

The 41st Annual Production of
THE 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 A. Hermiller, *Costume Design*
Bill Winn, *Sound Design*
Lorraine Gilman, *Properties Design*
Andy Taylor-Blenis, *Choreography*

WITH
David Coffin
Mark Jaster
Sabrina Selma Mandell
Timothy Sawyer
The Chorale Céleste
The Chanterelles Children
The Bandelette of Strings
The Sharq Trio
The C lu ari Dancers
The Pinewoods Morris Men
Cambridge Symphonic Brass Ensemble
The Lord of the Dance

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

Revels has instituted a new corporate sponsorship program to allow companies to support the Revels mission. We cordially thank this year's charter sponsors. If you work with a company that might enjoy the benefits of partnering with Revels, please contact Stephen Sorkin (ssorkin@revels.org).

Sponsorship logos. I'd prefer two groupings.
Corporate Sponsors: (Camb Trust, Eastern, Eaton Vance, Organic)
Media Sponsors: (alan's list)
Plus the MCC and CAC logos.

Dear Friends,

Welcome to The Christmas Revels, our annual celebration of tradition and community! Whether this is your first time Reveling, or your 41st, please join in with your heart, your voice, and your feet (as you are able) to help us create a magical experience.

This autumn, we surveyed our fans and learned many insights about how you value Revels. In the open ended comments that folks sent us, some of the words that came up repeatedly were joy, celebration, authenticity, and participation. One person wrote: “it’s about what Revels gives to many, many people — a sharing of spirit, spirituality, kindness, and humanness in a world gone awry.”

One reality of that “world gone awry” is that Revels has operated at a significant financial loss over each of the past five years. Our board and staff are working heroically to realign our operations with our revenue so that we can assure Revels’ future sustainability. Since participation is one of our shared values, you can play a role as well.

Christmas ticket purchases will cover 51% of this year’s expenses. Of the remaining 49% of our budget, the vast majority comes in the form of modest donations from people like you. If you are one of the 4% of audience members that have already given this year, our heartfelt thanks. If today’s performance inspires you, please consider a tax-deductible gift to fund our mission and grow our base of support. Donor envelopes are available at the lobby tables or you can give securely online at revels.org.

To close, I wanted to share my favorite survey comment with you. A fan wrote: “Revels is a group that considers love and fellowship to be part of their return on investment.” We promise to leverage your investment in Revels to give back to our community. On behalf of our cast and crew, our fabulous volunteers, and the entire Revels family, we are honored to share part of the holiday season with you. We wish you a new year filled with light, laughter, and harmony.

Steven Smith, *Executive Director*
ssmith@revels.org

P.S. Tonight we begin a new tradition: a benefit raffle with a grand prize trip for two with airfare to San Francisco and Sonoma. It’s just \$10 per chance and 100% of the proceeds support Revels. See our announcement on page XX.

INTRODUCTION

Welcome to the 41st annual Christmas Revels!

A well recorded practice of French vintners is to keep a little of the previous year's wine to prime the new barrels. This year, on your behalf, we have preserved a little of last year's vintage by bringing back three old friends: Mark Jaster, Sabrina Mandell and Tim Sawyer as members of the Guild of Fools to join our own master of ceremonies, David Coffin. They share the stage with our new guests, the Sharq Trio, three virtuoso musicians who will introduce us to the extraordinarily beautiful music of the Arab world.

The time is the early 16th century. Pilgrims from all over Europe are streaming towards a small French fishing village on the Mediterranean. The locals are busy preparing stages for their annual play about the Three Kings. Mysterious visitors from the East are waiting in the wings. Soon the moon will rise, lanterns will be hung around and the music and feasting will begin.. The huge calendar in the village square shows that we are approaching the longest night. Our three fools are in charge of the orderly transition from the old year to the new. What could possibly go wrong?

Patrick Swanson. Artistic Director

Before you turn off cell phones and all electronic devices, please help us spread the word by Facebooking, Tweeting, or texting your friends that you are at The Revels. Thank you.

THE PROGRAM ≈ PART ONE

Overture

A transcription for brass quintet of the chanson “Il Est Bel et Bon” (He Is Handsome and Good) by the 16th-century Parisian composer Pierre Passereau.

CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

1. Sing We Noel

This 16th-century French tune is given new words by Susan Cooper.

THE CHORALE C LESTE

THE CHANTERELLES CHILDREN

CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

ALL SING

[insert music]

2. Noël Nouvelet

Traditional French carol with English verses by Susan Cooper.

THE CHORALE C LESTE

THE CHANTERELLES CHILDREN

CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

ALL SING

[insert music]

3. March of the Kings

Originally a march for fifes and drums from Provence dating from the 17th century, this tune became widely known as Georges Bizet’s incidental music to the play *L’Arlésienne* (The Girl from Arles), which he later used in his opera *Carmen*. The words were written in the 18th century as a carol for Epiphany, the Feast of the Magi.

