UCDAVIS DEPARTMENT OF THEATRE & DANCE presents AN American Repertory Theatre SPECIAL PERFORMANCE

ORPHEUS

“Powerfully acted and gorgeously sung [...]”
- Variety

"Orpheus X [...] is stark and striking.”
- Boston Globe

video by Denise Marika
directed by Robert Woodruff
music and text by Rinde Eckert

2007 Pulitzer Prize Finalist

MAIN THEATRE
February 16, 2008
8pm

This performance runs 1 hour and 35 minutes. There will be no intermission.

Audio, video or photographic recording of this performance is strictly prohibited by law.

Please take a moment before the performance begins to note the exits nearest your seat.
Please turn off the ringers on your cell phones and pagers. Food and drink are not permitted inside the theatre. Thank you for your cooperation.
CAST

Orpheus  Rinde Eckert
Eurydice  Suzan Hanson
John/Persephone  John Kelly

THE BAND

percussion  Timothy Feeney
piano, guitar  Jeff Lieberman
bass  Blake Newman
viola  Wendy Richman

music and text  Rinde Eckert
video  Denise Marika
director  Robert Woodruff
set  David Zinn
Denise Marika
costumes  David Zinn
lighting  Christopher Akerlind
sound  David Remedios
stage manager  Amy James

Photo: Andrew Brilliant
Original Funding for Orpheus X was provided by:

Meet the Composer/USA
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CAST

The A.R.T. operates under an agreement between the League of Resident Theatres and Actors’ Equity Association, the union of Professional Actors and Stage Managers in the United States. The director of this production is a member of the Society of Stage Directors and Choreographers, Inc., and most of the designers are members of United Scenic Artists, both independent labor unions. The A.R.T. is also a constituent member of Theatre Communications Group (TCG), the national service organization for the American not-for-profit theatre. Supporting administrative and technical staff are represented by the Harvard Union of Clerical and Technical Workers/AFSCME (*). Members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States (**) Members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States. Actors’ Equity Association (AEA), founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIAT, an international organization of performing arts unions. The Equity emblem is our mark of excellence. www.actorsequity.org.

dramaturge Ryan McKittrick
voice and speech Nancy Houfek
production sound engineer Darby Smotherman
company manager Tracy Keene
master electrician Derek L. Wiles
lighting assistant Kenneth Helvig
technical director Steven Setterlun
associate production manager Christopher Viklund
stage supervisor Joseph Stoltman
assistant stage supervisor Jeremie Lozier
assistant directors Caroline Steinbeis, Meiyin Wang
assistant dramaturge Shari Perkins
assistant voice and speech Chris Lang
CAST

Rinde Eckert.....................................ORPHEUS/MUSIC & TEXT

Renowned as a composer, writer, director, singer, actor and movement artist, Rinde Eckert conceives and writes music and libretto and performs his own full-length works that tour extensively in the US and across Europe. Other works include: Horizon (premiered New York, June 2007); And God Created Great Whales (premiered New York, May 2000, winning the Obie Award); Four Songs Lost in a Wall; and The Gardening of Thomas D, which premiered in Europe at the Maubeuge Festival in 1994.

Eckert has worked extensively as a writer and composer for the Margaret Jenkins Dance Company. He was the librettist/performer for the operas Slow Fire with composer Paul Dresher and Ravenshead with composer Steven Mackey. As a writer of instrumental music, his chamber works have been performed in Portland, Boston and New York. He has recorded three CDs of songs: Finding My Way Home, Do the Day Over and Story In, Story Out. In 2005 he received the Marc Blitzstein Memorial Award from the American Academy of Arts and Letters. He became finalist for the 2007 Pulitzer Prize in Drama with Orpheus X.

