

NY Premiere

texts&beheadings/ElizabethR

Compagnia de' Colombari
Karin Coonrod

DATES: OCT 21—24 at 7:30pm

LOCATION: BAM Fisher (Fishman Space)

RUN TIME: Approx 1hr

#texts&beheadings
#BAMNextWave

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texts&beheadings/ElizabethR

CREATED AND DIRECTED BY
Karin Coonrod

WITH
Monique Barbee
Ayeje Feamster
Juliana Francis-Kelly
Cristina Spina

Music
Gina Leishman

Dramaturgy and Scenic Design
John Conklin

Lighting Design
Peter Ksander

Costume Design
Oana Botez

Voice and Text Coach
Gigi Buffington

Movement
Adrian Silver

Hair and Make Up
Jon Carter

Production Manager
Nick Ryckert

Stage Manager
C. A. Clark

Producer
Alyce Dissette

In Four Movements with Four Games

Movement 1	Strategy
Movement 2	Survival
Movement 3	Prayers
Movement 4	Sovereignty

This production premiered at
Folger Theatre,
Janet Alexander Griffin, Artistic Producer,
Washington, DC, in September 2015.

ABOUT

texts&beheadings/ElizabethR

Director's Note

With one swift stroke of the sword on Anne Boleyn's neck, the Princess Elizabeth becomes a royal bastard. Elizabeth, age 3: "How hath it yesterday 'Lady Princess' and today but 'Elizabeth'?"

We "know" her by her iconography, proliferated in her own time to the present day, yet she remains as inscrutable as the Mona Lisa.

What happens if we bring her words to the stage (from her poems, letters, prayers, and speeches) so that we can HEAR her words in the mouths of four different actresses, coinciding, contradicting, overlapping, interrupting, in collage-like confidence?

How do we create a piece in which the form uses her words ordered into various themes and just lets her speak her mind, with clamorous game interruptions, hence harking back to the "game" theater or "ludi" of the medieval mystery period just previous to Shakespeare? What happens?

texts&beheadings/ElizabethR is a fractured portrait in the words of the Queen herself. Using four movements, interrupted by games, and concluding in silences, the piece creates a theatrical portrait of a theatrical queen.

There have been many fine bio-dramas of Queen Elizabeth I, played by compelling actresses, but here I wanted to depart from that approach and see what happens when four actresses take on the role....so that we shake free from a certain kind of seeing. Our fractured portrait is like that caught for a moment by a kaleidoscope, not a camera, more in common with Picasso's portraits than of any kind of naturalism, inspired by Steinesque and Joycesque observations. Can we catch the conscience of the Queen?

In the making of *texts&beheadings/ElizabethR*, four stunningly different actresses play the queen separately or together, depending on what the moment requires. With my close creative collaborators, I am struck with good fortune: John's deep simplicity of a set and astute dramaturgy, Gina's witty spot-on music, Oana's gorgeous costumes, Peter's fierce illumination, and Adrian's sensitivity to movement. The readiness is all.

—Karin Coonrod

Who's Who

MONIQUE BARBEE

Elizabeth I

Monique Barbee's theater credits include *The Liar* (Westport Country Playhouse), *Tribes* (Actors Theatre of Louisville), *A Little Night Music* and *Lover's Tale* (Berkshire Theatre Festival), and *The World is Round is Round is Round* (Compagnia de' Colombari). She appeared off-Broadway in the New York Theatre Workshop productions of *Mrs. Hughes* (reading) and *Hadestown* as well as with the Metropolitan Opera in *Die Fledermaus* (understudy). Her television work includes *Mysteries of Laura* (NBC). Barbee is a graduate of Yale University.

