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Measure for Measure

By William Shakespeare
Pushkin Theatre Moscow / Cheek by Jowl
Declan Donnellan and Nick Ormerod

BAM Harvey Theater
Oct 16—20 at 7:30pm; Oct 21 at 3pm

Running time: approx. 1 hour 50 minutes, no intermission

Director **Declan Donnellan**
Designer **Nick Ormerod**
Lighting designer **Sergey Skornetskiy**
Music composer **Pavel Akimkin**
Choreographer **Irina Kashuba**

US tour produced by David Eden Productions, Ltd.

Season Sponsor:

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Major support for theater at BAM provided by:

The Achelis and Bodman Foundation

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CAST

Duke	Alexander Arsenyev
Escalus	Yuri Romyantsev
Angelo	Andrei Kuzichev
Lucio	Alexander Feklistov
Claudio	Petr Rykov
Provost	Nikolay Kislichenko
Executioner	Ivan Litvinenko
Elbow	Vladimir Ziberev
Barnardine	Igor Teplov
Pompey / Friar Peter	Alexey Rakhmanov
Isabella	Anna Vardevanian
Mariana / Mistress Overdone	Elmira Mirel
Juliet / Francisca	Anastasia Lebedeva

ADDITIONAL PRODUCTION CREDITS

Technical Director	Alexander Solomin
Lighting	Alexey Eremin
Sound	Pavel Romanov
Wardrobe	Elena Semenova
Props	Liubov Fedkovich
Makeup	Natalia Savostianova
Assistant Director	Kirill Sbitnev
Stagehand	Vladimir Mazlov
Stage Manager	Marina Krymova
Surtitled Editor	Anna Kolesnikova
Surtitled Operators	Anna Kolesnikova Liliia Kazakova

Produced by Cheek by Jowl and the Pushkin Theatre, Moscow in a co-production with the Barbican, London; Les Gémeaux/Sceaux/Scène Nationale; Centro Dramático Nacional, Madrid (INAEM).

Additional support is provided by the Trust for Mutual Understanding.

FOR CHEEK BY JOWL

Executive director **Eleanor Lang**
Consultant producer **Anna Kolesnikova**
General manager & PA to the directors **Teya Lanzon**
Administrator **Marie Couvert-Castera**



SYNOPSIS

In the absence of its Duke, Vienna is ruled by Lord Angelo's iron-fist. He revives forgotten laws on morality and sexual license and decides to make an example of Claudio, a young man who has had pre-marital sex with his fiancée, Juliet.

Hearing of Claudio's death sentence, his sister the novice Isabella resolves to petition Angelo for her brother's life. Despite his outward strict moral code, Angelo tells Isabella he will only free her brother if she sacrifices her virginity to him. Isabella is shocked by this and refuses Angelo; she begins to resign herself to the necessity of her brother's death to protect her own virtue. Luckily, her conversation with Angelo had been overheard by the Duke, who is still in fact in Vienna, disguised as a friar, as a means to oversee Angelo's government without his presence being known in the city.

The Duke comes up with a plan to save Claudio, preserve Isabella's virginity and reveal Angelo's misdeeds. Under the cover of darkness Angelo is tricked into believing he is meeting Isabella, but instead has sex with his estranged fiancée, Mariana. After this, he still refuses to pardon Claudio; however Angelo is none the wiser when he is sent the head of another man in Claudio's place.

The Duke returns and reveals his disguise to all. He judges Angelo for his crimes, and forces him to marry Mariana. Claudio is pardoned and allowed to marry Juliet. At the play's end a third and final couple materialises: the Duke proposes marriage to Isabella.

