

DIRECTED BY PATRICK SWANSON | GEORGE EMLÉN, MUSIC DIRECTOR

A HOLIDAY TRADITION RETURNS!

THE *Christmas Revels* 2021

IN CELEBRATION OF
THE WINTER SOLSTICE

DECEMBER 17-29

15 PERFORMANCES —
MATINEES & EVENINGS

SANDERS THEATRE

HARVARD UNIVERSITY ·
CAMBRIDGE, MA





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WHEN I WORK,
BUT
HE **LOVES**
ME WHEN I
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- RABINDRANATH TAGORE

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THE **Christmas Revels** 2021



IN CELEBRATION OF THE WINTER SOLSTICE

DECEMBER 17-29

15 PERFORMANCES – MATINEES & EVENINGS

SANDERS THEATRE

HARVARD UNIVERSITY, CAMBRIDGE, MA

WRITTEN & DIRECTED BY PATRICK SWANSON | GEORGE EMLÉN, MUSIC DIRECTOR

WITH RAPS BY
Regie Gibson

ASSOCIATE MUSIC DIRECTOR
Edmar Colón

DRAMATURG
Benny Sato Ambush

FEATURING

David Coffin
William Forchion
Regie Gibson
Carolyn Saxon
Mark Jaster
Sabrina Selma Mandell

Paula Plum and
Richard Snee
(special appearance)
The Pub Carol
Choristers
The Ha'Penny
Wassail Children
The Pickled Egg
House Band

The Lord
Chamberlain's Dancers
The Lord
Chamberlain's Consort
The Crazy 8z
The Revels Morris
Dancers
And YOU!

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Infrared listening devices and large print programs are available at the Sanders Theatre Box Office. Please visit our lobby tables for Revels recordings, books, cards, and more!

Dear Friends,



We are thrilled to welcome you to the 2021 *Christmas Revels* and are incredibly excited to be returning to the stage at Sanders Theatre this year.

The Christmas Revels offers a different kind of holiday performance: English holiday carols and ancient rituals are mixed in with traditional music, dance, and story from around the world; highly skilled professionals join onstage with our auditioned amateur youth and adult choruses; and the audience is encouraged to lend their voices and sing joyfully throughout the production.

Revels strives to offer an open, creative space that welcomes every person to help shape and take part in our distinctive community experiences. Over the past 18 months, we have worked diligently to ensure our approach to events, programs, and creative partnerships is welcoming, collaborative, and respectful. We have expanded our offerings to include a broad array of educational programs for adults and youth as well as a free, virtual performance series featuring diverse cultural expressions from around the world. Throughout all of our programs, we aim to honor and uphold the differences that make individuals and cultures truly unique while reminding us of the shared humanity that connects us all.

Whether you are joining us in-person or virtually, for your first *Christmas Revels* experience or your 51st, thank you for being a part of the journey. We couldn't do any of this without you.

Welcome Yule!

Kate

Kate Stookey
Executive Director

Together at last!

Last year's virtual Revels was an enjoyable trip through the archives of Revels memories but was a break in the 50-year tradition of gathering as a community in this unique place. That unforeseen calamity prompted a "What if?" question. What if Revels' absence from Sanders last year broke a tradition that triggered an alert at the intertemporal Office of the Revels whose job it is to keep an eye on Revels celebrations "...throughout the centuries of the snow-white world."? What might the consequences be for us this year? The answer to that question led to the imaginary outcome that you will see here today.

In the real world, the inflection point created by the pandemic brings changes for everybody, everywhere, and ushers us into the next 50 years of *Christmas Revels*. We are renewing our vows with fresh perspectives. Bringing traditions to life means translating the musical treasures and ritual wisdom of past generations and putting them into the context of the present. Typically, life moves faster than tradition and our work at Revels is in maintaining that radical connection in a more diverse, equitable and inclusive context.

We have a glorious cast of characters and despite many restrictions and challenges in bringing this show to the stage, we think that you are in for a surprising treat! We have great musicians and dancers from the past sharing the stage with their snappy counterparts from the present. And most importantly, here we are, *live*, in a conscious act of theater — our company and you, our audience, together at last in Sanders Theatre!

Paddy Swanson
Artistic Director





Contents

Whose Traditions? 8

Patrick Swanson, Artistic Director

Common Pursuits in Different Suits 10

Benny Sato Ambush, Dramaturg

English Village Carols 12

Ian Russell

The Program 14

Thank You 19

Participants 20

Featured Artists 24

The Revels Fund 36

With Joyous Gratitude to
our REVELS Performance

Sponsors

DECEMBER 17 AT 7:30 PM
In Memory of Julie Smith

DECEMBER 18 AT 3 PM
The Grose/Rioff Family

DECEMBER 18 AT 7:30 PM
Michael Kolowich & Kirstin Lynde

DECEMBER 22 AT 7:30 PM
The Clapp Family in Recognition
of Arline R. Greenleaf's love
of Revels and Joyous Theater

DECEMBER 18 AT 3 PM
Shippen Page & Anne St. Goar

DECEMBER 19 AT 1 PM
Timothy A. Taylor, Managing Trustee
Clark Charitable Trust

DECEMBER 19 AT 1 PM
Don & Susan Ware

DECEMBER 21 AT 7:30 PM
In Honor of Jack Langstaff

DECEMBER 21 AT 7:30 PM
George Travis & Family
In Loving Memory of Lenore G. Travis

DECEMBER 21 AT 7:30 PM
In Memory of Timothy G. Taylor

DECEMBER 23 AT 7:30 PM
DigiNovations

DECEMBER 26 AT 3 PM
The Soules Family

THE STEVENS FAMILY
IN MEMORY OF NORMAN STEVENS
Special Funding for the
Renaissance Feast & Peacock Pie





Whose Traditions?

**A letter to the Revels community
from the Artistic Director**

Dear Friends,

Fifty one years ago John Langstaff launched the first *Christmas Revels* with this introductory program note:

“Long before there was a Christmas, man celebrated at this time of the year upon noticing the return of the sun to higher elevations in the sky. Pagan rituals sprang up around this event, later to become tangled with Christian lore, which called for a celebration at a nearly identical date. Folk dances, songs, and plays often blended and blurred the pagan and Christian traditions. The result was a unique type of expression that was both wild and holy.”

For many years our task at Revels has been to create a contemporary context in which those traditions can be resonant and meaningful to a modern audience. “Bringing traditions to life” is an aphorism we often use in describing what Revels does. At this half-century mark of Revels history we find ourselves engaged in a period of introspection examining that blurring and blending of traditions just as institutions worldwide are struggling to disentangle issues of systemic racism, inequality and unintended bias within their organizations. As part of a wider program of antiracist education and action Revels has created a committee to look at issues of diversity, equity, and inclusion (DEI) as an extension of our core values of traditions, community, and celebration. Through the music, dance, and storytelling that infuse our staged productions, informal sings, and educational programs, we have widened our mission pledging to honor the multilayered/multicultural fabric of our global community. **Along with our peers within the performing arts community we think it is appropriate at this time to ask ourselves some fundamental questions. A starter in an organization anchored in traditions is, “Whose tradition?”**

In the northern hemisphere, paying attention to the approach of winter was crucial to survival. To half the world the dying of the light and its subsequent return was, and is, a geophysical fact. The rituals created by early humans were to ensure that the community took heed of this annual mystery. When Christianity emerged with its central message of resurrection, the church recalibrated the celebration of Christ’s birth to that of the shortest day of the year, aligning Christmas with preexisting feasts and observances. *Christmas Revels* is based on those long established northern traditions. Christmas for us comes with a small “c” — the Christian narrative represented along with its pagan counterparts is told more as folktale than as dogma. Most of our material- carols, dances and stories - is from the northern hemisphere, a blend of Northland Yule, European ritual and Anglo/American tradition around the mystery of the shortest day.

As one moves south into the tropics and equatorial regions that do not experience cold winters and a dying of the light we find different concerns and rituals. In equatorial regions where the sun remains high in the sky throughout the year, the attention paid to rainy and dry seasons is what sustains life.

Every culture has myth and ritual surrounding the central human preoccupation with life, death, and the concept of rebirth.