The Chanterelles Children

The Chorale Céleste

The Bandelette of Strings

Cambridge Symphonic Brass Ensemble

5. Gaudete (Rejoice)

A Christmas song whose jubilant refrain is found in the *Piae Cantiones*, a wide-ranging collection of European sacred songs published in Finland in

1582. The tune of the Latin verses is derived from a 15th-century secular song from Bohemia, still sung today as a Czech folk carol.

The Chorale Céleste

Cambridge Symphonic Brass Ensemble

6. Bourée chaînée de Rivarennnes

Rivarennnes is a small village in Lower Berry, located near Saint-Gaultier. Their bourée is the basis for ours, which is a mosaic of figures from the region. Their “chaînée” figure has its own particular style.

[what?]

The French Country Dancers

The Bandelette of Strings

7. A Taste of Arabic Music

a) “Muwashah Jalla Men Qad Sawark” is a divine love song from the Arabo-Andalusian period (890-1492). The poetry in the *muwashah* genre typically blurs the distinction between secular and spiritual love. The opening line translates as “Praise the one who made you a moon from water and earth.”

b) “Wasla Bayyati” is a medley of vocal and instrumental melodies in the *Halabi* (Aleppo, Syria) style. It includes the seamless weaving of *mawal* vocal improvisation within historic poems, and extemporaneous *taqasim* performances of the nay and oud.

c) “Wali Wali Alla Dallaouna” is a famous Lebanese and Palestinian song that invokes the *Dabke* stomping line dance. The whole genre is an emphatic celebration of village life and communal pride. The song is a proud tribute to the ones we love or admire, despite any pain they cause us.

Sharq Trio

The Chorale Céleste

The Hab b Dancers

8. Tales of Nazruddin the Wise

In the East it is sometimes said that the universe is Allah laughing himself into existence. The use of humor, stories and puzzles is well developed in shamanistic and pagan cultures. The mischievous spirit is both tension releasing and realizing of the solutions to life situations. The tales of Sufi Mullah Nazruddin Hoja belong to this rich tradition stretching back into pre literate society.

The Celestial Fools

Sharq Ensemble

9. Aro Que Nostre Seigne Es Nat (Now that our Lord is Born)

A traditional Provençal carol that captures the original meaning of the word *caròle*, a piece to be sung while dancing.

The Chorale Céleste

The Bandelette of Strings

Sharq Trio

10. Riu Riu Chiu

This classic Spanish Christmas song is a *villancico* – a refrain song similar to the English carol – composed probably by Mateo Flecha the Elder and published in Venice in 1556. The refrain is a metaphor: the singer asks the shepherd to protect the ewe (Virgin Mary) from the wolf (Devil). The verses tell of the miracle of Christ’s birth; “riu riu chiu” is the traditional call a Spanish shepherd makes when guarding sheep.

Salome Sandoval McNutt, soloist and vihuela

The Chorale Celeste

The Bandelette of Strings

Sharq Trio

11. What Shall I Give to the Child in the Manger?

The traditional Catalan carol known as “Salten y Ballen” (Leaping and Dancing) tells of the simple gifts of food that villagers plan to bring to the Christ child.

The Chanterelles Children

The Bandelette of Strings

12. Le Grand Lusukru (The Great Boogeyman)

In this traditional Breton song the *lustukru* is lurking, ready to eat up any children who won’t go to sleep at night. A dubious strategy for a lullaby, perhaps, but a mother reassures us in the third verse that her children are fast asleep and that the *lustukru* needs to look elsewhere for his supper. We learned this song from Linda Cabot Black, who learned and transcribed this and many other songs from Sorbonne students she met while working in post-WWII France.

Salome Sandoval McNutt, soloist

The Bandelette of Strings

13. Dies Irae (Day of Wrath)

The opening lines of one of the best-known and earliest (possibly 13th century) of Christian hymns, part of the Requiem Mass liturgy, reflecting vividly and emotionally on the terrors of Judgment Day.

The Chorale Céleste

14. Amen

Franchois de Gembloux was an early 15th-century Franco-Flemish composer whose short motet here shows off his mastery of Renaissance contrapuntal technique.

The Chorale Céleste

Cambridge Symphonic Brass Ensemble

Old Boney

15. The Ship of Fools. A seasonal poem by Patrick Swanson.

The “Ship of Fools” is an allegory that has long been a fixture in Western literature and art. This concept makes up the framework of the 15th century book *Ship of Fools* by Sebastian Brant, which served as the inspiration for Bosch’s famous painting. According to Jose Barchilon’s introduction to *Madness and Civilization*,

“Renaissance men developed a delightful, yet horrible way of dealing with their mad denizens: they were put on a ship and entrusted to mariners because folly, water and sea as everyone then “knew”, had an affinity for each other. Thus the “Ship of Fools” crisscrossed the sea and canals of Europe with their comic and ironic cargo of souls....The cities and villages which had thus rid themselves of their crazed and crazy, could now take pleasure in watching the exciting sideshow when a ship full of foreign lunatics would dock at their harbors.”

