

The 45<sup>th</sup> annual production

# The Christmas Revels®

*A Welsh Celebration of*

THE **WINTER SOLSTICE**

DIRECTED BY PATRICK SWANSON \* GEORGE EMLÉN, MUSIC DIRECTOR

**DECEMBER 11-27, 2015**

HARVARD UNIVERSITY, CAMBRIDGE, MA

**SANDERS THEATRE**





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

- RABINDRANATH TAGORE

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HOUSE**  
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Thank You for bringing us the music  
of the seasons for Forty Years! May  
the years ahead bring you (and us all...) more music, more joy!

The 45<sup>th</sup> annual production

# The Christmas Revels®

A Welsh Celebration of

THE **WINTER SOLSTICE**

DIRECTED BY PATRICK SWANSON \* GEORGE EMLÉN, MUSIC DIRECTOR

17 PERFORMANCES: MATINEES & EVENINGS

**DECEMBER 11-27, 2015**

HARVARD UNIVERSITY, CAMBRIDGE, MA

**SANDERS THEATRE**

~with~

David Coffin

Cristi Catt • Emma Crane Jaster

Noni Lewis • Billy Meleady • The Cardigan Chorus

The Cærphilly Children • The Castell Emlyn Band

The Towyn Teens • The Pinewoods Morris Men

Cambridge Symphonic Brass Ensemble • The Mari Lwyd

The Abbots Bromley Horn Dance

The Lord of the Dance

Lynda A. Johnson, *production manager* • Jeremy Barnett, *set design*

Jeff Adelberg, *lighting design* • Heidi A. Hermiller, *costume design*

Bill Winn, *sound design* • Gillian Stewart, *choreography*

Infrared listening devices and large-print programs are available at the Sanders Theatre Box Office.

Please visit our lobby table for recordings, Revels apparel, and more. Our new CD, *A Revels Christmas in Wales*, contains much of the music from today's performance.

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With support from: GAC MCC  
Cambridge Arts Council Massachusetts Council

# Introduction

## Welcome to the 45<sup>th</sup> annual *Christmas Revels*!

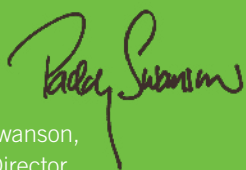
It's a wonder that it has taken so long for Revels to get to Wales. After all, our music director is an Emlyn and I grew up a few miles away from the border of this magical country. Magical at many levels, with medieval castles still standing sentry on the borderland. With landscapes of slate, towering black mountains, and lush green valleys running down to the sea. It's a musical nation where poetry and dancing are held in high esteem and everybody sings. But this is also the ancient Celtic nation that, in the very first examples of transcribed British prose, introduced us to real magicians like Merlin and Taliesin, and acquainted us with King Arthur and his round table and a treasure trove of legend and history.

Our good friend Susan Cooper, author of the much-loved Revels poem "The Shortest Day" and world-acclaimed novelist, used to play as a child around the sea towns of North Wales. This is where she found inspiration for her *The Dark is Rising* series for young adults. Susan generously helped us write a script that conjures a Wales of humor, warmth, and harmony, all set against a background of ghostly horses, shape-changers, and dragons.

And George Emlen, in his musical farewell to *The Christmas Revels*, has created a rich collection of carols, tunes, and resonant songs that seems to be interwoven with his Emlyn family DNA; some of these beautiful melodies familiar and some foreign and mysterious.

The poet Dylan Thomas memorably brought Christmas to life in an avalanche of imagery evoking his childhood, and we have used *A Child's Christmas in Wales* here as one of the entry points for this year's show. The miners are coming home on Christmas Eve. Where better to start our Revels adventure than here among the uncles and the postmen and the carol-singers?

"To begin at the beginning..."



Paddy Swanson,  
Artistic Director



## Table of Contents

Please join us in "All Sings" on  
pages 3, 6, 8, 9, and 10.

### THE PROGRAM

*page 3*

### THE PLAYERS

*page 11*

### FEATURED ARTISTS

*page 15*

### ROOTS & BRANCHES OF A REVELS CHRISTMAS IN WALES

*Patrick Swanson, Artistic Director*

*page 26*

### COMING HOME

*Susan Cooper, Co-Author*

*page 31*

### THE DEEP POOL OF WELSH MUSIC

*George Emlen, Music Director*

*page 36*

### FROM THE EXECUTIVE DIRECTOR

*Howard Grant, Executive Director*

*page 41*

### FRIENDS OF REVELS

*page 42*

### REVEL WITH US IN 2016

*page 58*



# The Program

## PART 1

### 1. OVERTURE

Cambridge Symphonic Brass Ensemble

Composed by George Emlen on familiar Welsh melodies.

### 2. AR HYD Y NOS (ALL THROUGH THE NIGHT)

Cristi Catt, *solo* • The Cardigan Chorus • The Castell Emlyn Band

Perhaps the most famous and beloved of all Welsh tunes, this one has its roots in the mid-18<sup>th</sup> century. Known at one time as “Poor Mary Ann,” it appeared in John Gay’s *The Beggar’s Opera* and has been set to a multitude of Welsh and English texts. Our Welsh text by John Ceiriog Hughes is the most commonly heard today; the English translation in verse 3, also well known, is by Harold Boulton..

### 3. COME YOU HOME AGAIN (CWM RHONDDA)

The Cardigan Chorus • The Cærphilly Children • Cambridge Symphonic Brass Ensemble

This iconic hymn is named for the Rhondda Valley (or *cwm*), the most famous of the coal mining valleys of South Wales. The original Welsh text dates from 1745 (and the tune from 1907), but it is the English version beginning with “Guide me, O thou great Jehovah” that is sung lustily at rugby matches today. Our new verses, written by Susan Cooper, capture the spirit of the valley’s current generation and speak to the mass emigration that resulted from the economic decline of mining.

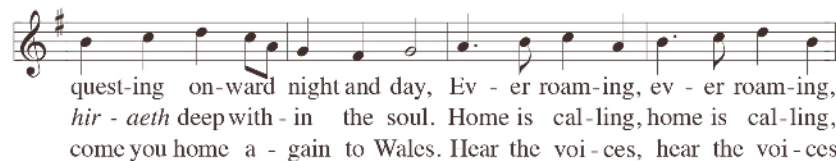
*All Sing ~*



1. Seek-ing dreams in young - er na-tions, through the world we  
2. Yet our hearts are filled with yearn-ing as our time-less  
3. Fol - low then the song that beck-ons to the land of



sailed our way, Wan - de - rers for ge - ne - ra - tions,  
moun-tains call; Love of home a - bides for ev - er,  
hills and vales; Hear the words your heart is sing-ing,



quest-ing on-ward night and day, Ev - er roam-ing, ev - er roam-ing,  
hir - aeth deep with - in the soul. Home is cal-ling, home is cal-ling,  
come you home a - gain to Wales. Hear the voi - ces, hear the voi - ces



ev - er roam-ing on and on, Ev - er roam-ing on and on.  
ech - o - ing a - cross the sea, Ech - o - ing a - cross the sea.  
ev - er cal - ling “wel-come home,” Ev - er cal - ling “wel-come home!”

### 4. MEN OF HARLECH

The Cardigan Male Chorus • Cambridge Symphonic Brass Ensemble

The imposing castle of Harlech stands on the west coast of Wales, a symbol of the country’s long resistance to English domination. The song’s stirring militaristic words date back to the War of the Roses. Nowadays battles between the Welsh and the English are mostly fought on the rugby field and supporters sing lustily. In this setting we have ordered up new words from Wales supporter Susan Cooper.

### 5. A CHILD’S CHRISTMAS IN WALES

Billy Meleady • Noni Lewis

Dylan Thomas (b. 1914), who famously led a life that burned the candle at both ends, died in New York City in 1953. He left behind some of the most celebrated poetry of the 20<sup>th</sup> century. Heard here and throughout the dialogue are fragments of the original work.

### 6. BORDER MORRIS DANCE

The Pinewoods Morris Men • The Castell Emlyn Band

Border morris hails from the villages on the border between England and Wales. It features simple footwork, elaborate disguises, and general rowdiness. This dance is an adaptation of “Worcester Hey” from the Oxford women’s team Rogue Morris. The tune is “Childgrove.”

### 7. SOSPAN FACH (LITTLE SAUCEPAN)

The Cardigan Chorus • The Cærphilly Children • The Castell Emlyn Band

Cambridge Symphonic Brass Ensemble

This nonsense song enjoys enormous popularity with all ages in Wales.

