day

Ricardo Holguin

A poem written by Susan Cooper for an early Victorian Revels and repeated every year in our nine Revels Cities.

The Sussex Mummers Carol

The Revels Chorus
The Liberty Band
The Ellis Island Children

As part of the echoes referenced in Susan Cooper's poem, the words of this carol come from the past, but in this new configuration we transport the ancient blessing to this present time, this house, and all of you within it, and together with those ancient Sussex Mummers, we wish you good luck and prosperity for the new year.

All Sing!

God bless you all with - in this house with hap - pi-ness be³ -
 Our play is done, we must be gone we stay no lon - ger -
 God bless your house, your child - ren too, your cat - tle and your

4
 side; Where e'er your bo - dies ride or walk, your God must be your
 here. We wish you all both great and small a bless - ed bright new
 store. The Lord in - crease you day by day and send you more and

8
 guide, your God must be your guide.
 year, a bless - ed bright new year.
 more, and send you more and more

In Gratitude

Celtic music has always had a significant place in Revels and our trusty guide for decades has been our good friend Brian O'Donovan.



Brian O'Donovan, champion of live music and the arts

In a city that wears its legendary Celtic identity on its sleeve (or at least on its basketball jerseys), Brian is something of a legend himself.

A champion of live music, he has used his iconic radio show to spark interest and passion for all things Celtic and to create a lively community that supports his live concerts and festivals in multiple venues in the Greater Boston area. Before he

launched *A Christmas Celtic Sojourn* Brian served on the Revels board and performed with us onstage. We like to think of the two organizations as cousins. Over the years he has been a resource and a loyal supporter of both Revels and the arts in general. The local community that he has created is authentic and has responded to the unwelcome news of his recent illness with expressions of genuine care and affection. The Revels board and staff and indeed our whole Revels community would like to join in that sentiment and to express our heartfelt thanks for all that Brian has gifted us, past and present.

Maith thú!

— THE REVELS BOARD + STAFF

The Players

MASTER OF CEREMONIES

David Coffin

SPIRIT OF PLACE

Carolyn Saxon

ACTORS

Ricardo Holguin

Stephanie Clayman

Rosalba Solis

Anthony Brown

Maeve Leahy

Ewan Swanson

Luke Olivier

LIBERTY BAND

Keith Murphy, band leader, guitar/voice

Glenn Dickson, band leader, clarinet

Tom Duprey, trumpet

Abe Finch, percussion

Ron Mahdi, bass

Tom Pixton, accordions/melodeon/keyboard

Becky Tracy, fiddle

David Coffin, whistle, recorder, concertina

ADULT CHORUS

Franny Bester*

Nicholas Browse*

Katherine Moore Casella*

Ned Cheesman

Nicole Davila*

Julia Deininger

Lynne Dichter*

Haley Fisher

Samantha Fleishman*

Nicole Galland*

Julia Gallogly

David Gordon

Sarah Higginbotham*

Amy Horsburgh*

Jamie Jaffe

Steven Knott*

Heather Koerber Nunes*

Leah Labrecque

Tommy Linden*

Nancy McCarthy*

Jake Nunes*

Luke Olivier*

Haris Papmichael*

Mayhew Seavey

Div Slomin*

Nora Susana Sotomayor*

Clara Stefanov-Wagner*

Liam Sullivan

Laura Swanson*

David Woodward

*INDICATES DANCER

ELLIS ISLAND CHILDREN

Margo Council

Yeisi Delgado-Vargas

Lorraine Erickson

Kalanit O'Sullivan Flannery

Nora O'Sullivan Flannery

Henry Haddleton

Meylin Jimenez-Kwong

Zian Jimenez-Kwong

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Theo Sheldon

Ewan Swanson

Frances Tucker

Caroline Woll

Tom Pixton, musician

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Patrick Swanson

Music Director:

Elijah Botkin

Mexican Dance:

Rosalba Solis

Set Design:

Jeremy C. Barnett

Dramaturg:

Nicole Galland

Costume Design:

Heidi Hermiller

Lighting Design:
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Projection Design:
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Sound Design:
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Puppet Design:
Sara Peattie
Makeup Design:
Shelby Art
Choreographer:
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Assistant to Music Director:
Sarah Higginbotham
Program Notes:
Patrick Swanson and
Elijah Botkin
Script: Patrick Swanson

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With Thanks



To Jamie Jaffe—our star on stage and off—for her service as a member of the Revels Board!