16. 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 Chorale Céleste

The Chanterelles 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

(There will be no teaching before Part Two, so please return to your seat promptly.)

PART TWO

17. Traveller's Prayer

A 20th-century anthem to the moon with words and music by the English musician John Renbourn. The imagery and language are inspired by Alexander Carmichael's *Carmina Gadelica*, a collection of Scottish and Celtic poetry, runes and incantations used by the Tinkers, or Travelling People. The words of the last verse are adapted by Patrick Swanson.

David Coffin, Jamie Jaffe, Don Duncan, Mary Neumann, James Mailhot, soloists

The Chorale Céleste

18. Stella Splendens (Splendid Star)

This song for two voices first appeared in the *Llibre Vermell* ("red book" in Catalan) of Montserrat. The 14th-century compilation of text and music was intended for singing and dancing by pilgrims visiting the famous shrine near Barcelona.

Salome Sandoval McNutt, Rosa Elena Rivera, Lakshmi Nayak, soloists

The Women of the Chorale Céleste

19. Abbots Bromley Deer Dance

The Pinewoods Morris Men

David Coffin, recorder

Donald A. Duncan, Hobby Horse

Christopher Lewis, Fool

Kip Ferguson, Man/Woman

Oliver Cotran or Jack Summersby, Boy Archer

20. Dona Nobis Pacem (Give Us Peace)

Anonymous European round.

ALL SING

21. The Angel Gabriel

A Basque carol telling of the angel Gabriel's message to Mary. Our soloist, singing in Basque, follows an older version of the tune, while our chorus, singing in English, uses a more modern arrangement by Edgar Pettman.

Salome Sandoval McNutt, soloist

The Chorale Céleste

The Bandelette of Strings

The Chanterelles children

22. Le Sommeil de l'Enfant Jésus (The Baby Jesus' Sleep)

A traditional French lullaby depicting the Christ child sleeping amidst the barnyard animals and protected by angels.

Ella Harrington or Sarah Newhall, soloist

The Chanterelles Children

The Bandelette of Strings

23. Dies Irae/L'Homme Armé (Day of Wrath/The Armed Man)

A restatement of the Latin hymn, this time rhythmically, in juxtaposition with Jerome Epstein's arrangement of the French medieval melody. The original text warned of some "armed man," though no one is quite sure who or what that might have been. The English words are by Susan Cooper.

The Chorale Céleste

The Bandelette of Strings

Cambridge Symphonic Brass Ensemble

The Dies Irae Dancers

24. Gaudete (reprise)

The refrain of the joyful Christmas song from the *Piae Cantiones*.

The Chorale Céleste

The Chanterelles Children

Cambridge Symphonic Brass Ensemble

25. Veni, Veni, Emanuel (O Come, O Come, Emmanuel)

The words to this Advent hymn date back to 13th century and have long been matched with this French melody, thought to be from the 15th century.

The Chorale Céleste

The Chanterelles Children

Cambridge Symphonic Brass Ensemble
ALL SING 4TH VERSE

[insert music]

26. The Arabs of North Africa

a) “Shams il-Ashiya” is a *Maghrebi* (Moroccan) poem sung in all joyous occasions. The poem originates from medieval Andalusia but remains alive and utilized in modern day Morocco. The poet incants the “Evening Sun” and finds many clever ways to expound on a woman’s beauty using metaphor.

b) “Tabla wa Darba” is a *Masry* (Egyptian) style percussive exclamation. The whole ensemble combines the drums, frames and cymbals to recreate an Egyptian processional street party.

c) “Luxor Baladna” is a *Saidi* (Southern Egyptian) cane dancing song. The original vocal medley is replaced by the shouting *mizmar* horn, as the musicians praise the great town of Luxor, the capital of *saidi* dance. The *raqs assaya* (cane dance) replicates combat in a playful and attitudinal way.

Sharq Trio

The Hab b Dancers

28. Guillô, pran ton tamborin (Willy take your little drum)

Familiar to many listeners as the Burgundian carol “Patapan,” this version mixes Provençal and a little bad grammar in with mainstream French.

The Chanterelles Children

The Bandelette of Strings

29. Bourrée en étoile (“Star” Bourée)

A special bourée from Pouligny-Notre-Dame in Lower Berry. We find an influence from Auvergne in this dance because of its unique sideways step.

The French Country Dancers

The Bandelette of Strings

30. Mummers’ Play/C lu ari

Traditional mummers plays often feature a hero-combat in which there is a challenge, a fight, a death and a rebirth. This cycle parallels the death and rebirth that occurs in nature, and the mummers evoke an associative magic to ensure the continuance of the sequence. This idiomatic version by Patrick Swanson references the powerful language of the English

Wakefield cycle of medieval mystery plays. The energetic dance is C lu ari from Romania, performed by exclusive groups of men to cure those cursed by spirits and to bring good luck to the observers. The pole which precedes the dancers is topped with braids of curative garlic. Some versions end with the dancers leaping over the new crop of babies placed together in the village square. Many have noted similarities to the English Morris dance tradition.

