



[The 43rd annual production]

The Christmas Revels®

in celebration of the winter solstice

DIRECTED BY PATRICK SWANSON ♦ GEORGE EMLÉN, MUSIC DIRECTOR

DECEMBER 13-27, 2013

HARVARD UNIVERSITY, CAMBRIDGE, MA
SANDERS THEATRE

Lynda Johnson, *production manager* ♦ Jeremy Barnett, *set design*
Jeff Adelberg, *lighting design* ♦ Heidi A. Hermiller, *costume design*
Bill Winn, *sound design* ♦ Gillian Stewart, *choreography*

~ with ~

David Coffin
Jay O'Callahan ♦ Angélica Aragón ♦ Billy Meleady
The Pilgrim Band
The Coro De Compostela
The Niños Del Camino
The Finisterre Dancers
The Pinewoods Morris Men
Cambridge Symphonic Brass Ensemble
The Lord of the Dance



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

Please visit our lobby table for recordings, Revels apparel, and more. Our new CD,
The Road to Compostela, contains much of the music from today's performance.

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Dear Friends,

Welcome to our 43rd production of *The Christmas Revels*. We're delighted that you are sharing part of your holiday with us! Together, we are meeting our mission of bringing the world's cultural traditions and celebrations to life.



New Programs and Favorite Traditions

Exciting things are happening at Revels this year. On March 7th, we'll debut our new **Revels Fringe** project which will introduce you to artists who are expanding the boundaries of "traditional" in a variety of emerging styles. Our first event features world-renowned Galician piper Carlos Núñez and his band, collaborating with Revels musicians Maeve Gilchrist (the amazing harpist from last year's Irish show), jazz great Stan Strickland, and local fiddle star Hanneke Cassel.

For the kids in your life, Revels will host an **April Vacation Theater Week**. Artistic Director Paddy Swanson and our team of teachers will introduce young Revelers ages 7–12 to the world of Victorian "Panto." Using theatre games

Steve Smith,
Executive Director

P.S. Take a chance on our **Holiday Raffle** during intermission. Each chance is just \$10 and you could win a fabulous trip (all proceeds go to Revels). See the ad on page 14 for more info!

we will explore melodrama, music hall songs, street games, stage illusion and magic tricks. These new programs join our traditional pub sings, annual Spring Sing, and more. Check out everything we are doing on pages 45–48.

Make a Gift by December 31 and Your Support will be Doubled!

Thanks to a generous matching gift challenge from the Clark Charitable Trust, all donations made by December 31 from new donors and from donors who have not given in the past 12 months will be matched dollar for dollar up to \$5,000. That means your tax-deductible gift will be doubled: your \$50 will become \$100, your \$100 will become \$200 and so on! Help us take full advantage of this challenge by going to Revels.org to give online or pick up a donor envelope at the merchandise table in the lobby.

I want to thank our valued media sponsors as well as *Benefactor Partners* Cambridge Trust Company & Grand Circle Cruise Line and *Contributing Partner* Eaton Vance Investment Managers. Most of all, because of your support Revels continues to use the annual progression of the calendar as a springboard to spread joy in every season. From everyone in the cast, crew, staff, and board, thank you for being part of the Revels family.

Welcome Yule!

INTRODUCTION

Welcome to the 43rd annual *Christmas Revels*!

This year we are in Spain and on the road. It's a particular part of Spain: Galicia, and a particular road: the *Camino de Compostela*, the ancient path that leads to the tomb of St. James the Apostle. Established as a pilgrimage in the 9th century, the route from central France across the Pyrenees to the cathedral town of Santiago de Compostela attracts both believers and non-believers. The emblem of the Camino is the scallop shell, which is used to mark the way. Just like the rays of the shell, the paths that originally ran from all over Europe converge and lead to one place. Traveled by countless pilgrims, the Camino has inspired *cantigas* and other forms of music both sacred and secular. Some of these you will hear today along with a variety of children's songs and lovely melodies from the region spiced with the distinctive sound of the *gaita*, or Galician bagpipe. No accident if you detect a Scots or Irish inflection here; along with Brittany, Galicia proudly claims a Celtic heritage and is often represented at festivals by bands of women *gaiteras*.

Pilgrimage is a special kind of journey undertaken in order to achieve some kind of enlightenment or spiritual understanding. You are about to meet our pilgrim, Everyman, a character whose name implies that he is one of us. His journey is yours and mine, and along the way we will encounter with him a wonderful array of characters, hear some sublime music, sing together, and perhaps learn a few of life's lessons.

Set forth and journey on!

Patrick Swanson,
Artistic Director



The Program

part one

1. OVERTURE

Cambridge Symphonic Brass Ensemble

George Emlen has composed this new opening for brass quintet and timpani.

2. ALBORADA DE VEIGA

Christa Patton & Daniel Meyers, *gaitas* + Abe Finch & Jonathan Hankins, *percussion*

Cambridge Symphonic Brass Ensemble

An *alborada* is a “dawn song,” usually played on the *gaita* as the first piece of music to start a holiday or festive occasion. Composed by Pascual Veiga in 1880, the piece has attained an iconic status among Galician people.

3. TRAVELERS' CAROL

The Coro de Compostela + The Niños del Camino

Cambridge Symphonic Brass Ensemble

A traditional Catalan carol, arranged by George Emlen with English words by Susan Cooper.

All Sing ~



1. Trav - el - lers from ev - ery land, here we come to -
2. Dawn to dusk we jour - ney on, bound for ce - le -
3. Ev - ery mile our num - bers grow, join - ing hands in



geth - er; Fol - low - ing the Christ - mas call,
bra - tion, Tra - vel - ing a - cross the world,
greet - ing, On the hard and win - try way



bra - ving wind and wea - ther; Mo - ther, daugh - ter,
drawn from ev - ery na - tion. East and west and
to our joy - ful meet - ing. Through the storm - clouds'



fa - ther, son, sis - ters, bro - thers,
south and north, through the a - ges
i - cy cold, this one hope all



ev - ery one, On this ho - ly day, on this
we go forth On the long, long road, on the
tra - velers hold: To come home at last, to come



ho - ly day, on this day, on this day, for of
long, long road, On the road, on the road, to re -
home at last, To come home, to come home to a



all days pas - sing, This is like no oth - er.
joice to - geth - er At the new year's turn - ing.
glow - ing Christ - mas And a bright to - mor - row.

