

DIRECTED BY PATRICK SWANSON
MEGAN HENDERSON, MUSIC DIRECTOR



The Christmas Revels®

AN **AMERICAN CELEBRATION**
OF THE WINTER SOLSTICE

DECEMBER 13–29, 2019

18 PERFORMANCES
MATINEES & EVENINGS

Sanders Theatre
HARVARD UNIVERSITY
CAMBRIDGE, MA

REVELS®



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WHEN I WORK,
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- RABINDRANATH TAGORE

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**IRVING
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AT HARVARD

The 49th annual production



The Christmas Revels



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

Please visit our lobby table for Revels recordings, books, cards, and more. Order our new CD, *Ribbons of Highway: An American Christmas Revels*, recorded LIVE this year at Sanders Theatre!

With

David Coffin
Carolyn Saxon
Issa A. Bibbins
Squirrel Butter
Tui
The Crossroads Chorus
The Rocky River Children
The Sourdough Teen Dancers
The Old Rag Mountain Mummers
The Pinewoods Morris Men
Cambridge Symphonic Brass Ensemble

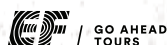
Lynda A. Johnson, *Production Manager*
Jeremy Barnett, *Set Design*
Jeff Adelberg, *Lighting Design*
Heidi Hermiller, *Costume Design*
Bill Winn, *Sound Design*

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The Boston Globe





INTRODUCTION

Welcome to the 49th annual *Christmas Revels*!

Musically at least, we are at home this year. The country that we are introduced to is a mythical version of Dust Bowl-era America. Broadcast from a crossroads somewhere in the heartland, a program of music, stories, jingles, and homespun entertainment is drawing families around their wireless sets to form a listening community. The Radio Man invites all to join him as his “Christmas Special” studio audience.

Into this ethereal world enters a man who simply cannot remember anything. As he travels north, south, east, and west in his quest for identity, we will go along to rediscover the patchwork of values, personalities, and customs that characterize this land of ours.

Set in the 1930s with a country in turmoil, the narrative reveals a sustaining network of human connection. Often the qualities of life that a culture values enough to pass on to a new generation are condensed into song, dance, and story; those we have gathered here are poignant reminders of the resilience of a past generation. We hope that they can also be supportive in building and sustaining our own wide and welcoming community.

Welcome Yule!

Paddy Swanson
Artistic Director

Dear Friends,

It is such a pleasure to welcome you to *The Christmas Revels*! Whether this is your first *Revels* experience or your 49th, thank you for making us part of your holiday season.



Since 1971, *Revels* has celebrated our world's seasonal and cultural traditions, awakening curiosity about and respect for what makes us different—and recognition of that which unites us. This is the essence of *Revels*, and it's hardwired into everything we do.

Earlier this year, we asked *Revels* patrons here and from our affiliate companies in California, Colorado, DC, New Hampshire, Oregon, Texas, and Washington to share their thoughts with us. We were overwhelmed by the number of people for whom this seasonal event has spanned generations and become a time-honored family tradition.

Every year, we bring to the stage a different cultural theme, performed by a largely volunteer cast and grounded in tradition through research and partnership with recognized tradition-bearers. *Revels* relies on gifts from supporters like you to bridge the gap between ticket sales and our annual operating budget. If today's performance inspires you, I hope you will consider a contribution to help fund our many community celebrations and educational programs throughout the year.

Next year's *Christmas Revels* will kick-off our 50th anniversary! We hope you will return to celebrate with us. In the meantime, if *Revels* has been an important part of your life, we'd love to hear from you. Drop me a line with your story: kstookey@Revels.org.

Now please take a seat, join in as you're able, and let's all Welcome Yule!

A handwritten signature in dark ink that reads "Kate Stookey". The signature is fluid and cursive, with the first name "Kate" written in a larger, more prominent script than the last name "Stookey".

Kate Stookey
Executive Director

P.S. Here's another way to support *Revels*: buy a raffle ticket! Enormous thanks to EF Go Ahead Tours for donating an American Parklands Vacation Package this year!

PERFORMANCE SPONSORS

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December 13 at 7:30 pm

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December 14 at 3 pm

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December 15 at 1 pm

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In Honor of John Langstaff

December 20 at 7:30 pm

Shippen Page and Anne St. Goar

December 21 at 3 pm

George Travis and Family

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December 21 at 3 pm

**Timothy A. Taylor, Managing Trustee
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December 21 at 3 pm

In Memory of Timothy G. Taylor

December 21 at 7:30 pm

**In Honor of Executive Director
Kate Stookey**

December 26 at 3 pm

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Cahoots Design**

December 29 at 1 pm

**Special Funding for the Stage Crankie
The Stevens Family in Memory of
Norman Stevens**



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Program

ACT ONE



1. SIMPLE GIFTS/HARD TIMES

Cambridge Symphonic Brass Ensemble

Drawn from some of the better- and lesser-known American tunes in this year's show, here is a whistle-wetter to set the stage. Written by Megan Henderson.

2. JOY TO THE WORLD

The Crossroads Chorus • Cambridge Symphonic Brass Ensemble

The most-published Christmas hymn in North America through the 20th century, *Joy to the World* is often wrongly attributed to the famous Baroque composer, G.F. Handel. The tune was actually written by Lowell Mason (born in Medfield, Massachusetts in 1792) and based on two fragments of melodies from the Handel's *Messiah*. The text is by Isaac Watts.

All Sing!

Joy to the world! the Lord is come;
Let earth receive her King;
Let ev'ry heart prepare him room,
And heav'n and nature sing, And heav'n and nature sing,
And heav'n, and heav'n and nature sing.

Joy to the world! the Savior reigns
Let men their songs employ;
While fields and floods, rocks, hills, and plains,
Repeat the sounding joy, repeat the sounding joy,
Repeat, repeat the sounding joy.

He rules the world with truth and grace
And makes the nations prove
The glories of his righteousness, and wonders of His love
And wonders of His love. And wonders of His love.

3. AIN'T GOT TIME TO STOP AND TARRY

Squirrel Butter • Tui

This old-time gospel song, not to be confused with *Ain't Got Time to Tarry*, brings Squirrel Butter and Tui together onstage for the first time ever!

4. LEARNED OF ANGELS

The Women of The Crossroads Chorus

The Shakers believed they were merely humble scribes for music that came directly from spiritual sources. Most of their music is sung in unison. This unusual piece, originally notated by Elder Otis Sawyer (1815-1884), is written in three-part harmony. The original score shows the parts written in three separate colors—one for each voice part. Thanks to Joel Cohen of the Boston Camerata for transcribing this piece from the original 19th-century manuscripts and for allowing us to share this song in performance.

5. PRETTY HOME

Haley Fisher, *soloist* • The Women of The Crossroads Chorus

This Shaker tune was “received” by Patsy Williamson in 1849. Sister Williamson was a slave who came to freedom in the 18th century by way of the Shakers of Pleasant Hill in Kentucky.

6. HOLY ORDER SONG

The Men of the Crossroads Chorus

One of the two primary sacred dance forms that was incorporated into Shaker church worship for many years, the *Holy Order Song* was found in the collection of Elder Otis.

7. CIRCULAR MARCH/FOLLOWERS OF THE LAMB

The Crossroads Chorus • The Shaker Dancers

Many Shaker dances were believed to be divinely inspired and patterned after a vision of angels dancing around the throne of God. *Circular March* was discovered in a Shaker collection in Enfield, New Hampshire. *Followers of the Lamb* was found in the 19th century collection of Sister Clarissa Jacobs, who oversaw a flourishing cloak industry in her New Lebanon, New York community. The dance, choreographed by Kelli Edwards using traditional figures, includes the common Shaker dance gesture of throwing off sin. This choral arrangement is by Elizabeth Miller.

8. DEVOTION

The Rocky River Children

Shaker folks aspired to live in a divinely inspired manner. To this end, Shakers of all ages took part in manual labor, song, dance, and farming—all experienced as forms of prayer—on a daily basis. Joy was one of the happy by-products of their way of life. This is a traditional Shaker tune.

9. THE YOUNG CONVERT

David Coffin, *soloist* • The Crossroads Chorus

Well-known for his hymns, Jeremiah Ingalls (1764–1828) was choirmaster of the Congregational Church of Newbury, Vermont in the early 1800s. The choir's music was so popular that it drew new residents to the community. Ingalls left the church in 1810 and became the community tavern keeper.

All Sing!