### 8. DRYW BACH (LITTLE WREN)

The Cærphilly Children • Emerald Rae, *violin*

The blessing ritual of parading an effigy of a wren through the streets of the town, while making music and passing the hat, takes place in Ireland on St. Stephen’s Day (December 26) and in Pembrokeshire, Wales, on Twelfth Day (January 6).

This version of the tune comes to us through the singing of Richard Driver.



## 9. PLEASE TO SEE THE KING

The Cardigan Chorus

This traditional carol from Pembrokeshire in South Wales is clearly related to “Dryw Bach.” The “wren boys” take the caged “king of birds” from door to door as a token of good luck. Arranged by Jerome Epstein.

## 10. COUNTRY DANCE: HOFFED AP HYWELL (POWELL'S FANCY)

The Cardigan Chorus Dancers • The Castell Emlyn Band

This dance features the playful and lively stepping typical of up tempo Welsh social dances. Found in both the English and Welsh repertoires, it was reconstructed from an 18<sup>th</sup> century manuscript and introduced to the Welsh National Folk Dance Society by Pat Shaw, aka Padrig Farfog.

## 11. CALON LÂN (PURE HEART)

David Coffin, *solo* • The Cardigan Chorus • Cambridge Symphonic Brass Ensemble

“Calon Lân” is one of the most famous and well-loved hymns in Wales. The words were written around 1891 by Daniel James and the tune was composed around 1900 by his friend John Hughes (not the John Hughes of “Cwm Rhondda” fame). Here we add an English verse by Susan Cooper to the original James Welsh verses.

## 12. THE BIRTH OF TALIESIN

Emma Crane Jaster, *Gwion* • Noni Lewis, *Ceridwen* • Billy Meleady, *narrator* • Emerald Rae, *crwth*

*The Book of Taliesin* is one of the most famous of Middle Welsh manuscripts, dating from the first half of the 14<sup>th</sup> century. Taliesin was a Dark Ages poet from around the 6<sup>th</sup> century who is sometimes conflated with Merlin as King Arthur's bard. The shape-shifter theme recurs in many cultures.

## 13. SUO GÂN (LULLABY)

Cristi Catt, *solo* • The Cardigan Chorus Women • The Castell Emlyn Band

A beloved traditional Welsh tune with words dating from around 1800.

## 14. AR LAN Y MÔR (BY THE SHORE)

Jamie Jaffe, *solo* • The Cardigan Chorus Women • The Castell Emlyn Band

This traditional love song's wistful tune and lyrics evoke sweet—or perhaps bitter-sweet—memories of seaside trysting.

## 15. DAFYDD Y GARREG WEN (DAVID OF THE WHITE ROCK)

Haley Hewitt, *harp* • David Coffin, *solo* • The Cardigan Chorus

This tune was composed by an actual harpist named David (Dafydd) Owen of Garreg Wen Farm (White Rock Farm) in North Wales on his deathbed in the early 18<sup>th</sup> century at the age of 29. It was first published in 1784 in a collection of bardic works; the words were added a century later by John Ceiriog Hughes. The English verses are by Susan Cooper.

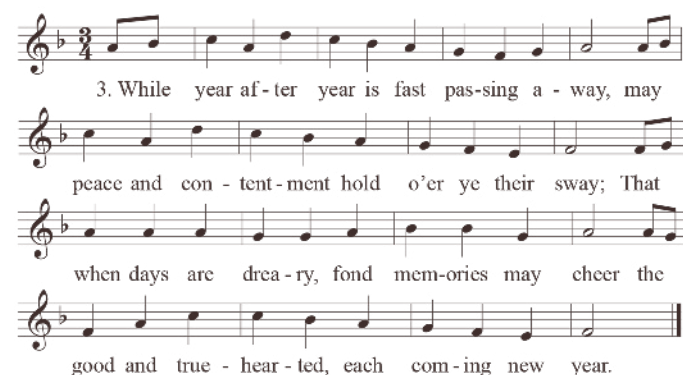
## 16. THE OLD YEAR IS DYING

The Cardigan Chorus • The Cærphilly Children • The Castell Emlyn Band

Cambridge Symphonic Brass Ensemble

This rousing carol is from the 1879 collection *The Songs of Wales* and is also known by the opening Welsh text “Mae'r Flwyddyn yn Marw.” The English words are by John Oxenford. **All sing the third verse!**

### *All Sing the Third Verse—*



3. While year af-ter year is fast pas-sing a-way, may  
peace and con-tent-ment hold o'er ye their sway; That  
when days are dre-a-ry, fond mem-ories may cheer the  
good and true - hear - ted, each com-ing new year.

## 17. THE LORD OF THE DANCE

David Coffin, *solo* • The Company • The Pinewoods Morris Men

Cambridge Symphonic Brass Ensemble

Sydney Carter's modern lyrics to the Shaker song “Simple Gifts” are translated into dance using a compilation of traditional English morris dance steps by Carol Langstaff, Martin Graetz, and Jonathan Morse.

### *All Sing & Dance—*

Dance, then, wherever you may be;  
I am the lord of the dance, said he,  
And I'll lead you all wherever you may be,  
And I'll lead you all in the dance, said he.

Win a Christmas  
Markets River Cruise  
Down the Danube!  
Return your raffle ticket with  
payment to our volunteers in  
red aprons. Thank you for  
supporting Revels!

## Intermission

There will be no teaching before Part 2, so please  
return to your seats promptly.

# PART 2

## 18. DEFFROWN, DEFFROWN (LET US AWAKE)

The Cardigan Chorus

An example of a *plygain*, a carol traditionally sung in the early morning Matins service in parish churches on Christmas Day. The genre became widespread following the translation of the Bible into Welsh in 1588, giving rise to many vernacular hymn texts. Nowadays the *plygain* service is followed by general caroling and celebration around town. Our offering is from the 2003 *plygain* collection *Yn Dyrfa Weddus*.

## 19. ABBOTS BROMLEY HORN DANCE

Paul Levitt, *Fool* • Simon Horsburgh, *Man-Woman* • Jim Lawton, *Hobby Horse*  
Nora O'Brien, Ewan Swanson, or Ian Horsburgh, *Boy Archer*

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—link it with the mumming traditions of Christmas.

## 20. THIS VERY DAY

The Cærphilly Children • The Cardigan Chorus • Emerald Rae, *violin* • Robert Bethel, *cello*

Known in Welsh as “Ar Gyfer Heddiw'r Bore,” this simple folk carol comes to us from the singing of Meredydd Evans. We give it English words, newly written for us by Susan Cooper.

## 21. LLWYN ONN (THE ASH GROVE)

Cristi Catt, *solo* • The Cardigan Chorus • The Castell Emlyn Band

Another Welsh folk classic, sung throughout the world, “Llwyn Onn” first appeared as a harp tune and was published in 1802 by Edward Jones in *The Bardic Museum* before it was associated with words. The gentle, familiar English text by John Oxenford has nothing to do with the older Welsh version by Gerallt Jones, which tells a far more tragic story about a king whose arrow goes astray and pierces the heart of his own daughter.

## 22. Y GELYNEN (THE HOLLY TREE)

Noni Lewis & Edward Kerslake, *solo* • The Cardigan Chorus • The Cærphilly Children  
The Castell Emlyn Band

A popular folk song with many Welsh titles. This one is from the Isle of Anglesey, off the northwest coast.

## 23. COUNTRY DANCE

The Cardigan Chorus Dancers • The Castell Emlyn Band

“Rîl Llanofar” (Llanover Reel) comes to us via Augusta Waddington, a 19<sup>th</sup>-century enthusiast and patron of traditional Welsh culture. Welsh stepping is similar to classic English Lancashire clogging, though it tends to be more improvisational. It is a feature of *eisteddfodau* (Welsh cultural festivals) alongside Welsh language poetry, music, visual arts, and drama. The band opens the set with “Y Bardd” (The Bard); the clogging tune is “Mopsi Dôn, yr hen ffordd” (Mopsy’s Tune, the old way).

## 24. THE LITTLE FROG (Y BROGA BACH)

The Cærphilly Children • Emerald Rae, *violin*

This Welsh version of the ubiquitous English “Frog Went A-Courting” tells of a gallant frog who tries to win the hand (in this case unsuccessfully) of a mouse with simpler tastes. We learned this from the singing of Catherine Ayers on *In the Language of Heaven*, as well as from Meredydd Evans’ 1954 recording *Welsh Folk Songs*.