With all this in mind we are reexamining our own Revels rituals. In the past 50 years, we have had objections both to the inclusion of Arab material in a Christmas show and the depiction of a crèche scene by children. The six pointed star created by some longsword dances has been interpreted as a Jewish symbol, the line “the Lord increase you day by day and send you more and more” in “The Sussex Mummers Carol” has been heard as an endorsement of conspicuous consumption, the pagan aspect of the “Abbots Bromley Horn Dance” has disqualified us from some church performance spaces, and the mummers play line “You have killed my beloved son” by Father Christmas has been read as a reference to Jesus. Our recent conversations have focused on the significance and inclusiveness of the “Lord of the Dance,” “The Sussex Mummers Carol,” and the name “Christmas Revels” itself. What do we keep? What do we amend? What do we need to let go?

Traditional art, as W.B. Yeats defined it is “The soil where all great art is rooted.” We invite you to examine this with us as we consider whether and which changes might be needed. Please send your thoughts to whatcomesnext@revels.org. I look forward to hearing your reflections and responses.

With much appreciation,

Paal



Common Pursuits in Different Suits

by **Benny Sato Ambush** With Valuable Contributions from Regie Gibson

The 2021 edition of the much-beloved 51-year holiday tradition, *The Christmas Revels* embodies my favorite kind of stage storytelling: fusion theatre. Through an inventive artistic conceit imagined by playwright and Revels Artistic Director, Paddy Swanson, customs from 17th century Elizabethan England are “fused” with contemporary ones when the present and the past meet in theatrical space. Mr. Swanson’s choice to multi-culturalize the story’s premise along with the cast is a positive response to the current trend of amplifying cultural expressions of the world’s diverse peoples. Swanson does so while remaining faithful to the genesis of *The Christmas Revels* legacy which has been sustained for half a century: celebrating the culture, music, food, and dance forms of the people of Europe’s northern hemisphere.

This year’s production adapts and converges divergent cultural expressions. Inspirations are recontextualized and reinvented, the time-honored cross-pollinating dynamism of art. **In the Mummers play, a staple of every Revels, updated this year by Regie Gibson, you will notice an example of a ritualized, competitive duel of insults, presented in hero-combat style, a global cultural phenomenon variably delivered in rhythm, rhyme, music, and poetic cadence.** The goal is to outclass the other in increasingly inventive, vituperative, verbal jabs.

An early written example of this cultural phenomenon is in the Old English’s epic heroic poem *Beowulf* set in pagan 6th-century Scandinavia where verbally one-upping the other takes place between Beowulf and Unferth.

Around 1500, the court of Scotland’s James IV convened poets William Dunbar and Walter Kennedie to verbally joust in a tradition known as flying: hurled insults between two parties in verse, the comic banter meant to tease and mock the other.

African cultures have employed versions of such codified verbal insult battles. West African peoples, for example, have a “joking cousins” Sanankuya tradition where insults are exchanged and participants are provoked, called out, and made fun of to organize and bring peaceful agreement among them. Ritualized fighting to prevent fighting.

Contests of creative insulting, bragging about one’s poetic abilities while scornfully smearing the other, are alive throughout the African Diaspora. In calypso cultures of the eastern Caribbean, the pecong is delivered in rhymed verse and set to music with combatants playing the cuatro, a four or five-stringed small guitar. South America has similar traditions such as in Colombia’s Vociferar tradition and Ecuador’s Vacilar tradition.

“Playing the dozens” is one of the traditions in Black communities of the United States. High value is given to the dexterous use of words and phrases, the quality of rhyming, the sharpness of the put down, the quickness of the impromptu comeback, and the clever use of such rhetorical tools as alliteration, assonance, repetition, antithesis, metonymy, hyperbole, oxymoron, irony, sarcasm, pleonasm, and punning.

One, of course, sees verbal battles of derision in Shakespeare.

Ritualized insult exchanges appear in different cultures that seemingly have no connection between them and bear many more names such as dissing, cracking, clowning, signifying, sounding, snapping, and capping. The insult battle often holds to the delicate boundary of humor. Many traditions play out in a warm, friendly manner and are taken in good spirits, although the language is harsh. Masters of the form avoid crossing this boundary.

The battles can, however, devolve into personal attacks leading to physical violence. Free-style rap battles in contemporary hip hop music culture, another tradition in the continuum, can turn vicious, ugly, and personal, bent on embarrassing the other rather than besting the other through skill and wit. What these traditions share in common is high praise for improvisation, outrageous braggadocious boasting, sometimes ribald heckling, and expert joking and teasing.

Are these synchronicities across time and geography evidence of what Carl Jung called the collective unconscious of the world’s human family united by similar archetypal patterns of cultural practices but distinguished by unique geographical and historical particularities? Perhaps. **I give great credit to The Revels for wading into these waters in this year’s Christmas Revels at a time when representation, inclusion, and accountability are potent currents in today’s zeitgeist.**

Benny Sato Ambush



English Village Carols

by Ian Russell

[Excerpted from Dr. Russell's introductory essay in the booklet accompanying his recorded compilation English Village Carols: Traditional Christmas Caroling from the Southern Pennines (1997, Smithsonian Folkways Recordings). Our rendition of the carol "Merry Christmas" is taken with permission from this collection.]

English village carols are not the well-known ones you might hear at Christmas time played repeatedly over the airwaves or as background music in a shopping mall. Rather they represent a vigorous local tradition, quite distinct in style, performance practice, and repertoire, that continues in certain communities in England, especially those in the region of Sheffield on the south-east Pennine uplands. This tradition predates the popular Victorian conception of carols by well over a century, with its origins in the sacred music and psalmody of eighteenth-century English country churches. **Its creators were not the musical elite of the salon or cathedral, but artisans and tradesmen**, such as John Hall, a Sheffield blacksmith who died in the poorhouse in 1794.

From the early nineteenth century this type of sacred music attracted much criticism on the grounds that it was frivolous and decadent. It was systematically denigrated and ousted from the official places of worship as a result of the reforming zeal of university-trained clerics from Oxford and Cambridge, who saw in its widespread appeal a threat to their authority. However, such was its popularity at grassroots level that the music was given refuge by groups of carolers, who as singers and/or instrumentalists, kept and nurtured it as part of their Christmas celebrations in homes, pubs, and around their villages.

When these carols are performed to an accompaniment, they are distinguished by their "symphonies" or musical interludes between the verses. Gender is not necessarily the main criterion whereby singers select which part to sing; rather they decide according to their knowledge of the carol, how it is pitched and the balance of voices in the group.



Caroling at the Blue Ball Inn, Worrall, Christmas Eve 2011, organist Julia Bishop.
Credit: Village Carols Archive

Around Sheffield the most common performance setting is the pub.

Singers (men and women) will gather weekly in a particular room or part of the pub, starting as early as mid-November and continuing as late as New Year's Day.

Most groups are not formal choirs, in the sense that they do not have a conductor, rehearse or sing from music scores, but they do have a loose hierarchical structure. Supported by a leading group of senior carolers, the leader or "striker" (a term originated from the action of striking a tuning fork) has the responsibility for deciding what to sing and for pitching it appropriately. The parts are unallocated in the sense that most singers sing the melody. Those who sing the other parts do so without compulsion, choosing freely when and what to sing and often moving between the parts to find the best or most comfortable fit for their voice. Membership of the group is defined solely by a willingness to participate and a knowledge of the traditional repertoire and conventions.

Recent years have brought several changes and developments against a background of overall stability. Many modern pubs try to attract youth culture by playing recorded popular music at high volume so that there is no place for live singing. Among positive developments, caroling at the locations that continue to welcome the tradition has become stronger than ever. Arguably the most significant development has been in the local participants' pride, their self-esteem and the way they value their tradition.

Ian Russell

Program

Overture

Composed in 2021 by George Emlen and Edmar Colón

O Come All Ye Faithful

Both the words and music of this classic carol are by John Francis Wade from around 1743.

The Pub Carol Choristers
The Pickled Eggs House Band

All sing!

