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director
GEORGE EMLEN
music director
VIRGINIA MORTON
producer
with
DAVID COFFIN
DEBRA WISE*
RICHARD SNEE
THE WEIHNACHTS CHORUS
DIE FRÖHLICHEN KINDERLEIN
AND
THE BREMEN TOWN MUSICIANS
CAMBRIDGE SYMPHONIC BRASS ENSEMBLE
ORION LONGSWORD
THE SILVESTERSCHLAUSEN MUMMERS
THE LORD OF THE DANCE
THE PINEWOODS MORRIS MEN

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Congratulations to Revels on the 36th anniversary. What a charming invitation: "Travel with us to old Germany to find the roots of modern Christmas and to meet the real Saint Nikolaus."  

Indeed, also nowadays Germany at Christmas time is a country filled with wonderful music, customs and the sweet smell of Christstollen and gingerbread in the air. We are honored that you have chosen to represent our country this year, as you continue your travels across the globe celebrating so many different cultures. Have a joyful "Weihnachten Revels" at Harvard University's Sanders Theatre in Cambridge. What a great place to celebrate the most wonderful season of the year!  

Best regards,  

Dr. Wolfgang Vorwerk
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Public radio news for Boston
WELCOME to the 36th annual Christmas Revels! This darkest time of the year casts a powerful spell over nearly every culture in the northern hemisphere and has given birth to countless ways of celebrating the shortest day. Many of our present-day holiday rituals in this country originate in the Nordic/German traditions and come flavored with the spices of Europe. We invite you to take a little journey with us to the Rhineland at Yuletide to explore the roots of modern Christmas and then to climb with us to a snowy Swiss village where your every breath will hang in glittering crystals in the cold Alpine air. Your guides will be familiar (well, maybe not so familiar) and of course we promise good carols, a little contemplation and the blessings of children and laughter.

Program Part One

1 Overture
“Canzona Bergamasca” by Samuel Scheidt, one of Germany’s greatest organists in the 17th century and a major influence on J.S. Bach.
CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

2 Frau Holle and Her Featherbed
Appearing early in German mythology, Frau Holle is a wild, elemental and frequently destructive figure who creates great snowstorms when she shakes out her featherbed.
RENNI BOY, Frau Holle

3 Sankt Nikolaus and Knecht Ruprecht
The popular saint appears at Christmas to reward those who have been good throughout the year. He is accompanied by Knecht Ruprecht, who carries a switch and lumps of coal to reward those unfortunates who have slipped from grace.
4 **O Tannenbaum (O Fir Tree)**
The symbol of a tree that bears its needles all year long has deep roots in European pagan religions. It first appeared as a Christmas tree in medieval times in Germany, and by the mid-19th century it was popular throughout the country. The tune was first published in 1799.

**ALL SING**

O Christmas tree, O Christmas tree,
How lovely are thy branches!
They’re green when summer days are bright,
They’re green when winter snow is white.

O Christmas tree, O Christmas tree,
How lovely are thy branches!

O Christmas tree, O Christmas tree,
Thou tree most fair and lovely!
The sight of thee at Christmastide
Spreads hope and gladness far and wide.

O Christmas tree, O Christmas tree,
Thou tree most fair and lovely!

5 **O Du Fröhliche! O Du Selige! (O Joyful, O Blessed)**
Widely known as “The Sicilian Mariner’s Hymn,” with a tune probably of Italian origin, this carol is commonly sung in Germany throughout the year, as well as during the Christmas season, to various texts.

**ALL SING** See music on next page

6 **Achterrüm**
A traditional dance from the heather country in the North German province of Hannover. “Achterrüm” means “hinter herum” or “going behind,” which refers to a move in the chorus of the dance.

**THE WEIHNACHTS DANCERS**

7 **Vinum Schenk Ein (Pour out the Wine)**
A choral drinking song composed in the early 17th century by Erasmus Widmann.

**THE WEIHNACHTS CHORUS**
8 MUTH (Courage)

Among Franz Schubert’s many lieder is this ebullient setting of Wilhelm Müller’s poem from the song-cycle Die Winterreise (The Winter Journey). Like much composed music, this song draws on a folkier musical idiom. “When the snow flies in your face, shake it off; cheerfully defy the wind and weather!”