BELOW Jamie in the 2016, 2010 *Christmas Revels* in Sanders Theatre and the 2012 Spring Sing





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Thank you to all the volunteers who signed up after this book went to press.

Special thanks to

Glenn Dickson and Joshua Jacobson for help with Jewish music; La Piñata for help with casting; and Nicole Galland, Bobbie Steinbach and Stephanie Clayman for help with script and Jewish culture. Thank you to Deb Golburn at NOMAD for Mexican props. Thank you for help with props to Mary Elizabeth Ford, Jan Innes, and Chris Ripman, this year and every year. Thank you to the staff of the Memorial Hall/Lowell Hall complex and the Harvard Box Office. Thank you to Heidi Hermiller, Andrew Hebert-Johnson, Sam Overbeck and Andy Barnett for their incredible help with the warehouse move. Thank you to Susan Hunziker for all her help with costumes for the warehouse move. And as always, thank you to Nilah MacDonald for finding and packaging our annual ornament.



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In Memoriam



GINNY MORTON

Farewell Ginny! Ginny Morton was the Revels production manager from 1995 until 2006. She brought to the job her love of theater, her irrepressible sense of humor, her sense of calm during the chaos, and her exuberant *joie de vivre*. Entering the building with a resounding “HELLOOO”, trunk overflowing with supplies from Costco (“Ginny’s home cooking – everything with a barcode!”) for the cast and crew, Ginny made the frenetic job of launching a *Christmas Revels* seem effortless.

In addition to her work with Revels, Ginny was co-founder/Director of the Arts at Tower summer camp and led Marblehead Little Theater’s acquisition of its current permanent home. Ginny was a talented actress, writer, musician, director and producer who was most joyful when she was being creative and working with children.

This memoriam does not do justice to Ginny’s huge personality or how she shaped Revels productions during her tenure and for years after she left. But, to quote Ginny, “Ah well, perfection has eluded us yet again.”



SUE LADR

Sue and her then husband Scott Kosofsky created the “look” of Revels almost since the beginning with their Philidor Press. In 1996, Sue became Revels’ first in-house, full-time graphic designer. During her 25 years with Revels she designed songbooks, program books, ticket flyers, our first website, LPs, cassettes, CDs, invitations, post cards, posters, ads, and countless other projects.

Sue’s early professional life was actually in music. She majored in music at Connecticut College, then worked for the famous organ builder D.A. Flentrop in the Netherlands, studying harpsichord with the world-renowned Ton Koopman while she was there. She and Scott were among the founders of the Boston Early Music Festival, which she continued to attend through the years. It was at a BEMF opera that Sue heard the singing of soprano Jayne Tankersley and strongly suggested we try to engage her for the upcoming Tudor/Elizabethan *Christmas Revels*, which we did! – a testament to Sue’s ear for good music. Jayne proved to be one of the finest and most engaging vocal soloists we have ever had on the Sanders Theatre stage.

Sue loved literature, film and all the arts—she herself was a painter and keyboardist. Her breadth of interests was a perfect match for a wide-ranging, genre-blending performing arts organization like Revels. We will miss her.