OANA BOTEZ

Costume Design

Oana Botez has designed to critical acclaim for theater productions in many New York venues including BAM Next Wave, Bard SummerScape/Richard B. Fisher Center, Baryshnikov Arts Center, David H. Koch Theater/Lincoln Center, Soho Rep, LCT3, The Public Theater, 59East59, La MaMa, The Kitchen, PS 122, HERE Arts Center, Joyce Theater, Ontological-Hysteric Theater, BRIC Arts

Media, and the Classic Stage Company. Regionally, her work has been seen at the Wilma Theater (Philadelphia, PA), Jacob's Pillow Dance Festival (MA), Hartford Stage Company (CT), Long Wharf Theater (New Haven, CT), Shakespeare Theater (Washington, DC), Berkeley Rep (CA), ArtsEmerson (Boston), Broad Stage (Santa Monica, CA), MCA (Chicago), Shakespeare Theatre Company (Washington, DC), Oberlin Dance Collective (San Francisco), Walker Arts Center (Minneapolis, MN), Peak Performances (Montclair, NJ), ADI (Rockville, MD), Academy of Music (Philadelphia), Curtis Institute of Music (Philadelphia, PA), and Cutler Majestic Theater (Boston). Internationally she has designed for Bucharest National Theater (Romania), Arad National Theater (Romania), Bulandra Theater (Bucharest), Théâtre National de Chaillot (Paris), Les Subsistances (Lyon, France), Budapest National Theater, Cluj Hungarian National Theater (Romania), Bucharest Operetta Theater (Romania), International Festival of Contemporary Theater (Adana, Turkey), Le Quartz (Brest, France), La Filature (Mulhouse, France), Exit Festival/ Maison des Arts Créteil (Paris, France), Tanz im August Festival Hebbel am Ufer—HAU1 (Berlin, Germany), Centro Cultural Universidad del Pacífico (Lima, Peru), Centro Cultural (Lima, Peru), Palazzo Simoncelli (Orvieto, Italy), Edinburgh International Festival (UK), and Singapore Arts Festival. Botez is a Princess Grace Recipient, NEA/TCG Career Development Program Recipient, and has received the Barrymore and Drammy awards.

GIGI BUFFINGTON

Voice and Text Coach

Gigi Buffington is a member of AEA, SAG/AFTRA, and VASTA, and her production credits include *East of Eden* (directed by Terry Kinney, Steppenwolf Theatre Company); *Hamlet* (starring David Tennant and Patrick Stewart), *Love's Labour's Lost*, *A Midsummer Night's Dream*, and Tim Carroll's *Merchant of Venice* for its New Castle tour (Royal Shakespeare Company). Previous works with Karin Coonrod include *The Tempest* (Reg E. Cathey), *Love's Labour's Lost*, *I Killed My Mother*, *Lovers and Other Strangers*, *A Small Family Business*, *Ernie's Incredible Illucinations*, and *The Sea and the Mirror*. Other works include *Othello* (Chike Johnson); *An Iliad*, *The Seagull*, *Richard III*, *Hamlet*, *Antony and Cleopatra*, and *Romeo and Juliet* (APT); *The Blonde Hurricane* (Nemzeti Theatre, Budapest); and with Johnny Flynn and Company (Shunt, London). Currently an arts professor at Tisch School of the Arts (NYU), she has also directed *Vinegar Tom*, *The Crucible*, *Unity*, and *Top Girl*.

JON CARTER

Hair and Makeup Design

Jon Carter's Broadway credits include *The King And I*, *Gigi*, *Act One*, *Golden Boy*, *Joe Turner's Come and Gone*, *In the Next Room*, *A Tale of Two Cities*, and *Xanadu*. Off-Broadway, he has created designs for *The City of Conversation* (Lincoln Center), *3C* (Rattlestick), *Blood & Gifts* (Lincoln Center), *Orange*, *Hat & Grace* (Soho

Rep), *When the Rain Stops Falling* (Lincoln Center), *The Heart Is a Lonely Hunter* (NYTW), *So Help Me God* (Mint Theater), *The Good Negro* (Public Theater), *Chair* (TFNA), and *Endgame* (BAM). Regionally his designs have been seen in productions at Bard SummerScape, Arena Stage, Kennedy Center, Centerstage, Dallas Theater Center, Kansas City Rep, Wilma, Philadelphia Theatre Co., Walnut Street Theater, Prince Music Theater, and Arden Theater Company. Other work includes operas with Bard SummerScape, Opera Boston, Gotham Chamber Opera, the Curtis Institute, and Juilliard, and the film works, *Untitled Josh Marston Project*, *A Woman, A Part*, and *Thank You for Being Honest*.