JANINE WANÉE, soprano
THE BREMEN TOWN MUSICIANS

9 AUF NEUJAHR (To the New Year)

Folksong from Westphalia bestowing good luck for the coming year.

THE WEIHNAHTS CHORUS

10 TWO LEGENDS OF SANKT NIKOLAUS

The first of these stories, while a little gruesome, in the tradition of German folktales, links the Christian Sankt Nikolaus to the ancient pagan rituals of death and rebirth. The second story emphasizes the theme of the “secret benefactor,” which survives to the present day.

SARAH HEBERT-JOHNSON AND GILES HOLT, strolling players
11 **A Set of Dances from Michael Praetorius**

Praetorius was a prolific 17th-century composer, collector and arranger of dance music, as well as the author of a detailed treatise on music theory. The dances here—a bourrée, a pavane, and a canary—are from his 1612 collection *Terpsichore*. The part-song “Der Winter ist ein strenger gast” (The winter is a stern guest) was originally a sacred work from *Musae Sionae*, 1610.

**THE BREMEN TOWN MUSICIANS**

12 **The Holly and the Ivy**

Robert Schumann’s “Sylvestriained” (New Year’s Song) comes from his piano collection *Jugendalbum* (Album for the Young). We have paired the melody with a slightly modified version of the ancient English carol text.

**THE WEIHNACHTS WOMEN**

**THE BREMEN TOWN MUSICIANS**

13 **Children’s Songs**

*Lass uns froh und munter sein* (Let’s Be Joyful and Lively)
*Ihr Kinderlein, Kommet* (Come, Little Children)

Two songs traditionally sung during the Christmas season.

**JOSEPH DEAREST, JOSEPH Mine**

One of the oldest of German Christmas songs, possibly before the 14th century, historically performed in a manger tableau.

**DIE FRÖHlichen KINDERLEIN**

**THE BREMEN TOWN MUSICIANS**

14 **Resonet in Laudibus** (Let Resound in Praises)

This 14th-century carol is a classic example of the close relationship between composed and traditional music. The “Joseph” setting (above) and the “Resonet” setting of this lilting cradle song have equally long histories. Both were used in medieval Christmas services and pageants, and both were often performed antiphonally, as we are doing here in a 17th-century setting by Jacob Handl (Jacobus Gallus). In the medieval German tradition of cradle songs, a priest would rock, in time to the music, a cradle conspicuously placed before the altar of the church. (The refrain “Eia!” is associated with other lullaby carols.) In this carol we also clearly hear the dance-like quality that is at the root of the ancient *carole*.

**THE WEIHNACHTS CHORUS**

**CAMBRIDGE SYMPHONIC BRASS ENSEMBLE**
15 Sankt Nikolaus
This 20th-century song by Heinz Lau, based on a folk custom, welcomes in Saint Nicholas but implores him to leave his Rute, a bundle of twigs, outside by the door.

Die fröhlichen Kinderlein
The Weihnachts Chorus
The Bremen Town Musicians

16 Schuhplattler — Reit Im Winkler
A Schuhplattler dance from the town of Reit Im Winkl, on the Bavaria/Austria border. The Schuhplattler (translated roughly as “shoe-slapper”) arose about 200 years ago in the Tyrol, Austria, as improvised slapping of the thigh and sole of the shoe during folk dances. By 1850 it had spread to Bavaria in southern Germany, where it became a formalized part of a dance called the Langaus, which in turn became blended with the Ländler. The Ländler, with its 3/4 time rhythm, is the prototype of the waltz. The Ländler remains the basic musical form for the Schuhplattler today.

The Weihnachts Dancers
The Bremen Town Musicians

17 Salutation
An excerpt of a letter written by the Franciscan friar Fra Giovanni on Christmas Eve, 1513, to his friend the Countess Allagia degl’Aldobrandeschi in Florence.

Richard Snee

18 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 morris steps by Carol Langstaff, Martin Graetz and Jonathan Morse.

David Coffin, singer
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
19 Still, Still (Softly, Softly)
A lullaby from Salzburg for the Christ child.

20 Abbots Bromley Horn Dance
An ancient ritual dance for good luck in hunting the stag, still danced every year in the village of Abbots Bromley in England. Its four supernumerary characters link it with the mumming traditions of Christmas.

