

# The 40TH ANNIVERSARY Christmas Revels

## In Celebration of the Winter Solstice

Patrick Swanson, *Director*  
George Emlen, *Music Director*

Lynda Johnson, *Production Manager*  
Jeremy Barnett, *Set Design*  
Jeff Adelberg, *Lighting Design*  
Heidi Anne Hermiller, *Costume Design*  
William Winn, *Sound Design*  
Andrea Taylor-Blenis, *Choreography*

with

THE SPIRIT OF HADDON CHORUS  
THE DERBYSHIRE CHILDREN  
CAMBRIDGE SYMPHONIC BRASS ENSEMBLE  
THE BAKEWELL VILLAGE BAND  
THE PENNINE WAY DANCERS  
SAINT GEORGE AND THE DRAGON  
THE PINEWOODS MORRIS MEN  
THE OLD TOM BELLS  
DAVID COFFIN  
HARRIET BRIDGES AND TIM SAWYER  
MARK JASTER, EMMA JASTER AND SABRINA MANDELL  
THE LORD OF THE DANCE

SANDERS THEATRE, HARVARD UNIVERSITY  
CAMBRIDGE, MASSACHUSETTS

December 17 – 29, 2010

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



Dear Friends,

Welcome to our 40th anniversary production of **The Christmas Revels**! A few years ago a new theory that centers on audience involvement began buzzing about the performing arts world. The basic premise being “if the audience is engaged they will enjoy the experience more, and will return.” This is something that Revels founders understood instinctively 40 years ago. Revels was built on a love of singing and a belief that *everyone can sing*. Tonight, as at every Revels performance, you will be asked to become engaged — to sing when encouraged, and at the moment at the end of Act One, to dance with us.

Another basic tenet of Revels is in the power of ritual and tradition. Each year Revels returns with mummers’ plays and morris dancing, children and adults performing together, the “Sussex Mummers’ Carol” and the plea for peace in the world, “Dona Nobis Pacem,” and more. What the early founders couldn’t have foreseen was that Revels itself would become a tradition. There are those here today who have been here every year for 40 years, and others who are taking their first step down the path of a new tradition.

Revels is more than what you see tonight. Our education programs, for example, are introducing a whole new generation to singing games, morris dancing, seasonal plays, and the traditions of many cultures. Children are experiencing the joy of working together to create exciting celebrations.

For me personally, ever since I first walked through the doors of Sanders Theatre to produce **The Christmas Revels** in 1977, Revels and you, our audience members, have been a beautifully woven and sparkling part of the fabric of my life. As I leave in March to make way for the next generation of Revelers, I thank you for joining us in song, and encourage you to be a part of Revels throughout the year. I will be.

Gayle Rich, *Executive Director*



## Introduction

**W**ELCOME to the 40th year of **The Christmas Revels** in Sanders Theatre! This year we are asking this beautiful structure to play a leading role in our show. From the first Christmas Revels in 1971 this theatre has been our annual home. Children who sang here in those earliest shows could now be grandparents of the children who are singing on the Sanders stage today. We thank those of you who were here then, and those of you who are joining us here for the first time tonight. Over the years hundreds of thousands of voices have joyfully shouted out “Welcome Yule!” at this time and in this place to mark the end of the shortest day of the year and the dawn of the new.

*“Listen! The echoes sing the same delights...”*

The time is the winter of 1920 and Haddon Hall, the ancestral home of the Dukes of Rutland, is about to be demolished to make way for a new road. Right now, the current Duke, Lord John Manners, is taking an afternoon drive with his family squeezed into their new motorcar for a last look at the old house. The Duke looks to the future; the Duchess who dabbles in medieval music hopes for a little inspirational atmosphere from the past; the children are curious (as are all children) about the present. When they arrive here they will discover a little more character in this hallowed space than they have been anticipating. This house has survived since it was first recorded in the Domesday Book. These walls have echoed to 800 years of song. Generations have reveled, feasted and danced here.

Tonight the past, present and future come together here. Tonight the Manners family will discover the original meaning of the term “party spirit.”

*“Welcome Yule!”*

## The Program — Part One

### OVERTURE

Composed by George Emlen, 2010.

CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

## 1. THE CRIES OF LONDON



In 17th-century London you were more likely to buy goods and services from street vendors than in shops, and many Renaissance composers created musical compilations of the street cries they were accustomed to hearing. This is a condensed version of esteemed Elizabethan composer Orlando Gibbons' masterful weaving of London street cries into a five-part texture of viols.

THE SPIRIT OF HADDON CHORUS  
THE BAKEWELL VILLAGE BAND

## 2. CALL TO CELEBRATION

An excerpt from the poem "Nativity" by W. R. Rogers.

## 3. CAROLS FOR THE SEASON

THE DERBYSHIRE CHILDREN  
THE SPIRIT OF HADDON CHORUS  
CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

## DECK THE HALL

A traditional carol based on the Welsh song "Nos Galen" (New Year's Night).

**ALL SING** Deck the hall with boughs of holly,  
Fa la la la la la, la la la la.  
'Tis the season to be jolly...  
Don we now our gay apparel...  
Troll the ancient Yuletide carol...

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...

## THE FIRST NOWELL

A carol with 18th-century words and a 17th-century tune, harmonized in the 19th century by John Stainer.

**ALL SING** The first Nowell the angel did say  
Was to certain poor shepherds in fields as they lay;  
In fields as they lay, keeping their sheep,  
On a cold winter's night that was so deep.  
Nowell, Nowell, Nowell, Nowell!  
Born is the King of Israel!

They looked up and saw a star  
Shining in the east beyond them far,  
And to the earth it gave great light,  
And so it continued both day and night.  
Nowell, Nowell, Nowell, Nowell!  
Born is the King of Israel!

## 4. BRING US IN GOOD ALE

This drinking song extolling the virtues of ale dates from the 15th century.