Room, Jacob Kiely-Song

Sun, Tim Sawyer

Moon, Mark Jaster

Star, Sabrina Mandel

Time, Linnea Coffin

The C lu ari Dancers

31. 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.

Sabrina Mandell

ALL SHOUT: *Welcome Yule!*

32. This traditional carol is sung as an ending to the folk play in Horsham, Sussex. In each of the ten American cities where 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 Chorale Céleste

The Chanterelles Children

Cambridge Symphonic Brass Ensemble

ALL SING

[music here]

The Players

David Coffin

Timothy Sawyer

Mark Jaster

Sabrina Selma Mandell

Linnea Coffin

Jacob Kiely-Song

THE CHORALE CÉLESTE

Nicolas Adumi-Sampson*
Gwendolyn Atwood
Cynthia Bencal
Bronwyn Bird*
Laura Brewer+
Nick Browse*
Joanie Carney
Rhys Conklin
Carl W.Corey+
Sara Dilliplane*
Donald A. Duncan
Jennifer Felton+
Kip Ferguson*
Alexander Hall*
Bonnie Martha Hall
Ross D. Hall+
Cynde Hartman+
Martha Sandman Holmes*
Simon Horsburgh+
Jamie Jaffe*
Julie Koehler*
Heather Koerber Nunes+
Leah M.Labrecque+
Christopher Lewis*
Jamie Mailhot+
Jennifer McCormack
Andrés Molano Sotomayor+
Justin Nawn*
Lakshmi Nayak*
Mary Neumann*
Haris Papamichael*
Rosa Elena Rivera
David Story
Wilda Gerideau Squires
Gerald Vogt*

*French Country Dancer
+Handbell ringer

Michelle Roderick, French country dance captain

THE CHANTERELLE CHILDREN

Charlotte Atwood Ottenberg
Franny Bester
Theo Bester
Oliver Cotran
Ella Harrington

Brighid Horrigan
Giuliana Knox
Adlin Loud
Celia Malone
Luis McGill-Scott
Sarah E. Newhall
Liam Oates
Fiona Sills
Jack Summersby
Hamish Swanson
Anneliese Vogt

THE BANDELETTE OF STRINGS

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

With guest:

Bronwyn Bird, nyckleharpa

THE SHARQ TRIO

Karim Nagi, leader and percussion
Boujemaa Razgui, nay, mizmar
Aboud Agha, oud

THE C LU ARI DANCERS

Matt Burke
Jonathan Gilbert
Jacob Henderson
Virginia Jay
Chris O'Brien
Tom Roby
Gregory Skidmore
Nathaniel Smith
Brian Wilson

THE PINEWOODS MORRIS MEN

Dave Overbeck
Jerry Callen
Joe Kynoch
Nathaniel Smith

CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

Ken Pullig, trumpet
Greg Hopkins, trumpet
Richard Hudson, horn
Philip Swanson, trombone

Greg Fritze, tuba
Abe Finch, percussion

Artistic Staff

Stage Director: Patrick Swanson
Music Director: George Emlen
Set Design: Jeremy Barnett
Costume Design: Heidi A. Hermiller
Lighting Design: Jeff Adelberg
Sound Design: Bill Winn
Choreography: Andrea Taylor-Blenis
Properties Design: Lorraine Gilman
Make-up Design: Hannah Woodbury
Ship of Fools Design: Mitch Ryerson
Children's Music Director: George Emlen
Assistant Music Director: Lakshmi Nayak
Program and Flyer Design: Sue Ladr
Program Notes: George Emlen, Patrick Swanson, Andy Taylor Blenis, Karim Nagi

All musical arrangements are by George Emlen except where noted.
Full texts and translations are on line at ...

Production Staff

Production Manager: Lynda Johnson
Production Stage Manager: Marsha Smith
Stage Manager: Elizabeth Locke
Children's Stage Manager: Lynda Johnson
Assistant Stage Manager: Gillian Stewart
Assistant Stage Manager: Jacob Kiely-Song
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: Lorraine Gilman
Scenic Painter: Holly Diaz
Production Volunteer Coordinator: Jeanne Kelly
ASL Interpreters: Joan Wattman, Kathleen Burns
Production Assistant: Jim Lawton, Hannah Woodbury
Children's Chorus Assistants: Abigail Dickson, Harper Mills
Revels Records Sales Coordinator: Jen Sur
Cast Party: Bruce Pratt
Photography: Roger Ide
Video Production: Michael Kolowich and Shawn Whitaker, DigiNovations

Program Printing:

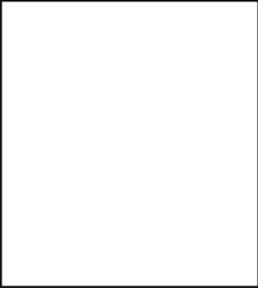
Volunteers:

Gail Amsler, Tom Arena, Kelly Baker, Leslie Baker, Rich Baker, Robin Baker, Sue Barry,
Jennifer Beal, Michael Bergman, Diane Biglow, Nancy Boyd, Laura Brewer, Elizabeth

Burke, Frank Burke, Karen Burke, Maureen Carey, Michael Carey, Kimberly Carlile, Bradley Carroll, Michele Chapais, Michelle Cheyne, Jan Childs, Ceci Cipullo, Eddie Cipullo, Edward Cipullo, Hilary Cipullo, Harvey Cohen, Karen Daniels, Beverly Dieter, Andrea Dodge, Susan Elberger, Norma Elkind, Erin Fair, Sheila Fair, Jean Farrington, Arthur Ferguson, Jeff Garland, Mary Gilbert, Luisa Granitto, Jim Greaney, Constance Gresser, Carol Anne Grotrian, David Grotrian, Peter Hamlin, Ruth Heespelink, Lois Howry, Susan Hunziker, Glenn Ketterle, Karen Kosko, Roy Kuphal, Diana Lees, Stacey Manning, Susan Maycock, Laura McCusker, Kevin Montague, Nancy Morgan, Woody Nussdorfer, Erin Pass, Lucia Petrulli, Alexa Photopoulos, Jan Pope, Jim Pope, John Porter, Kristie Rampton, Lori Renn Parker, Chris Reynolds, Michelle Roderick, Elaine Ropi, Karen Russo, Bob Sargent, Nathaniel Smith, Charity Stafford, Ishmael Stefanov, Phyllis Stefanov-Wagner, Meryl Stowbridge, Phoebe Sullivan, Donna Sweeney, Elisabeth Taylor, Elizabeth Titus, Susan Turner, Nancy Twomey, Julia Vail, Hannah Woodbury, Nell Wright, Lauren Yaffee, Cody Yardley, Brita Zitin

Thanks

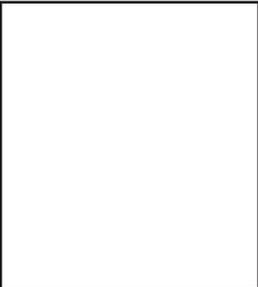
To Susan Rioff for graciously housing our guest artists from Washington; to Nora and Norman Stevens for funding the design and construction of the Ship of Fools by Mitch Ryerson; to Nilah MacDonald for finding just the right ornament and packaging to represent our production each year; to Anne Azéma, artistic director of the Boston Camerata, for help and encouragement with Provençal songs and texts; to Irél Urreiztieta and her brother Arizeder for help with Basque pronunciation in “The Angel Gabriel”; to Michelle and Steve Roderick for dance expertise and organization;



PATRICK SWANSON began his career in London as an actor at the Arts Theatre in the West End. In 1969, he toured Europe with La MaMa Plexus and subsequently got his world theater education from Ellen Stewart at La MaMa E.T.C. in New York. His numerous directing projects include opera, ensemble, music theater and circus. He was a founding stage director of Circus Flora.

Paddy taught acting and improvisation at the London Academy of Dramatic Art (L.A.M.D.A.), the London Drama Centre, and New York University. He served as artistic director of the Castle Hill Festival at Castle Hill in Ipswich, Massachusetts, directing and co-producing opera and theater works, including the premiere of Julie Taymor's *Liberty's Taken* and Peter Sellars' production of *Cosi fan Tutte*. Other directing credits include *Tristan and Iseult* with the Boston Camerata at the Spoleto USA festival; *Shirley Valentine* by Willy Russell at Houston's Alley Theatre and Boston's Charles Playhouse; *Happy Days* by Samuel Beckett, *The Caretaker* by Harold Pinter, and two stage premieres at Gloucester Stage Company: *Talking Heads* by Alan Bennett and *Fighting Over Beverley* by Israel Horowitz. His Actor's Shakespeare Project production of Shakespeare's *King Lear* with Alvin Epstein was nominated for three 2006 Elliot Norton awards. For A.S.P. he subsequently directed *The Tempest* and *The Coveted Crown* (*Henry IV* parts one and two). His most recent acting performance (after a thirty year hiatus) was for Gloucester Stage in their 20th anniversary production of *Fighting over Beverley*.

For Revels, Paddy has directed a contemporary version of the medieval mystery plays, *The Mysteries* by Tony Harrison, co-produced by Revels and Shakespeare & Company, and Britten's opera *Noye's Fludde*. He writes and directs all Cambridge Revels scripts and with music director George Emlen,



serves as consultant to the other nine Revels production companies.

GEORGE W. EMLLEN is a conductor, composer, arranger, songleader and music educator. He has directed choral ensembles all his adult life in churches, schools, and theatrical productions throughout New England. A graduate of Dartmouth College, he earned his Master of Music in choral conducting at the New England Conservatory of Music, where he studied with Lorna Cooke de Varon. While living in Maine he founded and conducted the Acadia Choral Society and conducted the Oratorio Chorale and the Mount Desert Summer Chorale. His choral compositions and arrangements are published by Lawson-Gould and Thorpe.