Suzan Hanson...............................................EURYDICE

Suzan Hanson is a versatile performer who combines a career in opera, theater and music-theater. For the A.R.T. Hansen has created several roles, including Eurydice in Orpheus X; Hanako in Philip Glass’s The Sound of a Voice and Madeline in the Fall of the House of Usher. Recent credits elsewhere include Brunnhilde in Siegfried and Götterdämmerung (Dove Version) for Opera Theatre Pittsburgh and Long Beach Opera. Hanson has also performed lead roles for numerous theater companies and opera houses including: Arizona Opera, Denver Center Theatre, Old Globe Theatre, Maggio Musicale Fiorentino, Teatro Real Madrid, New Israeli Opera and Spoleto Festivals in the US and Italy. On the National Tour of Master Class, Suzan played Sharon opposite Faye Dunaway’s Maria Callas. Hanson’s recordings include The Tender Land, Coyote Tales and John Cage’s Europera 3.

John Kelly.............................................JOHN/PERSEPHONE

John Kelly is a performance artist who also works as writer, director, choreographer and visual artist. Acting credits for the A.R.T. include Orpheus X and Dido, Queen of Carthage (Cupid; 2005 Elliot Norton Award, Outstanding Actor Large Ensemble).

Credits elsewhere include: James Joyce’s The Dead and Art Speigleman’s Drawn To Death. Kelly has created over 30 solo and group performance works for which he has received two Bessie Awards, two Obie Awards, the American Choreographer Award, a Guggenheim Fellowship and the 2001 CalArts Alpert Award in Dance/Performance. He has also collaborated with Laurie Anderson (Life on a String) and his Joni Mitchell homage, Paved Paradise, was the opening act for Natalie Merchant’s Ophelia tour. He was a 2004/05 Fellow at the Radcliffe Institute for Advanced Study, and his autobiography John Kelly was published in 2001.
Robert Woodruff.....................................DIRECTOR

Robert Woodruff has directed over fifty theatrical productions performed in Lincoln Centre, The New York Shakespeare Festival, The Guthrie Theater, the Mark Taper Forum and the Goodman Theatre. Most recent works include Racine’s *Britannicus* at the A.R.T. (2007 Elliot Norton Award for Best Director/Production) and *Appomattox*, an opera by Philip Glass. His work with Rinde Eckert includes *Orpheus X* (runner-up for this year’s Pulitzer Prize) and *Highway Ulysses*, a music theatre contemporary rendering of Homer’s *The Odyssey*. He premiered Sam Shepard’s *Buried Child* (Pulitzer Prize), *True West*, and *Curse of the Starving Class*. Woodruff was Artistic Director of the A.R.T. until June 2007, where he produced 35 productions with artists from 12 countries.

Denise Marika...............................................VIDEO ARTIST/SET DESIGNER

Denise Marika has exhibited her work in galleries and museums across the US and abroad. Her one-person shows have exhibited at the Museum of Modern Art, Massachusetts Museum of Contemporary Arts, Worcester Art Museum and the Demarco. Her video installations are in permanent collections at the Rose Art Museum, the DeCordova Museum and the Frederick R Weisman Art Foundation. She is a faculty member at the Massachusetts College of Art in the Studio for Interrelated Media and received her Master of Fine Arts from the University of California, Los Angeles.

David Zinn.............................................SET & COSTUME DESIGNER

David Zinn has designed sets and costumes for many A.R.T. productions including *Island of Slaves*, *Orpheus X*, *Olly's Prison* and *Highway Ulysses*. Other recent works include: costumes for *Xanadu* (Broadway); sets for *The Taming of the Shrew* (Dallas Theatre Centre); costumes for Ellen McLaughlin’s adaptation of *Oedipus* (The Guthrie Theatre); costumes for the world premiere of *The Greater God* (Glimmerglass Opera); sets and costumes for *Handel’s Orlando* (New York City Opera); *The Cunning Little Vixen* (Lyric Opera of Chicago) and *Don Giovanni* (Santa Fe Opera).