1. O come, all ye faithful, joyful and triumphant,
O come ye, O come ye to Bethlehem.
Come and behold him, born the king of angels.

Refrain:

O come let us adore him, (3x)
Christ the Lord.

2. Sing, choirs of angels, sing in exultation,
Sing, all ye citizens of heaven above:
"Glory to God, in the highest!"

Refrain

Merry Christmas

One of many "pub carols" sung in taverns in the Sheffield, England, region for generations. Otherwise known as village carols, these predate most Victorian carols by at least a century. They are characterized by eclectic instrumental support and decidedly "non-classical" singing.

The Pub Carol Choristers
The Pickled Eggs House Band

All sing! Refrain

Children's Songs

Leeds Waits' Wassail Song
Apple Tree Wassail

Wassail (from the Anglo-Saxon "wes hal," meaning "be well") is a spicy drink used for wishing good health. Wassailers travel from house to house singing and bestowing good luck to the hosts for the coming year in return for a little food and drink.

The Ha'Penny Wassail Children

Pavane and Galliard

A slow, dignified pavane is typically followed by a lively, athletic galliard. Here we have this pair of dance tunes by Elizabethan composer Anthony Holborne.

The Lord Chamberlain's Dancers and Consort

As I Out Rode This Enderes Night

This song was included in the Coventry Pageant of the Shearmen and Tailors in 1591. "Thre joli sheppardes" play their pipes and sing as a great company of angels come "with mirthe and joy and great solemnitye."

The Echoes

To Drive the Cold Winter Away

A 17th-century ballad with words found in the broadside collection of John Selden and Samuel Pepys. The tune is traditional.

The Echoes
David Coffin
The Pub Carol Choristers
The Pickled Eggs House Band

Chariots

This exuberant carol was written in 1995 by John Kirkpatrick. We (along with many others) know it from the singing of Nowell Sing We Clear, one of whom (John Roberts) commented that it celebrates the "Feast of the Alliteration," alluding to the rich musical wordplay.

Alex Cumming
David Coffin
Sarah Higginbotham
The Pub Carol Choristers
The Pickled Eggs House Band

All sing! Refrain ↘

With char-iots of cher-u-bim chant - ing, And ser-a-phim
sing-ing Ho - san - na, And a choir of arch - an-gels a
car-ol-ing come. Hal - le - lu - jah, Hal - le - lu, All the an-gels a -
trum-pet-ing glo - ry In praise of the Prince of Peace

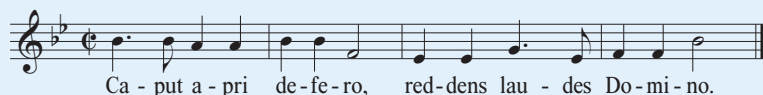


The Boar's Head Carol

Considered a seasonal delicacy, this dish is elaborately prepared and served at The Queen's College, Oxford, as this carol is sung. The words, which date back to at least 1521, translate as "I bring in the boar's head, giving thanks to the Lord."

The Echoes
The Pub Carol Choristers
The Pickled Eggs House Band

All sing! Refrain



Mistress Nichols Almand

One of many dance tunes by John Dowland, a celebrated Elizabethan lutenist and composer.

The Lord Chamberlain's Dancers and Consort

The Pudding Jig

An English Morris double jig in the Fieldtown tradition more commonly known as "Lumps of Plum Pudding". The bells and handkerchiefs are typical of Morris dancing, and this particular dance goes by many other names, such as "Old Molly Oxford," when danced to different tunes.

The Revels Morris Dancers
Alex Cumming

Curly Cues Dance

This collaborative piece by Tony Tucker (hip hop and ballet), Gillian Stewart (longsword), and the teenagers who perform it utilizes a modern hip hop beat, pool cues in place of longswords, and a combination of traditional and newly-created figures. Dance is always shaped by the physical space in which it is created, and a modern day pub full of folk singers deserves a dance with roots as diverse as the pub's patrons.

The Crazy 8z
The Pickled Eggs House Band

Gower Wassail

A spirited carol from the Gower Peninsula in Wales, learned from the traditional singer Philip Tanner.

The Echoes
The Pub Carol Choristers
The Pickled Eggs House Band

Homeless Wassail

A 1999 song by the Canadian singer and composer Ian Robb and his trio Finest Kind.

David Coffin, vocal and concertina
Alex Cumming
Haley Fisher or Sybil Kaplan

Lean on Me

This classic 1972 hit song was written by Bill Withers.

Carolyn Saxon
The Pub Carol Choristers
The Pickled Eggs House Band

Lord of the Dance

Based on the Shaker tune "Simple Gifts" with lyrics by Sydney Carter.

David Coffin
The Pub Carol Choristers
The Pickled Eggs House Band

All sing! Refrain

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.

More Children's Songs

Carol of the Twelve Days
Someday at Christmas

A variant of the familiar "Twelve Days of Christmas," with similarities to "Green Grow the Rushes-O," is followed by a children's version of a 1967 Stevie Wonder plea for peace.

The Ha'Penny Wassail Children
Louise Hardigg, harp

Dona Nobis Pacem

Our annual entreaty for peace, in the form of a European round.

The Pub Carol Choristers

All sing!

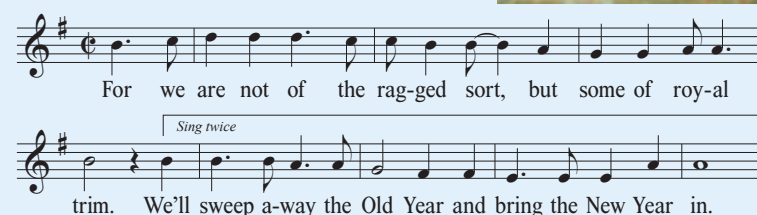


Bring the New Year In

This song by Pete Coe introduces us to the colorful characters in the mummers play "St. George and Dragon," which follows in short order.

The Pub Carol Choristers
The Pickled Eggs House Band

All sing! Refrain



Someday at Christmas

Stevie Wonder's Christmas ode again, this time for soloist, chorus and band.

Carolyn Saxon
The Pub Carol Choristers

The Pickled Eggs House Band



Saint George and the Dragon

The traditional hero-combat mummers play here given a new setting by Regie Gibson.

The Rapper sword dance, is, at its core, street performance - as small group of dancers showing off and passing the had. Acrobatics, fancy footwork, or choreography borrowed from other dance traditions are par for the course.

The Pickled Eggs House Band
The Tap Room Mummers

Rapper Sword Dance
The Crazy 8z

The Shortest Day

This poem, written by Susan Cooper in 1977, has become a traditional part of *The Christmas Revels* performances in each of the nine Revels cities around the country. This year is an affirmation of hope for the new year that transcends both time and geography. Welcome Yule!

William Forchion



Oh Happy Day

A 1967 Edwin Hawkins gospel arrangement of the 1755 hymn by clergyman Philip Doddridge. Lines from Susan Cooper's poem are adapted by Patrick Swanson.

Carolyn Saxon
The Pub Carol Choristers
The Pickled Eggs House Band

The Sussex Mummers' Carol

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

The Pub Carol Choristers
The Pickled Eggs House Band

All sing!

A musical score for the song 'Oh Happy Day'. It features three staves of music in G major (one sharp) and 4/4 time. The lyrics are written below the notes. A blue arrow points to the first staff, with the text 'All sing!' written above it.

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

Thank you

Thanks to the many people who contributed to the creation of this production.

Among these are Dr. Ian Russell and Village Carols for their permission to use the carol "Merry Christmas"; to John Kirkpatrick, Ian Robb and Pete Coe for permission to perform their songs, and to Alex Cumming for his assistance in securing those song permissions; to Nowell Sing We Clear for their inspired singing and arrangements; to Tony Williams and the City Ballet of Boston for use of their dance studio and introducing us to Tony Tucker; to Benny Sato Ambush for his invaluable ears, eyes, and advice; to Regie Gibson for research into ritual insults and his musical and literary alchemy in updating our mummers play; to Carolyn Saxon for help with music selection and dialogue. Thanks for special props help: Jerry Vogt, Tasha Vogt, and the ART props shop; Kris Holmes and the Huntington Theater; Chris Ripman and Ripman Lighting Consultants; Andrew Hebert-Johnson, Andy Barnett, Mary Elizabeth Ford, and Suzanna Schell. Thanks to Denise Jillson and the Harvard Square Business Association for their experience in helping the "unhoused" community. Thanks to Nilah MacDonald for this year's delightful ornament. Thank you to the Turner House in Cambridge and Susie Rioff for housing our out-of-town performers. We'd also like to thank Harvard University and the Memorial Hall staff for helping us facilitate this production in so many important ways.

