



54TH ANNUAL

MIDWINTER REVELS
THE **SELKIE GIRL** AND THE
SEAL WOMAN

A CELTIC AND CABO VERDEAN CELEBRATION OF THE SOLSTICE

DECEMBER
13-28

SANDERS THEATRE
HARVARD UNIVERSITY

DIRECTED BY DEBRA WISE ELIJAH BOTKIN, MUSIC DIRECTOR



GOD
RESPECTS ME
WHEN I WORK,
BUT
HE **LOVES**
ME WHEN I
SING!

- RABINDRANATH TAGORE

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the years ahead bring you (and us all...)
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HOUSE**
AT HARVARD

MIDWINTER REVELS

THE SELKIE GIRL AND THE SEAL WOMAN

A CELTIC AND CABO VERDEAN CELEBRATION OF THE SOLSTICE

DIRECTED BY DEBRA WISE ELIJAH BOTKIN, MUSIC DIRECTOR

WRITTEN COLLABORATIVELY BY

Debra Wise, Patrick Swanson, Aidan Parkinson, and Nicole Galland.
Adapted from *Emerald Odyssey*, created by Portland Revels,
Bruce Akpan Hostetler, Artistic Director

FEATURING

David Coffin
Kortney Adams
Cedric Appolon
Candida Rose Baptista
Athéna-Gwendolyn Baptiste
Mary Casey
Aidan Parkinson
Rebecca McGowan

The Cambridge Brass Ensemble
The Bailemian Band
The Sea Change Chorus
The Rocky Road Children
The Revels Morris
The Straw Boys Mummers

Please visit our lobby tables for Revels recordings, books, cards and more.

Infrared Listening Devices and large print programs are available at the Sanders Theatre Box Office. **Closed Captioning information is available at the Revels product table and on page 27.**

Program book cover features artwork by Steve Lewontin.

THANKS TO OUR GENEROUS SPONSORS



DEAR FRIENDS,

Our Revels takes place in Ireland, in a pub called The Selkie Girl, in the imagined coastal village of Bailemian—which translates as “Town of Longing.”

This made-up story in a made-up place happens on a real date, Dec. 22, 1999, when a rare full moon coincided with the Winter Solstice. 1999 was a year after the Good Friday Agreement marked the end of the Troubles in Ireland; and, also important to our story, it was the year before Cabo Verde celebrated its first 25 years of independence. In *The Selkie Girl and the Seal Woman*, we have brought together people from different cultures who are connected by intersecting themes of longing, community, and home—themes that resonate deeply at this time of year, as we gather with loved ones to remember, celebrate, and kindle hopes for the future. Aidan Parkinson came across an etymological link between the words “yearning” (longing) and “yarning” (telling a story); apparently one sense of “yearn” is “to utter in emotional voice.” What a wonderful discovery! What else is a story, or a song or a dance, but an emotional expression from the heart, a reaching for what we long for? And isn’t sharing those stories and songs and dances a path toward deep connections with each other and with life? Perhaps, in spite of our individual longings, we never are alone.

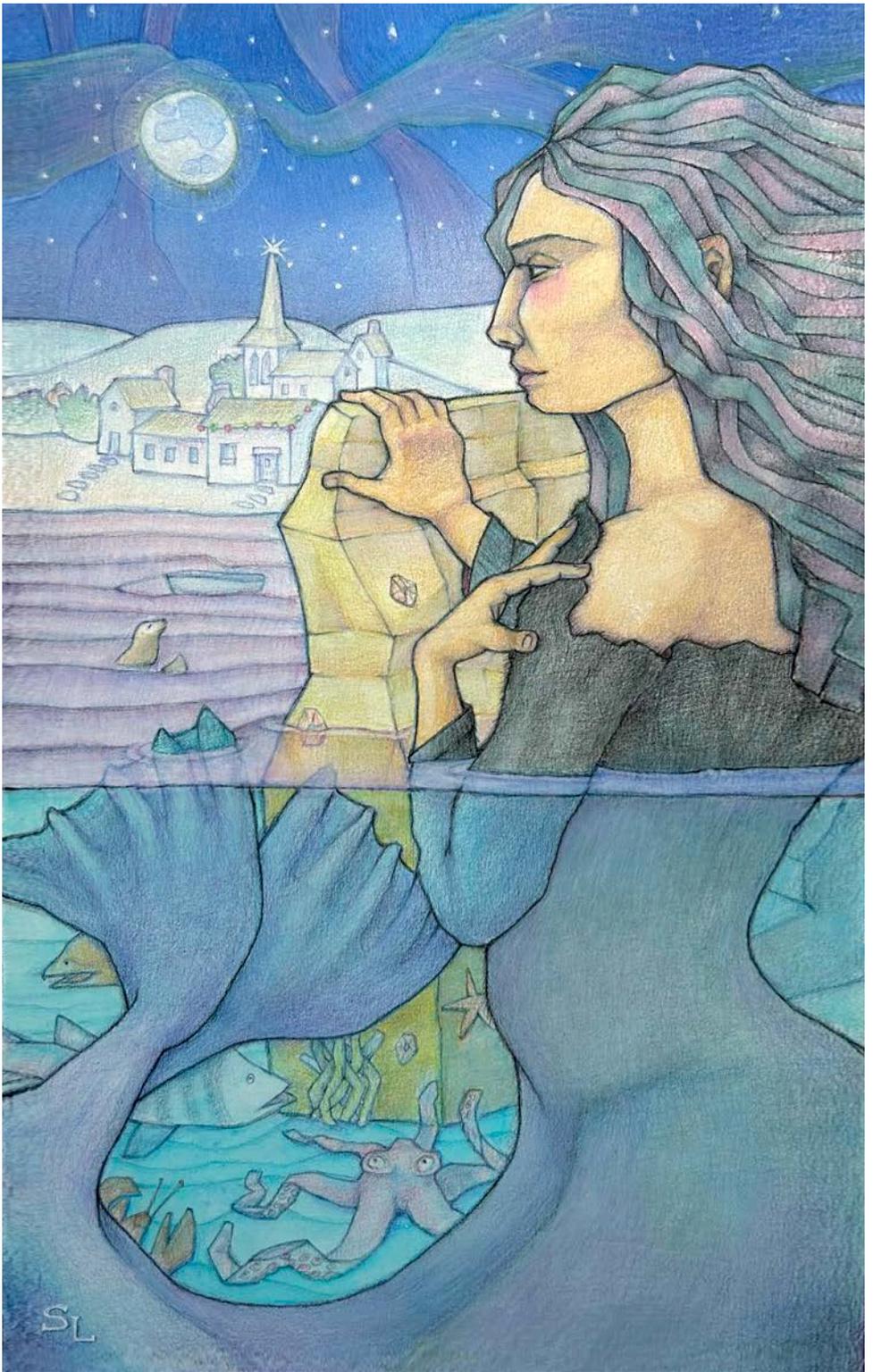
We dedicate this production to the memory of Brian O'Donovan, whose inspired and invaluable contributions to Celtic music live on in so many ways. Revels is happy to be presenting our song leader David Coffin as part of the Brian O'Donovan Legacy Series this season at The Burren. Join us for that in the new year, for two special evenings at Club Passim, for Revels' Spring Sing and Summer Solstice celebrations, and for the 25th anniversary of Revels' collaboration with the Perkins School. Just visit www.revels.org. We look forward to seeing you!



Debra Wise, Interim Artistic Director

**The gloom of this world
is but a shadow; behind
it, yet within our reach,
is joy. Take Joy!**

FRA GIOVANNI, CHRISTMAS EVE, 1513



WELCOME

TO THE SELKIE GIRL PUB & REVELS' 54TH CELEBRATION OF THE SOLSTICE!

A very special welcome to those of you new to Revels—we hope you will experience the joy of community and celebration that has made Revels a tradition for thousands of audience members across the country each year.

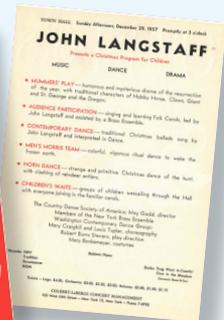
Much has changed since 1971 when Cambridge Revels started on this very Sanders Theatre stage, but the core of a Revels production has not. When Revels founder John "Jack" Langstaff imagined and produced the first *Christmas Revels* in 1957 (images below), he included many of the elements you will see today—music, dance, drama, a Mummings' Play, children singing carols, a cast of volunteer chorus members, and professional musicians and dancers, and audience participation in celebration of the season.

Midwinter, a term for the Winter Solstice, places us at the shortest day—the darkest day of the calendar—a day marking an ending, but just as importantly, a day of beginning, of hope, with longer, brighter days to follow. This Revels show is premised on just that: hope, community, and joyful celebration! On behalf of everyone at Revels, on stage and behind the scenes, we wish you happy holidays and peace for the new year.

WELCOME YULE!

Diane

Diane Kennedy
Executive Director



1957 program book



TABLE OF CONTENTS

MUSICAL DISCOVERY	8
THE PROGRAM	14
FEATURED ARTISTS	28
EMERALD ISLE & CABO VERDE	40
The Color of Hope	
WHAT IS A SELKIE?	42
REVELS SUPPORTERS	44



Uilleann Pipes

MUSICAL DISCOVERY

An integral part of Revels every year is investigating the new, and celebrating the old.

Part of this journey of discovery is learning about musical styles new to Revels, instruments we haven't seen before, and languages we're not as familiar with. And with that exploration, the historical, cultural, and political contexts of the music also inevitably emerge.