## 25. LISA LÂN (FAIR LISA)

David Coffin, *solo & concertina* • Cristi Catt, *solo*

This simple and exquisite traditional Welsh tune is probably the best known of the several versions of this poignant love song. The English verses are translated from the Welsh by H.I. Bell.

## 26. THE MARI LWYD (THE GREY MARE)

Mari Lwyd Troupe:

Alexandra Upton, *Leader* • James Mailhot, *Punch* • Jamie Jaffe, *Judy*  
Gary Beckmann, *Merryman* • Sasho Emlen, *Mari Lwyd*

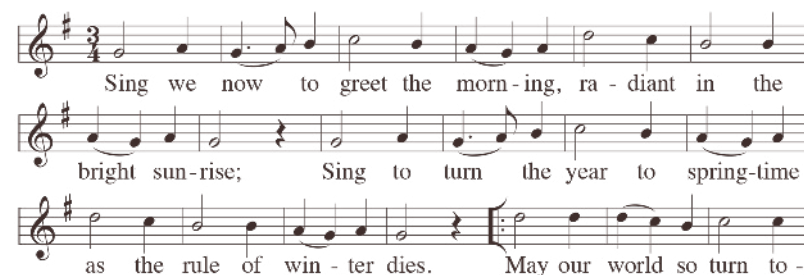
A challenge of wits lies at the center of this Welsh wassailing tradition. As long as the householders could rhyme clever answers to the improvised verses put by the Grey Mare and her troupe, they did not have to open their doors. But once they were outwitted, the door was opened and refreshment provided. Susan Cooper wrote this dramatized version for Revels using riddles from traditional British sources.

## 27. SING WE NOW (HYFRYDOL)

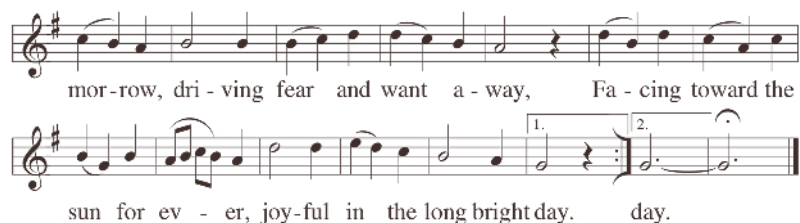
Cristi Catt & Jennie O’Brien • The Cardigan Chorus • The Castell Emlyn Band  
Cambridge Symphonic Brass Ensemble

This classic Welsh hymn, whose melody was composed around 1830 by Rowland Hugh Prichard, is given new words by Susan Cooper to celebrate the return of light and warmth after a long winter. The third verse is an adaptation of one of Ralph Vaughan Williams’ *Three Preludes Founded on Welsh Hymn Tunes*.

*All Sing ~*



Continued on the next page



## 28. DONA NOBIS PACEM (GIVE US PEACE)

Our traditional round for peace.

*All Sing*—



## 29. MUMMERS' PLAY

The Towyn Teens

The Welshcake Boys:

Noni Lewis, *Room* • Tom Arena, *Tad Christmas* • Emma Crane Jaster, *Shoni Jack*

Joshua Mackay Smith, *Fool Minister* • Billy Meleady, *Irish Knight* • Steve Vaughan, *White Dragon*

Daniel Sheldon, *Saint David* • Alexander Hall, *Red Dragon*

In this Welsh version of the traditional mummers' play Susan Cooper highlights the ongoing rivalry between England and Wales, played out here by the white and red dragons. Mummers' plays are common to many European traditions and draw attention to the death of the old year and the rebirth of the new. The sword dance is "Papa Stour," named for a promontory on one of the Shetland Islands. The introductory part of the dance features the Celtic champions, including Saint David of Wales.

## 30. THE SHORTEST DAY

David Coffin

This poem, written for Revels by Susan Cooper in 1977, has become a traditional part of *The Christmas Revels* performances throughout the country.

*All Shout*—

WELCOME YULE!

## 31. THE SUSSEX MUMMERS' CAROL

The Company • Cambridge Symphonic Brass Ensemble

This traditional carol is sung as an ending to the folk play in Horsham, Sussex. In all American cities where Revels is produced annually, audiences join in at the conclusion of each performance. The brass arrangement is by Brian Holmes, with descant and third-verse harmonization by Ralph Vaughan Williams.

*All Sing*—



The End



# The PLAYERS

## Master of Ceremonies

David Coffin

## The Players

Cristi Catt  
Emma Crane Jaster  
Noni Lewis  
Billy Meleady

## The Cardigan 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 Cotter Griggs  
Alexander Hall  
James Henderson  
Amanda Holmes  
Martha Sandman Holmes  
Amy Horsburgh  
Simon Horsburgh  
Jamie Jaffe  
Matthew Johnsen  
Edward Kerslake  
Becky King  
Kelsey L. King  
Molly Lanzarotta  
Hayden Latimer-Ireland  
Jim Lawton  
Paul Levitt  
Noni Lewis  
Amelia Kikue Linsky  
Joshua D. Mackay-Smith  
James Mailhot  
Milva McDonald  
Lakshmi Nayak  
Jennie O'Brien  
Stine O'Brien  
Haris Papamichael  
Ken Richman  
Daniel Sheldon  
Laura A. Swanson  
Alexandra Upton  
Steve Vaughan

## The Cærphilly Children

Liraz Brand  
Natalie-Susan Frank  
Ian Horsburgh  
Liam King  
Skyler Marks  
Madeleine McLaughlin  
Celia Molla  
Eva Molla  
Nora O'Brien  
Anson Holtz Richman  
Joss Holtz Richman  
Ewan P. Swanson  
Connor Thomas Upton  
Anna Wendelin  
Jane Orianna Yannis  
Kira Young

## The Towyn Teens

Grace Curtis  
Lauren Curtis  
Ben Horsburgh  
Hayden Latimer-Ireland  
Adlin Loud  
John Recroft  
Hamish Swanson  
Emilia Van Dussen  
Claire Wilson

## The Castell Emlyn Band

Emerald Rae, *fiddle & crwth*  
David Coffin, *recorder, gemshorn & pibgorn*  
Haley Hewitt, *Celtic & concert harp*  
Rob Bethel, *cello*

## The Pinewoods Morris Men (rotating)

Jamie Beaton  
Jerry Callen  
Michael Chase  
Andrew Conant  
David Conant  
Samuel Conant  
Jan Elliot  
Michael Friedman  
Fred Gerhard  
Shag Graetz  
Dan Groher  
Tom Kruskal  
Peter Kruskal  
Joe Kynoch

Ian McGullam  
Chris O'Brien  
Dave Overbeck  
Sam Overbeck  
Tyler Parrott  
Greg Skidmore  
Nathaniel Smith

## Cambridge Symphonic Brass Ensemble

Ken Pullig, *trumpet*  
Greg Hopkins, *trumpet*  
Richard Hudson, *horn*  
Phil Swanson, *trombone*  
Ken Amis, *tuba*  
Abe Finch, *timpani & percussion*

## Artistic Staff

*Stage Director:* Patrick Swanson  
*Music Director:* George Emlen  
*Set Design:* Jeremy Barnett  
*Costume Design:* Heidi A. Hermiller  
*Lighting Design:* Jeff Adelberg  
*Sound Design:* Bill Winn  
*Choreography:* Gillian Stewart  
*Children's Music Director:* George Emlen  
*Assistant Music Director:* Lakshmi Nayak  
*Assistant to the Director:* Grace Kennedy Woodford

*Program Notes:* George Emlen, Patrick Swanson, Edward Kerslake  
*Script by* Patrick Swanson and Susan Cooper  
*All musical arrangements by* George Emlen except where noted  
Lines from Dylan Thomas' *A Child's Christmas in Wales*, and the dramatization of the story by Jeremy Brooks and Adrian Mitchell, are quoted by permission of the copyright-holders.