MUSIC CREDITS

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Words and Music by John Kirkpatrick.
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THE HOMELESS WASSAIL

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Music arrangements by George Emlen
and Edmar Colón except where noted.



The Players

MASTER OF CEREMONIES

David Coffin

THE PLAYERS

William Forchion
Regie Gibson
Mark Jaster
Sabrina Selma Mandell
Carolyn Saxon

SUPPORTING PLAYERS

Michael Chase
Ned Cheeseman
Haley Fisher
Sybil Kaplan
Nora Sotomayor

WITH GUEST APPEARANCES FROM

Paula Plum
Richard Sneer

THE ECHOES

Barbara Allen Hill, soprano
Wei-En Chan, countertenor
Matthew Wright, tenor,
archlute, and
Renaissance guitar

THE PUB CAROL CHORISTERS

Francesca Bester
Nick Browse
Michael Chase
Ned Cheesman
Nicole Davila
Fiona Doyle
Haley Fisher
Samantha Rhoades
Fleishman
Alexander Hall
Sarah Higginbotham
Amy Horsburgh
Robert Hunter
Sybil Kaplan
Sophie Knickerbocker
Tommy Linden
Joshua Mackay-Smith
Michele Oyie
Haris Papamichael
Jessica Raine
Edward K Rao
Nora Sotomayor
Liam Sullivan

THE HA'PENNY WASSAIL CHILDREN

Warren Bazirgan
Christian Claydon
Ciara Devine
Elise Tintocalis Gauthier
Henry Oliver Haddleton
Louise Hardigg

Priya Katari
Lilah D. London
Nadia E. London
Auden Malone
Amalia Porat
Yana Tsibere

THE TAP ROOM MUMMERS

Room: Regie Gibson
Father Christmas:
Michael Chase or
Ned Cheeseman
Dragon's Tail:
Ewan Swanson
Doctor: Sabrina Selma
Mandell
Common Jack: Haley
Fisher or Sybil Kaplan

THE PICKLED EGGS HOUSE BAND

Roy Ben Bashat, acoustic
and electric guitar
Edmar Colón, saxophones
Ivana Cuesta, drums
and percussion
Alex Cumming, accordion
Tom Duprey, trumpet
Peter Godart, piano,
keyboards and organ
Audrey Knuth, fiddle
Jonathan Suazo, alto
saxophone & EWI
Noam Tanzer, acoustic
and electric bass

THE LORD CHAMBERLAIN'S DANCERS

Nick Browse
Nicole Davila
Fiona Doyle
Samantha Rhoades
Fleishman
Alexander Hall
Sophie Knickerbocker
Tommy Linden
Haris Papamichael

THE LORD CHAMBERLAIN'S CONSORT

David Coffin, recorders
Mark Jaster, tabor
Audrey Knuth, violin
Matthew Wright, lute

THE CRAZY 8Z

Alexis De Luca
Ewan Swanson
Frances Tucker
Kira Young
Orly Diaz
Perla Diaz

THE REVELS MORRIS DANCERS

*Coordinated by the
Pinewoods Morris Men*

Crystal Bailey (*Rock Creek
Morris Women*)
Matthew Duveneck
(*Pinewoods Morris Men*)
Kristin Fleischmann-Rose
(*Muddy River Morris*)
Michael Friedman
(*Pinewoods Morris Men*)
Alice Kaufman
(*Muddy River Morris*)
Peter Kruskal
(*Pinewoods Morris Men*)
Chris O'Brien
(*Pinewoods Morris Men*)
Sam Overbeck
(*Pinewoods Morris Men*)
Nathaniel Smith
(*Pinewoods Morris Men*)

ARTISTIC STAFF

Stage Director:
Patrick Swanson
Music Director:
George Emlen
Associate Music Director:
Edmar Colón
Script by Patrick Swanson
Mummers Raps:
Regie Gibson
Dramaturg:
Benny Sato Ambush
Set Design:
Jeremy C. Barnett
Costume Design:
Heidi Hermiller
Lighting Design:
Jeff Adelberg
Sound Design: Bill Winn
Props Coordinator:
Elizabeth Locke
Make-up Designer:
Seth Bodie
Choreography: Kelli
Edwards, Gillian Stewart,
Tony Tucker
Morris dancer coordination:
The Pinewoods
Morris Men
Choral Assistant:
Sarah Higginbotham
Program Notes:
George Emlen and
Patrick Swanson
Music consultants:
Larry Ward and
Ron Savage

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Assistant Stage Manager/
Deck Manager:
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Assistant Stage Manager:
Kira Young
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Company Manager:
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Youth Performer
Supervisor: Mari Young
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Lighting Supervisor:
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Assistant to the Lighting
Designer: Sophia
Lombardo
Assistant Lighting
Supervisor / Light Board
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Follow Spot Operator:
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Scenic Painters: India Lee
and Sasha Seaman
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and Kat Oyie
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Covid Testing Coordinator:
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Costume Works
Wardrobe Supervisor:
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ASL Interpreters: Katy Burns
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Revels Records Sales
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Susan Summersby
Simone Tricca
Cecile Tucker
Dawn Van Patten
Katie Vogele-Bongiovanni
Dave Walsh
Peter Weiler
Thomas Yelton
*and everyone else who
makes The Christmas
Revels possible!*

In Memoriam: Julie Smith

This year we lost a beloved Revels friend —

Julie Smith. Julie was a serious folk dancer, with a passion for Scottish and English folk dancing in particular. That passion brought her to Pinewoods, the fabled dance and music venue, where she met Revels founder Jack Langstaff, and when he started Revels in 1971, Julie and family were in the audience.



Deciding that there weren't enough older cast members, Julie (then in her 60s) tried out, got in and performed in several *Christmas Revels* in the 1980's and 90's. Shortly thereafter, Julie began a 20-year stint of volunteering in the office, coming in every week to help with tickets, filing, data entry, and whatever else we threw her way, and continued to do so until shortly before her passing this year.

Thank you, Julie, for your decades of kindness. We love and miss you.

Revels

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Featured Artists



PATRICK SWANSON ARTISTIC DIRECTOR

Patrick Swanson began his career in London as an actor at the Arts Theatre in the West End. In 1969 following a European tour with the La MaMa Plexus Troupe he moved to New York and received his world theater education as a resident actor at La MaMa E.T.C. His numerous directing projects include opera, ensemble, music-theater and circus. He was a founding stage director of Circus Flora and is currently Artistic Director of Revels. Paddy taught acting and improvisation at the London Academy of Dramatic Art (L.A.M.D.A.), the London Drama Centre, and New York University. He served as artistic director of the Castle Hill Festival at Castle Hill in Ipswich, Massachusetts, directing and co-producing opera and theater works, including the premieres of Julie Taymor's *Liberty's Taken* and Peter Sellers' production of *Così fan Tutte*. Locally he has directed for the Spoleto USA festival; Gloucester Stage, The Alley Theatre Houston and the Charles Playhouse as well as numerous productions in the U.K. and Europe. His Actors' Shakespeare Project production of Shakespeare's *King Lear* with Alvin Epstein was nominated for three 2006 Elliot Norton awards and subsequently transferred to Off-Broadway. Paddy's most recent acting role was as Father Jack in Brian Friel's *Dancing at Lughnasa* at Gloucester Stage directed by Benny Sato Ambush. He currently researches, writes and directs all Cambridge Revels scripts and serves as consultant to the other eight Revels production companies performing in the U.S.A.



