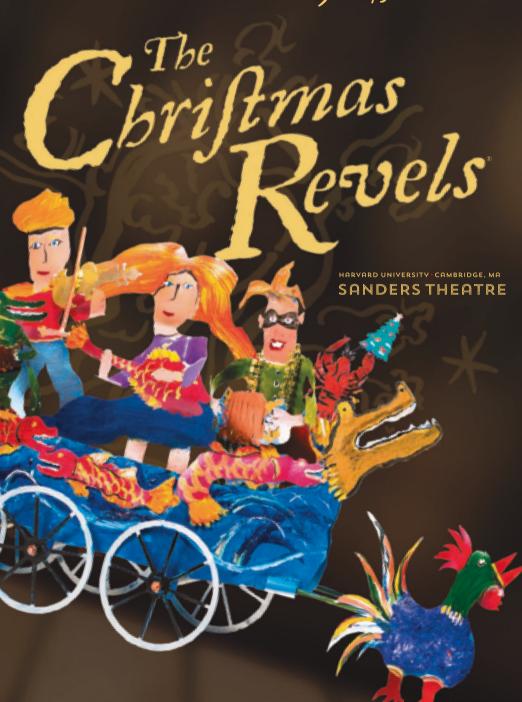
An ACADIAN-CAJUN CELEBRATION of the Winter Solstice
December 9-27, 2016





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An ACADIAN-CAJUN CELEBRATION of the Winter Solstice

December 9-27, 2016

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Our new CD: Valse de Noël: An Acadian-Cajun Christmas Revels contains much of the music from today's performance.

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with

David Coffin Josée Vachon Les Voix d'Acadie Chorus Les Petits Voyageurs Children Le Grand Dérangement Dancers The Grand Pré Traveling Band featuring David Greely. Keith Murphy, Lisa Ornstein. Tom Pixton, Becky Tracy Actors Steven Barkhimer. Noni Lewis. Ross MacDonald. Lola May Williamson The Pinewoods Morris Men Cambridge Symphonic Brass Ensemble The Abbots Bromley Horn Dance The Lord of the Dance

Lynda A. Johnson, Production Manager Jeremy Barnett, Set Design Jeff Adelberg, Lighting Design Heidi Hermiller, Costume Design Bill Winn, Sound Design Gillian Stewart, Choreography Garrett Herzig, Projection Design



Introduction

Welcome to the 46th annual Christmas Revels!

One might think that the grim underpinnings of this year's Revels would make for a gloomy Christmas celebration. Nothing could be further from the truth. Paradoxically the darkness of this story sets off the brilliant light of the Acadian spirit.

At this time, with over 65 million displaced persons adrift in the world, the historical fate of the Acadians who were expelled from their homeland by the English in 1755 may seem a relatively small tragedy, a sad story that humans seem doomed to repeat generation after generation. At the heart of the story however, embedded in their music and customs, is a unique Acadian lesson in survival and change that remains as powerful and topical as ever. This is a example of a community that endured and adapted and in the end created an alternative identity for itself as Cajun. Music was the thread that tied together the Acadian people's experience of pain and joy. If they had to walk, they would fashion a walking song. If they needed to recharge their flagging spirits at the end of the day, the rhythm of the fiddler's flying feet would remind them to sing. If a child was fretting, there was always a sweet lullaby. If they were exhausted, a beautiful waltz tune would set them right. And nobody, personne, was going to take away their Christmas and New Year!

Performing with us this year in our superstar band are tradition bearers Josée Vachon and Lisa Ornstein representing the Acadian culture and fiddler David Greely, whose ancestor Olivier Terrio organized the migration of Acadians from France to Louisiana in 1785 and who brings us the Cajun experience first-hand.

Laissez les bons temps rouler!

Paddy Swanson, Artistic Director

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2. À LA CLAIRE FONTAINE

Josée Vachon, Voice & Foot Percussion • David Coffin, Voice • Keith Murphy, Voice The Company

This well-known and much beloved traditional French song made its way into Canada and the hearts of many Acadians. This arrangement is by Megan Henderson.

3. ACADIAN MOUTH MUSIC

Keith Murphy, Voice & Foot Percussion

Skilled singers often fill in with vocal syllables on a familiar tune for dancing when a fiddle is not available. Such "mouth music" shows up in many cultures. This version is taken from Acadian singer Benoît Benoît.

4. LES ANGES DANS NOS CAMPAGNES (ANGELS WE HAVE HEARD ON HIGH)

Les Voix d'Acadie Chorus • Les Petits Voyageurs Children Cambridge Symphonic Brass Ensemble

This beloved noël first appeared in French carol books in the 1840s. The English translation by James Chadwick became associated with this tune 20 years later. The verses were arranged by the editors of the *Oxford Book of Carols*, Edward Shippen Barnes and George Emlen.

All Sing Verses 2 and 4!

Angels we have heard on high, sweetly singing o'er the plains And the mountains in reply echoing their joyous strains.

Gloria in excelsis Deo...

Shepherds why this jubilee? Why your joyful strains prolong? What the gladsome tidings be which inspire your heav'nly song? *Gloria*

Come to Bethlehem and see Him whose birth the angels sing; Come adore on bended knee, Christ, the Lord, the newborn King. *Gloria...*

5. D'OÙ VIENS-TU, BERGÈRE? (WHERE HAVE YOU BEEN, SHEPHERDESS?)

Les Petits Voyageurs Children • David Coffin, Recorder

A popular nativity carol commonly sung at Christmas Eve midnight mass.

6. LA ROSE AU BOIS (THE ROSE IN THE WOODS)

Josée Vachon, Voice • Les Femmes de Les Voix d'Acadie Chorus

Also known as "Veillée Rustique" (Country Party), this 18th-century song appears in Québécois, Cajun and Acadian repertoires. What was undoubtedly meant to be a serious deportment lesson for young ladies by Catholic nuns has taken on a decidedly more ironic tone for today's audiences.

7. VIVE LA COMPAGNI'

David Coffin, Solo • Les Voix d'Acadie Chorus • Les Petits Voyageurs Children Cambridge Symphonic Brass Ensemble

This rousing traditional English song was likely brought to the shores of eastern Canada by French fishermen. Adopted by many a culture and cause, it is sung with a wide variety of lyrics. Patrick Swanson wrote these new English words, George Emlen arranged the choral parts and Megan Henderson arranged the brass.

All Sing!



Vive, vive, vive l'amour! Vive, vive, vive la vie! Vive la vie, vive l'amour! Vive la compagni'!

8. REEL DU DIABLE/COTILLON MADELINOT /LA GIGUE À CLAUDE AUSTIN

Lisa Ornstein, Fiddle • Keith Murphy, Piano & Feet • Dancers: Fiona Sills, Claire Wilson, Sarah Rosenstrach

These Acadian dance tunes begin with two from Acadian fiddler Avila LeBlanc, a beloved member of the Magdelan Island community. Virtually blind from an early age, LeBlanc was a cultural visionary who valued his island's folklore; he was the authoritative collector and field guide for many folklorists of the 1960s and beyond. The third tune is from Acadian fiddler Claude Austin of Neguac, a tiny village in Northern New Brunswick.

9. QUADRILLE DE SAINTE-MARIE-SUR-MER: LA PREMIÈRE BARRE

Lisa Ornstein, Fiddle • Keith Murphy, Mandolin & Feet • Les Pieds d'Acadie Dancers

This tune from Acadian fiddler Edgar Duguay was recorded some 60 years ago at a community dance in Shippagan, New Brunswick. It is the first part of the multi-figure group social dance called the quadrille.

10. PARTONS, LA MER EST BELLE (LET'S BE ON OUR WAY, THE SEA IS SMOOTH)

Josée Vachon, *Solo* • Lisa Ornstein, *Fiddle* • Keith Murphy, *Guitar* Tom Pixton, *Piano* • Les Voix d'Acadie Chorus

This song, much loved throughout the Acadian Maritimes, originated in the Vendée region of France. It was first published in Acadie by the priests Anselme Chiasson and Daniel Boudreau in 1942 as part of their 11-volume series *Chansons d'Acadie*.