THE SPIRIT OF HADDON CHORUS  
THE BAKEWELL VILLAGE BAND

## 5. STICK DANCE

This lusty morris dance is from the village of Upton-on-Severn in Worcestershire.

THE PINEWOODS MORRIS MEN

## 6. THERE IS NO ROSE OF SWYCH VERTU

Mystical imagery permeates this early 15th-century carol:  
"For in this rose contained was heaven and earth in little space"  
(i.e., Mary's womb) *Res miranda!* (wondrous thing).

THE SPIRIT OF HADDON WOMEN

## 7. TOMORROW THE FOX WILL COME TO TOWN

Thomas Ravenscroft published this  
"melodius Musicke" in his 1609  
collection *Deuteromelia*.

THE DERBYSHIRE CHILDREN  
THE BAKEWELL VILLAGE BAND



## 8. ON CHRISTMAS NIGHT

A traditional tune collected by Ralph Vaughan Williams in 1904 in Sussex, hence the frequent title “The Sussex Carol.” The earliest printed version of the text appeared in 1684 in the popular book *Smale Garland of Pious and Godly Songs*.

THE DERBYSHIRE CHILDREN  
THE SPIRIT OF HADDON CHORUS  
THE BAKEWELL VILLAGE BAND  
CAMBRIDGE SYMPHONIC BRASS ENSEMBLE  
THE OLD TOM BELLS

## 9. RENAISSANCE DANCES

A stately pavane, sprightly galliard and an even brisker *tordion* written and published by Anthony Holborne (c. 1545-1602).

THE PENNINE WAY DANCERS  
THE BAKEWELL VILLAGE BAND

## 10. THE LORD OF MISRULE

At our Revels, as in medieval times during the Feast of Fools, a Lord of Misrule is chosen from the populace to preside in topsy-turvy fashion over the celebration.

## 11. THE BOAR’S HEAD CAROL

This carol has been sung at Queen’s College, Oxford, since the 17th century, as the celebrated dish is borne into the dining hall.

THE DERBYSHIRE CHILDREN  
THE SPIRIT OF HADDON CHORUS  
CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

**ALL SING**

*Caput apri defero, reddens laudes Domino.*

(“The boar’s head I bring, giving praises to God”)

## 12. CANTATE DOMINO (“SING TO THE LORD A NEW SONG”)

William Byrd was the jewel in the crown of late English Renaissance music. His universally acknowledged skill as a composer enabled him to use Latin texts as well as English in his choral works, in spite the Church of England’s intolerance for all things Catholic. This six-voice motet, based on Psalm 149, was first published in his collection *Cantiones Sacrae* in 1591.

THE SPIRIT OF HADDON CHORUS

## 13. AN INVITATION TO THE DANCE

A seasonal poem by Patrick Swanson.

MARK JASTER

## 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 SPIRIT OF HADDON CHORUS  
THE DERBYSHIRE CHILDREN  
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

# The Program — Part Two

## 15. IN THE BLEAK MIDWINTER

This setting by Gustav Holst (1874-1934) of a poem by Christina Rossetti (1830-94) has become a beloved Christmas season carol.

THE DERBYSHIRE CHILDREN  
CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

## 16. ABBOTS BROMLEY HORN DANCE

THE PINWOODS MORRIS MEN  
DAVID COFFIN, RECORDER  
JIM LAWTON, HOBBY HORSE  
DAVID W. TORREY, FOOL  
JIM BEARDSLEY, MAN-WOMAN  
BEN HORSBURGH & OLIVER MORTON, BOY ARCHER

## 17. NOWEL: OWT OF YOUR SLEPE ARYSE

A 15th-century composition for three voices. “Of all women she [the Virgin Mary] beareth the bell” is likely a reference to the lead sheep in a flock, or “bellwether.”

THE SPIRIT OF HADDON WOMEN



## 18. ALL HAIL TO THE DAYS

The words and the tune of this jaunty broadside ballad first appeared in collections in the 17th century.

THE SPIRIT OF HADDON CHORUS  
THE BAKEWELL VILLAGE BAND

## 19. COME AND I WILL SING YOU

This counting song appears in many versions through England and the U.S., including “Green Grow the Rushes-O” and “The Dilly Song.” A Hebrew version is found in the Service for the Passover. This version is taken from the singing of Tony Barrand and John Roberts and can be found in *The Second Penguin Book of Christmas Carols*.

THE DERBYSHIRE CHILDREN  
THE SPIRIT OF HADDON CHORUS  
THE BAKEWELL VILLAGE BAND

### ALL SING REFRAIN



## 20. ENGLISH COUNTRY DANCES

“Hole in the Wall” is one of many pieces — this one a horn-pipe — written by English composer Henry Purcell as incidental music for plays and published in the 1698 edition of John Playford’s *The Dancing Master*. “Mr. Isaac’s Maggot” first appeared in Playford’s 1695 edition. A maggot is a “flight of fancy.” Both arrangements are by Marshall Barron.

THE PENNINE WAY DANCERS  
THE BAKEWELL VILLAGE BAND

## 21. HOLLY AND HIS MERRY MEN

This late medieval text was set to music by John Fleagle. In many songs and poems, holly and ivy — usually representing male and female elements — carry on a debate to determine who rules. The victor differs from song to song.

THE SPIRIT OF HADDON MEN  
THE BAKEWELL VILLAGE BAND

## 22. IT CAME UPON THE MIDNIGHT CLEAR

Unitarian minister Edmund Sears wrote the words to this well-known carol in 1849. The melody, more widely used in England than in the U.S., was adapted from a traditional English melody by Arthur Sullivan in 1874. The last verse is arranged by George Emlen.

THE DERBYSHIRE CHILDREN  
THE SPIRIT OF HADDON CHORUS  
THE BAKEWELL VILLAGE BAND  
CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

### ALL SING LAST VERSE

4. For lo! The days are hastening on, by prophet-bards foretold,  
When, with the ever-circling years, comes round the Age of Gold,  
When peace shall over all the earth its ancient splendors fling,  
And the whole world give back the song which now the angels sing.