At Revels we strive to put on stage what we think our audience will enjoy watching and hearing, but also to introduce our audiences to the unfamiliar, and to do so in such a way that stays loyal to the traditions and cultures we try to uplift. Every year, the show we put together is the culmination of more than a year of hard work, not just from the Revels artistic and administrative staff, but from the tradition bearers we engage who help us navigate the art forms in which they are experts.

Here are some of the more unfamiliar terms you'll find throughout this program, all of which have left a distinct mark on our show. We hope that by reading about these terms, you'll have gained a fuller understanding of what you hear tonight and the context and research behind each carefully curated moment.

MORNA

Characterized by a melodious style, slow tempo, and 4/4 time, in most cases with sentimental lyrics, the *morna* sometimes seems close to the Portuguese *fado*, or the Brazilian *samba-canção*. But poet and composer Eugénio Tavares (1867-1930), claimed the current Cabo Verdean *morna* originated on his native island of Brava, "the land where men marry the sea." The *morna* "fixed her eyes on the blue expanse, and acquired this harmonious sweetness". The instrumentation often includes *cavaquinho* (a type of small guitar), *gaita* (a type of diatonic accordion), violin, and guitar.

BALLAD

A *ballad* is a form of song or verse, a narrative often set to music. Derived from the medieval French *chanson balladée* or *ballade*, ballads are most often associated with the popular poetry and song of Great Britain and Ireland from the Late Middle Ages through the 19th century.

SEAN-NÓS

Pronounced "SHAN-nohss," literally 'old style' in Irish, this term is used to describe both an older traditional style of Irish solo dance as well as a traditional form of Irish singing. *Sean-nós* dancing is low to the ground, percussive, and mostly improvisational, and therefore does not necessarily have pre-arranged choreography, and in fact, spontaneous expression is highly valued.

POLKA

Polka ('polca' in Irish) was originally created in what is now the Czech Republic, though it became popular throughout Western Europe, the United States, and Scandinavia. It has a two-beat rhythm, which the name is believed to be derived from: "*půlka*," meaning "half-step." In Irish dancing, the polka is danced most often in a social/set dancing.

JIG

First gaining popularity in the 16th-century, the *jig* (*port* in Irish) is a form of dance and music in a compound meter (usually 6/8, 9/8, or 12/8). It originated across the British Isles, but quickly made its way to mainland Europe. The use of 'jig' in Irish dance derives from the Irish *jigeánnai*, which comes from the Old English word *giga* meaning 'old dance.'

REEL

An Irish reel is any dance to music in *reel time*, meaning common or cut time (2/2 or 4/4). It was originally brought to Ireland in the late eighteenth century, and after it was brought over to the United States, became central to a variety of dancing traditions on this side of the Atlantic, including square dancing and Zydeco.



Bodhran

HORNPIPE

A *hornpipe* is an Irish, Scottish, and English dance done in hard shoes which helps the dancer sound out rhythmic accompaniment to the tune. There are two forms of a *hornpipe* dance today, fast and slow. The slow *hornpipes* are most often in 4/4 or 2/2 time, while the faster ones most often have a 3/2 time signature.

IRISH AIR

An *air*, or *slow air*, is marked by the absence of any kind of regular meter. The melody is often open ended, a take on the melody from a sung song. These melodies are often taken from *sean-nós* singing.

FUNANÁ

Funana's sound is often characterized by the *gaita*, the Cabo Verdean diatonic accordion, with rhythm played on the *ferrinho*, a metal bar that is scraped to produce sound. Created by peasants on the island of Santiago, *funaná* was scorned by the urban population during the island's colonial period, and was largely unknown on the other islands given the difficulties of transport across the archipelago until approximately the 1970s. *Funaná* was another previously discredited style like *batuku* that was embraced as a national musical genre and no longer just viewed as a regional peasant styling.

COLADEIRA (OR KOLADERA IN KRIOLU)

Coladeira is the second of the four Cabo Verdean musical forms featured in the show. Instrumentation typically includes a guitar, a *cavaquinho*, and percussion, and the words often revolve around social criticism. This term also refers to a type of traditional ballroom dance to this music. One telling of the origin of the *coladeira* holds that it was born in the old-time dance halls animated by guitars, ukuleles, and violins, when at a certain time of the night the dancers wanted a shift away from the melancholic *mornas*. But other sources suggest it resulted from a Brazilian influence, from music/dance in vogue at the end of the nineteenth century.



Bouzouki

BATUKU

The oldest documented Cabo Verdean musical form of drumming, singing, and dancing. Traditionally this only was performed by women, but is now often performed by folks of all genders. The handmade drums typically used are called *tchabetas*. *Batuku* is a cultural icon for Badiu culture on the island of Santiago and is a term applied to free blacks who escaped the control of the colonial administration. When Charles Darwin passed through Santiago on his voyage aboard *The Beagle*, he witnessed a *Batuku* performance, and vividly described the scene of about twenty young women with "... colored turbans and large shawls, who sung with great energy, beating time with their hands upon their legs." After Cabo Verdean independence in 1975, the musical form increased in popularity and has since been featured in Madonna's 2019 track "Batuka" from her album *Madame X*.

UILLEANN PIPES

An Irish bagpipe. The name comes from the Irish *píobaí uilleann* meaning literally, "pipes of the elbow." While the instrument itself is quite old, the current name was invented in the 20th century by Grattan Flood, a celebrated Irish author, composer, musicologist, and historian.

FERRINHO

A Cabo Verdean percussion instrument made from a metal (usually iron) pipe. Sound is made by scraping another piece of metal along the iron pipe. This instrument is most commonly used in the musical style *Funaná*.

CAVAQUINHO

A small Cabo Verdean plucked string instrument, similar in shape to a ukulele. It was first brought to the island in the 1930s from Brazil, and is generally used as a rhythm instrument in Cabo Verdean music, specifically the *morna* and *coladeira*.

BOUZOUKI

The *bouzouki* is a plucked string instrument with four sets of strings. Originally from Greece, it was introduced into the Irish musical scene in the middle of the 20th century by Johnny Moynihan. He re-tuned it from its original Greek tuning (CFAD) to the more familiar mandolin tuning of GDAD.

BODHRÁN

An Irish drum made from goatskin. Irish composer and poet Seán Ó Riada suggested that it was the drum of the ancient Celts, however some historians believe it actually evolved in the mid-19th century from the tambourine.

SEA CHANTEY

Sea Chanteys were work songs that established a rhythm for the sailors to get their jobs done. Every job had a specific rhythm, so there were many chanteys for many kinds of jobs: short haul, long haul, capstan, running, hauling, pulling, pushing, heaving. To keep the work rhythm, sailors always sang on the choruses.

THANKS TO OUR PERFORMANCE SPONSORS

DECEMBER 13 at 7:00 PM

The Soules Family

DECEMBER 14 at 3:00 PM

Bonnie Martha and Ross D Hall

In Memory of our Beloved Son,
Alexander L. Hall, Who Was a
Reveler in Heart, Spirit, and Person

Shippen Page and Anne St. Goar

Congratulate Debra Wise on
Her Inaugural Show and Wish
the Entire Revel's Family a
Wonderful, Healthy Holiday!

Lauren Puglia and

Paul Rosenstrach

DECEMBER 14 at 7:00 PM

1156 Foundation

In Honor of Linda Fosberg Lloyd

DECEMBER 15 at 1:00 PM

The Clapp Family

In Recognition of Arline R. Greenleaf's
Love of Revels and Joyous Theatre

Phyllis, Kate and Eloise Harrington

Don and Susan Ware

**Timothy A. Taylor, Managing
Trustee, Clark Charitable Trust**

DECEMBER 15 at 5:30 PM

Dedicated to our remarkable staff,
with heartfelt appreciation from the
Revels Board!

DECEMBER 19 at 7:00 PM

Sarah G. Tenney

In Honor of Jen Sur and Alan Casso,
Revels Miracle Workers!

DECEMBER 20 at 7:00 PM

In Memory of Wendy Gulley Who
Loved Revels

DECEMBER 21 at 3:00 PM

A Friend of Revels

In honor of the amazing Revels Staff
and Volunteers

The Rioff Family

DECEMBER 21 at 7:00 PM

Tom Kruskal and Deborah Bulkley

In Memory of Timothy G. Taylor

The Travis Family

In Loving Memory of Lenore G. Travis

DECEMBER 22 at 1:00 PM

Clark and Susana Bernard

Eric and Catherine Haines

DECEMBER 22 at 5:30 PM

The Stevens Family

In Memory of Norman Stevens



DECEMBER 23 at 3:00 PM

Mary Gene and Ted Myer

In Honor of Revels' Designers, Builders, Crafters, Painters and Sewers Whose Work Complements the Production So Beautifully!

Cecile Tucker

In Honor of Tom Kruskal, leader of Hopbrook Morris and Great Meadows Morris and Sword, for all he does to keep the dance community vibrant!

DECEMBER 26 at 1:00 PM

David and Cynthia Langstaff

DECEMBER 26 at 5:30 PM

Nathaniel and Laura Foote

Michael Kolowich and Kirstin Lynde

DECEMBER 27 at 3:00 PM

Jean Fuller Farrington

In Honor of the Revels Staff, Cast, Volunteers, and Crew Who Make Midwinter Revels possible!

Jan and Ruth Heespelink

Always Remembering Jack

DECEMBER 28 at 1:00 PM

The Jackson and O'Brien Family

In Recognition of the Remarkable Staff and Volunteers of Revels Past, Present and Future!