4. MUIÑEIRA DE CHANTADA

The Finisterre Dancers + Christa Patton, *gaita* + The Pilgrim Band

A *muiñeira* is a lively traditional Galician tune in 6/8 time. This one is in every *gaitero's* repertoire. The quintessential Galician folk dance, a *muiñeira* is led by the first man, who chooses the steps as he goes. Chantada is a town in central Galicia.

5. THE SUMMONING OF EVERYMAN

The Coro de Compostela + The Pilgrim Band

Patrick Swanson matched his text to the Catalan anthem “Els Segadors” (The Reapers). Musical arrangement is by George Emlen.

6. PILGRIM'S HYMN (PART 1)

Jay O'Callahan + The Coro de Compostela + The Pilgrim Band

The British singer, guitarist, and composer John Renbourn wrote the music and words of Everyman's “theme song” for this *Christmas Revels*.

7. A LA NANITA NANA

The Niños del Camino + The Pilgrim Band

A well-known Spanish lullaby. The English verse is by Fred Goff.

8. CAROL OF THE BIRDS

The Niños del Camino + The Coro de Compostela + The Pilgrim Band

Christmas song from Catalonia (“El Cant dels Ocells” in Catalan), made famous around the world by cellist Pablo Casals. Our English translation is the one by Joan Baez from her Christmas recording *Noël*.

9. A RIANXEIRA

David Coffin ♦ The Niños del Camino ♦ The Coro de Compostela ♦ The Pilgrim Band

An important Galician tradition in the coastal town of Rianxo is the annual procession and festival of the Virgin of Guadalupe, who is said to walk the beaches near the town. The custom of venerating the Virgin of Guadalupe, one of three Black Madonnas in Spain, originated in Extremadura in western Spain and is also observed in Mexico and the Philippines. The words to the song were written in Buenos Aires by Xésus Fiero, based on many different 19th-century Galician folk songs celebrating the Virgin of Guadalupe. The music was composed by Anxo Romero in 1947. Born in Rianxo, Romero is one of a significant Galician emigrant population around the world. The song, invariably sung at events and parties throughout Galicia, has taken on a symbolic role for all Galician people, both at home and abroad, especially with its strong maritime theme.

All Sing ~



10. PASODOBRE DE MALLOU

The Finisterre Dancers ♦ Christa Patton & Daniel Meyers, *gaitas*

Abe Finch & Jonathan Hankins, *percussion*

The *pasodobre* (or *pasodoble* in Spanish) is a “double step” dance that has its origins in the music played at bullfights. Although these kinds of close partner dances have become common in Galicia only in the past few centuries, the pilgrims on *El Camino* would have brought dances from throughout southwestern Europe, including Spanish-style couple dances such as this. Mallou is a town in the westernmost part of Galicia.

11. A BELÉN VINDE PASTORES (COME TO BETHLEHEM, SHEPHERDS)

Salomé Sandoval, voice & Baroque guitar ♦ Daniel Meyers, *castanets*

Abe Finch, *tambourine*

This distinctly Galician carol comes to us by way of singer Mercedes Hernández and the Galician early music ensemble Resonet, based in Santiago de Compostela.

12. ¡AY, CÓMO SUENA LA GAYTA GALLEGA! (OH, HOW IT SOUNDS, THE GALICIAN BAGPIPE)

David Coffin & Salomé Sandoval ♦ The Coro de Compostela ♦ The Pilgrim Band

This boisterous *villancico* (carol) was written by the Catalan Baroque composer Juan Barter (c. 1648–1706). The carol glorifies the Galician bagpipe and tells of the pleasure it gives all Galician people, perhaps even delighting the infant Jesus as well.

13. ESTA NOITE DE NATALE (ON THIS JOYOUS CHRISTMAS NIGHT)

Salomé Sandoval, voice & Baroque guitar ♦ Christa Patton, *harp*

A *villancico* from the singing of Mercedes Hernández of the Galician ensemble Resonet. “By the time Joseph returned from searching for firewood, Mary had already given birth.”

14. PILGRIM'S HYMN (PART 2)

Jay O'Callahan, Billy Meleady & Angélica Aragón ♦ The Pilgrim Band

John Renbourn's song, continued.

15. THE PATH OF GOLD

Jay O'Callahan, *storyteller*

16. THE LORD OF THE DANCE

David Coffin ♦ The Pinewoods Morris Men ♦ Cambridge Symphonic Brass Ensemble

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

All Sing & Dance ~

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

WIN A DANUBE RIVER CRUISE.

Return your raffle tickets to our volunteers in red aprons. Thank you.

Intermission

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



part two



17. THE ABBOTS BROMLEY HORN DANCE

David Coffin, *recorder* + The Pinewoods Morris Men

An ancient ritual dance for good luck in hunting the stag, still danced every year in the village of Abbots Bromley in England. Its four supernumerary characters link it with the mumming traditions of Christmas.

18. OS REIS DO CAUREL (THE KINGS OF CAUREL)

Salomé Sandoval + Las Damas de Compostela

Galician lullaby arranged for women's voices by Shira Kammen of California Revels, from the singing of Maite Dono. "From village to village go the Kings, singing," goes the refrain.

19. ALBORADA DE OURENSE

Christa Patton & Daniel Meyers, *gaitas* + Abe Finch, *snare drum*

Jonathan Hankins, *bass drum* + The Finisterre Dancers

Another "dawn song." The city of Ourense, in south-central Galicia, is known for its hot springs and gold in Roman times. Here, the monks welcome the pilgrims with a playful send-up line dance created from steps from traditional Portuguese, Italian, French, Spanish, and German dances.

20. DONA NOBIS PACEM (GIVE US PEACE)

A 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.

21. ESPAGNOLETTA

Christa Patton, *harp* + Salomé Sandoval, *Baroque guitar*

This graceful dance form, similar to a *sarabande*, was popular among European Baroque era composers. Our version blends a harp piece by Lucas Ruiz de Ribayaz with one for guitar by Gaspar Sanz. The harp-guitar combination was a very common pairing at the time.

22. AGUINALDO

The Niños del Camino + The Coro de Compostela + The Pilgrim Band

In Galicia, Three Kings' Day (Epiphany) is celebrated with festivity and pageantry. It is thought that the Reis Magos (Wise Men) bring gifts for children, so the holiday is much anticipated. *Aguinaldo* here refers to the custom of giving bonuses and gifts at this time of year and has similar versions in other countries.

23. THE SINGING SACK

Jay O'Callahan, *storyteller*

A Galician folk "jump" tale.

24. FUM, FUM, FUM!

The Niños del Camino + The Coro de Compostela + Cambridge Symphonic Brass Ensemble

Also known as "Veinticinco de Diciembre" (The 25th of December) in Spanish, this 16th-century Catalan carol is widely known throughout the world. Arranged here by George Emlen.