GEORGE EMLLEN MUSIC DIRECTOR

George Emlen is a conductor, composer, arranger and music educator. He was music director of Revels from 1984 to 2016 and has recently returned to that position in an interim capacity after a four-year hiatus. George currently teaches a leadership course, "Conducting Your Chorus," at the Harvard Kennedy School for senior executives in state and local public office. Previously he was on the faculty of the New England Conservatory, where he directed the Conservatory Camerata; Lesley University in the Creative Arts in Learning program; the College of the Atlantic, and the University of Maine. He also taught at Noble and Greenough School and the Putney School.

In recent years George has worked with Bobby McFerrin in the vocal improvisatory genre of Circlesinging, which he incorporates into his conducting and teaching. George's compositions and arrangements are published by Lawson-Gould, Thorpe, Lorenz/Sacred Music Press, and Redwing Press. George is a graduate of Dartmouth College and the New England Conservatory, where he earned an advanced degree in choral conducting. In Maine he founded and conducted the Acadia Choral Society, while also conducting the Oratorio Chorale and the Mount Desert Summer Chorale.



EDMAR COLÓN ASSOCIATE MUSIC DIRECTOR

Puerto Rican born Edmar Colón was awarded the prestigious Presidential Scholarship to attend Berklee College of Music with a dual major in Performance and Classical Composition. While there, he was a student at the Berklee Global Jazz Institute directed by Danilo Pérez and Marco Pignataro, and went on to receive his Masters degree in Global Studies.

Colón has performed throughout the world, including at the Detroit Jazz Festival, Puerto Rico Heineken Jazz Festival, Toronto Jazz Festival, Panama Jazz Festival, Montreal Jazz Festival, and Monterey Jazz Festival, among others. Recently, he performed at the Kennedy Center for the Mary Lou Williams Jazz Festival, as well as the Abbey Lincoln tribute tour with GRAMMY-award winners Terri Lyne Carrington, Esperanza Spalding, Dianne Reeves and Dee Dee Bridgewater. Colón has performed with artists such as Joe Lovano, John Patitucci, Danilo Pérez, Danny Rivera, Hal Crook, Kenny Werner, Lionel Louke, John Michel Pilc, Patti Austin, Ledisi, Judith Hill, David Sanchez, Arturo Sandoval, George Garzone, Luis Enrique and Ivan Lins, among other notable artists.

In 2016, Colón was awarded the Latino 30 Under 30 Award New England from the *El Mundo* newspaper. He was also awarded first prize at the "Keep An Eye" International Jazz Awards in Amsterdam as a part of the Berklee Global Jazz Institute. In 2017, he was honored in the annual Patron Saint festivities of his hometown of Coamo, Puerto Rico.

As a composer, arranger and orchestrator, the last few years have been very busy for Colón. His work has included being the copyist for Wayne Shorter's new opera, *Iphigenia*; being commissioned to write an orchestral piece for the Detroit Jazz Festival Symphony Orchestra honoring pianist Geri Allen; writing orchestrations for the title track of Esperanza Spalding's

Grammy Award winning album, *12 Little Spells*; copying/arranging for the Kennedy Center Honors Award ceremony honoring Wayne Shorter, and arranging/orchestrating for Terri Lyne Carrington's acclaimed GRAMMY nominated album *Waiting Game*. In October of 2019, Edmar arranged and orchestrated a commission consisting of 16 orchestral pieces for the National Symphony Orchestra at the Kennedy Center celebrating the centennial of Nat King Cole on show entitled *Nat King Cole at 100*. Currently Colón is working on original material for his debut album.



BENNY SATO AMBUSH DRAMATURG

Benny Sato Ambush, a veteran professional stage director, institutional theatre leader, educator, published commentator, and consultant, is the Artistic Director of the Venice Theatre in Venice, FL, America's 2nd largest community theatre. Previously, he artistically helmed two professional theatres (Oakland Ensemble Theatre, Oakland, CA and Richmond's TheatreVirginia) and the academically-based Rites & Reason Theatre Company at Brown University, Providence, RI. For nine years, he was the Senior Distinguished Producing Director in Residence at Emerson College's Department of Performing Arts. He has directed at numerous professional regional theatres and academic theatre training programs throughout the United States and has taught acting and directing at MFA, BFA, and BA programs in universities/colleges nationally. BA, Brown University; MFA, University of California, San Diego. Member: College of Fellows of the American Theatre, National Alliance of Acting Teachers, National Theatre Conference, Stage Directors and Choreographers Society.



DAVID COFFIN SONGLEADER & MUSICIAN

David recently celebrated 40 years of performing with Revels by releasing a compilation 2 CD set *David Coffin Live from the Revels Stage* representing his favorite songs with various guest artists, the Revels choruses, and most importantly, you, the Revels audience. During the pandemic he has taken to creating virtual content not only in producing the #RevelsConnects series but also on TikTok since the "Sea Chantey Craze" took the world by storm winter of 2021. As a result he has just released a 12-song

digital album (*The Sound of Time*) of all single-take performances in a variety of genres. Widely known for his rich baritone voice, David performs on an impressive array of musical instruments, including concertinas, recorders, penny whistles, bombardes, gemshorns, shawms, rauschpfeffes, 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. When he’s not on the Revels stage David is presenting his signature Enrichment Programs (a History of Wind Instruments and an imaginary 18th-Century whaling program) in New England schools as the Revels Artist-in-Residence. In the summer he can be found on a boat in Boston Harbor taking over 10,000 inner-city kids out to a harbor island through Save the Harbor Save the Bay. www.davidcoffin.com



CAROLYN SAXON VOCALIST

Carolyn is so excited to return to Christmas Revels! She is a lifelong performer who tells stories and sings songs all over the world. A longtime member of Actors Equity, her theatrical credits include Broadway, Off-Broadway, Broadway National Tours, Film and regional theatres throughout the United States including Papermill Playhouse (NJ), Alliance Theatre in Atlanta, Actors Theatre of Louisville, North Shore Musical Theatre, Forestburgh Playhouse and Connecticut Repertory. Now based in Boston, she’s worked with Greater Boston Stage, Front Porch Arts Collective, New Repertory Theatre, Wheelock Family Theatre, SpeakEasy Stage, Central Square Theater, Lyric Stage Company, Moonbox Productions, Queen Mab Micro-Theatre, Starlight Square in Cambridge, Boston Opera Collaborative, the Outside the Box Festival and the Emerson Paramount. Her orchestral work includes the Boston Pops, Carnegie Hall, Teatro Colon, Boston Landmarks Orchestra, Indianapolis Symphony and the Buffalo Philharmonic. She is a member of the Boston Pops Gospel Choir, Millennium Choir, Sharing a New Song and the One City Chorus. An avid traveler who believes in the power of music to unite, she’s entertained audiences throughout Japan, South Africa, Argentina, Uruguay, Colombia and the United States. Film credits include ‘Sweet & Lowdown’, ‘Small Time Crooks’ and ‘The Curse of the Jade Scorpion’. Happy to have stayed busy during the pandemic, Carolyn created and performed in 3 different cabarets, ‘Songs I Might Have Missed’, ‘There & Back Again’ and Carolyn Saxon and Friends: Singing In the New Year!’



WILLIAM FORCHION ACTOR

William Forchion: Director, Producer, Poet, Clown, Acrobat, Stuntman, Father, Friend, Minister, Coach, Writer, and Teacher, all in one package. William is fueled by his desire to inspire, educate, entertain and innovate. William Forchion creates art that connects audiences, to promote emotional, spiritual, and mental growth. William is the author of “Billosophy: meditations on God, movement and miracles”, “Sacred & Sacrosanct: a collection of poems” and “#ApoemAday” a year of poems. William hosts and produces the “Billosophy101” podcast and the Billosophy101 vlog on the Billosophy101 YouTube channel. William grew up in Hammonton, NJ where life on a farm nurtured his creative imagination. In 2017 William was selected to be a U.S. State Department cultural exchange Ambassador for the Arts making two trips to Turkmenistan. William, the proud father of 3 beautiful humans and has called Brattleboro, VT home since 1998.