10. HARMONY

The Crossroads Chorus

Composed by Amariah Hall (1758–1827), a farmer and teacher of vocal and instrumental music from Raynham, Massachusetts, this song from the shape note tradition is unusual in its virtuosic lines and buoyant character. It's also an example of a traditional fugal tune.

11. WINDHAM

The Crossroads Chorus

Daniel Read (1757–1836) was one of a group of American composers known as the First New England School. They were “serious” musicians setting hymns in complex *a cappella* styles combined with folk-like melodies. After serving in the Massachusetts militia, Read became the second American composer to publish a collection of his own music. It's been said that Emily Dickinson requested that *Windham*, written in 1785, be sung at her funeral.

12. REUBEN'S TRAIN

Squirrel Butter

The Reuben Wells was a 35-foot-long helper locomotive built in 1868 that was the world's most powerful locomotive of its day. The earliest recording of this bluegrass song written in its honor was recorded as *Train 45* in 1927. There are many versions of this song and many variants of the original lyrics.

13. DARK AS A DUNGEON

Tui • The Men of the Crossroads Chorus

Kentucky composer Merle Robert Travis (1917-1983) often sang about the plight of exploited coal miners and laborers. He is remembered for his unique guitar style, known as “Travis Picking,” a syncopated style in which alternating chords and bass notes are plucked by the thumb while melodies are plucked by the index finger.

14. THE CHRISTMAS TREE, BY JEAN RITCHIE

Bobbie Steinbach, *storyteller*

A beloved American folk musician from Kentucky, Jean Ritchie (1922-2015) related her first-hand account of the introduction of the Christmas tree to the Ritchie family home before *Christmas Revels* audiences in 1980 and 1986. Jean and her 14 siblings learned folk songs in the traditional way—orally from family and neighbors. “The Mother of Folk” is quoted as saying, “Use music to accompany your lives but not let it take over.”

15. KENTUCKY RUNNING SET

The Crossroads Chorus Dancers • Sourdough Teen Dancers

Our version of a Southern Appalachian running set features traditional figures set to the tune of *Hell Broke Loose in Georgia*, followed by flatfooting and clogging steps to the tunes of *Bonaparte's March* and *Old Joe Clark*.

16. OLD GRANDMA HOBBLE-GOBBLE

The Rocky River Children

This traditional children's game from Appalachia tells the story of a mama with A LOT of children!

17. I SAW THREE SHIPS COME SAILING IN

David Coffin, *penny whistle* • The Rocky River Children

Our American variant of the well-known English carol is often sung in Appalachia. The “three ships” might refer to actual sailing vessels or to the Magi's camels, since camels are often described as “ships of the desert.”

18. SHAKE SUGAREE

Tui

American blues and folk musician Elizabeth Cotten (1893-1987) was left-handed and played her right-handed guitar upside down in a style that came to be known as “Cotten picking.” It required her to play the bass line with her fingers and the melody with her thumb. Her song *Freight Train*, a remembrance of a train that passed by her childhood home in North Carolina, launched a tidal wave of amateur singers and guitarists.

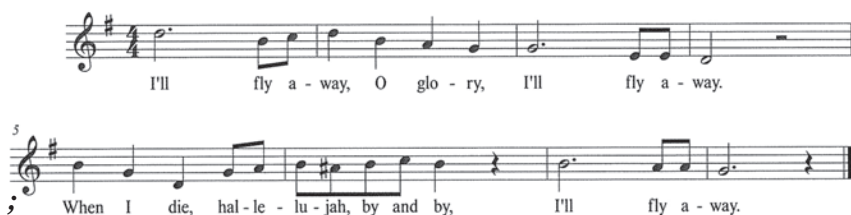
blues

19. I’LL FLY AWAY

David Coffin, *soloist* • Squirrel Butter • Tui • The Crossroads Chorus

Written in 1929 by prolific gospel composer Albert E. Brumley (1905-1977), this song regained popularity with the release of the film *O Brother, Where Art Thou?* in 2000. Brumley spent his childhood picking cotton on his family’s Oklahoma farm before enrolling in music school and writing over 800 songs.

All Sing!



20. DOWN SOUTH BLUES

Squirrel Butter

Written by Sleepy John Estes (1899-1977), an American blues guitarist known for his “crying” vocal style, this song was first performed by Southern blues singers Clara Smith, Rosa Henderson, and Hannah Sylvester in the 1920s. A decade later, it became a favorite among male singers, including banjo legend Dock Boggs.

21. THE CUCKOO

Tui

This traditional song descended from an old England folk ballad. It has been covered by many American artists, including Bob Dylan, Joan Baez, and Jean Ritchie.

22. SIMPLE GIFTS

The Rocky River Children

This iconic Shaker tune is attributed to Elder Joseph Brackett (1797-1882). When American choreographer Martha Graham commissioned Aaron Copland to write a ballet score with a distinctively American theme in 1942, the composer wove the tune of *Simple Gifts* into his famous orchestral suite, *Appalachian Spring*. Revels audiences will surely recognize this as the tune of *Lord of the Dance*.

23. LORD OF THE DANCE

David Coffin, *soloist* • The Pinewoods Morris Men • Cambridge Symphonic Brass Ensemble • The Company

Simple Gifts is the Shaker tune that English songwriter Sydney Carter used to set these modern lyrics. It has been translated into dance using a compilation of traditional English Morris 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.

Intermission



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

Win a vacation adventure of a lifetime!
Turn in your raffle ticket with payment to our volunteers in red aprons. Thank you for supporting Revels!

Program

ACT TWO



24. BRIGHTEST AND BEST

Sarah Higginbotham, Darren Buck, Katie Voegelé-Bongiovanni, and Eric Schneider, *soloists* • The Crossroads Chorus

Jean Ritchie recalled hearing her grandmother sing an adaptation of this old Christian hymn by Anglican bishop Reginald Heber (1783–1826) in front of the fireplace on Twelfth Night. Contemporary country singers Glen Campbell, Joanne Hogg, and Kathy Mattea have also recorded it. Arranged by Megan Henderson.

25. I WONDER AS I WANDER

Ana Vlieg Paulin, *soloist*

American folklorist and singer John Jacob Niles (1892–1980) of Louisville, Kentucky recounts hearing the haunting melody of this song at a backwater religious gathering in 1933. A young country girl stood up and sang the central theme several times in exchange for a quarter. Niles cobbled the fragments together to create this beautiful folk hymn.

26. HARD TIMES COME AGAIN NO MORE

Jamie Jaffe, *soloist* • James Gerke, *accordion* • The Crossroads Chorus

Stephen Foster (1826–1864) was a prolific American composer from Pennsylvania who penned over 200 songs in his short life. This is one of his most poignant parlor songs. It was satirized during the Civil War as *Hard Tack Come Again No More*. Arranged by Megan Henderson.

27. TROUBLE ALL ABOUT MY SOUL

The Crossroads Chorus

This gospel song was arranged by Luke Hoffman of the Washed Up Beulah Band, a contemporary Jubilee-style radio quartet. Luke based his arrangement on the singing of the Kansas City Gospel Quartet.

28. THIS TRAIN

Carolyn Saxon, *soloist* • Issa A. Bibbins, *piano*

Also known as *This Train is Bound for Glory* and first recorded in 1922, this traditional American gospel song was a big hit for Sister Rosetta Tharpe (1915-1973) in the 30s. Folklorist Alan Lomax discovered the song while making field recordings in the South and published it in his popular music anthologies. Sister Rosetta was ahead of her time when she plugged in her electric guitar for a more secular rendition in the 50s.

29. MY LORD'S BEEN WRITING

Carolyn Saxon, *soloist* • The Men of the Crossroads Chorus

First published in 1880 and attributed to the singing of the Jubilee Singers, this version comes from a transcription by John Harrison, as sung by The Heavenly Gospel Singers.

30. WAYFARING STRANGER

David Coffin, *soloist and baritone concertina*

This Appalachian folk song can be traced back to the 1700s. First recorded in 1930 by Vaughan's Texas Quartet, it tells the story of a lonely soul on the journey of life. It is included in the Western Writers of America's list of Top 100 Western Songs of All Time.

31. WHAT A GOODLY THING

The Rocky River Children • The Crossroads Chorus

Jean Ritchie wrote the words for this round, set to the old English tune of *Hey, Ho, Nobody Home*.

All Sing!

Musical notation for the song "What a Goodly Thing". The notation is in G major (one sharp) and 4/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a half note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The second staff continues the melody with a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The lyrics are: "What a good - ly thing If the child - ren of the world Could live to - ge - ther in _____ peace." There are asterisks above the first measure of the first staff, the first measure of the second staff, and the eighth measure of the second staff.