Featured Artists





Patrick Swanson ARTISTIC DIRECTOR

Patrick Swanson began his career in London as an actor at the Arts Theatre in the West End. In 1969 following a European tour with the La MaMa Plexus Troupe he moved to New York and received his world theater education as a resident actor at La MaMa E.T.C. His numerous directing projects include opera, ensemble, music-theater, and circus. He was a founding stage director of Circus Flora and is currently Artistic Director of Revels. Paddy taught acting and improvisation at the London Academy of Dramatic Art (L.A.M.D.A.), the London Drama Centre, and New York University. He served as artistic director of the Castle Hill Festival at Castle Hill in Ipswich, Massachusetts, directing and co-producing opera and theater works, including the premieres of Julie Taymor's *Liberty's Taken* and Peter Sellars' production of *Così fan Tutte*. Locally he has directed for the Spoleto USA festival; Gloucester Stage, The Alley Theatre Houston and the Charles Playhouse as well as numerous productions in the U.K. and Europe. His Actor's Shakespeare Project production of Shakespeare's *King Lear* with Alvin Epstein was nominated for three 2006 Elliot Norton awards and subsequently transferred to Off-Broadway. Paddy's most recent acting role was as Father Jack in Brian Friel's *Dancing at Lughnasa* at Gloucester Stage. He currently researches, writes and directs all Cambridge Revels scripts and serves as consultant to the other eight Revels production companies performing in the U.S.A.



Elijah Botkin MUSIC DIRECTOR

Elijah Botkin, a Boston-based conductor, arranger, choral educator, and performer, was named Revels' Music Director in December of 2021. He graduated from Northeastern University in 2015 with bachelor's degrees in Music History & Analysis and Mathematics. While at Northeastern, Elijah founded and directed the Northeastern Madrigal Singers, served as President and Assistant Conductor for the NU Choral Society, and sang with and arranged for the award-winning a cappella group Distilled Harmony.

Elijah's work on Distilled Harmony's quarterfinal-winning performance won the distinction of Outstanding Arrangement from the International Championship of Collegiate A Cappella. His arrangement of "Nothing Feels Like You" by Little Mix also won a CARA (Contemporary A Cappella Recording Award) for Best Mixed Collegiate Song. In 2014, Elijah was granted the Gideon Klein Award in order to write his composition *The Closed Town*, which was premiered by the Northeastern University Chamber Choir in April 2015.

In addition to his role with Revels, Elijah continues to direct the NU Madrigal Singers and was recently named the Interim Music Director of the Reading Community Singers for Spring 2023. He is also a frequent performer with a variety of professional ensembles in the Boston area, with recent and upcoming performances including appearances with Carduus and the Renaissonics at New England Conservatory's First Mondays concert series, with Chorus pro Musica for their Boston premiere of David Lang's *the little match girl passion*, and with the Nightingale Vocal Ensemble for their upcoming concert, *Magic*.



Nicole Galland **DRAMATURG**

Nicole Galland (Dramaturg) has plied her dramaturgical skills for major theatre companies across the country, including Berkeley Repertory Theatre, where she served as Literary Manager. She's put her time in as actor, director, writing mentor, screenwriter, and PhD fellow at UC Berkeley's scholar/director program, of which she is a proud drop-out. Since 2008 she's co-adapted/directed (with Chelsea McCarthy) Shakespeare for the Masses, an irreverent theatre troupe based on Martha's Vineyard. Her debut novel, *The Fool's Tale*, was a Barnes & Noble "Discover Great New Writers" pick in 2005; since then she has written historical, contemporary, and speculative novels, including the New York Times bestseller *The Rise and Fall of DODO* (with co-author Neal Stephenson). Nicole discovered Revels in 2014, singing in the chorus of the Victorian Christmas show, and has cherished the Revels community ever since. She is (in part) of both Jewish and Irish descent and as a child her father immigrated to the US by boat through Ellis Island, so singing in this year's chorus is especially dear to her.



David Coffin **SONGLEADER & MUSICIAN**

In 2019 David celebrated 40 years of performing with Revels by releasing a compilation 2 CD set *David Coffin Live from the Revels Stage* representing his favorite songs with various guest artists, the Revels Choruses, and most importantly, you, the Revels audience. During the pandemic he took to creating virtual content not only in producing the #RevelsConnects series but also on TikTok since the "Sea Chantey Craze" took the world by storm winter of 2021. As a result he released a 12 song digital album (*The Sound of Time*) of all single take performances of a variety of genres. He also released a digital version of the Easter Hymn Sing he produced as part of the #RevelsConnects Series.

Widely known for his rich baritone voice, David performs on an impressive array of musical instruments, including concertinas, recorders, penny whistles, bombardes, gemshorns, shawms, rauschpfeffes, or, as he explains, “Generally anything that requires a lot of hot air”. At the heart of David’s work is his extensive collection of songs from the Maritime Tradition.

