

55TH ANNUAL

Midwinter Revels

A Scandinavian Story for Christmas

INSPIRED BY GREGORY MAGUIRE'S *MATCHLESS*



DECEMBER
12-28

DIRECTED BY
Debra Wise

MUSIC DIRECTOR
Elijah Botkin

SANDERS THEATRE, HARVARD UNIVERSITY



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...) more music, more joy!



**IRVING
HOUSE**
AT HARVARD



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Midwinter Revels

A Scandinavian Story for Christmas

INSPIRED BY GREGORY MAGUIRE'S *MATCHLESS*

Directed by Debra Wise Elijah Botkin, Music Director

Written By Debra Wise; Patrick Swanson; Nicole Galland, dramaturg

Featuring

David Coffin

Joshua Wolf Coleman

Kristian Espiritu

Eliza Fichter

David Keohane

The Cambridge Brass Ensemble

The Baldur Band

The Strålande Chorus

The Matchless Children

The Pinewoods Morris Men

The Revels Northern Lights Dancers

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

Accessibility: **Infrared Listening Devices and large print programs** are available at the Sanders Theatre Box Office. **Closed Captioning** information is on page 66 and at the Revels product table.

WITH SUPPORT FROM:



This project was supported in part by the Massachusetts Cultural Council, which receives support from the State of Massachusetts and the National Endowment for the Arts.



“On an island so far north that it snowed from September to April, a boy named Frederik kept himself warm by keeping a secret.”

GOD JUL AND WELCOME YULE!

Thank you for joining us for the 55th year of reveling and celebrating the winter solstice in Sanders Theatre.

This year's *Midwinter Revels: A Scandinavian Story for Christmas* was conceived of, written, and directed by Revels Interim Artistic Director Debra Wise. Since 2023, Debra has deftly filled this interim role—helping Revels creatively navigate the transition between the retirement of long-time Artistic Director Patrick Swanson and the hiring of our new Artistic Director, Jeffrey Binder. Jeffrey is an accomplished director, playwright, and actor, who is joining us this month. We are so very grateful to Debra for bringing us to this moment in Revels' history. **Huzzah!**

Revels believes in the power of sharing music and stories, dance and traditions, and creating connections, community, and some magic! We have programs throughout the year and invite you to join us as we celebrate the equinoxes (*Spring Sing* and *RiverSing*), and the Summer Solstice with Harvard Museums of Science and Culture, share folk traditions in our partnership with the legendary Club Passim, and raise voices at Revels Pub Sings as part of the Brian O'Donovan Legacy Series at The Burren.

Since 1971, Revels' annual celebration of the Winter Solstice has resonated with audience members because within this joyful celebration we find refuge and inspiration in the past and connection in community. Through “all the frosty ages,” the shortest day brings brighter days ahead. Hope. A prayer we all need at this time.

Wishing you joy and peace for the holidays and a blessed, bright new year.

Diane

Diane Kennedy, Executive Director



This *Midwinter Revels* is inspired by the rich musical and dance traditions of Scandinavia and by Gregory Maguire's story, *Matchless*.

We are in the early 1800s and in a fairy tale, in a recognizable place where magic happens. Imagine a city by the sea (Copenhagen, Stockholm, Oslo), including a room tacked onto a herring smokehouse on an island in the harbor, a causeway that leads from the island across the water to the busy docks, the city streets, the palace. Imagine the starry solstice night. And dawn.

Danish story-teller Hans Christian Andersen is perhaps—by inspiring Gregory Maguire—the founder of this feast. Andersen was shaped by a folk arts movement (think the Brothers Grimm); his early stories echo ones told by his grandmother. He went on to invent the “literary fairy tale,” and many are woven into our culture (*The Little Mermaid*, *The Ugly Duckling*). Maguire was commissioned by National Public Radio to write a story for Christmas and thought of a boy who makes a fleeting appearance in Andersen's *The Little Match Girl*; that boy, Frederik, is our hero, and leads us on a journey bringing light to

darkness. Maguire wrote, “In selecting this tale for revisiting—illumination, perhaps—I hope to honor the original by finding a way to return to the story a sense of the transcendent apprehended by many nineteenth century readers, children and adults alike.”

I have loved entering into the imaginations of these master storytellers, and hope you do. They share a love of childhood and of children. And they each explore how our singular hearts are connected to community, and to mystery.

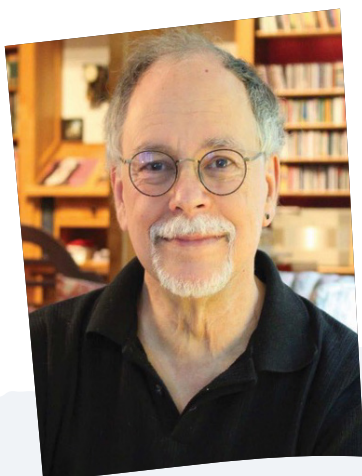
Which makes them perfect for Revels.

And Revels has been perfect for me. I have learned so much from the community of Revelers who continue, at 55 years and counting, to further this unique art form. Thank 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



Getting to Revels

BY GREGORY MAGUIRE  

How do you get to the Christmas Revels? Folks looking for Memorial Hall, that monolithic hulk squatting in the December dusk, will come by Red Line, bus, car, harbor ferry or plane. But that's just getting to Sanders Theatre. How do you get to the Christmas Revels?

Revels is like a slow motion explosion. The force whirls around the stage and out from it, a feast for eyes, ears, the whole soul. You may find your family, friends and congregation there if you look. You get to Revels by the force of someone's enthusiasm, by the gift of a ticket, by following doctor's orders. Some folks get there just by accident; I think they're the lucky ones.

Six or seven years ago I got to Revels through a friend's double dare. "You like to sing? Here's an audition notice for the Revels chorus: two beers if you get up the nerve to try out!" So I did, weak in the knees but glad for the chance. The happy acceptance came in the mail shortly.

We launched into rehearsals, a handful of veterans and a larger number of novices. Even those of us who'd been to Revels performances couldn't imagine how our songs would segue into each other. "We'll sing this," John Langstaff coached us with sharp attention and unflagging bonhomie – "there'll be a little bit here we'll learn later, then we'll swing around and sing that, from here and here." Even those of us trained in flow charts, complex equations or scrimmage strategies couldn't quite picture it. Opening night grew perilously close, and "Oh, that transition! We'll learn that next week!" roared Jack. The veteran members of the chorus stayed calm. We novices sweated even though the weather grew steadily colder.

*This essay is from **About Revels**, a collection of reflections, directors' notes and historical commentaries published in 2000. Gregory's personal connections to Revels include his experience as a member of the chorus, about 30 years ago.*



How do you get to the Christmas Revels? Well, you get there by a movement in your heart, a sort of involuntary lurch that sets you leaning toward light and movement and music in the darkest part of the year.

This winter marks the second year I am dragging along a couple of nephews to Revels. Six years since I sang in the chorus; maybe it's ten years since I first showed up alone, for medicinal purposes. The great thing is this: I still don't know, any more than my nephews do, what all this is about.

Every night for a week I stood on the stage and watched the Mummer's Play, which ended with the cry, "Dance, men, the Sword Dance now for me!" Every night the Morris Men sliced and leaped their dangerous way through the thicket of swords, and the hexagonal emblem of interlocked weapons was

brandished aloft. Every night the swords were withdrawn, and the hapless youth crumpled to the stage floor. The audience gasped, though they knew it must come to this.