*I roamed and rambled
and I followed my footsteps.*

No changes can be taken on the Wabash Cannonball.

32. DONA NOBIS PACEM

The Company

Our traditional round for peace.

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.

33. CHERRY TREE CAROL

Charmaine Li-lei Slavin, Libby Weitnauer, and David Coffin, *soloists*

This rare combination of carol and ballad has its origins as far as back as the 15th century in England. It's possible that three separate carols merged over the centuries to become the version that we know today. The crankie art is an original creation of Brendan Taaffe of Brattleboro, Vermont.

34. CAROL OF THE BEASTS

The Rocky River Children

Here is a tender tribute to the animals in the stable story, written in the early 1700s by Bernard de La Monnoye (1642-1728) and called *Burgundian Carol*. Famed American folk singer Pete Seeger included it on his 1963 album of traditional Christmas carols and renamed it *Carol of the Beasts*.

35. LITTLE JOHNNIE BROWN

Carolyn Saxon, *soloist* • The Rocky River Children

From the Gullah people of the Georgia Sea Islands comes this singing game and dance based on the dancing rings and rooted in West African tradition. The open blanket is a symbol of honesty and the circle represents the harmony of the community.

36. CHILDREN, GO WHERE I SEND THEE

Carolyn Saxon, *soloist* • Issa A. Bibbins, *piano* • The Sourdough Teen Dancers •
The Rocky River Children

This African-American spiritual has been covered by many artists over the years. A “cumulative song” like *The Twelve Days of Christmas*, it builds from one to ten Biblical references.

All Sing!

He was born, born, born in Bethlehem.



37. BOLL WEEVIL SONG

Squirrel Butter

This traditional blues song from the 1920s was made famous by the renowned 12-string guitarist and folk-blues singer Huddie “Lead Belly” William Ledbetter in 1934. Compounding the devastation of the Dust Bowl years of the 30s, boll weevils were invasive beetles that fed on cotton buds and flowers—and destroyed entire farms. What a perfect subject for the blues.

38. HOME ON THE RANGE

Patrick Lawler and Bobbie Steinbach, *soloists* • Squirrel Butter • Tui •
The Crossroads Chorus

Often considered the anthem of the American West, this classic folk song was made famous when President Franklin D. Roosevelt claimed it as his favorite song. The origins are controversial, but versions go back as far as the 1930s. Here, we sing the version as close to the original as we could find. It has been covered by countless singers, including Roy Rogers, Frank Sinatra, and John Denver accompanied by the Muppets.

All Sing!

A home! A home! where the deer and the
an - te - lope play; where sel - dom is heard a dis - cour - a - ging
word, and the skies are not cloud - y all day.

39. ROLL IN MY SWEET BABY'S ARMS

Squirrel Butter • Tui

The earliest recorded version of this bluegrass classic is from 1931 by Buster Carter, Preston Young, and Posey Rorer. It became a big hit for the band Flatt & Scruggs and the Foggy Mountain Boys in 1951.

40. MUMMERS' PLAY

The Old Rag Mountain Mummers

Here is a compilation from several mummers' play traditions, including Appalachian variants collected by Richard Chase. Once again, we celebrate the rites of fertility, death, and rebirth in Revels style.

41. KENTUCKY WASSAIL

The Crossroads Chorus

"Waes hael" is the Anglo-Saxon phrase meaning "good health" that morphed into "wassail." Wassailing is now commonly called caroling. People would sing from house to house to bring and gather good luck...and maybe something warm (and spiked) to drink. People in old England would also sing to the apple trees at Christmastime in hopes of bringing a good harvest in the coming year. Collected by John Jacob Niles in North Carolina.

42. LONGSWORD DANCE

The Sourdough Teen Dancers

Many of the people who settled in Appalachia came from areas in England where longsword dancing traditions continue today. We present a dance to a Southern tune *Sandy Boys* with simple Appalachian stepping as it might have looked had sword dancing evolved in an American tradition.

43. MEDLEY: CAN THE CIRCLE BE UNBROKEN/ THIS LAND IS YOUR LAND

The Company

Can the Circle Be Unbroken is based on a gospel hymn rewritten by A.P. Carter (1891-1960), founder of American country music's famous Carter Family. Enjoy the "bump" in the rhythm of the refrain as the Carter family originally recorded it! *This Land is Your Land* is perhaps the best-known song of political folk singer/songwriter Woody Guthrie. The tune is loosely based on a Carter Family favorite called *When the World's on Fire*. Guthrie was a native of Oklahoma, but was driven out during the Dust Bowl to seek work in California to support his family. This song, written in the spirit of protest, is sometimes referred to as the alternative national anthem for America.

Can the circle be unbroken

All Sing!

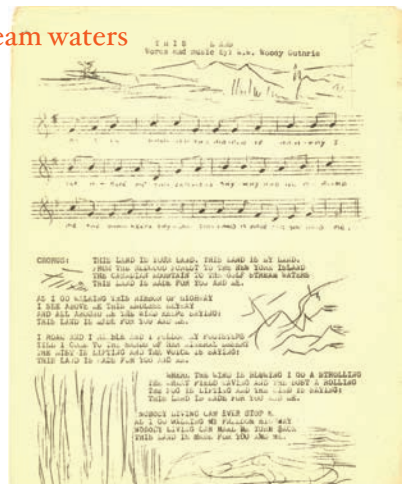
Can the cir - cle be un - bro - ken, by and by, Lord, by and
 by? — There's a bet - ter home a - wait - in' in the sky, Lord, in the
 8 This Land
 sky. This land is your land, this land is
 11 my land, from Cal-i-for-nia to the New York Is - land From the Red - wood
 15 Fo - rest to the Gulf Stream wa - ters: This land — was made for you and me.

This land is your land, this land is my land
 From California to the New York island
 From the Redwood Forest, to the Gulf stream waters
 This land was made for you and me

As I went walking that ribbon of highway
 I saw above me that endless skyway
 And saw below me that golden valley
 This land was made for you and me

As I went walking I saw a sign there,
 And on the sign it said "No Trespassing."
 But on the other side it didn't say nothing.
 That side was made for you and me.

When the sun came shining, and I was strolling,
 And the wheat fields waving and the dust clouds rolling,
 As the fog was lifting a voice was chanting:
 This land was made for you and me.



44. THE SHORTEST DAY

Steven Barkhimer, *speaker*

Written by Susan Cooper in 1977 and featured in her new book, this poem has become a traditional part of *Christmas Revels* performances in each of our nine Revels cities around the country.

All Shout!

WELCOME YULE!

45. THE SUSSEX MUMMERS' CAROL

The Company • Cambridge Symphonic Brass Ensemble

This traditional carol is sung as the ending of the folk play in Horsham, Sussex. It is a rich Revels tradition that audiences join in at the conclusion of each performance. Written by Australian composer Percy Grainger (1882-1961) in 1911 and arranged for brass by Brian Holmes, our version features descant- and third-verse harmonization by Ralph Vaughn Williams (1872-1958).

All Sing!

1. God ___ bless the mas - ter ___ of this house with ___
2. God ___ bless the mis - tress ___ of this house with ___
3. God ___ bless your house, your ___ child - ren house too, your ___

3
hap pi - ness be side; Where e'er his bo - dy
gold chain 'round her breast; Where e'er her bo - dy
cat tie and your store; The Lord in - crease you

6
rides or ___ walks his God must be his to guide, his
sleeps or ___ wakes, Lord send her soul his
day by day and send you more to and rest, more, and

9
God ___ must ___ be ___ his ___ guide
send ___ her ___ soul ___ to ___ rest
send ___ you ___ more ___ and ___ more!

The End

Participants

Master of Ceremonies

David Coffin

The Players

Steven Barkhimer
Chris Everett-Hussey
Jeff Song
Bobbie Steinbach

The Crossroads Chorus

Steven Barkhimer
Vicky Brandt*
Darren Buck
Ned Cheesman
Dennis Coakley*
Marcia Coakley*
Joshua Daley Paulin
Lynne Dichter*
Campbell H. Ellsworth
Sasho Emlen*
Chris Everett-Hussey
Haley Fisher
Mary French
James Gerke
David Gordon
Tamar Hadar
Alexander Hall**
Sarah Higginbotham*
Amy Horsburgh
Simon Horsburgh*
Jamie Jaffe**
Liluye Jhala*
Heather Koerber Nunes*
Jake Koerber Nunes*
Leah Labrecque
Packy Lawler*
Sarah May*
Milva McDonald
Heather Mell*
Aleka Molokova
Luke Olivier*
Corinna Parisi*
Eric Schneider*
Daniel Sheldon*
Div Slomin*
Jeff Song
Bobbie Steinbach
Vijaya Sundaram

