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# Kings of War

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BAM Howard Gilman Opera House

Nov 3—5 at 7pm

Nov 6 at 1pm

Running time: approx. four hours & 25 mins, including intermission

By William Shakespeare  
Toneelgroep Amsterdam  
Directed by Ivo van Hove

Translation by **Rob Klinkenberg**  
Adaptation by **Bart van den Eynde** and  
**Peter van Kraaij**  
Dramaturgy by **Peter van Kraaij**  
Design and lighting by **Jan Versweyveld**  
Music composed by **Eric Sleichim**  
Costumes by **An D'Huys**  
Video by **Tal Yarden**

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In Dutch with English titles

CAST



ROBERT DE HOOG



H  L  NE DEVOS



FRED GOESSENS



JANNI GOSLINGA



AUS GREIDANUS JR.



MARIEKE HEEBINK



HANS KESTING



RAMSEY NASR



CHRIS NIETVELT



ALWIN PULINCKX



HARM DUCU SCHUT



BART SLEGERS



EELCO SMITS



LEON VOORBERG

## CAST

<b>Ramsey Nasr</b>	Henry V, Richmond
<b>Eelco Smits</b>	Grey, Henry VI
<b>Hans Kesting</b>	Richard III
<b>Leon Voorberg</b>	Charles VI, Warwick, Stanley
<b>Aus Greidanus Jr.</b>	Gloucester, Buckingham
<b>Alwin Pulinckx</b>	Exeter, Prince of Wales
<b>Bart Slegers</b>	Chief of Staff, York, Edward IV
<b>Chris Nietvelt</b>	Montjoy, Leonora, Elizabeth
<b>Fred Goessens</b>	Cardinal, Rivers
<b>Harm Duco Schut</b>	Williams, Prince Edward, Prince of York
<b>Hélène Devos</b>	Katharina, Lady Anne
<b>Marieke Heebink</b>	Duchess of York
<b>Robert de Hoog</b>	Dauphin, Suffolk, Clarence
<b>Janni Goslinga</b>	Margareta

## MUSICIANS

**Steve Dugardin** (contratenor)

BL!NDMAN (brass) **Konstantin Koev**, **Charlotte van Passen**, **Daniel Quiles Cascant**,  
**Daniel Ruibal Ortigueira**

## ADDITIONAL PRODUCTION CREDITS

Co-commissioned by Barbican London, Théâtre National de Chaillot, and Wiener Festwochen

Co-produced with BL!NDMAN, Holland Festival, Muziektheater Transparant, Rabobank Amsterdam, and Harry and Marijke van den Bergh

## MUSICIANS



**STEVE DUGARDIN**



**KONSTANTIN KOEV**



**DANIEL RUIBAL  
ORTIGUEIRA**



**DANIEL QUILES  
CASCANT**



**CHARLOTTE  
VAN PASSEN**



## SUMMARY

William Shakespeare's kings are political leaders who come face to face with the ultimate responsibility: they must make the life-or-death decision of whether to go to war. Shakespeare draws us into the psychology of the rulers, while also revealing the machinations of their courtiers and advisors. *Kings of War* lays bare the mechanisms of decision-making in times of political crisis, exposing the dichotomy between national interests and self-importance.

Henry V (Ramsey Nasr), at first a young and inexperienced monarch, quickly reveals himself to be a rational, moral leader who is willing to place his country's interests above his own. He marries a French princess in order to secure peace. Henry VI (Eelco Smits) fails to reconcile the warring factions and knows that the French are poised to invade. Shakespeare portrays Henry VI as an ineffectual ruler who is excluded from the center of power as his country crumbles around him. His rank leads only to isolation.

Richard III (Hans Kesting) is depicted as the embodiment of evil; a king with absolutely no regard for the national interests. In fact, he deliberately destroys the fragile peace which follows the Wars of the Roses. Richard is egocentric: as a leader, he lacks all empathy and seeks only ultimate power for himself. He regards himself as "God's equal," his only desire to rule over life and death. England is merely the backdrop.