## Production Staff

*Production Manager:* Lynda A. Johnson  
*Assistant to the Production Manager:* Sarah Morrisette  
*Production Stage Manager:* L. Arkansas Light

*Stage Manager:* Elizabeth Locke  
*Children's Stage Manager:* Lynda A. Johnson  
*Assistants to Children's Stage Manager:* Grace Curtis, Lauren Curtis, and Claire Wilson  
*Children's Dressing Room Manager:* Cieal Hills  
*Assistant Stage Manager:* Ben Horsburgh and Gillian Stewart  
*Production Assistant:* Linda Martin  
*Technical Director and Master Carpenter:* Andrew Barnett  
*Assistant Technical Director & Crew Chief:* Andrew Hebert-Johnson  
*Builder:* Louis Schoenthal, Ben Soule  
*Master Electrician & Light Board Operator:* Julie Streeter  
*Props Coordinator:* Elizabeth Locke  
*Costume Production:* Costume Works  
*Costume Manager:* Lynne Jeffery  
*Wardrobe Manager:* Michaela Beckmann  
*Scenic Painter:* Gina Smothers  
*Production Volunteer Coordinator:* Jeanne Kelly  
*Backstage Volunteer Coordinator:* Susan Only  
*ASL Interpreters:* Joan Wattman, Kathleen Burns  
*RAP—Revels Apprentice Program:* Nica Hawthorne, Adlin Loud, John Recroft, Hamish Swanson, Emilia Van Dussen  
*Revels Records Sales Coordinators:* Jen Sur, John Newhall  
*Cast Party:* Michelle Roderick  
*Photography:* Roger Ide  
*Video Production:* Michael Kolowich & Shawn Whitaker, DigiNovations  
*Graphic Design:* Cahoots  
*Illustration:* PJ Lynch

## Volunteers

Barbara Akiba  
Hazel Askew  
Sue Barry  
Henry Bassett  
Kate Beals  
Franny Bester  
Theo Bester

Dora Blake-McLaughlin  
John Blanchard  
Lani Blanchard  
Jeffrey Boudreau  
Chrissie Brown  
Jim Brown  
Elizabeth Burke  
Karen Burke  
Jean Cain  
Aidin Carey  
Paula Clough  
Harvey Cohen  
Joanne Crowell  
Karen Daniels  
Christine Denise Day  
Tamsen Evans  
Sheila Fair  
Cathie Ghorbani  
Beate Gottschlich  
Jim Greaney  
Carol Anne Grotrian  
David Grotrian  
Bonnie Hall  
Corinna Hall  
Ross Hall  
Peter Hamlin  
Ruth Heespeilink  
Rebecca Horne  
Susan Hunziker  
Rebecca Jenness  
Jim Karg  
Ed Keith  
Glenn Ketterle  
Karen Kosko  
Bob Loomis  
Hannah Loomis  
Barbara Mackay  
Duncan Mackay  
John Magnani  
Maria Mannix  
Linda Martin  
Susan Maycock  
Jennifer McSweeney  
Julia McSweeney  
Kevin Montague  
Ben Moss  
Michele Nathan  
Susan Only  
Beth Pendery  
Jan Pope  
Jim Pope  
Bonnie Power  
Christine Reynolds  
Leslie Richman  
Susie Rioff  
Erika Roderick  
Karen Russo

Bill Sano  
Linda Schneider  
Michael Schuttenberg  
Mayhew Seavey  
Ken Sherman  
Natty Smith  
Ben Soule  
Charity Stafford  
Phyllis Stefanov-Wagner  
Meryl Stowbridge  
Joyce Sullivan  
David Summersby  
Jack Summersby  
Elisabeth Taylor  
David Torrey  
Jude Travers  
Nancy Twomey  
Julia Vail  
Monika Van Dussen  
David Walsh  
Norma Wassel  
Gabrielle Weiler  
Peter Weiler  
Deborah Weiner Soule  
Lauren Yaffee  
Mari Young  
and all the volunteers who make Christmas Revels happen!

Listings as of November 25, 2015.

**'Tis the season  
for reveling.**

Happy Holidays  
from Life's Bank.

**Cambridge Trust Company**

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**FDIC**

**REVELS HOLIDAY RAFFLE FUNDRAISER!**

*Win Our Grand Prize*

**2016 Christmas Markets Cruise  
along the Danube River**

Courtesy of our Benefactor Partner



**GRAND CIRCLE CRUISE LINE**



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**SECOND PRIZE:** VIP Tickets for 8 to *The Christmas Revels* 2016.

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# FEATURING

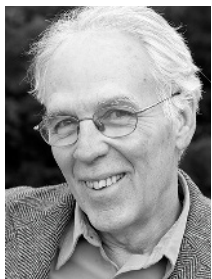


**PATRICK SWANSON** began his career in London as an actor at the Arts Theatre in the West End. In 1969, he toured Europe with La MaMa Plexus and subsequently got his world theater education from Ellen Stewart at La MaMa E.T.C. in New York. His numerous directing projects include opera, ensemble, music theater, and circus. He was a founding stage director of Circus Flora.

Paddy taught acting and improvisation at the London Academy of Dramatic Art (L.A.M.D.A.), the London Drama Centre, and the Tisch School of the Arts at New York University. He served as artistic director of the Castle Hill Festival in Ipswich, MA, 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*. Other directing credits include *Tristan and Iseult* with the Boston Camerata at the Spoleto USA festival; *Shirley Valentine* by Willy Russell at Houston's Alley Theatre and Boston's Charles Playhouse; *Happy Days* by Samuel Beckett; *The Caretaker* by Harold Pinter; and two stage premieres at Gloucester Stage Company: *Talking Heads* by Alan Bennett and *Fighting Over Beverley* by Israel Horowitz. His Actors' Shakespeare Project production of Shakespeare's *King Lear* with Alvin Epstein was nominated for three 2006 Elliot Norton awards. For A.S.P. he subsequently directed *The Tempest* and *The Coveted Crown* (*Henry IV* parts one and two). His most recent acting performance was for Gloucester Stage's 20<sup>th</sup> anniversary production of *Fighting over Beverley*.

For Revels, Paddy has directed a contemporary version of the medieval mystery plays, *The Mysteries* by Tony Harrison, co-produced by Revels and Shakespeare & Company, and Benjamin Britten's opera *Noye's Fludde*. He writes scripts and directs all Cambridge Revels productions and, with music director George Emlen, serves as a national consultant to the eight affiliated Revels companies.



**GEORGE W. EMLEN** is a conductor, composer, arranger, songleader, and music educator. He has directed choral ensembles all his adult life in churches, schools, and theatrical productions throughout New England. A graduate of Dartmouth College, he earned his Master of Music in choral conducting at the New England Conservatory of Music, where he studied with Lorna Cooke de Varon. While living in Maine he founded and conducted the Acadia Choral Society and conducted the Oratorio Chorale and the Mount Desert Summer Chorale. His choral compositions and arrangements are published by Lawson-Gould, Thorp, and Redwing Press.

George has been the music director of Revels since 1984. Together with the artistic director he creates the Cambridge Revels stage productions and advises the eight other Revels companies. He selects and trains the adult and children's choruses, researches and arranges musical selections, and engages guest artists. He is responsible for producing Revels recordings and editing Revels' published musical materials, including choral octavos and songbooks. He leads public singing events such as Revels RiverSing, Spring Sing, and Revels pub sings.

In 2004 he conducted a memorable Revels production of the opera *Noye's Fludde*. George is the founding director of The Revels Singers.

George has served on the faculties of the New England Conservatory, where he directed the Conservatory Camerata, and of Lesley University in the Creative Arts in Learning program. He was music director at the Putney School in Vermont and has taught and conducted at Noble and Greenough School, the College of the Atlantic, and the University of Maine.



**DAVID COFFIN** has performed throughout New England since 1980. Widely known for his rich baritone voice, David performs on an impressive collection of musical instruments, including concertinas, recorders, penny-whistles, bombards, gemshorns, cornamuse, shawm, rauschpfeife—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. David has recorded four solo CDs. *Last Trip Home*, his latest CD, features his daughter Linnea, also a Revels performer.

David has been performing with Revels since 1980 as a singer, instrumentalist and, since 1991, Master of Ceremonies. In 2014, he was appointed Revels' Artist-in-Residence and he now performs his highly acclaimed School Enrichment Programs throughout New England under the Revels Education banner. David has appeared in over 56 different Revels productions. He runs tours of Boston Harbor during the summer months, leading over 7,500 inner-city children on boat trips to George's and Spectacle Islands. He also directs the narration program for Boston Harbor Cruises and hosts the Brunch Cruises every weekend from May to October.