All Sing ~

Fum, fum, fum!

25. PILGRIM'S HYMN (PART 3)

Jay O'Callahan, Billy Meleady & Angélica Aragón + The Coro de Compostela

The Pilgrim Band

John Renbourn's song concludes.

26. HYMN OF THE ANCIENT GALICIAN KINGDOM

Christa Patton & Daniel Meyers, *gaitas* + Abe Finch, *snare drum* + Jonathan Hankins, *bass drum*

This stirring march is like a second national anthem for many Galicians.

27. SANTA MARÍA, STRELA DO DÍA (SAINT MARY, STAR OF GOD)

The Coro de Compostela + The Pilgrim Band

The *Cantigas de Santa Maria* is a collection of 420 songs, with musical notation, of praise and wondrous tales relating to the Virgin Mary, written in Galician-Portuguese during the reign of Alfonso X "El Sabio" (The Wise), king of Castile, León and Galicia during the 13th century.



28. NADAL DE LUINTRA (LUINTRA NATIVITY)

The Coro de Compostela + The Pilgrim Band

A Galician version of the *posadas* ritual, reenacted in Mexico and other Latin countries, in which Mary and Joseph are turned away as they seek shelter for the night but are finally recognized and welcomed in. In this version Mary consoles her anxious husband Joseph with the promise of the new life she is carrying in her womb. Luintra is in southern Galicia in province of Ourense.

29. NIÑO DIOS D'AMOR HERIDO (HEARTBROKEN INFANT OF GOD)

The Coro de Compostela

A 16th-century Spanish Christmas motet by Francisco Guerrero (1528–1599), one of Renaissance Spain's most esteemed composers, along with Tomás Luis de Victoria and Cristóbal de Morales. "Heartbroken infant God, so promptly you fall in love! You are just a newborn, and you cry of heartbreak."

30. REY A QUIEN REYES ADORAN (KING WHOM KINGS ADORE)

Salomé Sandoval & David Coffin + The Coro de Compostela + The Pilgrim Band

Cambridge Symphonic Brass Ensemble

An anonymous Spanish *villancico* from the 16th century, published in *Cançionero de Upsala*. The famous *botafumiero* (incense-burner) in the cathedral at Santiago is over six feet tall.

31. ONDAS DO MAR DE VIGO (WAVES OF THE SEA OF VIGO)

Jamie Jaffe + The Pilgrim Band

In addition to a large quantity of religious poetry written in the 13th century in old Galician, much secular poetry from that time has been preserved as well. This love poem by Martín Códax is one of the most famous of the genre. "Waves of the Sea of Vigo, have you seen my friend? Oh God, may he come to me soon!"

32. THE SUMMONING OF EVERYMAN (REPRISE)

The Coro de Compostela + Cambridge Symphonic Brass Ensemble

John Renbourn's arrangement of the Catalan anthem.

33. EN BELÉN NACEU UN NENO (IN BETHLEHEM A BABE WAS BORN)

Salomé Sandoval, voice and Baroque guitar + The Coro de Compostela + The Pilgrim Band

A Galician *villancico* from the singing of Mercedes Hernández and Resonet.

34. MUMMERS' PLAY

The Mummers + Pinewood Morris Men

A Spanish variant on the traditional hero-combat mummers play by Patrick Swanson. The Portuguese stick dance, "Ihaccedilo Campanitas de Toledo," is in the style known as *danças dos paulitos*, or dances with small sticks. It is one of many ritual dances of this type performed in small villages of the high plateau of Miranda in northeastern Portugal and associated with agriculture and religious holidays. For many years Galicia and Portugal were the same political entity. Portugal declared independence in 1128, but the two still share many cultural and linguistic similarities.

35. THE SHORTEST DAY

Jay O'Callahan

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

All Shout—

WELCOME YULE!

36. SUSSEX MUMMERS' CAROL

Cambridge Symphonic Brass Ensemble

This traditional carol is sung as an ending to the folk play in Horsham, Sussex. In all American cities where Revels is produced annually, 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.

All Sing—



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

the end

the players

Actors

Jay O'Callahan
Billy Meleady
Angélica Aragón
Henry Bassett
David Coffin, *songleader*

The Pilgrim Band

Christa Patton, *gaita, harp, recorder, shawm*
Salomé Sandoval, *voice, guitar*
David Coffin, *voice, recorder, shawm*
Laura Gulley, *violin*
John Browne, *guitar*
Emily Troll, *accordion*
Joshua Schreiber Shalem, *viola da gamba*
James Mailhot, *bass clarinet*

The Coro de Compostela

Liz Adams
Adam Bailey*
Sabine Bartlett
Cynthia Bencal
Nat Coolidge
Tamsen W. Evans
Chelsea Rose Funk Shenker*
Alexander Hall*
Jonny Hankins
Amy Horsburgh
Simon Horsburgh
Jamie Jaffe*
Lucas Cmok Kehoe
Christopher Lewis*
James Mailhot
Sarah K. May*
Andres Molano Sotomayor
Mary Neumann
John B. Newhall
Jake Nunes
Jennie O'Brien*
Meghan Ann O'Connell*
Harris Papamichael*
Nell Pepper
Jessica Raine
Carolyn Ramm
Ana Rito
Michael Roper
Jenna Rounds

Daniel Sheldon*
Nora Susana Sotomayor
Sara Molano Sotomayor
David W. Torrey*
Martin Tulloch
Anneliese Vogt*
Gerard Vogt*
*Finisterre Dancers

The Niños Del Camino

Ilaria Rose Bardini
Clio Bildman
Amelia Keenan
Liam Cmok Kehoe
Macy Maurer Levin
Maggie MacPhail
Seamus McGlennon
Luis McGuill-Scott*
Sophie O'Keefe
John Recroft*
Ian Roper
Jane Rounds
Lily Sills
Marian Rookey
Shana Wolckenhaar
Jordan Young
*Boy Archer, *alternating*

The Mummers

Liz Adams, *Presenter*
Martin Tulloch, *Turkey Knight*
Jake Nunes, *Dragon*
Simon Horsburgh, *Mirror Knight*

The Pinewoods Morris Men (rotating)

Jamie Beaton
Jerry Callen
Mike Chase
David Conant
Bill Cronin
Michael Friedman
Fred Gerhard
Shag Graetz
Alex Groher-Jick
Dan Groher
Peter Kruskal
Tom Kruskal
Joe Kynoch
Justin Morrison
Mel Novner

Chris O'Brien
Dave Overbeck
Sam Overbeck
Steve Roderick
Greg Skidmore
Nathaniel Smith
Brian Wilson

Cambridge Symphonic Brass Ensemble

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

Artistic Staff

Stage Director: Patrick Swanson
Music Director: George Emlen
Set Design: Jeremy Barnett
Costume Design: Heidi A. Hermiller
Lighting Design: Jeff Adelberg
Sound Design: Bill Winn
Choreography: Gillian Stewart
Puppets: Sara Peattie
Children's Music Director: George Emlen
Assistant Music Director: Mary Neumann
Program Notes: George Emlen & Patrick Swanson with Gillian Stewart & Steve Roderick.