When he’s not on the Revels stage David is presenting his signature Enrichment Programs (a history of Wind Instruments and an imaginary 18th Century Whaling Program) in New England schools as the Revels-Artist-in-Residence. For the past 22 summers you can find David on a boat in Boston Harbor either taking over 10,000 inner-city kids out to a harbor island through Save the Harbor Save the Bay or narrating harbor history tours through Boston Harbor City Cruises. He is also the featured Singing Fisherman in Amazon Prime’s, *Blow the Man Down*. www.davidcoffin.com



Carolyn Saxon

Carolyn is so excited to return to Christmas Revels! She is a lifelong performer who tells stories and sings songs all over the world. A longtime member of Actors Equity, her theatrical credits include Broadway, Off-Broadway, Broadway National Tours, Film and regional theatres throughout the United States including Papermill Playhouse (NJ), Alliance Theatre in Atlanta, Actors Theatre of Louisville, North Shore Musical Theatre, Forestburgh Playhouse and Connecticut Repertory. Now based in Boston, she’s worked with Greater Boston Stage, Front Porch Arts Collective, New Repertory Theatre, Wheelock Family Theatre, SpeakEasy Stage, Central Square Theater, Lyric Stage Company, Moonbox Productions, Queen Mab Micro-Theatre, Starlight Square in Cambridge, Boston Opera Collaborative, the Outside the Box Festival and the Emerson Paramount. Her orchestral work includes the Boston Pops, Carnegie Hall, Teatro Colon, Boston Landmarks Orchestra, Indianapolis Symphony and the Buffalo Philharmonic. She is a member of the Boston Pops Gospel Choir, Millennium Choir, Sharing a New Song and the One City Chorus. An avid traveler who believes in the power of music to unite, she’s entertained audiences throughout Japan, South Africa, Argentina, Uruguay, Colombia and the United States. Film credits include ‘Sweet & Lowdown’, ‘Small Time Crooks’ and ‘The Curse of the Jade Scorpion’. Happy to have stayed busy during the pandemic, Carolyn created and performed in 3 different cabarets, ‘Songs I Might Have Missed’, ‘There & Back Again’ and Carolyn Saxon and Friends: Singing In the New Year!



Stephanie Clayman

Stephanie Clayman has been acting professionally for over 25 years, working in Off Broadway and regional theaters. She has endured harrowing assaults—but lived to collect a paycheck—on various television shows, and can be seen putting her Deaf Studies degree to good use in *What's the Worst That Could Happen?* as her character gleefully interprets a string of invective into American Sign Language. She is an experienced voice over artist, able to pronounce terrifying medical terms with ease, although with scant knowledge of their meaning. She is delighted to be a part of Revels this year, and to share her own beloved Bubbe (who immigrated to NYC in 1921) with the wider world. More information at StephanieClayman.com.



Ricardo Holguin

Ricardo "Ricky" Holguin was recently seen in SpeakEasy Stage Company's *The Inheritance*. Boston credits include *Willy Wonka*, *James and the Giant Peach* (Wheelock Family Theater), *1776*, *Man of La Mancha*, *Fiddler on the Roof* directed by Austin Pendleton (New Repertory Theatre), *Altar Boyz* (Greater Boston Stage Company), *Kiss of the Spider Woman*, LaChiusa's *The Wild Party* (Moonbox Productions), and *Guys and Dolls* (Reagle Music Theatre). Ricky has been praised and workshopped by Richard Maltby, David Shire, Didi Conn, and Tony Award Winner, Adam Guettel. He obtained his M.F.A. in Musical Theater from The Boston Conservatory.



Rosalba Solis

Rosalba Solis is the Founder of Boston based, *La Piñata* – a nearly thirty-year old, Latin American cultural & performing arts, community organization. Rosalba is a professional teacher, dancer, musician, '19 Mayor Walsh Youth Advocate Award Winner, '13 Jubilation Foundation Fellow, '05 Boston Fund For Teachers Fellow, '01 Michael Griffin Humanities Award Honorable Mention recipient for "excellence and commitment in service to Boston's youth", and '93 Massachusetts Arts in Education Award recipient for "being an outstanding educator in the arts". What is truly amazing, however, is watching Rosalba engage with students and audiences. Rosalba sparks a love for the arts through her cultural and performing arts instruction; and with the arts as a tool for transcending obstacles, Rosalba ignites a joy for learning and life in all students and audiences that she touches.