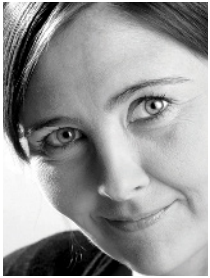
**BILLY MELEADY** is delighted to be returning to perform with Revels once again. Recent productions include *The Turn of the Screw* (Newton Nomadic Theater) and the east coast premiere of *The Belle of Belfast* (Irish Repertory Theatre). He has also performed in productions of *Faith Healer* (Newton Nomadic Theater), *The Belle of Belfast* (EST/LA), and *The Last Will* (Commonwealth Shakespeare Co.). He received the 2014 Best Actor award at the 48 Hour Film Project in Boston and a 2013 Ovation award nomination for Best Featured Actor for his performance in *The Belle of Belfast*. Billy was resident Irish actor with The Sугan Theatre Company, New Repertory Theatre, and Boston Playwrights Theatre; he received both Elliot Norton and IRNE awards for his work with Sугan. He is looking forward to presenting *Molly Sweeney* by the late, great Brian Friel with Newton Nomadic Theater, January–March, 2016.





**EMMA CRANE JASTER** is a performer, choreographer, and teacher. She has been called a “splendid mover” (*The Washington Post*) and “a master of her craft” (Baratunde Thurston). She has studied and performed around the world, notably with Natanakairali Institute for Sanskrit Theater in India, LaMama’s International Theater Symposium in Italy, U-Theatre, a Zen-drumming troupe in Taiwan, and Teatr Zar at Grotowski’s Institute in Poland. She has choreographed for dancers, actors, students, and puppets. Emma is the recipient of two Roland Wood Fellowships for independent graduate study in theater and dance, a HARP artist residency at HERE Arts Center in New York, and an artist fellowship from the DC Commission on the Arts and Humanities. She

received her degree in theater and dance from Amherst College and attended the Lecoq school for physical theatre in Paris. Aand she’s a life-long Reveler! She watched her mother direct the show in Washington for many years and from the age of six, performed alongside her father Mark, who has appeared onstage here at Sanders for several Revels in the past. Emma is thrilled to be returning to Cambridge after her last turn here as the Fool in 2010. [emmajaster.com](http://emmajaster.com)



**NONI LEWIS** is a fluent Welsh-speaking actress and voiceover artist currently based in Boston who is still reeling from the serendipity of being here in time for *The Christmas Revels* to visit Wales! Having spent many years as a stage and screen performer and recently voice acting from her home studio, Noni is delighted to emerge from behind the microphone to perform in *The Christmas Revels*. Previous credits include *Wallace and Gromit: Curse of the Were-Rabbit* (Aardman Animations/Dreamworks), poetry readings, plays and audiobooks for BBC Radio Four, *Macbeth* and *Twelfth Night* (Orange Tree Theatre, London), and *Odysseus’ Journey* (Bristol Old Vic). Noni has also recently appeared as Tessa in the Welsh language soap opera *Pobol y Cwm* and can be heard on radio and

television advertisements across Wales, on websites, phone messages, apps, computer games, audio trails, as well as in museums and even lifts through her work at [www.welshvoiceover.co.uk](http://www.welshvoiceover.co.uk).



**CRISTI CATT** performed in both our Northlands and Italian Renaissance Revels. Cristi is a soloist and chamber musician who specializes in mixing contemporary, world, folk, and medieval music. She has performed throughout the U.S., Europe, and South America, and is a founding member of the internationally renowned vocal ensemble Tapestry, winner of the Echo Klassik and Chamber Music America’s Recording of the Year. Her interest in the meeting points between medieval and world traditions has led to research grants in Portugal and southern France, and performances include Ensemble PAN, Revels, La Donne Musicale, and Boston Camerata. A frequent performer of modern music, she performed Steve Reich’s *Tehillim* with the Colorado Symphony and Cabrillo Festival

Orchestra conducted by Marin Alsop, as well as at Jordan Hall conducted by Steven Drury. Cristi currently serves on the faculty of New England Conservatory and Berklee College of Music.



**SUSAN COOPER** Co-Author is the author of the classic five-book sequence *The Dark is Rising*, which won a Newbery Medal, Newbery Honor Award, and two Carnegie Honor Awards. Born in England, she was a reporter and feature writer for the *London Sunday Times* before coming to live in the US. Her writings includes books for children and adults, a Broadway play, films, and Emmy-nominated screenplays. Her most recent books for children are *Ghost Hawk*, *King of Shadows* and *Victory*. For adults, she has written a portrait of Revels’ founder Jack Langstaff called *The Magic Maker*. In 2012, Susan was given the Margaret A. Edwards Award and in 2013 she received the World Fantasy Award for life achievement. Susan lives and writes in Marshfield, MA.



**JEFF ADELBERG** Lighting Design is marking his 6<sup>th</sup> season with *The Christmas Revels*. Jeff has designed over 200 productions here in Boston. Recent work: *Mothers and Sons*, *Necessary Monsters*, *Carrie: The Musical*, *The Whale* (SpeakEasy Stage Co.); *Beckett Women: Ceremonies of Departure* (The Poets’ Theatre); *Mary’s Wedding* (Playmakers Repertory Theatre, NC); *Dusk Rings a Bell* and *Equally Divided* (Merrimack Repertory Theatre); *mr. g*, *Car Talk: The Musical!!!* and *Remembering HM* (Underground Railway Theatre); *God’s Ear*, *The Comedy of Errors* (Actors’ Shakespeare Project); *The Last Goodbye* (The Old Globe, San Diego); *The Lily’s Revenge* (American Repertory Theatre); *That Hopey Changey Thing*, *The Addams Family: A New*

*Musical*, *Miracle on 34<sup>th</sup> Street*, *Dr. Jekyll and Mr. Hyde* (Stoneham Theatre); *The Prodigal Son* (Intermezzo); *Alice in War*, *The Threepenny Opera*, *The Pajama Game*, *The Museum of Useless Desire*, *L’Italiana in Algeri* (The Boston Conservatory). Jeff attended the University of Connecticut and teaches at Brandeis University, MIT, and Boston College. [JeffAdelberg.com](http://JeffAdelberg.com)

**JEREMY BARNETT** Set Design holds an MFA in scenic design from Boston University. He has designed scenery for Opera Boston, Boston Midsummer Opera, the Opera Institute at Boston University, Mssng Lnks Inc., Revels, Gloucester Stage Company, and the Stoneham Theatre Company. He has worked with 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. Mr. Barnett’s designs were a featured part of the Harley-Davidson International Open Road Tour in 2003 and the Bruce Springsteen’s Seeger Sessions Band Tour in 2006. He has taught university courses at Oakland University, Gordon College, Endicott College, Boston College, and Boston University. Mr. Barnett is a returned Peace Corps volunteer and is an active facilitator of arts education in urban communities.



**HEIDI HERMILLER** Costume Design has been designing costumes for *The Christmas Revels* for the past 18 years. She combines whimsy, history, and fantasy to make the magic of the Revels happen in a new and exciting way every year. She also designs the Harvard Hasty Pudding Theatricals.



**PJ LYNCH** Illustrator has created signature pieces for countless children's books. A native of Dublin, he has been recognized with numerous prestigious commendations, including the Mother Goose Award, Christopher Medal (three times) and the prestigious Kate Greenaway Medal (two times). He was commissioned to design posters for Opera Ireland and the Abbey Theatre. His meticulous research brings impeccable detail to the many books he has illustrated, including *A Christmas Carol* by Charles Dickens, *Mysterious Traveller* by Mal Peet and Elspeth Graham, and *The Boy Who Fell Off the Mayflower, or John Howland's Good Fortune*, the first book that PJ has both written and illustrated. Most recently, he created the artwork for *Once Upon A Place*, Irish Children's Laureate

Eoin Colfer's anthology of stories and poems. PJ has also designed several sets of stamps for An Post (the Irish Postal service), including four Christmas issues. This is his second collaboration with *The Christmas Revels* and Cahoots Design.

# THANKS

Heartfelt thanks go to many people for helping us bring this Welsh *Christmas Revels* to fruition. The first of these goes to Brian O'Donovan, our go-to guy for all things Celtic. Besides offering us a wealth of ideas and material, Brian also connected us with Richard Driver, who early on brought us ideas on Welsh music and lore. Nicole Galland lent us her recording of "In the Language of Heaven," a wonderful resource, and Susan Cooper shared a trove of Welsh recordings, ideas, and experiences with us. Edward Kerslake provided translations, background, enthusiastic encouragement, and especially pronunciation help through every rehearsal, in collaboration with fellow Welsh citizen Noni Lewis. From Wales we had help from dance expert Huw Williams in finding great dances and dance tunes. Our good friends Natasha Vogt and Susie Rioff created wonderful wheat and wren cage props. Susie has also been a gracious host to our out-of-town guests, as have long-time Revels friends Shippen Page and Anne St. Goar. Thanks to Nilah MacDonald and Clark Topper who annually find and package just the right Revels ornament. Finally, our cast party is in the capable hands of Michelle Roderick, for which we are eternally grateful.