Script written by Patrick Swanson.

All musical arrangements by George Emlen except where noted.

Full texts and translations can be found at Revels.org

Production Staff

Production Manager: Lynda Johnson
Production Stage Manager: Marsha Smith
Stage Manager: Elizabeth Locke
Company Manager: Kristie Rampton
Children's Stage Manager: Hannah Woodbury
Assistant Stage Manager: Gillian Stewart

Assistant Stage Manager:

Jacob Kiely-Song
Production Assistants: Sarah Hebert-Johnson, Hayden Latimer-Ireland, Harper Mills
Technical Director & Master Carpenter: Andrew Barnett
Crew Chief: Andrew Hebert-Johnson
Assistant Crew Chief & Builder: Ken Lacanilao
Master Electrician & Light Board Operator: Tori Sweetser
Props Coordinator: Elizabeth Locke

Costume Production:

Costume Works
Costume Manager: Lynne Jeffery
Wardrobe Supervisor:

Alana Frutkoff
Sculpture: Kirsten Rauwerdink
Scenic Painter: Richard J. Ouellette
Production Volunteer Coordinator: Jeanne Kelly

Understudy for Jay O'Callahan: David Gullette

Carpenter: Louis Schoenthal
ASL Interpreters: Joan Wattman, Kathleen Burns

Interns: Alice Jacob, Ben Horsburgh, Claire Wilson, Hayden Latimer-Ireland, Henry Bassett, Jack Summersby

Revels Records Sales Coordinator: Jen Sur

Cast Party: Michelle Roderick
Photography: Roger Ide
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Graphic Design: Carol Lasky & Anya Vedmid, Cahoots
Illustration: Vero Navarro

Volunteers

Barbara Akiba
Sylvia Anderson
Michael Arnott
Rich Baker
Robin Baker
Liz Balcom
Pauline Barkalow
Tom Barkalow
Sue Barry
Diane Biglow
Tonya Black
John Blanchard
Lani Blanchard

Julia Bloom
Jeff Boudreau
Daisy Boyd
Laura Brewer
Nicholas Browse
Karen Burke
Maureen Carey
Harvey Cohen
Karen Daniels
Christine Denise Day
Elizabeth DeSisto
Sally Dunning
Jim Greaney
Carol Anne Grotrian
David Grotrian
Bonnie Hall
Ross Hall
Peter Hamlin
Ruth Heespelink
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Glenn Ketterle
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Mindy Koyanis
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Bob Loomis
Hannah Loomis
Diana Lopez
Nilah MacDonald
Duncan Mackay
Barbara Mackay
Maria Mannix
Susan Maycock
Kevin Montague
Nancy Moran
Lucia Petrulli
Jan Pope
Jim Pope
Bonnie Power
Allen Reedy
Julia Reedy
Christine Reynolds
Anne-Christine Rice
Caroline Rice
Susie Rioff
Paula Rosenstock
Raymond Rosenstock
Karen Russo
Eileen Ryan

Bill Sano
Marianna Spera
Charity Stafford
Phyllis Stefanov-Wagner
Meryl Stowbridge
David Summersby
Edmund Summersby
Susan Summersby
Elisabeth Taylor
Clark Topper
Lia Tota
Julia Vail
John Walsh
Susan Walsh
Mary White
Nell Wright
Lauren Yaffee

and all the Christmas Revels volunteers!

Listings as of Nov. 21.

**'Tis the season
for reveling.**

Happy Holidays
from Life's Bank.

Cambridge Trust Company

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REVELS HOLIDAY FUNDRAISING RAFFLE!

Win Our Grand Prize:

**2014 Christmas Cruise
on the Danube River**

Courtesy of our Benefactor Partner



GRAND PRIZE: Experience the essence of Christmastime in Europe and cruise through the most beloved ports of **Austria** and **Germany**. Visit famed Christmas Markets and view storybook medieval towns in all their holiday finery. Your seven-day river cruise for two takes you from Vienna to Nuremberg and includes roundtrip air from Boston and all meals on board.

FIRST PRIZE: VIP Tickets for 8 to *The Christmas Revels* 2014.

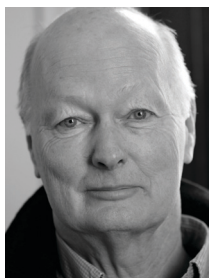
HOW TO ENTER: Fill out the stub with your name and email and return it with payment to any volunteer wearing a red apron or to the lobby merchandise table. Pencils and additional tickets are available from volunteers.

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

Drawing will be held **Jan. 8, 2014**. Winners will be notified by email. Retail value estimated at \$5600.

Prizes are offered as is. Travel package valid for departure on 12/5/2014.
Winner assumes responsibility for any tax liability.

Featuring

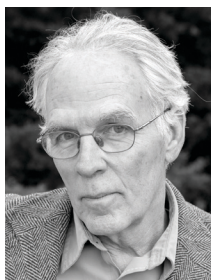


PATRICK SWANSON began his career in London as an actor at the Arts Theatre in the West End. In 1969, he toured Europe with La MaMa Plexus and subsequently got his world theatre education from Ellen Stewart at La MaMa E.T.C. in New York. His numerous directing projects include opera, ensemble, music theatre 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 theatre works, including the premiere of Julie Taymor's *Liberty's Taken*

and Peter Sellers' production of *Così fan Tutte*. Other directing credits include *Tristan and Iseult* with the Boston Camerata at the Spoleto Festival USA; *Shirley Valentine* by Willy Russell at Houston's Alley Theatre and Boston's Charles Playhouse; *Happy Days* by Samuel Beckett, *The Caretaker* by Harold Pinter, and two stage premieres at Gloucester Stage Company: *Talking Heads* by Alan Bennett and *Fighting Over Beverley* by Israel Horowitz. His Actors' Shakespeare Project production of Shakespeare's *King Lear* with Alvin Epstein was nominated for three 2006 Elliot Norton awards. For A.S.P. he subsequently directed *The Tempest* and *The Coveted Crown* (*Henry IV* parts one and two). His most recent acting performance (after a thirty-year hiatus) was for Gloucester Stage Company in their 20th anniversary production of *Fighting over Beverley*.