Every night I gasped too. Each night it seemed more and more tragic, and wonderful, and each night I understood less and less about how it worked, or why: each night I got closer to Revels.

The closer you get to Revels, the less you can know about it. The youth will rise and be reborn, and no reason in the world suffices. If Revels is the dance of life, pure and simple, it's also Mystery, even simpler. Getting to Revels. It's a lifelong process.

That's how you get to Revels. And getting back?

But whoever would want to?

Performance Sponsors

DECEMBER 12 at 7:00 PM

Anonymous

The Soules Family In Memory of Mark Cullings Who Danced Joyfully Through Life

DECEMBER 13 at 2:00 PM

The Rioff Family

Shippen Page and Anne St. Goar Congratulations and Thanks to Debra and Elijah, Directors Extraordinaire, Revels' Brilliant Costume Designer, Heidi Hermiller, and the Countless Volunteers Who Help Bring Revels Magic to the Stage Each Year!

Timothy A. Taylor, Managing Trustee, Clark Charitable Trust

DECEMBER 14 at 1:00 PM

The 1156 Foundation

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

Phyllis, Kate and Eloise Harrington

Nora B. Stevens In Memory of Norman Stevens

DECEMBER 14 at 5:30 PM

Cécile 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 19 at 7:00 PM

The Clapp Family In Recognition of Arline R. Greenleaf's Love of Revels and Joyous Theater

Ned Gulley In Memory of Wendy, Who Loved Revels

DECEMBER 20 at 2:00 PM

Anne and Chaz von Rosenberg

DECEMBER 20 at 7:00 PM

Alison M. Chase

Sarah G. Tenney Dedicated to John Langstaff and his daughter Carol Langstaff for founding The Revels

DECEMBER 21 at 1:00 PM

Richard and Anna Goettle

Mary Gene and Ted Myer

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

The Travis Family In Memory of Lenore G. Travis

Don and Susan Ware



DECEMBER 21 at 5:30 PM

Anonymous

Timothy G. Taylor Trust In Memory of Timothy G. Taylor

In honor of Kristine O'Brien in thanks for her years of dedication to Revels.

DECEMBER 23 at 2:00 PM

Michael Kolowich and Kirstin Lynde

DECEMBER 26 at 2:00 PM

Clark and Susana Bernard

DECEMBER 27 at 2:00 PM

Ruth Heespelink Always Remembering Jack

DECEMBER 28 at 1:00 PM

The Jackson and O'Brien Family
In Gratitude to Revels' Remarkable Staff and Volunteers, Past, Present and Future!



DANCE, THEN!

As Revels celebrates its 55th year, we pay tribute to Carol Langstaff, director, choreographer, producer, and teacher who with her father, John Langstaff, founded Revels. Carol was the stage director of the first Revels in 1971 here in Sanders Theatre! Wassail!

The Program

Act I

OVERTURE

Composed by Elijah Botkin in 2025

The Cambridge Brass Ensemble

NU ÄR DET JUL IGEN

(Now It Is Christmas Again)

Traditional Scandinavian

The Baldur Band

The Strålande Chorus

The Matchless Children

The Revels Omdansare (Spinning Dancers)

This old Swedish and Danish Christmas song is usually sung around a Christmas tree.

Our dance is a hambo; variants of this *gammaldans* (old-time dance) tradition were danced all over Sweden from the 1800s. It is a couple's dance in 3/4 time, to music with a strong accent on the first and third beats.

Christmas is here, and Christmas lasts until Easter!

No, that is not true, for in between is Lenten fasting.

Anders Perssons' cottage is ablaze with light,

All the candles are burning!

O LITTLE TOWN OF BETHLEHEM

Melody: Ralph Vaughan Williams' adaptation of "Forest Green"

Sung in Swedish and English

David Coffin

The Strålande Chorus

The Matchless Children

The Cambridge Brass Ensemble

The English lyrics were written by Phillips Brooks, an Episcopal priest who became Bishop of Massachusetts. Brooks found the inspiration for this hymn during a spiritual journey after the Civil War to Europe and the Holy Land. While traveling, he wrote to the children of his parish about visiting Bethlehem on Christmas Eve.



All Sing!

Verse 2 and Verse 3

O little town of Bethlehem,

How still we see thee lie!

Above thy deep and
dreamless sleep

The silent stars go by.

Yet in thy dark streets shineth

The everlasting light;

The hopes and fears of
all the years

Are met in thee tonight.

Where children pure and happy



Pray to the blessed child;

Where misery cries out to thee,

Son of the undefiled;

Where charity stands watching,

And faith holds wide the door,

The dark night wakes, the
glory breaks,

And Christmas comes
once more.

2. O lit - tle town of Beth - le - hem, how still we see thee lie! A -
3. Where child - ren pure and ha - py pray to the bles - sed child: Where

5
bove thy deep and dream - less sleep the si - lent stars go by. Yet
mi - se - ry cries out to thee, Son of the un - de - filed; Where

9
in they dark streets shin - eth the e - ver - last - ing light; the
cha - ri - ty stand watch - ing, And faith holds wide the door, the

13
hopes and fears of all the years are met in thee to - night.
dark night wakes, the glo - ry breaks, and Christ - mas comes once more.



VILLEMANN OG MAGNHILD

(Villemann and Magnhild)

Arr. Elijah Botkin and Megan Henderson

The Strålande Chorus
The Cambridge Brass Ensemble
Abe Finch, percussion

The tune of this 14th-century Norse ballad is based on the 12th-century troubadour song "Kalenda Maya" (May Day). The story is about two sweethearts, Villemann and Magnhild. Magnhild has a premonition of drowning, then falls into a river as they cross a bridge. Villemann plays his harp so beautifully that the river troll releases Magnhild. In our story, this song is a musical landscape for Frederik's imagination. We hear different refrains of the song (arranged by Elijah Botkin) whenever Frederik sets out across the causeway that connects his home with the rest of his world.

RÄVEN RASKAR ÖVER ISEN

(The fox is running across the ice)

Arr. Elijah Botkin and Renata von Tscharnar

The Matchless Children
Renata von Tscharnar, accordion
The Baldur Band

An old Scandinavian folksong performed as a singing game. Different types of people are inserted into each refrain. In our version, the Song of the Baker is followed by the Song of the Grandmother and the Song of the Fisherman.

The fox runs across the ice,
The fox runs across the ice,
May we sing, may we sing,
The Song of the Baker?
The Baker does this
Wherever he goes,
And wherever he is,
And wherever he stands.
So may we sing, so may we sing
The Song of the Baker.

HELAN GÅR

(The whole one goes down)

Traditional Swedish

Arr. Elijah Botkin

The Strålande Chorus
 A popular Swedish sung toast,
 or *snapsvisa*.

Helan går can be loosely translated as
 "bottoms up!"



VÄVA VADMAL

(Weaving linen)

Tune: Uppsalapolskan, traditional;
Malung efter Troskari Erik

Traditional Swedish

*The Revels Northern Lights Dancers
The Baldur Band*

This traditional Swedish dance imitates the craft of weaving, including dance formations with names like darning, threading, unravelling, winding the bolt, cutting, and testing the cloth.