## 23. ROUNDS FOR THE SEASON

THE DERBYSHIRE CHILDREN  
THE SPIRIT OF HADDON CHORUS  
THE OLD TOM BELLS

### DONA NOBIS PACEM

A plea for peace.

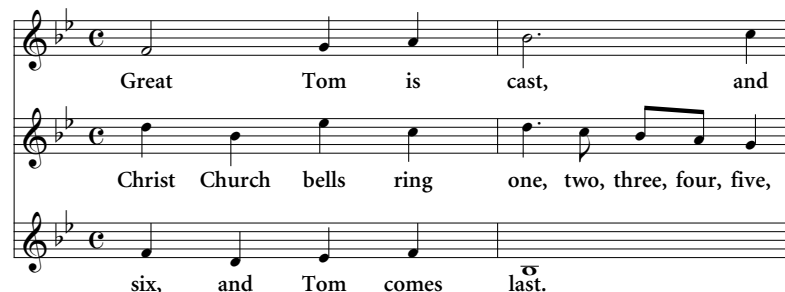
### ALL SING



## GREAT TOM IS CAST

The “great Tom” bell, weighing more than six tons, was cast in 1680 for Christ Church, Oxford.

### ALL SING



## 24. DOWN IN YON FOREST

This mystical carol, with its vivid symbolic imagery, appears in many versions dating from the 16th century. This one is from Derbyshire.

HARRIET BRIDGES, SOPRANO  
THE BAKEWELL VILLAGE BAND

## 25. REJOICE, YE TENANTS OF THE EARTH

The “west gallery” hymns and carols of rural England were accompanied by whatever orchestral instruments were locally available and often featured instrumental introductions and interludes known as “symphonies.” This carol, which first appeared in 1804, comes from a collection edited by Dave Townsend.

THE SPIRIT OF HADDON CHORUS  
MARY NEUMANN, FLUTE  
LAURA GULLEY, VIOLIN  
JAMES MAILHOT, CLARINET  
ZOE WEISS, CELLO

## 26. SAINT GEORGE AND THE DRAGON

A version, by Patrick Swanson, of the seasonal mummers’ play celebrating the rites of fertility, death and rebirth. The sword dance and ritual execution survive from a time when the death of the hero or “Year King,” also known as the “Sun King,” was considered necessary to ensure fertility. The “lock” formed by the

dancers’ swords symbolizes the sun and the cutting down of the old so that the new can spring to life. The sword figures are from the village of Ampleforth in Yorkshire

THE PINEWOODS MORRIS MEN  
THE MACCLESFIELD MUMMERS

## 27. LET’S ALL GO DOWN THE STRAND

The Strand, the old riverside highway between the city of London and the city of Westminster prior to the building of the Victorian Embankment, contained not only several music halls but the Savoy Hotel and the Savoy Theatre, home of Gilbert and Sullivan operettas. This popular marching song was written by Harvey Castling and C.W. Murphy, and originally sung by Charles R. Whittle.

TIM SAWYER, SOLOIST  
THE DERBYSHIRE CHILDREN  
THE SPIRIT OF HADDON CHORUS  
THE BAKEWELL VILLAGE BAND  
CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

**ALL SING REFRAIN** Let’s all go down the Strand!  
Let’s all go down the Strand!  
I’ll be leader, you can march behind,  
Come with me and see what we can find.  
Let’s all go down the Strand!  
Oh, what a happy land!  
That’s the place for fun and noise,  
All among the girls and boys,  
So let’s all go down the Strand!

## 28. THERE SHALL A STAR FROM JACOB COME FORTH

Felix Mendelssohn was enormously popular in Victorian England, where he frequently traveled and performed. This well-known chorus, here in an abridged version, is from his unfinished oratorio *Christus*, which he started in 1847, the year he died. The well-known chorale in the latter part was written by the German preacher Philipp Nicolai and harmonized by J. S. Bach.

THE SPIRIT OF HADDON CHORUS  
CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

## 29. 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.

TIM SAWYER

*ALL SHOUT* Welcome Yule!

## 30. THE SUSSEX MUMMERS' CAROL

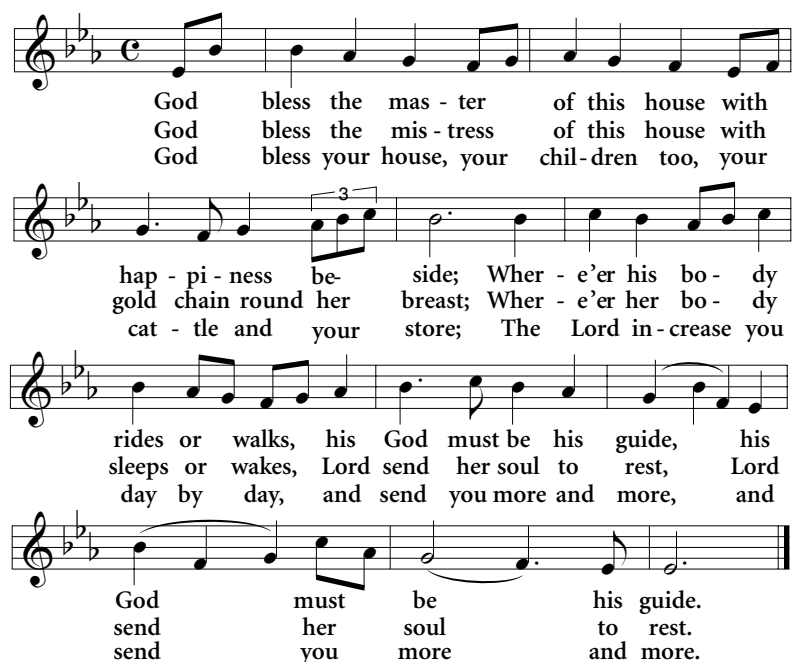
This traditional carol is sung as an ending to the folk play in Horsham, Sussex. In each of the ten American cities where **The Christmas Revels** is produced annually, this carol is sung with the audience at the conclusion of each performance. The brass arrangement is by Brian Holmes, with descant and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

THE DERBYSHIRE CHILDREN

THE SPIRIT OF HADDON CHORUS

CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

*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; Wher - e'er his bo - dy  
 gold chain round her breast; Wher - e'er her bo - dy  
 cat - tle and your store; The Lord in - crease you  
 rides or walks, his God must be his guide, his  
 sleeps or wakes, Lord send her soul to rest, Lord  
 day by day, and send you more and more, and  
 God send must be his guide.  
 send her soul to rest.  
 send you more and more.