For Revels, Paddy has directed a contemporary version of the medieval mystery plays, *The Mysteries* by Tony Harrison, co-produced by Revels and Shakespeare & Company, and 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 all his adult life in churches, schools, and theatrical productions throughout New England. A graduate of Dartmouth College, he earned his Master of Music degree 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 and Thorpe.

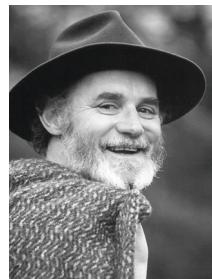
George has been the music director of Revels since 1984. With the artistic director he creates the Revels stage productions, selects and trains the adult and children's choruses, researches and arranges musical selections, and engages guest artists. He directs and produces Revels recordings, and edits and engraves all of Revels' published musical materials, including choral octavos and songbooks. George conducts the newly-organized Revels Singers, a non-auditioned community chorus devoted to learning the Revels choral repertoire. He assists the nine Revels production companies in developing their annual productions. He also leads public singing events such as Revels RiverSing, Spring Sing, and Revels pub sings.

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



DAVID COFFIN has performed throughout New England since 1980. Widely known for his rich baritone voice, he also has an impressive collection of musical instruments including concertinas, recorders, penny-whistles, bombards, gemshorns, cornamuse, shawm, rauschpfeife—or, as he explains, “generally anything that requires a lot of hot air.” At the heart of David's work is his extensive collection of songs from the maritime tradition. 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. He conducts tours of Boston Harbor during the summer months, leading over 5000 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.

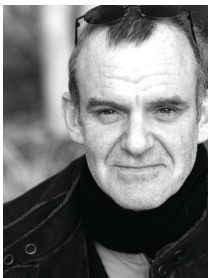


JAY O'CALLAHAN, as a story-teller, takes a bare stage and single-handedly transforms it into a dynamic and sensitive world filled with compelling characters. His solo performances at Abbey Theatre in Dublin, National Theatre Complex in London, the Olympics, Lincoln Center, Boston Symphony Orchestra and other theatres throughout the world have been applauded by the media, including *The Boston Globe*, *The Washington Post* and *Entertainment Weekly*.

The hallmark of Jay's talent is the passion he brings to big and small dramas of ordinary life. He slips into the souls of his characters and captures the wonder and sparkling sense of life welled up inside them, creating a magical world of hope, courage, and dignity. For their 50th

anniversary, NASA commissioned Jay to create and perform *Forged in the Stars*. He has performed *Forged in the Stars* throughout the U.S., in New Zealand, and in South Africa at the International Astronautical Congress.

The National Endowment of the Arts awarded Jay a fellowship for solo performance excellence. He has received awards for his performances, books, audiotapes, and videos from the National Education Film Festival, Fund for U.S. Artists at International Festivals, Parents' Choice, New England Theater Conference and UNESCO, to name a few. Jay is a regular contributor to National Public Radio and leads creativity workshops for corporations and other interested groups.



BILLY MELEADY is delighted to return to the Revels this Christmas season. Billy was the “Poet” in last year’s Irish emigrant production. *The Belle of Belfast* (EST/LA) was his recent LA stage debut. Originally from Dublin, Billy was resident Irish actor for many years at Boston’s Suga 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 Theater in Washington D.C. Shakespearean roles include *As You Like It*

(Touchstone) and *The Tempest* (Caliban) at the Vineyard Playhouse, and *Hamlet* (Gravedigger and 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.



ANGÉLICA ARAGÓN was born in Mexico City, the daughter of composer José Ángel Espinoza. She attended The Modern American College, The Sierra Nevada School, and The London Academy of Music and Dramatic Arts (LAMDA), where she studied with Patrick Swanson. She also lived in India, where she studied at The National Dance Academy and the Kerala Kalamandam Dance School. Aragón has appeared in many telenovelas including *Vanessa*, *Chispita*, *Vivir un poco*, *Días sin luna*, *Mas alla del Puente*, and the hit *Mirada de Mujer*. Her film career includes many roles in Mexican cinema as well as Hollywood titles like *Dune*, *Toy Soldiers* with Tim Robbins, *The Evil That Men Do* with Charles Bronson, *A Walk in the Clouds* with Anthony Quinn and Keanu Reeves, and the film *Bella*, which

received the top prize at the 2006 Toronto International Film Festival. She is active in the theater scene in Mexico City.



SALOMÉ SANDOVAL sings and plays lutes and early and classical guitars. A native of Venezuela, she holds a Graduate Performance Diploma in Early Music voice (with Laurie Monahan) and lute (with Douglas Freundlich), thanks to a scholarship awarded by Longy School of Music in Cambridge, MA. She also completed a Masters in Arts with an assistantship from Middle Tennessee State University (with William Yelverton) and a Bachelor in Music from Instituto Universitario de Estudios Musicales in Caracas, Venezuela (with Luis Zea), both in classical guitar. Salomé’s experience extends to master classes, radio shows, theater, movie soundtracks and television, as well as performances of early, Latin American, and contemporary music in Venezuela and the US with groups

such as Camerata de Caracas, the Church of the Advent choir, Harvard Early Music Society, Canto Armonico, Revels and the Boston Camerata. Salomé’s CDs *Singing with the Fire* and *Potions* and her videos are available on iTunes and at salomesandoval.com. In 2010, Salomé founded El Fuego Early Music Ensemble with Teri Kowiak and Dan Meyers, featuring Hispanic Baroque vocal music. Information is available at elfuegofire.com. Since 2012 Salomé has led IBERICA, Boston’s first early music festival specializing in music from Spain and the New World (ibericamusica.com).



CHRISTA PATTON, historical harpist and early wind specialist, has performed, recorded, and toured the Americas, Europe, and Japan with many of today’s outstanding early music ensembles. She has been a guest artist with Apollo’s Fire, The King’s Noyse, The Toronto Consort, Seattle Baroque Orchestra, La Nef, Blue Heron, Rose Ensemble, Folger Consort, Parthenia, ARTEK, New York State Baroque Orchestra, Pegasus, and Early Music New York among others.

