The 37th Annual Production of

The Christmas Revels.

In Celebration

Of the Winter Solstice

Patrick Swanson, Director
George Emlen, Music Director
Lynda Johnson, Co-Production Manager
Virginia Morton, Co-Production Manager

December 14th – 30th, 2007
Sanders Theatre, Harvard University

WITH

THE SURVACHKA CHILDREN
THE KOLEDARI CHORUS
LIBANA
DAVID COFFIN
DEBRA WISE*
PETRE PETROV
MLADOST FOLK DANCE ENSEMBLE
THE VILLAGE BAND
THE CAMBRIDGE SYMPHONIC BRASS ENSEMBLE
THE KUKERI MUMMERS
PINEWOODS MORRIS MEN
THE LORD OF THE DANCE

*by special arrangement with Underground Railway Theater

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

Welcome! We are so glad you are here. After all, it isn’t a show without an audience. As you settle into your seats, know that there are people in nine states across the country all coming to The Christmas Revels. In each of the 78 performances people will join you in singing “The Sussex Mummers Carol,” dancing the “Lord of the Dance,” watching the ancient mummers tradition, and hearing Susan Cooper’s moving poem “The Shortest Day.” The context for the shows will vary as our Revels companies explore Scandinavia, Appalachia, the Slavic countries, Ireland, Medieval, Elizabethan and 19th century England, but the intent remains the same. On this eve we set out to celebrate community both on the stage and in the audience, and to witness the celebration of traditional songs, customs, stories and rituals. Our cast and backstage crew of 80 bring this to you as a labor of love, trusting that you will reciprocate, and join us in bringing back the light of the new year.

If you don’t have the colorful brochure of our season’s activities, please pick one up at the sales table in the lobby. Our next big production will be SummersDay Revels (there is more about it in your program book) along Fort Point Channel in Boston. On the weekend of June 21-22 we will be joined by local performing groups from Boston’s diverse communities to celebrate the longest day of the year. You won’t want to miss it. Between then and now, we will host pub sings, salons, educational programs, tours by Revels Repertory Company, and more. So stay engaged. We hope you will come back to see what else Revels is doing.

Gayle Rich
Executive Director
Introduction

Welcome to the thirty-seventh annual production of The Christmas Revels in Sanders Theatre! This is a year for traveling, and we invite you to experience with us the songs, the dances and the Christmas and New Year customs of the Balkan region.

We fell in love with the sound of Balkan voices a long time ago, and have been waiting for the right moment to celebrate the solstice with old friends and world music specialists Libana. On the way to this production we have been meeting new friends and enthusiasts for Bulgarian dance, Serbian music, Slovenian folktales, Croatian ritual and generally all things Balkan. A whole vibrant local Balkan community exists should you be moved to explore these fascinating cultures further.

Embedded in the show there are touchstones that are the bedrock of all our productions and around which this deep river of tradition flows. We hope that you will enjoy the voyage, and we promise to deliver you back again in enough time for you to join us in singing the “Sussex Mummers Carol” as snow falls in Sanders Theatre.

Welcome Yule!

The Program: Part 1

Overture
Composed by Tom Pixton, 2007.
THE CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

Carols of the Season
DAVID COFFIN | DEBRA WISE | THE SURVACHKA CHILDREN | THE CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

1. Hark the Herald Angels Sing
Words by Charles Wesley; music by Felix Mendelssohn.

Hark! the herald angels sing
Glory to the newborn king!
Peace on earth and mercy mild,
God and sinners reconciled!
Joyful all ye nations rise,
Join the triumph of the skies,
With th’angelic host proclaim,
Christ is born in Bethlehem!
Hark! the herald angels sing
Glory to the newborn king.
Mild he lays his glory by,
Born that we no more may die,
Born to raise us from the earth,
Born to give us second birth.
Ris’n with healing in his wings,
Light and life to all he brings,
Hail, the Sun of Righteousness!
Hail, the heav’n-born Prince of Peace!
Hark! the herald angels sing
Glory to the newborn king.

ALL SING!

2. We Wish You a Merry Christmas
English folk song.

We wish you a merry Christmas,
We wish you a merry Christmas,
We wish you a merry Christmas
And a happy New Year!