George has been the music director of Revels since 1984. With the artistic director he creates the Revels stage productions, selects and trains the adult and children's choruses, researches and arranges musical selections, and engages guest artists. He directs and produces Revels recordings, edits and engraves all of Revels' published musical materials, including choral octavos and songbooks. He assists the nine Revels production companies in developing their annual productions. He also leads public singing events such as RiverSing, Spring Sing and Revels pub sings.

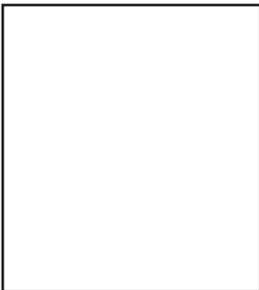
George has been on the faculty of the New England Conservatory, where he directed the Conservatory Camerata, and at Lesley University in the Creative Arts in Learning program. He taught and conducted at Noble and Greenough School in Dedham and was music director at the Putney School in Vermont. He has also



taught at the College of the Atlantic and the University of Maine at Machias.

DAVID COFFIN has performed throughout New England since 1980. Widely known for his rich baritone voice and his impressive collection of musical instruments, including concertinas, recorders, penny-whistles, bombards, gemshorns, cornamuse, shawm, rauschpfiEFFE — or, as he explains, “generally anything that requires a lot of hot air.” At the heart of David's work is his extensive collection of songs from the maritime tradition. To date, David has recorded four solo CDs; his latest, *Last Trip Home*, was released in the Fall of 2009 and features his daughter, Linnea, also a Revels performer.

David has performed with Revels since 1980 as a singer, instrumentalist and, since 1991, as Master of Ceremonies. During the school year David presents his own School Enrichment Programs across the region, and runs tours of Boston Harbor during the summer months, leading over 5000 inner-city children on boat trips to George's and Spectacle Islands. He also directs the narration program for Boston Harbor Cruises and hosts the Brunch Cruises every weekend from May to October. He has appeared in over 55 different Revels productions. In 2007 he was named Director of Education for the Boston Early



Music Festival.

SALOMÉ SANDOVAL is a singer, lutenist, and player of both early and classical guitars. A native of Venezuela, she holds a Graduate Performance Diploma in Early Music voice and lute thanks to a scholarship awarded by Longy School of Music in Cambridge, MA. She also completed a Master's in Arts with an assistantship from Middle Tennessee State University and a Bachelor in Music from Instituto Universitario de Estudios Musicales in Caracas, Venezuela, both in

classical guitar. Salomé's experience extends to master classes, radio shows, theater, movie soundtracks and television, performing early, Latin American, and contemporary music in Venezuela and the US with groups such as Camerata de Caracas, the Church of the Advent choir, Harvard Early Music Society, Revels and the Boston Camerata. Salomé's CDs *Singing with the Fire* and *Potions* as well as her videos are available at iTunes and at www.salomesandoval.com. In 2010, Salomé founded El Fuego Early Music Ensemble along with Teri Kowiak and Dan Meyers, featuring Hispanic Baroque vocal music. You can find more information



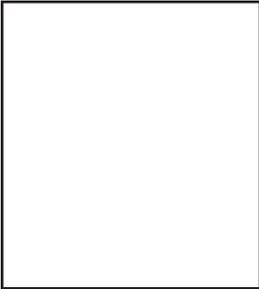
about the ensemble at www.elfuegofire.com. SABRINA MANDELL is thrilled to be joining The Christmas Revels in Cambridge again this year. Sabrina is the founder and Artistic Co-director of Happenstance Theater. She has written, produced and performed prolifically since the company's founding in 2006. Works have included *Prufbox* based on the TS Eliot poem "The Love Song of J. Alfred Prufrock"; *The Seven Ages of Mime*; *Low Tide*

Hotel (voted Best Comedy of the 2007 Capital Fringe Festival); *Manifesto!* (a 2008 Capital Fringe hit with a subsequent run at the New York Clown Theatre Festival and remount at the 2011 Capital Fringe); *Cabaret CooCoo* (Best Comedy, Capital Fringe Festival, 2009); *FarFar Oasis*, a desert companion piece to *Low Tide Hotel*; *Look Out Below!* at Round House Theatre Bethesda; the 2010 Fringe hit, *Handbook for Hosts*; and 2 versions of the Edward Gorey inspired *Cabaret Macabre*. Sabrina performs regularly with the Big Apple Circus's Clown Care Program in DC and Baltimore, and as "LaLa," partner to a fool named "O" at the Maryland Renaissance Festival. She is also a visual artist, tall-ship sailor, and



poet. She proudly hails from Nova Scotia, Canada. MARK JASTER studied with 20th-century masters Marcel Marceau and Etienne Decroux. He served as teaching assistant to Mr. Marceau and teaches frequently in artist residencies, theatres, and dance programs. Jaster has had a long career touring solo mime shows to countless venues, including Wolftrap's Theater-in-the-Woods, the Philadelphia International Children's Festival, The Cincinnati Playhouse, and

The Edinburgh Fringe Festival. In addition to last year's performance in *The Christmas Revels* as the Ghost of The Duke of Rutland, he has appeared many times with the Washington Revels, as Herr Drosselmeyer in the Maryland Youth Ballet's *Nutcracker*, and at the Maryland Renaissance Festival. Mark is a proud member of the Big Apple Circus's Clown Care Program, performing as "Dr. Baldy" at the Children's National Medical Center in Washington, DC. Since 2006 he has co-directed Happenstance Theater with Sabrina Mandell, devising and appearing in critically acclaimed collaborative, original works of "Visual, Poetic Theater."