THE PROGRAM

ACT I

OVERTURE

Composed in 2024 by **Elijah Botkin**

The Cambridge Brass Ensemble

MO GHILE MEAR

Traditional Irish

Arr. **Elijah Botkin, Desmond Early**

David Coffin and Mary Casey, vocals
Abe Finch, bodhrán
The Sea Change Chorus
The Rocky Road Children

"*Mo Ghile Mear*" is a traditional storytelling song. It is similar to the "*aisling*" (Irish for 'dream' or 'vision'), a type of Irish poetry still sung as traditional *sean-nós* songs. This poem, originally written in the 18th century by Irish poet Seán "Clárach" Mac Domhnaill, tells the story of a now-elderly maiden fair lamenting the loss of her lover.

DECK THE HALL

Traditional Welsh Carol

Arr. **Elijah Botkin, Brian Holmes**

The Sea Change Chorus
The Cambridge Brass Ensemble

This carol features a Welsh melody dating all the way back to the 16th-century tune entitled "*Nos Galan*." The English lyrics were written by Scottish musician and poet Thomas Oliphant in 1862.

ALL SING!



Verse 2

See the blazing yule before us

Fa la la la la la la la

Strike the harp and join the chorus

Fa la la la la la la la

Follow me in merry measure

Fa la la la la la la la

While I tell of yuletide treasure

Fa la la la la la la la

Verse 3

Fast away the old year passes,

Fa la la la la la la la

Hail the new, ye lads and lasses,

Fa la la la la la la la

Sing we joyous all together

Fa la la la la la la la.

Heedless of the wind and weather,

Fa la la la la la la la.

SKIN AND BONES

American Folk Song

Arr. **Elijah Botkin**

Ilan Barzilay, Tom Olivier, Eddy Nunes,
Tommy Linden, Sally B. Moore, Terry
Grissino, David Gordon, Sam Rhoades
Fleishman, Haris Papamichael, Paul
Levitt, David Torrey, Athéna-Gwendolyn
Baptiste, BBB, Alison Foote Reif, Edward
Cheesman, soloists
The Bailemian Band

A ghost song from Jean Ritchie's family. The earliest set of words, written in 1810, tell the spooky story of an old woman who lived in a cottage all on her own.

TÉIR ABHAILE RIÚ

Irish Folk Song

Arr. Elijah Botkin, Daniel Buchanon

Mary Casey, vocals
Lindsay Straw, bouzouki/vocals
Liz Hanley, fiddle/vocals
Jackie O'Riley, choreography
The Bailemian Band
The Sea Change Chorus

This song tells the story of Mhéaraí (pronounced “Mary”), a young woman called home to marry her match. Upon arriving, she debates with her friends about whether or not it's a good match. The dance is inspired by Irish country or figure dancing, a social dance with footwork that provides a rhythmic backdrop to the vocals.

THE HUMORS OF WHISKEY

Irish Folk Song

Mary Casey, vocals
David Coffin, vocals

Also known as “Paddy's Panacea”, it's unclear exactly when this song was written. However, in 1977, Tom Lenihan sang this to Jim Carrol and Pat Mackenzie while at home in Knockbrack, Miltown Malbay, County Clare, saying he had learned it from an American songbook called *617 Irish Songs and Ballads*. It was then released in 1978 as the title track for Lenihan's album *Paddy's Panacea*.

ORO MA BHADIN

Traditional Irish

The Rocky Road Children
Liz Hanley, fiddle

This sweet Irish Lullaby is about a *currach*, the traditional small fishing boat of the western Irish coast.

SODADE

Armando Zeferino Soares

Arr. Elijah Botkin

Candida Rose Baptista, vocals
The Bailemian Band

A Cabo Verdean *morna* (more on pg 8) written in the 1950s by Armando Zeferino Soares, this was popularized by Cesária Évora on her 1992 album *Miss Perfumado*. The name is the Cabo Verdean Creole variant of the Portuguese term *saudade*, meaning “longing.”

SIOBHAN'S SELKIE STORY

Traditional Irish Folklore

Mary Casey, storyteller
The Rocky Road Children
Written and Directed by Patrick Swanson

A version of the traditional Irish story of the Selkie, a magical being that can transform itself between its human and seal forms.

OISÍN AND TÍR NA NÓG

Written and Performed by Aidan Parkinson

The story of Oisín and Niamh is one of the most beloved in Irish mythology. It comes from the *Fenian Cycle*, a collection of stories about the legendary warrior Fionn mac Cumhail (Finn McCool) and his band of warriors, the Fianna.



STAR OF THE COUNTY DOWN

Traditional Irish Ballad

Arr. Elijah Botkin, In the style of the High Kings

David Coffin, vocals

The Bailemian Band

Jackie O'Riley, choreography

A well-known Irish ballad (more on pg 8) set near Banbridge in County Down. The late 19th-century words are by Cathal McGarvey of County Donegal, set to a traditional tune. A young man chances to meet a charming lady, Rosie McCann. By the end of the ballad, he imagines marrying the girl.

Dancing in Ireland isn't limited to jigs, reels, and traditional step dancing, but includes all sorts of modern couples dances. This dance is a nod to the Irish jive, a spontaneous partner dance well-loved in the Irish Country scene.

ALL SING! REFRAIN



From Bantry Bay down to
Derry Quay
From Galway to Dublin town
No maid I've seen like the
fair Colleen
That I met in the County Down.
Yiew!

SEAN NÓS REEL

Rebecca McGowan, dancer

The Bailemian Band

As a party piece, a dancer might get up to dance a few steps in the *sean-nós* style: the dancer taking pleasure in responding to the music, improvising rhythms and movements.

POLKA SET

The Sea Change Chorus

The Bailemian Band

Set dances in Ireland were adapted from French quadrilles in the 18th-19th centuries, and had a huge revival in the 1970s. It is a social dance form — not a performance, but danced by all ages and abilities for the sheer pleasure of moving together.

DANCE TO YOUR DADDY O

Traditional Irish

The Rocky Road Children

Liz Hanley, fiddle

Jacob Deck, flute

Jackie O'Riley, choreography

In 1951, Elizabeth Cronin (1879-1956), who was born in West Cork, sang this song to American ethnomusicologist Alan Lomax. Cronin was a musician and songwriter who sang traditional Irish music. The young performers here are dancing lovely jig-time movements that are still some of the first steps a young step dancer might learn.

HORA DI BAI

By Eugénio Tavares

Arr. Candida Rose Baptista and JL Santos Spencer

Candida Rose Baptista, voice

JL Santos Spencer, guitar

Another *morna* (more on pg 8), featuring poetry written by renowned Cabo Verdean poet Eugénio Tavares (1867-1930) during his 10-year exile in the US from 1900-1910. *Hora di Bai* is a heartfelt farewell from someone forced to leave their homeland.

IM LONG MÉ MEASAIM

Words by Dónal O' Liatháin, music by Peadar O'Riada
Arr. Elijah Botkin
English translation and recitation by Aidan Parkinson

Mary Casey, voice
The Sea Change Chorus

Literally "A Ship I Am", this is a poem written by Dónal O' Liatháin in 1978, with music composed by Peadar O'Riada.

LORD OF THE DANCE

Words by Sydney Carter
Traditional Shaker Tune

David Coffin
The Company
The Revels Morris

Sydney Carter's modern lyrics to the Shaker song "Simple Gifts" adapted for Revels by John Langstaff, are here translated into dance using a compilation of traditional Morris steps by Carol Langstaff, J. Martin Graetz, and Jonathan Morse.

ALL SING 

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

ACT II

LONE SHANAKYLE

By Thomas Madigan
Arr. Elijah Botkin

Liz Hanley, voice
David Coffin, concertina
Joey Abarta, uilleann pipes
Jackie O'Riley, choreography
Paul Levitt, Tommy Linden, Luke Olivier,
Haris Papamichael, Div Slomin,
Paloma Ortiz, dancers

Written by Thomas Madigan around 1860, this song references Old Shanakyle Cemetery in Kilrush, Co. Clare. The dancers here are seen as if through a looking glass into another era, when Mummers would meet at night, out-of-doors, to rehearse their dances in preparation for Christmas time.

YANKEE WHALERMAN

Traditional English Whaling Song

David Coffin, voice, concertina

Sometimes known by its other name "Spanish Ladies", this traditional chantey (more on pg 8) was registered in the English Stationer's Company all the way back in December of 1624. It was later found in the 1796 logbook of HMS Nellie, leading many to believe that the song was created during the War of the First Coalition toward the end of the 18th century.

ALL SING REFRAIN



We'll rant and we'll roar like true
 Yankee Whalersmen
We'll rant and we'll roar on deck
 and below
Until we sight Gayhead off old
 Martha's Vineyard
Then straight up the channel to
 New Bedford we'll go.

MARITZA'S SELKIE STORY

*Kortney Adams and Ensemble
Athéna-Gwendolyn Baptiste, Selkie
The text is adapted from the Emerald
Odyssey, created by Portland Revels.*

Although Cabo Verdean folklore is rich with stories from the sea—including those with mermaids and other fantastical creatures—this story is our character Maritza's own invention, her personal take on the traditional selkie story she heard in Act I.

SÓ SABI

Traditional Cabo Verdean
Arr. Elijah Botkin

*Candida Rose Baptista, vocals
The Bailemian Band
Neusa Barros Araújo, choreography*

The phrase “*So Sabi*” can be translated as “how great.” This song is an example of the *Coladeira* style of Cabo Verdean music and dance (more on pg 8).