David W. Torrey*

Ana Lucia Vlieg Paulin

Katie Voegel-Bongiovanni*

Laurie Williams

Kira Young*

The Rocky River Children

Christian Eckford
Ida Ellsworth
Shira Hadar
Uma Hyson
Joseph Jewett
Lilah D. London
Nadia E. London
Auden Malone
Tim Molokov
Kesariya Nallari-Jhala
Herbert "Herbie" Neuwalder
Tomi Efan North
Luciana Therese Paulin Vlieg
Clio Reichert
Vienna Reichert
Jane Ur
Gabriella Zaino

Old Rag Mountain Mummers

Steven Barkhimer	Jeff Song
Darren Buck	Bobbie Steinbach
Chris Everett-Hussey	

The WCRS Band

Charlie Beck	<i>banjo, fiddle, voice</i>
Jake Blount	<i>banjo, fiddle, voice</i>
David Coffin	<i>penny whistle, baritone</i>
	<i>concertina, voice</i>
Charmaine Li-lei Slaven	<i>guitar, fiddle,</i>
	<i>flatfooting, voice</i>
Carolyn Saxon	<i>voice</i>
Issa A. Bibbins	<i>piano</i>
Matt Weiner	<i>bass</i>
Libby Weitnauer	<i>violin, fiddle, voice</i>

The Sourdough Teen Dancers

Claudia Castro	Mia Snorek-Yates
Orly Diaz	Ewan Swanson
Ian Horsburgh	Frances Tucker
Theo Lynn Price	Kiliana Van Dussen
Sam North	Emilia Van Dussen
Lillie Salgado	Carly Woll

Cambridge Symphonic Brass Ensemble

Daniel Davis *trumpet*
Tom Duprey *trumpet*
Richard Hudson *horn*
Greg Gettel *trumpet*
Michael Weinstein *horn*
Philip Swanson *trombone*
Kenneth Amis *tuba*
Abe Finch *percussion*

Pinewoods Morris Men

David Conant
Michael Friedman
Ian McGullen
Chris O'Brien
Sam Overbeck
Dan Rosen
Nathaniel Smith
Hamish Swanson

Artistic Staff

Stage Director: Patrick Swanson
Music Director: Megan Henderson
Set Design: Jeremy C. Barnett
Costume Design: Heidi A. Hermiller
Lighting Design: Jeff Adelberg
Sound Design: Bill Winn
Crankie Artist: Brendan Taaffe
Choreography: Kelli Edwards
Crèche Design: Sally Moore
Program Notes: Patrick Swanson,
Megan Henderson
Script by Patrick Swanson/David Parr

Production Team

Production Manager: Lynda Johnson
Production Stage Manager:
L. Arkansas Light
Assistant to the Artistic Director:
Noni Lewis
Assistant to the Music Director:
Sarah Higginbotham
Associate Production Stage Manager:
Lauren Burke
*Props Coordinator/Assistant Stage
Manager:* Elizabeth Locke
Assistant Stage Manager:
Gillian E Stewart
Technical Director/Master Carpenter:
Andrew Barnett
Crew Chief: Andrew Hebert-Johnson
Master Electrician: Steven McIntosh

Light Board Operator: Amanda Holt
Sword Dance Instructor: Laura Swanson
Children's Stage Manager:
Lynda Johnson

Children's Dressing Room Manager:
Mari Young
*Assistant Children's Dressing Room
Manager:* Brighid Horrigan
Backstage Coordinator: Susan Only
RAP Wrangler: Lillian Gomes
Assistant to the Production Manager:
Linda Martin

Crew Members: Theo Bester,
Alice Jacobs, Sophie O'Keefe,
John Recroft, Isabel Salgado,
Lilli Salgado, Emi Van Dussen,
Lola-May Williamson
Production Assistants: Theo Lynn,
Sherry Merrick, Mathew Salgado,
Killiana Van Dussen
Costume Production: Costume Works
Costume Manager: Lynn Jeffery
Wardrobe Manager: Susan M. Hunziker
Scenic Charge Artist: Emily Stoddard
Carpenter: Louis Schoenthal
ASL Interpreters: Katy Burns,
Joan Wattman
Revels Volunteer Manager: Jeanne Kelly
Company Party Coordinator:
Emma Stickgold
Revels Records Sales Coordinators:
Jennifer Sur, Cerredwyn Horrigan,
Isabel Josefa Ros
Featured Illustration: Stan Fellows
Design: Cahoots Design

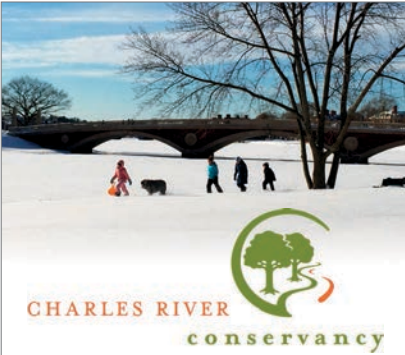
Revels Apprentice Program (RAP)

Nina Haddleton
Sofie Lynn
Arienne Reichert
Theo Sheldon
Sharada Sundaram-Senders

Volunteers

Adam Adkison, Eric Baatz, Rich Baker,
Robin Baker, Liz Balcom, Natalia Bard,
Pauline Barkalow, Tom Barkalow, Sue
Barry, Stuart Bassler, Franny Bester,
Jennifer Bester, Diane Biglow, Tonya
Black, Julia Bloom, Jeffrey Boudreau,
Nick Browse, Frank Burke, Karen
Burke, Susan Cassidy, Nicole Castro,

Paula Clough, Harvey Cohen, Cynthia Coon, Martha Curtis, Karen Daniels, Amy Davis, Lance Davis, Ita Dennehy, Monica Duh, Isa DuMond, Norma Elkind, Natalia Ellsworth, Whitby Ellsworth, Sheila Fair, Mae Fuchs, Monique Fuguet, Betsy Gay, Cathie Ghorbani, Emy Goldsmith, Gregory Goldsmith, Barbara Grandberg, James Greaney, Carol Grotrian, David Grotrian, Rachel Grygorcewicz, Alina Haddleton, Carol Hajian, Bonnie Martha Hall, Ross Hall, Arthur Hardigg, Ruth Heespelink, Mary Hill Peters, Karin Hsieh, Susan Jenkins, Trish Jibben, Jim Karg, Kate Keith-Fitzgerald, Kathleen Kelley, Luca Kelley, Shar Kelley, Glenn Ketterle, Nancy Knight, Karen Kosko, Mindy Koyanis, Anne Lee, Diana Lees, Karen Leighton, Paul Levitt, Robert Lewando, Rhonda Liang, Devon London, Kelsey London, Lilah London, Nadia London, Barbara Mackay, Duncan Mackay, Ken Mattsson, Susan Maycock, Mia Moran, Nickey Mullen, Ky Ober, Bernadette O'Brien, Laura Olivier, Linda Olivier, Sumeet Olivier, Tom Olivier, Maria Olmsted, Jan Pope, Bonnie Power, Lisa Price, Jessica Raine, Christine Reynolds, Alienor Rice, Anne-Christine Rice, Caroline Rice, Michelle Roderick, Molly Roderick, Steve Roderick, Mary Ruggiero, Karen Russo, Eileen Ryan, Meg Salgado, William Sano, Sue Scheible, Lari Snorek, Roy Souza, Sandra Spector, Charity Stafford, Ishmael Stefanov-Wagner, Anna Stevens, Emma Stickgold, David Story, Meryl Stowbridge, David Summersby, Susan Summersby, Yasmin Tal, Karen Tam, Elisabeth W. Taylor, Sandy Teng, Heli Tomford, Sue Turner, Nancy Twomey, Nikki Twomey, Bradley Van Dussen, Monika Van Dussen, Dawn Van Patten, David Walsh, Peter Weiler, Christopher Woll, Kate Woll, Hannah Woodbury, Julia Zaino, and all the volunteers who make *The Christmas Revels* happen!



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Featured Artists



PATRICK SWANSON **Artistic Director** began his career in London as an actor at the Arts Theatre in the West End. Following a European tour with the La MaMa Plexus Troupe in 1969, 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. Paddy taught acting and improvisation at the London Academy of Music & 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, 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*. Locally he has directed for the Spoleto Festival USA; Gloucester Stage, the Alley Theatre Houston, Charles Playhouse, as well as numerous productions in the UK 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 US.