REGIE GIBSON ACTOR & MUMMERS PLAY CO-AUTHOR

Regie’s lectured & performed in the U.S., Cuba & Europe. Representing the U.S. in Italy, he competed for & received the Absolute Poetry Award in Monfalcone & The Europa in Versi Award in LaGuardia di Como. Himself & his work appear in *love jones*: a film based on events in his life. He has served as consultant for the NEA, was featured on HBO, several TED X events, & various NPR programs including *On Point & Radio Boston*. Regie has performed with & composed texts for The Boston City Singers, The Mystic Chorale, & the Handel+Haydn Society. He is a Brother Thomas Fellow & has received two Live Arts Boston Grants for his first play, *The Juke: A Blues Bacchae*, in which he uses the Euripidean tragedy to explore African-American history, culture, and spirituality. He appeared in *Black Odyssey Boston*, (Underground Railway Theater & The Front Porch Arts Collective) & performs with Atlas Soul: a world music ensemble. He is Artistic Director of Shakespeare to Hip-hop’s Shakespeare Time-Traveling Speakeasy: A multi-media performance focusing on the influence of William Shakespeare. He teaches at Clark University & is so happy to not only be part of this year’s Revels & to have written for it as well!



MARK JASTER ACTOR

Mark Jaster performed with the Cambridge *Christmas Revels* as the Ghost of The Duke of Rutland (2010), The Moon Fool (2011), the saw-playing Bertie and an ugly stepsister (2014), and Marco the Italian Commedia player (2017). He has also appeared many times since the early 1980's with the Washington Revels in Christmas and Mayday shows. Performances elsewhere include over 35 years at The Maryland Renaissance Festival as "A Fool Named 'O,'" and 20 years as "Dr. Baldy" with The Big Apple Circus' Clown Care Unit. Since 2006, he has co-directed Happenstance Theater with Sabrina Mandell, devising and appearing in critically acclaimed collaborative, original works of "Visual, Poetic Theater." The company has garnered 5 Helen Hayes Awards, including Mark's 2016 Helen Hayes/Robert Prosky Award for outstanding lead actor. Mark studied with 20th-century masters Marcel Marceau and Etienne Decroux, and served as teaching assistant to Mr. Marceau. Mark also frequently teaches mime and physical comedy and advises theater companies on movement issues. www.happenstancetheater.com



SABRINA SELMA MANDELL ACTOR

Sabrina Mandell is delighted to return to the Cambridge Revels. She is the founder, Artistic Co-director and general manager of Happenstance Theater. She has written, produced and performed prolifically with her company since 2006. She has received 2 Helen Hayes Awards for Outstanding Costume Design as well as nominations for Choreography and Acting. She has taught Physical Comedy, Devising and Clown at The Shakespeare Theater, Constellation Theatre, Duke Ellington School of the Arts, Gallaudet University, Round House Theater, Centerstage in Baltimore and elsewhere. Sabrina performed for 10 years with the Big Apple Circus' Clown Care Program in DC and Baltimore. She is also a visual artist and poet.



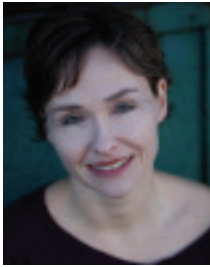
PAULA PLUM (SPECIAL APPEARANCE)

Pre-pandemic, Paula appeared at SpeakEasy Stage in *The Children* in March of 2020 and at Greater Boston Stage Company in *The Last Night at Bowl-Mor Lanes*, both directed by Bryn Boice. She is the recipient of seven IRNE awards, the 2007, 2017 & 2020 Eliot Norton Award for Outstanding Actress, the 2004 Eliot Norton Award for Sustained Excellence, and the 2003 Distinguished Alumni Award from Boston University. In 2009 she was one of five actors nation-wide to receive the Fox Actor Fellowship in association with SpeakEasy Stage. As a founding member of Actors' Shakespeare Project, she has played Cleopatra, Beatrice, Lady Macbeth, and Phèdre. She has appeared regionally at the Lyric Stage, the American Repertory Theatre, the New Repertory Theatre, Merrimack Repertory, the Huntington Theatre, Gloucester Stage Company, and Elm Shakespeare. Film credits include: *Mermaids*, *Malice*, *Next Stop Wonderland*, and *Irrational Man* directed by Woody Allen. Television: *Science Court* (three seasons ABC) and co-creator and star of *The Dick & Paula Celebrity Special* for FX. Ms. Plum is a cum laude graduate of Boston University and has studied at the London Academy of Music and Dramatic Art, the Dell'Arte Institute, and École Phillippe Gaulier, Paris. She has been published in American Theatre magazine and is married to actor Richard Snee. Paula is a professional acting coach @paulaplum.com and was the visiting Monan Professor at Boston College for the 2020-21 Academic Year. She was recently appointed Interim Artistic Director of the Gloucester Stage Company.



RICHARD SNEE (SPECIAL APPEARANCE)

Richard Snee (he, him) has appeared on the Revels stage four times in the past quarter century or so, including a virtual appearance last year. He has been haunting other Boston stages since 1985, most recently The Lyric Stage (Twelfth Night) The Gloucester Stage (Barefoot in the Park) and The Speakeasy Stage (Choirboy). He is fully vaccinated and can drive a stick.



KELLI EDWARDS CHOREOGRAPHER

Kelli Edwards is happy to be back with Revels after choreographing their 2017 and 2019 Christmas shows. Professional theater credits as choreographer or movement consultant include *A Confederacy of Dunces*, *Come Back, Little Sheba*, *The Second Girl*, *Becoming Cuba*, *The Cherry Orchard*, and *How Shakespeare Won the West*, Huntington Theatre Company; *1776* (co-director), *Fiddler on the Roof*, *The Hot Mikado* (IRNE Award for Best Choreography), *The Snow Queen*, *The Wild Party*, *Cabaret*, *Ragtime*, *The Threepenny Opera*, *Passing Strange*, and *RENT*, The New Repertory Theatre. Other Boston area credits in choreography are with the American Repertory Theatre, Actor's Shakespeare Project, Stoneham Theatre, Whistler in the Dark, and Brandeis Theatre Company. Kelli is the co-director of and performs with Dances by Isadora Boston, a company dedicated to the work of one of the founders of American modern dance, Isadora Duncan. Kelli is on the performing arts faculty of Milton Academy.



GILLIAN STEWART CHOREOGRAPHER

Gillian Stewart has been teaching, choreographing, and performing traditional sword dancing on both sides of the Atlantic since 2004. Born and raised in the vigorous folk music and dance scene surrounding Boston, MA, she also indulges in morris, pub singing, percussive stepdance, and social dancing of many stripes. Since performing in her first Revels as a teenager in 2000, she has spent every December in Sanders as a performer, choreographer, or assistant stage manager. She is thrilled to be collaborating with Tony Tucker on the teenage dance group, and looks forward to building new cross-community and -genre relationships and performances with Revels going forward.



TONY TUCKER CHOREOGRAPHER

Tony Tucker is a dancer, choreographer, performer, and educator. After discovering a love for dance while attending Boston University's summer dance program "Reach," he joined forces with J.S. Fusement and started training more passionately in hip hop, Haitian folklore, and jazz dance. He now performs as a guest in numerous companies in Boston. Tony

continues his education by attending classes in ballet, tap, jazz, hip hop, contemporary, modern, and pas de deux. He is a dedicated dancer and a talented choreographer. As a teacher, he is adored by students all over Massachusetts and shares his gift of dance and love of the art form in every way he can.