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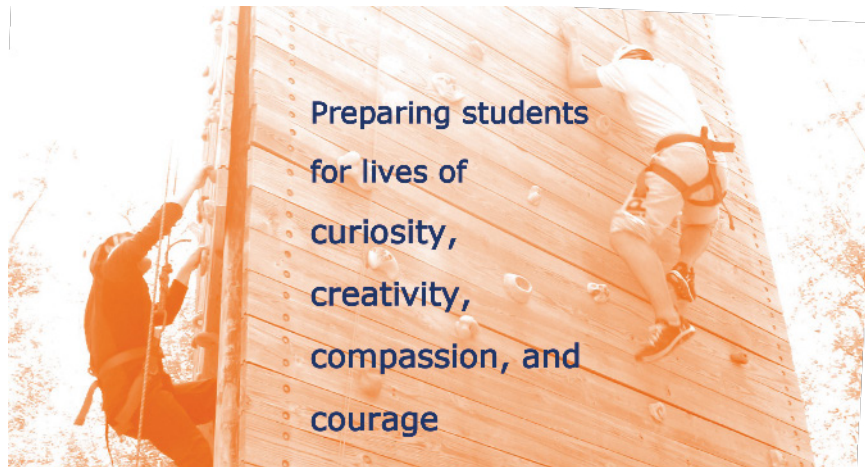
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# ROOTS & BRANCHES OF A REVELS CHRISTMAS IN WALES

Wales has always been different.

In the 1950's, when I was a child traveling from Manchester to Ireland to visit relatives for the summer holidays, the boat train traveled through North Wales on its way to the ferry terminal at Holyhead. Two railway stations that the train had to pass through on the way were unforgettable. The first came after a long bend that signaled our imminent arrival. This event was best viewed by sticking your head out the window, braving the black smoke and sparks from the engine to see the curve of the carriages, then pulling it back smartly as the train plunged with a dramatic roar into a pitch black tunnel before emerging abruptly within the ancient ramparts of a real live medieval castle—Conway! The second was a tiny station in Anglesey further along the line. I don't remember anybody getting on or off

there, but faces were pressed against every door and window of the train to verify the length of the single sign that ran the length of the platform.

It read: *Llanfairpwllgwyngyllgogerychwyrndrobwlantysiliogogoch.*

It must have been some resonance set up by a reading of Dylan Thomas's *A Child's Christmas in Wales* that connected these memories to Revels. When we began to collect the music and source material for our CD *A Revels Christmas in Wales* a good deal of it

Poetry, ritual, and song have long been powerful elements in the shaping of the Welsh identity..

was reassuringly familiar to me. Other elements, however, like the language on the railway sign, were foreign and mysterious. Poetry, ritual, and song have long been powerful elements in the shaping of the Welsh identity (parodied by Shakespeare in *Henry IV* in the character of the superstitious

Owen Glendower) and the wealth of hymn tunes, carols, love songs, and robust melodies gave us plenty of material to work with. On the dramatic front, Dylan Thomas's evocative prose offered a gateway for Revels into a culture that still features national *eisteddfodau* or competitions for the bardic chairs of poetry and prose, pagan rituals like the *Mari Lwyd* (Grey Mare), Hunting of the Wren, and prolific male choirs that sing in harmony at every opportunity, especially at rugby matches.

It was Wales that produced the earliest prose literature of Britain with the *Mabinogi*, a collection of poems, histories, and folk tales that began to appear in manuscript around 1350–1410. The stories were compiled from the earlier oral traditions of Welsh bards and are lively tales with compelling characters in strong narrative settings that feature romance, drama, and a surprising amount of humor. These stories have wide appeal to both young children and adults. Another manuscript, Geoffrey of Monmouth's *Lives of the Kings of Britain*, introduced the world to Merlin the magician and King Arthur and his round table, and set the stage for later stories of chivalry and knightly prowess.

One of these stories tells of King Vortigern, who tried to build a castle as defense against the Saxons. Every day his masons would construct the walls and every night their work would collapse. Vortigern consulted his wise men, who recommended the blood sacrifice of a fatherless boy. A young boy was brought to him named Merlin, who rather than submit to be a sacrifice, offered instead an explanation for Vortigern's problem. He advised the king to dig up the foundations and

discover the lake beneath, then to drain the lake to expose two dragons, one red and one white. The dragons would begin to fight and when the red dragon was victorious, the king would be able to build his castle. The red dragon was of course Wales and was adopted as the national emblem, but Vortigern never did get to defeat the white Saxon dragon in his lifetime. That was accomplished by another king, who used diplomacy and a cleverly designed round table for the warring British tribes to sit around at negotiation time. That king was shrewd enough to appoint Merlin to his staff.

**The red dragon was of course Wales and was adopted as the national emblem...**

It is characteristic of the Revels process that a story like this will reappear in vestigial form, the Saxons replaced by the English. The ancient rivalry seems to be as active today as it was in the Dark Ages. Battles between the Welsh and the English are now mostly played out on the rugby field, but there is room in our mummers' play for the real thing. We are pleased to announce that in the Revels Christmas in Wales...there will be dragons!

Paddy Swanson



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# COMING HOME

...South Wales, where the hills echoed with male voice choirs and rugby cheers, and coal was king...

It all happened because my great-grandfather couldn't swim. Around 1875 his ship was in Liverpool harbor and it was Sunday, so like all good Welshmen of his day he headed for chapel. But his little dinghy was swamped in a sudden squall, and he drowned. He left a wife and three children in the village of Aberdyfi, and as soon as each child turned 14 the boys went into the Merchant Navy and the girl, my Nain (Welsh for "grandmother," pronounced "nine"), was sent up to London to Go Into Service, which meant becoming one of these little maids you used to see in *Upstairs, Downstairs*.

Nain married an Englishman and had seven children, and brought her mother to London when she was old and lonely. The old lady was in hospital before she

died, and the nurses said afterwards to Nain, "Poor dear, she was delirious at the end, she was talking gibberish."

But it wasn't gibberish; it was Welsh.

When they grew up, the seven children all went to Aberdyfi, some to live, some to spend holidays. It was full of relatives, when I was small. There was Great-Uncle Davy, all in navy blue, chatting with the other fishermen on the old creosoted jetty near the last remaining sailing ship; there was Auntie-Mary-Jane-the-Bakehouse, in her sweet-smelling shop just up the hill from the village smithy, all clanging and sparks. (We also had an Auntie-Mary-Jane-Patagonia; she'd emigrated to a Welsh colony far away.) Everyone was bilingual, everyone called you *cariad*, and my cousins and I dug in the sand for lugworms and fished for flaties in the estuary.

The river Dyfi divides North from South Wales, so this is the north we are talking about. When I grew up and became a newspaper reporter, for a while I worked

in Cardiff and discovered South Wales, where the hills echoed with male voice choirs and rugby cheers, and coal was king (though the miners wouldn't let me underground to report, because it was bad luck for a woman to go down there.)

But home was Aberdyfi, where my parents were living by then. After I married an American, every year I would make my homesick way there across the Atlantic, with two babies who grew gradually into teenagers. And my children in turn would play with their cousins on the beach, fish for crabs from the new jetty, and look forward to seeing the two old ladies who kept their favorite shop, who would give them sweets and call them *cariad*.

Today my own grandchildren call me Nana, not Nain, because they are American and their friends would certainly demand, "Why do you call your granny Nine?" This past summer we took them to make their own discovery of Aberdyfi, 135 years after their great-great-great-grandfather drowned because he couldn't swim. They walked for miles on the mountains that are even more beautiful in the north than in the south; they gazed at Carn March Arthur, the footprint of King Arthur's horse, and at the ragged mist blowing down from Cader Idris that is called the breath of the *Brenin Llwyd*, the Grey King. They fished for crabs from the jetty, and Marina actually caught one. (She put him back.) They met distant cousins, they saw the cottage where my Nain was born.

They heard very little Welsh. Like a number of Welsh tourist destinations, Aberdyfi has been quietly infiltrated by the English in ways that 13<sup>th</sup>-century

King Edward could never manage with his invading soldiers and castles. Now English voices fill the shops and the bed-and-breakfasts that occupy the handsome row houses built by 19<sup>th</sup>-century Welsh sea-captains. In the winter the population drops to 400, and this year the village school was closed, because there are so few children left.