Maeve Leahy

Maeve Leahy is 12 years old (almost 13!) and lives in Mallow, Co. Cork in Ireland. Born into a long time Revels family, Maeve enjoys spending her summers and Christmases in the Boston area, visiting her grandparents, Tom and Deborah Kruskal with her parents and sister. Maeve fell in love with drama early in life and has been taking drama, musical theater, dance, and singing classes for several years at her local performing arts school, Centre Stage, in Mallow. She has been fortunate enough to work with Paddy Swanson in his Mummers Play class at CDSS run Family Week at Ogontz, NH for the last couple of summers and is delighted to have the opportunity to perform in Revels this year as a third generation Revels cast member.



Ewan Swanson

Ewan Swanson is sixteen years old and has been involved in Revels since he was eight, when he performed with the Revels Children's Chorus. This is his second time acting in the show, after having previously played the role of Sven in the 2018 Nordic Revels. Ewan is a junior at Lexington High School and is currently involved with his school's theater department. His recent roles include Mr. Wormwood in *Matilda the Musical* as well as Ferdinand in *The Tempest*. Ewan is excited to be joining Revels once again for their midwinter celebration, and would like to thank all those who have supported him in his acting career up to this point.



Luke Olivier

Luke Olivier grew up on Revels—attending his first Christmas Revels at the age of 8 months—and is now making his first appearance as an actor in *The Midwinter Revels*. He has appeared in numerous Revels productions as a member of child and adult choruses. His first performance with Revels was in *Noye's Fludde*, followed by Spring, Christmas, Summer Revels, recordings. He has trained in piano, dance, and theater, but denies any relation to Laurence O. He performed, arranged music for, directed and recorded with a cappella groups throughout high school and college. In his alternate reality he is an Assistant Director of Fitness at the MIT Recreation Department.



Keith Murphy

Keith Murphy is a highly sought-after guitar and piano accompanist who has performed with renowned fiddlers in the Irish and French Canadian traditions. A native of Newfoundland, Keith has built a traditional song repertoire based in eastern Canada and Québec as well as his current home, Vermont. He has been an influential member of several New England-based ensembles and he has collaborated with singing legend Tony Barrand. His most extended musical work has been with his wife, fiddler Becky Tracy, with whom he has played for 25 years, including many years as part of the trio Nightingale. An accomplished traditional music composer and arranger for theater and film, Keith's compositions are featured on Ken Burns' *The Roosevelts*. His most recent solo recording is *Suffer No Loss* (2014). Keith is a faculty member of the Brattleboro Music Center (BMC) and the founding artistic director of the BMC's Northern Roots Traditional Music Festival in Brattleboro, Vermont. He is also the music director for WGBH Boston's annual *Celtic Sojourn* St. Patrick's Day concerts held at Sanders Theater and elsewhere in New England.



Glenn Dickson

Clarinetist Glenn Dickson, has been performing his solo clarinet with electronics for almost 20 years. in and around Boston and New York City. As leader of Naftule's Dream and Shirim Klezmer Orchestra, he has toured North America and Europe, at venues as diverse as the Berlin Jazz Festival and the Philly Pops, and recorded 11 albums. He has collaborated with Maurice Sendak (*Pincus & the Pig*) and his music has been used by Woody Allen (in *Deconstructing Harry*). As a composer he has won a Massachusetts Cultural Council Artist Grant for music composition. Glenn has performed his "Dreams & Meditations" in the Boston area, New York City and the Washington D.C. area. Glenn's first solo album, "Wider Than the Sky," was released to international acclaim from US & European reviewers.