CREATIVES

DECLAN DONNELLAN (director)

Declan Donnellan is joint artistic director of Cheek by Jowl. As associate director at the National Theatre his productions include: *Fuenteovejuna*; *Sweeney Todd*; *The Mandate*; both parts of *Angels in America*. Other productions include: *Le Cid* (Avignon Festival); *The Winter's Tale* (Maly Drama Theatre of St. Petersburg); *Shakespeare in Love* (West End). Opera includes: *Falstaff* (Salzburg Festival). Ballet includes: *Romeo and Juliet*; *Hamlet* (Bolshoi). Film includes: *Bel Ami*. In 2009, Donnellan shared the Carlemany Prize with Craig Venter and Archbishop Tutu. He was awarded the Golden Lion of Venice for Lifetime Achievement in 2016 and an OBE for Services to Theatre in the Queen's Birthday Honours in 2017. His book, *The Actor and the Target*, was first published in Russian in 2000 and has subsequently appeared in 15 languages.

NICK ORMEROD (designer)

Nick Ormerod is joint artistic director of Cheek by Jowl. For the National Theatre: *Fuenteovejuna*; *Peer Gynt*; *Sweeney Todd*; *The Mandate*; both parts of *Angels in America*. For the Royal Shakespeare Company: *The School for Scandal*; *King Lear* (RSC Academy) and *Great Expectations*, which he also co-adapted. Other work includes: *The Rise and Fall of the City of Mahagonny* (English National Opera); *Martin Guerre* (Prince Edward Theatre); *Hayfever* (Savoy Theatre); *Antigone* (The Old Vic); *Falstaff* (Salzburg Festival); *Shakespeare in Love* (West End). Ormerod co-directed the film *Bel Ami* with Declan Donnellan. In 2017, he was awarded an OBE for Services to Theatre Design in the Queen's Birthday Honours.

KIRILL SBITNEV (assistant director)

In 2007, Sbitnev graduated from the St. Petersburg Academy of Theatre Arts. As an actor, he participated in the productions of APTO Theatre in Moscow, including the parts of Vladimir Mayakovsky in *Mystery-Bouffe*, and Vladimir in *Waiting for Godot*. There he also

staged *The Merry Wives of Windsor*. In 2008 he directed his first show at the Theatre of Nations, with *Letters to Felice*. He went on to work with the theater as an assistant director to Thomas Ostermeier on his production of *Miss Julie*. In 2010 he became an assistant director on Declan Donnellan's production of *The Tempest*. He went on to collaborate with Donnellan again, not only with *Measure for Measure*, but performing the parts of Malvolio and Antonio in *Twelfth Night*. Sbitnev has worked as a director at the Pushkin Theatre in Moscow since 2011. He also works as a teacher for Igor Yasulovich's acting course in the State Film Academy of Russia.

SERGEY SKORNETSKIY (lighting designer)

Skornetskiy graduated from the Moscow Art Theatre School in lighting design in 1995. He started working as a lighting technician in Tabakov's theater while studying, and went on to work there as a lighting designer after graduation. He has created lighting design for more than 60 theater shows for companies such as Moscow New Opera, RAMT, Mayakovsky Theatre, Pushkin Theatre, and many others. Shows Skornetskiy has worked on include *The Lower Depth*, *Idiot*, *Encore Van Gogh*, *Dangerous Liasons*, *Arcadia*, *Flight*, *The Government Inspector*, *Woe from Wit*, *Talents and Admirers*, and *Ladies Night*.

PAVEL AKIMKIN (composer)

Akimkin graduated from music school as an accordionist. In 1998, he started at the Gnesin Academy of Music as the folk choir master and in 2006 he graduated from the Russian Academy of Theatre Arts as an actor. In 2001, he met Vladimir Pankov while working at the Soglasie Center, and in 2006 he became a regular collaborator of SounDrama where Pankov is the artistic director. His theater works include *Gogol*, *Evenings*, *Swedish Match*, *Romeo and Juliet*, *Grooms*, Shukshin's *Short Stories* (at the Theatre of Nations), *Morphine* (for the Et Cetera Theatre), *Hot Heart* (Theatre on Malaya Bronnaya). As a music director, he has worked on *The Lady of the Camellias* and on *Mother Earth*, both for the Pushkin Theatre.



