The 40th Anniversary Christmas Revels
In Celebration of the Winter Solstice

Patrick Swanson, Director
George Emlen, Music Director
Lynda Johnson, Production Manager
Jeremy Barnett, Set Design
Jeff Adelberg, Lighting Design
Heidi Anne Hermiller, Costume Design
William Winn, Sound Design
Andrea Taylor-Blenis, Choreography

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

SANDERS THEATRE, HARVARD UNIVERSITY
CAMBRIDGE, MASSACHUSETTS
December 17 – 29, 2010

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

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

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

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

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

Gayle Rich, Executive Director
1. The Cries of London

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

THE SPIRIT OF HADDON CHORUS
THE BAKEWELL VILLAGE BAND

2. Call to Celebration
An excerpt from the poem “Nativity” by W. R. Rogers.

3. Carols for the Season

Deck the Hall
A traditional carol based on the Welsh song “Nos Galen” (New Year’s Night).

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

See the blazing yule before us...
Strike the harp and join the chorus...
Follow me in merry measure...
While I tell of Yuletide treasure...

Fast away the old year passes...
Hail the new, ye lads and lasses...
Sing we joyous, all together...
Heedless of the wind and weather...

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

4. Bring Us In Good Ale
This drinking song extolling the virtues of ale dates from the 15th century.

THE SPIRIT OF HADDON CHORUS
THE BAKEWELL VILLAGE BAND

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

THE PINEWOODS MORRIS MEN

6. There Is No Rose of Swych Vertu
Mystical imagery permeates this early 15th-century carol:
“For in this rose contained was heaven and earth in little space” (i.e., Mary’s womb) Res miranda! (wondrous thing).

THE SPIRIT OF HADDON WOMEN

7. Tomorrow the Fox Will Come to Town
Thomas Ravenscroft published this “melodius Musicke” in his 1609 collection Deuteromelia.

THE DERBYSHIRE CHILDREN
THE BAKEWELL VILLAGE BAND
8. On Christmas Night

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

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

THE PENNINE WAY DANCERS
THE BAKEWELL VILLAGE BAND

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

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

ALL SING
*Caput apri defero, reddens laudes Domino.*
(“The boar’s head I bring, giving praises to God”)

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

ALL SING
THE SPIRIT OF HADDON CHORUS

13. An Invitation to the Dance
A seasonal poem by Patrick Swanson.

MARK JASTER

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

DAVID COFFIN
THE SPIRIT OF HADDON CHORUS
THE DERBYSHIRE CHILDREN
THE PINEWOODS MORRIS MEN
CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

ALL SING AND DANCE
Dance, then, wherever you may be;
I am the lord of the dance, said he,
And I’ll lead you all wherever you may be,
And I’ll lead you all in the dance, said he.

INTERMISSION

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

THE DERBYSHIRE CHILDREN
CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

16. Abbots Bromley Horn Dance
The pinewoods morris men
DAVID COFFIN, RECORDER
JIM LAWTON, HOBBY HORSE
DAVID W. TORREY, FOOL
JIM BEARDSLEY, MAN-WOMAN
BEN HORSBURGH & OLIVER MORTON, BOY ARCHER

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

THE SPIRIT OF HADDON WOMEN
18. All Hail to the Days
The words and the tune of this jaunty broadside ballad first appeared in collections in the 17th century.

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

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

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

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

23. Rounds for the Season
A plea for peace.

ALL SING REFRAIN

ALL SING LAST VERSE

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

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

HARRIET BRIDGES, SOPRANO
THE BAKEWELL VILLAGE BAND

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

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

26. Saint George and the Dragon
A version, by Patrick Swanson, of the seasonal mummers’ play celebrating the rites of fertility, death and rebirth. The sword dance and ritual execution survive from a time when the death of the hero or “Year King,” also known as the “Sun King,” was considered necessary to ensure fertility. The “lock” formed by the dancers’ swords symbolizes the sun and the cutting down of the old so that the new can spring to life. The sword figures are from the village of Ampleforth in Yorkshire.

THE PINEWOODS MORRIS MEN
THE MACCLESFIELD MUMMERS

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

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

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

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

THE SPIRIT OF HADDON CHORUS
CAMBRIDGE SYMPHONIC BRASS ENSEMBLE
29. The Shortest Day
This poem, written for Revels by Susan Cooper in 1977, has become a traditional part of Christmas Revels performances throughout the country.

TIM SAWYER

ALL SHOUT Welcome Yule!