SANKT STAFFANS VISA

(St. Stephen's song)

Arr. Elijah Botkin and Megan Henderson

*David Coffin
The Baldur Band
The Strålande Chorus
The Matchless Children*

This old Scandinavian folk ballad has many variations. In some, the saint is a stable boy at the birth of Jesus; in others, the patron saint of horses. This version tells of a stable boy going from house to house, looking for food in the dark winter's night. The song's call and response form includes advice ("Take care, my dear!") as he waters his horses before the rooster crows, mounts his saddle before the sun rises, avoids the wolf, and finally arrives home for Christmas feasting and dancing with his family.

*The sun is not yet shining,
Not yet, but the stars
In the sky are twinkling*



MITT HJERTE ALLTID VANKER

(My heart always wanders)

**Traditional Scandinavian hymn, sung in
Norwegian and English**

Arr. Elijah Botkin and Megan Henderson

*Kristian Espiritu, soloist
The Strålande Chorus
Tom Pixton, accordion*

This hymn has many versions, some with folk melodies dating back to the middle ages, and lyrics with roots in the 1700s. It describes a heart lingering at the birthplace of Jesus, but also at the sacred resting places of the sparrow and the oxen.

*Must then my lord and savior
A homeless stranger be?
Denied the simplest favor
His lowly creatures see?*



IN DULCI JUBILO

(In sweet jubilation)

Arr. Elijah Botkin and George Emlen

David Coffin
The Strålande Chorus
The Matchless Children
The Cambridge Brass Ensemble

Originally a 14th-century German-Latin "macaronic" carol, meaning that it mixes two languages. Ours is sung in Latin and English, and tells of angels dancing, inviting us to join in celebration.

All sing!

Verse 1, Verse 2, and Verse 4

VERSE 1

In dulci jubilo, our hearts with
singing grow!

Purest treasure given lies in
praesepe;

Now shining bright in heaven,
matris in gremio

Alpha es et o! Alpha es et o!

VERSE 2

O Jesu parvule, you turn our
night to day;

Comfort, joy, and pleasure, *o*
puer optime;

A love that knows no measure,
o princeps gloriae.

Trahe me post te! Trahe me
post te!

VERSE 3: David Coffin and Small Ensemble

VERSE 4

Ubi sunt gaudia, the clear
alleluia?

Angels there are singing *the*
nova cantica;

And all the bells are ringing, *in*
regis curia.

Sing alleluia! Sing alleluia!

GLÄNS ÖVER SJÖ OCH STRAND

(Shine over sea and shore)

Arr. Elijah Botkin and Ivar Widéen

David Coffin
The Strålande Chorus
The Baldur Band

A popular 19th century hymn featured
in *Den svenska psalmboken* (The
Swedish hymnal).

The star from Bethlehem
Leads not away, but home

Brilliant star

Brilliant star

Through sparkling

Earthly prisons

Home to the glittering

Fence of the garden of delight

PUER NOBIS

(A boy is born for us)

Arranged by Elijah Botkin

The Strålande Chorus
The Cambridge Brass Ensemble
The Baldur Band

Based on a traditional Gregorian Chant
with roots in the Middle Ages, this song
is from the Finnish *Piae Cantiones*
(1582). Sung in Latin and English.

KOPPÅNGEN

Composed by Per-Erik Moraeus (1998), Arr.
Elijah Botkin and Robert Sund

Text by Py Bäckman
The Strålande Chorus
The Cambridge Brass Ensemble
The Baldur Band

A Swedish song, composed originally for violin. Its name and inspiration come from the wetlands and nature preserve near the composer's family home in Dalarna, Sweden.

There is silence around me in this peaceful winter night.

From the church down in the valley can see the candlelight.

And I stopped for a moment in this winter paradise,

When I heard a choir singing through the darkness and the ice.

And the rays of lights behind the window's vaulted frames

Have united the souls in hope that something great is waiting.

And I know that those who have left us here had the same thoughts as I,

We're like flames in the darkness and stars up in the sky.

We are caught here for a moment like an imprint of a hand

On an old and frosted window or a footprint in the sand.

For a while I'm eternal – that's the only thing I know,

I am here and we share our dreams about our destination.

It is cold out here, the snow is white but I'm warm deep inside.

I am warm because I know that my faith will be my guide.

English translation as performed by
Norwegian soprano, Sissel Kyrkjebø

GODER MORGON I DENNA SAL

(Good morning in this hall!)

Traditional Swedish

Soloists: Kristian Espiritu, David Keohane,
David Coffin
The Strålande Chorus
The Matchless Children

A call and response song for Christmas.

All Sing!

In Swedish with The Chorus
on the responses:

1. Goder morgon I denna sal,
2. Alla barn uti denna sal
3. Alla vuxna I denna sal
4. Goder morgon I denna sal,

VEM KAN SEGLA FÖRUTAN VIND

(Who can sail without wind)

Arr. Elijah Botkin

English translation by Patrick Swanson

The Strålande Chorus
The Baldur Band
Soloists: Sophia Bereaud, David Stenlund

Traditional song and lullaby that may have originated from the Åland islands between Finland and Sweden in the Baltic Sea. The song's theme is a common one in seaman's songs—to be parted from those you love.



BRUREMARSJ FRA VÅGÅ

(Wedding march from Vågå)

Arr. Tone Krohn, as sung by Trio Mediæval

*The Sopranos and Altos of the
Strålande Chorus
The Baldur Band
Abe Finch, percussion*

Traditional Norwegian wedding march, based on a medieval ballad from Telemark.

LORD OF THE DANCE

Traditional Shaker Tune, Words by
Sydney Carter

The Company

"Simple Gifts" is the Shaker tune that Sydney Carter used to set these modern lyrics. It has been translated into dance using a compilation of traditional English Morris steps by Carol Langstaff, 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

HEYR, HIMNA SMÍÐUR

(Hear, smith of the heavens)

*The Strålande Chorus
Music by Þorkell Sigurbjörnsson*

A clan chieftain in 13th-century Iceland, Kolbeinn Tumason, wrote this prayer on his deathbed. The text was set to music by Icelandic composer, Þorkell Sigurbjörnsson (1938–2013).

*Listen, smith of the heavens, what
the poet asks.*

May your mercy come softly unto me.

So I call on thee, for you have created me.

I am thy slave, you are my Lord.

*God, I call on thee to heal me.
Remember me, mild one.*

We need thee most.

*Drive out, O king of suns, generous
and great,*

*Every human sorrow from the city
of the heart.*

BAND SET

Arranged by The Baldur Band

The Baldur Band





ETT BONDBRÖLLOP

(A farmer's wedding)

Part IV: I BRÖLLOPSGÅRDEN

August Söderman, composer

*The Tenors and Bases of the
Strålande Chorus*

Based on a poem by Richard Gustafsson, this Swedish choral work from 1868 is in four parts: The Wedding March, At the Church, The Wishing Song, and then The Wedding Farm:

*Outside the farmer's cottage
The dance shall be held
The fiddler on the barrel
Plays for at least two*

*The girls jump
Around so easily on their toes
Glance away
To the bride's wreath!*

*Put the violin under
Your chin and pull
Right on all four
Strings now a drill
So that no one here
Can stand still
Then there will be joy and
Life in the dance.*

*The boys they drink,
The old men they hiccup,
The old women nod,
Stamp the beat, my boys,
That's how the dance should go!*



POLSDANS FRA FINNSKOGEN

(Pols dance from Finnskogen)

Traditional Dance

Music: I Grenseland, pols by Ingunn Bjørge

*The Revels Omdansare (Spinning Dancers)
The Baldur Band*

A pols dance is a Norwegian folk dance that involves walking and spinning, performed in 3/4 time (similar to the Swedish polska). This dance is from the "Finnish Woods" border area between Norway and Sweden (where many Finns settled in the 16th–17th centuries), and is danced by both Norwegians and Swedes (who call it "Polska från Finnskoga"). It is characterized by its lively slow-slow-quick rhythm, bouncy footwork, and improvisation, where couples decide individually which figures to perform within the dance framework.