11. LES CLOCHES DU HAMEAU (THE VILLAGE BELLS)

Josée Vachon, Solo • Lisa Ornstein, Fiddle • Keith Murphy, Piano • Tom Pixton, Accordion Les Voix d'Acadie Chorus • Les Petits Voyageurs Children

The turn-of-the-20th-century French musician Albert Larrieu composed both lyrics and music for this tune, likely during the five years he spent in French-speaking Canada. Not surprisingly, the melody bears a distinctive Parisian quality. The well-loved song has an enduring place in the "traditional" Canadian repertoire. Arranged for chorus by Megan Henderson.

12. LE DÉPART DU CANADA (THE LEAVING OF CANADA)

Keith Murphy, Solo & Jew's Harp • Lisa Ornstein, Fiddle

Versions of this song are sung in Acadie and Québec. The Québécois versions typically describe the weary lives of millworkers. This particular version from Acadian singer and fiddler Joseph Athanase Larade describes the plight of an immigrant who becomes a farm hand—a sadly timeless and universal theme of forced departure.

13. HOME (FRAGMENT OF A POEM BY WARSAN SHIRE)

Noni Lewis • Steven Barkhimer

Warsan Shire is a Somalian writer based in England who distills the refugee experience into haunting poetry. Her work has recently achieved popularity as the poetic underpinning of Beyoncé's latest album *Lemonade*.

14. LORD OF THE DANCE

David Coffin, Solo • Pinewoods Morris Men • The Company

"Simple Gifts" is the beautiful Shaker tune that Sydney Carter used to set these modern lyrics. It has been translated into dance using a compilation of traditional English Morris steps by Carol Langstaff, Martin Graetz and Jonathan Morse.

All Sing!

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.

Win a Glorious
Tour of Italy
Return your raffle ticket with
payment to our volunteers in
red aprons. Thank you for
supporting Revels!

Intermission

There will be no teaching before Part 2, so please return to your seats promptly.



Part II

15. ABBOTS BROMLEY HORN DANCE

Simon Horsburgh, Antler • Heather Koerber-Nunes, Antler • Corina Parisi, Antler Niki Yeracaris, Antler • Pinewood Morris Men, Rotating Antlers • Haris Papamichael, Horse Jamie Jaffe, Fool • Ross Hall, Man/Woman • Liam King & Samuel Llywelyn North, Archer Boy

This ancient ritual dance for good luck in hunting the stag is still danced every year in the village of Abbots Bromley in England. Its supernumerary characters tie it to the mumming traditions of Christmas.

16. LE VOYAGEUR

Keith Murphy, Voice & Guitar • Lisa Ornstein, Octave Fiddle • Josée Vachon, Voice Tom Pixton, Harmonium • Les Voix d'Acadie Chorus

Angèle Arsenault and Albert Arsenault of Prince Edward Island wrote this song. Albert recalls that he and Angèle were chatting backstage while performing far from their homes; as he began telling her all the things he missed, she started writing.

17. GRAIN DE MIL (MILLET SEED)

Josée Vachon, Solo • Les Voix d'Acadie Chorus

Also known as "Le Pommier Doux," this "walking" song was one of many sung by exiles as they traveled on foot back to their native Acadie. The items in the refrain derive from the cries of street vendors. Acadian singer-songwriter Édith Butler brought the song back into circulation.

18. DONA NOBIS PACEM (GRANT US PEACE)

Our traditional round for peace.

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, do na no bis pa cem.

19. MELCHIOR ET BALTHAZAR

Les Petits Voyageurs Children • Lisa Ornstein, Fiddle

Traditional French carol collected by Geneviève Massignon in Acadie in the 1940s.

20. LA POULETTE GRISE (THE GRAY HEN)

Les Petits Voyageurs Children • Lisa Ornstein, Fiddle • David Coffin, Recorder

This very old French counting song has been sung for hundreds of years on both sides of the Atlantic with many different melodies and verse sets, though all seem to start out with a gray hen. This lovely version is from Rachel LeBlanc, a traditional ballad singer from Edmundston, New Brunswick.

21. NOUVELLE AGRÉABLE (JOYFUL NEWS)

Josée Vachon, *Voice* • Les Voix d'Acadie Chorus • Lisa Ornstein, *Fiddle* Keith Murphy, *Piano* • Tom Pixton, *Accordion*

Sometimes attributed to Mozart, this tune was in fact written by the Zürich-born composer Jean-Georges Nägeli (1768–1836). It is sung in Switzerland as a non-Christmas song. The arrangement is by George Emlen.

22. MARDI GRAS SONG

The Grand Pré Traveling Band

The Cajun Mardi Gras is rooted in traditions that are hundreds of years old. This song, also known as "La Danse (or Chanson) de Mardi Gras," is commonly played as "runners" go from house to house asking for charity and fresh ingredients to add to the gumbo.

23. LA VALSE CADIENNE DE NOËL (THE CAJUN CHRISTMAS WALTZ)

Josée Vachon, Voice • The Grand Pré Traveling Band • Les Voix d'Acadie Chorus

The words and music of this waltz were written by J.V. Aguilard of the singing group *Les Amies Louisianaises* and are arranged for chorus by George Emlen.

24. J'AI VU LE LOUP, LE RENARD ET LA BELETTE (I SAW THE WOLF, THE FOX AND THE WEASEL)

David Greely, Solo • Les Petits Voyageurs Children • The Grand Pré Traveling Band This song originated in medieval France. This version was popularized by Cajun fiddler-singer Dewey Balfa. You can hear a very

different version on our 1991 recording *Sing We Now of Christmas*.

25. LES VEUVES DE LA COULÉE (THE WIDOWS OF THE STREAM)

Jamie Jaffe, Voice • David Greely, Voice & Fiddle • Tom Pixton, Accordion Keith Murphy, Voice & Guitar • Josée Vachon, Triangle

Arranged by David Greely, this Cajun two-step was learned from Dewey Balfa, one of The Balfa Brothers who inspired a revival of Cajun music and culture in Louisiana and around the world. Dewey's daughter Christine's band *Balfa Toujours* keeps the musical family tradition alive.

26. MUMMERS' PLAY

Noni Lewis, Room • Lola May Williamson, Hopping John • Edward Cheesman, Père Noël Ross MacDonald, King Rex • David Coffin, King Alligator • Steven Barkhimer, Doctor John The Dixiecups: Jamie Jaffe, Heather Koerber Nunes, Sarah Sheldon

A variant on the traditional hero-combat play by Patrick Swanson. The blending of the descendants of African slaves on Southern plantations with Spanish and French settlers created the Creole culture. Out of a rich collision of musical styles came a branch of blues-inflected contemporary Cajun music. The *gris-gris* cure that brings our hero to life has roots in the voodoo culture of New Orleans, as does the famous doctor who performs it. The longsword dance is choreographed by Gillian Stewart using traditional English figures.

27. AVE MARIS STELLA (HAIL, STAR OF THE SEA)

The Company

This plainsong Marian Vespers hymn dating from about the 8th century was adopted in 1884 as the "official" Acadian national anthem in an attempt to build pride, unity and common identity among Acadians in the Maritimes diaspora. The French verses, written by Jacinthe Laforest in 1994, are the ones most commonly used, except that the first verse is usually still sung in Latin. The arrangement is by Megan Henderson.

All Sing the Last Verse!

Ave maris stella, Dei Mater alma, Atque semper virgo felix coeli porta.

28. THE SHORTEST DAY

David Coffin

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

All Shout! WELCOME YULE!