Christa has most recently recorded *Los Ministriles of the New World* on Navona Records with Piffaro the Renaissance Band. Some of her other recordings include *Istampitta* with Early Music New York (Lyrachord), *Chacona* with Ex Umbris (Dorian), and *Nobile Donna* with Suzie Leblanc (ATMA). Christa is co-director and musical director of the Baroque Opera Workshop at Queens College specializing in the works of early 17th century composers. She devotes her spare time to making transcriptions of early 17th century Roman manuscripts and playing bagpipes.

JEREMY BARNETT (Set Design) holds an MFA in scenic design from Boston University. He has designed scenery for Opera Boston, Boston Midsummer Opera, the Opera Institute at Boston University, Mssng Lnks Inc., Revels, Gloucester Stage Company, and the Stoneham Theatre Company. He has worked with designers on productions at the Lyric Opera of Chicago, The New York Philharmonic, The Pasadena Playhouse, 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 fourth *Christmas Revels*. Jeff has designed over 150 productions here in Boston, and has won all Boston’s major theatre design awards for his work. Recent productions: *The Lily’s Revenge* (American Repertory Theatre); *The Last Goodbye* (The Old Globe, San Diego); *Bloody Bloody Andrew Jackson*, *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); *Miracle on 34th Street*, *Dr. Jekyll and Mr. Hyde*, *Thoroughly Modern Millie* (Stoneham Theatre); *Middletown*, *Medea*, *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); *The Prodigal Son* (Intermezzo); *Noises Off* and *Oklahoma* (The Boston Conservatory). Jeff attended the University of Connecticut and teaches at Boston College. LDJeff.com.



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



VERO NAVARRO (Illustrator) hails from La Mancha, Spain. She has always been fascinated by Galician folklore and recalls reading fantasy novels about *meigas* (Galician for witches) and *trasgos* (goblins), and finding inspiration in the rugged landscapes. A graduate of the University of San Carlos in Valencia, Vero's work encompasses delicate and realistic renderings of the human figure, fauna, flora, and architecture. She tells stories about the human condition with a mix of colored pencils and digital techniques. Vero currently resides in Madrid, Spain.

Thanks

We are deeply grateful to our sister company, California Revels, where the concept of a "Road to Compostela" Revels through Galicia was born and staged in a 2002 *Christmas Revels* production. Particular thanks go David Parr, Shira Kammen and Kevin Carr from the California Revels artistic team. We are also indebted to two other Revels companies that have created Spanish-themed *Christmas Revels* productions—Portland Revels and Washington Revels.

Special thanks go to native Galician musicians and friends for their cultural guidance and translations: the extraordinary *gaiteira* and versatile musician Cristina Pato, Miguel Alonso-Alonso and Sara Parcerro Leites. Galician Studies scholar Sharon Roseman has been invaluable with translations and cultural/historical background. Thanks to Andrea Taylor-Blenis for assistance with choreography. Thanks to Sara Peattie and The Puppeteers Cooperative.

The native Spanish speakers in our chorus, notably the three members of the Sotomayor family, provided ongoing translation and pronunciation help during rehearsals. A big thank you goes to Nick Q. Emlen for loaning us his Camino *pasaporte*, whose stamps appear through this program book.

Many thanks to Tony Barrand, PhD., who filmed and notated the Portuguese stick dance at the Bicentennial Festival in Washington, DC, during July of 1976, and to Christopher Levy, who taught and choreographed the dance for Revels North in 2008. Their help and advice to the Pinewoods Morris Men have been immeasurable.

Thanks to Chris Ripman and Susan Hunziker for all their work on the props. Many thanks to Susan Rioff and Mary Casey for graciously housing our guest artists. Thanks also to Nilah MacDonald and Clark Topper for finding just the right ornament and packaging to represent our production each year.



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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; Hanover, NH; New York, NY; and Washington, DC.

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Road Trip

Jack Kerouac, in his beat novel *On the Road*, was not the first to acknowledge that the journey can be every bit as interesting and significant as the destination. As an existential theme in human life, the journey is perhaps the most obsessively referenced source for philosophers, novelists, playwrights, composers, poets, psychologists, teachers and all manner of religious instructors. The structure is appealing—a journey demands a beginning, a middle and an end, just like life, and just about every culture throughout history has adopted some version of the theme.

...a journey demands a beginning, a middle and an end, just like life...

A particularly overt example of the structure is the late 15th-century morality play *Everyman*, which uses the journey from birth to death to offer common-sense advice on, amongst other things, keeping your books in order, choosing your companions, putting a value on your actions, and achieving salvation. In the 18th century, Bunyan's *Pilgrim's*

Progress developed this theme with the central character reborn as "Christian," who is subject to a great deal more detailed moral advice as to how to survive the perils and temptations of the world and secure admission to the "heavenly city." Alternatively, Geoffrey Chaucer's *Canterbury Tales* has an entirely different tone. Like Jack Kerouac, he uses the structure to examine the personalities of the pilgrims themselves, giving us a generous cross section of life in the 14th century in all its sweaty and entertaining detail.

In a uniquely Spanish iteration of the theme, Cervantes gave us *Don Quixote*, the iconic "sad knight" riding out on his quest with his faithful squire Sancho Panza by his side and an image of his muse Dulcinea clutched to his breast. After a series of adventures in which he tilts at windmills and battles imaginary enemies, Don Quixote, at the end of the road, must pitch his romantic idealism against the cold reality of the Mirror Knight in a fight to the death.

In the realm of psychology, Carl Jung places the concept of the Quest in a prominent place in the hierarchy of psychological archetypes. The story of the hero engaged in an epic journey overcoming a series of obstacles in

order to achieve his destiny has been a familiar theme throughout history from Greek myth to the action movies that are the big revenue earners in Hollywood today.

The Camino has inspired hundreds of thousands of pilgrims and travelers to walk "The Way."

Pilgrimage is a refined version of the theme in which the purpose of the journey is to attain some form of enlightenment. In the 1400's, Compostela was the most popular destination for pilgrims after Rome and the Holy Land. Since then the Camino has inspired hundreds of thousands of pilgrims and travelers to walk "The Way." After a period of relative obscurity, there is currently a revival of interest in the pilgrimage, and in the summer months the route is well populated with travelers of every persuasion making the journey on foot, on bicycle and on horseback. The 33rd (and last) station of the Camino is the cathedral town of Santiago de Compostela in the heart of the Galician countryside. Upon entering the cathedral

Patrick Swanson, 2013

the pilgrims traditionally approach a stone column and place a hand into the deeply worn indent created by the thousands of hands that preceded them. Next they ritually bang their heads against a sculpture of San Matteo, the architect of the cathedral, in order to receive his knowledge and wisdom before ascending the steps to the tomb of Santiago and completing their journey.