MEGAN HENDERSON **Music Director** has lived in the Boston area since coming to the Walnut Hill School in 1976 from Altoona, PA. She graduated from the New England Conservatory with a degree in Piano Performance and is an active collaborative pianist and piano teacher. As a pianist, Megan has appeared on the Winsor Music Chamber Series and Music on Norway Pond. She has sung with the Early Music ensemble, Schola Contorum of Boston since its founding in 1982 and has appeared on many recordings with the Boston Camerata as a singer and keyboard player. Megan's passion for shape note and world folk music was ignited in her first session as co-leader with Village Harmony Summer Camp over 25 years ago.

She recently toured the UK and Europe as a singer with Northern Harmony, a semi-professional ensemble made up of Village Harmony alumni/ae and leaders. She first performed with Revels as a pianist in the production of *Noye's Fludde* and was the pianist in the 2014 Victorian *Christmas Revels* production. She is currently the organist and choir director at Payson Park Church in Belmont.



DAVID COFFIN **Songleader & Musician** is celebrating 40 years of Revels performances. He just curated Revels' new release: a compilation 2-CD set *David Coffin Live* from the Revels Stage featuring his favorite songs with guest artists, Revels choruses, and most importantly, you, the Revels audience. Widely known for his rich baritone voice, David performs on an impressive array of wind instruments, including concertinas, recorders, penny whistles, bombards, gemshorns, shawms, rauschpfeiffes, 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. As Revels' Artist-in-Residence, David presents two engaging enrichment programs—a history of the recorder and an imaginary 18th-century whaling voyage—in schools all over New England. He manages the narration program for *Boston Harbor Cruises* and also takes over 10,000 underserved kids out to the harbor islands through *Save Harbor Save the Bay*. davidcoffin.com



STEVEN BARKHIMER **Actor** is a member of the Resident Acting Company of the Actors Shakespeare Project, recently appearing in *King Lear*. As playwright and librettist for *Windowmen*, he won the Elliot Norton Award for Outstanding New Script, IRNE Award, and Best New Play, 2014. Steven has been the composer and lyricist for *Lobstergirl* (Stoneham Theatre, 2017) and has written *Time Was*, a collection of original songs. He has taught at Brandeis, MIT, BU, Cambridge College, and elsewhere. stevenbarkhimer.com



ISSA A. BIBBINS **Musician** is a pianist, songwriter, rapper, and music director. From a young age, he showed a natural gift for songwriting and piano playing. After performing in the Chapel Hill Jazz Festival in high school, Issa studied jazz at Norfolk State University's summer prep program. He continued his training in piano studies and songwriting at Berklee College of Music and is currently Roxbury Presbyterian Church's Minister of Music. Issa is also the CEO and Founder of Pearl for the World Publishing, which is both a traditional music publishing company and a bridge for corporations and nonprofits to original music that connects the arts and social justice.



JAKE BLOUNT **Musician** is a fiddler, banjo player, and scholar based in Washington, D.C. He has performed and recorded with acclaimed fiddler Tatiana Hargreaves and award-winning, old-time string band The Moose Whisperers. Jake has lectured on music history at numerous museums and universities. In 2018, he and Hargreaves opened a series of shows for Grammy Award winner and MacArthur Genius Grant recipient Rhiannon Giddens. Jake venerates his racial and ethnic heritage through his approach to music and its history. jakeblount.com



CHRIS EVERETT-HUSSEY **Actor** has performed in the Commonwealth Shakespeare Company's 2018 production of *Romeo & Juliet* as Lady Montague. Her recent stage credits include *I'll Never Do That!* and *End of the Line* (Improbable Players, Inc.) and *Hidden Faces of Courage* (OWL, Inc.). Chris has recently returned to musical theater performing in productions of *The Hairy Scary: A Musical Swamp Odyssey* (Outside the Box, 2016) and *This Is Treatment* (Reviving Visions). Feature film credits include "The Company Men," "TED," "R.I.P.D.," and "The Equalizer." Chris has also appeared on ABC Family's "Chasing Life."



CAROLYN SAXTON **Musician** is delighted to make her *Christmas Revels* debut! Her stage credits include Broadway and national tours of *The Civil War*; *Bring In Da Noise, Bring In Da Funk*; *Hair*; *Purlie*; *Can-Can*; and *Linda Eder: The Holiday Concert*. Film credits include *Sweet & Lowdown*, *Small Time Crooks*, and *Curse of the Jade Scorpion*. Boston audiences will recognize Carolyn from her roles in *black odyssey boston* (Central Square Theater), *1776* (New Rep Theatre), Roald Dahl's *Willy Wonka* and *Ragtime* (Wheelock Family Theatre), *The Wiz* (Lyric Stage Company), *Shakespeare in Love*, *Violet*, *The Color Purple*, *In the Heights* and *Far From Heaven* (SpeakEasy Stage), and *Brother Nat* (Emerson Paramount). She has

also been the featured soloist for the Boston Pops Gospel Choir and has sung with Boston Landmarks Orchestra, Teatro Colón, Buffalo Philharmonic, Indianapolis Symphony, Sharing a New Song, NEC Millennium Choir and Boston Community Choir.



JEFF SONG **Actor, Musician** has performed in *Pacific Overtures* (Lyric Stage), *Once* (SpeakEasy Stage), *Nomad Americana* (Fresh Ink Theatre), *Memorial* (Boston Playwrights' Theatre), *Pinocchio* (Wheelock Family Theatre), *Astro Boy and the God of Comics* (Company One), and *Wild Swans* (American Repertory Theater). He can be heard on the NPR storytelling podcast *Circle Round*. His credits as Composer/Music Director include *Vietgone* (Studio Theatre) and Mary Zimmerman's *The White Snake* (Baltimore Center Stage). Jeff is the music consultant for the Imagination Stage production of *The Ballad of Mulan*. He has performed at various music festivals around the globe and has appeared on over a dozen

recordings. As bassist for Ute Lemper (*Punishing Kiss* European tour), he performed at the Montreux Jazz Festival, Istanbul Jazz Festival, L'Opéra de Vichy, and The Palermo Festival Di Verdura. A New England Foundation for the Arts grant recipient, Jeff holds an MM from New England Conservatory of Music. jeffreysong.com



SQUIRREL BUTTER: CHARLIE BECK & CHARMINE SLAVEN **Musicians**

Musicians started performing together after meeting at a music festival in 2005. Sharing a deep love of traditional music, they explore the genres of old-time, early bluegrass, blues, and country music, threading these influences into their original compositions and evoking a timeless quality in their music. Multi-instrumentalists, Charlie and Charmaine collectively play banjo, guitar, fiddle, steel

guitar, step-dance...and they sing in harmony. Both are members of the venerable old-time string band, The Tallboys. They are anchors of the old-time music and square dance communities in the Pacific Northwest and have invested countless hours helping to organize community events and gatherings like Dare to be Square West, NW Folklife Festival, Festival of American Fiddle Tunes, and regular jams and dances around the Seattle area. squirrelbutter.com



BOBBIE STEINBACH **Actor** is delighted to be back with the Revels family. A longtime Boston area actor, director, and coach, she has performed with many local theatre companies, including The Lyric Stage, New Repertory Theatre, Huntington Theatre Company, Greater Boston Stage Company, and Boston Playwrights' Theatre. She is a Founding Member of Actors' Shakespeare Project, and as a resident actor with ASP, she has trod the boards in sixteen of the Bard's plays (where she had the great pleasure of working with Director Paddy Swanson in *Henry IV*, Parts 1 & 2). In 2015, the Theatre Communications Guild honored Bobbie with a prestigious two-year Resident Actor Fox Fellowship for Distinguished Achievement;

here she partnered with ASP to develop a company project, *I Am Lear*, and a solo show, *In Bed with The Bard*. She is the 2016 Huntington Theatre Company's Lunt-Fontanne Fellow and was honored with an Elliot Norton Award for Outstanding Actress. Bobbie is an acting coach working mainly with high school students preparing for college theatre auditions. bobbiesteinbach.com



MATT WEINER **Musician** is a native of Newton Centre who can be spotted around Seattle and other places plucking, bowing, and slapping his gut-strung bass with Miles & Karina, Jacob Zimmerman, Ray Skjelbred, Del Rey, Barton Carroll, Squirrel Butter, Wayne Horvitz, Eli Rosenblatt, and many others. He has recorded and performed with Todalo Shakers, Hot Club of Cowtown, Asylum Street Spankers, Butch Thompson, Becky Kilgore, Danny Barnes, Matt Munisteri, Rani Arbo, and James Hill. Matt played the role of bass player Joe B. Mauldin in the 5th Avenue Theatre production of *Buddy: The Buddy Holly Story*. He is also a highly sought-after teacher, having been on the faculty at the Puget Sound Guitar

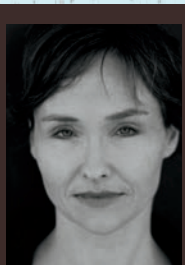
Workshop, Yukon Woodshed, Centrum music camps, Ukulele Festival, Country Blues Festival, Voiceworks, and Red Hot Strings. Matt's parents are less than thrilled that he's back living at their house while performing in *Revels*.



