

THE 42ND ANNUAL PRODUCTION

The CHRISTMAS REVELS — AN — IRISH CELEBRATION of the WINTER SOLSTICE

DECEMBER 2012

DIRECTED BY PATRICK SWANSON ~ GEORGE EMLÉN, MUSIC DIRECTOR

Lynda Johnson, Production Manager

Jeremy Barnett, Set Design

Jeff Adelberg, Lighting Design

Heidi A. Hermiller, Costume Design

William Winn, Sound Design

Gillian Stewart, Choreography

With

David Coffin

Steven Barkhimer * Mary Casey * Billy Meleady

The Young Rakes

The Rattling Brogues

The Wild Geese Chorus

The White Star Rhymers

The Pinewoods Morris Men

Cambridge Symphonic Brass Ensemble

O'Shea-Chaplin Academy of Irish Dance

The Lord of the Dance

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are available at the Sanders Theatre Box Office.

*Please visit our lobby table for Revels CDs, production shirts,
a commemorative poster and more.*

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Dear Friends,

Welcome aboard for our 42nd presentation of *The Christmas Revels*. Thank you for sharing part of your holiday with us; we promise you a memorable journey. If you are new to Revels, you'll find that we ask you to join in here and there, so don't be shy. Revels is about participation!



As I've gotten to know Revels better, both here and from our nine sister companies across the country, I have found that a key part of our DNA is that Revels connects us as a community in a way that few organizations can. In a world that seems determined to separate us, we're a haven where diverse cultural traditions are not only respected, but also celebrated.

As we build on our traditions to bring people together, we are making good progress in recovering from some tough years financially. I'm glad to let you know that we project that we will reduce our structural deficit by about half in 2013. Thank you to our loyal donors, our media sponsors, *Benefactor Partner* Cambridge Trust Company and *Contributing Partner* Eaton Vance.

If you think Revels matters, please consider making a tax deductible contribution. Ticket purchases only cover 53% of this year's expenses. We rely on people like you for the difference. Give securely online at revels.org or grab a donor envelope at the lobby table. Thanks!

This year, and every year, our performance and education programs seek to connect us to our collective roots, to celebrate our shared humanity, and to inspire us to bring light into our world. From all of us in the cast, crew, office and board, thank you for being part of the Revels family.

Cordially,
Steve Smith, Executive Director

P.S. A fun way to help us is to participate in our Holiday Raffle. It's just \$10 per chance and you could win terrific prizes. Our ad on page 13 has complete details. Volunteers in red aprons can collect your stubs.



*Welcome to the
42nd Annual Christmas Revels!*

It is a paradox of the human condition that the most trying of circumstances can sometimes produce the most life-affirming and joyful expressions of spiritual strength. Music in particular can be an outlet for emotion and an inlet for inspiration. Boarding the *RMS Carpathia* this day in 1907 are a cluster of Irish emigrants who have gambled everything on making a new life in a new land. Leaving heart-broken relatives whom they will likely never see again and carrying the barest minimum of personal possessions, they approach the new with an excitement and ambition tempered by the loss of their homeland. Sorrow and joy together—the essence of what it was to be an Irish emigrant.

Join us as we meet new companions, share a story, dance a jig and sing together in a Christmas *céilí* that lasts the whole night through. And when the sun rises over the New World, see it through the clear eyes of these indefatigable Celtic pioneers.



the PROGRAM

{ PART ONE }

1 OVERTURE

George Emlen uses phrases from “The Wexford Carol” as the basis for this newly composed opening for brass quintet and timpani.

CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

2 THE WEXFORD CAROL

Sometimes known as “The Enniscorthy Christmas Carol” after the Wexford town where the text was first found. The tune is traditional Irish, arranged here by George Emlen.

THE YOUNG RAKES * THE RATTLING BROGUES * THE WILD GEESE CHORUS *
CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

3 THERE’S A BIG SHIP SAILING

Our artistic director Paddy Swanson remembers singing this as a child in Manchester, England. As ships glided along the Manchester Ship Channel, they gave the illusion of sailing down an “alley.”

THE YOUNG RAKES * THE RATTLING BROGUES



4 DANCE TO YOUR DADDY

A version learned from Elizabeth Cronan in Macroom, County Cork.

THE YOUNG RAKES * THE RATTLING BROGUES

with Julia McSweeney, fiddle, and Isabel Siu-Zmuidzinis, step dancer

5 NOS GALAN/DECK THE HALL

The Christmas chestnut “Deck the Hall” has its roots in the Welsh tune “Nos Galan” (“New Year’s Eve”). It was originally a dance-carol from the Welsh *canu penillion* tradition, in which a ring of dancers surrounding a harper would take turns singing improvised phrases, to which the harper would respond (on the *falala* parts of the verse). The Welsh text first appeared in 1784 and the familiar English words in 1881.

STEVEN BARKHIMER * THE YOUNG RAKES * THE RATTLING BROGUES *
THE WILD GEESE CHORUS * CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

All Sing

Deck the hall with boughs of holly,
Fa la la la la, la la la la.
‘Tis the season to be jolly,
Fa la la la la, la la la la.
Don we now our gay apparel,
Fa la la la la, la la la la.
Troll the ancient yuletide carol,
Fa la la la la, la la la la.