Kelli Edwards CHOREOGRAPHER

Kelli Edwards is happy to be back with Revels after choreographing their 2017 and 2019 *Christmas Revels* show. Professional theatre credits as choreographer or movement consultant include *A Confederacy of Dunces*, *Come Back*, *Little Sheba*, *The Second Girl*, *Becoming Cuba*, *The Cherry Orchard*, and *How Shakespeare Won the West*, Huntington Theatre Company; *1776* (co-director), *Fiddler*

on the Roof, *The Hot Mikado* (IRNE Award for Best Choreography), *The Snow Queen*, *The Wild Party*, *Cabaret*, *Ragtime*, *The Threepenny Opera*, *Passing Strange*, and *RENT*, The New Repertory Theatre. Other Boston area credits in choreography are with the American Repertory Theatre, Actor's Shakespeare Project, Stoneham Theatre, Whistler in the Dark, and Brandeis Theatre Company. Kelli is the co-director of and performs with Dances by Isadora Boston, a company dedicated to the work of one of the founders of American modern dance, Isadora Duncan. Kelli is on the performing arts faculty of Milton Academy.



Jeff Adelberg LIGHTING DESIGNER

Jeff Adelberg celebrates his 12th year designing for the Revels! A Boston-based designer, he is responsible for over 300 productions in New England and beyond. Recent Work: *El Matrimonio Secreto* (Florida Grand Opera); *Describe the Night* and *A Midsummer Night's Dream* (The Gamm Theatre, RI); *Heroes of the Fourth Turning* and *People Places and Things* (Speakeasy Stage); *Ain't Misbehavin'* (Central Square Theatre); *Venus & Adonis* (Cambridge Chamber Ensemble). Jeff attended the University of Connecticut and teaches at Harvard University and Boston College. Member of United Scenic Artists 829. www.jeffadelberg.com



Jeremy Barnett SET DESIGNER

Jeremy Barnett is a Detroit-based scenic designer and professor of theatre at Oakland University in Southeast Michigan. Boston credits include work for Opera Boston, Boston Midsummer Opera, The Opera Institute at Boston University, Mssng Lnks Inc., Gloucester Stage Company and Stoneham Theatre Company. Jeremy has assisted designers on productions at The Lyric Opera of Chicago, The New York Philharmonic, The Pasadena Playhouse, Pittsburgh Public Theatre, Arena Stage, The Shakespeare Theatre in Washington, DC, Philadelphia Theatre Company and Huntington Theatre Company. He holds an MFA in Scenic Design from Boston University and a BFA from Carnegie Mellon University and he has studied fine art in Ukraine, Italy and Zimbabwe. Jeremy co-founded Amarant Design Collective, an installation art organization that produces site-specific work in repurposed spaces in and around Detroit.



Heidi Hermiller **COSTUME DESIGNER**

Heidi Hermiller has been designing Revels costumes for 30+ years and is excited for each exciting new challenge! Along with the Revels, Heidi also designs the Harvard Hasty Pudding, now with actual women in the cast, but wherever she is in Cambridge Heidi loves the crazy-ness, research, and outright joy of designing costumes for director Paddy Swanson; Sanders statues brought to life, pirates, dragons, trolls, killer fish, Dancing crabs, tiny ballerinas, incredible singers, beautiful dancers, any where, anyone, or anything to make The Revels magic burst into life! She would especially like to thank her husband John for his love, patience, and understanding when asked to climb up the ladder and hand down the Jingly Jesters, No, not the sparkly jester or the French Jester, or the Velvet Jester...etc.



Ari Herzig **PROJECTION DESIGNER**

Ari returns to Revels after having designed projections in 2016, 2018 and 2021. Their other credits include Projections/Video Design for ArtsEmerson (*Detroit Red, Kiss, Mala, Sugar*), Speakeasy (*The Bridges of Madison County, Tribes*), Kitchen Theatre Company (*Grounded, Tribes*), Lyric Stage Company (*Fast Company, Dear Elizabeth, Chinglish*), New Repertory Theatre (*The Snow Queen*), Poets' Theatre (*Albatross*), and the Huntington Theatre Company (*Ryan Landry's M*). They received an IRNE award for Projection Design for a Small Stage in 2016 for *Albatross* at the New Repertory Theatre. Ari works as the Lighting and Projection Supervisor for the Office of the Arts at Emerson College.