## LEADERSHIP

*Kings of War* is a compilation of *Henry V*, *Henry VI*, and *Richard III*, three plays in which William Shakespeare, in Ivo van Hove's reading, puts political leadership center stage. The original texts were retranslated by Rob Klinkenberg and then thoroughly adapted: the Hundred Years War between England and France and the Wars of the Roses between the houses of Lancaster and York over the English throne, which are explicitly present as a historical context in the original plays, have been sent into the background in order to create space for a mixed portrait of the consecutive kings. As leaders in times of political instability and war, they show a striking kinship to contemporary world leaders. *Kings of War* is not a historical reconstruction, but a performance in which leaders are confronted

with the ultimate decision about the life and death of thousands of citizens and in which they reign from a feeling of empathy and justice or, in contrast, are led by an unbridled lust for power.

## KINGS

In *Henry V*, we follow an inexperienced king who, after a disorderly youth and early accession to the throne, emerges as a leader who knows how to combine vision and political instinct and finds his fate in the war against France. Not only does he succeed in letting the English people stay loyal to him in times of war, but he also shows respect in dealing with the enemy. To him, his monarchy is a mission, his leadership a model of responsibility. The adaptation is tailored to Henry's slow realization of his place in history, this short-lived desperation and his victory, not only over France, but especially over himself. In beautiful monologues and speeches, Shakespeare wrote the coming-of-age of a king.

Henry VI is, in contrast to his father, a king who lacks every kind of political sense and has no eye at all for the conflicting interests at the English court. He is driven by a deeply Christian belief and wants to reign according to the highest moral norms and values, but in his character, it becomes painfully clear that a lofty ideal does not guarantee a stable and righteous leadership. He lacks the charisma and insight of his predecessor and becomes a plaything in the hands of his wife Margareta and the different factions at the court that claim more and more power. Shocked by the harshness of the political profession, Henry VI retreats more and more. He becomes a hermit king who steps down to make place for the Yorks, who prove their claim to the throne and dispose of him. In *Henry VI*, the difference between moral vision and pragmatic leadership becomes clear. He lacks the instinct of the survivor and the ambition of the powerful politician and lets himself be driven away. Eventually, before he is killed by Richard III, he finds peace of mind far away from the political intrigues.

After the coup by the house of York and the coronation of Edward IV as the oldest son, a period of relative tranquility and peace begins, which is soon disturbed by his younger brother Richard III's immense hunger for power. He is a man looking to be acknowledged. His deformity and the trauma of his birth and loveless youth leave deep traces within him. He seeks revenge

on all those who do not respect him to the fullest. The ambition to seize the English crown is something Richard learned at home. As soon as the crown is back in the hands of the Yorks, his own brothers become his opponents and his hunger for power turns against his own family. With Richard III, Shakespeare created one of his most complex characters, a man who lives solely for the future and never accounts for the (horrible) deeds he committed in the past; a man without roots, without an accepted past, a man who wants to heal the shattered image of himself by means of immense ambition. Shakespeare lets Richard share his plans with the audience, making them, in a way, accomplices or at least privileged witnesses of the horrible machinations and reckonings that make up Richard's life. The trauma of the lovelessness and the yearning for acknowledgement form the breeding ground of this master manipulator and murderer. The monarchy as a mission is far away, as are the high moral standards of Henry VI. What remains is the monarchy as the reckoning of an outstanding debt: Richard III wants to let the world pay for the injustice that was done to him.

### WAR

In *Henry V*, the war against France still forms a centripetal power that unites a nation. The king wants certainty about the legitimacy of his claim to the French throne before he goes to battle against his archenemy. He unites the English gentry and the people and eventually succeeds in also binding the defeated foe to him through a marriage with the French princess Katharina. In *Henry VI*, the houses of Lancaster and York fight each other over who is the rightful heir to the English throne. After the recent coup of Henry IV (Bolingbroke) at the expense of Richard II, both houses, marked by the violent takeover, are left behind: among the Lancasters (Henry V and Henry VI), there is the feeling of an unrightful monarchy, and among the Yorks (Edward IV and Richard III) there is the beginning of the ambition to reconquer what used to be theirs. The land is divided, mistrust reigns supreme.

In *Richard III*, we see what the philosopher Thomas Hobbes calls "a war of all against all." The battle has moved within the inner circle of family and neighbors. Violence is ubiquitous.

### WAR ROOM

For the stage design, scenographer Jan Versweyveld let himself be inspired by Churchill's war room, from where he led the fight against Germany during World War II. The space in *Kings of War* is something between a private room and political-military headquarters around which a labyrinth of corridors is built. It is where the consecutive leaders make their decisions about life and death in the privacy of a bunker, fed by video footage and messages from the outside world. The footage by video designer Tal Yarden creates the world around the center of power and show the consequences of the war and the conversations in the corridors.