But that's a small sign of the times. It didn't matter to my grandchildren, who were discovering a Wales of their own; it doesn't matter to modern Wales itself, whose new National Assembly has made it compulsory to learn Welsh between 5 to 16, at least as a second language.

As for me, I came back with maybe a more complex understanding of that deeply Welsh word for longing, *hiraeth*.

As for me, I came back with maybe a more complex understanding of that deeply Welsh word for longing, *hiraeth*. And I couldn't wait to dive into the magical, timeless Celtic mix of music and words and images that's embodied in this year's Revels. For someone who first did it in 1975, collaborating with two old friends on a Revels is one more way of coming home.

Susan Cooper







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# THE DEEP POOL OF WELSH MUSIC

"Joy, health, love and peace be all here in this place"—a powerful musical blessing. It opens the traditional Welsh song "Please to See the King," associated with The Twelfth Night Killing of the Wren ritual. Though the lines spring from a specific Welsh custom, they express a much more universal wish for all good things, transcending any particular time or place.

**...traditional song has been a bedrock Revels aesthetic value from Day One.**

When a benediction like this is embedded in traditional song it reaches a deeper place within us. And that is why traditional song has been a bedrock Revels aesthetic value from Day One. Songs like "Please to See the King" have a certain cultural weight integral to all traditional

music and essential to the authenticity of a Revels production. Every culture we explore in our productions is mined for the music that conveys and mirrors the soul of that culture, whether in carols, anthems, solos, children's games, or dances. Each piece brings us closer to an understanding of that culture's history and a kinship with its people.

And so it is with this Welsh *Christmas Revels*. Wales is indeed a musical nation, as Billy proclaims at the top of the show (quoting Dylan Thomas), and more specifically a singing nation, and a choral singing nation at that. The Welsh passion for massed harmony singing was high on the list of elements that we needed to create a truly Welsh production. For those of us who grew up singing in choirs and glee clubs, this is a delightful opportunity. Such magnificent hymns as "Calon Lân" (Pure Heart), "Cwm Rhondda" (Come You Home Again) and "Hyfrydol" (Sing We Now) are a joy to



bring to the Revels stage, even more so when the audience joins us to make an even mightier sound. Not only do we satisfy our own urge to hear a thousand voices lifted in song; we also tap into one of the great traditions that define Welsh culture.

And what a blessing it is to have the uplifting poetry of Susan Cooper married to so much of the music in this production. As she has done for many other Revels shows, Susan brings new meaning to classic hymns and carols. Particularly for this Welsh year, in which she can truly claim the title of “tradition bearer,” her musical ear guides her voice in creating lyrical texts that roll beautifully off the tongue while expressing deep emotion.

Of course big choral singing is only part of the Welsh musical landscape. The rest is filled with traditional song in many incarnations. A nonsense song about saucepans boiling over has enormous resonance for Welsh people, especially when they belt it out at rugby matches. The Mari Lwyd troupe’s rough wassail, sung as they go from door to door, bestows good luck on those who invite them in. And you can melt any Welshman’s heart with either of the two haunting love songs in this show, “Ar Lan y Môr” and “Lisa Lân.”

**I went back to Wales. I plunged into the deep, deep pool of Welsh music.**

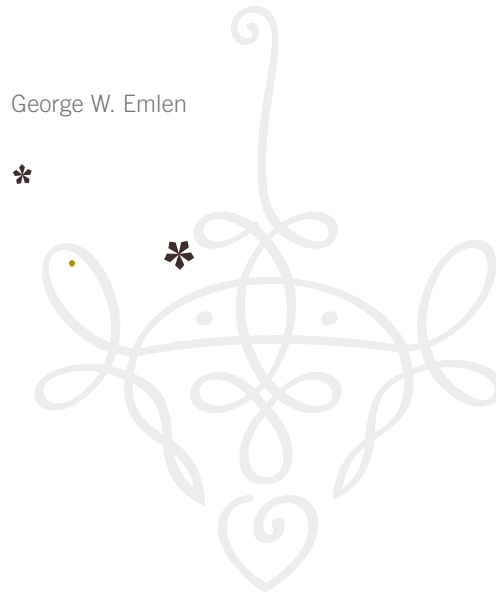
The Welsh film composer Michael Lewis tells of rediscovering the power of the simple folk songs of his native land. After a long, successful career in Hollywood, immersed in massive orchestral performances and richly romantic film

scores, he happened upon a recording of “Lisa Lân,” which he had not heard in decades. “I fell in love all over again,” he writes. “I realized where my melodic inspiration came from. I recognized the foundations on which my life had been built. I went back to Wales. I plunged into the deep, deep pool of Welsh music. I had to share this joy with the rest of the universe. Big orchestras were not needed in this musical world.”

Big orchestras are not needed in Revels either. We too plunge into the pool of traditional song and hymn. We too share the joy we find there with the rest of the universe.

May “joy, health, love and peace” be a blessing on us all, this season, and every season.

George W. Emlen



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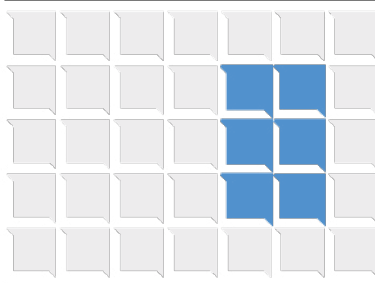
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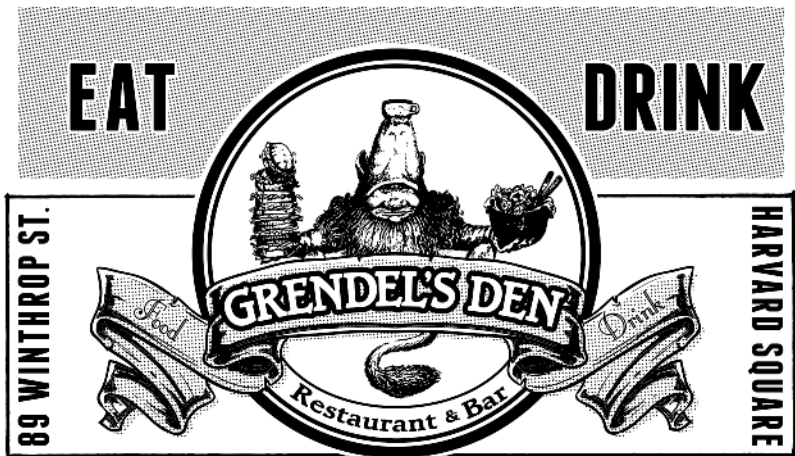


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Although *The Christmas Revels* is our signature program with nearly 20,000 attendees annually, we have many year-round activities for revelers of all ages.

Headed by **Education Director Emily Williams** and **Artist-in-Residence David Coffin**, our extensive youth education program provides 7,000 children with the opportunity to participate in and experience the joys of the performing arts each year. One of the highlights is the annual collaboration with the Perkins School for the Blind. (See page 55 for information about how you can bring David Coffin to your local schools.)

Other Revels programs include **Revels RiverSing**, our free, annual celebration of the Autumnal Equinox along the banks of the Charles River in Cambridge; **Salons**, our informative, interactive lecture series about various folk traditions and all things Revels; **Revels Singers**, our outstanding community chorus; **Summer Harbor Cruises**; **Pub Sings**; **Twelfth Night**, **Spring Sing**, and many more. If you have not joined us for these Revels events, you are missing lots of fun!

This year marks a big transition as George Emlen has announced he will be moving on in June after 32 years as Revels' music director to concentrate full time on musical composition. George will be our honoree at this year's **Revels Spring Gala on April 30, 2016**. I hope you will join us as we salute George's invaluable contributions to Revels.

Revels is a non-profit organization that depends on the goodwill and donations of the community. This year we are grateful to the **Clark Charitable Trust** that will match **new** and **renewal donations** up to \$5,000. If our show tonight exceeds your expectations, please consider helping us with a donation. You can donate online at [Revels.org](http://Revels.org) or pick up a donation envelope in the Sanders Theatre lobby. If you have any questions about how you can help, please don't hesitate to contact me.

On behalf of *The Christmas Revels* cast, artistic leadership, production crew, and management team, thank you for your continued help and support.