C.A. CLARK

Stage Manager

C.A. Clark's many theater credits include the Broadway productions *Clybourne Park*, *Take Me Out*, Lynn Redgrave's *Shakespeare for My Father*, and the Royal Shakespeare Company's *A Midsummer Night's Dream*. Off-Broadway productions include *Fit to Be Tied* (Playwright's Horizons); *Helen* and *One Flea Spare* (Public Theater/NYSF); Lynn Redgrave's *Nightingale* (Manhattan Theatre Club); *Bach at Leipzig* (New York Theatre Workshop); *Peter & Jerry* (Second Stage); *King John*, *Richard II*, and *Richard III* (Theater for a New Audience); and works with Labyrinth Theater Company and Primary Stages. Regionally, his works include *The Cherry Orchard*, *Much Ado About Nothing*, and *Twelfth Night* (La Jolla

Playhouse); *Agamemnon*, *Misalliance*, *Hamlet*, and *The Tempest* (American Repertory Theater); *A Raisin in the Sun* (Williamstown Theatre Festival); and five summer seasons at the Berkshire Theater Festival, as well as works with CTG-Mark Taper Forum, Hartford Stage, Long Wharf Theatre, Two River Theater, Dallas Shakespeare Festival, and Actors Theatre of Louisville.

JOHN CONKLIN

Dramaturgy and Scenic Design

John Conklin has designed sets and costumes for New York City Opera, Opera Theater of St Louis, the Glimmerglass Opera, and the opera companies of Dallas, Houston, Minneapolis, Washington, Los Angeles, Santa Fe, and Boston. At the Metropolitan Opera he designed the world premiere of John Corigliano's *The Ghosts of Versailles* and Jonathan Millers' production of *Pelléas et Mélisande*, among others. He has created designs for two complete *Ring* cycles (San Francisco, directed by Nichols Lehnhoff and Chicago Lyric Opera, directed by August Everding). In Europe he has worked for the English National Opera, the Royal Opera (Stockholm), Paris Opéra Bastille (costumes for Robert Wilson's *The Magic Flute*), and the opera companies of Munich and Amsterdam. He has also designed for Broadway and off-Broadway (including The Public Theater) and extensively for regional theater—including the American Repertory Theater (Boston), The Goodman (Chicago), Guthrie Theater, Hartford Stage Company, Long Wharf (New Haven), Mark Taper Forum (Los

Angeles), Actor's Theater of Louisville, and Center Stage (Baltimore). He has also designed for dance with such companies as Joffrey Ballet, Boston Ballet, and Royal Ballet (London). He has worked with many other directors including Joanne Akalitis, Simon Callow, Martha Clarke, Karin Coonrod, Oskar Eustis, Robert Falls, Mark Lamos, Diane Paulus, Keith Warner, and Francesca Zambello. He teaches at the Tisch School of Arts (NYU), and is currently acting as artistic advisor for the Boston Lyric Opera. Formerly director of production at New York City Opera and associate artistic director at Glimmerglass Opera, he sits on the boards of Theater Development Fund and Opera America. Among his many awards are the 2008 L.B. Tobin lifetime achievement award, TDF Irene Sharaff award, and the 2011 NEA Opera Honors (first designer to be so cited).

KARIN COONROD

Creator and Director

Karin Coonrod is a theater maker whose work has been seen and heard across the country and around the world. Born in Chicago with first memories in Noli, Italy, Coonrod studied English at Gordon College in Massachusetts and theater directing at Columbia University, where her mentor was Liviu Ciulei. She has founded two theater companies: Arden Party in downtown New York (1987—1997) which re-imagined the classics (including *Ubu Roi*, *Waiting for Godot*, *Lear*, *Romeo and Juliet*, *Antigone*, *Marat/Sade*, et al); and Compagnia de' Colombari (2004—

