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YOU US WE ALL

BAM Harvey Theater
Nov 11—14 at 7:30pm

Running time: one hour & 20 minutes, no intermission

Music by Shara Worden
Text, direction, and design by
Andrew Ondrejcek
B.O.X. (Baroque Orchestration X)

Season Sponsor:

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Aashish & Dinyar Devitre*

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The Andrew W. Mellon Foundation Fund for
Opera and Music-Theater*

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The Francena T. Harrison Foundation Trust*

CAST

HOPE	Shara Worden
VIRTUE	Helga Davis
LOVE	Martin Gerke
DEATH	Bernhard Landauer
TIME	Carlos Soto

B.O.X. ENSEMBLE

A Continuo/Rythm Section

Theorbo, artistic direction	Pieter Theuns
Harpsichord, organ	Anthony Romaniuk
Baroque harp	Jutta Troch
Drums, percussion	Mattijs Vanderleen

An Alta Capella of Winds

Cornett, flutes	Lambert Colson
Cornett, trumpet	Jon Birdsong
Sackbut (baroque trombone)	Liza Malamut

A Consort of Viols

Treble viol, bass viol	Liam Byrne
Bass viol	Pieter Vandeveire
Violone	Christine Sticher

PRODUCTION CREDITS

Stage, light, costume, projection design	Andrew Ondrejcek
Choreographer	Seth Stewart Williams
Production dramaturg	Anne Seiwerrath
Executive producer/tour management	ArKtype/Thomas O. Kriegsmann
Production manager/lighting director	Davison Scandrett
Production stage manager	Valerie Oliveiro
Assistant stage manager	Nina Segal
Video design consultant	Andrew Bauer
Video supervisor	Tei Blow
Co-lighting design	Lutz Deppe
Co-costume design	Zane Philstrom
Assistant director	Cecile Tonizzo
Sound design	David Schnirman/Hear No Evil
Wig design	Rick Gradone
Make-up design	Marco Campos
Assistant, costumes and wardrobe	Baillie Younkman
Assistant, costumes	Julie Michaels
Production assistant	Veerle Van Rossom



YOU US WE ALL

a rite for Humankind personated as a masque at court
given by the Right Honourable Brooklyn Academy of Musique
at the BAM Harvey Theater in Brooklyn, New York
for the souls of all here witness
and for our most gracious Master of the Rolls Joseph V. Melillo
in the Great Collective Progress towards his Redemption,
upon the eleven, twelve, thirteen, and fourteen dayes of November
Two-thousand fifteen years,
Invented and fashioned by our kingdom's artiste Andrew Ondrejcek
Transformed to song and voice, offered generously by Shara Worden
Applied and digested by B.O.X. under the hand of Pieter Theuns

For:

You.



Enter the Baboons, after whose dance, being antic and delightful, they returned to their tree...

—George Chapman, *stage direction from The Memorable Masque of the Middle Temple and Lincoln's Inn (1613)*

The epigraph to Andrew Ondrejčak's libretto for *YOU US WE ALL* comes from a court masque, staged for the delight of a royal and aristocratic audience during the reign of James I of England. Court masques, which combined music, drama, dance, and lavish sets and costumes, were performed during the 16th and 17th centuries in countries throughout Western Europe, but reached their zenith (in both extravagance and artistic refinement) in James I's court.

Shara Worden (composer/performer) and Andrew Ondrejčak (playwright/director/designer) cite court masques as their inspiration for *YOU US WE ALL*, but they skew their source by endowing emblematic figures—Virtue, Love, Death, Hope, and Time—with human idiosyncracies and by replacing references to Roman gods with references to pop divas. It's fitting, then, that "Enter the baboons..." is a stage direction from the antimasque portion of *The Memorable Masque of the Middle Temple and Lincoln's Inn*. In an antimasque (such as the baboons' interlude), impudent forces invade a scene, disrupting the orations of the masque's classical, mythical, or allegorical figures.

Like the seasonal revelry of carnival that gives way to Lent, the antimasquers' reign is but a brief one. This is because the antimasque exists to be disbanded, when stately figures return to the stage to reassert dramatic order and, by implication, royal authority (a gratifying conclusion for the intended audience at court). Rather than presenting a pageant divided into masque and antimasque, Ondrejčak and Worden have united the two, and the masquers of *YOU US WE ALL*, rather than banishing wildness, bring beastliness with them when they enter.

