ANDALUSIAN NIGHT
A CELEBRATION OF THE SOLSTICE
DEC 16-18, 2022 · NEWMARK THEATRE
PORTLAND REVELS
Building a Revels production is always an intensively collaborative experience. Music, dance, and story, coupled with our Tradition Bearers perspective and our various Revels traditions, is a delightfully reactive mix. This swirling caldron of collaboration is one of the greatest strengths of a Revels celebration.

Andalusian Night has been no exception. The process to create the show you are about to experience has been an intense nine months of questions, conversations, epic failures, edits, more conversations, more failures, and more questions.

As we create this Revels celebration through the interaction of varied voices, we continue to gain an appreciation for southern Spain and the many voices who interacted there to create the rich, beautiful, dynamic world we hope to evoke.

We’re ready for our final moment of collaboration. All we need is you, our Revels community, to bring this show to life.

Enjoy.

~Bruce Akpan Hostetler
Artistic Director

INCLUSION, DIVERSITY, EQUITY & ACCESSIBILITY (IDEA)
Portland Revels celebrates our human connectedness at the darkest time of year, and aims to honor a multitude of cultures and backgrounds. We commit to being allies to all people. We embrace the work we must do to recognize our own implicit biases and cultural blind spots, and to dismantle structural barriers within our organization. We strive to educate ourselves and to engage in authentic exchanges of ideas and worldviews. We believe that nurturing a safe space is not enough, but that we need to further our commitment by fostering brave spaces where individuals can authentically and respectfully challenge one another, generating conversation and further education.

We commit to being people who promote active anti-racist measures on interpersonal, societal, and institutional levels, within our organization and elsewhere. As with the cyclical pattern of the seasons, we recognize the dynamic and ever-evolving nature of this work, and enthusiastically commit to it.

To learn more about our IDEA efforts, please visit portlandrevels.org

ACCESSIBILITY
All performances are ASL interpreted by Chelsea Huber and Gilly Platt.
Performances on Saturday, December 17th are audio described by Audio Description Arts.
Ask an usher for a listening device.

LARGE-PRINT PROGRAMS AND AUDIO ASSISTIVE DEVICES ARE AVAILABLE FOR ALL PERFORMANCES. ASK ANY USHER.

Latecomers and patrons who leave the auditorium during the performance will be seated only at an appropriate point, at the discretion of the House Manager.
Written and Directed by Bruce Akpan Hostetler
Music Director: Robert M. Lockwood
Associate Music Director: Betsy Branch
Children's Director: Lynn Mendoza-Khan
Scenic Designer: Lawrence Larsen
Costume Designer: Margaret Louise Chapman
Lighting Designer: Carl Faber*
Projection Designer: Aki Ruiz
Props Designer: Jesi Robison
Sound Production & Live Mix: Daniel Congdon / Focal Audio
Production Stage Manager: Jennifer Hammontree
Chorus Stage Manager: Johanna Ruefli
Children's Stage Manager: Jenn Lindell

*Member of United Scenic Artists
Local USA 829

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It is expressly forbidden to use any kind of photographic or sound recording equipment in the auditorium. Unauthorized persons found using such equipment will be asked to leave, or will be made to perform a flamenco dance on the spot.
1. PRELUDE: OYD, OYD UNA COSA DIVINA (HEAR THIS DIVINE NEWS)
A five-part spiritual song published in 1589 by Francisco Guerrero of Seville.
Portland Brass Quintet

2. FANDANGO
The fandango emerged as a popular song and dance in the province of Huelva. The verses are a poem by Miguel Hernandez called “El Pez Mas Viejo en el Rio”. The second verse is a traditional melody from the town of Alosno.
Laura Onizuka, dancer

3. TANGOS DE MÁLAGA
Tangos de Málaga are a palo or flamenco song form associated with the region of Málaga. They are played and sung in a minor key as opposed to the phrygian mode of “normal” tangos.
Band

4. LA KOMIDA LA MAÑANA (THE MORNING MEAL)
A Sephardic song of love, life, and breakfast. This is sung in Ladino, a language developed by the Sephardim—the Spanish Jews.
Arranged by Jeannette Sorrell, artistic director and conductor of the baroque orchestra of Cleveland, Apollo’s Fire.

5. EL DESEMBRE CONGELAT (COLD DECEMBER’S WINDS WERE STILLED)
The melody of this popular Christmas carol from Catalonia in northeastern Spain comes from a drinking song that probably dates to the 16th century. The words celebrate the arrival of spring after a cold winter.
SING WITH US!