IRINA KASHUBA (choreographer)

Kashuba graduated from Moscow State University of Culture and Art as a choreographer in 2003. As a performer she has participated in many musicals, some of which include: *Twelve Chairs*, *Chicago*, *Beauty and the Beast*, and *Zorro*. Since 2008 she has worked for Stage Entertainment Russia as a resident choreographer, where she was an assistant choreographer on *The Sound of Music*. Kashuba also works as a choreographer for major Moscow drama theater companies. Some of her credits include *A Warsaw Melody*, *Government Inspector*, *The Trial*, *Treasure Island*, *Zoika's Flat*, *1914 Cabaret*, and Donnellan's *The Tempest*. Kashuba works as a choreographer in film and currently has four projects in production.

CAST

ALEXANDER ARSENTYEV (The Duke)

In 1994, Arsenyev enrolled in the Moscow Art Theatre School. After graduating, he joined the company of the Moscow Art Theatre. His debut on the professional stage was as Albert in Pushkin's *Little Tragedies*. He has been acting with the Pushkin Theatre since 2001. His first part in the company was Mercutio in Roman Kozak's *Romeo and Juliet*. Since then he has played Karandishev in *Without a Dowry*, and Brunello in *Nights of Cabiria*, Tito Merelli in *Lend Me a Tenor*, and Benedick in *Much Ado About Nothing*. Arsenyev is starring in Evgeny Pisarev's recent production of *The Marriage of Figaro* as Count Almaviva. He has worked with Declan Donnellan previously playing the part of Orsino in *Twelfth Night*.

YURI RUMYANTSEV (Escalus)

Rumyantsev graduated from the Russian Academy of Theatre Arts in 1964 and was employed by Pushkin Theatre the same year. He has played in more than 60 productions for the theater with roles including: Marek in *The Good Soldier Schweik*, Vozhak in *The Optimistic Tragedy*, Spiegelberg and Schufferle in *The Robbers*, Moiseika in *Ward Number 6*, Fedka and Lebedyakin in *The Demons*, and Zemlyanika in *The Government Inspector*. Rumyantsev has

taught at the Russian Academy of Theatre Arts since 2001.

ANDREI KUZICHEV (Angelo)

Kuzichev trained at the Russian Academy of Theatre Arts, and has since worked with major Moscow theater companies. He has been collaborating with the Centre of Drama and Directing (with A. Kazantsev and M. Roschin) since 1999, where he has played such parts as Gary in *Shopping and F***ing* and Maksim in *Plastiscine*, for which he received the Seagull Award for Best Actor. Kuzichev has starred in most of Declan Donnellan's Russian language productions, as Viola in *Twelfth Night*, Tuzenbach in *Three Sisters*, Ariel in *The Tempest*, and now as Angelo in *Measure for Measure*. Kuzichev is working in film with Russian directors including Roman Balayan and Vladimir Mashkov. He teaches acting at the Moscow Art Theatre School.

ALEXANDER FEKLISTOV (Lucio)

Feklistov graduated from Moscow Art Theatre School in 1982 and has worked with major Moscow theater companies: Moscow Art Theatre, Stanislavsky Drama Theatre, Pushkin Theatre, and on many independent projects. He continues his relationship with Moscow Art Theatre by playing the part of Samuel Pickwick in *The Pickwick Papers*. Feklistov has been cast in all of Donnellan's Moscow-based productions. He has played Boris Godunov in *Boris Godunov*, Sir Toby in *Twelfth Night*, Vershinin in *Three Sisters*, Caliban in *The Tempest*, and now Lucio in *Measure for Measure*. Feklistov has been presented with two Seagull Awards as best actor: for the part of Claudio in Peter Stein's *Hamlet* and for Sir Toby in Declan Donnellan's *Twelfth Night*. In film, where Feklistov has had an extensive career, he has worked with distinguished Russian directors including Pavel Lungin and Vladimir Menshov.

PETR RYKOV (Claudio)

Rykov graduated as a linguist in 2006, then pursued a career in modelling. From 2006–10 he worked in the fashion industry in Milan, Paris, Tokyo, and New York. In 2010 he began



studying acting at the State Cinema Institute under Igor Yasulovich. His shows at the Pushkin Theatre include *Grand Magia* and *The Lady of the Camellias*.