## The Players

DAVID COFFIN • TIM SAWYER • HARRIET BRIDGES

JACOB KIELY-SONG • LAUREN CURTIS

MARK JASTER • EMMA JASTER • SABRINA MANDELL

### THE SPIRIT OF HADDON CHORUS

Jim Beardsley  
 Eric Benedict\*  
 Nick Browse\*  
 Jack DesBois\*  
 Claire Dickson\*  
 Donald Duncan  
 Natali Freed\*  
 Lee Fuchs ♫  
 Alex Hall\*  
 Bonnie Martha Hall ♫  
 Ross Hall\* ♫  
 Amanda Hammond\*  
 Jamie Jaffe\*  
 Julie Koehler\*  
 James Lawton\*  
 Eddy Lehar ♫  
 Chris Lewis\*  
 Joshua Mackay-Smith  
 Kyla Mackay-Smith\*  
 Jamie Mailhot  
 Arthur Munisteri\*  
 Lakshmi Nayak\*  
 Mary Neumann\*  
 Woody Nussdorfer\*  
 Anna Parker\* ♫  
 Jessica Raine  
 Mayhew Seavey\*  
 Jeff Song  
 Nora S. Sotomayor\* ♫  
 David Story  
 Victoria Thatcher\*  
 David Torrey\* ♫  
 Camilla Vilain\* ♫  
 Katie Vogege-Bongiovanni  
 Cody Yardley\* ♫  
 Janet Yeracaris\* ♫

### THE DERBYSHIRE CHILDREN

Isabelle Charles  
 Edward Cipullo  
 Caroline Coolidge  
 Lauren Curtis  
 Zoe Flessas-Finocche  
 Nicholas Heckman  
 Ella Henry  
 Ben Horsburgh  
 Alexander Lehr  
 Sara Molano  
 Oliver Morton  
 Shinpei Narita  
 Supriya Padki  
 Maeve Tyler-Penny  
 Benjamin Woodward  
 Veronica Yeracaris

### THE PINEWOODS MORRIS MEN

Jerry Callen  
 Owen Callen  
 Adam Cole-Mullen  
 David Conant  
 Bill Cronin  
 Jan Eliot, *musician*  
 Fred Gerhard  
 Dan Groher  
 Peter Kruskal  
 Joe Kynoch  
 Dave Overbeck  
 Chris O'Brien  
 Steve Roderick  
 Martin Graetz  
 Tom Kruskal  
 Brian Wilson

### THE MACCLESFIELD MUMMERS

Sabrina Mandell, *Room*  
 Walter Locke,  
*Father Christmas*  
 Emma Jaster, *Fool*  
 Don Duncan,  
*Giant Blunderbore*  
 Jacob Kiely-Song,  
*Hobby Horse*  
 Joshua Mackay-Smith,  
*Dragon*  
 Tim Sawyer, *Saint George*  
 Mark Jaster, *Doctor*

### CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

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

\* = dancer

♫ = handbell ringer

### THE BAKEWELL VILLAGE BAND

David Coffin, *recorder*  
 Laura Gulley, *violin*

Dan Meyers, *recorder, cornetto, percussion*  
 Salome Sandoval McNutt, *lute, Renaissance guitar*  
 Zoe Weiss, *viola da gamba, cello*

*With guests: Jeff Song, cello; Mary Neumann, flute; James Mailhot, clarinet*

## ARTISTIC STAFF

Stage Director: Patrick Swanson  
Music Director: George Emlen  
Children's Music Director: Lakshmi Nayak  
Set Design: Jeremy Barnett  
Costume Design: Heidi A. Hermiller  
Lighting Design: Jeff Adelberg  
Sound Design: William Winn  
Properties Design: Andrew Hebert-Johnson  
Make-up Design: Hannah Woodbury  
Choreography: Andrea Taylor-Blenis  
Program and Flyer Design: Sue Ladr  
Program Notes: George Emlen, Patrick Swanson

## PRODUCTION STAFF

Production Manager: Lynda Johnson  
Production Stage Manager: Marsha Smith  
Stage Manager: Elizabeth Locke  
Children's Stage Manager: Lynda Johnson  
Company Manager: Martha Coughlan  
Children's Chorus Assistants: Jesse Beaton-Hellman and Karissa Hultgren  
Assistant Stage Manager: Gillian Stewart  
Technical Director and Master Carpenter: Andrew Barnett  
Technical Assistant: Andrew Hebert-Johnson  
Master Electrician and Light Board Operator: Alfredo Carballo  
Costume Production: Costume Works  
Costume Manager: Lynne Jeffery  
Wardrobe Supervisor: Seth Bodie  
Properties Builder: Andrew Hebert-Johnson  
Specialty Properties: Tom Arena  
Scenic Painter: Holly Diaz  
Dragon Design and Construction: Jane Hillier-Walkowiak  
Carpenters: Andrew Hebert-Johnson  
Props Day Coordinator: Kristie Rampton  
Production Volunteer Coordinator: Nancy Hanssen  
Cast Party: Bruce Pratt and Chris Beasley  
Production Assistant: Jesse Beaton-Hellman and Brita Zitin  
ASL Interpreters: Joan Wattman, Kathleen Burns  
Revels Records Sales Coordinator: Jen Sur  
Photography: Roger Ide  
Video Production: Michael Kolowich and Shawn Whitaker, DigiNovations  
Program Printing: Fleming Printing  
All musical arrangements are by George Emlen, unless otherwise noted.