In Chapman's stage directions, the baboons retreat at the end of their antimasque to a "vast, withered, and hollow tree," which stands opposite the silver-wreathed masquers' temple, with a frieze "enriched with carvings, all showing greatness and magnificence." (The designer of both tree and temple was the famed architect Inigo Jones, perhaps best known for the sets and costumes he designed for masques written by Ben Jonson.) On Ondrejčak's oil slick of a stage, there's no tree to which baboons can be driven, and no temple where the virtuous can take shelter. Yet even as *YOU US WE ALL* resists the poles of masque and antimasque, it embraces spectacle. In homage to the labor-intensive craft of Jones' elaborate scenery, Ondrejčak creates a digital backdrop that reveals an artist's hand; he chooses not to conceal the cursor of a computer mouse used to manipulate the projected images.

YOU US WE ALL is the product of an ongoing collaboration between Ondrejčak and Worden, who write words and music, respectively and in that order. In the text Ondrejčak provides to inspire Worden's compositions, he gives cues about phrasing through typography. A song for Love drips down the page:

I HAVE LOVE TO GIVE
Acts of shame beget Acts of mercy
BULLETS ARE MY LOVE.

I sin

so

I

will

suffer,

so

I

will

be

redeemed:

by you.

Turning the words into songs, Worden creates fully orchestrated compositions, here arranged specifically for B.O.X. (Belgium-based Baroque Orchestration X). Although B.O.X.'s musicians are masters of baroque musical practice, playing instruments such as the lute and harpsichord, the ensemble is known for its performances of contemporary music—often premiering new works—making it an apt partner for Worden, a classically-trained rock musician.

In song, the figures of the masque—whose defining characteristics are laid out in spoken poetry at the opening of the performance—begin to reveal all the ways that they don't live up to their names. As masque and antimasque bleed into one another, the carapace of typology flakes away, exposing humanity in all its appetites and contradictions. The audience watches the remote become familiar, and beneath the yards of fabric and sculpted wigs, sees beating, animal hearts. —Anne Seiweath



SHARA WORDEN (composer, performer) was born in diamond-rich Arkansas and raised all around the country. This songwriter, multi-instrumentalist, singer, and composer came from a musical family of traveling evangelists. Having decided to pursue a musical degree, she went on to study operatic voice at the University of North Texas. After moving to New York via Moscow, she chose to focus on arranging and began studying classical composition with composer/performer Padma Newsome (Clogs). Worden then began issuing recordings as her chamber pop band, My Brightest Diamond, releasing four albums: *Bring me the Workhorse* (2006), *A Thousand Sharks' Teeth* (2008), *All Things Will Unwind* (2011), and *This is My Hand* (2014). Recent years have found Worden in the role of composer as much as songwriter. She has received numerous composer commissions that include work for the yMusic ensemble at Lincoln Center's American Songbook series (2011), Brooklyn Youth Chorus (2012), Brooklyn Rider (2012), Young New Yorkers' Chorus (2013), Nadia Sirota (2013), Clara Schumann Children's Choir (2014), Roomful of Teeth (2015), and So Percussion (2015). Worden has performed her works with the San Francisco Symphony, BBC Concert Orchestra, North Carolina Symphony, American Composers Orchestra, and the Indianapolis Symphony. Additionally, many composers, songwriters, and filmmakers have sought out Worden's distinctive voice, including David Lang, David Byrne, Sarah Kirkland Snider, Sufjan Stevens, Bryce Dessner, Steve Mackey, the Decemberists, Laurie Anderson, Meshell Ndegeocello, Matthew Ritchie, and Matthew Barney. Worden currently resides in Detroit, MI with her son.

ANDREW ONDREJCAK (writer, director, designer) was born and raised in Mississippi. He studied architecture and painting at Savannah College of Art and Design then playwriting at Brooklyn College under Mac Wellman and Erin Courtney. He is currently artist in residence at Park Avenue Armory (2015) and will be in residence at the Watermill Center (2016). His works include *FEAST* (2012, 2014) at The Public Theater's Under the Radar Festival), *Veneration #1* (2011, Guggenheim Museum's