TIMOTHY SAWYER (Soleil, The Sun Fool) returns for his third season with Revels. As the Ninth Duke and St George, in last year's Haddon Hall production, he slew the giant dragon with the London Financial Times and a 'broolly' (umbrella), then sang and danced "Let's All Go Down The Strand." In 2008 he was Parson Maybold, swooning over Miss Fancy Day in the Thomas Hardy show.

Filmed locally, Tim was the murderer in the American Experience broadcast of *Murder at Harvard*, as well as the doctor in the film *Edge of Darkness*. In addition to his work as an actor/singer, Tim is a narrator and voice actor with many radio plays, commercials, and narrations to his credit, including NOVA documentaries and museum installations across the country.

Long-time Cambridge residents, Tim and his wife, Joan, are producers of award-winning documentary films.



THE SHARQ ENSEMBLE was created by Egyptian musician Karim Nagi in 1999. The word "Sharq" means "East" in the Arabic language. The goal of the group is to present authentic Arab vocal and instrumental music, using the traditional acoustic instruments. The group originally specialized in medieval Arabic music from the Andalusian and Ottoman periods. Over the past decade, the ensemble has added 20th-century classics from Egypt and Syria, plus regional Arabic folklore from North Africa and the Eastern Arab countries. The focus of the group has always been to revive the repertoire, style, and presentation of Arab music.

For this Revels, Sharq is performing as a trio. The trio is lead by Karim Nagi, a native of Cairo, Egypt, master percussionist and proponent of traditional Arab folkloric dance. Nagi tours all over the world 45 weeks per year, performing and teaching, and has authored 10 CDs and 5 DVDs. About Agha is the group's lead vocalist and Oud (Arab lute) player, originally from Aleppo, Syria. Agha was a premier concert and special event vocalist in the Boston area, and is now studying for a Masters in Ethnomusicology at Northern Illinois University. The trio is completed by Boujemaa Razgui from Marrakech, Morocco. Razgui is a multi-instrumentalist who has had careers in Morocco, France, Canada, and now the USA with the Sharq Ensemble.

Revels Mission

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

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

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FOOLS, SHADOWS AND CLOWNS

Patrick Swanson

In this year's Revels our three protagonists are proud of their status as members of a fraternity of Fools. Indeed the Fool occupies a unique position in history, literature and theater. Tolerated by kings, emperors and those who have been the focus of power throughout history, the Fool is allowed to question their perceptions of wisdom and truth. It could be argued that the strength of a society can be measured by its ability to tolerate the silly remarks, the irreverence and the unmasking of the unpleasant aspects of power. Whether the medal that Soleil wears on his chest is an emblem of the Fraternal Order of Fools or merely a press badge, it is a sign of his separation from the Estates of the Realm - the clergy, the nobility and the commoners - for our three Fools are properly members of the Fourth Estate. Today the ritualized dialogue between power and tomfoolery still exists vide Stephen Colbert's audacious and edgy performance at the 2006 Press Association dinner with prominent members of the Bush administration in attendance.

Merry Conway (who performed Sun Fool in the 1991 Christmas Revels) has mused extensively on the subject of Fools and Folly; here are some excerpts from her essay *Swimming in the Ridiculous*:

Folly, nonsense, illogic, the grotesque, sin and evil: these are shadows cast by the great virtues of wisdom, sense, logic, beauty and goodness. The shadow shapes bring to mind that catchall drawer that may be found in even the tidiest of households, the I-don't-know-what-to-do-with-these-things drawer. Scientists are coming to realize that the human brain is neurologically wired to make systems and patterns, we perceive and immediately try to organize what we perceive into categories. But life has a way of presenting us with experiences that we just can't fit into categories. If the experience is benign, we laugh and say, 'That just doesn't make any sense. It's nonsense!' The shadow category of nonsense like the catchall drawer, provides us with a place to put things that confuse us. At the other extreme an evil or grotesque experience defies our understanding. Thus we refer to people who kill their children as inhuman monsters and it gives us some comfort to have a category in which to put them.

The Fool lays bare the folly of the world, often challenging those in power. His status as a nonentity (he's only a fool!) serves as both protection and provocation. The pied or motley costume in the European tradition

reflects the patchwork of skills the professional Fool uses to reveal the sometime bitter truth. With a little ditty to wrap it in nonsense, some juggling to keep multiple ideas in the air, and a sharp mind to turn words inside out, the Fool must be ready to make a quick exit if the barbs get too sharp!