## VOLUNTEERS

Gail Amsler, Tom Arena, Christine Bachman, Kelly Baker, Leslie Baker, Rich Baker, Robin Baker, Sue Barry, Jennifer Beal, Michael Bergman, Diane Biglow, Nancy Boyd, Laura Brewer, Elizabeth Burke, Frank Burke, Karen Burke, Jean Cain, Marie Canavan, Ruth Canonico, Maureen Carey, Michael Carey, Kimberly Carlile, Bradley Carroll, Michele Chapais, Michelle Cheyne, Jan Childs, Ceci Cipullo, Eddie Cipullo, Edward Cipullo, Hilary Cipullo, Harvey Cohen, Karen Daniels, Beverly Dieter, Andrea Dodge, Susan Elberger, Norma Elkind, Erin Fair, Sheila Fair, Jean Farrington, Arthur Ferguson, Jeff Garland, Betsy Gay, Mary Gilbert, Luisa Granitto, Jim Greaney, Constance Gresser, Carol Anne Grotrian, David Grotrian, Peter Hamlin, Marge Heckman, Ruth Heespelink, Charlotte Holt, Isabelle Holt, Lois Howry, Susan Hunziker, Jared Kass, Jesse Kass, Lynn Kass, Glenn Ketterle, Linda Kilner Olivier, Karen Kosko, Roy Kuphal, Diana Lees, Stacey Manning, Maria Mannix, Susan Maycock, Laura McCusker, Hannah McMeekin, Benjamin Meader, Kevin Montague, Nancy Morgan, Woody Nussdorfer, Laura Olivier, Luke Olivier, Tom Olivier, Janis Owens, Erin Pass, Lucia Petrulli, Alexa Photopoulos, Jan Pope, Jim Pope, John Porter, Kristie Rampton, Lori Renn Parker, Cathy Rawding, Chris Reynolds, Erika Roderick, Michelle Roderick, Elaine Ropi, Karen Russo, Tony Russo, Eileen Ryan, Ian Sanders-Fleming, Bill Sano, Bob Sargent, Linda Schneider, Michael Schuttenberg, Katherine Shaw, Larry Shaw, Mary Shaw, Nathaniel Smith, Charity Stafford, Ishmael Stefanov, Phyllis Stefanov-Wagner, Meryl Stowbridge, Elizabeth Sullivan, Phoebe Sullivan, Donna Sweeney, Elisabeth Taylor, Elizabeth Titus, Heli Tomford, Max Troizier-Cheyne, Susan Turner, Nancy Twomey, Julia Vail, Anne von Rosenberg, Janine Wanee, Hannah Woodbury, Nell Wright, Lauren Yaffee, Cody Yardley, Brita Zitin. Thanks to everyone listed above, as well as those whose names came in too late to be listed here.

## THANKS

Thanks to Gray Eubank and to Portland Revels for the original concept of "The Ghosts of Haddon Hall"; to Chris and Lynn Beasley for graciously housing our guest artists from Washington DC; to Nora and Norman Stevens for funding the creation of "Nigel," our new dragon, and to David Breen and VDA Productions for providing the space in which Nigel was created; to Cambridge Symphonic Brass Ensemble and The Pinewoods Morris Men for being with Revels right from the start; to Sam Sweezy, Roger Ide and Arthur Ferguson for creating our rich treasure-trove of photo archives; to Nilah MacDonald for finding just the right ornament and packaging to represent our production each year; to British School of Boston for support of the Wassail Party; to Bruce Pratt and Chris Beasley for creating the feast for the cast party at the end of the production.

We thank our sponsors for their support of The Christmas Revels.







THE MISSION of Revels is to cultivate authentic cultural traditions and celebrate the cycles of the seasons – through staged performances of song, dance and drama, education programs, and opportunities for participation by all.

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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Virginia Welles



## The Special Joy of Tangible Contributions

SHORTLY AFTER MOVING to Connecticut in the fall of 1968, we established what have become two long-time traditions. One was to attend each August the League of New Hampshire Craftsmen's Annual Fair. The other was to attend The Christmas Revels each year. Only in 1991, when we were in California, did we miss the Revels. Both of these wonderful events are a blend of old and new. At the Fair we always see familiar faces and meet new craftsmen. At the Revels old favorite pieces are blended into the changing theme of a new season that introduces us to the customs of another country or ethnic group. We quickly learned that collecting contemporary crafts allowed us to establish connections with, and support, many artisans, and to fill our home with beautiful hand-made objects. In the late 1980s the Revels made an appeal in a program seeking support for expanding their collection of hand bells made by the world famous Whitechapel Bell Foundry in London. Over the next several years we made annual contributions that allowed the Revels to complete that collection. Each performance in which the handbells are featured immediately brings back fond memories of that project and the pleasure of making a tangible and visible contribution.

Soon after the handbell set was completed, we began to work with Gayle Rich in the provision of special support each year for a costume, mask, or other item appropriate for the theme for that year that typically was a highlight of the performance. Best of all is the fact that such items, as part