Works & Process curated by Robert Wilson) and *Veneration #2* (2013, SCAD Museum of Art), *WONDER/LUST* (2011). In 2013, Ondrejcek was artist in residence at the Baryshnikov Arts Center and at the Lower Manhattan Cultural Council. In 2010, he re-performed the work of Marina Abramovic in *The Artist is Present* at MoMA. Upcoming: *Elijah Green* (March 2016) at The Kitchen. While making experimental theater, Ondrejcek was asked to conceptualize a fashion show—thus began his career as an art director and production designer. His work appears in *Vogue*, *Bazaar*, *Italian Vogue*, *Wallpaper**, *W*, and *V*, among others. He is the art director for Vivienne Westwood's upcoming retrospective; he art directed her shows in Paris Fashion Week (2015). As an arts educator, Ondrejcek teaches workshops on Performance + Design at Domaine de Boisbucet in Lessac, France and has been a lecturer at MoMA since 2003.

PIETER THEUNS (theorbo, artistic direction), after starting on electric guitar, obtained a master's degree in classical guitar from the LUCA School of Arts (formerly known as Lemmensinstitute) in Leuven, Belgium. He then discovered the world of early music and obtained a bachelor's degree in theorbo and historical performance practice at the Royal Conservatory of Brussels. In 2010 he founded B.O.X. (Baroque Orchestration X). B.O.X. premiered at TEDx Flanders with baroque orchestrations of PJ Harvey and Radiohead (2010). Other notable collaborations include *Sága* (2011) with Belgium-based pop band Dez Mona, and *The Loom of Mind* (2015) with Icelandic stars Mugison and Petur Ben. Theuns also founded a baroque trio called Bel Ayre in 2010, and he has performed all over Europe in such prestigious festivals and concert halls as deSingel (Antwerp), BOZAR (Brussels), Holland Festival (Amsterdam), and the Festival of the Venetian Centre for Baroque Music (Venice).

HELGA DAVIS (Virtue) was featured in the 25th anniversary production of *Einstein on the Beach* by Robert Wilson, Philip Glass, and Lucinda Childs (2012 Next Wave Festival). She performed at the Park Avenue Armory in

Ann Hamilton's *The Event of a Thread* (2012) with music by David Lang; Paola Prestini's *Oceanic Verses* (2013) at the Barbican as part of Nico Muhly's *Scream* and an *Outrage Festival*; *ELSEWHERE* (2012 Next Wave), by cellist Maya Beiser with music by Missy Mazzoli; *The Temptation of St. Anthony* (2004 Next Wave) directed by Robert Wilson with libretto and score by Bernice Johnson Reagon; and *The Blue Planet* by Peter Greenaway directed by Saaskia Boddeke. Davis received a BRIC Media Arts' Fireworks grant for her new original work, *Cassandra* (2014).

MARTIN GERKE (Love) has performed many roles including Papageno (*Die Zauberflöte*), Papacoda (*Eine Nacht in Venedig*) at Stadttheater Hildesheim, Landestheater Detmold, Kammeroper Schloß Rheinsberg, Hebbel am Ufer, and Neukölln Opera, and Golaud (*Pelléas et Mélisande*), directed by Miriam Salevic. He debuted in 2010 as Figaro in Mozart's *The Marriage of Figaro* at Theater für Niedersachsen and *Don Giovanni* at Hochschule für Musik Hanns Eisler. Gerke has also performed in *Wanderland* by Beate Baron, *Genoel Rühle* in Saalbau Neukölln, *Kopernikus* by Claude Vivier, and *Der Sonne entgegen* by Lucia Ronchetti, directed by Michael von zur Mühlen. He appeared in all three productions directed by Willy Decker at the RuhrTriennale, a Mozart pastiche directed by Vera Nemirova, Liszt's *Don Sanche* (Alidor), Wotan in *The Jaffa Oranges of Richard W.: An Israeli Rheingold* at the Radialsystem in Berlin, at the Theater Chur and the Rotterdam Operadagen, and as Escamillo in *Carmen* at Theater Rampe Stuttgart.