LIBBY WEITNAUER **Musician** grew up in the musical community of East Tennessee and moved to Chicago to complete her Bachelor's Degree in violin performance at DePaul University. During this time, she grew homesick for the sounds of the Smoky Mountains and found her way back to the Appalachian old-time music that she now calls home. Since making that stylistic shift, Libby has learned from many teachers, including Matt Brown, Rayna Gellert, and most recently, Grammy Award- winner Dom Flemons (during a summer of research at the Smithsonian). Libby recently completed her Masters of Music at NYU, where she served on the adjunct faculty and is currently a member of Ginny's Kitchen and Tui, with Jake Blount. She can be seen subbing in the orchestra of *Oklahoma!* on Broadway and sharing her love of Appalachian music through education and performance. libbyweitnauer.com



JEFF ADELBERG **Lighting Designer** celebrates his 10th year designing for the Revels! His recent work includes *I Am A Dreamer* (Whitesnake Projects); *La Cenerentola* (Boston Midsummer Opera); *Trouble in Tahiti* and *Arias and Barcarolles* (Boston Lyric Opera); *King Lear*, *Edward II* (Elliot Norton Award) (Actors' Shakespeare Project); *The Last Night at Bowl-Mor Lanes*, *Million Dollar Quartet*, *Onegin*, and *Being Earnest* (Greater Boston Stage Co.); *Frankenstein* (IRNE Award) (Underground Railway Theatre); *The Seagull* and *The Stone* (Arlekin Theatre); *Birdy*, *Macbeth*, and *Death and the Maiden* (Commonwealth Shakespeare Co.); *A Doll's House Part 2*, *True West*, *Gloria*, and *The Night of the Iguana* (The Gamm Theatre); and *Beckett Women: Ceremonies of Departure* (Poets' Theatre at Farkas Hall and MAC Belfast, Northern Ireland). Jeff attended the University of Connecticut and teaches at Boston College, Brandeis University, and Boston University. Member of United Scenic Artists 829. jeffadelberg.com



KELLI EDWARDS **Choreographer** is happy to be back with Revels after choreographing the 2017 *Christmas Revels*. Her 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 include the American Repertory Theatre, Actor's Shakespeare Project, Stoneham Theatre, Whistler in the Dark, and Brandeis Theatre Company. Kelli co-directs and performs with Dances by Isadora Boston, a company dedicated to the works of the mother of American modern dance. She is on the performing arts faculty of Milton Academy.



STAN FELLOWS **Illustrator** is an award-winning illustrator and artist who combines the beauty of the painterly brush with the improvisational freedom of the pen in a style he calls “watercolor journaling.” A native of Minnesota who resides near Denver, Colorado, he applies his trademark carefree calligraphic and compelling color-wash style to a wide range of images for magazines, corporate campaigns, and children’s books. His work has recently appeared in *Martha Stewart Living*, *Sports Illustrated*, *Harper’s Magazine*, *The Atlantic Monthly*, *The New York Times*, *Smithsonian Magazine*, *Audubon*, *National Geographic*, *Field & Stream*, *The Chicago Tribune*, *The Boston Globe*, *Arts & Antiques*, and countless travel magazines. For six years, he contributed to *The Wall Street Journal’s* Friday wine column. Stan began his 36-year creative practice teaching watercolor painting and sketchbook illustration at the Minneapolis College of Art and Design. These days, he can be found on the road, teaching his non-traditional format in a series of popular workshops throughout the Midwest. He revels in a consciously portable lifestyle and has found his favorite creative spaces in the back of his truck, in horse stables, alongside a sailboat at dry dock, and in a meadow at 13,000 feet.



HEIDI HERMILLER **Costume Designer** has been designing *Revels* costumes for 26 years and is excited to take the show into 20th century America during the Great Depression. Heidi also designs the Harvard Hasty Pudding, now with actual women in the cast. Wherever she is in Cambridge, Heidi loves the challenges, research, insanity, and outright joy of designing costumes for director Paddy Swanson—pirates, dragons, trolls, killer fish, tiny ballerinas, incredible singers, beautiful dancers, anywhere, anyone, or anything to bring *The Christmas Revels* magic to life! She would also like to thank her husband John for his love, patience, and understanding when asked to please help move the alligator to the basement.



LAURA SWANSON **Sword Dance Instructor** has been dancing since high school, starting with modern/jazz dance and branching out into Morris, Longsword, English Country, Contra, and ballroom—the last leading to a stint teaching at the Arthur Murray Dance Center in Boston. She choreographed the Longsword dance for *Revels* and Shakespeare & Company’s 2000 production of *The Mysteries*. A long-time member of several Boston-area ritual dance teams, Laura has been affiliated with Orion Longsword for 25 years. For *Revels*, she has taught Longsword, Victorian, and country dances for the spring, sea, and Christmas productions.



BRENDAN TAAFFE **Musician** is a visual artist, multi-instrumentalist, and choral composer who lives on a small homestead in southern Vermont. Proficient on fiddle, banjo, guitar, and mbira, he has released several albums, both solo and in ensemble. The director of The Bright Wings Chorus, Brendan also curates the Vermont Crankie Fest. brendantaaffe.com



BILL WINN **Sound Engineer** 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.

THANKS Revels extends the warmest gratitude to Jake, Libby, Charlie, and Charmaine for your wonderful musical repertoire guidance. Thanks to dear friends Susie Rioff and Susan Hunziker for housing our grateful performers. Cheers to Chris Ripman and Mary Elizabeth Ford for your help with props and to James Gerke for your antique train whistle and Susan Hunziker, again, for the battered harem. Thanks to Joel Cohen of the Boston Camerata for your extensive research into the vast body of Shaker music and for transcription of *Learned of Angels*. Thanks to Ruth Heespelink for gifting us the telephone pole glass insulators—that you use as candle holders. (Who can spot them on stage?) Thanks to Eugene and Marjam Mahon for donating and delivering the metal cutting saw, which the crew put to good use! Linda Martin, you are invaluable to Revels Education throughout the year. Cameron Porter, Bob Olenjo, and Ben Soule, thanks for helping to build out sets. Thanks to Kem Stewart for generously donating sound equipment and audio consultation. Thanks to American Repertory Theater, The Boston Lyric Opera, The Lyric Stage of Boston, and Marblehead Little Theater for loaning us costumes. Thanks as well to Kay Zaike for donating costumes. John Porter, we thank you for donating all of your shirts (stay warm this winter!). Thanks to Cahoots Design and illustrator Stan Fellows for our magical marketing campaign. Nilah MacDonald and Clark Topper, how do you manage to find and package the perfectly themed holiday ornament every year?

In Memoriam:

REVELS SALUTES IFEANYI MENKITI



PHOTO: PAUL BUCKLEY

Ifeanyi Menkiti came to Revels through our founder, Jack Langstaff. A princely figure metaphorically and factually, Ifeanyi Menkiti served on our board and performed with us in Sanders Theatre in an unusual *Spring Revels* that speculated on the possibility that the Cornish “Padstow’ oss” ceremony might have had African origins. West African tradition views death as simply another

stage of life. At each stage, ritual helps the individual to become more a part of the community. When elders die, they continue to be valued as active ancestors. In the African view, the more you are a part of the community, the more you are a person.

Ifeanyi dedicated his poem “Before a Common Soil” to our founder Jack Langstaff. It was set to music by our former Music Director George Emlen. His poem articulates the message that if one digs deep enough, there is a common soil. Music, ritual, and story are the tools of discovery.

We are proud to celebrate Ifeanyi as an ancestor of our Revels family and, given his abiding love of poetry, to be present with us here and now, through the medium of Susan Cooper’s poem “The Shortest Day.”