ALL SING! REFRAIN

Só sabi, só sabi
Só sabi bem brinka
Só sabi



Só sabi, só sabi
Só sabi bem brinka
Só sa

BÁNCHNOIC ÉIREANN Ó

**In the style of Skara Brae, words by
Donnchadh Ruadh Mac Conmara**

*Mary Casey, David Gordon, Heather
Koerber Nunes, Haley Fisher, Leah
Labrecque, Sam Rhoades Fleishman,
Div Slomin, Edward Cheesman*

A poignant lament for the beauty of Ireland, as sung by the group Skara Brae. The words are by the Clare-born poet and hedge school master, Donnchadh Ruadh Mac Conmara (c. 1715-1810).

THE GARTAN MOTHER'S LULLABY

Irish Lullaby
Arr. Desmond Early and Elijah Botkin

*The Bailemian Band
Leah Labrecque, soloist
Sarah Higgenbotham, soloist*

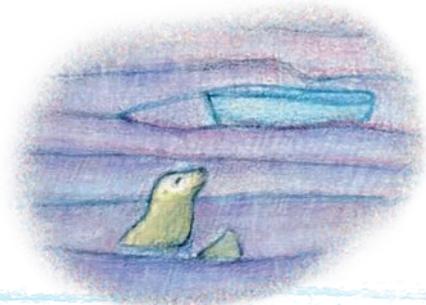
This song is a lullaby by a mother, from the parish of Gartan in County Donegal. The song refers to a number of figures in Irish mythology, places in Ireland, and words in the Irish language. *Aoibheall* is Queen of the Northern Fairies, *Siabhra* is an Irish fairy, *Tearmann* is a village near Gartan in Donegal, and *Leabhán* is an Irish word for “little child.”

WEXFORD CAROL

Traditional Irish Carol
Arr. Elijah Botkin and George Emlen

The Company

Sometimes known as “The Enniscorthy Christmas Carol” after the Wexford town where the text was first found. The tune is traditional Irish.



ALL SING! VERSE 4



With thankful heart and joyful mind
the shepherds went the babe to find,
And, as God's angels had foretold,
they did our Savior Christ behold.

Within a manger he was laid,
and by his side the virgin maid,
Attending on the Lord of Life,
who came on earth to end all strife.

FAMILIA, DESPEDIDA & SIMA NOS È SO NOS

Traditional Batuku

Candida Rose Baptista, voice, dance
Rebecca McGowan, dance
The Sea Change Chorus
Neusa Barros Araújo and Jackie O'Riley,
choreography

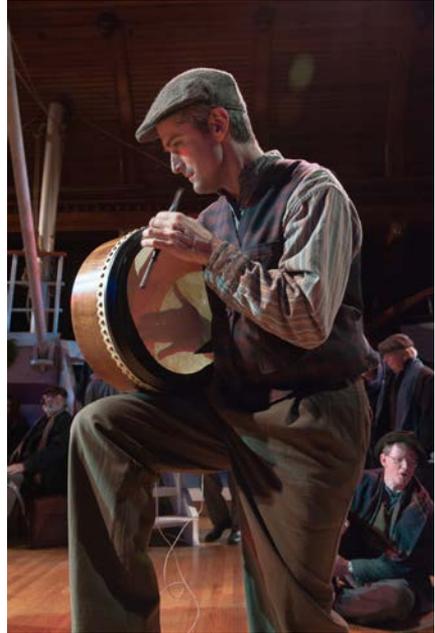
These three traditional Batuku pieces
were put together by the Rotterdam-
based Batukadeira "Sim Nos é So Nos."

FITIÇO DI FUNANÁ

By Lura, Arr. Elijah Botkin

Candida Rose Baptista, vocals
Neusa Barros Araújo, choreography
The Sea Change Chorus
The Bailemian Band

"*Fitiço Di Funaná*," literally "The Spell of Funaná," is a lively and upbeat *funaná* (more on pg 8) by Cabo Verdean singer Lura. The lyrics reference other forms of Cape Verdean dance, saying "You dance well the coladeira / You move your hips like no one else / You dance well to the sound of Mazurka / But the *funaná* dance becomes you."



THE WREN SONG

Traditional Irish

The Rocky Road Children
Abe Finch, bodhrán
David Coffin, recorder

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

SILENT NIGHT (IRISH/KRIOLU/ENGLISH)

Traditional

Arr. Edwin Fissinger, Elijah Botkin,
JL Santos Spencer

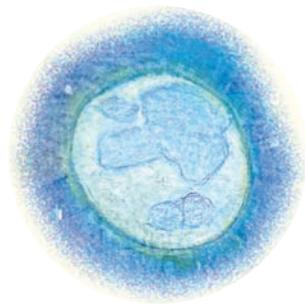
The Sea Change Chorus
The Rocky Road Children
Candida Rose Baptista, voice
The Cambridge Brass Ensemble

First performed on Christmas Eve in 1818 in Oberndorf, Germany, this is one of the most well-known Christmas carols today. It has been translated into over 100 different languages!

ALL SING! VERSE 4



Silent night, holy night
Son of God, love's pure light
Radiant beams from Thy holy face
With the dawn of redeeming grace
Jesus Lord, at Thy birth
Jesus Lord, at Thy birth



MUMMERS' PLAY

Captain: Edward Cheesman
Prince George: Ilan Barzilay
Saint Patrick: Haley Fisher
Doctor: Kortney Adams
Big Head: David Coffin
Dancer: Rebecca McGowan
Miss Funny: Eleanor Garmey/Evie Riordan

Our Mummers' Play is based on old traditions specific to the Irish border county, County Fermanagh. Mummers roamed the countryside, bringing Christmas into rural kitchens. Their straw hats, man-made of dead "white" cultivated plant life and topped in holly, incorporated the opposition of life and death enacted in their drama. St. Patrick—of greenness and light—is killed by a worldly agent and then brought back to life, fulfilling nature's cycle. The final jig and Miss Funny's gathering of funds foretell the dance to be held later in winter, organized by the Mummers for the community. These Mummung traditions, common in the 19th century, were outlawed during the violence between the Easter Rising of 1916 and the Civil War of 1922. The return of peace was aided by a short-lived revitalization of Mummung that helped make the period between the world wars remembered by locals as a more relaxed time. (See *All Silver and No Brass - An Irish Christmas Mummung*, by Henry Glassie.)



DONA NOBIS PACEM

Give Us Peace



ALL SING!

1

Do - na no - bis pa - cem, pa - cem,

2

Do - na no - bis pa - cem,

3

Do - na no - bis - pa - cem,

5

Do - na - no - bis pa - cem.

do - na no - bis pa - cem

do - na no - bis pa - cem



SHORTEST DAY

By Susan Cooper

David Coffin reciting

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

ALL SHOUT!

Welcome Yule!



SUSSEX MUMMERS' CAROL

Traditional Carol

Arr. by Brian Holmes, with descant by
Ralph Vaughn Williams

The Company

This traditional carol issued as an ending to the folk play in Horsham, Sussex. Similarly, in each of the nine cities where Revels is produced annually, this carol is sung with the audience at the conclusion of each performance.

ALL SING!



4

8

God bless you all with - in this house with hap - pi - ness be³ -
 Our play is done, we must be gone we stay no lon - ger
 God bless your house, your child - ren too, your cat - tle and your

side; Where e'er your bo - dies ride or walk, your God must be your
 here. We wish you all both great and small a bless - ed bright new
 store. The Lord in - crease you day by day and send you more and

guide, your God must be your guide.
 year, a bless - ed bright new year.
 more, and send you more and more

FOR A DRAMATIC CHANGE OF SCENE



TORREY ARCHITECTURE .COM

THE COMPANY

MASTER OF CEREMONIES

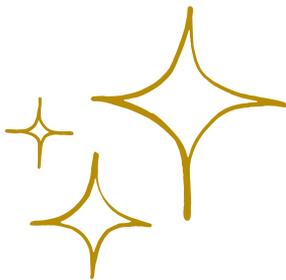
David Coffin

THE PLAYERS

Kortney Adams, Maritza
Cedric Appolon, Amilcar
Athéna-Gwendolyn
Baptiste, Selkie Spirit
Mary Casey, Siobahn,
the Bean an Ti
Rebecca McGowan,
Dancer
Aidan Parkinson, Poet
Lizandra Gomes,
Understudy for Maritza
Kellen Adams Martin,
Understudy for Amilcar

THE STRAW BOYS MUMMERS

Edward Cheesman,
Captain
Ilan Barzilay,
Prince George
Haley Fisher, Saint Patrick
Kortney Adams, Doctor
David Coffin, Big Head
Rebecca McGowan,
Dancer
Eleanor Garmey
/Evie Riordan,
Miss Funny



THE SEA CHANGE CHORUS

SOPRANO

Athéna-Gwendolyn
Baptiste*
Hazel Barzilay*
Julia Deininger
Sarah Higginbotham*
Leah Labrecque
Lakshmi Nayak*
Maggie Schulz*
Sarah Wasserman*

ALTO

Vanessa Conlon*
Sam Fleishman*
Mary Hamilton French
Nicole Galland*
Terry Grissino*
Sally Moore*
Heather Koerber Nunes*
Alison Foote Reif*

TENOR

Jacob Deck*
Haley Fisher
Jake Nunes*
Eddy Nunes*
Haris Papamichael*+
Guy Pugh
Div Slomin*

BASS

Bold Black Ballerina*
Ilan Barzilay*
Ned Cheesman
David Gordon
Paul Levitt*
Tommy Linden*+
Luke Olivier*
Tom Olivier*
David Torrey*