Bill Winn **SOUND ENGINEER**

Bill Winn has toured all over the world working with many of music's top acts such as Whitney Houston, Herbie Hancock and Joni Mitchell. He has designed and implemented sound for the DC Jazz Festival, 2004–2014; Barbara Streisand Live at Shrine Auditorium, 2000 DNC and Thelonious Monk Jazz Competition, 1987 to the present. His television-broadcast sound and mixing work has included the 2017 Emmy Award-nominated *Front Row Boston* (WGBH featuring Sean Lennon and Les Claypool), *The United Nation's International Jazz Day at the White House* (ABC, 2016) and *White House Tribute to Thelonious Monk* (2008). Bill has been working with Revels since 1995. He met Revels founder Jack Langstaff and former music director George Emlen while working on several Revels recordings with John Newton of Soundmirror. In 1999 Revels sound designer Berred Ouellette passed on the task of creating the Revels sound to Bill, who has been sitting at the board in orchestra row V every December since.



BRINGING TRADITIONS TO LIFE

Mission

Revels brings together people of all ages and backgrounds through musical and theatrical celebrations of our world's cultural and seasonal traditions. Through a growing network of affiliates around the country, Revels combines artistic excellence with the lively participation of audience and volunteers in our performances and programs, inviting the communities we serve to join us, sparking appreciation and respect for the diverse world in which we live, and awakening a renewed sense of joy and connection.

Revels Productions are also presented in Tacoma, WA; Portland, OR; Oakland and Santa Barbara, CA; Boulder, CO; Houston, TX; Lebanon, NH; and Washington, DC.

Revels was founded in Cambridge, MA, in 1971 and established as a non-profit, tax-exempt organization in 1974.

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STAY IN TOUCH

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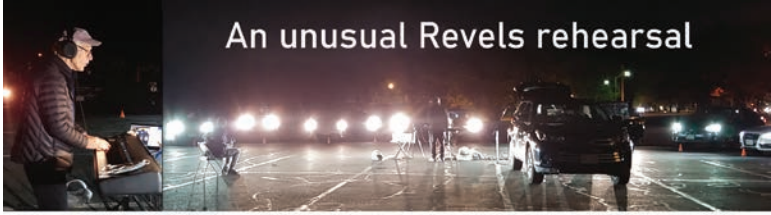
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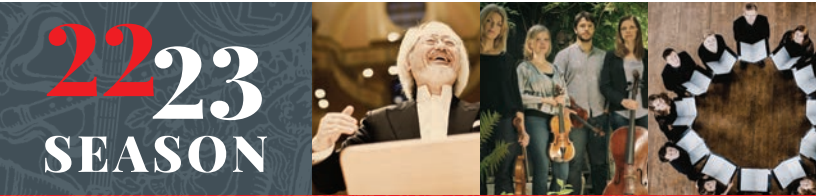
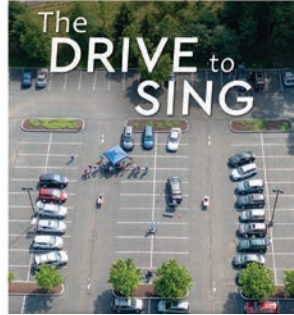
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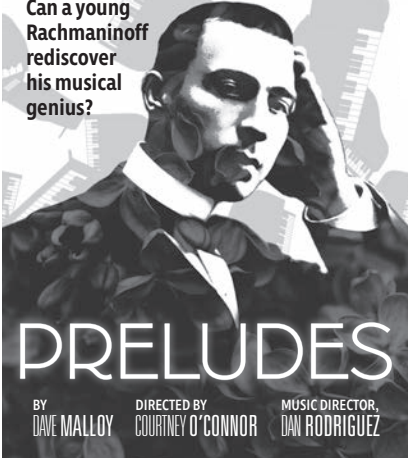
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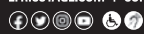

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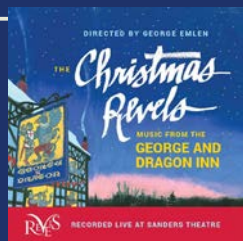


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Music from the George and Dragon Inn

A rousing collection of songs and dance music recorded live from the stage at the 2021 Christmas Revels in Sanders Theatre, Cambridge, MA. The selections span the distance from Renaissance art songs through English pub carols to American gospel, with lots of crossover as these three musical traditions merge and coalesce.