See the blazing yule before us...
Strike the harp and join the chorus...
Follow me in merry measure...
While I tell of yuletide treasure...



Fast away the old year passes...
Hail the new, ye lads and lasses...
Sing we joyous all together...
Heedless of the wind and weather...

6 SET DANCE POLKA

In contrast to Irish step dancing, which is for performance and competition, set dancing is a form of social, or *céilí*, dancing, purely for fun. Kerry sets (Kerry in the West of Ireland is renowned for this form of dancing) resemble American square dancing, with four couples to a square, but feature fast tempos, fancy footwork and high energy. The three tunes here are “The Murroe,” “The Gullane” and “Jimmy Doyle’s.”

THE WILD GEESE CHORUS * THE RATTLING BROGUES

7 COLCANNON

A traditional song of indeterminate origin once called “The Skillet Pot” or “The Little Skillet Pot.” This version is from the singing of Mary Black, who learned it from her aunt.

MARY CASEY * MATT HEATON, bodhrán * THE WILD GEESE CHORUS



8 BÁNCHNOIC ÉIREANN Ó (THE FAIR HILLS OF IRELAND O)

A poignant lament for the beauty of Ireland, as sung by the group Skara Brae. The words were written by Donncha Rua MacConamara in the 18th century.

MARY CASEY * CINDY BENCAL * MAYHEW SEAVEY * DAVID COFFIN * LIZ MCGRATH *
BEATE GOTTSCHLICH * HARIS PAPAMICHAEL * CHRIS RIPMAN

9 THE SOUL CAGES

A story by the Irish antiquarian T. Crofton Croker (1798-1854), taken from a collection published by the poet William Butler Yeats entitled *Fairy and Folk Tales of the Irish Peasantry*, here dramatized by David Parr and Patrick Swanson. The “Lobster Quadrille” is danced to “Master McDermott’s Reel.”

BILLY MELEADY, Jack * STEVEN BARKHIMER, Coomara * JAMIE JAFFE, Biddy *
THE WILD GEESE DANCERS * THE RATTLING BROGUES

10 THE ROCKY ROAD TO DUBLIN

A rollicking music hall song detailing the rough-and-tumble adventures of a traveler on the road from his home town of Tuam in Galway across Ireland to Dublin and from there over to Liverpool. The words are by D.K. Gavan (“the Galway poet”).

DAVID COFFIN * THE WILD GEESE CHORUS * THE RATTLING BROGUES

All Sing

Rocky Road to Dublin



11 BAND SET 1

A set of instrumental music including one of the best-known of Irish airs, a jig and two reels. Beginning with the slow air “Sí Bheag, Sí Mhór” by the famed blind harper and composer Turlough O’Carolan (1670-1738), we move to “Up Sligo” and thence to “Paddy Taylor’s” and “Crossing the Shannon.”

THE RATTLING BROGUES



12 IRISH STEP DANCE

The fancy figures and formations of Irish step dance, echoing the ornate Celtic knots of the ancient *Book of Kells*, were created and codified by traveling dance masters during the 18th and 19th centuries. The soft shoes, or *ghillies*, feature tight lacing across the foot. The tunes are “The Galway Rambler,” “The Harper’s Fancy” and “Tilly Finn’s.”

O’SHEA-CHAPLIN ACADEMY OF IRISH DANCE * THE RATTLING BROGUES

13 YE SONS OF MEN, WITH ME REJOICE

A carol with words dating from the 18th century and a traditional tune from County Wexford, where it was sung as part of the Christmas Day mass.

THE WILD GEESE CHORUS * CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

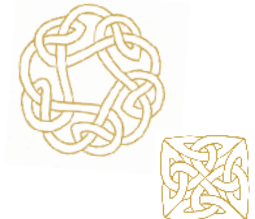
14 THE LORD OF THE DANCE

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

DAVID COFFIN * THE PINWOODS MORRIS MEN * CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

All Sing and 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 teaching before PART TWO. Please return to your seat promptly.)

[PART TWO]

15 the DARKEST MIDNIGHT IN DECEMBER

Another carol from Wexford, with text found in the same 18th-century collection as “Ye Sons of Men.”

THE WILD GEESSE CHORUS * THE RATTLING BROGUES



16 WEXFORD LULLABY

The British guitarist, singer and composer John Renbourn has written new words to the traditional “Wexford Carol” tune, creating an intimate and reflective text from the perspective of the Christ child’s mother. The arrangement is by Renbourn, Mairead Ni Dhomhnaill and the Voice Squad.

MARY CASEY * JAMIE JAFFE * SIMON HORSBURGH * DONALD A. DUNCAN

17 DEER CRY

In Ireland this prayer is referred to as the *Lorica* (Latin for “shield”) and is attributed to St. Patrick. (See the article on “Sea-Change” on page 26 of this program.)

BILLY MELEADY

18 SAINT PATRICK’S BREASTPLATE

A traditional Irish tune with words by John Edmunds (verses 1 and 2) and possibly St. Patrick himself (verse 3), in a translation by C.F. Alexander.