THE ROCKY ROAD CHILDREN

Natalya Caines
Eleanor Garmey
Bjorn Goldstein
Johann Hadenfeldt
Maite Hill-Gutierrez
Felix Liu-Packard
Marina Nugent
Paloma Ortiz
Evie Riordan
Sabine Rooney
Naila Timas
Rowan Wallace

THE BAILEMIAN BAND

Joey Abarta,
uilleann pipes
Candida Rose Baptista,
vocalist
Abe Finch, bodhrán
Pelé Fernandes,
cavaquinho, ferrinho
Liz Hanley, fiddle/voice
JL Santos Spencer, guitar
Lindsay Straw, guitar/
bouzouki/voice

THE CAMBRIDGE BRASS ENSEMBLE

Austin Comerford, tuba
Tom Duprey, trumpet
Abe Finch, percussion
Greg Gettel, trumpet
Phil Swanson, trombone

* Members of Dance Ensemble
+ Dance Captains

THE REVELS MORRIS/ LORD OF THE DANCE

Peter Kruskal
(Dance Leader)
Beatrice Nolan
Sam Overbeck
(Dance Leader)
Sarah Rosenstrach
Nathaniel Smith
(Dance Leader)
Clara Stefanov-Wagner

TRADITION BEARERS

Candida Rose Baptista
Aidan Parkinson
Aminah Pilgrim

ARTISTIC STAFF

Stage Director:
Debra Wise
Music Director:
Elijah Botkin
Senior Artistic Advisor:
Patrick Swanson
Assistant to Music
Director: Sarah
Higginbotham
Children's Music Director:
Sarah Higginbotham
Set Design:
Jeremy C. Barnett
Costume Design:
Heidi Hermiller
Lighting Design:
Jeff Adelberg
Sound Design: Bill Winn
Choreographers:
Jackie O'Riley,
Neusa Barros Araújo
Program Notes:
Debra Wise,
Elijah Botkin

Dramaturg: Nicole Galland
Script written by:
Debra Wise with Patrick
Swanson, Elijah Botkin,
Nicole Galland,
Aidan Parkinson

PRODUCTION TEAM

Production Manager:
James David Templeton
Production Stage
Manager:
Pat-rice Rooney
Props Coordinator:
Elizabeth Locke
Props Artisan:
Stephen Lewontin
Shadow Puppet Design:
David Fichter
Puppet Mask Restoration:
Amanda Gibson
Assistant Stage Manager:
Kira Young
Technical Director:
Andrew Hebert-Johnson
Head Electrician:
John Holmes
Lighting Board operator:
Isaak Olson
Systems Technician:
Brian McCoy
Subtitle Board Operator:
Jordan Young
Assistant Lighting
Designer:
Amanda Fallon
Company Manager:
Div Slomin, Jen Sur
Children's Stage Manager
& Youth Coordinator:
Mari Young



Children's Dressing
Room Manager:
Lynne Dichter
Children's Dressing Room
Assistant Manager:
Heather Mell

REVELS CREW

Perla Diaz
Ida Ellsworth
Beatrice Nolan
Arienne Reichert-Facilides
Clio Reichert-Facilides
Jae Ur
Will Ur

PRODUCTION CREW

Costume Production:
Costume Works
Set Builders: Wooden Kiwi
Productions, LLC
ASL Interpreters: Katy
Burns, Joan Wattman
Video Production: Michael
Kolowich in partnership
with Benjamin Eckstein,
Beryllium Pictures

Photos by Roger Ide and
Paul Buckley



THANK YOU VOLUNTEERS

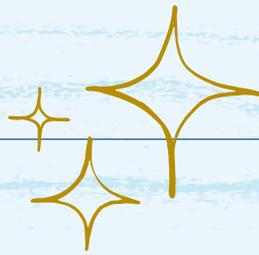
Eric Baatz
Elizabeth Balcom
Lynda Banzi
Felicity Bell
Jennifer Bester
Francesca Bester
Theo Bester
Lyle Bibler
Jeff Boudreau
Sharon Britton
Nick Browse
Jean Cain
Abraham Caines
David Cirka
Sarah Cramer
Mary Cunningham
Martha Curtis
Nicole Davila
Daniela Davila
Ita Dennehy
Ron Efromson
Johanna Finnegan-
Topitzer
Sophia Garmey
Cathie Ghorbani
Emy Goldsmith
Greg Goldsmith

Ross Hall
Bonnie Hall
Charles Hannum
Jeremy Heflin
Jim Henderson
Marjorie Hilton
Susan Hunziker
Susan Jenkins
Jim Karg
Glenn Ketterle
Roberta King
Karen Kosko
Paul Levitt
Robert Lewando
Crissy Liu-Packard
Morgan Liu-Packard
Elena Loomis
Leslie Lowe
Duncan Mackay
Barbara Mackay
Maria Mannix
Linda Martin
Ken Mattsson
Susan Maycock
Aleka Molokova
Kevin Montague
Patrick Murphy

Rachel Murphy
Lakshmi Nayak
Helene O'Brien
Jennie O'Brien
Laura Olivier
Alaina Ortiz
Guillermo Ortiz
Maggie Partilla
Lise Paul
Bonnie Power
Madeleine Pugsley
Ekaterine Purtskhvanidze
Jessica Raine
Sonia Riccio
Marianna Spera
Ishmael Stefanov-Wagner
Phyllis Stefanov-Wagner
David Story
Meryl Stowbridge
Liam Sullivan
David Summersby
Susan Summersby
Nonie Valentine
Peter Weiler
Hannah Woodbury
Tom Yelton

**And thanks to all the volunteers who signed up
after this book went to press!**

SPECIAL THANKS



Thank you to the **IRVING HOUSE** for housing visiting musicians and actors. Thank you to **NILAH MACDONALD** who has coordinated the annual ornament since 1994! Thank you to the staff of the **HARVARD BOX OFFICE AND THE MEMORIAL HALL/LOWELL HALL** complex. Thank you to **KEVIN DE PINA** for invaluable help with outreach to the Cabo Verdean community, as well as to **BARBARA BURGO** (Curator and CoFounding member of the Cape Cod Cabo Verdean Museum and Cultural Center) and **EUNICE S. FERREIRA** for their important feedback on our developing script. Thank you to **ANGELO BARBOSA** (Director, Pedro Pires Institute for Cape Verdean Studies) for leading us to *Cabo Verde and Its Music - A Virtual Museum* (<https://eng.caboverdeamusica.online>). Thank you to **JOE DAMOURA** (Director, The Cape Verdean Museum, Pawtucket, RI) for teaching us about Cabo Verdean Batuku and (along with Candida Rose Baptista and Neusa Barros) lending us tchabeta drums. Special gratitude to our *Secret Byrd* hosts the **CATHEDRAL CHURCH OF ST. PAUL** and the **CONCORD PLAYERS** for lending us props for *Secret Byrd*.

INSTRUCTIONS FOR CLOSED CAPTIONING

Scan the QR code to connect to the WIFI Network called "Revels Closed Captions"

1



Next scan the below QR code to access the closed captions at revelscc.home.arpa

2



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FEATURED ARTISTS

CREATIVE STAFF



DEBRA WISE (Director, Revels Interim Artistic Director) co-founded Underground Railway Theater in Oberlin, Ohio; from 1978-2008, URT toured original works in the collaborative spirit of its namesake to venues ranging from Lincoln Center, to schools, to Symphony Hall, including *Sanctuary-The Spirit of Harriet Tubman*, *Home is Where*, *InTOXICating*, and *Christopher Columbus Follies*; with the Boston Symphony, *Firebird*, *Creation of the World*, and *Tempest*. As URT's Artistic Director, she created performances for non-traditional venues, including the Museum of Science, MIT Museum, Mary Baker Eddy Library, the MFA, and on the streets of Cambridge. After founding Central Square Theater with Nora Theatre Company in 2008, Wise co-founded Catalyst Collaborative@MIT, CST's science theater partnership. She led partnerships with Mount Auburn Cemetery and the National Park Service (*Roots of Liberty-The Haitian Revolution and the American Civil War*). Productions Wise helmed have won Elliot Norton awards, including *Vanity Fair*; *black odyssey boston*; *The Convert*, and *Constellations*. Acting appearances at CST have included *Angels in America*, *Half-Life of Marie Curie*, *Homebody*, *Copenhagen*, *Einstein's Dreams*, and *Arabian Nights*; other stages include Commonwealth Shakespeare, New Rep, Speakeasy, Boston Playwrights, Greater Boston Stage, and the Public in NYC (*The Haggadah*, designed by Julie Taymor). She has adapted for the stage works by Dickens, Grace Paley, Lewis Carroll, and Gregory Maguire. She developed the Art Works for Schools curriculum with Harvard's Project Zero, the DeCordova Museum, and area schools. Wise left her CST Artistic Director position in 2022 to invite diverse leadership; she continues as Co-Chair of the CC@MIT Advisory Committee. She co-authored a digital book on URT's history (www.URTheaterEbook.com); and is the narrator for Gregory Maguire's series of novels, *Another Day*, which marked a return to his epic Wicked narrative.



ELIJAH BOTKIN (Music Director, Revels Music Director), a Boston-based conductor, arranger, choral educator, and performer, was named Revels' Music Director in December of 2021. He graduated from Northeastern University in 2015 with bachelor's degrees in Music History & Analysis and Mathematics. While at Northeastern, Elijah founded and directed the Northeastern Madrigal Singers, served as President and Assistant Conductor for the NU Choral Society, and sang with and arranged for the award-winning a cappella group Distilled Harmony.