Good tidings to you wherever you are,
Good tidings for Christmas and a happy New Year!

Now bring us some figgy pudding,
Now bring us some figgy pudding,
Now bring us some figgy pudding,
And bring it right here!

We won’t go until we get some,
We won’t go until we get some,
We won’t go until we get some,
So bring it right here!

We wish you a merry Christmas,
We wish you a merry Christmas,
We wish you a merry Christmas
And a happy New Year!

ALL SING!
3. In the Bleak Midwinter
Words by Christina Rossetti; music by Gustav Holst.

4. Balkan Carols
Christmas carols in the Balkans celebrate the story of the nativity.

U sej vrijeme godišta (Croatia)
Roždestvo tvoje (Serbia)
Bog se rodi (Bulgaria)

5. Stani nine, gospodine (Bulgaria)
Koleda songs are sung by koledari—villagers processing from house to house bestowing blessings on each household: “Get up, master of the house! We are coming, the koledari, and bring blessings on your house!”
The survakari are animal-masked shaman-like figures who cleanse the household by clearing away evil spirits. They carry branches of cornel which puts out yellow flowers in December.

6. Koledna blagoslovija (Bulgaria)
An itemized blessing for plentiful livestock and a bountiful harvest.

7. Dobar večer dobri ljudi (Croatia)
One of many well-wishing koleda songs that are found throughout the Balkans: “Good evening, good people, in the new year may you be happy and healthy.”

8. Niška banja (Serbia)
A joyful homage to the town of Niš, celebrated for its hot springs.

9. Domakine, sipi vino da piene (Bulgaria)
A koleda from Bansko, in the mountainous Pirin region: “Master of the house, pour wine for us to drink, because a baby boy is born!”

10. Dumboko je (Croatia)
A song from the island of Krk in the northern Adriatic: “The sea here is very deep, but even deeper is my love for you.”

11. Žamući se Boža majka (Bulgaria)
This koleda song makes reference to Jordanovden, the day of the Christ Child’s baptism in the Jordan River. On this day young men toss wooden crosses into icy rivers, then dive in to retrieve them,
while their elders collect bottles of sanctified healing water on the river banks. “The Holy Mother labored from St. Ignatius’ Day until Christmas, giving birth to the young Son of God. God was born last night. The Holy Mother took him for a walk by the Jordan River; there she came across Saint John who baptized the young Son of God.”

12. Hubava Milka (Bulgaria)
A koleda for the young, unmarried girl of the house from the Thrace region, arranged by Nikolai Kaufman. The news of Milka’s beauty spreads far and wide. Hearing of her fame and talents, a merchant from a distant land is determined to capture her heart. He sails his boat to her village and shows her his silks and golden thread, and Milka sails away to a new life.

13. Children’s Songs, Games and Dances

Dobri gosti, koledari (Bulgaria)
“As much health in this house as there is sand in the sea!”

čavinova bela loza (Serbia)

Marko skača (Slovenia)
A song and dance learned from Marianne Taylor that recalls the custom of marrying a bride from a distant village.

14. Strawberries in Winter

NARRATOR: DEBRA WISE
STEPMOTHER: ROWAN SWANSON
CHILDREN: JOE THIBAULT AND ANNALEIS THIBAULT
OR SPENCER GRISWOLD AND JULIA ATTWOOD-OTTOBERG
WINTER: DAVID WILSON
MARCH: SARAH HEBERT-JOHNSON
JUNE: JAMIE JAFFE
SEPTEMBER: ADRIAN NUSSDORFER

15. Nevijska koleda (Croatia)
A kolođa from the island of Pašman, which evokes the mythological tree of life; arranged by Joško Caleta. “Three little birds flew out from a fine olive tree; the first carried grapevines and olives to our vineyards, and the third carried health and joy to our village. May we have a wonderful Christmas.”

16. Dance Music from Bulgaria

Pravo from the Strandzha region, in southeastern Bulgaria, featuring the kaval, an end-blown flute.

Rachenitsa, featuring the gadulka, a bowed string instrument with resonant sympathetic strings.

Rachenitsa from the Thrace region, featuring the gajda (bagpipe).

17. Moj dilbere (Bosnia)
“My love, where are you going? Aren’t you visiting me tonight? Are you ill or in the arms of another? I’d rather hear you are ill.”