KULNING

Traditional Nordic

*Karen Edwards, Athéna-Genesis Baptiste,
Julia Deininger*

Kulning is an ancient Nordic herding call that uses a high-pitched vocal technique to communicate with livestock over long distances. Historically practiced by women, it was used to call cows and goats from the pastures, and also to send messages to other shepherds.



ABBOTS BROMLEY HORN DANCE

The Pinewoods Morris Men

David Coffin, recorder

Fool: Sally Moore

Hobby Horse: Julia Gallogly

Child Archer: Alexandra Zoranya Torrey

Sosa / Hector Stenlund

Man/Woman: Jake Nunes

This ancient ritual dance for good luck in hunting the stag is still danced every year in the village of Abbots Bromley in England. Its supernumerary characters—the Folk Fool, Man-Woman, Hobby Horse and the Boy Archer—tie it to the mumming traditions of Christmas.

CHAMPAGNEGALOPPEN

Music by Hans Christian Lumbye

Arr. by Elijah Botkin

The Baldur Band

The Cambridge Brass Ensemble

Div Slomin, Conductor

This orchestral piece by Danish composer Hans Christian Lumbye celebrates the second anniversary of Copenhagen's Tivoli Gardens, in 1845. Lumbye's conductor grandson told this story: "One evening, Lumbye was invited to a formal celebration at the British Embassy, but, passing his regular haunt on the way, he decided to spend the evening there in more familiar company. As he arrived late back at the family home, he was forced to explain how the embassy, which he had in fact never visited, had been wallowing in champagne and festivity. He sat down at the piano and improvised what would later be known as the Champagne Galop."

NU HAR VI LJUS HÄR I VÅRT HUS

(Now we have lights here in our house)

Arr. by Elijah Botkin

The Matchless Children

The Baldur Band

Written by composer Johanna Ölander and lyricist Rafael Hertzberg, this 19th century Christmas Eve song dates from a time when the Christmas goat was, in many places, still the giftbringer, not Santa Claus. Dancing around the Christmas tree is a holiday tradition throughout Scandinavia, practiced slightly differently in Sweden, Denmark and Norway.

TOMTARNAS JULNATT

(The gnomes' Christmas night)

Scandinavian Folksong

The Matchless Children

The Baldur Band

Midnight tolls, it's quiet in the houses,

Everyone's asleep, the lights are out,

*See the gnomes, they creep
out of the corners,*

*They dart among the platters,
(chomp, chomp, chomp)*

Porridge, ham, the little piece of apple,

*Then they sneak back into quiet corners,
(oh so lightly)*

THE EMPEROR'S NEW CLOTHES

Adapted from Hans Christian Andersen's story by Debra Wise, Nicole Galland, Patrick Swanson; Story Board Cutouts by David Fichter

David Keohane

Joshua Wolf Coleman

The Matchless Children

Abe Finch, percussion

HARK! THE HERALD ANGELS SING

Music by Felix Mendelssohn; Harmonization
by William H. Cummings

Arr. Elijah Botkin, George Emlen

Company

Charles Wesley's famous carol was first published in 1739 as "Hymn for Christmas Day," originally leading off with "Hark, how all the welkin rings." It was matched in 1856 to music that Felix Mendelssohn had written in 1840 to commemorate the 400th anniversary of the first Gutenberg printing press and which he felt certain would never be compatible with a sacred text.

All Sing!

1. Hark! the herald angels sing
glory to the newborn king;

Peace on earth and mercy mild,
God and sinners reconciled.

Joyful all ye nations rise, join
the triumph of the skies;

With th' angelic hosts proclaim,
"Christ is born in Bethlehem."

Hark! the herald angels sing
"Glory to the newborn King."

2. Christ, by highest heaven adored,
Christ, the everlasting Lord!

Late in time behold him come,
offspring of the Virgin's womb.

Veiled in flesh the Godhead see;
hail the incarnate Deity,

Pleased with us in flesh to
dwell, Jesus, our Emmanuel.

Hark! the herald angels sing
"Glory to the newborn King."

3. Hail the heavenborn Prince
of peace! Hail the Sun
of righteousness

Light and life to all he brings,
risen with healing in his wings.

Mild he lays his glory by,
born that we no more may die

Born to raise us from the earth,
born to give us second birth.

Hark! the herald angels sing
"Glory to the newborn King."

THE COURTIER'S DANCE: POLSKA FRÅN SÄRNA

Music: Polska i Dm, traditional; Härjedalen
after Jonk Jonas Persson

Choreography by Stig Eriksson

The Revels Hovdansär (Spinning Dancers)
The Baldur Band

Särna is a town in Western Dalarna, close to the Norwegian border. The great Swedish performing group, Klintetten, made a rare tour of the US in 2024, mixing footwork and turning from 19th-century *polska* dances with figures from the set dances that were done all over Europe since the 18th century. Klintetten graciously offered Revels the use of some of their choreography.



SÅ MÖRK ÄR NATTEN I MIDVINTERTID

Text by Johnny Johansson

Music by Carl Bertil Agnestig

Arr. Elijah Botkin

*Soloists: Sophia Bereaud, Julia Deininger,
Mary Hamilton French, Lakshmi Nayak
The Strålande Chorus*

Written in the early-20th-century, this popular carol honors St. Lucia, but the Scandinavian ritual of bringing light to the darkness of midwinter with Lucia's crown of candles is about 200 years old, with roots in older, pre-Christian traditions.

BEREDEN VÄG FÖR HERRAN

Music by Anders Öhrwall

Lyrics by Frans Michael Franzén

Arr. Elijah Botkin

*The Strålande Chorus
The Cambridge Brass Ensemble*

Written in 1812, this popular advent hymn describes the coming of Jesus into Jerusalem.

DONA NOBIS PACEM

(Give Us Peace.)



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



MUMMERS' PLAY

Written by Nicole Galland, with Debra Wise and Patrick Swanson

ROOM: David Keohane (as FREDERIK)

ODIN: Jake Nunes

LOKI: Lillian Sosa

DRAGON: Heather Koerber Nunes

VALDEMAR: Joshua Wolf Coleman
(as FATHER)

SMALL YULE GOAT: Vir Tellis

LARGE YULE GOAT: Ned Cheesman

CHILD Who Revives Hero:

Felix Liu-Packard

CHILD Who Treats Mummers:

Carolynn Jones

MATCH GIRL: Eliza Fichter

A Mummers' Play is a ritual enactment of death and rebirth. It is rough theater, of and for a community. A Hero is challenged, slain, and brought back to life—often by a child, frequently through the magic of mistletoe (which is admired for surviving cold, dark winters). Based on traditions from 18th century England, our Mummers are inspired by Norse mythology (Odin and Loki), Danish lore (Valdemar), and Scandinavian folk culture (the Yule Goat). Mistletoe has a special place in some versions of Norse myth: the god Baldur was killed by an arrow of mistletoe but later revived; his mother, the goddess Frigg, declared mistletoe a symbol of love and peace.