21 Chlauseszäuerli (Yodel Song)
On the “old” New Year’s Eve of January 13th, in the rural villages of Outer Appenzell, Switzerland, strangely costumed figures laden with large bells sing their haunting songs in front of farmhouses and in taverns from pre-dawn to midnight, in return for a glass or two of wine.

22 Dance of the Uglies and the Beautifuls

23 Welcome Winter
A modern celebration of winter by Cesar Bresgan of Salzburg.

24 Rounds for All to Sing

Alleluja
**DANKET DEM HERRN**
Thank the Lord for he is truly kind; his grace and truth last forever (Psalm 106).

**DONA NOBIS PACEM**
Give us peace.
25 Stille Nacht, Heilige Nacht
(Silent Night, Holy Night)
Often called the world’s favorite Christmas carol, this carol was first sung in Obendorf, Austria, on Christmas Eve 1818, to a melody by Franz Gruber and text by Joseph Mohr.

CLAIRE DICKSON OR MAYA DOMESHEK, solo
THE WEIHNACHTS CHORUS
CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

ALL SING
Stille Nacht! heilige Nacht!
Alles schläft, einsam wacht
Nur das traute hochheilige Paar,
Holder Knabe im lokkigem Haar.
Schlaf in himmlischer Ruh',
Schlaf in himmlischer Ruh'.
Silent night! holy night!
All is calm, all is bright
Round yon virgin mother and child,
Holy infant so tender and mild.
Sleep in heavenly peace,
Sleep in heavenly peace.
Silent night! holy night!
Shepherds quake at the sight;
Glories stream from heaven afar,
Heavenly hosts sing “Alleluia!”
Christ the Savior is born,
Christ the Savior is born!

26 The Kings
Written in 1871 by Peter Cornelius, with English translation by William Mercer. The chorale melody is “How Brightly Shines the Morning Star,” by the 16th-century composer Philipp Nicolai, translated by H.N. Bate. The brass arrangement is by Brian Holmes.

DAVID COFFIN, soloist
THE WEIHNACHTS CHORUS
CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

27 More Children’s Songs
Ich Geh’ mit meine Laterne (I Go with my Lantern)
**Laterne, Laterne**
German children celebrate the winter feast of Saint Martin on November 11th with a lantern processional.

**Fuchs, Du Hast das Gans Gestohlen**
(Fox, You Have Stolen the Goose)

**28 German Dance Tunes**

**29 Es Ist ein Ros’ Entsproungen**
(There Is a Flower Springing)
This beloved carol began as a folk carol in the 15th century and was harmonized by Praetorius and included in his 1609 *Musae Sioniae*. The text, here in a translation by Ursula Vaughan Williams, refers to the messianic prophecy in Isaiah and compares Mary to a branch stemming from the root of Jesse, the father of King David.

**ALL SING**

3. There is a flower springing from tender roots it from Eden beauty bringing from Jesse’s stem a
4. Pure Mary, maiden holy, the dream of prophets who in a stable lowly above her child did grows, rose. On his green branch it blows: a bud that seen, lean So gentle and serene: this was I—
in cold winter at midnight will unclose.

**Die fröhlichen Kinderlein**

**The Bremen Town Musicians**

**The Weihnachts Chorus**

**Cambridge Symphonic Brass Ensemble**
30 **Maria in the Garden Stands**
A call-and-response folk song from the Taunus Mountains in central Germany.

**Die fröhlichen Kinderlein**
**The Weihnachts Chorus**
**The Bremen Town Musicians**

31 **Siegfried and the Dragon**
In the style of many European folk plays, this year’s offering by Patrick Swanson has a hero combat at its core. In this setting the hero is from German mythology with shameless borrowings from Wagner and Freud. The sword dance performed here uses the traditional costume of the Unterwössen (Germany) dancers, along with figures common to German, Austrian, and Italian sword dances, performed in the style of the dance from Ebensee (Austria). Flag-waving, speeches and plays are traditional parts of the ceremony.