NIKOLAY KISLICHENKO (The Provost)

Kislichenko graduated from Moscow Art Theatre School in 2007, and joined the Pushkin Theatre in 2011. He has since performed in *Lend Me a Tenor*, *Testosterone*, and *The Marriage of Figaro*.

IVAN LITVINENKO (The Executioner)

Litvinenko studied acting at Moscow Art Theatre School when his teacher Dmitri Brusnikin invited him to act in a TV series. He has since played in some 20 TV series. For the Pushkin Theatre, he has performed in *The Good Person of Szechwan*, *Treasure Island*, *The Marriage of Figaro*, and *Testosterone*.

VLADIMIR ZIBEREV (Elbow)

Ziberev studied acting under Evgeny Pisarev at the Moscow Arts Theatre School. After graduating in 2017, he joined the Pushkin Theatre Company, where he currently performs in *Shakespeare in Love*.

IGOR TEPOV (Barnardine)

Teplov joined the Pushkin Theatre company after graduating from Moscow Art Theatre school in 2007. He has performed in *Puss in Boots*, *Treasure Island*, *Madame Bovary*, *The Robbers*, *Much Ado About Nothing*, *Grand Magia*, and *Testosterone*. He also plays the part of Aguecheek in Donnellan's *Twelfth Night*. Teplov has participated in many TV series for major Russian channels.

ALEXEY RAKHMANOV (Pompey, Friar Peter)

Rakhmanov studied acting at the Russian Academy of Theatre Arts under Mark Zakharov before training at Moscow Art Theatre School and joining the Pushkin Theatre company. His shows include *Grand Magia*, *The Good Person of Szechwan*, *The Marriage of Figaro*, and *Much Ado About Nothing*.

ANNA VARDEVANIAN (Isabella)

Vardevanian graduated from the Schepkin Theatre School in 2009, where she was awarded

a Golden Leaf award for Best Actress. She played Marina Mnishek in Declan Donnellan's *Boris Godunov*, and Miranda in his production of *The Tempest*. She played the lead in the feature film *To Hear the Sea*, and regularly acts for Russian TV shows.

ELMIRA MIREL (Mariana, Mistress Overdone)

Mirel graduated from the School of Choreography of Baku, majoring in folk dancing, before joining the Moscow Art Theatre School where she performed in the Pushkin Theatre production of *Romeo and Juliet*. She was then invited to perform Rosa in Feydeau's *Fitting Confusion* and in Chekhov's short stories. For Marathon Theatre Company she played in Shaw's *Pygmalion* and Chekhov's *A Guide for Those Wanting to Get Married*. She works as a choreographer for film and TV series. Mirel joined the Pushkin Theatre company in 2014.

ANASTASIA LEBEDEVA (Juliet, Francisca)

Lebedeva joined the Pushkin Theatre after graduating from Moscow Art Theatre School in 2007. Her theater work includes the *Mask in Turandot*, Margaret in *Much Ado About Nothing*, and Blanche Duval in *The Lady of the Camellias*. Since 2006 she has starred in more than a dozen TV series. In 2018, she received the Golden Mask Award for Best Supporting Actress for her role of Manke in the Pushkin Theatre production of *Drums in the Night*.

THE PUSHKIN THEATRE

The Pushkin Theatre is one of the most prominent Moscow repertory theaters. It was founded by the legendary Russian theater director Alexander Tsirov in 1914. The company was formed and the building, which the theater still occupies, was reconstructed especially for Tsirov's needs. In 1950 the theater changed its name to the Pushkin Theatre. Appointed in 2010, Evgeny Pisarev is the current artistic director. Prior to his appointment he had worked regularly at the theater as a director from 1996 and as an actor in the company from 1993.

CHEEK BY JOWL

Cheek by Jowl was established in 1981 by its Co-Artistic Directors Declan Donnellan and





Nick Ormerod. The company is dedicated to producing fresh and vivid productions that focus on the actor's art, avoiding directorial and design concepts. Cheek by Jowl produces work in English, French, and Russian. The company has performed in over 400 cities in more than 50 countries spanning six continents.