29. THE SUSSEX MUMMERS' CAROL

The Company • Cambridge Symphonic Brass Ensemble

This traditional carol is sung as an ending to the folk play in Horsham, Sussex. In all American cities where Revels is performed annually, audiences join in at the conclusion of each performance. The brass arrangement is by Brian Holmes, with descant and third-verse harmonization by Ralph Vaughn Williams.

All Sing!





10

Players Master of Ceremonies Red Coats

David Coffin

The Players

Steven Barkhimer Noni Lewis Ross MacDonald Lola May Williamson

Les Voix d'Acadie Chorus

Lyle Bibler

Marie Kropa Breitenbach

Nick Browse

Edward Cheesman

Sam Colton

Haley Fisher

Keith R. Fox

Monique Fuguet

Nicole Galland

James Gerke

Ned Gulley

Ross Hall

James Henderson

Simon Horsburgh

Mac Howland

Jamie Jaffe

Becky King

Heather Koerber Nunes

Jake Koerber Nunes

Noni Lewis

Amelia Kikue Linsky

Sarah Mav

Milva McDonald

Lakshmi Navak

Jennie O'Brien

Tom Olivier

Haris Papamichael

Corinna Parisi

Mayhew Seavey

Daniel Sheldon

Sarah Sheldon

David W.Torrey

Alexandra Upton

Steve Vaughan

Katherine Vogele-Bongiovanni

Veronica Yeracaris

Alexander Hall John B. Newhall Ben Horsburgh

Les Petits Voyageurs Children

FIlie Davis

Nina Elizabeth Haddleton

Louise Hardigg

Sandy Kario

Daniel King

Liam King

Jasper Knabe

Alexander McCullough

Samuel Llywelyn North

Sophie O'Keefe

Amit G. Pirvatinsky

Isabel Salgado

Mia Snorek-Yates

Kiliana Van Dussen

Lola May Williamson

Sophie Zalosh

The Grand Pré Traveling Band

David Coffin, Recorder

David Greely. Fiddle

Keith Murphy, Guitar & Mandolin,

Piano, Foot Percussion

Lisa Ornstein. Fiddle

Tom Pixton, Keyboards & Accordion

Becky Tracy, Fiddle

Josée Vachon, Voice & Foot Percussion

Le Grand Dérangement Dancers

Grace Curtis

Lauren Curtis

Hayden Latimer-Ireland

Sarah Rosenstrach

Fiona Sills

Emilia Van Dussen

Anneliese Vogt

Claire Wilson

Cambridge Symphonic Brass Ensemble

Ken Pullig, Trumpet Greg Hopkins, Trumpet Tom Duprey, Trumpet Richard Hudson, Horn

Michael Weinstein, Horn Philip Swanson, Trombone Kenneth Amis, Tuba Abe Finch, Percussion

Middlesex 4H Fife & Drum

Leland Bastow Finn Murphy Jeremy Scanlan Ari Zeren

Pinewoods Morris Men

Jerry Callen
David Conant
Stephen Dyer
Michael Friedman
Peter Kruskal
Joe Kynoch
Chris O'Brien
Dave Overbeck
Sam Overbeck
Gregory Skidmore
Nathaniel G. Smith
Hamish Swanson
Brian Wilson

Artistic Staff

Stage Director: Patrick Swanson
Music Director: Megan Henderson
Set Design: Jeremy Barnett
Costume Design: Heidi A. Hermiller
Lighting Design: Jeff Adelberg
Sound Design: Bill Winn
Projection Designs: Garrett Herzig
Choreography: Gillian Stewart
Assistant to Stage Director:
Sarah Morrisette
Assistant to Music Director:
Lakshmi Nayak
Program Notes: Patrick Swanson,
Megan Henderson & George Emlen

Production Team

Script: Patrick Swanson

Production Team

Production Manager: Lynda A. Johnson

Production Stage Manager:

L. Arkansas Light

Stage Manager, Props Coordinator:

Elizabeth Locke

Assistant Stage Managers:

Ben Horsbugh, Gillian Stewart

Technical Director/Master Carpenter:

Andrew Barnett

Crew Chief: Andrew Hebert-Johnson

Master Flectrician: Tori Sweetser Assistant Master Electrician and Board Op Light: Nathaniel Jewett Light Board Operator: Nathaniel Jewett Children's Stage Manager: Lynda A. Johnson Children's Dressing Room Manager: Mari Young Backstage Coordinator: Susan Only Assistant to the Production Manager: Linda Martin Assistant Children's Stage Managers: Grace Curtis, Hayden Latimer-Ireland Assistant Children's Dressing Room Manager: Brighid Horrigan Production Assistants: LaRayne Hebert, Alice Jacob, Matt Winberg Crew Members: Shawn Scarlett. James Sills, Mike Ford, Maxwell Davenport Costume Production: Costume Works

Costume Manager: Lynn Jeffery
Wardrobe Manager: Michaela Beckmann
Horse Puppet Design & Construction:
Tasha Vogt
Scenic Charge Artist: Gina Smothers
Carpenter: Louis Schoenthal

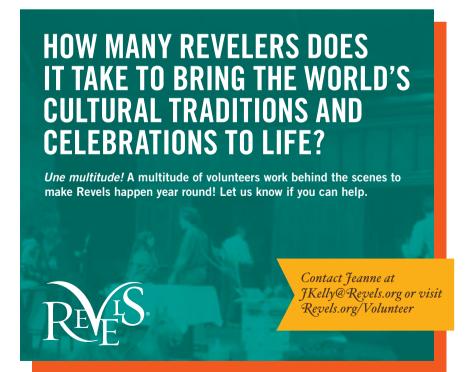
ASL Interpreters: Katy Burns, Joan Wattman Revels Volunteer Manager: Jeanne Kelly Revels Records Sales Coordinators: Jennifer Sur, John B. Newhall Design: Carol Lasky and Anya Vedmid, Cahoots Design

Revels Apprentice Program (RAP)

Theo Bester Skyler Marks Ada Nunes John Recroft Lily Sills Kira Young

Volunteers

Rich Baker, Robin Baker, Sue Barry, Julia Bloom, Jeffrey Boudreau, Lisa Brooks, Chrissie Brown, Elizabeth Burke, Karen Burke, Jean Cain, Jaina Cipriano, Jon Cappadona, Paula Clough, Harvey Cohen, Martha Curtis, Karen Daniels, Amy Davis, Lance Davis, Christine Denise Day, Lynne Dichter, Sheila Fair, Cathie Ghorbani, Beate Gottschlich, James Greaney, Carol Anne Grotrian, David Grotrian, Bonnie Hall, Corinna Hall, Peter Hamlin, Ruth Heespelink, Rebecca Horne, Susan Hunziker, Susan Jenkins, Jim Karg, Ed Keith, Glenn Ketterle, Karen Kosko, Carol Lasky, Robert Lewando, Sid Levin, Paul Levitt, Barbara Mackay, Duncan Mackay, John Magnani, Maria Mannix, Linda Martin, Nancy Maurer, Macy Maurer Levin, Susan Maycock, Harper Mills, Kevin Montague, Laura Olivier, Linda Olivier, Luke Olivier, Sumeet Pareek, Beth Pendery, Lucia Petrulli, Jan Pope, Jim Pope, Bonnie Power, Christine Reynolds, Aliénor Rice, Anne-Christine Rice, Leslie Richman, Susie Rioff, Erika Roderick, Karen Russo, Bill Sano, Michael Schuttenberg, Natty Smith, Lari Snorek-Yates, Trevor Snorek-Yates, Ben Soule, Charity Stafford, Emma Stickgold, Ishmael Stefanov-Wagner, Phyllis Stefanov-Wagner, David Story, Meryl Stowbridge, David Summersby, Jack Summersby, Elisabeth Taylor, Jude Travers, Nancy Twomey, Julia Vail, Monika Van Dussen, Anya Vedmid, David Walsh, Norma Wassel, Gabrielle Weiler, Peter Weiler, Lauren Yaffee, Mari Young, and all the volunteers who make *Christmas Revels* happen!