**David Torrey, Fool**
**Giles Holt, the Bear**
**Sarah Hebert-Johnson, Bear handler**
**Richard Snee, Sankt Nikolaus**
**Donald A. Duncan, Brunnhilda**
**Marty Tulloch, Fafner the Dragon**
**Linnea Coffin, Fafner’s Tail**
**David Coffin, Siegfried**
**Debra Wise, Doctor Frood**

32 **Dank Sagen Wir Alle, Gott**
*(God, We All Thank Thee)*
The final movement from Heinrich Schütz’s *Weihnachtshistorie*, or Christmas Oratorio, published in 1664.

**The Weihnachts Chorus**
**Cambridge Symphonic Brass Ensemble**

33 **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.

**Richard Snee**
34 The Sussex Mummers’ Carol

This traditional carol is sung as an ending to the folk play in Horsham, Sussex. Similarly, in each of the eight other 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.

CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

ALL SING

\[\text{God bless the master of this house with}
\text{God bless the mistress of this house with}
\text{God bless your house, your children too, your}
\]

happiness beside; Where e’er his body
gold chain round her breast; Where e’er her body
cattle and your store; The Lord increase you

rides or walks, his God must be his guide, his
sleeps or wakes, Lord send her soul to rest, Lord
day by day, and send you more and more, and

God must be his guide.
send her soul to rest.
send you more and more.
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David Coffin, songleader
Debra Wise, Knecht Ruprecht
Richard Sneec, Sankt Nikolaus

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Benjamin B. Bath * †
Jim Beardsley †
David Blodgett
Renni Boy * †
Jim Congo †
Cristina Corwin * †
Donald A. Duncan
David Fleischmann-Rose * †
James Henderson * †
Sarah Higginbotham * †
Barbara Hill
Mark Kmetz
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Willow Randles * †
Chris Ripman
Michelle Roderick * †
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Mayhew Seavey †
Victoria Thatcher
Beth Thompson †
Marty Tulloch
Susan Turner †
Janine Wanee

Die Fröhlichen Kinderlein
Jennifer Baatz *
Leah Brans
Linnea Coffin *
Benjamin Costa *
Michael Costello
Abigail Dickson
Claire Dickson
Maya Domeshek
Alexandra Domeshek
Carla Forbes *
Cora Katz *
David Kotlikoff *
Graeme Mills *
John B. Newhall
Yael Rothman
Jesse Simmons

The Bremen Town Musicians
David Coffin, recorder, pennywhistle
Michael Cicone, hammered dulcimer
Neal MacMillan, bagpipes, fiddle, guitar, concertina
Andrea Larson, violin
Doug Freundlich, violone

The Pinewoods Morris Men
Frank Attanasio
Jerry Callen
Adam Cole-Mullen
David Conant
Bill Cronin
Peter Kruskal
Dave Overbeck
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Nathaniel Smith

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* Reit Im Winkler Schuhplattler Dancers  † Achterriem Dancers
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*Music Director:* George Emlen  
*Set Design:* Anita Fuchs  
*Costume Design:* Heidi Anne Hermiller  
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*Sound Design:* William Winn  
*Properties Design:* Juliet Cocca  
*Makeup Design:* Christy Morton  
*Choreography:* Judy Erickson  
*Children's Director/Assistant to the Music Director:* Sarah Higginbotham  
*Program and Flyer Design:* Sue Ladr

**PRODUCTION STAFF**

*Producer:* Virginia Morton  
*Assistant Production Manager:* Lynda Johnson  
*Production Stage Manager:* Marsha Smith  
*Stage Manager:* Elizabeth Locke  
*Assistant Stage Manager:* Gillian Stewart  
*Technical Director/Master Carpenter:* Andrew Barnett  
*Master Electrician/Light Board Operator:* Charlie Wise  
*Costume Production:* Costume Works  
*Costume Manager:* Lynne Jeffery  
*Wardrobe Supervisor:* Seth Bodie  
*Children's Manager:* Lynda Johnson  
*Children's Assistant:* Jessie Beaton-Hellman  
*Scenic and Props Painter:* Eric Levenson, Sally Moore  
*Carpenter:* Ted Cocca  
*Specialty Properties:* Tom Arena  
*Props Day Coordinators:* Nilah MacDonald, Tom Arena, Andrew Barnett, Juliet Cocca  
*Production Volunteer Coordinator:* Nancy Hansen  
*Cast Party:* Bruce Pratt  
*Production Crew:* Gillian Stewart, Jessie Beaton-Hellman  
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Thanks