THE WILD GEESSE CHORUS * CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

All Sing

St. Patrick’s Breastplate



19 DONA NOBIS PACEM (GIVE US PEACE)

A round for peace.

All Sing

Dona Nobis Pacem



20 DOWN BY THE SALLY GARDENS

W.B. Yeats wrote the words to this classic love song and included it in his 1889 collection *The Wanderings of Oisín and Other Poems*. “Sally gardens” are groves of willow trees. The traditional tune is “Maids of the Mourne Shore.”

THE WILD GEESE CHORUS * THE RATTLING BROGUES

21 BAND SET 2

Another instrumental collection, leading off with the slow air “Johnny’s Tune,” written by piper Paddy Keenan in his father’s memory. This is followed by a jig, “The Castlebar Races,” and three reels: “The Ivy Leaf,” “The Humours of Ballyconnell” and “The Crooked Road.”

THE RATTLING BROGUES



22 IRISH STEP DANCE

The percussive tips and heels of the heavy shoes (or “jig shoes”), crafted from fiberglass, wood and steel, enliven hornpipes, heavy jigs, treble reels and set dances. The band plays “Christmas Eve,” “The Ships Are Sailing” and “McMahon’s.”

O’SHEA-CHAPLIN ACADEMY OF IRISH DANCE * THE RATTLING BROGUES

23 MARY THE MONEY

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

THE YOUNG RAKES * THE RATTLING BROGUES

24 THE WREN IN THE FURZE

“Hunting the Wren” is a mysterious ritual that takes place every year in Ireland on Saint Stephen’s Day, December 26. Similar traditions exist in Wales and The Isle of Man. There are many theories concerning the origins of the practice, but the theme always involves the hunting and slaying of a tiny bird that is then honored and attributed with great powers. In Ireland it is likely that this was related to the Celtic feast of Samhain and to the Mid-winter sacrifice of the old “Year King” in preparation for the new.

THE YOUNG RAKES * THE RATTLING BROGUES

25 THE WHITE STAR RHYMER’S PLAY

A hero-combat mummers’ play assembled from traditional material by Patrick Swanson with straw costumes based on those of the Armagh Rhymers. The essential elements of death and rebirth are incorporated here into a lively village entertainment. “The Cutty Wren” is one of the oldest songs associated with the wren ritual. Some place it as early as 1381 at the time of Wat Tyler’s Peasant’s Revolt in England. The English longsword dance is “Ampleforth.”

JESSICA GUYON, Room * RONALD L. NATH, Father Christmas * JACOB KIELY-SONG, Big Head * STEVEN BARKHIMER, Wild Worm * BILLY MELEADY, Saint Patrick * THE YOUNG BLADES

26 THE NEW COLOSSUS

A sonnet written by Emma Lazarus in 1883 to commemorate the installation of the Statue of Liberty.

BILLY MELEADY

27 HYMN FOR A NEW LAND

George Emlen wrote this anthem in 2001 for a Spring Revels production. Its central text, “The stone which the builders refused is become the headstone of the corner,” from Psalm 118, acknowledges the contributions that immigrants bring to their adopted nation.

THE YOUNG RAKES * THE RATTLING BROGUES * THE WILD GEESE CHORUS * CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

28 THE SHORTEST DAY

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

BILLY MELEADY * ALL SHOUT: Welcome Yule!



29 SUSSEX MUMMERS CAROL

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

CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

All Sing

The Sussex Mummers' Carol

God bless the mas - ter of this house with hap - pi - ness be -
 God bless the mis - tress of this house with gold chain round her
 God bless your house, your chil - dren too, your cat - tle and your
 side; Where - e'er his bo - dy rides or walks, his God must be his
 breast; Where - e'er her bo - dy sleeps or wakes, Lord send her soul to
 store; The Lord in - crease you day by day, and send you more and
 guide, his God must be his guide.
 rest, Lord send her soul to rest.
 more, and send you more and more!



Embedded in the script are quotes from the following poems.

Aedhe Wishes for the Cloths of Heaven by William Butler Yeats
 William Butler Yeats was an Irish poet and playwright, and one of the foremost figures of 20th century literature. A pillar of both the Irish and British literary establishments, he later served as an Irish Senator for two terms.

The Irish Guards by Rudyard Kipling
 John Kipling was the son of the famous English writer and poet Rudyard Kipling. After being rejected twice by the army for poor eyesight, John eventually received a posting as second lieutenant in the Irish Guards on his father's personal recommendation. He went missing in action at Loos in 1915. After his son's death, a grief-stricken Kipling wrote, "If any question why we died/ Tell them, because our fathers lied."

the PLAYERS

Steven Barkhimer * Mary Casey * Billy Meleady

THE RATTLING BROGUES

Christian Stevens, *melodeon, concertina*
 David Coffin, *singer, pennywhistle*
 Maeve Gilchrist, *harp*
 Matt Heaton, *bodhrán, guitar*
 Mark Roberts, *flute, guitar, bouzouki, banjo*
 Mary Casey, *singer*
 Sheila Falls Keohane, *fiddle*
 Paddy Keenan, *uilleann pipes, pennywhistle*