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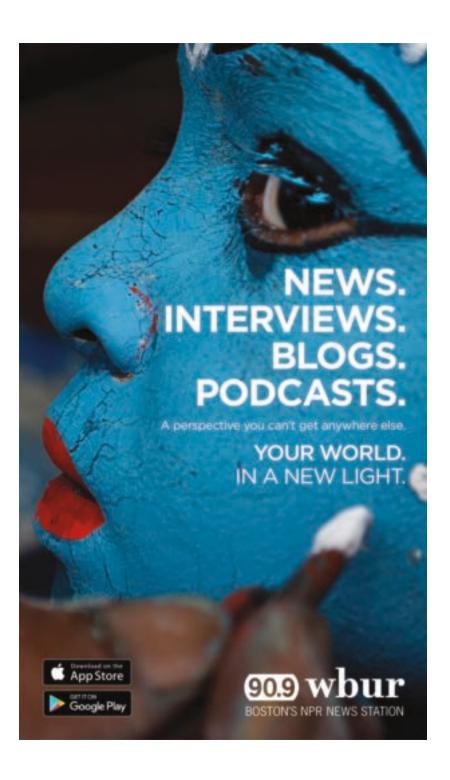








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SECOND PRIZE: VIP tickets for 8 to The Christmas Revels 2017.

HOW TO ENTER: Fill out the enclosed ticket stub with your name and email address. Return the stub with your payment to our Red Apron Volunteers or the table in the lobby.

Raffle tickets are \$10 per chance. Enter as many times as you wish. All proceeds benefit Revels, a 501c3 charitable organization.

Drawing will be held January 11, 2017. Winner will be notified by email. Prize package retail value estimated at \$7,100.

*Two people, duable occupancy and round trip or fire from Buston included. Price includes have have and airfore only valued at \$2,000. Insurance, automissis and optimal exceptions are not included. Aut available for purchase. Tour most deport before December 31, 2007. Must reserve by March 31, 2007. Engineers of Go About Tours and Resis Inc. are not eligible to wite.

Featuring



PATRICK SWANSON began his career in London as an actor at the Arts Theatre in the West End. In 1969, he toured Europe with La MaMa Plexus and subsequently got his world theater education from Ellen Stewart at La MaMa E.T.C. in New York. His numerous directing projects include opera, ensemble, music theater and circus. He was a founding stage director of Circus Flora. Paddy taught acting and improvisation at the London Academy of Dramatic Art (LAMDA), the London Drama Centre, and New York University. He served as artistic director of the Castle Hill Festival at Castle Hill in Ipswich, Massachusetts, directing and co-producing opera and theater works, including the premiere of Julie Taymor's *Liberty's Taken* and Peter

Sellars' *Cosi fan Tutte*. Amongst numerous directing projects around the country his production of Shakespeare's *King Lear* with Alvin Epstein for Actors' Shakespeare Project was nominated for three 2006 Elliot Norton awards. He recently served a three-year term on the WGBH Community Advisory board and was a theater panelist on both the Massachusetts and New Hampshire Councils on the Arts and Humanities.For Revels, Paddy has directed a contemporary version of the medieval mystery plays and *The Mysteries* by Tony Harrison, co-produced by Revels and Shakespeare & Company, and Britten's opera *Noye's Fludde*. He writes and directs all Cambridge Revels scripts and serves as consultant to the other nine Revels production companies.



MEGAN HENDERSON a native of Altoona, PA, has lived in the Boston area since coming to the Walnut Hill School in 1976. She graduated from the New England Conservatory with a degree in Piano Performance and is an active collaborative pianist and piano teacher. She has sung with the early music ensemble *Schola Cantorum of Boston* since its founding in 1982. She has appeared on many recordings with the Boston Camerata as a singer and keyboard player. Megan's passion for shape note and world folk music was ignited in her first session as a co-leader with Village Harmony Summer Camp over 25 years ago. She recently toured the UK and Europe as a singer with Northern Harmony, a semi-professional ensemble made up of

Village Harmony alumni and leaders. She first performed with Revels as a pianist in the production of *Noye's Fludde* and was the pianist in the 2014 Victorian Christmas Revels production. She is currently the organist and choir director at Payson Park Church in Belmont and is thrilled to be Revels' new music director!

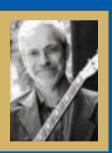


DAVID COFFIN has performed every year with Revels since 1980. Widely known for his rich baritone voice, David performs on an impressive array of musical instruments, including concertinas, recorders, penny-whistles, bombards, gemshorns, cornamuse, shawm, rauschphieffe—or, as he explains, "generally anything that requires a lot of hot air." At the heart of David's work is his extensive collection of songs from the maritime tradition. His most recent CD *Last Trip Home* features his daughter Linnea, also a Revels performer. David has been performing with Revels since 1980 as a singer, instrumentalist, Master of Ceremonies and now, as Artist-in-Residence, he performs his highly acclaimed School

Enrichment Programs throughout New England. He runs tours of Boston Harbor during the summer, leading over 7,500 inner-city children on boat trips to George's and Spectacle Islands. He also directs the narration program for Boston Harbor Cruises.



DAVID GREELY Born in Baton Rouge of Cajun and Irish ancestry, David learned Cajun music on Louisiana dance hall stages and apprenticed with Cajun fiddle master and National Heritage Fellow Dewey Balfa. A founding member of *Steve Riley and the Mamou Playboys*, David toured folk festivals worldwide for 23 years and was nominated for four Grammy Awards. He received the Louisiana Artist Fellowship Award for Folklife Performance and is an adjunct instructor of Cajun fiddle at the University of Louisiana. davidgreely.com



KEITH MURPHY is a highly sought-after guitar and piano accompanist who has performed with renowned fiddlers in the Irish and French Canadian traditions. A native of Newfoundland, Keith has built a traditional song repertoire based in eastern Canada and Québec as well as his current home, Vermont. He has been an influential member of several New England-based ensembles and he has collaborated with singing legend Tony Barrand. His most extended musical work has been with his wife, fiddler Becky Tracy, with whom he has played for 25 years, including many years as part of the trio *Nightingale*. An accomplished traditional music composer and arranger for theater and

film, Keith's compositions are featured on Ken Burns' *The Roosevelts*. His most recent solo recording is *Suffer No Loss* (2014). Keith is a faculty member of the Brattleboro Music Center (BMC) and the founding artistic director of the BMC's Northern Roots Traditional Music Festival in Brattleboro, Vermont. He is also the music director for WGBH Boston's annual *Celtic Sojourn* St. Patrick's Day concerts held at Sanders Theater and elsewhere in New England.



LISA ORNSTEIN is an outstanding interpreter of the traditional music of Québec, Acadie and Appalachia, blending compelling and inventive playing with impeccable tune choice. Befriended by North Carolina fiddle legend Tommy Jarrell while she was in her teens, Lisa quickly became a fiddle virtuoso in the Round Peak style. A musical friendship with Franco-American fiddler Louis Beaudoin set her on a path to Québec in 1978. When La Bottine Souriante, Québec's internationally renowned traditional super group, invited her to join the band, Lisa's projected six-month stay began to stretch, eventually lasting twelve years. While in Québec, Lisa spent countless hours visiting with older musicians and playing in kitchens and dance halls.

She also squeezed in a Master's Degree in folklore on the life and music of master fiddler Louis "Pitou" Boudreault and put in a 17-year stint directing the Acadian Archives/Archives *acadiennes* at the University of Maine in Fort Kent. She now teaches and tours extensively in North America and Europe with the trio *Le Bruit court dans la ville* and has recorded for both Smithsonian Folkways and the Canadian Broadcasting Corporation.