Many people helped us with research, translating and teaching in the development of this production. One of the earliest of these was Joan Sindall, who enthusiastically introduced us to the haunting and compelling Swiss Sylvesterclausen tradition from Appenzell. Her friend Hansueli Müller from Urnäsch, in Appenzell, graciously helped us with the details of this custom. Samedam Randles is responsible for bringing several of the songs in this program to our attention, especially for children. Chorus member Flora Pirquet has been an invaluable source for translations and cultural background. Friedrich and Ingeborg von Huene have been very generous in lending their German books and suggesting songs and dances, as have Gerta Conant and Michelle Roderick. We are also grateful to Consulate General of the Federal Republic of Germany for sponsoring the Wassail party; Consul General Dr. Christoph von Arb and Deputy Director Emil Wyss of the Consulate of Switzerland; and to Annette Klein, the Music & Information Coordinator, and Karin Oehlenschläger, Program Coordinator for Film, at the Goethe-Institut. Thanks to Daniel Horton and the members of the Pawtucket Alpenblumen Bavarian Folk Dance Group for teaching the Schuhplattler. Our notes on the dance are from “Unsere Schuhplattler” (Our Schuhplattler), by Erwin Salzer, Zeitung der Bundesarbeitsgemeinschaft österreichischer Volksstanz, December 2001. Thanks to John Cary, Professor Emeritus of Haverford College, for translation of materials on folk dancing; to Steve Corrison for material on German and Austrian sword dancing; thanks to Mick Spence and John Hastie for set building consultation; and thanks to Bruce Pratt and his crew for our cast feast and the Marblehead Little Theatre for loan of props.

All musical arrangements are by George Emlem except where noted.

Complete music texts and translations are included in the on-line version of this program book at www.revels.org.
Tradition and the Roots of Modern Christmas

Patrick Swanson

For 36 years Revels has been co-celebrating Christmas and the Winter Solstice and in the process creating some of its own secular traditions. Meeting at the curiously church-like Sanders Theatre in the cold of winter, about 20,000 people gather annually to experience a tradition that mixes choral singing, brass, children, theater, dance and pageantry that for some families is inseparable from the traditions of the Christmas feast itself.

So, what are these traditional elements of Christmas and where did they come from? An interviewer on the street who asked that question might hear about the decorated Christmas tree, the cards, the presents, and undoubtedly the children’s favorite, Santa Claus. No doubt, some would claim that these elements obscure the underlying seasonal religious celebration of Christ’s birth. Surprisingly, history indicates that what we think of as “traditional” Christmas is a fairly recent construction although many of its elements have links to ancient customs.

Christ’s birth was not celebrated on December 25th until the 4th century. On December 25th in A.D. 274 the Emperor Aurelian instituted the feast of the Birth of the Unconquered Sun. The church fathers had no exact references to the birthday of Jesus, so two hundred years later they utilized the popular midwinter feast and in a brilliant stroke of appropriation declared it the Birth of the Unconquered Son. In America, Christmas was not celebrated in any special way by the Puritans, who disapproved of the drinking and revelry associated with the feast. In fact Christmas was legally prohibited for 22 years because of the occasional violence associated with “wassailing” when the poorer classes visited their richer employers to demand money or food in exchange for drinking their good health.

In England as recently as 1840, it was Queen Victoria’s German consort, Prince Albert, who popularized Christmas cards, the exchange of
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presents and the Christmas tree. He also introduced the custom of “carol” singing (carols were originally repetitive dance tunes).

And what of the old gent in the red suit? The prototype of Santa Claus, the benevolent white-whiskered gentleman with the sleigh and the reindeer, first appeared in a book called *Father Knickerbocker’s History of New York*, published on Saint Nicholas day by the great American humorist Washington Irving and was later refined by Clement C. Moore in 1882 in his poem “The Night before Christmas.” Santa’s ancestor Saint Nicholas of Myra was a 4th-century bishop alleged to have saved three maidens from prostitution by a surreptitious midnight gift of dowry money. This and other legends, blended with Scandinavian and Russian tales of North-Pole-dwelling wizards, eventually gave us the modern supernatural being welcomed by all—Father Christmas, alias Santa (Nick) Claus.