6. A UN NIÑO LLORANDO AL YELO
“To a crying child in the cold go three kings to worship him.” This song by Francisco Guerrero, one of the great Spanish Renaissance composers, was published in 1589 in his book Canciones y villanescas espirituales.
Hal Day, Su Elliott, Jay Farrell, Erin Hlebechuk, Debbi Irvine, Sylvia Lambley, Olivia Leap, Randel Orr, Hannah Rice, Bill Ryan, Angela Truby, Iona Truby, Seth Truby, Meghan Wysong, ensemble

7. ALI’S STORY
An adaptation of “The Three Princes,” a folk tale from the Middle East, sometimes included as a part of One Thousand and One Nights.

8. LAMMA BADA YATATHANNA (WHEN SHE BEGINS TO SWAY)
Muwashshah is both an Arabic poetic form and a music genre. It emerged in Muslim Spain in the 11th and 12th centuries and spread to the opulent courts of Baghdad, Damascus, Cairo, and other urban centers. This very old and famous love song from the Andalusian period recounts the beauties of the beloved one.
Lamiae Naki, soloist
2. Cold December's winds were still, in the month of
3. When the darkness fell that night, bringing sweet re-
snowing. As the world fell dark one night,
posing. All the land was hid from sight,
spring-time's hope was growing; Then one rose tree
sleep our eyes was closing; Suddenly there
blossomed new, one sweet flower
came a gleam, from the sky the
on it grew, On the tree once bare grew the rose so
wondrous beam Of a heav'nly star, giving light a-
rare; Ah the rose, ah the rose, ah the rose tree
far; Ah the star, ah the star, ah the star beam
blossoming, Sweet the air perfuming,
glowing, Bright-ness ever growing!
9. TAFTA HINDI (INDIAN TAFFETA)
This Arabic children’s song is about sharing treasure. It’s a Middle Eastern street song featuring the graceful gestures inherent to Arabic dance.

10. ZARANI AL MAHBoub
Another traditional Arabic muwashshah song. “My beloved visited me in the garden.”
Lamiae Naki, soloist

11. MIN HOBI FI KHAYRI AL WARa
A well-known song in Arabic, dating from the days of Muslim rule of Andalusia.
Lamiae Naki, soloist

12. LAMMA BADA MINKA AL QABOUL
A classic love song of Andalusia.
Lamiae Naki, soloist

13. RODRIGO’S STORY
An adaptation of “The Pardoner’s Tale” from The Canterbury Tales by Geoffrey Chaucer.

14. COMMUNITY DANCE – TANGO
Tango is one of the more festive flamenco rhythms or palos. This piece is a combination of two well-known tango verses, one made famous by singer Camarón de la Isla (1950–1992), and the other by La Chati de Jerez (1957–2013). The dance is composed of traditional tango forms arranged by Laura Onizuka.

15. GATATUMBA
The villancico is a Spanish poetic and musical form that was popular from the late 15th into the 18th century. This Christmas villancico for children celebrates the sound of tambourines and rattles.

16. THE TWELVE DAYS OF CHRISTMAS
A Revels version of the famous old “forfeit” carol (if you make a mistake, you forfeit a gift).
Arranged by Ken Pullig

SING WITH US!

A partridge in a pear tree
Two turtle doves...
Three French hens...
Four calling birds...
Five gold rings...
Six geese a-laying...
Seven swans a-swimming...
Eight maids a-milking...
Nine ladies dancing...
Ten lords a-leaping...
Eleven pipers piping...
Twelve drummers drumming...
17. CANTIGA 252
A song from the *Cantigas de Santa María*, a collection of over 400 poems with musical notation and illuminated images of musicians. It was produced during the 13th century at the direction of King Alfonso X El Sabio (The Wise).
Theresa Beck van Heemstra, Laura Chisholm, Su Elliott, Hannah Rose Rice, Angela Truby, Meghan Wysong, ensemble

18. AVE MARIA
A motet attributed to Tomás Luis de Victoria (1548–1611) but it is believed to have been composed by Jacobus Handl Gallus (1550-1591).

19. TAN BUEN GANADICO (SO MANY FINE CATTLE)
A villancico with words and music by Juan del Encina (1468–1530), the leading contributor to the *Cancionero musical de palacio*, a 16th-century anthology of Renaissance music.

20. LORD OF THE DANCE
“Simple Gifts” is the Shaker tune that Sydney Carter used to set these modern lyrics. It was translated into dance using a compilation of traditional Morris dance steps by Carol Langstaff, Martin Graetz, and Jonathan Morris, and is now a central feature of every Midwinter Revels. We invite you to sing and join in this dance into the lobby.
W. David Shepherd, singer; Hugo Glanville, Russ Grandgeorge, dancers

JOIN US IN SONG & DANCE!