The Christmas Revels


An English Celebration of the Winter Solstice



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and Mon, Dec. 23-2^{pm}



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In Memoriam: A FOND FAREWELL TO MILO LANOUE



Milo was Production Manager at the Emerson Majestic Theater when we performed our *Sea Revels* there in the spring of 1998. Adapting our set pieces to the scale of this downtown professional theatre and accommodating our large volunteer chorus was challenging on many fronts. Milo embraced the challenge and provided the human interface between amateur enthusiasm and professional necessity. With a rare blend of warmth and discipline, Milo converted our chorus and volunteers

into efficient teams of riggers and crew as we created our maritime environment.

Milo managed many *Revels* shows at the Majestic and beyond. His brief was widened to include bagpipes and drums, puppets, oxen carts, and maypoles. None of it seemed to phase Milo; the job always got done and he was always the last to leave. He seemed to enjoy untangling problems and making things simple.

When he passed, the Cutler Emerson Majestic Theater illuminated its marquee in his honor. We remember him fondly.



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Mission

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

The Christmas Revels is 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. The Christmas Revels program ©2019 Revels, Inc., "Christmas Revels," "Sea Revels," "Midsummer Revels," and "Revels" are ® service marks of Revels, Inc., Watertown, MA. All rights reserved.

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Revels gratefully acknowledges the support and guidance of Cindy Joyce, Pillar Search & HR Consulting; Victoria Steinberg, Todd & Weld LLP; and Mark Franke, White and Case LLP.



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ACROSS THE GENERATIONS:

The Healing Power of the Banjo

I will never forget the first time I played the banjo for my grandmother. The family had gathered at my parents' house for Thanksgiving, and I was sitting on a chair playing "Cluck Old Hen." It was a beautiful day, and Gran

Gran was walking across the room to sit in the sun. As she made her way to the couch beneath the window, she started to sway and shuffle to the music. I felt the importance of the moment, but I didn't realize until much later that it was the first time I'd ever seen Gran Gran dance.

Doris Blount, like many Black women, was forced to choose between her own well-being and that of her community. She knew that a quality education was the best way to open new doors for her children and community. She personally saw to it that they got one. The children she taught, in both segregated and

In playing for Gran Gran, I returned that music to one of its rightful inheritors.

integrated schools, were some of the very first to receive a college education and make a life for themselves away from the farms and meat-packing plants of Smithfield, Virginia. Her sons were among them. If her reward for those decades of effort was her fierce pride in her children, grandchildren and former students, the price was her mobility. Decades of teaching in

Image: Noted Harlem Renaissance painter and graphic artist Aaron Douglas' "An Idyll of the Deep South" (1934) was part of the acclaimed Aspects of Negro Life mural cycle for the Public Works Administration (WPA). The star in the upper left corner represents Douglas' hope for social justice and equality. Music (in particular, banjo playing) provides a central unifying element of the community.

high heels, as was expected of women at the time, took their toll. I can't remember Gran Gran ever moving without pain. But in those brief moments, the anodyne rhythm of the banjo overcame the pain in her body. **To this day, Gran Gran's favorite descriptor for old-time music is "soothing."**

The banjo tradition of the United States began among the Black people enslaved in the Chesapeake Bay region: Gran Gran's ancestors, and mine. **Banjo music was their joy and salvation, created to help people dance away suffering brought on by hard labor and harder treatment.**

Sometime between then and Gran Gran's birth, the Black community gave it up. In playing for Gran Gran, I returned that music to one of its rightful inheritors. It "soothed" her pain, performing the same function as it did three centuries ago without being asked or expected to. The more I reflect on that moment and its implications for my art form, the more I feel boundless respect for my ancestors and the people who shared this music with them.

Appalachian white people, indigenous people, and Black people (Appalachian and otherwise) have complex relationships, but I believe that we share far more than we're willing to admit—particularly where traditional music is concerned.

Due to the pressures and constraints of our histories, the details of our collaborations have largely been lost. There have always been those who

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don't want us to realize what we're capable of when we work together.

History is, nevertheless, quite clear on this point: Over the past few centuries, working-class Black, white and indigenous Southerners jointly developed the fiddle, banjo, and vocal traditions of their respective communities into the string band, or old-time, music that we know today. Out of that music came bluegrass, as well as large parts of country, blues, and modern folk.

Where can a genre with such a storied past take us in the future? Part of the task for today is redressing the wrongs of history [and] which began in earnest with the Carolina Chocolate Drops, who worked (and continue to work in their solo careers) to give credit to old-time music's Black founders. Another part of the task is creating a representative discography that reflects not only the contributions individual cultures have made to the music, but also the collective tradition that arose as a result.

When Libby Weitnauer and I decided to join forces formally as Tui and record our album *Pretty Little Mister*, we agreed that our repertoire would

consist of things we liked. That was the sole criterion. We dug through archives and our own collections of music for pieces that we found musically exciting. The result was a collection of well-worn classics of the genre, obscure tunes that haven't been recorded since the original source musicians died, and even some obscure versions of well-worn classics. Five of the 13 pieces are from Black musicians, five from white musicians, two are of mixed origin, and one is from a Cherokee musician. We arranged the tunes in whatever way sounded the best coming from us; some came out sounding relatively traditional, and others didn't. We wound up drawing pieces from every type of old-time

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music we know how to play, and all of them sound like us. I am a multiracial, Black, queer man from the District of Columbia working with a white woman from Tennessee. My takeaway from the experience has been clear: **When an ensemble includes musicians of diverse backgrounds and perspectives, its work will naturally reflect that diversity. It doesn't need to be forced.**

When our communities and genres diversify, we all reap the benefits. New approaches are necessary for growth, and even the staunch traditionalists among us must acknowledge that the tradition thrives when all of its aspects are celebrated. What's more, the process is self-perpetuating. In our discussions about this piece, Libby told me that seeing women present in the old-time community validated and inspired her, and made her feel comfortable as she made her entry. I have heard the same sentiments echoed in my interviews with contemporary Black banjo players, nearly all of whom (myself included) only took up the banjo after hearing that other Black people played it. People feel most welcome in the music when they can see or hear themselves in it.

I'm far from the first to note the restorative power of this music, or the importance of restoring the tradition to its former bearers. I've had the opportunity to speak with Hannah Mayree, founder of the Black Banjo Reclamation Project, often casts **the banjo as an instrument of cultural and individual healing**. Thinking of Gran Gran dancing through her pain, I have to agree. That healing should not be a rare thing. Everybody should know that they have a right to it. It's my hope that my music in its unintended, yet insistent inclusivity, will open the door for others who are seeking a way in. Every one of us, after all, can use some healing.

Jake Blount

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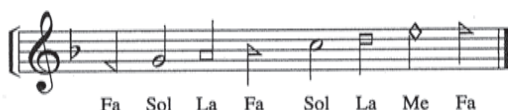
The Shapes of Music

I first heard shape-note music in the early 1980s at a First Night performance by Norumbega Harmony at the Old West Church in Boston. I was struck by the raw power, driving rhythms, stark harmonies, and riveting texts. This music was completely new to my ears and was a

revelation in the sheer power of unaccompanied, full-throated, thoroughly embodied, **natural** singing.

Still a student at New England Conservatory, I was required to take courses in sight singing every year. We were taught to use the system of do re mi fa sol la ti do, one syllable for each note of the scale. (We unfortunately didn't have Maria Von Trapp to help us with a catchy song or take us on picnics wearing clothes made from draperies, but it turned out to be an invaluable skill to develop.) While I was entranced by Norumbega Harmony's performance that night, I also thought these fantastic singers had no idea of what proper solfège

Major Scale in Shapes



Minor Scale in Shapes



Image: Six-year-old Lorraine Miles won a children's singing contest at the 1930 Sacred Harp Singing Convention in Mineral Wells, Texas. Through the decade, she performed on radio station WBAP out of Fort Worth, Texas as the lead singer (and yodeler) for The Washboard Swingsters.

was. It's a common practice in shape-note singing to sing the songs once through using the solfege syllables (do re mi fa, etc.), before singing with the text. Norumbega Harmony did that, but their syllables were weirdly limited to fa sol la and mi. My solfege teacher and I left feeling invigorated and excited about this music that was new to us, but also a little smug about what we thought was our superior musical knowledge.

Soon, I was humbled to learn that Norumbega knew exactly what they were doing. I was the uneducated one. **Shape-note music is written in four shapes, with each**

shape coinciding with a specific degree of the scale. This system was devised to help people learn to read music more easily. Sadly, the system was eventually abandoned for the seven-syllable system that uses only circular noteheads, but that too has its benefits.