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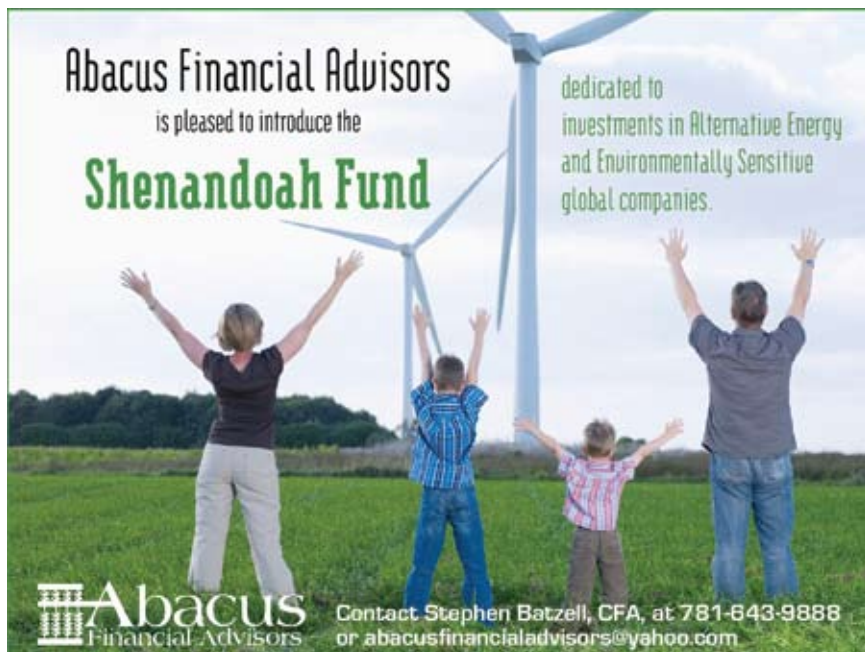
Revels, Inc., 80 Mt. Auburn Street, Watertown, MA 02472  
www.revels.org info@revels.org 617-972-8300

of the Revels collection, are available for use in other Revels performances across the country. Patrick Swanson always manages to come up with something special that makes contributing to its construction a real treat when we actually get to see it in use. Each piece has been, for us, a highlight of the program. There have been several especially memorable pieces. The Green Man created by Ralph Lee, a well-known mask maker and puppeteer, stands out, as does the figure of the popular Indian elephant god Ganesh. We are especially looking forward to the 2010 Christmas Revels that should be memorable for all who attend. Nigel, the new dragon, who stars in this year's mummers' play, will delight you as he brings his own special ferocity and intensity to bear against those who seek to slay him.

Providing financial support to Revels for a tangible part of a program brings us great joy.

Joy to you, and to you! Welcome Yule!

*Nora and Norman Stevens, Storrs, CT*



## The Revels, More and More

"You can do it, St. George! You can do it!" The little boy stood in the mezzanine of Sanders Theatre, and shouted in his deep voice. "Go get him, you can do it, St. George!" St. George waved his sword out to the audience, among the ripples of laughter, and then struck doom to the Dragon. Of course, we know the story. How like Winter he must die, and like Spring, return to life again. So St. George did die, and the little boy himself stood awestruck by the spectacle. That was my son's first Revels (1980); he was four years old. I feel a warm surge of love for him and the Revels as I remember it.

Friends introduced me to Revels in 1971. I thought it was a crazy wonderful Cambridge expression of the Solstice and a winter celebration of Light. Insider academic jokes jostled with ancient stories. "Is there a doctor in the house? Therapist? Ph.D.?" Songs flowed from different traditions — pagan, Jewish, Christian. When velvet costumed revelers came in singing from either side of Sanders Theatre, pulling on fresh evergreen ropes, hoisting the fragrance up overhead, around sedate statues, and across the stage, I knew it would be a wonderful evening, something different.

I didn't know it would be the first of 38 Revels evenings for me.

The second year, 1972, instead of the Revels, I got time in Emerson Hospital, and a family tragedy. That year became interminable, and at last, the Solstice, and Revels, offered promise of new life, and hope.

Revels became my annual renewal time, with family and friends, carols and inspiration, dancing and utter nonsense. The frame tales evolved gradually, from medieval mead hall, to regional settings, England to the Southern United States, where I came from, and the migrations of the Roma from India to Spain. Robert J. Lurtsema, as Old Father Christmas, came onstage in a fabulous red and white fur costume and did a forward somersault in the air. When John Langstaff became ill, and David Coffin (I think) announced that "the following people will be taking his part..." the audience roared at the truth in what he said. No one person could possibly take John Langstaff's place in the Revels.

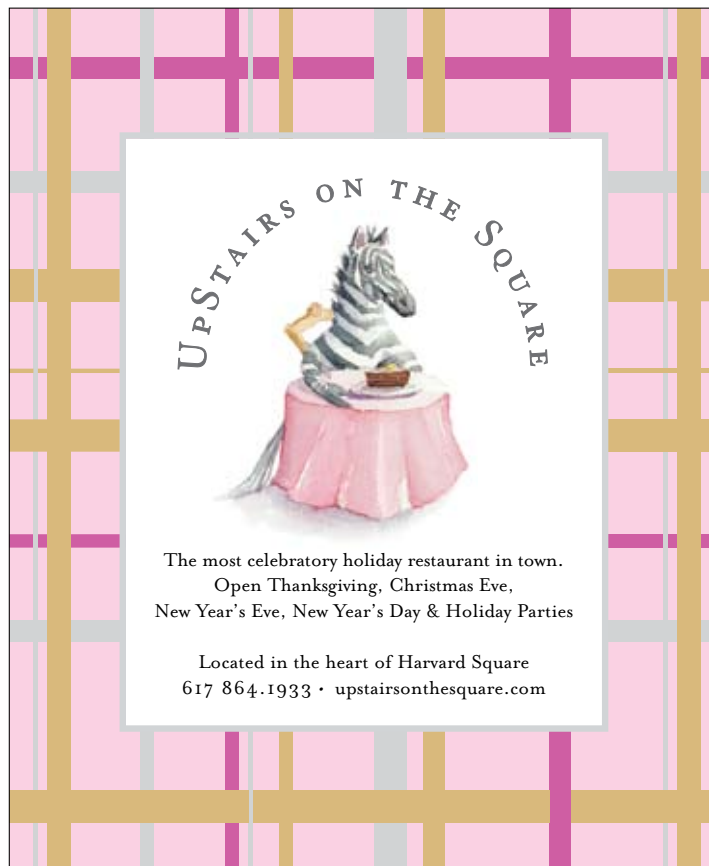
Then came the night when political correctness tried to keep us from greedily wishing for "more and more and more" for the master and mistress of the house. The final song had been cut from the program. The Revels program ended almost in silence, until the audience in complete and total

rebellion took full ownership of that most precious event and sang unaccompanied and full-throated the wish to bless the master and the mistress and us all with, yes, more and more and more.