For some, however, there is another stage. Galicia has a strong Celtic heritage and for the Celts and the itinerant Roma (the Gypsy people whose culture has so influenced Spain) there is a coda to the Christian pilgrimage, a road from Santiago to the coastal village of Finisterre—"the end of the earth." Here there is a lighthouse dating to the Roman Empire and the remnants of a temple dedicated to *Ara Solis*, the sun god. Here, in the pagan view of the world, the sun, after traversing the heavens, ended his journey in a fiery descent into the underworld.



DESCRIPCION DEL REYNO DE GALIZIA.
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 A DON PEDRO FERNANDEZ DE CASTRO Y ANDRADE, CONDE DE LEMOS,
 DE VILLALIA Y ANDRADE, MARQUES DE SARRIA. &c.

Galizia es uno de los muchos Reynos de España, que goza nuestro Rey Filipo. Era antiguamente mucho mayor que ahora, comprendia todas las tierras y provincias que se ven en los límites siguientes de la mar del Norte y occidente de tanto a Viqueo, hasta las faldas del gran Rio Duero y de ay todo lo que el norte hasta dar consigo en la mar, y caminando por las orillas della hasta volver al mismo punto de donde salimos. Mary Arrey dhalas de lo siguiente. Hay qual Bayona, es Vitoria, en su lugar es el Rio de Coa que se va a Vitoria y al Rio de Duero. Oy se dice con la mudanza del tiempo y de los tiempos, ha quedado con este nombre solo lo que parece en esta tabla, de lo qual viene V.E. una gran parte y así por ella como por la mucha estimacion que todos los Príncipes de la casa han tenido siempre a las cosas deste Reyno, me parezca lo de donde de España la ymagen y descripción del. Suplico a V.E. la regina con la gracia y amor que fuere. Cte.



HOc MYSTERIVM FIRMITER PROFITEMVR.

Abunda de carnes es este Reyno y de todo genero de caga, de mucho y muy buen pescado, así de mar como de rios, de que se provee la mayor parte de España. Tiene grande abundancia de aguas frías y calientes que llaman baños, mucho vino y del mejor que se halla en toda la Europa, particularmente el de Orense y Riudania, del qual se prouen muchas provincias del Reyno, y de fuera del tiene muchas y muy buenas frutas, limas y naranjas de todo genero. Solo y mucho lino, muchos minerales de Oro y plata, hierro &c. y algunas canteras de marmol. Su temperamento ni frio ni caliente.

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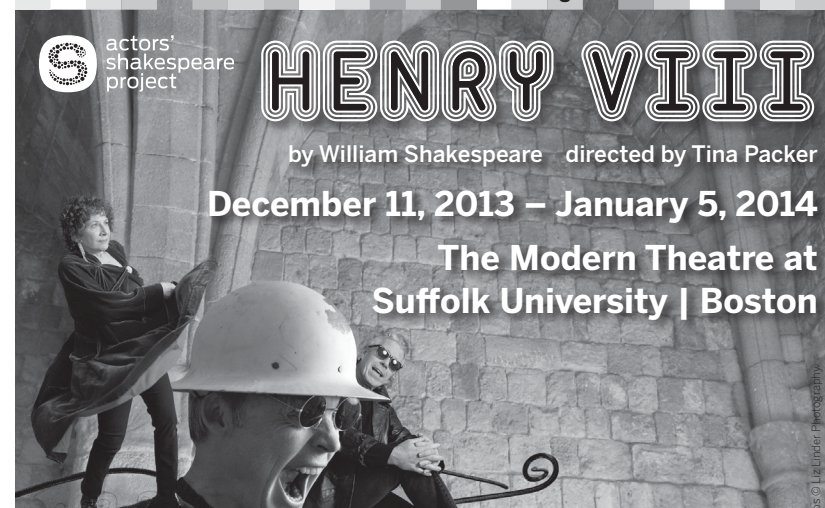


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Music of the Camino

“Barbarians and people who live in all corners of the earth come to this place, fulfilling their vows in thanksgiving to God and taking away with them the rewards of their prayers.”

—Codex Calixtinus, 12th century

The remarkable document known as the *Codex Calixtinus* bears witness to the enormous historical popularity of the Way of St. James, the medieval pilgrimage route traveled by countless European pilgrims—whether devout Christians or “barbarians” (non-believers). The *Codex*, an early version of our modern tour guides, offers both spiritual guidance and down-to-earth advice to all those who would undertake the arduous pilgrimage to Santiago de Compostela.

Most importantly, it includes a valuable set of chants and polyphonic music, much of it in veneration of St. James, along with vivid descriptions of performances. This strongly suggests that Compostela pilgrims were exposed to, and even participated in, a range of

high-quality vocal and instrumental music. One passage depicts a large ensemble of singers and players celebrating the feast day of St. James in the cathedral, including flutes, fiddles, shawms, trumpets and drums. What an impressive welcome this must have been for weary pilgrims. As if to corroborate this *Codex* account, a magnificent façade at the west entry of the Santiago Cathedral portrays 24 white-robed and golden-crowned “elders,” all holding different musical instruments. Even though the passage from the Book of Revelations on which this scene is based clearly states the elders all held *citharas* (harps), the 12th-century sculptor exercised his artistic license by giving them instruments such as fiddle, psaltery, harp, organ, recorder, pipe and tabor, shawm, crumhorn and, at the top of the arch, a two-man hurdy-gurdy. In complete contrast to these sacred works, we also find in the *Codex Calixtinus* seven intimate and sensuous love songs by the troubadour Martín Códax in which a young woman sits on a hillside overlooking the ocean, imploring the sea to return her lover. These extraordinary *Cantigas de Amigo* are among the earliest examples of secular music in Europe. It is easy to

imagine that our pilgrims heard and even learned to sing these beguiling songs in their travels.

In addition to these historical testaments pointing to the importance of music on the Camino, we have a fascinating 13th-century musical and pictorial collection called the *Cantigas de Santa Maria*. Many of these 420 hymns to the Virgin Mary tell of miracles—some of them occurring along the Camino—in which she invariably intercedes in human foibles and astounds us with wondrous acts. The *Cantigas* were written in Galician, which at the time was the favorite language of Spanish lyric poets, and are significant for being the earliest surviving manuscript in the Galician language.

The music of the Camino continues to this day to be as appealing and compelling as ever.