BORDER MORRIS DANCE

The Pinewoods Morris Men

The Baldur Band

Border Morris hails from the villages on the border between England and Wales. It features simple footwork, elaborate disguises, and general rowdiness. This dance is an adaptation of "Speed the Plough" by The Shropshire Bedlams, a team founded in 1975 in South West Shropshire, England. The tune is "Färjemansschottis," a traditional tune from Rödön, Jämtland, Sweden, paired with this dance especially for this production.

JUL, JUL, STRÅLANDE JUL

Lyrics: Edvard Evers

Music: Gustaf Nordqvist

The Strålande Chorus

Since it was published in 1921, this has been sung throughout Scandinavia.

Christmas, Christmas, shining Christmas.

Shimmer over white forests.

Crowns of the sky with sparkling lights.

Eternal longing for light and peace.

THE SHORTEST DAY

Eliza Fichter

David Coffin

This poem, written for Revels by Susan Cooper in 1977, has become a traditional part of *Revels* performances in each of the nine Revels cities around the country.

All Shout! 🎵

Welcome Yule!

THE SUSSEX MUMMERS CAROL

David Coffin

The Cambridge Brass Ensemble

Full Company

This traditional carol is sung as an ending to a seasonal 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. The brass transcription is by Brian Holmes, with descant and final verse harmonization by Ralph Vaughan Williams.

All Sing!

1. Our play is done, we must be gone

We stay no longer here.

We wish you all, both great and small,

A blessed, bright new year,

A bless'd and bright new year.

2. God bless you all within this house

With happiness beside.

Where e'er your body rides or walks

Your God must be your guide

Your God must be your guide.

3. God bless your house, your children too,

Your cattle and your store.

The Lord increase you day by day

And send you more and more,

And send you more and more!



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



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



year, a bless'd and bright new year.
guide, your God must be your guide
more and send you more and more!



Winter Solstice
by Eliza Fichter

VISIT THE REVELS TABLE IN THE LOBBY!

Featuring Revels and artists CDs, cards, *The Shortest Day* and other books, and the annual Revels Ornament. We also will have prints from Eliza Fichter who created the beautiful cover art for this program book.

BILL WILL WINN.

Bill Winn's email address, and presumably his personal motto, seem to aptly describe his remarkable career in sound design and engineering.



Touring worldwide and working with top recording artists including Herbie Hancock, Joni Mitchell, and Whitney Houston, Bill has spent the last 25+ Decembers as Revels' sound designer and engineer.

In 1999, Berred Oulette passed the delicate task of creating the Revels sound on to Bill. This year Bill hands that challenge on to Brian McCoy, a professional colleague of Bill's and longtime friend of Revels. We know that this graceful transition will maintain the high standards of the past decades.

Thank you Bill for your dedication and commitment to Revels: See you in the audience! "All the echoes sing the same delight ..."

Paddy Swanson, 2025

The Company

MASTER OF CEREMONIES

David Coffin

THE PLAYERS

David Keohane: Frederik Pedersen, Hans Christian Andersen
Kristian Espiritu: Dame Pedersen, The Queen
Joshua Wolf Coleman: Father, Coachman, Major Domo
Eliza Fichter: Match Girl

THE STRÅLANDE CHORUS

Soprano

Athéna-Genesis Baptiste
Julia Deininger
Karen Edwardst
Sarah Higginbotham~
Amelia Kikue Linsky
Nancy McCarthy
Lakshmi Nayak
Lillian Torrey Sosa
Cameron Weaver Vilain

Alto

Sophia Bereaud
Lynne Dichter
Mary Hamilton French
Nicole Galland
Julia Gallogly
Judy Geyer
Sally B. Moore
Heather Koerber Nunes
Säde Stenlund

Tenor

Jacob Henry Deck
Ken Mattsson
Jake Nunes
Haris Papamichael

Tom Roby
Div Slomin[^]
David Stenlund
Renata von Tscharner

Bass

Bold Black Ballerina
Ned Cheesman
Bruce Clark
David Gordon
Paul Levitt
Tommy Linden
David Torrey

Handbell Ringers[^]
Chorus Manager[^]
Chorus Deputy~

THE NORTHERN LIGHTS DANCERS

Bold Black Ballerina
Athéna-Genesis Baptiste
Sophia Bereaud
Lynne Dichter*
Karen Edwardst* **
Nicole Galland
Judy Geyer* **
Sarah Higginbotham
Paul Levitt*
Tommy Linden* **
Ken Mattsson* **
Nancy McCarthy* **
Lakshmi Nayak
Heather Koerber Nunes
Jake Nunes
Haris Papamichael*
Tom Roby* **
Div Slomin
Lillian Torrey Sosa*
David Stenlund* **
Säde Stenlund* **
David Torrey

Omdansare*
Hovdansär**
Dance Captaint

THE MATCHLESS CHILDREN

Whitby Bogumil Ellsworth
Logan Garbrant
Carolynn Jones
Felix Liu-Packard
Mia Maria Massaad
Maggie Nickisch
Julieta Ortiz
Sabine Rooney
Hector Stenlund
Victoria Stenlund
Vir Tellis
Amalia Tonogbanua
Alexandra Zoraya
Torrey Sosa
Sylvia Wilk

BALDUR BAND

Ilydia Ievins, Band Leader,
Fiddle, Nyckelharpa
Laura Hummel, Fiddle,
Nyckelharpa,
Oktavharpa, Hardingfele
Sammy Wetstein,
Cello, Bass
Tom Pixton, Accordion
David Coffin, Recorder,
Gemshorn, Voice

CAMBRIDGE BRASS ENSEMBLE

Tom Duprey, Trumpet
Greg Gettel, Trumpet
Austin Comerford, Tuba
Phil Swanson, Trombone
Abe Finch, Foley

THE PINEWOODS MORRIS MEN

David Conant
Peter Kruskal
Ian McGullam
Leo Neurath
Chris O'Brien
Sam Overbeck
Nathaniel Smith

Joined by

Ida Ellsworth
Beatrice Nolan
Clara Stefanov-Wagner
Kira Young

ARTISTIC STAFF

Stage Director: Debra Wise
Music Director:
Elijah Botkin
Senior Artistic Advisor:
Patrick Swanson
Assistant Music Director
and Children's Music
Director: Sarah
Higginbotham
Choreographer: Tom Roby
Assistant Choreographer:
Laura Stern
Set Design:
Jeremy C. Barnett
Costume Design:
Heidi Hermiller
Lighting Design:
Jeff Adelberg
Sound Design:
Brian McCoy
Props Design/
Coordination:
Elizabeth Locke
Assistant Lighting Design:
Amanda Fallon
Assistant Props Design/
Coordination and
Artisan: Alaina Ortiz
Assistant to the Director:
Lucinda Holland

Tradition Bearer:
David Stenlund
Fight Choreographer:
Jeffrey Binder
Program Notes: Debra
Wise, Elijah Botkin
Dramaturg: Nicole Galland
Script written by: Debra
Wise, with Patrick
Swanson and Nicole
Galland; based on
text of Gregory
Maguire's *Matchless*