THE WILD GESE CHORUS

Liz Adams
 Cynthia Bencal
 Nick Browne*
 Matt Burke*
 Margot Louise DesBois*
 Sara Dilliplane*
 Donald A. Duncan*
 Laurie Freeman
 Beate Gottschlich
 Jessica Guyon
 Simon Horsburgh
 Mac Howland*
 Jamie Jaffe
 Heather Koerber Nunes*
 Marie Kropa Breitenbach*
 Leah Labrecque
 Molly Lanzarotta*
 Jim Lawton*
 Jack McCreless
 Liz McGrath*
 Andrés Molano Sotomayor
 Ronald L. Nath
 Lakshmi Nayak*
 Haris Papamichael*
 Chris Ripman
 John Rockwell
 Michael Roper
 Mayhew Seavey*
 Marty Seeger Mason
 Stephen Serene
 Wilda Gerideau Squires
 David Story
 Victoria Thatcher
 Katherine Voegel-Bongiovanni*
 Gerard Vogt*
 Brian Wilson*

*Dancer

THE YOUNG RAKES

Evan Ames Bak
 Henry Bassett
 Julia Carson
 Carolyn Gulley
 Kira Hartness
 Abigail Jarcho
 Miranda Joyce
 Milo Kiely-Song
 Conor Latimer-Ireland
 Julia Joyce McSweeney
 Ada Nunes
 Sam Overbeck
 Nora Rockwell
 Isabel Siu-Zmuidzinas
 John Steinke
 Simone Tricca
 Xavier Vogt
 Claire Wilson

THE YOUNG BLADES

Laura Swanson, instructor
 Grace Curtis
 Lauren Curtis
 Nica G. Hawthorne
 Ben Horsburgh
 Alice Jacob
 Giuliana Knox, *fiddle*
 Hayden Latimer-Ireland
 Harper Mills, *fiddle*
 Jack Summersby
 Hamish Swanson

THE WHITE STAR RHYMERS

Room: Jessica Guyon
 Father Christmas:
 Ronald L. Nath
 Saint Patrick: Billy Meleady
 Big Head: Jacob Kiely-Song
 Worm: Steven Barkhimer

O'SHEA-CHAPLIN ACADEMY OF IRISH DANCE

Lisa Chaplin, instructor
 Aisling Duffy
 Claire Finnegan
 Grace Finnegan
 Rachel Griffith
 Elizabeth Eyermann
 Aine Kelly
 Ceara Kelly

Kevin McCormack
 Ally Meringer
 Harper Mills
 Rebecca Munro

THE PINWOODS MORRIS MEN (ROTATING)

Jerry Callen
 David Conant
 Bill Cronin
 Michael Friedman
 Dan Groher
 Joe Kynoch
 Peter Kruskal
 Chris O'Brien
 Dave Overbeck
 Steve Roderick
 Nathaniel Smith

CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

Ken Pullig, *trumpet*
 Greg Hopkins, *trumpet*
 Richard Hudson, *horn*
 Philip Swanson, *trombone*
 Greg Fritze, *tuba*
 Abe Finch, *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: William Winn
Choreography: Gillian Stewart
Children's Music Director:
 George Emlen
Assistant Music Director:
 Lakshmi Nayak
Program Notes: George Emlen,
 Patrick Swanson

Complete lyrics and poetry may be found at revels.org

Script written by Patrick Swanson.

All musical arrangements by George Emlen except where noted.

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Revels Holiday Raffle

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FIRST PRIZE Certificate for Dinner for 4 at **UpStairs on the Square**

SECOND PRIZE VIP Tickets for 4 to **The Christmas Revels 2013**

How to enter: Fill out the stub with your name and email and return it with payment to any volunteer wearing a red apron or to the lobby table. Pencils and additional tickets are available from volunteers.

Raffle tickets are \$10 per chance. Enter as many times as you wish. All proceeds benefit Revels.

Drawing will be held Jan. 9, 2013. Winners will be notified by email.

Prizes are offered as is. Travel package includes selected blackout dates. Airline certificates expire one year from date of drawing.

'Tis the season for reveling.

Happy Holidays
from Life's Bank.

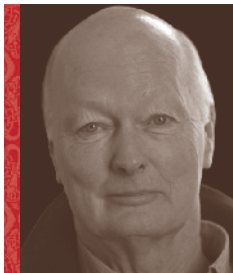
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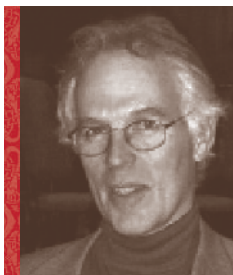
FEATURING



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 New York University. He served as artistic director of the Castle Hill Festival at Castle Hill in Ipswich, Massachusetts, directing and co-producing opera and theater works, including the premiere 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, Boston's Charles Playhouse and Shakespeare & Company; *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 Beverly* 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 ASP, he subsequently directed *The Tempest* and *The Coveted Crown* (*Henry IV, Parts 1 and 2*). His most recent acting performance (after a 30-year hiatus) was for Gloucester Stage in its 20th anniversary production of *Fighting over Beverly*.