TOM PIXTON is active as an International, Balkan and Scottish folk dance musician. He has worked with many of today's most accomplished dance teachers and musicians as accordionist, pianist, singer, bandleader, music arranger and CD producer. He has provided music for dance camps, workshops and special events in the US, Canada and Japan, and has provided music leadership for the Boston Branch of the Royal Scottish Dance Society, June Camp and the Folk Arts Center of New England. Tom publishes the Pinewoods International Collection, a 400-page book of folk dance tunes that is widely known as a major source of traditional dance music from many cultures. Tom has appeared in several Revels productions since

he and his seven-piece band appeared in *The Christmas Revels* 1997 and has played on several Revels recordings on both accordion and harpsichord. His newest CD *Thomas the Rhymer* is an eclectic mélange of traditional French, Christmas and Renaissance music.



BECKY TRACY has dance music in her blood. Her grandparents were active in the dance scene around Boston in the 1930s and in the early years of NEFFA, which is still an important institution in the New England dance scene. Becky's parents met at a square dance and became leaders of community dances for many years. Becky also met her husband and musical partner Keith Murphy at the Country Dance and Song Society's Pinewoods Camp. Together they formed the influential trio *Nightingale*. Since the retirement of the band, they have performed concerts and dances as a duo and led workshops and camps. Becky's driving and fluid fiddle playing has also been a defining presence in the popular contra band *Wild Asparagus* for the last

24 years. She is featured on recordings of both *Nightingale* and *Wild Asparagus* and her solo recording *Evergreen* is an album of haunting beauty, intimacy and exuberance. Becky is currently touring with Keith, teaching and forming a new band called *Eloise and Co.* with accordion player Rachel Bell.



JOSÉE VACHON debuted in 1980 while she was a student at the University of Maine and quickly won over audiences across New England and Canada. Born in Québec and raised in Maine, Josée performs traditional and popular French folk songs from Québec and Acadia, as well as original compositions that reflect her warm devotion to her language and heritage. She has 12 solo recordings, plus two more with the female trio *Chanterelle*, which she co-founded with fiddler Donna Hébert and singer-guitarist Liza Constable; the band is occasionally accompanied on bass and accordion by Alan Bradbury. Josée hosts "Bonjour!", the most widely seen French-language television program produced in the US and aired on Maine Public

Television and various cable stations in the US and Canada. She has performed in Canada, Martinique, Germany and France, and has appeared on French television in *Le grand echiquier* and *Espace francophone*, as well as TV Ontario and Radio-Canada. Her awards include the 1999 National Culture Through the Arts Award from NY State for her work in schools; the French-Canadian Hall of Fame Class of 2007 for the American-French Genealogical Society; proclamation and key to the city of Woonsocket, RI for her contributions to Franco-American culture and *Yankee* Magazine's Top 40 Music picks. Josée's original song "Entre moi" was recorded on Smithsonian Folkways' CD, *Mademoiselle voulez-vous danser: Franco-American Music from the New England Borderlands*.



STEVEN BARKHIMER is an actor, director, playwright, composer and instructor; member of the Resident Acting Company of the Actors' Shakespeare Project and author of *Windowmen* (Elliot Norton, IRNE, and Kennedy Center awards). Steven was recently seen in *Warrior Class* at Lyric Stage and soon to be in Lyric's *Who's Afraid of Virginia Woolf?* He was composer and lyricist for Stoneham Theatre's recent *Lobstergirl*, director of *The Merry Wives of Windsor* (Actors' Shakespeare Project), *The Complete Works of William Shakespeare* and *Fully Committed* (both receiving awards for Best Fringe Production) and is the author of a collection of original songs, *Time Was*. Steven is now adapting Kalidasa's Indian epic *Sakuntala* for a new audience in 2017.



NONI LEWIS is a stage and screen performer who currently works from her home studio as a voice actor. She is utterly delighted to emerge from behind the microphone and perform as an actor and part of the wonderful *Les Vois d'Acadie Chorus* with her eldest son, Samuel North (a member of *Les Petits Voyageurs Children*). Previous credits include *Molly Sweeney* (Newton Nomadic Theater), *Wallace and Gromit: Curse of the Were-Rabbit* (Aardman Animations/ Dreamworks), poetry readings, plays and audiobooks for BBC Radio Four, *Macbeth* and *Twelfth Night* (Orange Tree Theatre, London), *Odysseus' Journey* (Bristol Old Vic, UK), *Pobol y Cwm* (\$4C/BBC Wales), not to mention *The Christmas Revels* 2015. Noni can be

heard on radio and television advertisements, websites, phone messages, apps, computer games, audio trails, as well as in museums and even lifts through her work at welshvoiceover.co.uk.



ROSS MACDONALD is delighted and honored to join *The Christmas Revels*. Recent credits include *Hamlet* and *Othello* with Actors' Shakespeare Project and as Bernard Nightingale at Central Square Theatre/NORA Theatre's production of *Arcadia*. He has also worked with New Repertory Theatre, Hanover Theatre in Worcester, Summer Festival Theatre and The Bay Colony Shakespeare Company. He has directing credits on both sides of the Atlantic, as well as performing and working for a wide range of various theater, TV and film companies in the UK. Ross is currently the Artistic Director of The Bay Colony Shakespeare Company. A veteran of Afghanistan (British Army, Helmand 2007), graduate of the University of

Winchester and The London Academy of Performing Arts, Ross is most proud and fortunate to be married to his wife Alison and to be the father of Marin and Henry.



JEFF ADELBERG Lighting Design is marking his 7th season with *The Christmas Revels*. Jeff has designed over 200 productions here in Boston. Recent work: *Dogfight, Mothers and Sons, Necessary Monsters, Carrie: The Musical, The Whale* (SpeakEasy Stage Co.); *Arcadia* (The Gamm Theatre); *Rhinoceros* (Playwrights' Theatre); *Beckett Women: Ceremonies of Departure* (The Poets' Theatre); *Mary's Wedding* (Playmakers Repertory Theatre, NC); *Blasted* (Off The Grid); *Dusk Rings a Bell and Equally Divided* (Merrimack Repertory Theatre); *When January Feels Like Summer, mr. g, Car Talk: The Musical!!!* and *Remembering HM* (Underground Railway Theatre); *God's Ear, The Comedy of Errors* (Actors' Shakespeare Project); *The*

Last Goodbye (The Old Globe, San Diego); Regular Singing (New Repertory Theatre); Mame, Lobster Girl the Musical, Sorry, That Hopey Changey Thing, The Addams Family: A New Musical (Stoneham Theatre); Red Noses, Le Nozze di Figaro, Skin and Bone, Capsule 316, Alice in War, The Threepenny Opera (The Boston Conservatory). Jeff attended the University of Connecticut and teaches at Brandeis University, MIT and Boston College. JeffAdelberg.com



JEREMY BARNETT Set Design is a Detroit-base scenic designer and professor of theatre at Oakland University in Southeast Michigan. Boston credits include work for Opera Boston, Boston Midsummer Opera, the Opera Institute at Boston University, Mssng Lnks Inc., Gloucester Stage Company and the Stoneham Theatre Company. Jeremy has assisted designers on productions at The Lyric Opera of Chicago, The New York Philharmonic, The Pasadena Playhouse, Pittsburgh Public Theatre, Arena Stage, The Shakespeare Theatre in Washington DC, Philadelphia Theatre Company and Huntington Theatre Company. He holds an MFA in Scenic Design from Boston University and a BFA from Carnegie Mellon University and he has

studied fine art in Ukraine, Italy and Zimbabwe. Jeremy co-founded Amarant Design Collective, an installation art organization that produces site-specific work in re-purposed spaces in and around Detroit.



HEIDI HERMILLER Costume Design has designed costumes for *The Christmas Revels* for 21 years. She says its always exciting to be a creative part of the journey envisioned by director Paddy Swanson. Be it 20th century shipboard Christmas revelers leaving Ireland or a 1000-year span of ghosts emerging from the woodwork of an English castle in 19th century Brittany, she outfits the cast with costumes, crowns, capes, feathers, hobnail boots, duck heads...and always a secret inside pocket for David Coffin's instruments. She is particularly appreciative to producer Lynda Johnson for making the process as smooth as possible despite the average of 113 costumes in a show. Heidi also designs the Harvard Hasty Pudding Show and finds that

there is a surprising amount of crossover with Revels. A man/woman character appears in both productions; for the Pudding, Heidi just makes the skirts much shorter.