PRODUCTION TEAM

Production and
Stage Manager:
Patrice Rooney
Technical Director:
Andrew Hebert-Johnson
Production Electrician and
Light Board Operator:
Isaak Olson
Asst Production
Electrician: Molly Beall
Props Artisans: Alaina
Ortiz, Stephen Lewontin,
David Fichter
Creators of Miniature
Houses: David Fichter,
Stephen Lewontin, Liane
Noddin, Sarah Nolen
Wardrobe Supervisor:
Elie Summers
Assistant Stage
Managers: Liz Diamond,
Afrikah Selah
Audio 1: Lexie Lankiewicz
Company Managers:
Jen Sur and Div Slomin
Children's Stage Manager/
Youth Performer and
Technician Supervisor:
Mari Young
Children's Dressing
Room Manager:
Eddy Koeber Nunes

TEEN CREW

Perla Diaz
Ida Ellsworth
Clio Reichert-Facilides
Bea Nolan
Jude Schulz
Jae Ur
Will Ur

REVELS CREW

Arienne Reichert-Facilides
Jordan Young
Kira Young

PRODUCTION CREW

Costume Production:
Costume Works
Set Builders: Wooden Kiwi
Productions, LLC,
Waltham MA
ASL Interpreters: Katy
Burns, Joan Wattman
Revels Volunteer
Manager: Jen Sur
Revels Records Sales and
Raffle Coordinators:
Sarah Tucker and
Kate Woll

Cover art: Eliza Fichter
Videography:
Beryllium Pictures
Video Production:
Michael Kolowich
Photographer:
Paul Buckley
Photos in this book
by Roger Ide and
Paul Buckley
Design: Springtide Studio



Volunteers

Ian Agoos
Robin Baker
Elizabeth Balcom
Cindy Baxter
Francesca Bester
Theo Bester
Jennifer Bester
Jeff Boudreau
Marie Breitenbach
Nick Browse
Elizabeth Buckley
David Cirka
Mike Crawford
Karen Daniels
Deborah Deborah
Ita Dennehy
Mary Dill
Sheila Fair
Michael Fior
Deborah Foley
Cathie Ghorbani
Emy Goldsmith
Greg Goldsmith
Anneliese Goldsmith
Rachel Grygorcewicz
Bonnie Hall
Ross Hall
Charles Hannum
Stephen Harte

Susan Hegel
Katrina Hellman
Lois Howry
Anne Jeka
Susan Jenkins Lewando
Ed Keith
Glenn Ketterle
Linda Kilner
Karen Kosko
Bernice Kuca
Anton Kukhto
Zelda Lacoss
Paul Levitt
Robert Lewando
Amy Liljestrand
Marcia Lipski
Leslie Lowe
Duncan Mackay
Barbara Mackay
Susan Maycock
Michael McCarthy
Sherry Merrick
Aleka Molokova
Lakshmi Nayak
Janice Nugent
Marina Nugent
Tom Olivier
Michiko Oyoshi
Maggie Partilla

Chas Patrick
Kate Potter
Bonnie Power
Natalie Pundsack
Jess Raine
Anne-Christine Rice
Aliénor Rice
Caroline Rice
Karen Russo
Judy Ryde
Sierra Sierra
Marianna Spera
Ishmael Stefanov-Wagner
David Story
Meryl Stowbridge
Liam Sullivan
Susan Summersby
David Summersby
Elizabeth Titus
David Titus
Susie Titus
Julia Vail
Nonie Valentine
Katie Vogeles-Bongiovanni
Suzie Weaver
Peter Weiler
Hannah Woodbury
Thomas Yelton
Maya Zaccheo
Brita Zitin



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

Thank You

Thank you to **GREGORY MAGUIRE**, whose story *Matchless* was the inspiration for this production, for letting us use his beautiful story, and for headlining our Salon at the Scandinavian Cultural Center.

Thanks to the artists who have contributed their professional time, including **DAVID FICHTER**, **STEVE LEWONTIN**, and **LAURA STERN**. Props thanks to **CHRIS RIPMAN** and **CORNERSTONE COHOUSING** and to all who have lent special props, including **RUTH ROPER**. Thanks to the many people who advised us on Scandinavian culture, including **BRIAN WILSON**, **MARILYN BUTLER**, **ANNA SWAN**, **SHERRY MERRICK**, **SÅDE STENLUND**, **DAVID STENLUND**, *lydia ievins*.

Thank you to board and chorus member **DIV SLOMIN** for taking on the role of rehearsal company manager. Thanks to the **O'BRIEN FAMILY** for housing musicians and to **LAKSHMI NAYAK** for housing for the Assistant to the Director.

Thank you to **NILAH MACDONALD** who has been responsible for the annual Revels ornament since 1994 and to her partner in packaging, **CLARK TOPPER**. Thank you to the staff of **MEMORIAL HALL** and the **HARVARD BOX OFFICE**. Thank you to **ACCESSTECH, LLC** and **BRADLEY BOTKIN** for the Closed Captioning. Thank you to **BENJAMIN ECKSTEIN** at Beryllium Pictures and **MICHAEL KOLOWICH** for recording and editing the production for the Video on Demand.

Throughout the year, Revels relies on so many friends, partners, businesses & organizations. A special thank you to:

KRISTINE O'BRIEN, Partner, EDDA Partners

REVELS ARTISTIC DIRECTOR SEARCH COMMITTEE

BUCKINGHAM BROWN AND NICHOLS for helping us bring the boat back to Revels RiverSing

DENISE JILLSON and **BILL MANLEY**, Harvard Square Business Association—for so much!

Featured Artists



DEBRA WISE (*Interim Artistic Director*) acted with Revels 2004–07, returning in 2023 to help Revels transition to new leadership. Wise's career began in 1978, when she co-founded Underground Railway Theater, touring original works in the collaborative spirit of its namesake to venues ranging from Lincoln Center to schools (titles included *How Do You Spell Hope*, *Sanctuary: The Spirit of Harriet Tubman*, *Home is Where*, *Christopher Columbus Follies*) and concert halls (with the Boston Symphony: *Firebird*, *Creation of the World*, *Tempest*). As URT's Artistic Director, she also created performances for non-traditional venues, including MFA and MIT Museum. After founding Central Square Theater with Nora Theatre Company in 2008, Wise co-founded CST's science theater partnership, Catalyst Collaborative@MIT, and led partnerships with Mount Auburn Cemetery (*Our Town*) 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*, *Arabian Nights*; other stages include Commonwealth Shakespeare, Speakeasy, Boston Playwrights, Greater Boston Stage, Lanes Coven, and The Public (*Haggadah*, with Julie Taymor). She has adapted and directed works by Dickens, Grace Paley, Lewis Carroll, and Gregory Maguire. She left her CST Artistic Director position in 2022 to invite increasingly diverse leadership, continuing as CC@MIT Advisory Committee CoChair. She co-authored a digital book on URT's history (URTheaterEbook.com); and is narrator for Gregory Maguire's *Another Day* series, returning to his epic *Wicked* narrative. In the new year, Wise will support Revels' new artistic director, return to freelance acting/directing, and rehearse a new role as grandmother.