JEFF ADELBERG LIGHTING DESIGNER

Jeff Adelberg (Lighting Design) celebrates his 11th year designing for the Revels! A Boston-based designer, he is responsible for over 300 productions in New England and beyond. Recent Work: *All Is Calm* (Greater Boston Stage Co.); *Merchant of Venice* (Actors' Shakespeare Project); *A Lie Agreed Upon* (Gamm); *The Children* (Speakeasy Stage); *Vanity Fair* (Underground Railway); *The Seagull*, *The Stone* (Arlekin Theatre); *Beckett Women: Ceremonies of Departure* (Cambridge, MA and Belfast, NI); *Birdy*, *Macbeth* (Commonwealth Shakespeare); *Trouble in Tahiti* (Boston Lyric Opera) Jeff attended the University of Connecticut and teaches at Boston College, Brandeis University, and Boston University. Member of United Scenic Artists 829. www.jeffadelberg.com



JEREMY BARNETT SET DESIGNER

Jeremy Barnett is pleased to return for his 16th year designing scenery for the Christmas Revels. Jeremy is a Detroit-based scenic designer and installation artist. He has over 200 credits in opera, theatre and dance over a 20 year career. He is a founding member of the Amarant Design Collective. As an artist, Jeremy has exhibited in venues across the midwest and has had recent international exhibitions at the ComPeung Gallery in Thailand and the Cuevas De Rodeo artist community in Rojales, Spain. Jeremy holds degrees from Carnegie Mellon University and Boston University. He has studied the intersection of art and culture at institutions in Zimbabwe, Ukraine and Italy. He is a professor of theatre at Oakland University outside of Pontiac, Michigan. More information can be found at www.jeremybarnett.com



HEIDI HERMILLER COSTUME DESIGNER

Heidi Hermiller has been designing Revels costumes for 28 years and is excited we are back in the theater YEAH!!!! Along with the Revels, Heidi also designs the Harvard Hasty Pudding, now with actual women in the cast, but wherever she is in Cambridge Heidi loves the challenges, research, insanity, and outright joy of designing costumes for director Paddy Swanson; Sanders statues brought to life, pirates, dragons, trolls, killer fish, tiny ballerinas, incredible singers, beautiful dancers, anywhere, anyone, or anything to make The Revels magic spring to life! She would especially like to thank her husband John for his love, patience, and understanding when asked to please help move the alligator to the basement.



ARI HERZIG PROJECTION DESIGNER

Ari returns to Revels after having designed projections in 2016 and 2018. Their other credits include Projections/Video Design for ArtsEmerson (*Detroit Red*, *Kiss*, *Mala*, *Sugar*), Speakeasy (*The Bridges of Madison County*, *Tribes*), Kitchen Theatre Company (*Grounded*, *Tribes*), Lyric Stage Company (*Fast Company*, *Dear Elizabeth*, *Chinglish*), New Repertory Theatre (*The Snow Queen*), Poets' Theatre (*Albatross*), and the Huntington Theatre Company (*Ryan Landry's M*). They received an IRNE award for Projection Design for a Small Stage in 2016 for *Albatross* at the New Repertory Theatre. Ari works as the Lighting and Projection Supervisor for the Office of the Arts at Emerson College.



BILL WINN SOUND ENGINEER

Bill Winn has toured all over the world working with many of music's top acts such as Whitney Houston, Herbie Hancock and Joni Mitchell. He has designed and implemented sound for the DC Jazz Festival, 2004–2014; Barbara Streisand Live at Shrine Auditorium, 2000 DNC and Thelonious Monk Jazz Competition, 1987 to the present. His television-broadcast sound and mixing work has included the 2017 Emmy Award-nominated Front Row Boston (WGBH featuring Sean Lennon and Les Claypool), The United Nation's International Jazz Day at the White House (ABC, 2016) and White House Tribute to Thelonious Monk (2008). Bill has been working with Revels since 1995. He met Revels founder Jack Langstaff and former music director George Emlen while working on several Revels recordings with John Newton of Soundmirror. In 1999 Revels sound designer Berred Ouellette passed on the task of creating the Revels sound to Bill, who has been sitting at the board in orchestra row V every December since.



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Mission

Revels brings together people of all ages and backgrounds through musical and theatrical celebrations of the world's cultural and seasonal traditions. Through a growing network of affiliates around the country, Revels combines artistic excellence with the lively participation of audience and volunteers in our performances and programs, inviting the communities we serve to join us, sparking appreciation and respect for the diverse world in which we live, and awakening a renewed sense of joy and connection.

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

Revels was founded in Cambridge, MA, in 1971 and established as a non-profit, tax-exempt organization in 1974.

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Stay in touch

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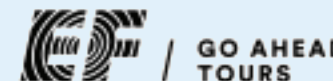
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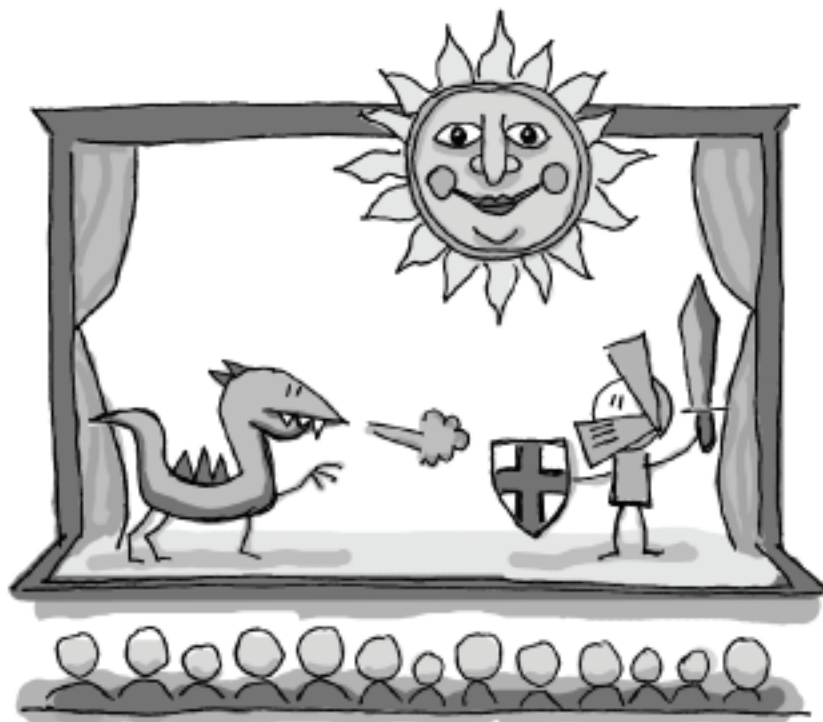
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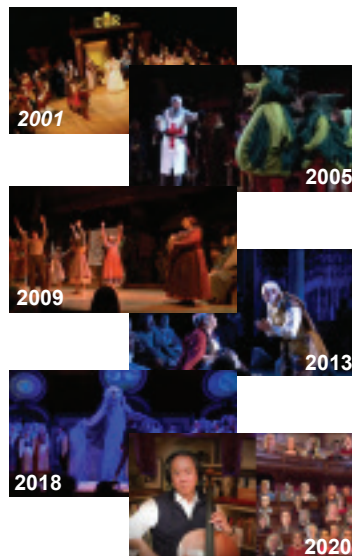
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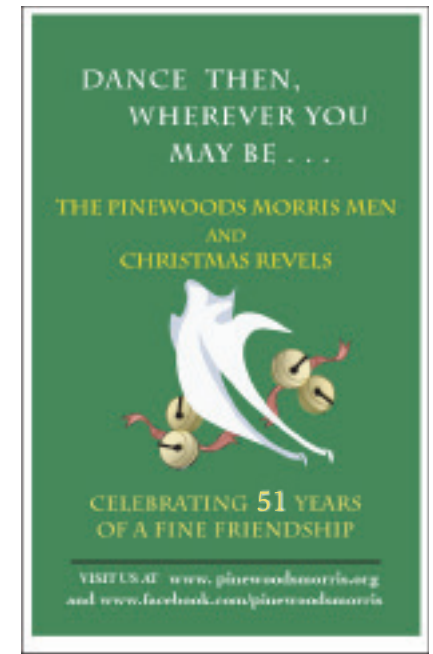
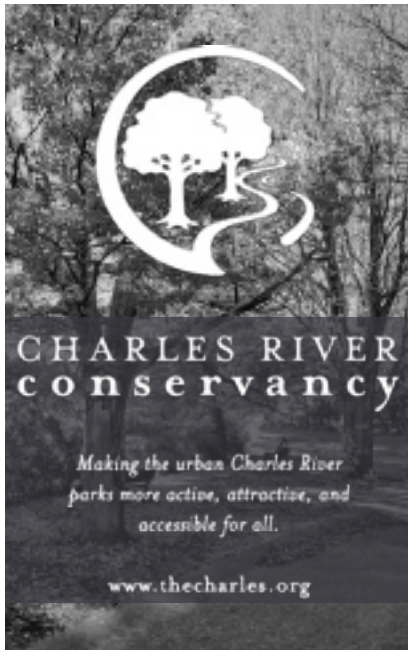
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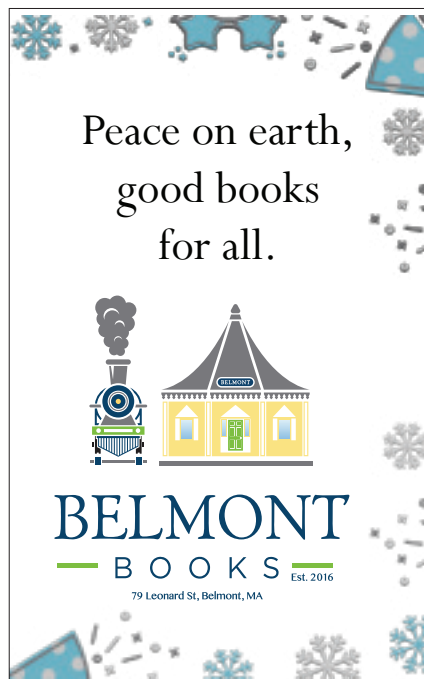
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Sanders Theatre