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 Britten's opera *Noye's Fludde*. He writes and directs all Cambridge Revels scripts and with music director George Emlen, serves as consultant to the other nine Revels production companies.



GEORGE W. EMLÉN is a conductor, composer, arranger, songleader and music educator. He has directed choral ensembles in churches, schools, communities and theatrical productions for 50 years. 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, Thorpe and Redwing Press.

George has been on the faculty of both New England Conservatory, where he directed the Conservatory Camerata, and Lesley University, in the Creative Arts in Learning graduate program. He taught and conducted at Noble and Greenough School in

Dedham, Massachusetts, and was music director at the Putney School in Vermont. He also taught at the College of the Atlantic and the University of Maine at Machias.

George has been music director of Revels for almost 30 years, since 1984. With the artistic director he creates *The Christmas Revels* and other Revels productions through thematic planning, by researching and arranging musical material, by selecting and training the adult and children's choruses, and by hiring guest artists and instrumentalists. He directs and produces Revels recordings, and he edits and engraves all of Revels' published musical materials, including choral octavos and songbooks. George conducts the newly-organized Revels Singers, a non-auditioned adult chorus devoted to the performance of the Revels choral repertoire. He assists the nine Revels national companies in developing their annual productions. He also leads public singing at Revels RiverSing, Spring Sing and Revels pub sings.



DAVID COFFIN has performed throughout New England since 1980. Widely known for his rich baritone voice, his impressive collection of musical instruments includes 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. To date, David has recorded four solo CDs; his latest, *Last Trip Home*, was released in the fall of 2009 and features his daughter Linnea, also a Revels performer.

David has performed with Revels since 1980 as a singer, instrumentalist and, since 1991, as Master of Ceremonies. During the school year David presents School Enrichment Programs across the region and runs tours of Boston Harbor during the summer months, leading over 5,000 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. He has appeared in over 55 different Revels productions. In 2007, he was named Director of Education for the Boston Early Music Festival.

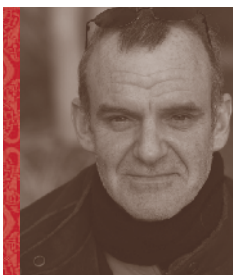


STEVEN BARKHIMER recently appeared in *The Sussman Variations* at the Boston Playwrights Theatre and provided the musical direction for *Lumberjacks in Love* at the Stoneham Theatre. He is a Resident Acting Company member of Actors' Shakespeare Project, appearing last season as Feste in *Twelfth Night* before directing ASP's production of *The Merry Wives of Windsor*. Other recent work includes *Superior Donuts* (Lyric Stage), *Round and Round the Garden* (Gloucester Stage); and *Witness for the Prosecution* (Barnstormers).

FEATURING



MARY CASEY is pleased to be returning to Revels in this year's production. Audiences will remember her as featured female vocalist and actor, Miss Fancy Day, in the 2008 Thomas Hardy production. Connected to a long line of Irish singers and storytellers, Mary has delighted audiences for the past 20 years as a Celtic and Americana folk performer. Ms. Casey toured nationally as vocalist and guitarist in Ellen Kushner's WGBH production of *Esther: Feast of Masks*. She has also done studio vocals for artists, including albums with singer/songwriter, Carolyn McDade. She has performed at the New England Folk Festival and coffee house venues. A Cambridge resident, Mary holds a doctorate in Human Development and Psychology from Harvard. She currently teaches at Tufts University and is an educational consultant. Mary performs throughout the year and can sometimes be found singing in pubs in Galway, Ireland, where she maintains close ties to her family from the Aran Islands.



BILLY MELEADY is delighted to perform with the Cambridge Revels this Christmas season. *The Belle of Belfast* (EST/LA) was Billy's recent LA stage debut. Originally from Dublin, Billy was resident Irish actor for many years at Boston's Segan Theatre Company, earning both IRNE and Elliott Norton Awards for his work there. Other recent Boston-area work includes *The Lonesome West* and *Trad* (Elliott Norton and IRNE Award nominations) for Tir Na Theatre; *A Moon for the Misbegotten* and *Not Enough Air* at the Nora Theater Company; *The Misanthrope* at New Rep, and *The Seafarer* (Sharky) at Speakeasy Stage Company. He reprised the role of Sharky for Studio Theatre in Washington, DC. Shakespearean roles include *As You Like It* (Touchstone) and *The Tempest* (Caliban) at the Vineyard Playhouse. *Hamlet* (Gravedigger & Reynaldo) and *As You Like It* (Corin) at The Publick Theatre. He plays God in the upcoming indie film *Once Upon A Spacetime*. He is married to novelist Nicole Galland.

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., Gloucester Stage Company, the Stoneham Theatre Company and Revels. He has worked with designers on productions at The Lyric Opera of Chicago, The New York Philharmonic, The Pasadena Playhouse, the Pittsburgh Public Theatre, Arena Stage, The Shakespeare Theatre in Washington, DC, the Philadelphia Theatre Company and the 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.