Christmas as we know it is a mixture of three distinct elements: the Roman feasts around Saturnalia, Christ’s nativity and the heathen Nordic/Germanic midwinter feast of Yule. Saturnalia was a riotous time of fun, laughter and gift giving, which sets the tone of our modern celebration; the Nativity brings a sense of sacred mystery around Christ’s birth and a rich legacy of sacred music and drama, but the underpinning of the ancient Yuletide feasts is the secular mystery of death and rebirth in nature, the great cycles of the seasons and the magical progress of life in all its forms. This mystery is also the subject of our Revels variations on the theme of the “shortest day.”

This year as we celebrate the 36th Christmas Revels, we will be singing some songs in German and emphasizing more of the Yuletide elements, but trusting that the balance of the children’s street songs, the play of Sankt Nikolaus, the audience carol singing, the dances, the mix of the wild and the sacred will still appeal to what Susan Cooper refers to as “that deep yearning for ritual” that is part of the human condition and that is triggered at this magical time of year.
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The Silversterchlausen of Appenzell

This article is excerpted, with permission, from the liner notes for a field recording of the Swiss New Year’s tradition known as the Silvesterchlausen, or New Year’s mumming. The recording, Chlausezüuerli, or Chlause Songs, was made by members of the Chlaus group in the village of Stein, located in Outer Appenzell. It captures not only the unique singing style but also the mesmerizing, rhythmic ringing of the many-sized bells strapped to the Chlause. Translated by Flora Piquet and Joan Sindall.

The origins of this fascinating New Year’s custom go far back in time, and precise knowledge of its development, meaning, and practice is not clearly documented. What is interesting is that in the interior of Appenzell Aussersihoden, especially in Urnasch, two Silvesters (New Year’s Eve and “old” Silvester) are customarily celebrated. The actual Silvester is on December 31st, according to the Gregorian calendar in common use. Old Silvester, observed on January 13th, refers to the Julian calendar, used by the Protestant population until the Napoleonic occupation of the area. The true meaning of the custom is to bring New Year’s greetings to households with song and the ringing of bells. During lean times, the Chlausen was combined with collecting all kinds of gifts from more prosperous households for more needy families.

The Chlausen begins with participants getting into costumes after a common breakfast, usually before dawn. Many houses are visited, including those in remote areas, and the inhabitants are treated to Zäuerli songs and the pealing of bells. Over and over “Happy New Year” is heard coming from behind the masks. In the evening, until midnight, the Chlausen goes on in many country inns, where locals and visitors can compare and enjoy the different groups in all their variety of costumes, hats, headgear, songs, and bells.

Today there are three main forms of the Silvesterchläuse (the New Year’s mummers):

Die Schöne (the beautiful ones)
They wear brightly colored velvet costumes that contrast with the light, delicate colors of the usually snow-covered landscape. The beautifully decorated hats of the Schellenchlause (figures with big
cow bells) and of the Rollenweiber (figures with sleigh bells), showing scenes from rural life, are worn proudly.

Die Wüeschte (the ugly, scary ones)
The materials used for their wild, demonic costumes vary—holly, bark, roots, and fir branches are used primarily, but also fur and pelts. The masks are often decorated with cow horns, antlers, or whole rootstocks, forming a wild hairstyle.

Die Schö-wüeschte (the beautiful uglies)
The materials used for their masks and costumes also come from nature. The harmonious structures of branches, juniper, leaves, straw, snail shells, and fir-cone scales reveal subtle surfaces and ornaments. A special form, the Spasschläuse (joke figure), is used when the weather forces the beautiful ones to wear their fallback costumes. These figures are often quite humorous.

BELL RINGING, DANCE, AND MOVEMENT

Although there are different types of Chläuse, one thing remains constant: the group is always lead by the Rollenwiih, a female figure with round bells. The Vorrolli, or first Rollenwiih, (vor =before) always leads the procession; the Noeroll, or second Rollenwiih, (noe=after) always brings up the rear. Between these figures are the Schellenchlause, with bells of varying sizes.