PAT JUNEAU Folk Artist expresses the irrepressible zest of Cajun country life in his colorful hammered and painted steel sculptures. Like his mother, who fashioned scraps of fabric into art pieces, Pat brings the most basic materials to a joyous level of creative expression. His Acadian-inspired hanging sculptures for Downtown Lafayette, Louisiana's Creativity Everywhere celebration won the state's Cultural District Award in 2014. Pat's ever-expanding collection is displayed in galleries and museums. His Cajun band, created in collaboration with Cahoots Design, enlivens the cover of the new Revels CD, Valse de Noël: An Acadian-Cajun Christmas Revels. Revels is delighted to feature Pat's holiday fiddle ornaments at the retail table this year.

THANK YOU!

Thanks to our esteemed outgoing music director George Emlen for his help in transitioning this show so gracefully into Megan's hands and for his assistance in so many areas. To Josée Vachon and Linda Ornstein for invaluable help with material, context and history of the Acadian people, a big thank you. Thanks also to the Magnolia Cajun Band for wonderful Cajun material and a quick two-step lesson. To Laura Swanson for her detailed French coaching and Ross Hall and Sam Colton for their pronunciation expertise, many thanks. Thanks also to Chris Ripman for help with prop construction. To Susie Rioff, Louise Pascale and Rachael Solem of Irving House at Harvard and Harding House for housing our out-of-town guests, much thanks. A big thanks to Nilah McDonald and Clark Topper for packaging the beautiful fiddle ornaments crafted by Pat Juneau. Thanks for help with projection research to Daniel L. Hnatio and Active Communications and to Katy Burns and Mary Young who organized the cast apparel, a big thanks. Thanks to Jeff Boudreau for marketing assistance. Thank you to VER for the projector and to Emma Skickgold for content research for the projection. Thank you to Simon Horsburgh for his Revels ambassadorship and assistance in securing this year's raffle trip. Finally, we deeply appreciate the numerous anonymous acts of generosity that characterize our Revels community and encourage us in our mission. Thank you each and every one.



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Revels.org

- Mission

Revels engages today's audiences in theatrical and musical experiences that bring the world's cultural traditions and celebrations to life.

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

Revels was founded in Cambridge, MA in 1971 and established as a non-profit, tax-exempt organization in 1974. The Christmas Revels program ©2016 Revels, Inc., "Christmas Revels," "Sea Revels," "Midsummer Revels," and "Revels" are "service marks of Revels, Inc., Watertown, MA. All rights reserved.

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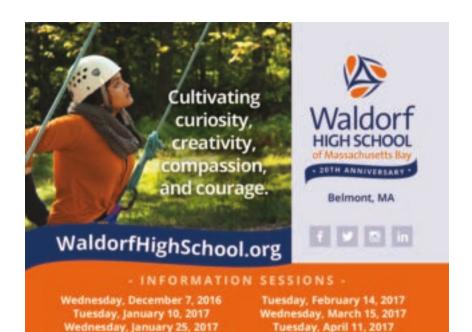
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A French-Canadian Iransplant

"An Acadian never leaves for good; while traveling she carries her roots like floating seaweed, ready to transplant elsewhere..." Antonine Maillet

A culture is defined by its language, traditions, folklore, music and history. My own history begins in Québec, not Acadia, but I relate to the experience of being uprooted. Since my family moved to Maine when I was of school age, I've been influenced by my surroundings and family traditions. Holidays consisted of staying at my grandmother's home, with the smells of baking (tourtières, sugar pies, turkey and beans) and the joy of reuniting with 33 family members for sing-alongs, foot tapping and gift exchange. We would return to the house after Midnight Mass for a long night of singing and dancing, accompanied by our favorite LP records. I learned Canadian foot tapping and spoon playing from watching my aunts tap away in their high heels on the linoleum kitchen floor. I studied piano as a child but my parents eventually bought me a guitar so I could accompany at our soirées. My relatives seemed to know hundreds of songs

and my aunt would often pull out lyric books to find more. These were traditional songs from their upbringing in the farmlands of Canada's Beauce region, as well as popular songs from the 30s and 40s.

I was lucky to spend my summers there, immersed in the

"...my grandmother commented that this was not new music; my great-grandfather had sung these songs (and she produced a reel-to-reel tape to prove it)."

culture of the 70s with people my own age. It was a time of political pride and music was a strong catalyst to propel the young generation to carry on the cultural traditions. The same was happening in Acadie

and my first singing influences were popular folk singers from both Québec and Acadie: Paul Piché, Edith Butler, Angèle Arsenault, Garolou, Rêve du Diable and La Bottine Souriante. Traditional music was found on all the local jukeboxes! As I added some of these songs to my own repertoire, my grandmother commented that this was not new music; my great-grandfather had sung these songs (and she produced a reel-to-reel tape to prove it). One of my great grandfather's recorded songs was "Le départ pour les Etats" or "Le départ du Canada," which is performed in this year's The Christmas Revels. His version described the weary workers in US mills and how reassuring it was to come back home without noisy alarms waking them up each morning for work, while the Acadian version told of farm hands forced to depart from home. The versions shared nearly the same lyrics but entirely different interpretations.

Growing up in central Maine, I knew there were people with French names in my town, though not many actually spoke French. At the University of Maine, I discovered that 33% of the state was of French-Canadian ancestry, with northern Maine being primarily Acadian and the mill towns in the south primarily connected to Québec. Different French accents, different foods, different pride as a people...this was an eye opener for me. Northern Maine was 94–99% bilingual, to the point that conversations switched between languages without batting an eye! I was familiar with the great dispersal of the Acadians in 1755 and I learned about the Webster-Ashburton Treaty of 1842, which moved the Maine border up to the St. John River in Canada, thereby forcing some Acadians to become Americans unless they were willing to give up their farms and move up to New Brunswick. No wonder they have fought so strongly to keep their language and culture.

I began working at the Franco-American Office on campus and was encouraged to share the songs from my family with the local

"Over the years, people have given me songbooks and hand-written lyrics found in notebooks, entrusting me to preserve their favorites." community. It was clear from audience reactions that songs immigrate with people. I tested this theory in communities throughout New

England as my repertoire grew from community requests. Over the years, people have given me songbooks and hand-written lyrics found in notebooks, entrusting me to preserve their favorites. Songs

like "Evangéline" and "Partons, la mer est belle" were most requested in Acadian communities, as well as French hymns and humorous stories. I learned that "Grain de mil" was one of many songs sung by exiles as they returned to Acadia in search of their families.

There's a wonderful sense of closeness and *joie de vivre* among Acadians. I'm excited to be part of this year's Revels and carry with me all the energy from the Acadian communities I know and yearn to share with you!

Josée Vachon



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~ Renata von Tscharner



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Dérangement

The story of the Acadian "Big Upheaval" is the focus of our show this year. The narrative concerns the 18th-century French settlers who landed on the peninsula now known as Nova Scotia and who, through effort and cultivation, turned the surrounding area into a desirable asset with rich fertile soil to complement the bountiful fish harvests. They christened the new land "Acadie."

Situated as they were on a strategic border between French and New England territories, the Acadians were drawn into conflicts and skirmishes against their will and eventually were forcibly ejected by the British. The deportation began a migration that took them in many directions. Over the course of 20 years the French government made unsuccessful attempts to establish Acadian colonies in Brittany, Belle-Isle-en-Mer, Poitou, Corsica, French Guiana, Santo Domingo and the Falkland Islands. Ordinary Frenchmen resented the Acadians because they were given small government pensions and land allotments. The Spanish government finally came to the rescue with an offer of land in Louisiana and in 1785 nearly 1,600 Acadians left for the Spanish colony. By the end of the migrations some Acadian families had experienced five or six relocations in their lifetimes.