Unlike a straight play, or even a pageant, Revels at best is a lively compact between the audience and those on stage to bring forth all the merriment that together we can decant, to open our hearts and throats and minds to the kind of possibility symbolized by St. George, the Solstice, and the Wise Woman, that we can be one with every spring every year. We can celebrate the darkest night of the year, shout out for St. George, be haunted by mysterious twilight rituals with animal horns and bizarrely dressed people, and dance... wherever we may be.

Tonight is my thirty-ninth Revels!

*Pat Rabby, Lexington, MA*



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## An Invitation to the Dance

The dance is not for everyone  
Not all can move in time  
Yet in the hand that's offered  
Is an old established sign  
The open palm says welcome  
And the readiness is all.

But some decline the offer  
Not all will heed the call  
Why should they take a stranger's hand?  
Why should they dance at all?  
It's not as if they all are friends  
Or relatives by blood  
Or even a community  
Where things are understood

Yet in the hand that's offered  
Is a message written small  
The open palm says welcome  
The readiness is all.

*Patrick Swanson*  
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*"Where every patient is  
the only patient."*



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## Revels Twelfth Night Celebration

**Saturday, January 8, 2011**

3:00-5:00 pm

80 Mt Auburn St, Watertown

Now in its 3rd year, our family party on Twelfth Night is a great way to mark the end of the season. Come help Revels "put Christmas to bed" with much merrymaking.



**CAROL SING ALONG • CAKE RITUAL AND HOT CIDER • FAMILY CONTRA DANCE CRAFTSMAKING FOR CHILDREN • LONG SWORD/RAPPER DANCERS • MUMMERS' PLAY** and a few surprises! Purchase tickets at [www.revels.org](http://www.revels.org)

### ATTENTION SINGERS!

Would you like to learn the harmony parts to "The Boar's Head Carol" and sing it with members of the Christmas Revels Chorus? How about "On Christmas Night"? Or "Bring Us In Good Ale"?

Learn these and other songs from this 40th anniversary Christmas Revels production with music director George Emlen in

## *The Christmas Revels Choral Workshop*

We will provide the venue (St. John's Church in Watertown), music (for you to take home), and lunch. You provide the voices and the enthusiasm. We will get under way at 10, break for lunch at 12, resume at 1 and be done by 3. It should be great fun and a great opportunity to work with a Revels director.

Register at [www.revels.org](http://www.revels.org)

**Saturday, January 15, 2011**



## REVELS SALON SERIES



**January 21, 2011**

LOUISE PASCALE  
PRESENTS  
**Music Censorship in  
Afghanistan: The story  
of the Afghan Children's  
Songbook Project**

**3rd Friday of the Month 7:30 – 9:30 pm**

Join us at the elegant Commander's Mansion in Watertown for one of these stimulating, interactive presentations by friends of Revels. Admission includes a wine and cheese reception with the presenters.



**February 18, 2011**

SANDY OLIVER PRESENTS  
**Our first epicurean-centered  
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Details at [www.revels.org](http://www.revels.org)

## Revels Repertory Company

REVELS • TOURING • ENSEMBLE

*Now booking for the 2011-12 season (Revels Rep's 15th Anniversary)*



### PUBLIC PROGRAMS

**Harvest Home** (OCT-NOV)

**An American Journey** (MARCH-MAY)

### SCHOOL PROGRAMS

(FRIDAY MORNINGS, SEPT-MAY)

**An American Journey**

Immigration.

**A Celebration of the Sea**

NE maritime history and whaling.

**Voices from the Mountain**

History, geography, and folk arts of Appalachia.

Subsidies for fee and transportation are available from the New England States Touring Program.

Contact: Kay Dunlap, [Revelsrep@revels.org](mailto:Revelsrep@revels.org)



# Revels Education



## REVELS SPRING WORKSHOP

Wednesdays, 4:00-5:30 pm

**February 2 - March 16, 2011**

Performance at Spring Sing,  
March 20, 2011

Tuition: \$160.00

## REVELS SUMMER WORKSHOPS

Monday-Friday, 9:00 am - 3:00 pm

**Session I: July 5-8, 2011** (4 days) Tuition: \$340

**Session II: July 11-15** (5 days) Tuition: \$425

**Session III: July 18-22** (5 days) Tuition: \$425

Each session ends with a performance  
for family and friends

## SING WITH REVELS

Tuesday mornings, 10:00 - 11:30 am

**January 25 - April 5, 2011**

Revels Seasonal Workshops, held in Watertown, introduce children ages 7-12 to traditional songs, dances, and folk plays for every season. An opportunity for your child to enter the world of Revels without the stress of auditions or the time commitment of productions.

*"My child had an amazing time, and can't wait to do it again. The performance was fantastic. Thank You!"*

Music classes for home schooled children. Songs and Singing Games for ages 5-12. Part singing for ages 8-12.

To register: 617-972-8300 x26 or email [mroderick@revels.org](mailto:mroderick@revels.org)

# Spring Sing

**SATURDAY, MARCH 19, 2011**

3:00 TO 5:00 PM

**St. John's Church, Watertown**

Lift your voice to welcome in the Spring, amid forsythia blooms and early green branches. With a fine band and Revels soloists, music director George Emlen will lead us through *A Revels Garland of Song* — songs appropriate to the warmer months. Revels Spring Workshop children will present a mummers' play and sword dance. Refreshments will be served.

Tickets at [www.revels.org](http://www.revels.org)



# Revels River Sing

Help us sing in a new season! Come early for some Harvard Square fun or bring a picnic and meet us along the Charles for a magical night of music, poetry and song. With Revels singers, chorus members from around New England, a folk band, soloists and special surprise guests.