Elijah's work on Distilled Harmony's quarterfinal-winning performance set won the distinction of Outstanding Arrangement from the International Championship of Collegiate A Cappella. His arrangement of "Nothing Feels Like You" by Little Mix also won a CARA (Contemporary A Cappella Recording Award) for Best Mixed Collegiate Song. In 2014, Elijah was granted the Gideon Klein Award in order to write his composition *The Closed Town*, which was premiered by the Northeastern University Chamber Choir in April 2015. In addition to his role with Revels, Elijah continues to direct the NU Madrigal Singers and was recently named the Interim Music Director of the Reading Community Singers for Spring 2023. He is a frequent performer with a variety of professional ensembles in the Boston area, with recent and upcoming performances including appearances with Carduus and the Boston Symphony Orchestra's performance of Morton Feldman's *Rothko Chapel*, the NU Madrigal Singers 10th Anniversary Concert, the Nightingale Vocal Ensemble's recent concerts SALONMUSIK and BLUE SUN, and Nightingale's upcoming season gala *Renaissance Reimagined*. He is passionate about using choir, and the power of singing together, to bring joy to anyone and everyone willing to lend their voice.



PATRICK "PADDY" SWANSON (Senior Artistic Advisor) 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 pieces, music theater, and circus. He was a founding stage director of Circus Flora and the 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 the Tisch School of the Arts at N.Y.U. He served as artistic director of the Castle Hill Festival in Ipswich, Massachusetts, directing and co-producing opera and theater works, including the premieres of Julie Taymor's *Liberties Taken* and Peter Sellars' production of *Così fan tutte*. He directed the Boston Camerata in *Tristan and Iseult* at the Spoleto USA festival and Shirley Valentine at the Alley Theatre, Houston, and the Charles Playhouse, as well as numerous other productions in the U.K. and Europe. His Actor's Shakespeare Project production of Shakespeare's *King Lear* with Alvin Epstein was nominated for three 2006 Elliot Norton awards and subsequently transferred Off-Broadway. Paddy's most recent acting role was as Father Jack in Brian Friel's *Dancing at Lughnasa* at Gloucester Stage. He was the Artistic Director of Revels for 34 years, and in his current role as Senior Artistic Advisor, serves as a consultant to the other eight Revels production companies performing throughout the United States.



CAST



DAVID COFFIN (Master of Ceremonies) has been in Revels productions since 1980 and Master of Ceremonies since 1990. He also presents interactive School Enrichment Programs, narrates Boston Harbor history, runs the crew onboard the stunt boat Codzilla, and takes 10,000 kids to the harbor islands every summer through Save the Harbor/Save the Bay. David created over 600 videos on TikTok to teach people about sea chanteys (i.e. NOT WELLERMAN!) and used the platform to create the album *The Sound of Time*. David has several solo CDs and was featured in the Amazon movie *Blow the Man Down* as the Singing Fisherman.



KORTNEY ADAMS (Maritza) has been working as an actor, director, and teaching artist in Boston since 2002. In addition to performing on professional stages throughout New England, she has also appeared in numerous films, television and radio spots, and educational videos. Kortney's calling is to support youth in finding their voices and power through theater and to help them make discoveries about themselves and their world.



CEDRIC APPOLON (Amilcar) is a fifth grader who enjoys reading, math, and science. However, his ultimate passion is drawing and becoming a true artist. Cedric is a very kind young man who loves to help others. He recently performed with Jean Appolon Expressions in 2023 and performs in his school shows every year. His biggest dream is to become an artist who can make and share his drawings with others.



ATHÉNA-GWENDOLYN BAPTISTE (Selkie Dancer) (They |Them) is a Trinidadian-American musician, actor, and stage manager in Greater Boston. Stage management credits include: *Breath and Imagination* and *The Cake* with Lyric Stage Company, *Angels in America: Millennium Approaches* and *Next to Normal* with Central Square Theater, *Diaspora* and *A Raisin in the Sun* with New Repertory Theatre, and *King Hedley II* with Actors' Shakespeare Project. Performance credits include: *Madame White Snake* with Opera Boston, *Fear Project* with OTP, and *Midwinter Revels: Feast of Fools* (Angel, Chorus, Dancer).



MARY CASEY (Siobhan) is pleased to be returning to the stage in this year's *Midwinter Revels*, after being featured in the 2008 and 2012 Revels. Connected to a long line of Irish singers and storytellers, Mary is a Celtic and Americana folk performer who also toured nationally in Ellen Kushner's WGBH production of *Esther: Feast of Masks*. She currently teaches at Tufts University and can sometimes be found singing in pubs in Galway, Ireland, where she maintains close ties to her family from the Aran Islands.



REBECCA MCGOWAN (Dancer) is a traditional and old-style Irish dancer, with a particular interest in step dancing as music. She has been on the faculty of Catskills Irish Arts Week, ReJigged, Pinewoods, O’Flaherty Retreat, and others. Together with duet partner Jackie O’Riley, she released the visual album *From the Floor* (2019) and the quartet album *Eight Feet Tall* (2023). The pair was recognized by the Massachusetts Cultural Council as 2022 Choreography Fellows. Rebecca also directs a non-competitive step dancing school for adults. www.RebeccaMcGowanDance.com



AIDAN PARKINSON (The Poet) is an award-winning Irish playwright and actor. He has been commissioned to write plays for several organizations, including Emerson College, and is the former artistic director of the Poets’ Theater in Cambridge. He was awarded a scholarship to complete a master’s degree with Derek Walcott at Boston University and has been a teacher of theater, languages, and literature. You can find an example of recent work on his YouTube channel, under the handle @ShamesChoice.



KELLEN ADAMS MARTIN (u/s Amilcar) (he/they) is a third-grade student at John F. Kennedy Elementary School in Canton. Kellen loves puzzles and games of all kinds, is an avid reader, and enjoys playing soccer and basketball. He grew up in a theater household, and has been taking theater classes for 4 years. This is his first professional production.



LIZANDRA “LIZ” GOMES (u/s Maritza) is an experienced professional with ten years in public service, serving as Deputy Chief of Staff and DEIB Program Manager at the Massachusetts Office of State Treasurer & Receiver General. She combines strategic leadership with a commitment to diversity, equity, and inclusion. Liz co-founded the Paula Ortet ’11 and Lizandra Gomes ’10 Scholarship Fund to provide support to Cabo Verdean students. She holds an MBA from Babson College and dual degrees in Mathematics and Theatre Arts from Bridgewater State University.

MUSICIANS



JOEY ABARTA (Uilleann Pipes) Joey Abarta has spent more than half his life performing on the uilleann pipes. In 2009, Joey won second place worldwide at the *Fleadh Cheoil na hEireann*. In 2014 Joey won first prize at the *An tOireachtas*, becoming the first American uilleann piper to do so since 1969. Joey has also received an Artist Fellowship in Traditional Arts from the Massachusetts Cultural Council. He currently divides his attention between teaching, recording, and performing, both solo and with his wife, step dancer Jaclyn O'Riley.



CANDIDA ROSE BAPTISTA (Voice, Tradition Bearer) is a multi-hyphenate in the areas of musical, cultural, & spiritual enrichment, boasting credentials as a songwriter, vocalist, author, educator, entrepreneur, mother/grandmother/great-grandmother, and community leader. A proud KabuVerdiana hailing from New Bedford, Massachusetts, Candida educates about the transnational musical legacy of Cabo Verdean Americans and performs jazz-infused takes on her musical heritage. Through her business, Golden Rose Music LLC, Candida Rose amplifies beautiful musical sounds, positive spirituality, and important cultural conversations.



AUSTIN COMERFORD (Tuba) received his Bachelor of Music from The Boston Conservatory and his Master of Music from the University of Minnesota-Twin Cities. His primary teachers are Steven Campbell and Kenneth Amis. Comerford works at New England Conservatory as assistant director of enrollment and maintains an active performance and teaching schedule in the Boston area. He has taught tuba and euphonium on faculty at Bridgewater State University and is currently the tuba and euphonium instructor at Weston Public Schools.



TOM DUPREY (Trumpet) has been freelancing in Boston since the mid 1980s. Tom has performed and recorded with the likes of Johnny Mathis, Dionne Warwick, Tommy Tune, Robert Goulet, Serj Tankian, Madeleine Peyroux, and Amanda Palmer. He has played with the band TickleJuice, led by James Merenda, for nearly 20 years. Tom has also been blessed to play on many Revels productions and recordings since 1999.



LOURENCO "PELÉ" FERNANDES (Cavaquinho, Ferrinho) was born in Cape Verde on Fogo Island, and fell in love with the guitar at age 11. After serving his mandatory military service, he moved to the island of Sal, where he developed his playing on both the guitar and the cavaquinho. Pelé has been in the US for 11 years and works with advanced Cape Verdean artists such as Santos Spencer, Kim Alves, Djim Job, Claudio Ramos, and Tiny Cardoso, accompanying singers in Cape Verdean music.



ABE FINCH (Percussion) relishes the challenge to learn new music, find the pace of the show, and make his mark. He supports the music on timpani, filling gaps with spirit-lifting rolls while everyone inhales for the final refrain. He traverses backstage to become part of the band, smiles and nods to the cast, as if he could act; then delivers a special percussive touch to punctuate the moment for all to enjoy.



GREG GETTEL (Trumpet) is a versatile trumpet player and teacher who has spent over 25 years in the local music scene. Greg's musical interests include chamber music, theater, and historical performance. He has appeared in musical theater productions at ART, Boston College, and the Fringe Festival in Edinburgh; he has also played with orchestras such as Boston Ballet, Emmanuel Music, Portland Symphony, Harvard Baroque, and the Providence Baroque Orchestra. He sings in the Family Folk Chorale and teaches trumpet in Lexington.