**Welcome Yule!**



Howard W. Grant,  
Executive Director



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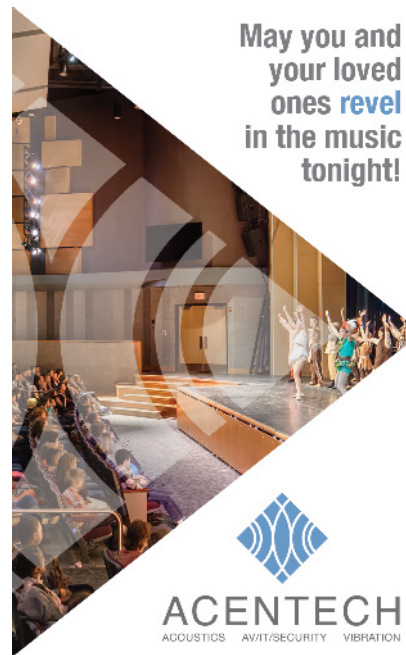
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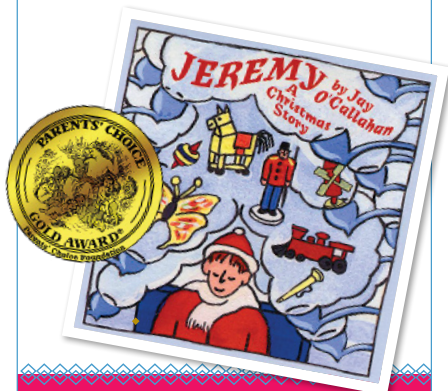


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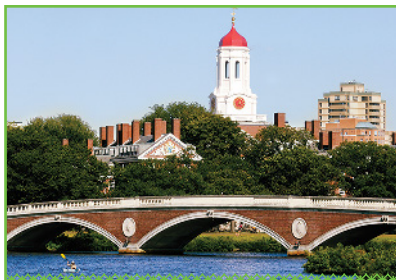
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[jkelly@revels.org](mailto:jkelly@revels.org).

## IN MEMORIAM

# Lenore Gessner Travis



THE REVELS FAMILY DEDICATES THIS YEAR'S *THE CHRISTMAS REVELS* PERFORMANCES TO LENORE'S MEMORY. Lenore Travis was an extraordinary friend of Revels who believed strongly in the value of our mission.

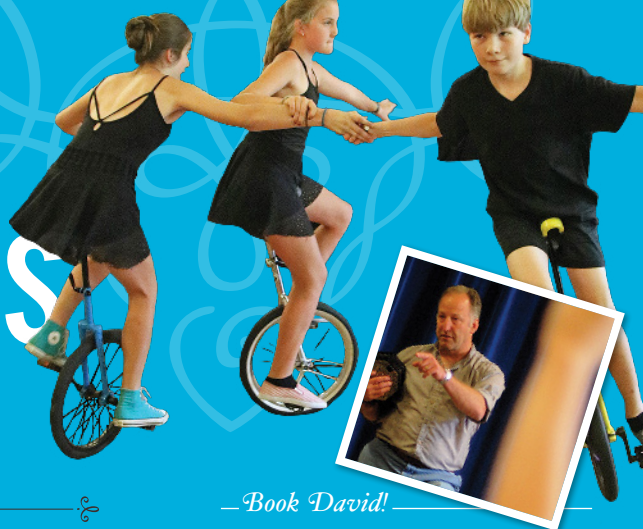
Gifts made in Lenore's memory have been designated to the **Lenore G. Travis Visiting Artists Fund**. The Fund enables Revels to include exceptional artists and performers in our programs, extending the range and variety of talent on stage and deepening the experiences of our audiences.

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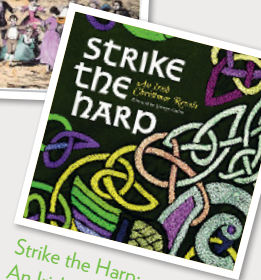
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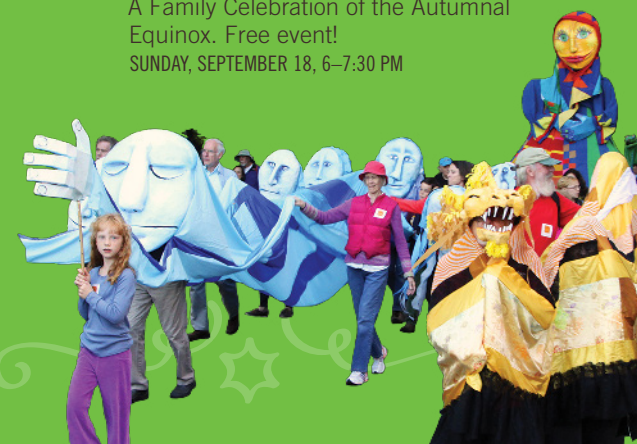
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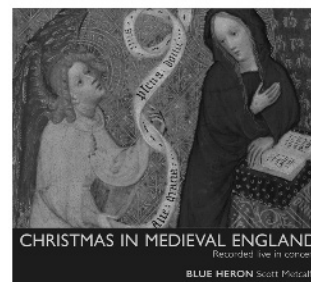
# BLUE HERON

"The singing is both precise and fluid, immaculate and alive" — Alex Ross, *The New Yorker*

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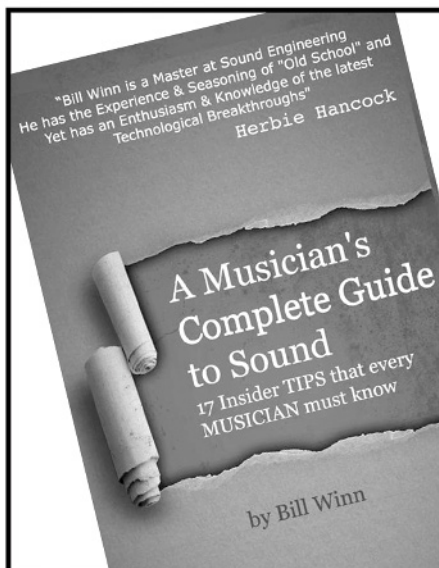
This festive program of music for Advent and Christmas from 15<sup>th</sup>-century England includes motets by Leonel Power and John Dunstaple, English carols, and Sarum plainchant.

Blue Heron's newest CD, a live recording of this program as it was performed in 2013, will be available for purchase at these concerts.

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<http://www.amazon.com/Musicians-Complete-Guide-Sound-ebook/dp/B009KE8971>

Recent productions in 2012 managed by Mr. Winn include The United Nations "International Day of Jazz" (UN Gen Assembly Hall), featuring Stevie Wonder & Chaka Khan. The Esperanza Spalding US Spring Tour and The Thelonious Monk "Competition and Gala" (at the Kennedy Center Wash. D.C.) featuring Aretha Franklin, Herbie Hancock & Wayne Shorter.



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# SANDERS THEATRE INFORMATION

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

**45 Quincy Street, Room 027  
Cambridge, MA 02138**

ph. 617.496.4595, f. 617.495.2420  
memhall@fas.harvard.edu

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

**Restrooms** are located on the lower level.

**Latecomers** will be seated at the discretion of management.

**Photography & Recording** of any kind are not permitted in Sanders Theatre. Equipment may be confiscated.

**Lost & Found** Call 617.496.4595 or visit Memorial Hall 027. Harvard University is not responsible for lost or stolen property.

**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 student 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:

ph. 617.495.1859 or  
e. disabilityservices@harvard.edu

Please allow 3 business days for response.

## The Harvard Box Office

*Advance Sales:* Smith Campus Center, Harvard Square, 1350 Massachusetts Avenue

ph. 617.496.2222, tty 617.495.1642

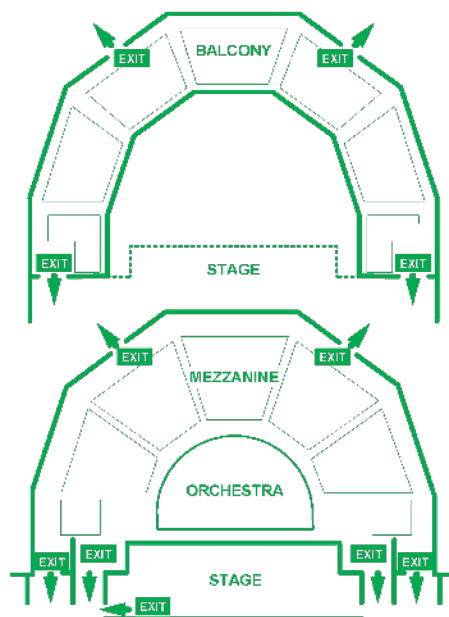
*Calendar of events, online sales and current hours:* boxoffice.harvard.edu

*Pre-Performance Sales:* Sanders Theatre

*On performance days:* Sanders Theatre box office open 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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