**LORD OF THE DANCE**

"Dance, then, wher-ever you may be;
I am the Lord of the Dance," said he, "And I'll lead you all wher-ever you may be, and I'll lead you all in the dance," said he.

INTERMISSION
21. TIENTOS
Tientos was originally developed as an expressive variation of the Tangos. The most notable variation is that while the first beat in Tangos is subdued, in the Tientos it is strongly emphasized, as is the “and” of the second beat.
Laura Onizuka, dancer

22. AVINU MALKEINU (OUR FATHER, OUR KING)
A traditional Sephardic song in medieval style, with text from a 2nd-century Hebrew prayer.

23. JOHA’S STORY
An adaptation of “The Cat and the Rabbi’s Daughter” from Folktales of the Jews: Tales from the Sephardic Dispersion.

24. LA ROSA ENFLORESE (THE ROSE BLOOMS)
This is one of the best-known and widely performed Sephardic songs, most likely composed in the 19th or early 20th century. Sephardic songs often have both secular and sacred texts.
The arrangement is by Jeannette Sorrell.
Lamiae Naki, soloist; Angela Truby, descant; Laura Chisholm, Su Elliott, Debbi Irvine, Hannah Rose Rice, Meghan Wysong, ensemble

25. MORENIKA A MI ME YAMAN (MORENIKA THEY CALL ME)
A well-known Sephardic love song, sung in Ladino.
Lamiae Naki, soloist

26. SONGS AND GAMES FOR CHILDREN
   Esturulu (Little Esther).
   A very popular Sephardic song teasing a rebellious girl named Esturulu, whose poor behavior is laughed at in each verse.
   En El Kamino de la ‘Skola (On the Street of the School).
   A children’s Ladino dance song.
   Kita’l Tas (Take from the Bowl).
   Among the Sephardim it was traditional for the children to go from house to house chanting and singing for oil and flour, which their mothers used to cook the foods for the Hanukkah celebration.

27. CUANDO EL REY NIMROD (WHEN KING NIMROD WENT OUT)
This Sephardic song tells the story of the birth of Abraham, the “Light of Israel,” and dates from the 16th or 17th century. The tyrannical King Nimrod, a great-grandson of Noah, foresaw the birth of Abraham, who became known as the Father of Three Faiths (Christianity, Islam, and Judaism).
Arrangement is by Jeannette Sorrell.
Debbi Irvine, Randel Orr, Angela Truby, soloists

28. TWO ROUNDS
Hava Nashira in Hebrew means let us sing together, sing hallelujah! Dona Nobis Pacem is a round for peace.
SING WITH US!
HAVA NASHIRA

Hava nashira, shir hallelujah!

DONA NOBIS PACEM

dona nobis pacem, pacem
dona nobis pacem,
dona nobis pacem,
29. DELIA’S STORY
A fictionalized version of the Romani movement from Northern India into Europe, including the focus on blacksmithing and goldsmithing, and the years of Romani slavery (only ending in 1856) in what is now Romania.

30. ALEGRÍAS
Alegrías are the best known form in a family of lively, vibrant songs known as Cantiñas. They are paired with one of the most complicated dance forms in flamenco, with numerous sections and changes in tempo, mood, and phrase structure. The melody of this alegrias is “Cantiñas”.
Laura Onizuka, dancer

31. DADME ALBRICIAS, HIJOS D’EVA (SONS OF EVE, GIVE ME GLAD TIDINGS)
This anonymous carol is from Villancicos de diversos autores, published in 1556. Originating from secular songs based on medieval dances, the villancico became a popular form for sacred carols during the Spanish Renaissance.
Laura Chisholm, Erin Hlebechuk, George Kunz, W. David Shepherd, Lila Tierney, Angela Truby, Meghan Wysong, ensemble

32. THE SHORTEST DAY
A poem written by Susan Cooper in 1977, and now an essential feature of Midwinter Revels performances throughout the country.
Mikki Lipsey

33. SUSSEX MUMMERS’ CAROL
This is a fragment of a carol now sung widely, originating in the great musical traditions of Sussex, England. In each of the nine American cities where Midwinter Revels is performed annually to celebrate the winter solstice, this is the song of parting and blessing.
Brass instrument arrangement is by Brian Holmes, with descant and final verse harmonization by Ralph Vaughan Williams.