Christopher Akerlind.............................................LIGHTING DESIGNER

Christopher Akerlind’s lighting design for the A.R.T. includes *Britannicus*, *Island of Slaves*, *Orpheus X*, *Olly’s Prison*, *Oedipus* and *Uncle Vanya*. Other recent productions include; *The Barber of Seville* (Metropolitan Opera), Martha Clarke’s *Belle Epoch* (Lincoln Centre Theatre) and Anne Bogart’s *A Midsummer Night’s Dream*. Akerlind was resident Lighting Designer at the Opera Theatre of Saint Louis for 12 years. He is the recipient of an Obie Award for Sustained Excellence in Lighting Design, the Michael Merritt Award for Design and Collaboration and numerous nominations for the Drama Desk, Lucile Lortel, Outer Critics Circle and Tony Awards.
David Remedios.......................................................SOUND DESIGNER

David Remedios has worked on 37 productions for the A.R.T.; including No Man’s Land, Britannicus, Island of Slaves, Orpheus X, No Exit, Olly’s Prison, Dido, Queen of Carthage, Absolution, Othello and Man and Superman. Other credits included The Scottish Play (La Jolla Playhouse), Leap (Cincinnati Playhouse), Dressed Up! Wigged Out! (original music and sound, Boston Playwrights Theatre) and Nocturne (New York Theatre Workshop). He won the 2001 Elliot Norton Award (Mother Courage and Her Children) and was nominated for IRNE Awards for the A.R.T.’s Oedipus, Snow in June, and Highway Ulysses.

Amy James.......................................................STAGE MANAGER

Amy James has stage managed numerous productions for the A.R.T. including: Britannicus, No Exit, Carmen, Amerika, The Flying Karamazov Brothers, George Gershwin Alone. As Assistant Stage Manager she has worked on Orpheus X, Romeo and Juliet, Three Sisters, Dido, Queen of Carthage, Highway Ulysses and Uncle Vanya, to name but a few.

Jeff Lieberman.......................................................GUITARS/KEYBOARD

Jeff Lieberman credits for the A.R.T. include Orpheus X and Oedipus (guitars and keyboard). He performs with the electronic duo gloob(ic) and is a founding member of the fully improvisational quintet Gigawatt. He has performed and recorded with Arnold Dreyblatt and the Orchestra of Excited Strings and Gamelan Galak Tika, touring Bali and performing at Carnegie Hall in 2005. Lieberman is the winner of the Philip Lowe award for creative accomplishments in music.

Timothy Feeney.......................................................PERCUSSION

Works with improvising musicians including thereminist James Coleman, cellist/electronic musician Vic Rawlings, tape-deck manipulator Howard Stelzer, saxophonist Jack Wright, and the trio ONDA. Has performed at venues such as Baltimore’s Red Room, Boston’s Institute of Contemporary Art, Firehouse 12 in New Haven, the Knitting Factory New York, the Brooklyn Academy of Music, the Gewandhaus in Leipzig, Germany, and been featured on WNYC and WZBC radio broadcasts. Lecturer in music and director of percussion at Cornell University.

Blake Newman.......................................................BASS

Blake Newman has performed with the A.R.T. in Oedipus (bass), Orpheus X (bass). He is the bassist with the Jeff Robinson Trio and has performed with Amiri Baraka, Patricia Smith, Askia Toure and Quincy Troupe. He spent three years with Bruce Katz, performing on tours and festivals in Canada, Europe, the U.S. and the U.K., recording Three Feet off the Ground (2000). He also played with Gamelan Galak Tika, recording Amok (2000) and toured Senegal with Ibrahima Camara and Safal. His latest recording Next On the Mic was released in 2007. Composed score for play As If We Live To Bear No Scars, 2007

Wendy Richman.......................................................VIOLA

Wendy Richman has played across the US and Europe and has received particular praise for her "absorbing," "brilliant," "fresh and idiomatic" interpretations of new music (The New York Times, The Washington Post). As a founding member of the International Contemporary Ensemble, she performs regularly in New York and Chicago. She is Assistant Principal Viola of the Portland Symphony Orchestra and plays with the Boston Modern Orchestra Project and Radius Ensemble. Ms. Richman performs and teaches privately at Cornell University.
While writing Orpheus X, Rinde Eckert drew from a number of literary, poetic, musical, and critical sources. Two of the myths that influenced Orpheus X, the legend of Orpheus and the story of Persephone’s abduction, are described below.