BERNHARD LANDAUER (Death) began as soloist with the Boys' Choir of Wilten Monastery, and later studied at the Vienna Academy of Music. He has created roles in works by Giorgio Battistelli, René Clemencic, Christof Dienz, Richard Dünser, Sarah Nemtsov, Alfred Schnittke, Lin Wang, and Simon Wills in productions by Philippe Arlaud, Nicolas Brieger, Nick Broadhurst, Brigitte Fassbaender, Achim Freyer, Harry Kupfer, and David Pountney. Favorite roles include Fyodor in Mussorgsky's *Boris Godunov*, Oberon in

Britten's *A Midsummer Night's Dream*, Tolomeo in Handel's *Giulio Cesare*, the Sorceress in Purcell's *Dido and Aeneas*, and the Devil in Detlev Glanert's *Jest, Satire, Irony*. Landauer has taught at the Department of Early Music of Vienna Conservatoire, and since 2005 at Austrian Masterclasses. Current projects include a production of George Benjamin's opera *Written on Skin* with the Landestheater Detmold and the Royal Opera Stockholm, and the world premiere of a sitcom-opera series by Austrian composer Bernhard Gander.

CARLOS SOTO (Time) is also a director and designer. Works include *GIRLMACHINE* with Charles Chemin, Pig Pig Pig, and a short dance-theater work featured in an evening of performance curated by Robert Wilson at the Guggenheim Museum. Pace Gallery (New York) exhibited Soto's video work in 2013. A site-specific performance created with Davide Balula premiered at the Palais de Tokyo. He is developing a new evening-length theater work in residency at the Watermill Center. Since 1997 he has worked as a performer, designer, and assistant on numerous productions with Robert Wilson, most recently *The Life and Death of Marina Abramovic*. He redesigned the costumes for *Einstein on the Beach* and recently designed the costumes for *Adam's Passion*, a collaboration with Wilson and Estonian composer Arvo Pärt. Upcoming works with Wilson include a musical-theater work about tragic Brazilian soccer star Garrincha, and a new opera creation with composer Paola Prestini.

JON BIRDSONG (cornetto, trumpet) was born in Texas, where he studied jazz and trumpet at the University of North Texas. He has extensive experience in the pop music world as player and arranger, recording and touring with Beck, Calexico, Beth Orton, Miho Hatori, and Smokey Hormel. He is currently living in Antwerp where he has been working with groups such as Liesa Van der Aa, Think of One, Flat Earth Society, Koen DeCauter, and dEUS, in addition to running his own group Spiral Consort and solo projects. Recent works include a recording of music for conch shells (Spiral Consort) and a project mixing original music for trumpet





with toy pianos, manipulated music boxes, and electronics, recorded in an abandoned fort in Belgium. After being asked to play the cornetto in a theater piece in 2008, he became involved in an intensive study of this instrument and the repertoire and performance practice of the early baroque period.

LIAM BYRNE (treble viol, bass viol) spends most of his time playing either very old or very new music. For several years he was a member of the viol consort Fretwork, and he has worked with many leading European early music ensembles including the Sixteen, i Fagiolini, Dunedin Consort, Le Concert d'Astrée, Phantasm, and Concordia. He also collaborates with a wide variety of composers and non-classical musicians, having made new works with Valgeir Sigurðsson, Nico Muhly, Edmund Finnis, Damon Albarn, the Hidden Cameras and others. He holds a BMus from Indiana University and an MPhil from Oxford University. Byrne is professor of viola da gamba at the Guildhall School in London.

LAMBERT COLSON (cornetto) has studied recorder, cornetto, and historical performance practice in several prestigious European schools such as the Koninklijk Conservatorium in Brussels, Schola Cantorum Basiliensis in Basel, and Escola Superior de Música de Catalunya in Barcelona. He works frequently with ensembles such as Le parlement de musique (Martin Gester), Scherzi Musicali (Nicolas Achten), Les Paladins (Jérôme Correas) and L'Echelle (Charles Barbier), and Liesa van der Aa. Along with running his own ensembles Qualia and InAlto, he has worked with the composers Zad Moulata, Fabrice Fitch, and Bernard Foccroulle, and takes part in various improvised music projects.

LIZA MALAMUT (baroque trombone) regularly appears as a sackbut specialist with America's premier early music groups. She has performed with the Boston Early Music Festival, Green Mountain Project, Boston Camerata, Boston Baroque, Piffaro the Renaissance Band, Dark Horse Consort, Trinity Baroque Orchestra, the Clarion Society, Grand Harmonie, and many

others. In 2012 she founded the Weckmann Project, a Boston-based collective dedicated to resurrecting and performing rarely-heard 17th-century compositions for a wide range of audiences. Malamut holds degrees from the Eastman School of Music and Boston University, and is currently pursuing the degree of Doctor of Musical Arts in historical trombone at Boston University, where she studies with Greg Ingles.