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

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

ALL SING

The Players

DAVID COFFIN • TIM SAWYER • HARRIET BRIDGES
JACOB KIELY-SONG • LAUREN CURTIS
MARK JASTER • EMMA JASTER • SABRINA MANDELL

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

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

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

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

CAMBRIDGE SYMPHONIC BRASS ENSEMBLE
Ken Pullig, trumpet
Greg Hopkins, trumpet
Richard Hudson, horn
Philip Swanson, trombone
Greg Fritze, tuba
Abe Finch, timpani

THE BAKEWELL VILLAGE BAND
David Coffin, recorder
Laura Gulley, violin
Dan Meyers, recorder, cornetto, percussion
Salome Sandoval McNutt, lute, Renaissance guitar
Zoe Weiss, viola da gamba, cello

* = dancer
= handbell ringer

With guests: Jeff Song, cello; Mary Neumann, flute; James Mailhot, clarinet
ARTISTIC STAFF
Stage Director: Patrick Swanson
Music Director: George Emlen
Children’s Music Director: Lakshmi Nayak
Set Design: Jeremy Barnett
Costume Design: Heidi A. Hermiller
Lighting Design: Jeff Adelberg
Sound Design: William Winn
Properties Design: Andrew Hebert-Johnson
Make-up Design: Hannah Woodbury
Choreography: Andrea Taylor-Blenis
Program and Flyer Design: Sue Ladr
Program Notes: George Emlen, Patrick Swanson

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

VOLUNTEERS

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

We thank our sponsors for their support of The Christmas Revels.
THE MISSION of Revels is to cultivate authentic cultural traditions and celebrate the cycles of the seasons – through staged performances of song, dance and drama, education programs, and opportunities for participation by all.

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

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

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Revels, Inc., 80 Mt. Auburn Street, Watertown, MA 02472
www.revels.org  info@revels.org  617-972-8300
of the Revels collection, are available for use in other Revels performances across the country. Patrick Swanson always manages to come up with something special that makes contributing to its construction a real treat when we actually get to see it in use. Each piece has been, for us, a highlight of the program. There have been several especially memorable pieces. The Green Man created by Ralph Lee, a well-known mask maker and puppeteer, stands out, as does the figure of the popular Indian elephant god Ganesh. We are especially looking forward to the 2010 Christmas Revels that should be memorable for all who attend. Nigel, the new dragon, who stars in this year’s mummers’ play, will delight you as he brings his own special ferocity and intensity to bear against those who seek to slay him.

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

Joy to you, and to you! Welcome Yule!

Nora and Norman Stevens, Storrs, CT
rebellion took full ownership of that most precious event and sang unac-
company and full-throated the wish to bless the master and the mistress
and us all with, yes, more and more and more.

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

Tonight is my thirty-ninth Revels!  

Pat Rabby, Lexington, MA

An Invitation to the Dance

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

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

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

Patrick Swanson
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“Where every patient is
the only patient.”

Mount Auburn
Hospital

330 Mount Auburn Street, Cambridge, MA 02138
617-492-3500  ~  www.mountauburnhospital.org
**Revels Twelfth Night Celebration**

**Saturday, January 8, 2011**
3:00-5:00 pm
80 Mt Auburn St, Watertown

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

**CAROL SING ALONG • CAKE RITUAL AND HOT CIDER • FAMILY CONTRA DANCE**
**CRAFTSMAKING FOR CHILDREN • LONG SWORD/RAPPER DANCERS • MUMMERS’ PLAY**

and a few surprises! Purchase tickets at [www.revels.org](http://www.revels.org)

**ATTENTION SINGERS!**

Would you like to learn the harmony parts to “The Boar’s Head Carol” and sing it with members of the Christmas Revels Chorus? How about “On Christmas Night”? Or “Bring Us In Good Ale”? Learn these and other songs from this 40th anniversary Christmas Revels production with music director George Emlen in

**The Christmas Revels Choral Workshop**

**Saturday, January 15, 2011**

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

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

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**Revels Repertory Company**

**Revels • Touring • Ensemble**

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

**Public Programs**

**Harvest Home** (OCT-NOV)

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History, geography, and folk arts of Appalachia.

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

Contact: Kay Dunlap, Revelsrep@revels.org
Revels Education

**Revels Spring Workshop**

**REVELS SPRING WORKSHOP**

Wednesdays, 4:00-5:30 pm

**February 2 - March 16, 2011**

Performance at Spring Sing, March 20, 2011

Tuition: $160.00

**REVELS SUMMER WORKSHOPS**

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

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

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

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

Each session ends with a performance for family and friends

**SING WITH REVELS**

Tuesday mornings, 10:00 - 11:30 am

**January 25 - April 5, 2011**

To register: 617-972-8300 x26 or email mroderick@revels.org

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**Spring Sing**

**Saturday, March 19, 2011**

3:00 TO 5:00 PM

St. John’s Church, Watertown

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

**Tickets at www.revels.org**

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**Revels RiverSing**

**SUNDAY, SEPTEMBER 18, 2011**

5:00 pm Harvard Square fun begins

5:45 pm Parade to the River

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

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

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**A Free Celebration of the Autumnal Equinox**

On the banks of the Charles River at the Weeks Footbridge, Cambridge
SUPPORT FOR REVELS

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

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Calendar of Events
Available at the Harvard Box Office web site: www.boxoffice.harvard.edu

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Production Service Coordinator: Ilya Luvish

Harvard Box Office Staff
Box Office Manager: Tina L. Smith
Student Ticketing Services Manager: Jason Govostes
Box Office Associate: Bob Bartosch
Box Office Associate: Amy LeBrun
Box Office Associate: Michael Van Devere