present), an international company (based in New York) which began a new tradition of theater in Orvieto, Italy, with the medieval mystery plays in public spaces (*Strangers and Other Angels* 2004—06) as well as a music-theater piece *More or Less I Am* (from Walt Whitman's *Song of Myself*) performed around New York City. Coonrod is known for her Shakespeare productions, most recently *Tempest* at La MaMa ETC (2014). Others include her epic *Henry VI* (1996) and *Love's Labour's Lost* (2011), both at The Public Theater (where she was artist-in-residence from 1995—96); *King John* (2000), *Julius Caesar* (2003), and *Coriolanus* (2005) with Theatre for a New Audience; *Othello* at Hartford Stage (2005), and many others. Other seminal productions include her own creation for the stage of non-dramatic material: Flannery O'Connor's *Everything That Rises Must Converge* (developed at the University of Iowa, Sundance Theatre Lab, and premiered at New York Theatre Workshop, 2001), Anne Sexton's *Transformations* (with Arden Party, 1991—95), and a cabaret adaptation of Lorca's *Poeta en Nueva York* (with flamenco dancer La Conja at New York University, 2002). She has prepared new translations, including Vvedensky's *Christmas at the Ivanovs'* with Julia Listengarten (1996); Lorca's *The House of Bernarda Alba* with Nilo Cruz (1997); and *Victor, or Children Take Over* with Frederic Maurin (1994), all of which she also directed. Coonrod is on the faculty of the Yale School of Drama.

ALYCE DISSETTE

Producer

Alyce Dissette has worked on more than 70 productions and projects with internationally known performing, visual, film, and digital artists in a wide range of venues from staff member in the Metropolitan Opera presentations department to former executive producer of the PBS national TV series *Alive From Off Center/AliveTV*. She was director of one of the first international digital art works competitions New Voices, New Visions sponsored by Paul Allen, the Voyager Co., and *WIRED* magazine presented at Lincoln Center. She currently produces the work of Ain Gordon and David Gordon and has been producing director of their Pick Up Performance Co(s) for over 10 years.

AYEJA FEAMSTER

Elizabeth I

For Compagnia de' Colombari, Ayeja Feamster has appeared in *Everything That Rises Must Converge*, *More or Less I Am*, and *Strangers and Other Angels*. Feamster holds an MFA from University of Iowa.

JULIANA FRANCIS-KELLY

Elizabeth I

Juliana Francis-Kelly has performed in the US, Europe, and Asia for many great theater artists including the late Reza Abdoh (as a founding member of Abdoh's Dar a Luz Company), Richard Foreman (in *Paradise Hotel*, *Bad Boy Nietzsche!*, *King Cowboy* *Rufus Rules the Universe*, and *Maria del Bosco*, for which she received an Obie award), and for Anne Bogart, Young Jean Lee, Pavol Liska and Kelly Copper, Lear DeBessonet, Normandy Sherwood, Hal Hartley, Marie Losier in collaboration with Guy Maddin, and David Michalek (for the Lincoln Center Festival.) Upcoming projects include her own play, *The Reenactors*, to be premiered at Abrons Arts Center in December 2015, directed by Tony Torn. Julianafranciskelly.com

PETER KSANDER

Lighting Design

Peter Ksander is a stage designer and theater artist whose work has been presented at national and international venues including the National Theater of Hungary, Maison des Arts de Créteil, BAM, the Public Theater, Chocolate Factory, Walker Art Center, Arts at St. Ann's, La MaMa ETC, PS 122, HERE Arts Center, Ontological-Hysteric Theater, The ICA (Boston), Theater for a New Audience, Portland Experimental Theater Ensemble, TBA Festival, and Under the Radar Festival, as well as regional theaters around the country. In 2005 Ksander was a recipient of the NEA/TCG career development program grant. In

2006 he joined the curatorial board of the Ontological-Hysteric Incubator and served as a curator of new and experimental works. In 2008 he won an Obie award for the scenic design of *Untitled Mars (This Title May Change)*, and in 2014 he won a Bessie award for the visual design of *This Was the End*. He is a member of the faculty of Reed College and an associate company member of the Portland Experimental Theater Ensemble. He has worked extensively with Compagnia de' Colombari in the past including designing the scenery and lighting for *Orfeo*, *Laude in Urbis*, and *Gulja/Juliet*.