SING WITH US!
SUSSEX MUMMERS’ CAROL

1. God bless the Master of this house with
2. God bless the Mistress of this house with
3. 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
sleeps or wakes, Lord send her soul to
day by day, and send you more and
guide, his God must be his guide.
rest, Lord send her soul to rest.
more, and send you more and more.

WELCOME YULE!
THE PLAYERS

PLAYERS
Doren Elias, Joha
Zero Feeney, Rodrigo
Shuhe Hawkins, Ali
Mikki Lipsey, Delia
Laura Onizuka, Beatriz

Anne-Marie Plass, 
Princess in Ali’s story
Hannah Rose Rice, 
Friend in Ali’s story
Erin Hlebechuk, 
Friend in Rodrigo’s story
Arlo Stultz-Bruggeman, 
Princess in Joha’s story
Sylvia Lambley, 
Cat in Joha’s story

BAND
Seffarine
Lamiae Naki, vocals
Nat Hulskamp, guitar, oud
Betsy Branch, violin
Seth Truby, violin
Simon Lucas, percussion
(darbuka, Cajón)
Joel Bluestone, percussion
(tympani, tubular bells, Foley)

PORTLAND BRASS QUINTET
Jeffrey Snyder, trumpet
Greg Garrett, trumpet
Jennifer Harrison, French horn
Greg Scholl, trombone
John Walling, tuba

THE CHORUS
Robert M. Lockwood, Song Leader
Theresa Beck van Heemstra
Laura Chisholm*+
Jenna Dalton
Hal Day*+
Su Elliott
Jay Farrell+
Dash Fitzgerald
Linda Golaszewski*
Erin Hlebechuk
David Hutzler
Debbi Irvine+
Joy Jakubowski
Sebastian Kolwitz*
George Kunz+
Sylvia Lambley
Olivia Leap*+
Gerard Lester+
Sarah Luxton
Jessica Mason
Elizabeth McWaters-Adkins+
Alexandre Muñiz+
Karen Nootenboom
Randel Orr+
Kathy Paxton-Williams
Anne-Marie Plass
JT Quanbeck+
Robert Reed
Hannah Rose Rice+
Diane Schell-Rowley
Charley Rowley
Bill Ryan

Brooke Scherlie+
W. David Shepherd+
Annaka Sonstroem
David Summers*
Lila Tierney+
Angela Truby*
Iona Truby*
Seth Truby
Jani VanPelt*+
Meghan Wysong
*Dancer
+Understudy

THE REVELS CHILDREN
Emma Berney
Bailey Deale+
Nora Kelsay
Julian Kolwitz
Tamsin Mason
Shahbaz Mendoza-Khan
Rylan Moller
Maggie Mosher
Maya Linh Pham-Dominguez
Luna Rengert
Arlo Stultz-Bruggeman
Meghan Taylor
Jo Udycz
ARTISTIC STAFF
Artistic & Stage Director: Bruce Akpan Hostetler
Music Director: Robert M. Lockwood
Associate Music Director: Betsy Branch
Children's Director: Lynn Mendoza-Khan
Music Arrangements & Editing: Betsy Branch and Robert M. Lockwood, unless otherwise noted.
Script Creation: Bruce Akpan Hostetler, Robert M. Lockwood, Betsy Branch
Script Consultants: Mark Abolofia, Cantor Ida Rae Cahana, Ustadh Jawad Khan, Josh Kashinsky, Wajdi Said, Carol Silverman, Juwairyah Syed
Scenic Design: Lawrence Larsen
Lighting Design: Carl Faber
Sound Design & Live Mix: Focal Audio / Daniel Congdon
Costume Design: Margaret Louise Chapman
Projection Design: Aki Ruiz
Properties Design: Jesi Robison
Cat Puppet: Barbara Millikan
Mouse Masks: Shuhe Hawkins
Flamenco Choreography & Dance Instruction: Laura Onizuka
Artistic Support: Patrick Swanson and Elijah Botkin of Revels Inc.