LIZ HANLEY (Fiddle, Voice) is a Brooklyn-based singer and fiddle player across many genres. She has toured globally with Mick Moloney and the Green Fields of America, as well as prog folk rock ensemble Frogbelly and Symphony and chamber rock band Emanuel and the Fear. Hanley's debut album "The Ecstasy of St Cecilia" was hailed "a gentle work of beauty" by FolkWorld, and features long time collaborators and friends Jefferson Hamer and Eamon O'Leary of the Murphy Beds.



JOSÉ LUÍS SPENCER (Guitar) is a Cape Verdean multi-instrumentalist, producer and songwriter, well known by his own style of guitar playing, with flamenco, African and jazz flavors. He has been on the scene as a producer, an author, composer and performer. In his 40+ years of career, he has his name printed in a large number of recordings produced in Europe and the US, and copyrights as a songwriter and arranger registered on SACEM, and ASCAP.



LINDSAY STRAW (Guitar, Bouzouki, Voice) is a Boston-based singer, guitarist, and Irish bouzouki player. A Berklee graduate, she blends roots music from both sides of the Atlantic, combining traditional Irish and Scottish influences with American styles. Performing solo and with The New Grown-Ups and The Ivy Leaf, she has three albums and a rich performance history. Known for her unique take on traditional music, she's celebrated as a reincarnation of legendary trad singers of eras past.



PHILIP SWANSON (Trombone) has had a wide-ranging career as a trombonist, pianist, organist, composer, and teacher. He received his D.M.A. from New England Conservatory, his M.M. from Eastman, and did his undergraduate studies at Oberlin and the University of Miami. He's performed with the Boston Symphony, Boston Pops, and numerous classical and jazz ensembles, and has released eight CDs for trombone and piano. He is a Professor of Music at Salem State University, where he teaches trombone, piano, and theory.



CREATIVE STAFF



JEFF ADELBERG (Lighting Designer) is celebrating his 14th year designing for Revels! A Boston-based designer, he is responsible for over 300 productions in New England and beyond. Jeff has won four Elliot Norton Awards and four IRNE Awards for his designs. He attended the University of Connecticut and teaches at Harvard University and Boston College. A member of IATSE/USA-829, Jeff lives in Holliston, Massachusetts with wife Tess and daughter Jo.
www.jeffadelberg.com | Instagram: @jadelberg



JEREMY BARNETT (Scenic Designer) is a Detroit-based scenic designer with over two hundred credits in theatre, opera, and dance. Since 2007, Jeremy has been Revels' resident scenic designer. As a visual artist, Jeremy creates large-scale public art in the US and internationally. He recently exhibited at the Cerdeira Home for Art (Portugal); The Art and Ground Cave Gallery (Spain); and the Krasl Art Center (Michigan). Jeremy is Chair of the Department of Theatre at Oakland University. Find more of Jeremy's work at www.jeremybarnett.com



NICOLE GALLAND (Dramaturg) is honored to have helped craft this year's script. Since leaving her job as Dramaturg of Berkeley Rep 20 years ago, she's made her living as a novelist, but she can't break her theatre-making habit. She recently co-wrote/directed *Last Call*, a play about traditional Irish music, in Howth, County Dublin, which will be revived in spring 2025. Her Shakespeare-themed historical novel, *BOY*, will be published by William Morrow in February 2025.



HEIDI HERMILLER (Costume Designer) has designed Revels costumes for 30+ years. Along with the Revels, Heidi has designed the Harvard Hasty Pudding, but wherever she is in Cambridge, Heidi loves the craziness, research and joy of designing—and is excited to be designing for Debra Wise this year! Fools, mummers', bobblehead costumes...whatever it takes. She looks forward to partying like it's 1999.



SARAH HIGGINBOTHAM (Assistant Music Director) trained as a clinical social worker, so she finds joy in developing authentic ways to create multigenerational community through art. She's been a songleader in schools, camps, churches, and children's theaters. Sarah was the Revels Education Director from 2005-2009, establishing after-school workshops and in-school residencies around greater Boston, and she has assisted Revels music directors for over 20 years. Sarah currently serves as Director of Communications & Christian Formation at First Church in Cambridge, UCC.



STEPHEN LEWONTIN (Program Artist / Props Builder) is a photographer, painter, and former engineer who's worked in Boston area theater for 30+ years. He's made shadow puppets (*Creation*, *Underground Railway*), a village of miniature houses (*A Christmas Carol*, Central Square Theater), and a 15-foot puppet of Toussaint L'Ouverture (*Roots of Liberty*, URT). Stephen's photographs have been published in newspapers and magazines worldwide, including The New York Times, The Boston Review, and Popular Photography. He won the 1984 Boston Globe and Kodak International photography prizes.



ELIZABETH LOCKE (Props Coordinator) is celebrating her 29th year on the Revels production crew, either as props coordinator, assistant stage manager, or both! Credits include being the props coordinator for four years at Actors Shakespeare Project, creating props for Central Square Theater, stage managing at the Edinburgh Fringe Festival, and helping to found Cornerstone Village Cohousing. Revels is a family affair; all three of Elizabeth's children, two grandchildren, two ex-husbands, and her current partner have appeared on the Revels stage.



NEUSA BARROS ARAÚJO (Choreographer) is from the island of Santiago, Cabo Verde and was raised in Boston as a teenager. She has her B.A in Bio-Psychology and M.A in Clinical Mental Health Counseling and Dance Movement Psychotherapy, and is currently working with men and women at the Pine Street Inn shelters as a Clinician for MATCH - Department of Mental Health Program. Neusa is also the Chairperson for the Mental Health Committee with the Cape Verdean American Society.



JACKIE O'RILEY (Choreographer) is a longtime member of the Irish dance community in Boston who now teaches and performs across the US, Canada, and Ireland. She directs O'Riley Irish Dance, a unique, non-competitive dance program in Cambridge/Watertown, now in its 15th year, and received an MCC Choreography Fellowship in 2022. In 2019, she co-released the groundbreaking "visual album", *From the Floor*, and in 2023 she was the first dancer—and American—to contribute to ITMA's "Saothar" (composer) series.



AMINAH PILGRIM (Tradition Bearer) is a proud Kabuverdiana. An Associate Professor of Africana Studies at Berklee College of Music, her classes include African Diaspora, Hip Hop, and Black Liberation music. Her 23 years of teaching experience includes positions at UMass Boston and other colleges. An award-winning scholar, she has authored several publications and contributed to documentaries. Dr. Aminah consults and speaks widely on culturally/linguistically relevant education and social justice. She's a Mom, wife, community leader, researcher, author, and artist.



BILL WINN (Sound Designer/Engineer) has toured worldwide with acts including Whitney Houston, Herbie Hancock, and Joni Mitchell. He has designed and implemented sound for the DC Jazz Festival, Barbara Streisand Live at Shrine Auditorium, and the Thelonious Monk Jazz Competition, and has been with Revels since 1995. His television work includes the Emmy-nominated *Front Row Boston*, *The U.N. International Jazz Day*, and the *White House Tribute to Thelonious Monk*. He also won the 2020 Emmy for "Outstanding Audio" for "Sing That Thing" at WGBH.



We prefer
our nights a
little less
silent.



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EMERALD ISLE & CABO VERDE

THE COLOR OF HOPE

The Selkie Girl and the Seal Woman is an adaptation of *Emerald Odyssey*, a *Midwinter Revels* created by Portland Revels in Oregon.

We loved their leading idea of an odyssey on one night, all in the warmth of an Irish pub, in which new friendships are sparked by the sharing of experiences, song and dance. We were enthusiastic about an Irish-centered Revels, knowing how many in our communities identify with Irish culture. And it seemed right, given the prominence of Cabo Verdeans in our area, to also feature the culture of this archipelago, made up of 10 islands, across the Atlantic from Ireland.

Dr. Aminah Fernandes Pilgrim, Berklee Professor of Africana Studies and Cabo Verdean studies scholar, is one of the Tradition Bearers for our production. She expressed excitement about the possibility of bringing together Irish and Cabo Verdean cultures on our stage. In 2019, she was asked by then-mayor Martin Walsh to lead a learning journey for a delegation from Boston to Cabo Verde, to experience the culture from which so many immigrants to Boston hail.

On the trip, Walsh and Pilgrim exchanged notes about the many similarities between the experiences of Cabo Verdean and Irish immigrants. Both countries are maritime cultures, both share Catholic faith, both struggled

and succeeded in identifying their unique identities in defiance of colonial rule. In the 19th century, famine drove waves of immigration to Massachusetts from both Ireland and Cabo Verde.

And immigrants from both Ireland and Cabo Verde have left indelible imprints on our state. The legacy of whaling and cranberry farming in southern Massachusetts is inseparable from the communities of Cabo Verdeans, who built these industries and built lives around them. Boston's Saint Patrick's Day Parade is the oldest in the country, and Irish contributions to politics are woven into the fabric of Boston life.

Notably, there are more holders of Irish and Cabo Verdean passports outside their respective countries than citizens inside their borders. These two diasporas are far-flung, with people holding tightly to ties to home, whether or not they have actually visited the countries of their parents or grandparents. And who knows what the history of the encounters between these two cultures could have been, in generations past? Barbara Burgo, Curator and CoFounding member of the Cape Cod Cape Verdean Museum and Cultural Center, says "... many Cabo

Verdeans show a portion of Irish ancestry through their DNA. Mine says 10 percent Ireland/Scotland/Wales...as do many of my cousins who tested with Ancestry."