Sadly, this appears to be a familiar story that is retold somewhere on Earth in every generation. Conflict inevitably creates refugees who are forced to abruptly leave all that is familiar and make their way as best they can in an unpredictable and hostile world. The

"Conflict inevitably creates refugees who are forced to abruptly leave all that is familiar and make their way as best they can in an unpredictable and hostile world."

children who grew up in the 20-year period of Acadian wanderings knew only a life of constant upheaval. As our narrator remarks, it

is "...a deep mystery for a tree that is rooted in the earth, but for humans, the oldest story of all."

Within all communities, each generation decides what is important enough to pass on to the next and more often than not that trove of knowledge and values is transmitted by word of mouth in story and song. Revels is not a dramatic form within which we can effectively present a detailed historical account, nor one in which we can successfully argue a political point of view. While there are inferences and lessons to be examined in history and politics, it is our belief that the traditional arts best express the character of the people. We strive to represent the cultural narrative as best we can. In the case of the Acadian people, the music and spirit say it all.

Paddy Swanson



Musical Bridge to the Ancestral Home

On a bitterly cold Sunday afternoon this past winter, Josée Vachon presented a wonderful concert of Acadian music at the Leominster Public Library. The room was filled with an eager audience well before the show was

to start and the staff found a way to shoehorn in a few more chairs. Eventually, there was no choice but to open the doors of the concert hall into the main section of the library to accommodate all who came to hear Joseé sing to her own gentle guitar accompaniment and infectious foot percussion. So much for the customary library practice of "quiet please!"

Acadian music was relatively new to my ears, unlike the majority of my fellow audience members. People of many generations sang along with "A gentle bridge was formed back to the beloved ancestral home that is in their bones."

most of the songs in their distinctive French-Canadian tongue. That they were of Acadian descent was made clear by their participation. The longing for home was palpable that afternoon and that longing was soothed by the beautiful and deeply familiar/familial music being sung. A gentle bridge was formed back to the beloved ancestral home that is in their bones. The place and purpose of Revels took on a deeper dimension at the library that day.

Tradition and ritual are at the heart of every Revels production. Forty-five years ago, Jack Langstaff presented the first *Christmas Revels* in New York City. The theme was medieval and as is true to this day, music, dance, storytelling and audience participation were the fabric of the show. Since that time, many cultures, countries and customs have been honored. This year, the Acadian-Cajun theme is particularly poignant given the plight of so many displaced people in the world.

The Acadian-Cajun link is surprisingly unknown by many. This show shines the light on a strong, resilient culture that endured cruel expulsion from a once peaceful land and shoreline. With incredible fortitude and persistence, Acadians made their way to foreign lands

"The inherent optimism in much of this music is striking, especially given the history of dislocation." time and time again.
Much of the music and
dance that sustained
them has survived in its
original form. The music
has also taken new twists

and turns as it has traveled across different terrain; the rhythm of the sea is well in evidence in much of this music. George Emlen, Revels music director from 1984–2016, worked closely with Josée Vachon, Lisa Ornstein, Keith Murphy and the Magnolia Cajun Band to mine the best music for the show. You will hear many traditional songs as well as some recently composed ones. The inherent optimism in much of this music is striking, especially given the Acadian history of involuntary travels.

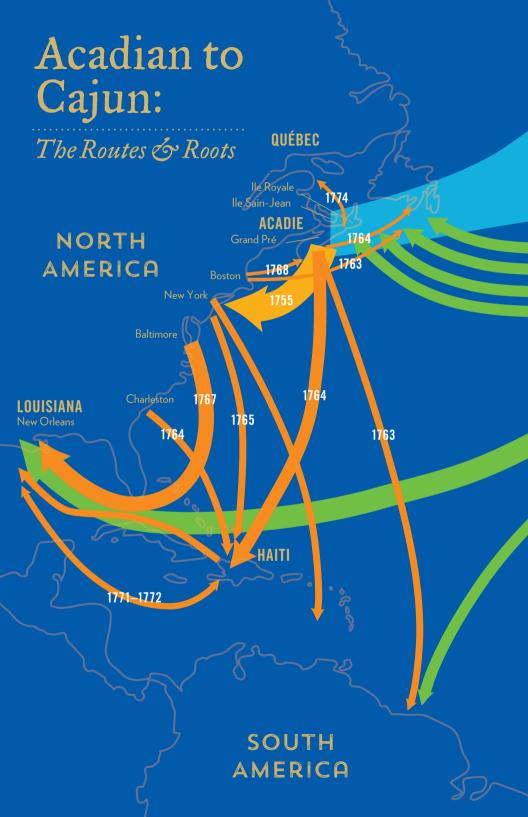
Ave Maris Stella is an 8th century liturgical chant and is also the musical theme upon which George Emlen based the overture. This chant eventually became a hymn and was adopted by the Acadians as their national anthem in 1884. In 1992, the original Latin text of the middle verses was replaced by a French text that speaks of Acadia with unwavering patriotism. In the choral arrangement you will hear (and sing!) towards the end of the show, I chose to re-insert one of the original Latin verses. It speaks of loosening the chains of the guilty, sending light to the blind and entreating for us all good things.

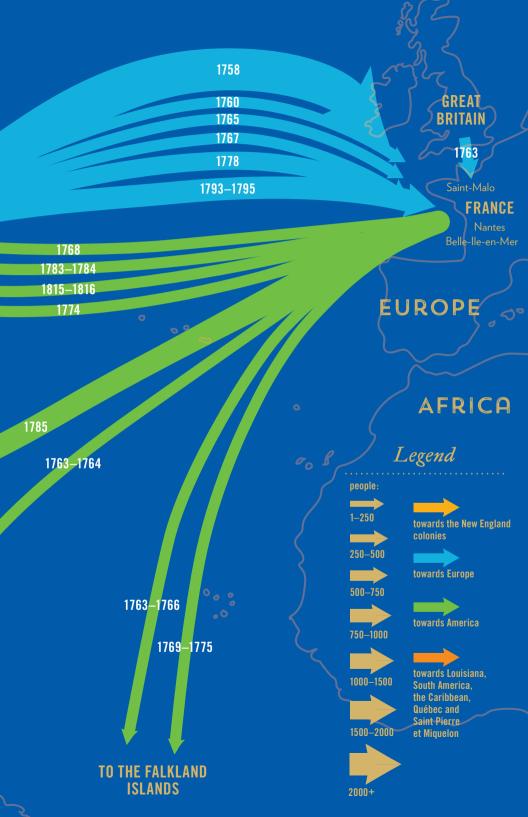
You are about to be treated to some top-shelf fiddle playing! The fiddle and the voice are the consistent musical threads in Acadian and Cajun music and boy, does the fiddle turn itself loose once it hits Louisiana! We are so lucky to have David Greely, Lisa Ornstein and Becky Tracy for this show, along with the multi-talented Keith Murphy, Tom Pixton, David Coffin, our choruses and of course, Josée. Good times...let them roll!

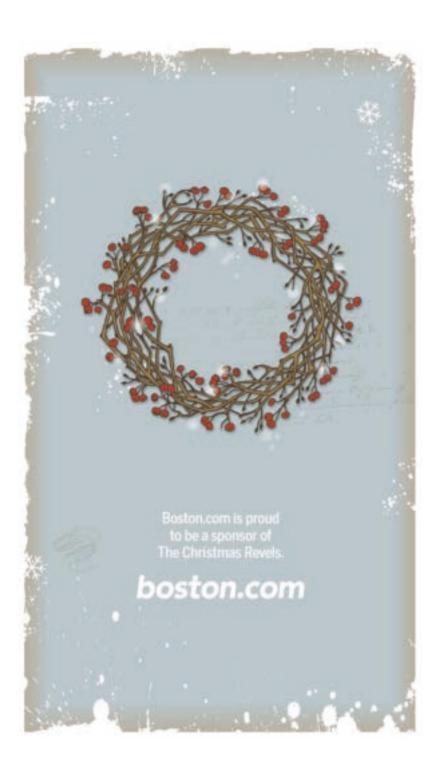
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Dear Friends,

Welcome to the 46th annual The Christmas Revels!