18. T rite pati and kopanitsa (Bulgaria)
Two traditional dances choreographed by Petre Petrov. The arrangement is by Yuri Yunakov, Patrick Yacono and Tom Pixton.

19. Advice from a Tree
A poem* by Ilan Shamir, 1993.

*Used with permission and printed in full in Revels online program at www.revels.org

20. 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.

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
26. Potaneu (Croatia)
The *sopila* is a double-reed instrument used to accompany polka-style dances in the Istria/Kvarner region in the northern Adriatic. *Sopile* are usually played in pairs, one large and one small.
PATRICK YACONO AND DAVID COFFIN, SOPILE

27. Piła Neda (Pirin, Bulgaria)
“Last night Neda drank some water and swallowed a poisonous snake that was hiding at the bottom of the jug!”

28. Momiče (Pirin, Bulgaria)
A love song arranged by Kiril Stefanov. “Oh beautiful Momiče, how did you ever get so beautiful? Did a sculptor sculpt you? Did an artist paint you?” “Oh no, nothing like that. At the moment of my birth, my mother gazed at a white rose, and I have been as beautiful ever since!”

29. Erghen deda (Shope, Bulgaria)
Arranged by Petar Ljondov. “An old bachelor grandfather with a ruddy complexion and a fondness for *rakiya* puts on his hat at a jaunty angle, adjusts it from side to side and heads off to the village to dance with the young girls. He’s having a fine old time, but the girls drop out of the line of dancers one by one, leaving only the youngest one, Angelina.”

30. Crveni fes ić (Bosnia)
A girl tells her mother about her boyfriend in a little red fez and “honeyed lips.” “If he would kiss me, I’d give him all my heart.”
THE KOLEDARI CHORUS AND DANCERS | THE VILLAGE BAND
37. Shopsko (Bulgaria)
Choreographed by Petre Petrov with musical arrangement by Yuri Yunakov and Tom Pixton.

PETRE PETROV | MLADOŠ | THE VILLAGE BAND
THE CAMBRIDGE SYMPHONIC BRASS ENSEMBLE
38. Mnogaja leta (Bulgaria/Eastern Europe)
A blessing ("forever and ever") sung throughout the Balkans for celebrations of every kind.

David Coffin | The Koledari Chorus

39. The Shortest Day
This poem, written for Revels by Susan Cooper in 1977, has become a traditional part of The Christmas Revels performances throughout the country.

David Coffin

40. The Sussex Mummers’ Carol
This traditional carol is sung as an ending to the folk play in Horsham, Sussex. In each of the nine 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.

ALL SING!

Welcome Yule!

The Players

The Survachka Children
Julia Atwood Ottenberg
Linnea Coffin
Nica Gottschlich Hawthorne
Julia Griswold
Spencer Griswold
Jacob Kiely-Song
Ben Lazenby
Amanda Madigan
Hannah Read
Helena Siu-Zmuidzinas
Annaeis Thibault
Joe Thibault
Tim Traversy
Lexi Ugelow
Susan Wilson
Jonah Yannis

Midost Folk Dance Ensemble
Andrea Taylor-Blenis, director
Alexandra M. Blenis
Nicholas Taylor Blenis
Catherine Casiello
Vanessa Conlon
Jonah Goldstein
Michaela Gonzales
Sarah Hebert-Johnson
Elliot Isen
Elizabeth McCreless
Christopher Murray
Nathan Paine
Erika Roderick
Gemma Smith
Deanna Snow
Jeremy Van Cleave
Sam Zegas

The Kukeri Mummers
Sarah Hebert-Johnson, Room
Dave Wilson,
Grandfather Christmas
Adrian Nussdorfer, Perun
Debra Wise, Vels
Rowan Swanson, Tree of Life
Jamie Jaffe, Cow
Marytha Paffrath, Clever Peter
Susan Wilson or
Jacob Kiely-Song, Saint George

Survakari
Petre Petrov, leader
Jessi Beaton-Hellman
Cristina Corwin
Sarah Hebert-Johnson
Sarah Higginbotham
Kim Keown
Adrian Nussdorfer
Erika Roderick
Lillian Torrey