GINA LEISHMAN

Music

Gina Leishman's credits include *L'Histoire du Soldat* (BAM Next Wave Festival) and *Mr. Wau-Wa* (BAMcafé Live). Other credits include the Broadway production of *The Flying Karamazov Brothers*; off-Broadway's *Tongue of a Bird* and *Helen* (Public Theater) *Actaeon* (La MaMa), and *The World is Round is Round is Round*, *Ripe Time*, and *Septimus and Clarissa* (Compagnia de' Colombari). Regional works include *Romeo and Juliet* and *The Imaginary Invalid* (Yale Rep); *Oedipus The King* (Guthrie Theatre); *Uncivil Wars* (Walker Arts Center); *Alice: Tales of a Curious Girl* (Dallas Theater Center); *Mother Courage and Feast of Fools* (La Jolla Playhouse); *Burning Dreams* and *Red Noses* (San Diego Rep); and *Twelfth Night* and *As You Like It* (California Shakespeare Theater). Internationally, her works include *Orfeo in Orvieto* (Italy)

and *Kamikaze Ground Crew* at the Donaueschingen New Music Festival in Germany. She has received NYC Drama Desk nominations as well as Bay Area Theater Critics Circle and San Diego Theater Critics Circle awards. Her recordings are available on Koch Jazz, New World Records, gcq, and Busmeat Records. ginaleishman.com

NICK RYCKERT
Production Manager

Nick Ryckert's BAM credits include *Not What Happened* (2013 Next Wave Festival), and other credits include the Pick Up Performance Co(s) productions, *If She Stood*, *The History of Asking the Wrong Question*, *The Matter/2012: Art & Archive*, *In This Place* (2012), and *Dancing Henry V* (2011). He is also resident production manager, Kirov Academy of Ballet, Washington, DC.

ADRIAN SILVER
Movement

Adrian Silver works as a dramturg for the Bill T. Jones/Arnie Zane Dance Company and as assistant director for Martha Clarke. He has performed for Martha Clarke, Ballet Contemporáneo de Caracas, Oakland Ballet, Kazuko Hirabayashi Dance Theater, and Cherylyn Lavagnino Dance, among others. He is currently translating a collection of plays from Yiddish, supported by the National Yiddish Book Center and a NYSCA grant. He is also a literary reader for the Play Company, directed by Kate Loewald, and holds an MFA in dramaturgy from Columbia University.

CHRISTINA SPINA
Elizabeth I

Christina Spina's off-Broadway credits include *The Threepenny Opera* (Atlantic Theater Company) and *Kaos* (New York Theatre Workshop). Credits in Italy include *War*, *Bizzarra*, *The Brothers Karamazov*, *An Inspector Calls*, *My Name is Rachel Corrie*, *The Trojan Women*, *Orestes*, *Giulia*, *The Holiday Trilogy*, *Orgy*, *Il Candelaio*, *That Terrible Mess in Via Merulana*, *The Wedding*, *A Midsummer Night's Dream*, *The Tempest*, and *Measure for Measure*. Film appearances include *La Via Degli Angeli*, *Cuore Altrove*, *Hecuba*, *The Italian Race*, *141 Worth Street*, and *So Be It*. She received the Premio Stampa Teatro award for best actress in 2006. cristinaspina.com

COMPAGNIA DE' COLOMBARI
Producers

Based in New York City, Compagnia de' Colombari (Company Colombari) was founded in Orvieto, Italy in 2004, where the company re-imagined the medieval mystery plays and performed them in the streets and piazzas of Orvieto. Having revitalized the tradition of theater during Orvieto's Corpus Christi Festival each spring, the company launched a parallel theatrical tradition in New York, *Strangers and Other Angels*. Since 2007, the company has created and performed *More or Less I Am* (inspired by Whitman's *Song of Myself*), *Everything that Rises Must Converge* (from Flannery O'Connor's short story), *The World is Round is Round is Round is Round* (based on Gertrude Stein's story), *Giulia* (by Andras Visky), and Monteverdi's *Orfeo*. Following the performances of *texts&beheadings/ElizabethR* as part of the BAM's Next Wave Festival, Compagnia de' Colombari has been invited in the summer of 2016 to provide a centerpiece of the planned commemoration of the 500th anniversary of the formation of the Jewish ghetto in Venice and the 400th year of Shakespeare's death—a new production of *The Merchant of Venice* directed by Karin Coonrod in the still-extant (and newly revitalized) ghetto.

FOR COMPAGNIA DE' COLOMBARI

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Spem in Alium (Thomas Tallis)
courtesy of Linn Records performed by
Magnificat (dir. Philip Cave) from the
recording *Tallis: Spem in Alium*
available from linnrecords.com

Costumes Constructed by
Lydia Gay

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