We hope you have as much fun attending the show as we do creating and presenting it. Literally hundreds of people help make the magic each year, including dozens of volunteers, our outstanding artistic team, superb cast and crew, peerless production staff and amazing office staff. I am honored to work with such professional and dedicated people. It surely takes a village to create such a great holiday tradition.

Revels is so much more than the Christmas production. Please visit Revels.org for information about future events, educational activities, volunteer opportunities and other ways you can get involved with Revels. If you are interested in the participatory arts, we are the place for you!

Please do us a favor. Take a look at your program and review our list of donors, sponsors and program book advertisers. If you know some of our supporters, please thank them. Without these individuals and businesses we would not be able to operate.

Lastly, I am thrilled to announce that **The Clark Charitable Trust** has offered to match any new or increased renewal donations up to \$10,000. I hope you will consider joining our group of supporters. You can donate online at **Revels.org/Support** or pick up a donation envelope in the Sanders Theatre lobby.

On behalf of everyone at Revels, have a wonderful holiday season.

Welcome Yule!

Howard W. Grant, Executive Director

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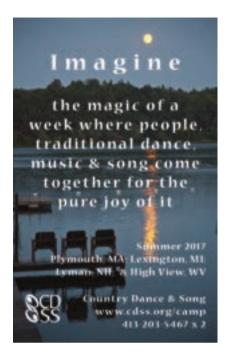
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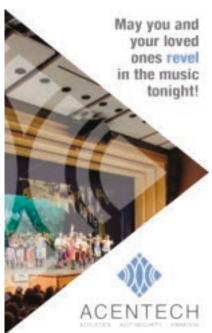
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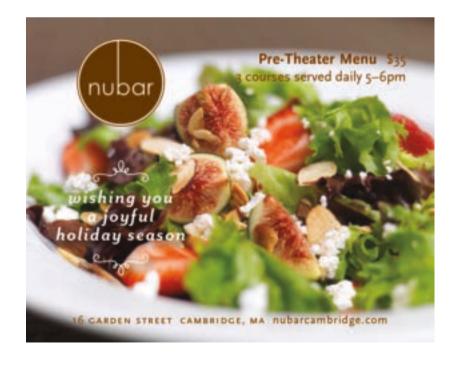


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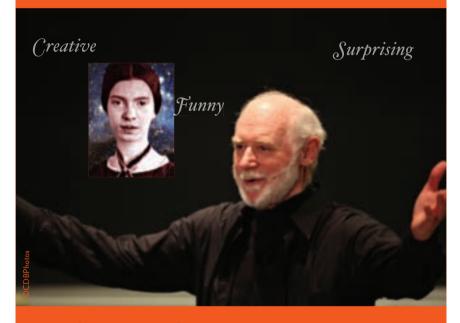
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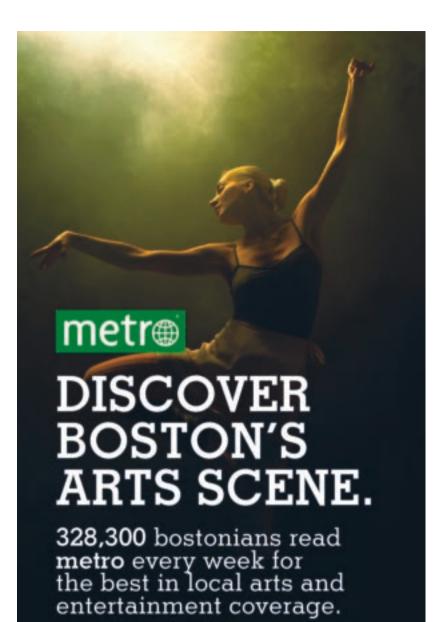
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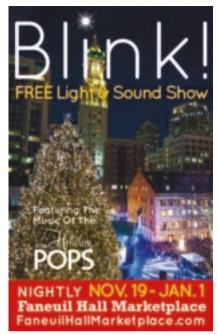
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45 Quincy Street, Room 027, Cambridge, MA 02138 p. 617.496.4595 f. 617.495.2420 e. memhall@fas.harvard.edu

History of the Building: Visit fas.harvard.edu/memhall.

Restrooms are located on the lower level.

Latecomers will be seated at the discretion of management.

Photography & Recording of any kind are not permitted in Sanders Theatre. Equipment may be confiscated.

Lost & Found Call 617.496.4595 or visit Memorial Hall 027. Harvard University is not responsible for lost or stolen property.

Parking There is no parking at Sanders Theatre. Free parking is available at Broadway Garage, corner of Broadway and Felton Street, from one hour pre-performance to one hour post.

Access for Patrons with Disabilities

Accessible seating can be arranged through the Box Office. Sanders Theatre is equipped with assistive listening devices, available 30 minutes prior to events. Limited accessible parking is available at Broadway Garage. For other locations, please contact: 617.495.1859 or disabilityservices@harvard.edu. Please allow 3 business days for response.

The Harvard Box Office Advance Sales: Smith Campus Center, Harvard Square, 1350 Massachusetts Avenue; p. 617.496.2222, tty 617.495.1642

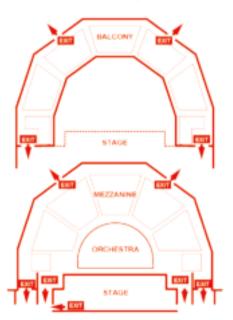
Calendar of Events, Online Sales & Hours: Boxoffice.harvard.edu

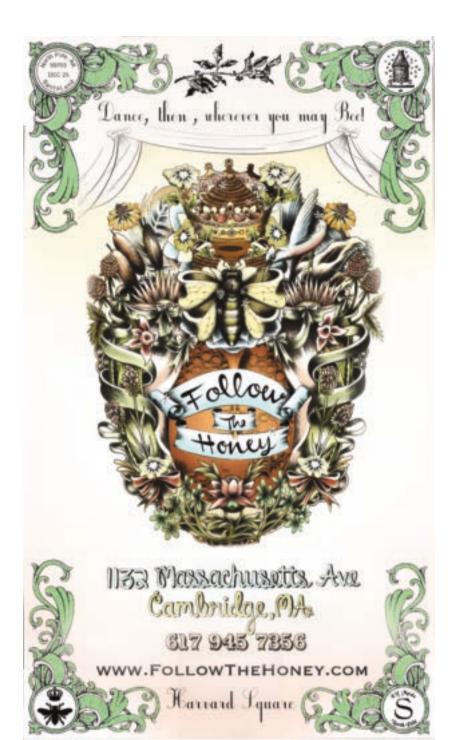
Pre-Performance Sales: Located at Sanders Theatre

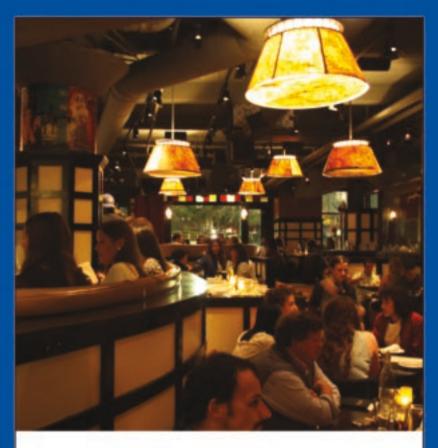
On Performance Days: Sanders Theatre Box Office opens two hours prior to scheduled start time and closes 30 minutes after start time.

EXIT PLAN

For your safety, please note the location of the nearest emergency exit.









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