Of course, history is fraught with both pain and possibility. Living diasporas point to a complex nexus between colonizer and colonized, and between the home and host lands. Aidan Parkinson—in our cast and writing team—commented on this: "As an Irishman and an American citizen, I feel both part of a desperate past and a predatory present. My people fled, starving and poor, in search of feasible lives; but my tax money now often funds policies abroad that cause similar pain. In this historical relationship between colonizer and colonized, can there be a key to healing, a way out of the morass of history?"

One way humans transform pain, of course, is through music, dance, storytelling, and poetry – all central to both cultures we explore this year, with songs that actively pay tribute to cultural roots while helping forge new identities. Candida Rose Baptista, a featured vocalist and another of our Tradition Bearers, writes that Cabo Verdeans new to the U.S. would gather for "kitchen dances," celebrations that reenacted community cohesiveness and served as musical incubators for the children of immigrants; and then came the tradition of "canta reis" in Vets Halls and community centers, with bands playing

throughout New Years Eve well into New Years Day¹. In Irish Mummung traditions between Christmas and the New Year, masked 'strangers' brought short musical performances into the rural kitchens of their neighbors, expressing profound mysteries of death and rebirth with rough comedy, music, and dance². In our show, a Cabo Verdean *morna* sings the words of Eugénio Tavares, a poet who lived in the US from 1900 to 1910 before returning to his homeland. And one of our Irish songs is by the poet Dónal Ó Liatháin. Both artists articulated experiences of longing, and of living between two worlds.

2024 marks the 100th anniversary of the birth of Amilcar Cabral, the father of Cabo Verdean independence, scholar, agronomist, and Pan-African political theorist. Nelson Mandela was a great admirer of Cabral's broad-ranging intellect and efficacy. Cabral was also a musician and poet. One of his poems—*Regresso*—highlights perhaps another connection between Cabo Verde (the 'green cape') and the 'Emerald Isle':

**I heard that the country
is covered in green
The most beautiful color
The color of hope**



By Debra Wise with thanks to Candida Rose Baptista, Neusa Barros Araújo, Barbara Burgo, Mary Casey, Eunice Ferreira, Nicole Galland, Lizandra Gomes, Aidan Parkinson, Aminah Fernandes Pilgrim

¹KabuMerikanus - *The Sum of US: Exploring the Cabo Verde - United States Musical Connection and Legacy*, by Candida Rose Baptista.

²*All Silver and No Brass—An Irish Christmas Mummung*, by Henry Glassie, a masterpiece of folkloric research in the Ulster border district of Ballymenone, in the 1970's.

WHAT IS A SELKIE?

It's a familiar sight here on the New England coast, in summer: you're on a rocky beach or in a boat, and a head comes up out of the sea, looking at you. A whiskered, dog-like head, intent, contemplative; you know it's a seal, but you'd swear those big dark eyes were talking to you.

And that's the reason for the centuries of selkie stories that we've inherited from the coasts and islands of Scotland, Ireland, Wales, Iceland and a dozen other northern lands. They all grew out of an unconscious kinship that our species seems to feel with seals; the word "selkie" means "seal" in the Gaelic dialect of the Orkney Islands, and its mythical owner can exist both as seal or human being. In the most common story, a female selkie sheds her skin and a man steals it so that she can't go back to the sea; she marries him and has children, but when she recovers her skin she deserts husband and family in order to go home.

There are folktales about mermaids and finfolk and other sea creatures, but only the selkies shed their skin to become human. The Scots have stories of the Roane, humans who travel through water as seals but shed their skin on land or in their sea caves. The Welsh have the Seal Wives, who willingly marry men but always on some condition, which if broken will send them back in their skin to the sea. The Orkney-rooted Child ballad called "The Great Silkie of Sule Skerry" tells

of a male selkie ("I am a man upon the land, I am a silkie in the sea...") who predicts to the girl who has borne his son that the man she marries will shoot both the selkie and their son—as indeed he does. But selkies in the northern folktales are most often female and beautiful, exploited but finally free, choosing their own home and species over differing individuals, however beloved. Maybe the earliest of the storytellers looking into those warm brown seal eyes were women ...

Here in the north, the eyes looking at us belong to harbor seals, or grey seals. Elsewhere there are, or were, the big monk seals of the Mediterranean Sea and the northwestern coast of Africa, including the Azores and the Cape Verde Islands. They too have made their way into a few folktales, but it didn't keep them alive; in the past two centuries humans have hunted them so mercilessly that they're now a critically endangered species. One tale has a seal singing from the bottom of the sea, offering enchantment; let's hope that he or she will take care, these days, to sing out of the earshot of humans.

Susan Cooper has written two books about selkies: *Seaward* and *The Selkie Girl*.



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

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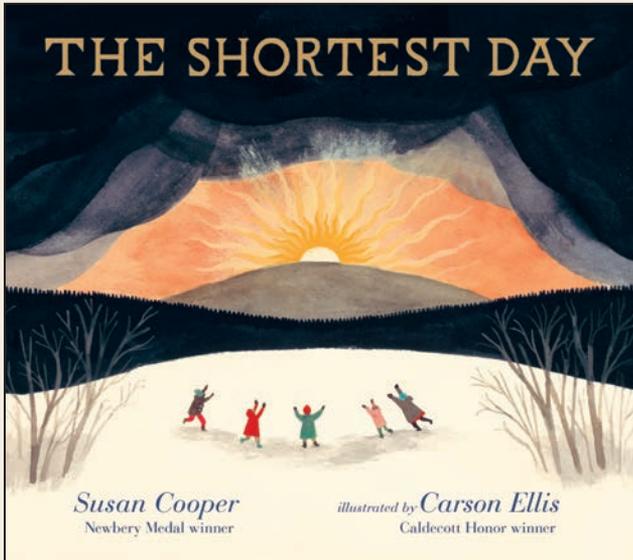
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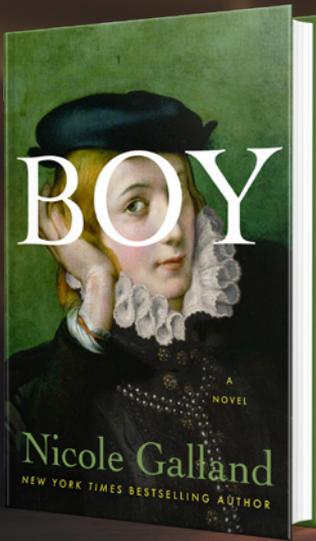
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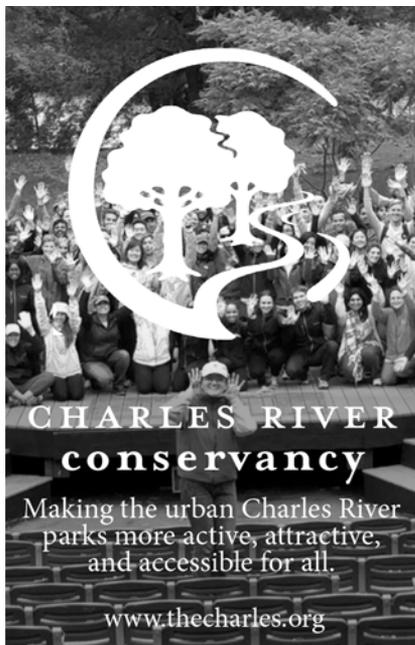
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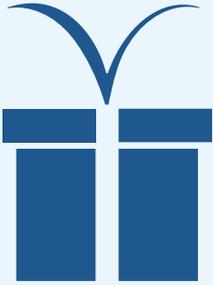
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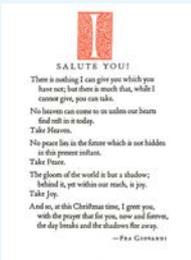
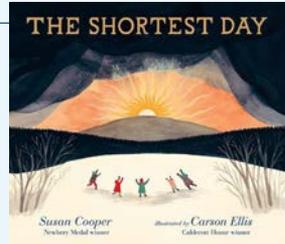


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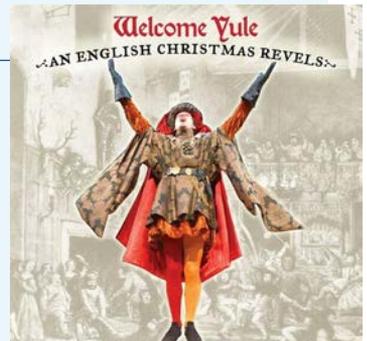
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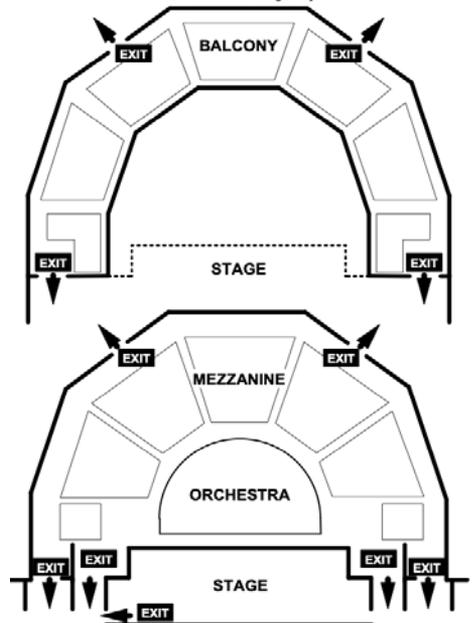
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