PRODUCTION STAFF
Executive Director: Lauren Bloom Hanover
Producer: Bruce Akpan Hostetler
Production Manager / Production Stage Manager: Jennifer Hammontree
Box Office / Office Manager: Leiana Petlewski
Chorus Stage Manager: Johanna Ruelle
Children's Stage Manager: Jenn Lindell
Set Construction: Oregon Ballet Theatre
Costume Construction: Margaret Louise Chapman, Ruth Bryant, Brooke Udycz
Wardrobe Mistress: Ruth Bryant
Rehearsal Pianist: Hannah Brewer
Ladino Pronunciation: Mark Abolofia
Lobby Coordinator: Kirsten Nichols
Rehearsal Website Creator & Manager: Robert Reed
Playbill Editor: Meg Larson
Season Artwork & Graphic Design, Playbill Design: Jeff Hayes
Videography: Desert Island Studios

Join Seffarine for a special concert of Moroccan and flamenco music & dance at the beautiful new Patricia Reser Center for the Arts
Beaverton, OR

Apr 21st, 2023
thereser.org/event/seffarine
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This year’s *Midwinter Revels: Andalusian Night* marks Associate Music Director Betsy Branch’s 20th production with Revels – and her final show as a member of the production team! Betsy’s talent, energy, kindness and incredible generosity have brought so much joy to our Revels community. Executive Director Lauren Bloom Hanover sat down with Betsy to hear more about her time with Revels, her love of the fiddle, and what lies ahead...

**LBH:** How did you first get involved in Revels?

**BB:** I became aware of Revels while working at a children’s bookstore in Seattle. One of my co-workers often put on Revels recordings in the shop, and I loved the music. The same friend invited me to their winter show in Tacoma. When I moved to the Bay Area to live with my partner Mark, I noticed that there was a Revels company in Oakland. We went to their winter shows both years that I lived down there. I was particularly entranced by their awesome onstage fiddler, Shira Kammen. I remember saying in my head, “I want to do THAT someday.”

**LBH:** When did you do your first Revels show?

**BB:** When we moved to Portland and I discovered there was a Revels here, I auditioned for the Victorian show in 2000 and got in the chorus. That year was so much fun! I was in the chorus, and the parlor orchestra, and I got a really silly acting bit which involved me cutting a giant cake with an ax. I just did that one year, though, and then had a baby. It took me until 2005 to do another show, this time as a band member. After that, Robert decided that he really wanted an Associate Music Director, and the board agreed to create a job for me. I have been Associate Music Director since 2006.

**LBH:** What makes Revels different from the other projects that you work on?

**BB:** Revels is like no other gig that I do! For me, it provides so many musical and professional opportunities all in one place. I have learned music from many different cultures from excellent musicians that we hire. I have learned how to arrange choral music... I have learned how to run sectional rehearsals, how to run auditions, how to sing in multiple languages... and the list goes on and on. I have also met and become friends with so many people over the years. It has enriched my life immensely.

**LBH:** How did you begin playing the fiddle and what do you love about it?

**BB:** When I lived in Seattle in my 20’s, a friend of mine showed me a video of Kevin Burke and Micheál Ó Dhomhnaill. I was blown away that anyone could make a violin sound like that. That was the beginning of my deep dive into folk fiddle music. Fiddle was a much better fit for my personality than the classical music I grew up playing from the age of five. And when I started playing for dances, I found that I loved playing music in the service of something beyond me, where people could dance and celebrate and be together in a unique and wonderful way.

**LBH:** What is next for you?

**BB:** I have not fully decided what is next for me! I know that all the things I have learned in Revels will inform whatever comes next. My main job is as a fiddle teacher, and I will keep pursuing that. I will also continue being a dance musician... I have lots of ideas, but I am going to see which doors open up once I create the space in my life. I do know that every December, I’ll be part of the Midwinter Revels tapestry, just from a different seat in the house.

*Thank you, Betsy, for all that you have contributed to Revels! We wish you all the best always.*
Revels in Portland is created through the hard work and dedication of many individuals who volunteer their talent and energy. Backstage Revelers work behind the scenes and throughout the year with event planning, publicity, and community outreach. Volunteers are the riches of Portland Revels!

*Volunteers listed below represent those who signed up prior to November 19th, 2022. Thank you to all of our 2022 volunteers!*  

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Mark Abolofia, Elizabeth Fulford, Sara Hennessy, Shira Kammen, Daphna Mor, Robert Reed, Seffarine, Jeannette Sorrell and Apollo’s Fire, Desiree Wolcott-Cushman

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Consider joining our board!
Find out more by emailing info@portlandrevels.org
Thank you for joining us this year and being a part of bringing back the light in person for this first time since 2019!!!

While we are excited to be together again, we recognize that not everyone is able to join with us in community. So we are working to bring the Revels community to them - and we need your help!

Portland Revels is seeking to raise $30,000 to support the costs associated with capturing Midwinter Revels on film and creating a high-quality digital production to be shared online, absolutely free-of-charge.

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Doctor Cynthia Gulick
Board Certified — Family Practice & Obesity Medicine