Libana
Lisa Bosley
Allison Coleman
Marytha Paffrath
Susan Robbins, founder
and artistic director
Linda Ugelow
Cheryl Weber

The Village Band
Lisa Bosley, clarinet
David Coffin, recorder, pennywhistle, sopila
Patrick Yacono, prim, gudulka, tambura, violin
Jack McCreless, prim
Marytha Paffrath, dumblek, tapan, frame drum
Susan Robbins, accordian, tambura
Jerry Starcevic, bulgarija
Linda Ugelow, double bass
Patrick Yacono, gajda, kaval, gudulka, clarinet, sopila

Pinewoods Morris Men
Kevin Adderer
Frank Attanasio
Jerry Callen
Owen Callen
Adam Cole-Mullen
David Conant
Bill Cronin
David Fleischman-Rose
Shag Graetz
Peter Kruskal
Joe Kynoch
Eric McDonald
Dave Overbeck
Natty Smith
Artistic Staff
Stage Director: Patrick Swanson
Music Director: George Emlen
Directing Fellow: Chris Jorie
Set Design: Jeremy Barnett
Costume Design: Heidi Anne Hermiller
Lighting Design: Len Schnabel
Sound Design: William Winn
Properties Design: Juliet Cocca
Specialty Properties: Seth Bodie
Make-up Design: Rachel Padula Shufelt
Choreography: Petre Petrov and Michelle Roderick
Children's Director and Assistant to the Music Director: Sarah Higginbotham
Program and Flyer Design: Sue Ladr

Production Staff
Co-Producer: Lynda Johnson
Co-Producer: Virginia Morton
Stage Manager: Elizabeth Locke
Production Stage Manager: Marsha Smith
Assistant Stage Manager: Gillian Stewart
Technical Director: Andrew Hebert-Johnson
Master Carpenter: Andrew Barnett
Master Electrician and Light Board Operator: Alfredo Carballo
Lighting Assistant: Michael Berger
Costume Production: Costume Works
Costume Manager: Lynne Jeffery
Makeup assistant: Hannah Woodbury
Wardrobe Supervisor: Seth Bodie
Children's Manager: Lynda Johnson
Children's Assistant: Jessi Beaton-Hellman
Children's Dressing Room Coordinator: Emily Soule
Scenic Painter: Sally Moore
Carpenter: Ted Cocca
Props Day Coordinators: Nancy Hansen, Nilah MacDonald, Virginia Morton and Juliet Cocca
Production Volunteer Coordinator: Nancy Hansen
Cast Party: Bruce Pratt and Chris Beasley
Production Assistants: Nancy Hansen and Jessi Beaton-Hellman
ASL Interpreters: Joan Wattman, Katy Burns
Revels Records Sales Coordinator: Jen Sur
Photography: Roger Ide
Videography: Michael Kolowich and DigiNovations
Program Printing: Fleming Printers

Volunteers

Thanks
Many friends and passionate Balkanophiles helped us to create this production. Tatiana Sarbinska in particular was our invaluable musical consultant and vocal coach. Susan Robbins also was indispensable in creating Balkan "sound" and style in our chorus and Marytha Paffrath helped children and adults feel perfectly at home with uneven time signatures. Henry Goldberg, Ksenija Marinković and Martha Forsyth were also major cultural contributors and collaborators. Mirena Bagur and Jodi Mikalachi helped greatly with language and culture issues. Erica Zissman loaned us her sopile; Andrea Taylor-Blenis lent us her leadership of Mladost and expertise in folk dances; Marianne Taylor, Marcie Van Cleave and the Folk Arts Center of New England generously provided recordings and notation for dances and songs. Janet Nelson and Lynn Kass provided research material. Costumes from the Mandala collection were made available to us by Pierre Nezille.

This program can be found at www.revels.org in expanded form with complete song texts and translations and links to various websites providing more background on Balkan culture and traditions. Audio clips will also be added as they become available.
When Libana started singing together in 1979, “world music” was not a household phrase! We began our journey into uncharted territory with the desire to explore music “by, for, and about women,” motivated by the belief that women around the globe must have been contributing creatively to their community, expressing the story of their lives through song. Back then, I heard my first Balkan songs on a Pennywhistlers LP, and also happened upon a concert by the Boston group Evo Nas, with whom Libana later shared the stage in the 1983 Christmas Revels. But, it was my personal experience of the electrifying vibration created by singing close Bulgarian harmonies that secured Balkan vocal music at the core of Libana’s repertoire for nearly 30 years. There is nothing like that sonic experience — as a singer or a listener!