JEFF ADELBERG (Lighting Design) joins us for his third *Christmas Revels*. Jeff has designed over 150 productions here in Boston and has won all of Boston's major theatre design awards for his work. Recent productions: *The Lily's Revenge*, *Sexual Perversity in Chicago* & *The Duck Variations* (American Repertory Theatre); *The Motherf**ker With The Hat*, *Next to Normal*, *Red* (SpeakEasy Stage Co.); John Kuntz's *The Hotel Nepenthe* (Huntington Theatre Company's Emerging America Festival); *Medea*, *Anthony and Cleopatra*, *The Hotel Nepenthe* (Actors' Shakespeare Project); *Car Talk: The Musical!!!* and *Remembering HM* (Underground Railway Theatre); *The Company We Keep* and John Kuntz's *The Salt Girl* (Boston Playwright's Theatre); *Four Places* (Merrimack Repertory Theatre). Jeff attended the University of Connecticut and teaches at Boston College. www.LDJeff.com



HEIDI HERMILLER (Costume Design) has created *The Christmas Revels* costumes for the past 17 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.

PJ LYNCH, Dublin-based illustrator, has created signature pieces for countless children's books. He has been recognized with numerous prestigious commendations, including the Mother Goose Award, the 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 *The Christmas Miracle of Jonathan Toomey* has sold over a million copies in the US and was made into a motion picture starring Tom Berenger and Saoirse Ronan. PJ has also designed several sets of stamps for An Post (the Irish Postal service), including four Christmas issues.

This is PJ's first commissioned work for Revels. He is delighted to know that Theo Bester, the child featured in this season's signature graphic, is a long-time fan of his work.



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MANY THANKS TO: Susan Rioff and Dick Goettle for graciously housing our guest artists; Paula Plum and Ross MacDonald for help in the rehearsal process; Mary Blue Magruder (Harvard Museum of Natural History) and Roger Wrubet (Mass Audubon/Habitat) for finding the wren; Nilah MacDonald and Clark Topper for finding just the right ornament and packaging to represent our production each year; Brian O'Donovan for advice on all things Celtic; Sheila Falls Keohane, Maireid Doherty, Seamus Connolly and Maeve Gilchrist for background information on Irish music, musicians, culture and history; Jim De Vere and David Breen for advice on projection; Tom Arena for help with electrical props; Ron Wallace for creating the image of the Statue of Liberty; Carmel O'Reilly for help with casting; The Boston Lyric Opera, The American Repertory Theater and Susie Kadif for costuming assistance; Norman and Nora Stevens for extra support for costumes for this production; Shep Ferguson for creating our promotional montage; Carol Lasky and Cahoots for graphic design expertise and creativity.

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The Christmas Revels is also presented in Tacoma, WA; Portland, OR; Oakland and Santa Barbara, CA; Boulder, CO; Houston, TX; Hanover, NH; New York, NY; and Washington, DC.

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Sea-Change

When I was a small boy, I visited my Grandmother's birthplace in Ballyhaunis in the West of Ireland. I noticed that all of the older people would cross themselves when they passed the railway station, many with tears in their eyes. "Why?" I asked. "Because that was where the children left," was the answer. Most never saw them again.

Emigration and immigration mean the same thing, namely the act of permanently leaving one's country or region to settle in another. Between the metaphorical shores of the "em" and the "imm," however, is an ocean of difference. Immigration is forward looking, seeing the world as defined by the country in which one settles; by contrast the emigrant point of view is refracted both forwards and backwards. The opportunities associated with a new life in a new land are weighed against loss of family, of close friends and of familiar landscapes—joy and pain together, the essence of the emigrant experience. In the case of the troubled Irish, this duality has produced a great wealth of music and poetry both passionate and poignant. There is a deeply romantic heritage in Irish culture that belies the stubborn qualities that were necessary for the race to survive disaster after disaster. After the fall of Limerick in 1691, the Irish who fled the country for Europe and beyond were christened "The Wild Geese." Since then, the term has been used to cover all those who have carried their Irish culture to new lands. The oral legend and myth so prevalent in Celtic culture are woven tightly into the music and poetry of Ireland. Portable and adaptable, the Irish culture was exported in battered violin cases, in tunes from tin whistles kept snug in coat pockets, and most often in the authentic voices of successive waves of emigrants. Change, although painful, was endurable, given the right company, the right song, a little dancing, a drink and a chair for the poet.



Saint Patrick, that much-invoked patron saint of Ireland, was at the nexus of another period of great change. Brought up in Roman Britain and captured as a child by Irish marauders, he escaped but later returned to Ireland as a Christian missionary. Like the apocryphal King Arthur who is supposed to have lived in Britain within the same century, Saint Patrick had the mythical muscle to be the focus for cultural, political and religious change. Using diplomacy as part of their strategy, Patrick and Arthur constructed their political platforms using planks from the existing pagan culture. Arthur's mentor, Merlin, matches the Druidic profile, and the legendary Round Table, taken as an emblem of proportional representation, fits Arthur's Roman-style agenda for being a civilizing influence on the warring tribes in ancient Britain.