INFORMATION

Sanders Theatre is managed by Memorial Hall/Lowell Hall Complex at Harvard University 45 Quincy Street, Room 027, Cambridge, MA 02138

T 617.496.4595 | F 617.495.2420
memhall@fas.harvard.edu

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

Restrooms are located on the lower level.

Latecomers will be seated at the discretion of management.

Photography and recording of any kind is not permitted in Sanders Theatre. Equipment may be confiscated.

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

Parking There is no parking at Sanders Theatre. Free parking for most events is available at Broadway Garage, corner of Broadway and Felton Street, from one hour pre-performance to one hour post. Parking for some events will be at 52 Oxford Street Garage.

Access for patrons with disabilities

Accessible seating can be arranged through the Box Office. Sanders Theatre is equipped with Assistive Listening Devices, available 30 minutes prior to events.

Parking for disabled patrons

Limited accessible parking is available at Broadway Garage. Contact University Disability Services for other locations.

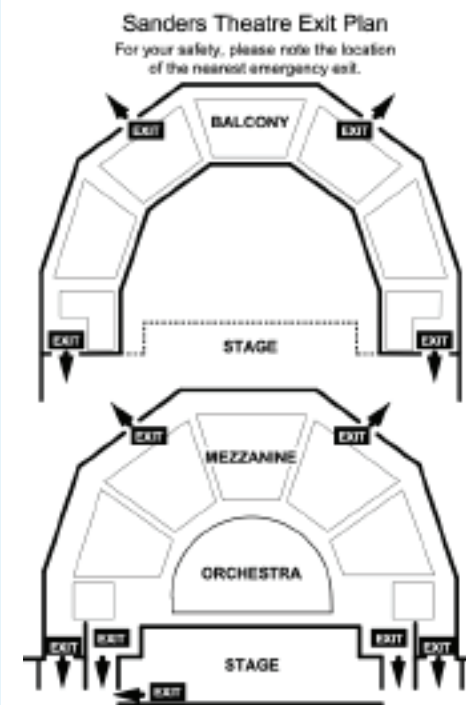
T 617.495.1859 or email:
disabilityservices@harvard.edu. Please allow 3 business days for response.

THE HARVARD BOX OFFICE

Advance Sales: Richard A. and Susan F. Smith Campus Center
1350 Massachusetts Avenue,
Cambridge MA 02138
617.496.2222

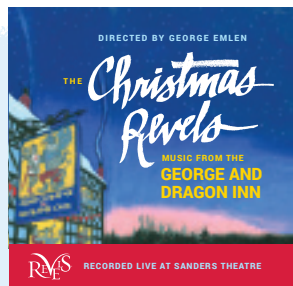
www.boxoffice.harvard.edu
for calendar and hours

Pre-Performance Sales: Sanders Theatre Open on event days only, two hours prior to scheduled start time. Closes 30 minutes after start time.



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The Salmon of Knowledge: An Irish Folktale

JAN 12 – MARCH 12 *Wednesday morning or Thursday afternoon options*

There once was a magic fish called the Salmon of Knowledge and it was said that the first person to taste its flesh would be wiser than all other men. Who will be the lucky fisherman to find it first?

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SPRING

The Crane Girl: A Japanese Folktale

MAY 4 – JUNE 16 *Wednesday morning or Thursday afternoon options*

Lyrical storytelling deftly interwoven with original haiku create a magical adaptation of this popular Japanese folktale—an inspirational story of friendship and the power of kindness to transform lives.



For more information on all classes, follow the link via the QR Code.

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During school vacation, children can explore Italy, Arabia, and Egypt in our Winter and Spring school breaks and summer Theater Workshops. Perfect for children ages 6-18.

WINTER

Pippo: An Italian Folktale

FEB 12 – 25

A young man inherits nothing from his late father apart from a cat. Later, the cat sets out to make the young man’s fortune. There have been many adaptations of this story, the most familiar being “Puss in Boots.”

SPRING

The Scarab’s Secret: An Egyptian Folktale

APRIL 18 – 22

This story elegantly depicts ancient Egypt and delivers the important message that even the smallest of creatures can make an impact.

SUMMER

The Magic Pomegranate: A Jewish Folktale

AUGUST 15 – 26

Three brothers set out to find unusual gifts and when they unite they have each found magic objects that will test their relationships and their generous spirits. How does giving change us?

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#REVELSCONNECTS:

MUSICAL CONNECTIONS

Produced in collaboration with the Massachusetts Cultural Council and supported, in part, by a generous grant from the Ithaka Foundation

Enjoy these virtual performances by tradition-bearers from around the world plus companion podcasts hosted by Mass Cultural Council Folk Arts & Heritage Program Manager, **Maggie Holtzberg**.

January 30, 2022 **Neena Gulati** and Triveni School of Dance, a dance company dedicated to the education and performance of classical Indian dance

February 27, 2022 **Hawk Henries**, traditional flute maker and a member of the Chaubunagungamaug band of Nipmuck, a people indigenous to what is now southern New England.

March 27, 2022 **Christiane Karam**, Lebanese vocalist celebrating the different vocal traditions of the Middle East, the Balkans and Central Asia.

April 24, 2022 **Suzannah Park**, traditional singer, storyteller, and dancer from Asheville, NC.

JOIN US JANUARY THROUGH APRIL
for our second season of salon-style performances and podcasts exploring musical traditions from around the world, and a special, reimagined Revels Spring Sing!

WELCOME IN SPRING AT REVELS SPRING SING!

March 20, 2022 **SING WITH US IN-PERSON** at this joyous vernal equinox celebration featuring Boston jazz legend **Stan Strickland** and his jazz quartet, the Revels Chorus and Children's Chorus, songleaders **David Coffin**, **Claire Dickson**, and **Dr. Kathy Bullock**, all the way from Berea, Kentucky!

LOCATION TBA

Learn more about the REVELS SPRING SING THE #REVELSCONNECTS: MUSICAL CONNECTIONS and how you can "revel" with us year-round at REVELS.ORG



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Revels 50th Anniv CD Enjoy 50 years of Christmas Reveling with our live-from-the-stage retrospective recording through five decades of Christmas Revels productions, capturing the adventurous spirit and flavor of these legendary performances.

The Shortest Day Hardcover Book Share Susan Cooper's beloved poem, brought to life with breathtaking illustrations. This beautiful book evokes the joy and community found in the ongoing mystery of life when we celebrate light, thankfulness, and festivity at a time of rebirth. Welcome Yule!



Ribbon of Highway A celebration of our country's musical traditions, Ribbon of Highway: An American Christmas Revels features all the great artists and musical styles from the 2019 Christmas Revels.

Happy Winter Solstice Cards Vermont artist Mary Azarian created this cheerful woodcut celebrating the solstice especially for Revels.



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