The Shortest Day Hardcover Book

Share Susan Cooper's beloved poem, brought to life with breathtaking illustrations. This beautiful book evokes the joy and community found in the ongoing mystery of life when we celebrate light, thankfulness, and festivity at a time of rebirth. Welcome Yule!

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Vermont artist Mary Azarian created this cheerful woodcut celebrating the solstice especially for Revels.



Happy Winter Solstice



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REVELSCONNECTS AT CLUB PASSIM

We're excited to announce that our #RevelsConnects virtual programs, conceived of during the pandemic, will now be live productions at Club Passim!

FEBRUARY 3, 2023 The Gaslight Tinkers

MARCH 14, 2023 Mike Block and Sandeep Das



MARCH 19, 2023: SPRING SING

A family celebration of the vernal equinox. Join Revels in singing in the spring!

SPRING 2023: PUBSING

JUNE 2023: SWANSONG

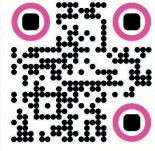
Kick-off of year-long celebration of longtime Artistic Director Patrick (Paddy) Swanson who will be retiring in early 2024.



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Sanders Theatre

INFORMATION

For history of the building, visit www.fas.harvard.edu/memhall

RESTROOMS are located on the lower level.

LATECOMERS will be seated at the discretion of management.

PHOTOGRAPHY AND RECORDING of any kind is not permitted in Sanders Theatre. Equipment may be confiscated.

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PARKING There is no parking at Sanders Theatre. Free parking for most events is available at Broadway Garage, corner of Broadway and Felton Street, from one hour pre-performance to one hour post. Parking for some events will be at 52 Oxford Street Garage.

ACCESS FOR PATRONS WITH DISABILITIES Accessible seating can be arranged through the Box Office. Sanders Theatre is equipped with Assistive Listening Devices, available 30 minutes prior to events.

Parking for disabled patrons: Limited accessible parking is available at Broadway Garage. Contact University Disability Services for other locations.

T 617.495.1859 or email: disabilityservices@harvard.edu. Please allow 3 business days for response.

Sanders Theatre is managed by Memorial Hall/Lowell Hall Complex at Harvard University

45 Quincy Street, Room 027
Cambridge, MA 02138

T 617.496.4595 | F 617.495.2420
memhall@fas.harvard.edu

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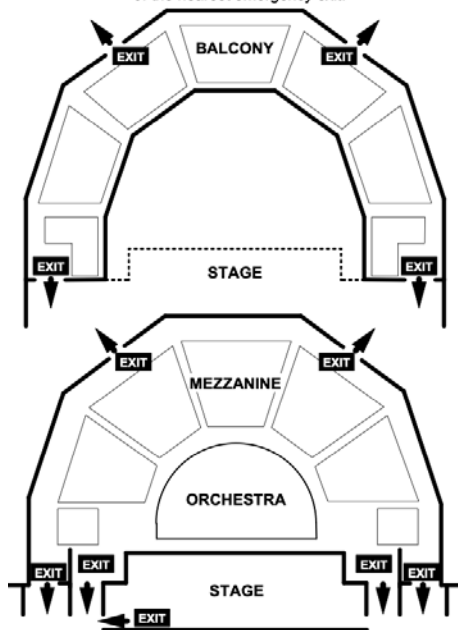
Richard A. and Susan F. Smith Campus Center 1350 Massachusetts Avenue, Cambridge MA 02138; 617.496.2222

www.boxoffice.harvard.edu
for calendar and hours

Pre-Performance Sales: Sanders Theatre. Open on event days only, two hours prior to scheduled start time. Closes 30 minutes after start time.

Sanders Theatre Exit Plan

For your safety, please note the location of the nearest emergency exit.



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