The spectrum from humor to disgust appears in comedy, parody, caricature, buffoons, the carnivalesque, and the grotesque. We take a certain pleasure in art that addresses unwieldy human experience, for it amuses, challenges and educates us. Goya, Shakespeare's fools and clowns, Brer Rabbit, Dada, the Surrealists, Quasimodo, Bosch, Breughel the Elder, Daumier, Hogarth, marginal doodles on Medieval Manuscripts, Roadrunner and Bugs Bunny cartoons, gargoyles and Sheela Na Gigs, the Marx Brothers, Don Quijote and Sancho Panza, Gulietta Masina in *La Strada*, Buster Keaton, Charlie Chaplin, Lenny Bruce, Lucille Ball, W.C. Fields, Monty Python, Gracie Allen, Woody Allen, Richard Pryor — they all belongto the 'species of confusion.'*

We should recognize that within the supposed fraternal order of Fools is another even lower order of existence, that of Clown. It is by adopting the qualities of the clown that our three Revels fools survive. Clown begins at the bottom - he is a flop - he does not seek consolation however, he is never maudlin, his hard currency is truth. His response to chaos and disaster is along the lines of "Ah, that is how things are. So let's begin." The only thing that a clown needs in order to begin is a playmate. That, and perhaps, what we as an audience can supply - the willing suspension of disbelief.

*Merry Conway is a performance artist, clown teacher and author. These excerpts are taken from her Body of Work: www.merryconway.com

For the complete text of the Colbert address to the 2006 Press Association dinner go to: HYPERLINK "[http://www.dailykos.com/story/2006/04/30/206303/-Re-Improved-Colbert-transcript-\(now-with-complete-text-of-Colbert-Thomas-video!\)](http://www.dailykos.com/story/2006/04/30/206303/-Re-Improved-Colbert-transcript-(now-with-complete-text-of-Colbert-Thomas-video!))" [http://www.dailykos.com/story/2006/04/30/206303/-Re-Improved-Colbert-transcript-\(now-with-complete-text-of-Colbert-Thomas-video!\)](http://www.dailykos.com/story/2006/04/30/206303/-Re-Improved-Colbert-transcript-(now-with-complete-text-of-Colbert-Thomas-video!))

A MUSICAL CROSSROADS

George W. Emlen

Most of our Christmas Revels productions are planted firmly in a geographical locale, like Scotland, Italy or Appalachia. We dig deeply into those cultures for the music and other artistic expressions that illuminate the meaning of the winter solstice and the celebrations that surround it.

This year we take a more panoramic approach. It is true that we are in France, in a coastal fishing village on the Mediterranean, and that we start off with lively and familiar French carols (though “Gaudete” has Bohemian connections). But soon a troupe of Arabic musicians and dancers burst in on the scene with their sinuous melodies and pungent percussion, reminding us that this village festival draws visitors not only from across Europe but from more distant lands as well. In fact our villagers are expecting this trio’s arrival, and some of their music is familiar to them. After all, 16th-century Europe consisted of many kingdoms, empires, fiefdoms, duchies and states with vague and porous borders, crisscrossed by countless pilgrims, nobles, merchants, churchmen, soldiers and adventurers. Why wouldn’t we find ourselves rubbing shoulders with musicians and dancers from afar?

Right after singing and dancing an earthy, local Provençal carol, we are led into a fiery Spanish Christmas song, flavored with castanets, and the children sing us a gentle pastorella from Catalonia in northeastern Spain. A spooky lullaby from Brittany on France’s Atlantic coast is followed by an austere polyphonic motet from the northern part of France and Flanders.

And what better way to open Act 2, as our fools search for their lost treasure, than with John Renbourn’s mystical paean to the moon? At this moment it is perfectly plausible to interject a song from England, and one written in our lifetimes, no less, into this eclectic scenario. By the time we hear a lilting Basque carol from the Pyrenees and arrive at a mummers’ play with echoes of English medieval mystery dramas, interlaced with a boisterous Romanian ritual dance, we are convinced (or should be!) that this village has, at least in this Christmas season, become a truly international crossroads.

This year we tell a tale of dark and light, of good and evil, one that is better served by a musical smorgasbord than by a tightly delineated repertoire. In so doing we note that the idea of “crossover artists” and “fusion bands” is by no means a modern phenomenon. Travelers through the ages have shared their music wherever they went, sowing cultural seeds far from home, while at the same time absorbing new music to take back with them.

This process of cultural cross-fertilization is at the heart of Revels’ mission. It is not just about broadening our tastes and deepening our appreciation for other civilizations; we actually want to feel and experience first hand the beauty and wonder of all this music, no matter how unfamiliar. We want to discover with unexpected delight some common threads in it with people we do not know. As our world shrinks and our ability to instantly communicate our individual and collective hopes and fears expands exponentially, we yearn more than ever for global understanding. As it has done for ages, music builds bridges for us to cross.

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