In *Henry V*, the war room forms the place from where the king makes political and military decisions that determine the fate of the country and is also the room in which the political leader confronts his doubts and demons in solitude.

In *Henry VI*, the war room is a space in which the king is surrounded by advisors and opportunistic achievers, a kind of parliamentary discussion room in which the king is slowly ousted from the center of power.

Finally, in *Richard III*, the war room forms the space of Richard's isolation: a bleak no man's land in which, after the battle, only the ghosts of his victims come back to haunt him.

### MUSIC

Like during his previous collaborations with Ivo van Hove (including *Roman Tragedies* and *The Fountainhead*), Eric Sleichim designed a layered soundtrack that combines recorded sounds with live music, this time for the trombone and countertenor. He was inspired by the hymns and requiems from the Renaissance, which he partially adapts electronically. In his music, he alternates ceremonial moments with apocalyptic sound impressions of war and chaos. His music does not just accompany the coronations, burials, and weddings, but also creates the mental landscape of the consecutive kings.

**IVO VAN HOVE** (director) has held central positions in Dutch-Belgian cultural life, first as the head of Het Zuidelijk Toneel from 1990 to 2000, from 1997 to 2004 leadership of the annual Holland Festival, and from 2001 as general director of Toneelgroep Amsterdam (TA). Along with his frequent guest directing at the New York Theatre Workshop, Van Hove has directed companies from the Deutsches Schauspielhaus in Hamburg, the Schaubühne in Berlin, and the Münchner Kammerspiele. He also staged opera at the Flemish Opera, La Monnaie in Brussels, and De Nederlandse Opera in Amsterdam. In 2014 he staged the world premiere of the opera *Brokeback Mountain* at Teatro Real. Van Hove directed *A View from the Bridge* (2015) and *The Crucible* (2016) on Broadway and *Lazarus*, David Bowie's musical theater show, in New York. For Dutch television, he made *Home Front* and in 2009, his first feature film *Amsterdam* was released. Van Hove has received many accolades, including two Obie Awards in New York (*More Stately Mansions* and *Hedda Gabler*), the Flanders Oeuvre Prize (1995), the Theatre Festival Prize (1996), and the Archangel Award at the Edinburgh Festival (1999). He was made a knight of the Ordre des Arts et des Lettres in France in 2004. In 2007 he received the prize awarded by Dutch theater critics. In 2008, he also received the Prosceniumprijs, the Dutch oeuvre prize, together with Jan Versweyveld, and in 2012 the Amsterdam Business Oeuvre Award. In 2014 Van Hove received an honorary doctorate for general merit of the University of Antwerp. In 2015 he received two Olivier Awards (*A View from the Bridge*) and the Amsterdam Prize for Art. In 2016, Van Hove received two Tony Awards, two Drama League Awards, two Drama Desk Awards, two Outer Critics Circle Awards, and two Grands Prix de la Critique. King Filip of Belgium awarded Van Hove Commander of the Order of the Crown. During the last years Van Hove has directed, among others, *Rocco and His Brothers* by Luchino Visconti and *Teorema* based on the work of Pier Paolo Pasolini (both in partnership with the Ruhrtriennale), *Antonioni Project* by Michelangelo Antonioni, *Cries and Whispers* and *After the Rehearsal / Persona* by Ingmar Bergman, *Summer Trilogy* by Carlo Goldoni, *The Russians!* by Tom Lanoye, based

on Chekhov, *Mourning becomes Electra* and *Long Day's Journey into Night* by O'Neill, *The Fountainhead* by Ayn Rand, and *Mary Stuart* by Friedrich Schiller at Toneelgroep Amsterdam. Awarded repertoire of TA includes Shakespeare's *Roman Tragedies* and *The Taming of the Shrew*, Tony Kushner's *Angels in America*, Ingmar Bergman's *Scenes from a Marriage*, and John Cassavetes' *Husbands* and *Opening Night*. This marks van Hove's sixth production at BAM.