As in many cultures, music and dance in the Balkans held a more cherished and daily role in traditional culture than in our contemporary, listener-oriented, North American reality. Historically, songs accompanied virtually every aspect of a primarily agricultural village existence. From my feminist viewpoint, however, it is both the bright and dark face of women’s reality in Balkan traditional society that gave birth to so many amazing women’s songs. Much of life was gender-segregated, and so the women sang together, working long, back-breaking days in the fields, making their way through endless daily chores, embroidering their beautiful cloth at a *sedenka* (work party), celebrating life cycles and seasonal rituals with song and dance, mourning their lost loved ones during years of war and occupation, giving collective, musical voice to their joy, sorrow, fear, frustration, humor, hope, and pride.

Children learned the village songs in the oral tradition; often a young girl would seek out another whose voice timbre matched hers well. They would sing together for as long as life circumstances allowed; arranged marriages were the historical norm in the Balkans, and many young girls left home, family, friends, and singing pals to go live in the new husband’s village, becoming the low woman in his family’s hierarchy. However, a young Balkan woman’s vocal prowess was held in highest regard, and greatly contributed to her marriageable status; many songs compare the beautiful singing of a woman to that of a nightingale!

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**The Tree of Life**

*What kind of times are they, when*
*A talk about trees is almost a crime*
*Because it implies silence about so many horrors?*

— Bertholt Brecht, “To those born later”

Strange roses are blooming in Sarajevo
Each mutely testifies a life curtailed
Trees persevere among the ruined buildings
How can a branch be so foolish as to bud?
What kind of times are they, when talk of trees
Is almost the equivalent of crime,
Because it skirts the horror all around?

If it is true that a tree is life made simple,
If it is true that roots spread wide as branches,
If it is true that the crown of a tree touches heaven,
If it is true that the root of a tree touches death,
If it is true that a falling leaf has already been replaced,
If it is true that the acorn dreams of the tree,
If it is true that the tree dreams of the axe,
If it is true that an acorn is just the tree’s way back into the earth—
One life for another,
Then let’s commit the crime and sit upon the ground
And talk of trees.

*Patrick Swanson, 2007*

See “Sarajevo Roses” at Google.com
As deep and ancient as Balkan traditions are, culture is not a static phenomenon, and life has changed dramatically since these songs were a part of daily existence. There are still groups of elder women who sing (and perform!) their village’s songs, preserving the thread to a more ancient time; in Bulgaria they are referred to as babi, or grandmothers. There are also many singers whose astonishing voices have carried them to international solo careers. Back in 1951, Philipe Koutev gathered the most talented women singers from each Bulgarian region and created exciting choral folk song arrangements. Decades later, their recordings (Le Mystère des Voix Bulgarbes) topped world music charts across Europe and beyond, and the world fell in love with the unmistakable sound of Bulgarian women’s choral singing.

On behalf of many singers without ancestral roots in the Balkans who are inexorably drawn to the intensity of this music, the women of Libana would like to express our deepest respect and gratitude to countless generations of Balkan women — be they babi or divas — who sang with strength and courage through centuries of war and peace, and who continue to sing with proud, passionate voices, inspiring each of us to sing like a nightingale.

Susan Robbins is founder and artistic director of Libana, a women’s world music ensemble that last performed with Revels in 1983. For more information visit www.libana.com.

The entire period from Advent through Epiphany is marked with a series of rituals culminating with Christmas, which is celebrated primarily with Catholic rites in the western Balkans and Eastern Orthodox rites in the eastern part of the Balkans. Holiday cheer permeates the entire season, hallmarked with recent imports such as Santa Claus, Christmas trees and related commercial trappings that unite us all in this global village. But just underneath the familiar glitz, an intriguingly complex and multi-layered wealth of traditions and rituals has been preserved from ancient times and recently revived in a Balkan village. Many of these customs are of pre-Christian origin and encompass fertility rites, cult of dead ancestors, divination and imitative magic. They have held special importance for the winter solstice, this auspicious, longest night of the year that was taken to mark a new year in many cultures. While Christianity offered hope through Jesus and salvation in heaven, it was the familiar, old customs, those based on the annual cycle of natural changes, that villagers continued observing to ensure a good harvest and prosperity for their family, to uphold and maintain old traditions and to pay homage to the spirits of their ancestors. Naturally, these rituals have changed and amalgamated over time, resulting in some regional specificity, but most have retained their essential characteristics throughout the Balkans, giving unique and rich attributes to this holiday like no other.