The Rollenwiih's instrument is the Rollen (round sleigh bell) carrier, holding 8 to 13 spherical metal bells. These are made to ring by rhythmic dancing movements. The Schellenchlaus carries either a single cowbell in front or a pair hung over his shoulders. Swinging body movements while walking or standing cause these bells to sound. The bells are chosen for their rich sound and harmonious blending; some are made especially for this occasion. The leader of the Schellenchlause carries the smallest bell, the last carries the largest, so that the pealing begins with the highest tone and dies away with the lowest. A well-tuned set of bells can produce an affecting, primitive music that gives listeners chills unrelated to the often low winter temperatures.

THE ZÄUERLI

In the silence after the ringing of cowbells or sleigh bells, a wordless song is heard, called a Zäuerli. A single voice begins, subtly joined by other voices creating a full, lush chord. The more pure and discreet the modu-
lations and dynamics, the greater the wordless song's effect. The mystical effect is strengthened by the wearing of masks, which also changes the timbre of the voices. This quiet, solemn aspect of the Züuerli finds its counterpart in the whooping, joyful quality of livelier melodies.

We wish you many lovely Silvesters and

_E guets Neus! (A good New Year!)

---

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<tr>
<td>Clark &amp; Susana Bernard</td>
<td>December 15, 2006 7:30 pm</td>
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<td>M. Katherine Metcalf and Langdon Wheeler</td>
<td>December 16, 2006 7:30 pm</td>
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<td>George &amp; Lenore Travis</td>
<td>December 17, 2006 5:00 pm</td>
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<td>In memory of Claire Nath, and the anniversary of her 100th birthday, by the Nath family</td>
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<tr>
<td>In memory of Timothy Taylor</td>
<td>December 22, 2006 7:30 pm</td>
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<tr>
<td>Greg Moore &amp; Wynne Szeto</td>
<td>December 23, 2006 3:00 pm</td>
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<td>December 23, 2006 7:30 pm</td>
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<td>Chris, Nancy &amp; Weston Hughes</td>
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<td>Neil Colvin &amp; Averil Payne</td>
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<td>Donald Duncan</td>
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PATRON INFORMATION

Sanders Theatre in Memorial Hall is operated by the Office for the Arts at Harvard. All inquiries should be addressed to: Memorial Hall/Lowell Hall Complex
45 Quincy Street, Room 027, Cambridge, MA 02138-3003
Phone: 617.496.4595 Fax: 617.495.2420

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

Smoking
There is no smoking allowed in Memorial Hall.

Restrooms/Public Telephones
Located on the Lower Level.

Parking: THERE IS NO PARKING AT SANDERS THEATRE.
Free parking for Sanders Theatre events is available at the Broadway Garage, corner of Broadway and Felton Streets, from one hour pre-performance to one hour post-performance. For some student events, patrons will be asked to park at 38 Oxford Street.

Lost and Found
Call 617.496.4595 or visit the Administrative Offices, Memorial Hall room 027. Memorial Hall and Harvard University are not responsible for lost or stolen property.

Latecomers
Latecomers will be seated at the discretion of the management.

Photography and Recording
Use of cameras and audio and video recording equipment is prohibited. Film and tape will be confiscated.

Access for Patrons with Disabilities
Wheelchair accessible seating is available through the Harvard Box Office, telephone 617.496.2222 (TTY 617.495.1642), or in person. Sanders Theatre is equipped with Assistive Listening Devices, available at the Box Office one-half hour before performance time. For information about parking for disabled patrons, call Marie Trotter, University Disability Coordinator, Monday through Friday, 9 am to 5 pm at 617.495.1859 (TTY 617.495.4801). Please call at least two business days in advance.

The Harvard Box Office
Ticketing for Sanders Theatre events and more. Phone: 617.496.2222 (TTY 617.495.1642)
Advance Sales: Holyoke Center Arcade, Harvard Square, 1350 Massachusetts Avenue
Open Tues.-Sun., 12 noon to 6 pm. Closed Mondays, some holidays, with limited summer hours.
Pre-Performance Sales: Sanders Theatre at Memorial Hall
Open performance days only, at 12 noon for matinees and 5 pm for evening performances. Open until one-half hour after curtain.

Ushering
To inquire about ushering opportunities, contact the Production Office at 617.495.5595.

Memorial Hall/Lowell Hall Complex Staff
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