**JAN VERSWEYVELD** (design and lighting) received his training at the Sint-Lukas Institute in Brussels and the Royal Academy in Antwerp. In the 1980s, he and Ivo van Hove were two of the founders of the Flemish theater groups Akt/Vertikaal and Toneelproducties De Tijd. During this time they worked with some of the most remarkable theater people in the Low Countries. Versweyveld became the regular scenographer of Eindhoven's Zuidelijk Toneel theater group in 1990. In 2001 he made the switch to Toneelgroep Amsterdam, where he became the head of scenography and the group's regular designer. He worked on productions of *Angels in America*, *Cries and Whispers*, *Rocco and His Brothers*, *Antonioni Project*, *The Human Voice*, *Teorema*, *Summer Trilogy*, *Children of the Sun*, *And We'll Never Be Parted*, *The Miser*, *The Russians!*, *Husbands*, *Macbeth*, *Long Day's Journey into Night*, *Danton's Dead*, *The Fountainhead*, and *Mary Stuart*. Versweyveld has been a guest lecturer at the Gerrit Rietveld Academy and is one of the co-founders of the scenography training program in Antwerp. He has been responsible for designing the scenes and lighting for a wide variety of theater productions, ranging from the classics (Sophocles, Euripides, Shakespeare, and Marlowe), to modern plays (Williams, O'Neill, Camus, Mauriac, Genet, and Sontag). His oeuvre includes theater, dance (Rosas), and opera: *Lulu* and the complete *Ring des Nibelungen* by the Flemish Opera, *I due Foscari* by the Munt Opera, *Fidelio* at L'Opéra Palais Garnier, and *De zaak Makropulos*, *La clemenza di Tito*, and *Iolanta* by the Netherlands Opera. In addition to his work with Ivo van Hove and Anne Teresa De Keersmaeker, he has also collaborated with many internationally renowned directors, including Johan Simons and Pierre Audi.





He won the Bessie Award in New York for his scenography for *Drumming Live*, and he received the Obie Award for *Hedda Gabler*. In 2008, he received the Prosceniumprijs, a Dutch theater prize and in 2015 the Amsterdam Prize for Art, with Ivo van Hove. His scenography for *Scenes from a Marriage* at the New Theatre Workshop was awarded with the Lucille Lortel Award for Outstanding Scenic Design.

**ROB KLINKENBERG** (translation), after formative years in England and Scotland, studied literature and drama at the University of Amsterdam. He has worked as dramaturge at several companies in The Netherlands, directed two of them, and has translated works by authors as far afield as William Shakespeare, Tennessee Williams, Martin Crimp, Odön von Horváth, Pier Paolo Pasolini, and Jacques Brel. He's the author of three books on drama and is currently working on an adaptation of a novel by Giorgio Bassani and as teacher at the Drama Schools of Arnhem and Amsterdam.

**BART VAN DEN EYNDE** (adaptation) since 2009 has been the artistic and pedagogic coordinator of a.s (advanced scenography), a postgraduate research program on scenography on and off the stage. He also works as freelance dramaturge. Van den Eynde studied medieval history and theater science. Before becoming company and production dramaturge of Het Zuidelijk Toneel under the artistic direction of Ivo van Hove in 1995, he was staff member at the Flemish Theatre Institute (VTI). From 2001 to 2007 he was associate artistic director of Laika, for which he directed *Slaapwakker* and *Slot* (*The Death of Tintagiles of Maurice Maeterlinck*). Since 2005 he started working as a freelance dramaturge, concentrating on dance dramaturgy. After their first association in Het Zuidelijk Toneel, Van den Eynde worked with Van Hove on a regular basis. Their last collaborations include *Roman Tragedies*, *Antonioni Project*, *Scenes from a Marriage*, *Kings of War*, and *Song from Far Away*.

**PETER VAN KRAAIJ** (adaptation and dramaturgy) worked as a freelance director in theater and film in Belgium before joining Toneelgroep

Amsterdam. He wrote several screenplays (*Meisje* and *My Queen Karo*, both directed by Dorothee van den Berghe) and directed *Vinaya*, a feature film he made with his longtime companion Josse De Pauw. In theater he staged his own texts (*The blacksmith's son*, *Sittings*, and *Trinity trip*) and specialized in 20th-century drama (Joyce, Müller, Eliot, Koltès). Before leaving for Amsterdam he worked at Kaaitheater in Brussels and Walpurgis and De Tijd in Antwerp. From 2007 he joined Ivo Van Hove as dramaturg at Toneelgroep Amsterdam. In 2013 his first novel, *Wat rest*, was published.