The bread ritual with one or more richly decorated bread loaves is a must on Christmas Eve. It is ornamented with images of birds, farm animals, bees, and grain; it symbolizes hope for a fertile and abundant new year. It is thought to have magical powers and is given to farm animals and sprinkled in the fields. Similarly, houses are decorated with green, decorated branches or hazelnut branches with as many catkins as possible, in the belief that they would bring about health and wealth. Decorations with freshly sprouted wheat are another example of the magic belief that the ritual of sowing, sprouting and growing wheat at this auspicious time may promote the renewal and rebirth of nature and abundance in the year to come. The custom of lightly hitting others with a decorated stick or a branch (survakane, mladinci) is meant to magically transfer this life force onto others.
THE MISSION of Revels is to celebrate the seasons and cycles of human life through performance and participatory experience, and to cultivate an understanding and appreciation of traditional music, dance, drama and ritual drawn from the world’s cultures.

We pursue this mission through music theater, educational programs, recordings, publications and community celebrations. We engage people of all ages and backgrounds in activities which are designed to entertain, to nourish the spirit, and to build bridges across generations and cultures.

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

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Winter solstice is the time of the longest darkness and is seen as a magical junction, a new year, a turn of seasons, the night when the skies are open, allowing the spirits of dead ancestors to visit their earthly homes. They are welcomed with warmth, light, and offerings. A large log (badnjak, badnik, Yule log) is chosen at dawn and put into the fireplace at dusk. It is treated as a living being — it is given offerings of grain and wine and greeted with prayers. Its ashes are thought to have protective powers and are sprinkled in the fields or in the stables. Straw is spread on the ground and the family dines there, or, in more recent times, it is spread on the table and covered with a tablecloth; an extra place is set and a candle is lit to welcome those who are there but cannot be seen. In addition to roasts and feast foods, the dishes served that night include those that are otherwise served by the graveside such as beans, honey, nuts, and porridge (akin to figgy pudding), and also those that symbolize wishes for a sweet and abundant new year: apple slices are dipped in honey while the mixed-grain porridge may originate from Greek panspermia. Throughout the night fortunes are told, and future events such as the harvest, marriages, and deaths are divined.

The koleda ritual takes place on several occasions during the season as small processions visit the neighboring houses and other villages in a spirit of well-wishing and making amends. They sing songs bestowing best wishes to the household and are rewarded in return. We join them in wishing that “your stables be full of livestock, your barns full of grain, your cellars full of wine, but above all, may you and your family be merry, healthy, and happy!”

Ksenija Marinković, Ph.D., grew up in Zagreb, Croatia, and joined a local folk-dance troupe at the age of thirteen. She came to the US to pursue graduate studies and is now a brain researcher at Harvard University, but she has always maintained a profound passion for the folk music and ethnology of the Balkans.
Friends of Revels

Revels gratefully acknowledges the many businesses, government agencies, foundations and individuals for their generous support. The following contributions were received between November 15, 2006 and November 15, 2007.

Sponsored Performances of The Christmas Revels
December 15, 2007, 7:30 pm : In memory of Charlotte Loeb
December 16, 2007, 7:30 pm : Don and Susan Ware
December 20, 2007, 7:30 pm : The Nath, Carson and Jacobs Families
December 21, 2007, 7:30 pm : David and Ellen Wilson
December 22, 2007, 7:30 pm : In memory of Tim Taylor

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Revels Jackfish Fund was launched in November 2007 to honor the educational vision of John Langstaff. In the first year Revels has received $320,000 in pledges and cash donations. Many thanks to our donors who have generously contributed to the fund.