One of the great things about the four-syllable, shape-note system is that one does not need to know key signatures to sing the songs.

One of the great things about the four-syllable, shape-note system is that one does not need to know key signatures to sing the songs. There are two different systems for major and minor keys as shown below.

MUSIC FOR AND OF THE COMMUNITY

In the early 1700's, the Reformed Congregational Church of New England decided that the congregation, rather than hired soloists, should be an integral part of the music sung during worship. It became clear that music literacy was sorely lacking and a movement, motivated by the frustrated ministers, was formed to teach people how to read music. Thus, the Singing Schools of New England were born. These were often led by itinerant singing masters who would spend enough time in each village to complete the teaching, then move on to the next village in need. The music was based on religious texts about the trials and joys of life, the terror and/or hopeful release of death, the grace in love and community, and the rewards of a principled and devout life. **As one who loves to sing with others, I can attest that shape-note music is among the most thrilling, accessible, and transformative forms I have experienced.**

Today, as was the practice a few centuries back, shape-note music is sung with the chorus forming a square, one voice part on each side. People take turns shouting out song titles or page numbers as they appear in the Sacred Harp (the largest and most common collection of shape-note songs) and

lead the songs from the middle of the square with very basic conducting patterns. **Here is musical democracy and inclusion at its finest!** An interesting feature of this form is that the melody line is in the tenor part, as opposed to the soprano part, where it is now normally found. The tenor and soprano lines are often doubled up or down the octave respectively, and the bass line keeps everyone firmly anchored in the tonality. The alto parts were often left out entirely or added by later composers. The poor altos were treated like today's sometimes neglected—but all important—violas! Some contemporary composers are making up for that imbalance now.

This music...was a revelation in the sheer power of unaccompanied, full-throated... natural singing.

AS VIBRANT AND VITAL AS EVER

Though shape-note music was largely born in New England in the early 18th century, it found its way to other parts of the country and became especially popular in the South. A number of shape-note collections exist in different regions—and different countries—and though the singing styles may differ, the pure, unvarnished spirit remains the same. Many modern-day composers are continuing to keep this musical form alive and ever-evolving. A number of shape-note sings and conventions around this country meet regularly. Ireland and England are especially wild for this music! If you're interested, you can find all the resources you need online to join in the fun.

This year, we highlight the traditions of the American North with songs composed by some beloved New England shape-note composers, as well as the music and dance of the Shakers. Though the birth of these songs and dances precede the 1930s, they reflect the principles of productivity, discipline, joy, humility, and simplicity that are often attributed to New Englanders. **Get ready to raise the roof with us as we wonder, wonder, wonder!**

Megan Henderson
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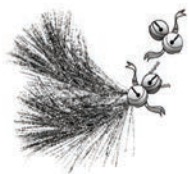
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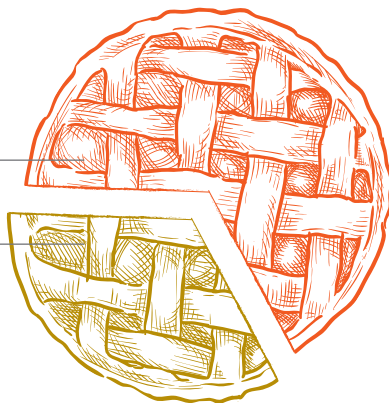
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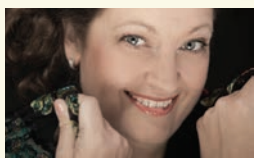
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All Revels programs celebrate traditional music, but music has a habit of jumping fences. Last year, we created Revels FRINGE to introduce you to the idea of music without borders: jazz-inflected traditional tunes, folk and classical instruments from around the world, exotic and invented instruments, familiar songs in unfamiliar settings.... This year, we'll continue to explore the musical fringe through a new collaboration with Club Passim. Since its founding as Club 47 in 1958, Club Passim has been a musical mecca in Harvard Square. Together, we'll be sure to keep a finger on the pulse of what's new and interesting. Join us for an expanded FRINGE series in our new location: **Revels FRINGE at Club Passim**.

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bring the love for our inaugural concert

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SAVE THESE DATES

for other **FRINGE** concerts in the series!

Friday, March 13, 2020

Friday, April 10, 2020

Friday, May 8, 2020

Club Passim, Harvard Square
47 Palmer Street, Cambridge, MA



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Join us on the FRINGE!
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REVELS FRINGE AT CLUB PASSIM

Sophie et Adam

Friday, February 14, 7pm
(Valentine's Day!)

Harvard Square, Cambridge

REVELS FRINGE AT CLUB PASSIM

**Len Solomon and
The Bellowphone Show**

Friday, March 13, 7pm

Harvard Square, Cambridge

SPRING SING

**A Family Celebration of the
Vernal Equinox**

Saturday, March 21, 2pm

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2020 CHRISTMAS REVELS AUDITIONS

Sunday, April 5 & Monday, April 6

Belmont-Watertown UMC
Watertown

REVELS FRINGE AT CLUB PASSIM

Julian Loida & Brendan Taaffe

Friday, April 10, 7pm

Harvard Square, Cambridge

MUMMERS' PLAY WORKSHOP!

Vacation Week – April 21-24

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FOR
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REVELS FRINGE AT CLUB PASSIM

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Thursday, May 28, 7:30pm

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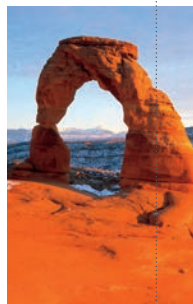
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Drawing will be held January 8, 2020 and the winner will be notified via email. The retail value of the prize package is estimated at \$8,738.

*Prize includes the base tour with estimated value of \$8,738 for two travelers with a double-occupancy room, including round-trip airfare from Boston Logan airport. Estimated value is based on June 5, 2020 departure. The actual value will depend on the specific departure date chosen by the winner. Insurance, extensions, and optional excursions are not included, but available for purchase. Tour must depart before December 31, 2020. Must reserve by March 31, 2020. Employees of Revels, Inc. and its subsidiaries, EF Education First International Ltd. and its subsidiaries, and EF Go Ahead Tours, are not eligible to win. To view complete Terms & Conditions, visit goaheadtours.com/terms. The tour operator for your trip is EF Education First International Ltd. CST 2060043-20. The tour operator for your trip is EF Education First International Ltd. CST 2060043-20.



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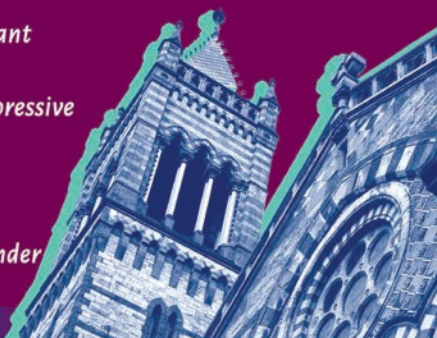
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History of the Building: Visit fas.harvard.edu/memhall.

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 is available at Broadway Garage, corner of Broadway and Felton Street, from one hour pre-performance to one hour post.

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. Limited accessible parking is available at Broadway Garage. For other locations, please contact: 617.495.1859 or disabilityservices@harvard.edu. Please allow 3 business days for response.

The Harvard Box Office Advance

Sales: Smith Campus Center, Harvard Square, 1350 Massachusetts Avenue; p. 617.496.2222, tty 617.495.1642

Calendar of Events, Online Sales

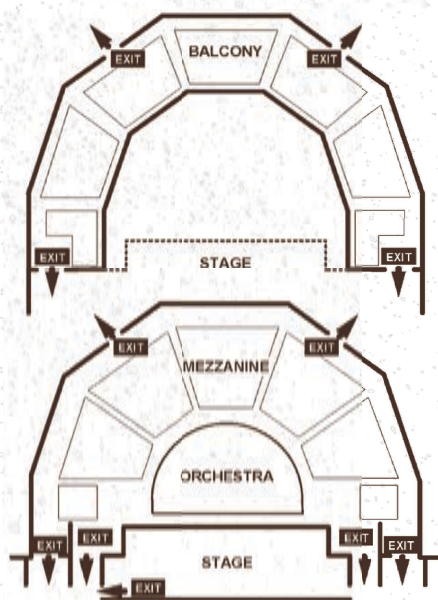
& Hours: Boxoffice.harvard.edu

Pre-Performance Sales: Located at Sanders Theatre

On Performance Days: Sanders Theatre Box Office opens two hours prior to scheduled start time and closes 30 minutes after start time.

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