ELIJAH BOTKIN (*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 also 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 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.



DAVID COFFIN (*Master of Ceremonies*) has been in Revels 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 (The WELLERMAN song is NOT a sea chantey!) 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.



Actors



JOSHUA WOLF COLEMAN (*Father/Coachman/Major Domo*) Horace Vandergelder in Lyric Stage's *Hello, Dolly!*, Umbrella Arts *The Full Monty*, Gloucester Stage *The Thin Place*, Trinity Rep *Radio Golf*, Central Square Theater *Cloud 9*, *A Christmas Carol* as Ebenezer Scrooge, and Bedlam Theatre *The Crucible*. Worked with Edward Albee, Joseph Chaiken, John Barton, and Anne Bogart at The Guthrie, Actors Theatre, Oregon Shakespeare, and La Jolla Playhouse. Television: *Shameless*, *Bosch*, *How to Get Away With Murder*, *The West Wing*, *Scandal*, *House*, *Grey's Anatomy*, *Kevin Can **** Himself*. Film: Netflix's *Aftermath*, Touchstone's *Hidalgo*.



KRISTIAN ESPIRITU (*Dame Pederson/Queen*) (they/she) The Public Theater: *Here Lies Love*. 1st National Tour: *School of Rock*. A.R.T.: *The Odyssey*, *Romeo & Juliet*. The Huntington Theatre: *The Heart Sellers*. Lyric Stage: *Hello, Dolly!*, *The Drowsy Chaperone*, *Assassins*. Wheelock Family Theatre: *A Year With Frog and Toad*, *Mr. Popper's Penguins*. Music Theatre of Connecticut: *Little Shop of Horrors*. TV: *Love Life*, *Ray Donovan*, *Hunters*, *Younger*. Kristian is a Broadway Guest Artist on Disney Cruise Line, an intimacy director, a pole dancer, and a fiber artist. IG: @kriscendo. website: www.kristianespiritu.com



ELIZA FICHTER (*Match Girl*) Regional: *How to Not Save the World With Mr. Bezos* (Great Barrington Public Theater); *A Midsummer Night's Dream* (Actors' Shakespeare Project); *Noises Off* (Lyric Stage); *A Midsummer Night's Dream*, *The Servant of Two Masters* (Lanes Coven); *Morning, Noon and Night* (Company One); *The Minutes* (Umbrella Stage); *The Crucible* (Nora Theatre/Bedlam); *The Revolutionists* (Central Square Theater); *Matchless & The Happy Prince* (Underground Railway Theater). A multidisciplinary artist from Massachusetts, Eliza also works as a printmaker. elizafichter.com



DAVID KEOHANE (*Frederik/Hans Christian Andersen*) (he/him) is a theatre practitioner, actor, educator, and dramaturg currently living in Northampton, MA. His acting credits include productions with Lanes Coven Theater, Huntington Theatre, Silverthorne Theatre, Great Barrington Public Theatre, BEDLAM, Central Square Theater, Goodman Theatre, Chicago Shakespeare Theatre, Opera House Arts, and Oak Park Festival Theatre. He holds a BFA in Theatre Arts from Boston University and is currently a Dramaturgy MFA candidate at University of Massachusetts Amherst.



Musicians



AUSTIN COMERFORD (*Tuba*) is an active freelancer throughout New England, and regularly performs with Back Bay Brass, Bangor Symphony, New Bedford Symphony, Boston Philharmonic, Lexington Symphony, and Vista Philharmonic, among many other groups across New England. A dedicated educator and former Bridgewater State University faculty member, he has led clinics and master classes throughout the region. Outside of performing, Austin works in Northeastern University's Department of Music while pursuing a master's degree in Computer Science.



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.



ABE FINCH (*Percussion*) knows no bounds in crafting sounds for Revels. Whether employing coconut shells for the hobby horse, conjuring the call of a baby grey seal, or thundering beneath the heroic cry of a wounded warrior, Abe can punctuate the moment with his curated set of odds and ends. And before all that, listen for his spirit-lifting timpani playing as you inhale for the last refrain!



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 A.R.T., 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.



LAURA HUMMEL (*Fiddle, Nyckelharpa, Oktavharpa, Hardingfele*) is an emerging voice in Nordic folk music. A classically trained violinist, her musical journey led her to the Swedish nyckelharpa and Norwegian Hardanger fiddle, exploring how these living traditions continue to evolve in the modern world. She refined her artistry at Sweden's Eric Sahlström Institute and now brings those influences to life through Nordensong, a project weaving together the sounds of Scandinavian, Celtic, and American folk music into a rich and timeless tapestry. www.loreofthestrings.com



Lydia Ievins (*Fiddle, Nyckelharpa*) is a highly respected performer on nyckelharpa and five-string fiddle, deeply immersed in traditional Swedish music and dance. She has appeared at the Newport Folk Festival and Kaustinen (Finland) Folk Music Festival, and has taught and/or played on staff at camps across the US. Lydia's recordings include *Koivu* (2018) with Helsinki-based pianist and composer Juha Kujanpää, *Fika* (2013) and *Trip to Tobo* (2012 EP) with Andrea Larson, and *Northlands* (2010) with Bruce Sagan. www.lydiamusic.org



TOM PIXTON (*Accordion*) has been active in a variety of traditional music scenes for more than 30 years and is a dear friend of Revels. He has been a regular Revels performer since 1997, appearing on numerous stage and recording projects as accordionist, arranger, singer, and bandleader. He works regularly with many traditional dance camps and festivals around the US. Learn more about Tom at www.pixton.org/.



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.



SAMMY WETSTEIN (*Cello, Bass*), multi-instrumentalist, composer, and teacher, is inspired by bonds of kinship forged through music and found his love for music traveling between multigenerational folk music workshops and festivals in search of a musical community to call home. A graduate of Berklee College of Music, Sammy performs cello, fiddle, piano, guitar and accordion throughout the worlds of classical, jazz, and traditional Celtic, New England, Bluegrass, and Old time fiddle music.



Creative Team



JEFF ADELBERG (*Lighting Designer*) celebrates his 15th year designing for *Midwinter Revels*! A Boston-based designer, he is responsible for over 350 productions in New England and beyond. He attended the University of Connecticut and is on the faculty 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: @jdadelberg



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/Writing Team*) delights in being a frequent MWR chorister and occasional MWR dramaturg. Next month, two of her plays will appear on different continents simultaneously: *Last Call* (co-writer, director) in Ireland's Tradfest and *The Retreat* (playwright) in the Playground Solo Fest in California. She recently became the managing features editor of the *Martha's Vineyard Times*. But mostly, she writes novels; her latest, *BOY* (HarperCollins 2025), will be available in paperback come February.



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 crazy-ness, research, and joy of designing for Debra Wise and Paddy Swanson; Sanders statues brought to life, dragons, trolls, killer fish, dancing crabs, tiny ballerinas - anything to make The Revels magic burst into life! She would like to thank her husband, John, for his love, patience, and understanding.



SARAH HIGGINBOTHAM (*Assistant Music Director, Children's Music Director*) 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.



ELIZABETH LOCKE (*Props Coordinator*) is celebrating her 30th 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.