If you would like to pay tribute to John Langstaff, assist in Revels education programs reaching children throughout Greater Boston, please make a donation online at www.revels.org or make a check out to ‘Revels’ and mail to Revels, 80 Mt. Auburn Street, Watertown, MA 02472.

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Let this then be your understanding,
You sons and daughters of the ancient stars
That your home reaches beyond
The earth which is your home.

May you go forth across the land
And with the movement of flutes
Celebrate the blessings
Which the gods have given you.

May you catch the shifting of the light
At the tip of the flute’s tongue;
And may you ask of the darkness
That it remain with you
Lest the light lose sight
Of whence it came.

Yes, I have heard song
The power of which was not of the world
Though the singer of it was in the world.

Before a Common Soil
Ifeanyi Menkiti

“This poem was originally performed at Sanders Theatre in Cambridge, MA during the 2002 production of the Spring Revels. It was then, for the first time, dedicated ‘to Jack Langstaff, singer of songs.’”

From Before a Common Soil, Poems by Ifeanyi Menkiti

Let this then be your understanding,
You sons and daughters of the ancient stars
That your home reaches beyond
The earth which is your home.

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Revels marks the four “corners” of the year with four very different celebrations. The most recent addition to our annual cycle is RiverSing, an outdoor singing event at the autumnal equinox produced jointly by Revels and Charles River Conservancy, now in its fifth year. Enjoy the waning hours of summer as the sun sets and join the chorus to sing familiar songs, accompanied by a folk band and led by Revels music director George Emle. Giant puppets, brass bands and guest musicians help usher in the fall. Join the procession of singers and puppets from Harvard Square to start the event, or enjoy a picnic on the river banks and wait for the fun to begin.
Revels Touring Ensemble

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Revels volunteers assist in many ways:
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• Creating props for our productions
• Building and painting sets
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• Selling books and CDs at shows
• Using computer skills in the office
• Planning and support for special events
• Providing baked goods or snacks for events
• Helping at outdoor events such as RiverSing and SummersDay Revels

For more information, call Jeanne Kelly at (617) 972-8300 x30 or visit us at www.revels.org

The Revels Salon Series

Eclectic in content, Social in nature
3rd Friday of the month 7:30 – 9:30 pm

January 18, 2008
Hankus Netsky: Musical legacy of the Jewish immigrants

February 15, 2008
Ken Field: Brass bands from Bourbon St. to Sesame St.

April 18, 2008
Christopher Janney: Integrating music and architecture

Read more about these Revels Salons and reserve your seats at www.revels.org or call Alan at 617-972-8300 ext.22

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Join the Revels Community as a Volunteer

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For more information, call Jeanne Kelly at (617) 972-8300 x30 or visit us at www.revels.org

Detailed descriptions of all Revels Repertory Company programs are available at www.revels.org
For information on booking contact Kay Dunlap at revelsrep@revels.org
Revels Education

Revels Education Programs celebrate with music, song, dance, games, and stories in after-school workshops, school residencies and school performances.

Learn more at www.revels.org or contact education director Sarah Higginbotham, 617-972-8300 x26.

Revels Residency
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About a Revels Residency:
“I was thrilled to see such an event at our school. The music, dancing and multicultural aspects were phenomenal. Bravo!” —Parent

About a Revels Rep School Performance:
“...engaging, authentic with respect to music and circumstance, and enriching” —Teacher

About a Revels After-School Workshop:
“Outstanding!” —Parent

Spring Workshop for Children

February 6 – March 19
Wednesdays, 4:00-5:30

Children ages 7-12 are invited to a six-week after-school workshop to learn songs and a spring-themed mummers’ play, which they will present at Revels Spring Sing on March 19, 2008.

Tuition is $125. No audition is necessary, but space is limited.

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

Praise for Revels After-School Workshops:
“This program was exceptional!” —Parent of a participant
“I want to go back another time!” —Child participant
“Thanks for a terrific experience for my son.” —Parent of a participant

Make a Difference Today!

Make a donation to

Revels Annual Fund
to support Revels’ seasonal performances and programs

Jackfish Education Fund
to support Revels in providing school and after-school programs that introduce children to the music, dance and drama traditions of the world’s cultures.