Today there is a new wave of pilgrims on the Road to Compostela, and they are sure to hear a rich mix of music as they make their way westward along the Camino, just as their 13th-century counterparts did. In the taverns and on

the streets they will hear the ubiquitous *gaita* as it accompanies a lively dance or leads a procession for a local festival. In the village churches they can hear some of the rich sacred Spanish choral music from ages past. And when they arrive at their ultimate destination, if their timing is good, they will stand in awe to hear the ethereal voices of the Santiago Cathedral choir intoning a Renaissance motet or a spirited Baroque *villancico*.

We too, in our 2013 *Christmas Revels*, are on a musical journey through an ever-changing landscape. Like the distinctive *pasaporte* stamps (seen throughout this program book) representing stops along the way, each musical piece offers a fresh and distinctive experience. The music of the Camino continues to this day to be as appealing and compelling as ever. The pilgrim—even the barbarian—who takes the time to listen will return home with a heart full of song, a soul renewed and a life changed forever.

George W. Emlen, 2013





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Continued on page 35

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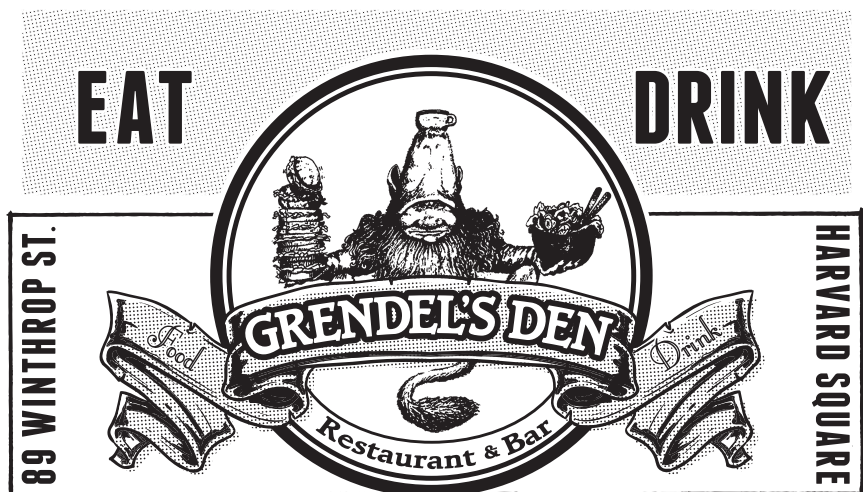
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Grace Vision Church, Watertown
SATURDAY, MARCH 22, 3:00–5:00 PM



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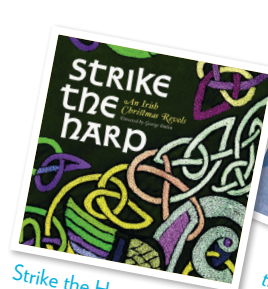
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An Irish Christmas Revels



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the Moon



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TUESDAY MORNINGS 10:00–11:30 AM

NEXT SEMESTER: JANUARY 28–APRIL 8, 2014



APRIL VACATION THEATER WEEK

Give your child a week full of Revels fun. Artistic Director Paddy Swanson and our teaching artists will introduce young Revelers to the world of Victorian "Panto." Using theater games we will explore melodrama, music hall songs, street games, stage illusion and magic tricks. Traditional dances, and scenery and prop making will help culminate the week in our own raucous Revels "panto" on the last day. Recommended ages 7–12.

MONDAY–FRIDAY 9:00–3:00 PM

VACATION THEATER WEEK: APRIL 21–25, 2014

SUMMER WORKSHOPS

Summer Workshops are an intensive, one-week experience that engages children in all aspects of creating a performance based on the music, dance and storytelling of a Revels production along with skills including making scenery and props. Small class sizes emphasize participation with our teaching artists.

MONDAY–FRIDAY 9:00–3:00 PM

SESSION 1: JULY 14–18, 2014

SESSION 2: JULY 21–25, 2014



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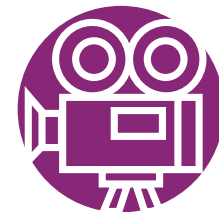
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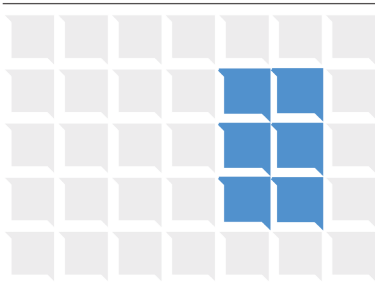


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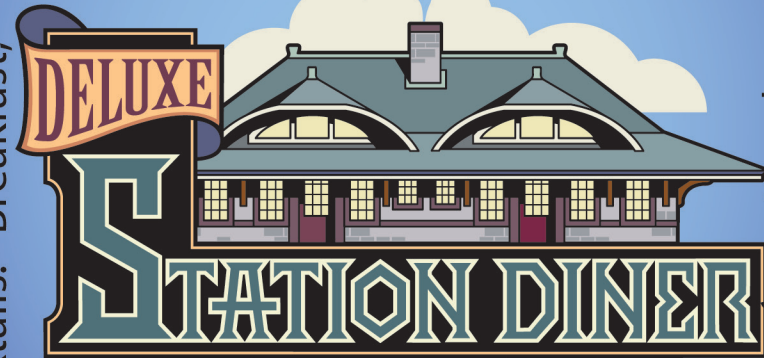
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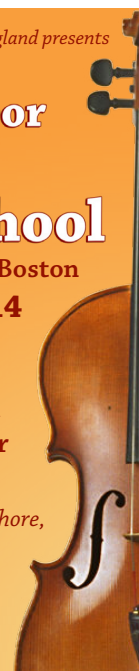
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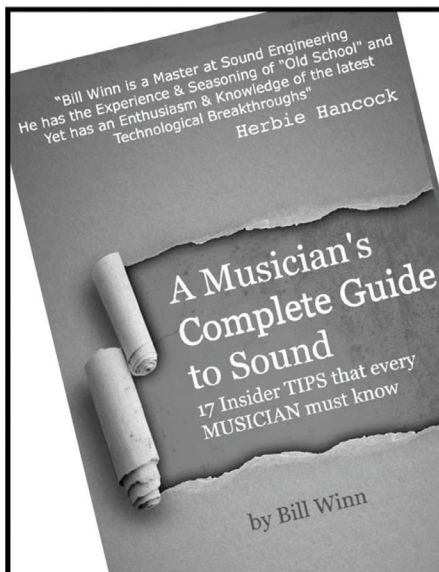


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