**ORPHEUS AND HIS DESCENT INTO THE UNDERWORLD**

Orpheus was the most famous poet and musician of the ancient world. He played a lyre given to him by Apollo and the sound of his music had the power to enchant wild beasts and move trees and rocks. After assisting the Argonauts in the theft of the Golden Fleece, Orpheus married Eurydice. One day Eurydice met the beekeeper Aristaeus, who tried to rape her. While she was running away from Aristaeus, Eurydice was bitten by a poisonous snake and died from its bite. Bereft and inconsolable, Orpheus descended into the underworld to try to retrieve his beloved wife. As he approached Hades and Persephone (the king and queen of the underworld), Orpheus plucked the strings of his lyre and began to sing a song of lamentation. The underworld was moved to tears. Eurydice was called forth, still limping from her recent wound. Hades and Persephone released Eurydice to Orpheus under just one condition: while walking out of the underworld, Orpheus could not look at Eurydice. Reunited, Orpheus and Eurydice began their ascent. But just as they were nearing the opening of the cave, Orpheus, perhaps fearful that Eurydice would fail him or perhaps because he couldn’t resist taking one quick glimpse, turned around and looked at his wife. As he stretched out his arms to embrace his beloved one last time, Eurydice disappeared into the underworld to die a second death.

Orpheus returned to Thrace, where he rejected women and began singing of his love for young men. Outraged by his songs, a mob of Thracian women swarmed upon Orpheus, tore his body apart, and strewed his mangled limbs across a field. The earth wept for Orpheus. Rivers overflowed with their own tears. Birds, beasts, and rocks cried. Orpheus’ head and lyre floated down a stream until they reached the sea and then the coast of Lesbos. His head was enshrined in a cave, where it prophesied for many years. His lyre was placed in heaven as a constellation.

**THE ABDUCTION OF PERSEPHONE**

Persephone was the daughter of Zeus and Demeter, the goddess of agriculture and the harvest. One day, Persephone was picking flowers in a field when Hades, the god of death, emerged out of a hole in the ground on a chariot drawn by black horses and dragged the girl back into the underworld to make her his queen. When Demeter learned that Hades had abducted her daughter, she imposed a permanent winter on earth. Trees stopped yielding fruit, fields stopped producing crops, and Demeter vowed to keep the earth barren until Persephone was restored to her. When the starved human race was on the brink of extinction, Zeus finally told Demeter she could have Persephone back, but only if she had not tasted the food of the dead in the underworld. Because she hadn’t eaten anything since her abduction, Hades was forced to release Persephone. But just as she was leaving, one of Hades’ gardeners swore that he had seen Persephone pick a pomegranate and eat seven of its seeds. Finally, a compromise was reached among the gods. Persephone would spend half the year above ground with her mother, and the other half of the year in the underworld as Hades’ queen. Demeter, never completely satisfied with this solution, only allowed crops to grow when her daughter was by her side. As a result, Persephone became associated with spring, regeneration, and rebirth. Persephone and Hades had no children together, as the god of death was unable to produce offspring.
The American Repertory Theatre (A.R.T.) occupies a unique place in the American theatre. It is the only professional non-profit theatre in the country that maintains a resident acting company and an international training conservatory, and that operates in association with a major university. Over its twenty-seven year history the A.R.T. has welcomed American and international theatre artists who have enriched the theatrical life of the nation. The theatre has garnered many of the nation’s most distinguished awards, including a Pulitzer Prize, a Tony Award, and a Jujamcyn Award. In December 2002, the A.R.T. was the recipient of the National Theatre Conference’s Outstanding Achievement Award, and in May of 2003 it was named one of the top three theatres in the country by Time magazine.

Since 1980 the A.R.T. has performed in eighty-three cities in twenty-two states around the country, and worldwide in twenty-one cities in sixteen countries on four continents. It has presented one hundred and eighty-seven productions, over half of which were premieres of new plays, translations, and adaptations.

The A.R.T. was founded in 1980 by Robert Brustein and has been resident for twenty-seven years at Harvard University’s Loeb Drama Center. In August 2002 Robert Woodruff became the A.R.T.’s Artistic Director, the second in the theatre’s history. Gideon Lester became Acting Artistic Director in July 2007, joining Executive Director Robert J. Orchard as the theatre’s management team. Mr. Brustein remains with the A.R.T. as Founding Director and Creative Consultant.