Langstaff Artistic Fund
to support new artistic projects

Give online at www.revels.org OR make out a check to Revels and mail to: Revels, 80 Mt. Auburn Street, Watertown, MA 02472. For more information, call Olivia Woodford at 617-972-8300 x29

Keep In Touch

Stay informed with Revels’ twice-monthly emails and learn about these upcoming events:

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2 new items honoring Revels founder John Langstaff

Before a Common Soil 
Poems by Ifeanyi Menkiti

Dedicated to his friend John Langstaff, this powerful and evocative book of poems is the latest by Menkiti, professor of philosophy at Wellesley College and the new proprietor of Grolier Poetry Book Shop in Harvard Square. Proceeds from this book will benefit the Revels Artistic Fund.

Yes, I have heard song
The power of which was not of the world
Though the singer of it was in the world.

To Drive the Dark Away 
A Vision of John Langstaff

A film by David Nath

The long awaited DVD release of David Nath’s intimate portrait of Revels founder, John Langstaff. With interviews with Jack and those close to him, the film chronicles Langstaff’s life and his 60+ year career in music, from boy soprano to concert artist, to noted educator to television host and recording star, and ultimately, the visionary who created The Christmas Revels.

Both items and more are available in the lobby. 
Sample and Purchase Your Music at The Revels Store 
www.revels.org (watch for our new look in 2008!)

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A Boston Christmas
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Sun. December 16, 3PM, Marsh Chapel, Boston University

Martin & Messiah
Sat. March 15, 8PM, First Church Congregational, Cambridge

Mendelssohn: Elijah
Fri. May 30th, 8PM, Sanders Theatre, Harvard University
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• Seasonal cultural, social and religious events, including sing-alongs with Pajdali, a dance band of American and native born singers and instrumentalists performing Croatian folk songs.

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The Pinewoods International Collection contains music for over 400 traditional dance tunes and songs, with lyrics and translations, including many heard in tonight’s show. Music from Bulgaria, Macedonia, Serbia, Croatia, Hungary, Slovakia, Greece, Turkey, Russia, France, England, America, Canada, Israel, and other cultures. Basic melodies with chords, playable on any instrument.

On sale in the lobby
NightShade Productions www.pixton.org/musicbook

“Čestit Božić i Sretna Nova Godina!
Merry Christmas and Happy New Year

from
New England Friends of Croatia

Merry Christmas and Happy New Year from New England Friends of Croatia

NEFC is a non-profit organization sharing Croatian culture in New England.
NEFC programs in 2007/08 include:
• Croatian Film Series at the Coolidge Corner Theater www.coolidge.org/worldcroatia
• Croatian Culture and Language Program for adults and children www.croatian-lcp.org
• Seasonal cultural, social and religious events, including sing-alongs with Pajdali, a dance band of American and native born singers and instrumentalists performing Croatian folk songs.

For more information, please visit www.nef-croatia.org

“I listened to these songs with great interest and pleasure.” Jean Ritchie

Newport’s Fair Town
Traditional Songs and Ballads from North America
Sung by Peter Johnson with Friends
available at Sandy’s Music
Cambridge

Traditional Songs
and Ballads
from North America
Sung by Pete Johnson with friends
available at Sandy’s Music
Cambridge
Best wishes to the Balkan Christmas Revels from the
Folk Arts Center of New England
promoting participation in international folk dance and music since 1975
presenting
Balkan Music Night
at FOPAC, Concord, MA
March 8, 2008
Dance & Music Sessions
at Pinewoods Camp, Plymouth, MA
Next year, Romanian & Scandinavian folk dance
June 19–26, 2008
International Music Club
in Brookline, MA
Instrumental & singing workshops in international dance music
Monthly Sunday afternoons
plus
weekly & monthly international folk dances, family dances,
Copley Square summer dances, folk dance workshops,
Boston Harbor Scottish Fiddle School, monthly jam sessions,
a music shop, a New Year’s Eve party, & other special events!

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Holiday greetings from
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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 Trottier, 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
Director: Eric C. Engel
Assistant Director: Raymond C. Traietti
Program Manager: Ruth A. Polleys
Staff Assistant: Jaclyn Campbell
Production Manager: Tina Bowen
Senior Production Associate: Jonathan Salz
Production Service Coordinator: Ilya Luvish

Harvard Box Office Staff
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Student Ticketing Services Manager: Jason Govostes
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