**SUNDAY  
SEPTEMBER 18, 2011**

5:00 pm Harvard Square fun begins

5:45 pm Parade to the River

6:00 - 7:15 pm Singing by the River



**A FREE CELEBRATION OF THE AUTUMNAL EQUINOX**

**ON THE BANKS OF THE CHARLES RIVER AT THE WEEKS FOOTBRIDGE, CAMBRIDGE**



*Revels is celebrating its 40th anniversary in gala fashion and honoring Executive Director Gayle Rich at her retirement. Tom Ashbrook (On Point at WBUR) will host the evening, featuring an auction, dinner, and musical surprises.*

Tickets: [www.revels.org](http://www.revels.org)  
Contact Stephen Sorkin, Director of Development  
617-972-8300 x 29 about becoming a sponsor



Picture courtesy of Crimson Catering, a Division of Harvard University Hospitality and dining services

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We gratefully acknowledge our donors, whose generosity and loyal support make it possible for Revels to keep cultural traditions alive for future generations. The contributions listed below were received between November 16, 2009, and November 16, 2010, and represent gifts to the Annual Fund and to the Jackfish Fund, which supports Revels education programs.

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**Don and Susan Ware • Sunday, December 19 (1:00 pm)**

**In Memory of Tim Taylor • Tuesday, December 21 (7:30 pm)**

**Shippen Page and Anne St. Goar • Sunday, December 26 (5:30 pm)**

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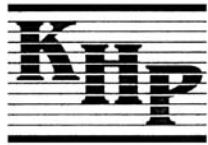
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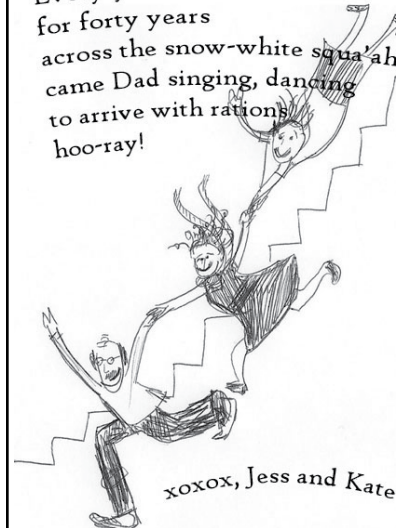
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\*Source: ABC March 2009; CAC Q3 2010 net press run one day zip code report 9/24/10

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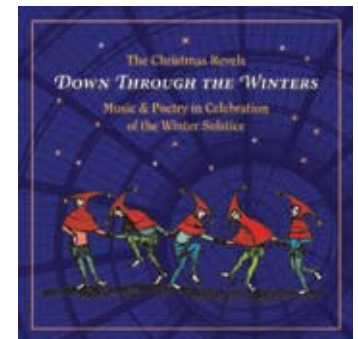


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## PATRON INFORMATION

Sanders Theatre in Memorial Hall is operated by the Office for the Arts at Harvard. All inquiries should be addressed to: Memorial Hall/Lowell Hall Complex, 45 Quincy Street, Room 027, Cambridge, MA 02138-3003. Phone: 617.496.4595 Fax: 617.495.2420

### Calendar of Events

Available at the Harvard Box Office web site: [www.boxoffice.harvard.edu](http://www.boxoffice.harvard.edu)

### Smoking

There is no smoking allowed in Memorial Hall.

### Restrooms/Public Telephones

Located on the Lower Level.

### Parking: THERE IS NO PARKING AT SANDERS THEATRE.

Free parking for Sanders Theatre events is available at the Broadway Garage, corner of Broadway and Felton Streets, from one hour pre-performance to one hour post-performance. For some student events, patrons will be asked to park at 38 Oxford Street.

### Lost and Found

Call 617.496.4595 or visit the Administrative Offices, Memorial Hall room 027. Memorial Hall and Harvard University are not responsible for lost or stolen property.

### Latecomers

Latecomers will be seated at the discretion of the management.

### Photography and Recording

Use of cameras and audio and video recording equipment is prohibited. Film and tape will be confiscated.

### Access for Patrons with Disabilities

Wheelchair accessible seating is available through the Harvard Box Office, telephone 617.496.2222 (TTY 617.495.1642), or in person. Sanders Theatre is equipped with Sennheiser Infraport RI 100 | headset receivers and EZT induction neck loop Assistive Listening Devices, available at the Box Office one-half hour before performance time. For information about parking for disabled patrons, call Marie Trottier, *University Disability Coordinator*, Monday through Friday, 9 am to 5 pm at 617.495.1859 (TTY 617.495.4801). Please call at least two business days in advance.

### The Harvard Box Office

Ticketing for Sanders Theatre events and more. Phone: 617.496.2222 (TTY 617.495.1642)

Advance Sales: Holyoke Center Arcade, Harvard Square, 1350 Massachusetts Avenue

Open Tues.-Sun., 12 noon to 6 pm. Closed Mondays, some holidays, with limited summer hours.

Pre-Performance Sales: Sanders Theatre at Memorial Hall

Open performance days only, at 12 noon for matinees and 5 pm for evening performances.

Open until one-half hour after curtain.

### Ushering

To inquire about ushering opportunities, contact the Production Office at 617.495.5595.

### Memorial Hall/Lowell Hall Complex Staff

*Director:* Eric C. Engel

*Assistant Director:* Raymond C. Traietti

*Program Manager:* Ruth A. Polleys

*Production Manager:* Tina Bowen

*Senior Production Associate:* Jonathan Salz

*Production Service Coordinator:* Ilya Luvish

### Harvard Box Office Staff

*Box Office Manager:* Tina L. Smith

*Student Ticketing Services Manager:* Jason Govostes

*Box Office Associate:* Bob Bartosch

*Box Office Associate:* Amy LeBrun

*Box Office Associate:* Michael Van Devere