ANTHONY ROMANIUK (harpsichord, organ) is active as a soloist, chamber musician, and accompanist on piano (modern and historical), harpsichord, and organ. Based in Brussels, he studied at the Manhattan School of Music, the Royal Conservatoire at the Hague, and the Amsterdam Conservatorium. Notable collaborations include those with Patricia Kopatchinskaja, the Australian Chamber Orchestra, and Vox Luminis. Since 2012 he has served as a faculty member at the Royal Conservatoire in Brussels.

CHRISTINE STICHER (violone, double bass) was born in Germany in a small town with a vivid music scene. She studied double bass and violone studies at the Mozarteum in Salzburg, Austria, and at the equally renowned Royal Conservatoire in The Hague. Sticher has performed a broad opera and symphonic repertoire with many modern orchestras, as well as specializing in baroque, performing the romantic repertoire on gut strings with the likes of Simon Rattle and Vladimir Jurowski. Sought after for her stylish continuo and ensemble playing, Sticher enjoys a career freelancing with the most high profile baroque ensembles throughout Europe.

JUTTA TROCH (baroque harp) earned a master's degree at the Royal Conservatory of Antwerp with Sophie Hallynck. She has experience on classical and baroque as well as on contemporary harps. Troch completed a master course in contemporary music with Ictus and the Spectra Ensemble at the conservatory of Ghent. She is the harpist of Besides and Nadar, contemporary music ensembles. On the baroque harp, she is one of the cornerstones of B.O.X. With the alternative pop group Dez Mona she created

and recorded the opera *Sága*. In addition, she plays as a freelance modern harpist with many different ensembles and orchestras.

MATTHIJS VANDERLEEN (drums, percussion) studied at the Rotterdam Pop Academy, prior to which he earned a master's degree in classical percussion at the Royal Brussels Conservatory. He took master classes from Steven Shick, Katharina Mychka, Sigiswald Kuiken, Stéphane Galland, and Teun Verbruggen. He has long experience playing in modern-orchestral, pop, rock and electronic contexts with such groups as Arno, B!ndman, Toneelgroep Amsterdam (*Roman Tragedies*), Les Ballets C de la B (*Ashes*), YaMo, Lenin, and Nailpin. He currently plays with B.O.X. and his own bands Tommigun, Sunday Bell Ringers and [sic].

PIETER VANDEVEIRE (viola da gamba) earned two master's degrees—one for double bass and another for viola da gamba—with Lode Leire and Philippe Pierlot, respectively. In 2009 Vandevaire won first prize at the international competition for viola da gamba in Seville. He teaches both instruments at the music academies of Lebbeke and Bornem. His double bass has carried him to the most divergent musical worlds: classical, swing jazz, or world music. As a gamba player he specializes in baroque music, playing concerts with ensembles such as Bel Ayre.

LUTZ DEPPE (co-lighting designer) has worked as a photographer for various record labels like Wergo, Torofon, and Weltwunderrecords, and the publishers Du Mont, Prestel, Edition Cantz. He has participated in several exhibitions in Berlin, Hannover, and Köln. In 1995, he worked for the first time exclusively with light. With Susanne Linke, he designed the lighting for her dance film *Maerkische Landschaften*. After that, he assisted Jean Kalman for the Opera de Lyon in *Lenz*, an opera by Wolfgang Rihm. He has since worked with many dance companies, directors, and composers. He won the 2003 *Time Out* Award in London for Yoshi Oida's *The Maids*. His light installations have been seen at the EXPO 2000 at the Cité de la Musique, Paris, in 2003 and in St. Elisabeth church (Berlin) in 2010.

DAVISON SCANDRETT (production manager, lighting supervisor) has supervised lighting and technical production for more than 1000 performances in 46 states and 27 countries, most notably serving as director of production for the Merce Cunningham Dance Company from 2008—12. Other production management credits include works by Miguel Gutierrez, Jennifer Monson, and Sarah Michelson; Wendy Whelan's recent solo project *Restless Creature*; the ongoing international tour of *An Iliad* starring Denis O'Hare; and Lincoln Center Festival's presentations of the National Ballet of China and *Kafka on the Shore* at the Koch Theater. Scandrett has also emerged as a leading visual designer for the dance community, creating lighting for Pam Tanowitz, Rashaun Mitchell, Silas Rieneer, Rebecca Lazier, Harrison Atelier, and Paris Opera Ballet. Scandrett was the recipient of a 2007 Bessie Award for his collaboration with Sarah Michelson and Parker Lutz on the visual design of *DOGS* (2006 Next Wave) and is a graduate of the North Carolina School of the Arts.