BRIAN MCCOY (*Sound Designer*) is a Boston-based sound engineer with a career that bridges musical performance and theatrical sound design. He is a graduate of the audio engineering program at Berklee College of Music, and he has toured with several international acts and supported hundreds of productions across New England. Brian is also the founder of McCoy Audio Systems, a company that provides tailored sound solutions for concerts, theatrical productions, and a variety of events throughout the region and beyond.



TOM ROBY (*Choreographer*) has been learning and teaching dances from various folk traditions since his undergraduate days at Swarthmore College. He has danced with performing groups in Boston, Madison, Tokyo, and Oakland, and attended workshops all over the world. Tom has avidly pursued Scandinavian dancing since the 1980s and received his Silver medal in Swedish Polska dancing in 2022. Tom has danced and coached others in previous years' Revels, before assuming choreographic leadership for 2025.



DAVID STENLUND (*Tradition Bearer*) is delighted to make his *Midwinter Revels* debut as a tradition bearer. Born and raised in Finland in a Swedish-speaking family, he has grown up singing many of the songs in this year's production. David has sung in a choir for a large part of his life, most recently in YVR Pop Choir in Vancouver, BC. He is very excited about joining *Midwinter Revels* together with his wife and two children.



LAURA STERN (*Assistant Choreographer*) Laura Stern has been dancing extensively since 1979, learning dances from various folk traditions as varied as Balkan, Scandinavian, English country, Contra, Zydeco, and West Coast Swing. She has taught Balkan dances in her local community over the years and, more recently, is involved in teaching Swedish dance in the Boston/Greenfield area. Laura received her Silver medal in Swedish Polska dancing in 2022.



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 *Liberty 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.





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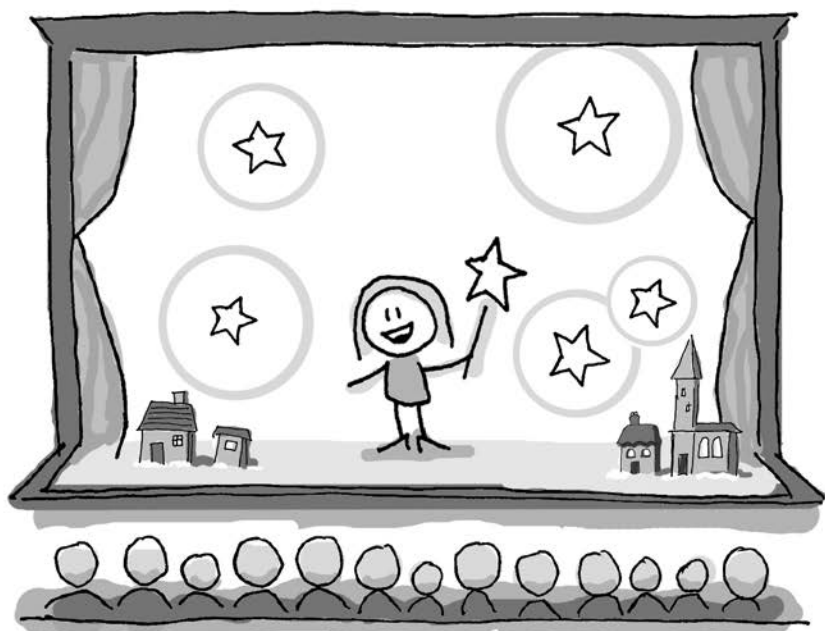


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Led by Revels music director Elijah Botkin, Revels Singers is a multi-generational chorus that revels in a treasure trove of collected music from all over the world. We don't require auditions or sight-reading skills, just a love of singing. Rehearsals take place Wednesday evenings in Watertown, MA.

LEARN MORE AT
REVELS.ORG/SINGERS
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Midwinter Revels VIRTUAL EVENT PASS!

Enjoy on-demand access to a digitally enhanced performance of the 2025 Midwinter Revels during our Virtual Extended Run, December 28–January 11

Relive the joy of this year's production from the comforts of home or "wherever you may be" with a 2025 Virtual Event Pass. Event Passes offer unlimited viewings during our Extended Run and make great holiday gifts.

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REVEL THROUGHOUT THE YEAR! WITH US



REVELS SINGERS

STARTING FEBRUARY 2026 Join our fun-loving community chorus for a weekly dose of communal singing

BRIAN O'DONOVAN LEGACY SERIES: REVELS PUB SINGS

JANUARY 28, 2026 Revels Chantey Sing with David Coffin

SPRING 2026 Revels Pub Sing



REVELS CONNECTS AT CLUB PASSIM

FEBRUARY 15, 2026 A celebration of Valentine's Day with Tiny Glass Tavern: Sophie Michaux and Adam Simon

APRIL 29, 2026 Featuring Regie Gibson - A celebration of Shakespeare's birthday

SPRING SING

MARCH 15, 2026 A family celebration of the vernal equinox. Join us to help sing in the spring!

SHEEP SHEARING FESTIVAL AT GORE PLACE

APRIL 25, 2026 A community sing led by David Coffin at this annual festival in Waltham

A CELEBRATION OF SPRING

MAY 27, 2026 Our annual spring celebration with the Upper School Chorus at Perkins School



SUMMER SOLSTICE 2026

JUNE 21, 2026 Join Revels at the Summer Solstice Celebration produced by the Harvard Museums of Science & Culture on the longest day of the year!

KEEP AN EYE OUT FOR MAY/JUNE Midwinter Revels Chorus Auditions for Adults and Children



**VISIT WWW.REVELS.ORG
FOR MORE INFORMATION**

19th Annual
NORTHERN ROOTS
Traditional Music Festival

January 24-25, 2026

Brattleboro, VT

Liz Knowles & Kieran O'Hare (Irish fiddle & pipes),
Laura Risk (French Canadian fiddle), Sara Grey &
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bmcvt.org/northern-roots-festival

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June 21-28 • UMass Amherst

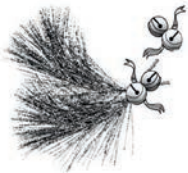
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SANDERS THEATRE

INFORMATION

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.

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

THE HARVARD BOX OFFICE

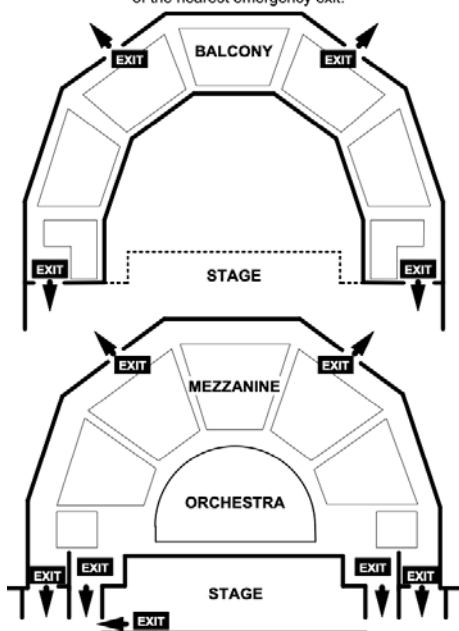
Advance Sales:
Richard A. and Susan F. Smith Campus
Center 1350 Massachusetts Avenue,
Cambridge MA 02138; 617.496.2222

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.

Sanders Theatre Exit Plan

For your safety, please note the location
of the nearest emergency exit.





INSTRUCTIONS FOR CLOSED CAPTIONING

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



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



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Closed captions are powered by CC Theater™
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our nights a
little less
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