



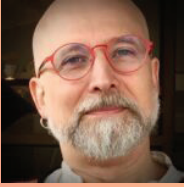
THE MIDWINTER REVELS

# 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](http://portlandrevels.org)

## **ACCESSIBILITY**

All performances are ASL interpreted by Chelsea Huber and Gilly Platt.

Performances on Saturday, December 17<sup>th</sup> 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.

WELCOME TO  
THE MIDWINTER REVELS  
**ANDALUSIAN  
NIGHT**  
A CELEBRATION OF THE SOLSTICE

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

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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 STILL)

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.

Lamia Naki, soloist

EL DESEMBRE CONGELAT



2. Cold De-cem-ber's winds were still'd, in the month of  
3. When the dark-ness fell that night, bring-ing sweet re -



snow - ing. As the world fell dark one night,  
pos - ing, All the land was hid from sight,



spring-time's hope was grow - ing; Then one rose tree  
sleep our eyes was clos - ing; Sud - den - ly there



blos - som'd new, one sweet flo - wer  
came a gleam, from the sky the



on it grew, On the tree once bare grew the rose so  
won-drous beam Of a heav'n - ly star, giv-ing light a -



rare; Ah the rose, ah the rose, ah the rose tree  
far; Ah the star, ah the star, ah the star beam



bloom - ing, Sweet the air per - fum - ing.  
glow - ing, Bright-ness e - ver grow - ing!

## 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."

Lamiaie Naki, soloist

## 11. MIN HOBI FI KHAYRI AL WARA

A well-known song in Arabic, dating from the days of Muslim rule of Andalusia.

Lamiaie Naki, soloist

## 12. LAMMA BADA MINKA AL QABOUL

A classic love song of Andalusia.

Lamiaie 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 - e - ver you may be;

I am the Lord of the Dance," said he, "And I'll

lead you all wher - e - ver 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, descendant; 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

Ha - va na - shi - ra, shir hal - le - lu - jah!

Ha - va na - shi - ra, shir hal - le - lu - jah!

Ha - va na - shi - ra, shir ha - le - lu - jah!

The musical score for 'HAVA NASHIRA' is written in G major (one flat) and 4/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The second staff continues the melody: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter). The third staff continues: D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter). The lyrics are: 'Ha - va na - shi - ra, shir hal - le - lu - jah!' repeated on each staff.

DONA NOBIS PACEM

Do - na no - bis pa - cem, pa - cem

do - na no - bis pa - cem.

Do - na no - bis pa - cem,

do - na no - bis pa - cem.

Do - na no - bis pa - cem,

do - na no - bis pa - cem.

The musical score for 'DONA NOBIS PACEM' is written in G major (one flat) and 3/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The second staff continues: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter). The third staff continues: D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter). The fourth staff continues: D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter). The fifth staff continues: D1 (quarter), C1 (quarter), B0 (quarter), A0 (quarter), G0 (quarter), F0 (quarter), E0 (quarter), D0 (quarter). The sixth staff continues: D0 (quarter), C0 (quarter), B0 (quarter), A0 (quarter), G0 (quarter), F0 (quarter), E0 (quarter), D0 (quarter). The lyrics are: 'Do - na no - bis pa - cem, pa - cem' on the first staff, 'do - na no - bis pa - cem.' on the second, 'Do - na no - bis pa - cem,' on the third, 'do - na no - bis pa - cem.' on the fourth, 'Do - na no - bis pa - cem,' on the fifth, and 'do - na no - bis pa - cem.' on the sixth.

# 2022 REVELS // ANDALUSIAN NIGHT // PART TWO

## 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 alegrías 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 Mas - ter\_ of this house with\_  
2. God\_ bless the Mis - tress\_ of this house with\_  
3. God\_ bless your house, your\_ chil - dren too, your\_



hap - pi - ness be<sup>3</sup> - side; Where - e'er his bo - dy  
gold chain'round her\_ breast; Where - e'er her bo - dy  
cat - tle and your\_ store; The Lord in - crease 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.



## 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 Muñoz+  
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+  
Anneka 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

# STAFF

## 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, Wajidi Said, Carol Silverman, Juwairiyah 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.

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**Producer:** Bruce Akpan Hostetler

**Production Manager / Production Stage Manager:** Jennifer Hammtree

**Box Office / Office Manager:** Leiana Petlewski

**Chorus Stage Manager:** Johanna Ruefli

**Children's Stage Manager:** Jenn Lindell

**Set Construction:** Oregon Ballet Theatre

**Costume Construction:** Margaret Louise Chapman, Ruth Bryant, Brooke Udyzc

**Wardrobe Mistress:** Ruth Bryant

**Rehearsal Pianist:** Hannah Brewer

**Ladino Pronunciation:** Mark Abolofia

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Pamela Miles  
Sharron Noone, *in memory of*  
*Ken Cross*  
Victoria Poarch  
Dick & Patty Reed  
Phyllis M. Richardson  
Charlotte Rubin  
Richard Scher  
Caroline Smith  
Jenny Stadler  
Margaret Steinhilber  
Patricia Stevens  
Janet Tapper  
Dina Thompson  
Julia Tomes  
Carla Van Cleave  
Janelle VanPelt  
Mieke Visser  
Laura Zeigen



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 Domhnaill. 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.***



# VOLUNTEERS

**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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# ACKNOWLEDGMENTS

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Wajdi Said, Jawad Khan & Juwairyah Syed, Muslim Educational Trust  
Carol Silverman, Professor Emerita, University of Oregon

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## SPECIAL THANKS

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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**The Board of Directors develops the organization and strengthens the vision and mission of our programs and community participation.**

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**Consider joining our board!**

Find out more by emailing  
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# PORTLAND REVELS

## FOR ALL!

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*.

To donate online, scan here:



To donate by mail:  
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in Portland Revels history!**



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