ZANE PIHLSTROM (co-costume designer) has worked internationally on scenery and/or costumes for *Eurydice* at the Finnish National Theater (Helsinki); *Macbeth* at the Volksbühne am Rosa-Luxemburg-Platz (Berlin); *Heart of a Dog* and *Uncle Vanya* at Uppsala Stadsteater (Sweden); for *The King Stag* at Shanghai Academy (China); *4:48 Psychosis* at Shanghai Dramatic Arts Center (China); *The Seagull* at City Theater of Reykjavik (Iceland); *Bambiland* and *Our Class* at National Theater of Lithuania/Oskaras Korsunovas Theater (Lithuania). In New York Pihlstrom frequently collaborates with Beth Morrison Projects. Through BMP he has or is designing operas for composers Missy Mazzoli, Mohammed Fairouz, Paola Prestini, Scott Wheeler, and Zhou Long. Since 2008 Zane has been the resident designer for Company XIV, a New York based neo-baroque dance company. In 2014, Pihlstrom was nominated for a Drama Desk award for his costume design for *Nutcracker Rouge*.

RICK GRADONE (wig design) studied art history, which informs his work as a hair and

make-up designer. He is a founding member of the art band Hi Fashion for which he designs costumes, hair, and makeup. For the stage, he has designed for Atlantic Theater Company, Mobius Group, Columbia University, and Local 112 but his primary work is in fashion, where he imbues his love of classical art with alternative punk aesthetics. His work appears in *Vogue*, *Bazaar*, *Marie Claire*, *Glamour*, *Interview*, *Nylon*, and *Jalouse*, to name a few.

DAVID A. SCHNIRMAN/HEAR NO EVIL (sound design, engineering) brings 30-plus years of experience to this project. Broadway productions include *Bug Music*, *Salome*, *Band in Berlin*, *The Wind in the Willows*, *K2*, *Twice Around the Park*, and *The Ritz*. Other credits include live broadcasts for WFUV Radio, Rosanne Cash, Antony and the Johnsons, Rufus Wainwright, Dan Zanes, Ollabelle, Lou Reed, Amy Helm, Ben Neill, David Byrne, Martha Wainwright, the Roches, the Lone Bellow, St. Ann's Warehouse, *Atomic Bomb: the Music of William Onyeabor* (BAM, 2014), and many Hal Willner productions. Schnirman received the Barrymore Award for best sound design for the 1998 Prince Music Theater's production of *Band in Berlin*. He played the role of the sound man, "CH," in the movie *Greetings from Tim Buckley*.

SETH STEWART WILLIAMS (choreographer), during his performance career, appeared with a variety of companies, including Mark Morris Dance Group, New York Baroque Dance Company, and Séan Curran Company. As a specialist in early dance, he works on the popular and theatrical dances of the 15th to 18th centuries. He is a doctoral candidate in English literature at Columbia University, where

his research centers on Renaissance literature, especially drama.

ArKtype/THOMAS O. KRIEGSMANN (executive producer) serves as director of programs at New York Live Arts and founded ArKtype in 2005. His work as producer and tour manager includes projects with Mikhail Baryshnikov, Peter Brook, Yael Farber, Annie-B Parson & Paul Lazar, Lisa Peterson, Phantom Limb Company, Jay Scheib, Peter Sellars, Julie Taymor, Tony Taccone, Victoria Thierée-Chaplin, World/Inferno Friendship Society, and many more. He recently premiered Big Dance Theater's *Man in a Case* with Mikhail Baryshnikov, the US premiere of Nalaga't Deaf-Blind Theater's *Not by Bread Alone*, and Jay Scheib's *Platonov*. Ongoing collaborations include works with 600 Highwaymen, Rude Mechs, Theater for a New Audience, Soho Rep, Brent Green, Sam Green, and on *Christeene*. Upcoming premieres include Jessica Blank & Erik Jensen's *How to Be a Rock Critic*, Byron Au Yong and Aaron Jafferis' *Trigger*, and Andrew Ondrejčák's *Elijah Green* with John Jasperse. arktype.org

For further information on *YOU US WE ALL*, please contact:

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