Symbolism was also Patrick's strong suit. The famous use of the three-leaf shamrock to illustrate the Christian Trinity resonated with a culture that included triple goddesses, three levels of existence and similar tropes involving the pagan concept of trinity. The renewing bonfires of the Celtic feast of Beltaine were quickly appropriated to celebrate Easter. The pagan emblem of the sun was layered on to the crucifix to create the Celtic cross. Legend reports that Patrick planted his ash walking-stick in the ground when he was preaching, and that in the place now known as Aspatia it took root and flowered (perhaps a reflection on how long it took to get across the message of the Christian dogma). Another legend has it that Patrick was on his way to preach at Tara, the ancient capital of Ireland (and, for Druids, the dwelling place of their gods), when he heard of an ambush being laid for him. Using a druidic format he composed a prayer (featured in this Revels) that is remarkable for the way in which it recruits the strength of the pagan elements—fire, water, air, etc.—and deliberately mixes them together with "God's Almighty help and Grace" into a potent spell against "the powers of darkness." According to the legend, by chanting this Lorica (also known as "Saint Patrick's Breastplate" or "The Deer Cry"), Patrick and his missionaries were able to walk past their enemies who saw only a herd of roe deer strolling through the valley.

As part of the myth of the Irish emigrant, the voyage itself plays a crucial role. The roughly eight-day passage from Liverpool to New York was for many the emblematic core of their story. And at the end of that voyage, could any one of the thousands who gazed upon the Statue of Liberty, that icon of American promise, fail to experience the power of symbolism at the gateway to their new life?

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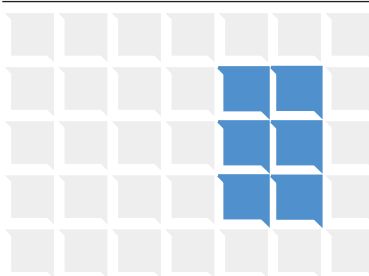
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of harps and harmony

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And yet, Revels is all about harmony. From the beginning, we have created arrangements for our chorus and brass ensemble that are simple and respectful of their cultural sources yet pleasing to modern ears. The satisfying sound of choral harmony is at the heart of the Revels experience. So what happens when the lure of Irish melody meets the Revels passion for sweet harmony?

What you get is a unique Revels music mix. In the band and dance sets, the musicians do what they do best: play beautiful and compelling tunes with lilting grace and fiery speed. The essentially melodic instruments (fiddle, flute, uilleann pipes and button accordion) are in charge here. The others (guitar, bouzouki, harp and bodhrán) are in service to the melody, providing spare but essential rhythmic accompaniments, making sure they don’t compete with the tune but rather give it the freedom it needs.

Likewise, melody rules in vocal solos. Harmony is incidental or absent in the non-stop patter of “The Rocky Road to Dublin” and the freely ornamented *sean nós* (“old style”) singing in “The Wexford Lullaby” (until sweet harmonies take over in the third verse).

But when our chorus fills the stage, harmony prevails! Here the challenge for an arranger is to discover the harmonies implied in the melody and to flesh them out with restraint and taste. It is our intent to send our audiences home with hearts full of joy, and generous servings of harmony help us to achieve that goal.

This melody-harmony relationship can be illustrated by a quick look at the role of the harp in Irish music, because, unlike fiddlers and flutists, harpers are capable of playing chords as well as melodies. We assume the harp had a strictly melodic function in its early history, at first to accompany bards and poets in Celtic stories and celebrations, then in the early Christian era for similar purposes. But as harmony arose in Western music it is likely that harpers took advantage of their multi-string capability. By the 12th century one Welsh traveler grudgingly describes Irish musicians not only as “incomparably more skillful than any other nation” but also their harmony as “both sweet and gay.”

By the end of the 17th century harping had fallen on hard times as English repression of Irish culture intensified and the distinctive triangular wire-strung harp, as a symbol of Irish nationalism, was outlawed and went underground. The responsibility for preserving the old tunes was picked up by melody instruments (including the voice), and, without the benefit of the harp, harmony became a secondary consideration.

In spite of the ban, Irish harping managed to survive into the 18th century in the hands of itinerant harpers Turlough O’Carolan, Denis O’Hampsey and others. O’Carolan, Ireland’s most famous harper, was also an esteemed singer and composer who absorbed the influence of the harmony-driven Italian Baroque composer Geminiani (who lived in Dublin for a while), and many of his works bear the stamp of European harmony.

During the 19th century, traditional Irish harping lay dormant. In a dramatic 20th-century revival it first served as a harmonic accompaniment for singers such as Mary O’Hara in the 1950’s. But then a woman from Cork named Máire Ní Chathasaigh figured out how to play melodies on the harp at the same brisk tempos as fiddle and pipes, with all the ornaments, re-establishing it as a bona fide melody instrument. Soon after that, leading a great revival of Irish music in the 1960’s and 70’s, Paddy Maloney of the Chieftans brought Irish harping — both melodic and harmonic — back to national and international prominence with the inclusion of virtuoso harper Derek Bell in the group.