Cheek by Jowl's first production was William Wycherley's *The Country Wife*, presented at the Edinburgh Festival in 1981 and supported by a small Arts Council grant. Before long the company received its first official invitations to perform abroad, taking their productions of *Vanity Fair* and *Pericles* to the Almagro, Valladolid, and Jerusalem festivals in 1984. These productions were also subsequently invited to perform in London at the Donmar Warehouse.

For that first London season Cheek by Jowl won the Laurence Olivier Award for Most Promising Newcomer in 1986, with over half of the company's plays receiving Olivier awards. The company grew rapidly throughout the 1980s—creating 18 productions in 10 years, touring across six continents and giving more than 1,500 performances. In 1990, *The Independent* said, "If there is one company to have influenced British theatre in the 1980s, it is Cheek by Jowl."

The core of Cheek by Jowl's repertoire has always been Shakespeare; by the time of *Périclès, Prince de Tyr* in 2018 Cheek by Jowl had presented no fewer than 14 of Shakespeare's plays. Another of the company's principles has been to present major works of European drama, both in translation and their original versions. To date Cheek by Jowl has given the British premieres of 10 European classics including *The Cid* by Corneille and *Andromache* by Racine, over 300 years since they were first presented in Paris.

In 1986, Russian theater director Lev Dodin invited Donnellan and Ormerod to visit his

company in Leningrad. Ten years later, they directed and designed *The Winter's Tale* for the Maly Drama Theatre of St. Petersburg, a production which won Russia's prestigious Golden Mask Award, an award that Cheek by Jowl's *Measure for Measure*—the company's latest Russian language production—was nominated for in 2015.

Throughout the 1990s the International Theatre Confederation had regularly invited Cheek by Jowl to Moscow as a part of the Chekhov International Theatre Festival, and this relationship with Russia intensified in 1999, when the Chekhov International Theatre Festival, under the leadership of Director Valery Shadrin, commissioned Donnellan and Ormerod to form their own company of Russian actors in Moscow. This sister company performs in Russia and internationally and its repertoire includes *Boris Godunov* by Pushkin, *Twelfth Night*, and *The Tempest* by Shakespeare, and *Three Sisters* by Chekhov. *Measure for Measure* was Cheek by Jowl's first co-production with Moscow's Pushkin Theatre, a relationship that continues in 2019 with Francis Beaumont's *The Knight of the Burning Pestle*.

In addition to their work in English and in Russian, in 2007 Paris-based theater director Peter Brook invited Donnellan and Ormerod to form a group of French actors. The result was a French language production of *Andromaque* by Racine, co-produced with Paris' Bouffes du Nord theater, which toured throughout the UK and Europe in 2008/2009. Following that production's international success, Cheek by Jowl worked with the same French actors on their production of Alfred Jarry's *Ubu Roi*. This marked the first time that Cheek by Jowl was lead producer in a foreign language and culture. With this same ensemble, Cheek by Jowl then went on to produce *Périclès, Prince de Tyr* in 2018, its first French-language production of a Shakespeare play.

DAVID EDEN PRODUCTIONS, LTD. (US tour producer)

David Eden Productions, Ltd. has been one of the leading American organizations devoted to producing international work in the US for over 30 years. Most recently, DEP has produced tours for Druid Theatre, Théâtre des Bouffes du Nord, Maly Drama Theatre, Théâtre de la Ville, Ensemble Basiani from Republic of Georgia, Gate Theatre Dublin, and Batsheva Dance Company. DEP has produced tours for The Public Theater, Martha Clarke, Declan Donnellan, Propeller, Rezo Gabriadze, Piccolo Teatro di Milano, London's

Royal Court Theatre, Russian Patriarchate Choir of Moscow, State Ballet of Georgia, the Bolshoi, and has worked on special projects with BAM, John F Kennedy Center for the Arts, Lincoln Center, American Dance Festival, and Jacob's Pillow.

Producer **David Eden**

General Manager **Pat Kirby**

Production Advisor **Kat Khelblau**

Visa Coordinator **Elise-Ann Konstantin**