The A.R.T. is known for its commitment to new American plays and music/theatre explorations; to neglected works of the past; and to established classical texts reinterpreted in refreshing new ways. The A.R.T. is also a training ground for young artists. The theatre’s artistic staff teaches undergraduate classes in acting, directing, dramatic literature, design, and playwriting at Harvard, and in 1987 the A.R.T. founded the Institute for Advanced Theatre Training. In conjunction with the Moscow Art Theatre School, the Institute provides world-class graduate level training in acting, dramaturgy, and special studies.

The A.R.T. attempts to establish historical continuity as contemporary artists reinterpret the past, and classical work helps to inform the present. The Company prides itself on being an artistic home for top-level playwrights, actors, directors, designers, technicians and administrators. A full list of participating artists can be found on the A.R.T. web site—www.amrep.org.

DIRECTORS

Many of the world’s most gifted directors have staged productions at the A.R.T., including JoAnne Akalaitis, Neil Bartlett, Andrei Belgrader, Anne Bogart, Lee Breuer, Robert Brustein, Chen Shi-Zheng, Liviu Ciulei, Martha Clarke, Ron Daniels, Liz Diamond, Joe Dowling, Michael Engler, Alvin Epstein, Dario Fo, Richard Foreman, Kama Ginkas, David Gordon, Adrian Hall, Richard Jones, Michael Kahn, Jerome Kilty, Krystian Lupa, John Madden, Ola Mafaalani, David Mamet, Des McAnuff, Jonathan Miller, Nicolas Montero, Jerry Mouawad, Tom Moore, François Rocheix, Robert Scanlan, Dominque Serrand, János Szász, Peter Sellars, Andrei Serban, Susan Sontag, Marcus Stern, Slobodan Unkovski, Les Waters, David Wheeler, Frederick Wiseman, Robert Wilson, Mark Wing-Davey, Robert Woodruff, Yuni Yeremian, Francesca Zambello, and Scott Zigler.

TOURING

A.R.T. productions were included in the First New York International Festival of the Arts, the 1984 Olympic Arts Festival in Los Angeles, the Serious Fun! Festival at Lincoln Center’s Alice Tully Hall, the Next Wave Festival at the Brooklyn Academy of Music, the International Fortnight of Theatre in Quebec; the international festivals in Asti, Avignon, Belgrade, Edinburgh, Haifa, Jerusalem, Ljubljana, Singapore, Taipei, Tel Aviv, and Venice; and at theatres in Amsterdam, Perugia, Rotterdam, and London (where its presentation of Sganarelle was filmed and broadcast by Britain’s Channel 4). In 1986 the A.R.T. presented Robert Wilson’s adaptation of Alcestis at the Festival d’Automne in Paris, where it won the award for Best Foreign Production of the Year, and in 1991 Robert Wilson’s production of When We Dead Awaken was presented at the 21st International Biennale of São Paulo, Brazil. In March 1998, the A.R.T. opened the Chekhov International Theatre Festival in Moscow the first American company to perform at the Chekhov Moscow Art Theatre with The King Stag, Six Characters in Search of an Author, and Joseph Chaikin and Sam Shepard’s When The World Was Green (A Chef’s Fable). In October 2000 the A.R.T. embarked on a year-long national and international tour of The King Stag, with stops in twenty-seven American cities in fifteen states, ending with a three-week residency at London’s Barbican Centre in the summer of 2001. Most recently, productions of Lysistrata, The Sound of a Voice, The Miser, Lady with a Lapdog, Amerika, No Exit, and Oliver Twist have been presented at theatres throughout the US; the A.R.T. returned to the Edinburgh International Festival two years in a row, with Krystian Lupa’s Three Sisters in 2006, and Robert Woodruff’s Orpheus X in 2007. In February, 2008, Orpheus X will perform at the Hong Kong International Festival of the Arts.

FROM THE PRESS

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