And that brings us back to Revels. Our harper Maeve Gilchrist demonstrates the versatile role of her instrument first by brilliantly playing along on the melodies, then by creating supportive harmonies with countermelodies, chord inversions and other classically-derived techniques, and finally by playing note-for-note the parts in my arrangements. In this way the role of the harp is symbolic of the breadth and variety of the music in a Revels production. Our chorus, children, dancers and instrumentalists are constantly changing hats as they move from big ensemble pieces to small, intimate ones, from exposed solo moments to supportive background roles, from intensely dramatic scenes to reaching out to you, our audience, to engage you in the singing and festivity.

Musically speaking, melody and harmony take turns at trying to win your heart, each in its own magical, compelling way. Ultimately they come together in musical celebration designed to rediscover and illuminate the mysteries and joys of the winter season.

george emlen, 2012



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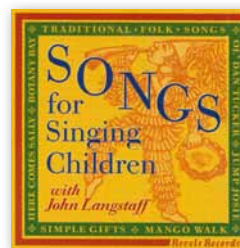
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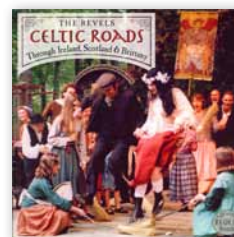
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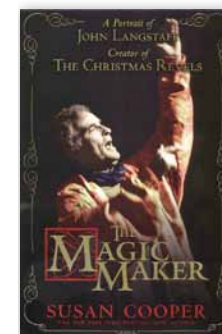
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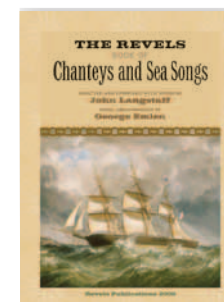
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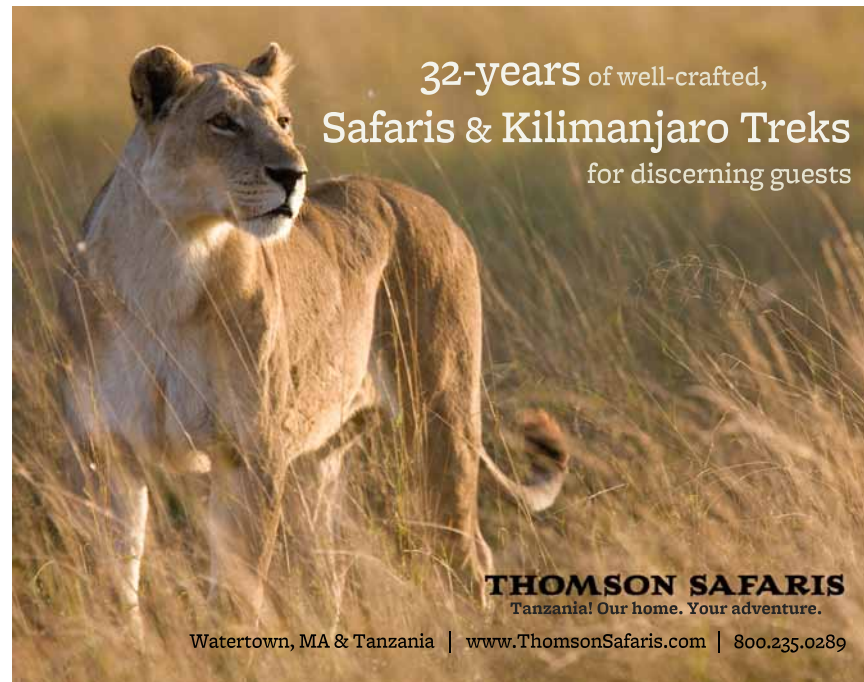




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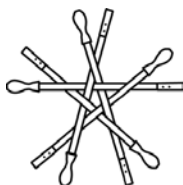


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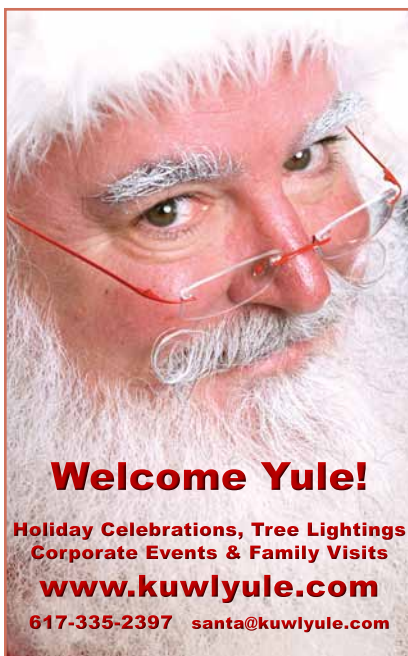
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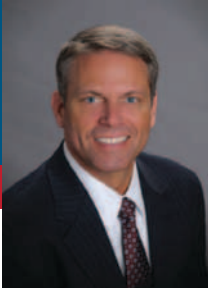
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For history of the building, visit www.fas.harvard.edu/memhall

RESTROOMS are located on the lower level.

LATECOMERS will be seated at the discretion of management.

PHOTOGRAPHY AND RECORDING of any kind is not permitted in Sanders Theatre.
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LOST AND 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,
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