**ERIC SLEICHIM** (music) studied at the conservatories of Brussels and Liege. In 1988 Sleichim founded BL!NDMAN, a saxophone quartet with a traditional lineup that developed new playing techniques and immensely expanded the repertoire for the saxophone quartet by continuously exploring the interfaces with other art disciplines. In 2008 BL!NDMAN became a collective of four quartets. Thus 20 years of stage experience accumulated by the original quartet is shared with three young quartets: BL!NDMAN (drums), BL!NDMAN (vox), and BL!NDMAN (strings). Right from the start Sleichim and BL!NDMAN developed multi-media performances and provided live music for a number of silent films. They have collaborated with internationally acclaimed artists including Jan Fabre, Anne Teresa De Keersmaeker, and Heiner Goebbels.

**AN D'HUYS** (costumes) studied consecutively at Sint-Lukas in Brussel and the Antwerpse Modeacademie (Fashion Design at the Antwerp Royal Academy of Fine Arts). Since the 80s she has worked as a costume designer for various theater companies, such as TG STAN (*De drie zusters* [The three sisters], *Poquelin*, *Brandhout* [Cutting timber], *Zomergasten* [Summer folk]); Toneelgroep Amsterdam (*Othello*, *Opening Night*, *Children of the Sun*); and Toneelhuis (*De Roovers*). For the Vlaamse Opera [Flemish Opera] she designed costumes for *Die Walküre*, *Siegfried*, and *Götterdämmerung* directed by Ivo van Hove. For Rosas she designed the costumes for *Quartet*, *Bitches Brew*, and *Kassandra*. In addition, D'Huys also did work in film (*Toto le héros*, *Rosie*, *De suikerpot* [The sugar jar], and

for television (*In de gloria* [Long live...]), *Moeder waarom leven wij?* [Mother, why do we live?], and *Het verdriet van België* [The sorrow of Belgium]). She also cooperated with Lieve Pynoo to design the costumes for *Poes Poes Poes* (Kitty Kitty Kitty). She has also been part of the Ann Demeulemeester design team.

**TAL YARDEN** (video) has recently designed video and projections for *King Lear* (Shakespeare in the Park), *The Fountainhead* (Toneelgroep Amsterdam), *La Clemenza de Tito* (La Monnaie/De Munt), *Brokeback Mountain* (Teatro Real, Madrid). Previous designs include *Der Schatzgräber* (De Nederlandse Opera), *Mazeppa* (Komische Oper, Berlin), *Macbeth* (Opéra de Lyon), *Ludwig II* (Münchner Kammerspiele), *Edward II*, *The Misanthrope* (Schaubühne am Lehniner Platz), *Husbands*, *The Russians!*, *Children of the Sun*, *Roman Tragedies* (Toneelgroep Amsterdam), Wagner's *Ring Cycle* (Vlaamse Opera), and Stephen Petronio's *The King is Dead* (with Cindy Sherman). In New York he has designed *Distracted* (Roundabout Theater), *Little Foxes*, *Liberty City*, *Beast*, *The Misanthrope* (Drama Desk Nomination), *Lush Valley*, *Sounding* (HERE), and *Kaos* (New York Theater Workshop). Yarden has also produced, directed, and production designed events, video installations, and projections for clients including Peoples Climate March, United Nations, LG, Microsoft, and Ford. He has also VJ'd and directed live video for concerts including Annie Lennox, Red Hot Chili Peppers, Alicia Keys, Wyclef Jean, Peaches, Patti Smith, Dane Cook, Moby, and James Brown.

### CAST

**HÉLÈNE DEVOS** (Katharina, Lady Anne) graduated in 2011 from the Royal Conservatory of Antwerp and fulfilled her internship with TA in *And We'll Never Be Parted* (directed by Ivo van Hove). Since then, she appeared as a member of the ensemble in *The Seagull*, *The Pelican*, *The Miser*, *The Russians!*, *Angels in America*, *The Taming of the Shrew*, *Othello*, *Queen Lear*, *Liliom*, *A Bride in the Morning*, *Opening Night*, and *Medea*. In the 2016—17 season she can be seen in the revivals of *The Glass Menagerie*,

*Husbands and Wives*, *Kings of War*, and *Roman Tragedies*.

**FRED GOESSENS** (Cardinal, Rivers) has been performing at TA since its foundation in 1987. This season he performs in the premieres *The Things That Pass* (director, Ivo van Hove) and *Ibsen House* (director, Simon Stone) and the revivals of *Medea*, *Kings of War*, *The Kindly Ones*, and *Roman Tragedies*. He appeared in *Crusades*, *Summer Trilogy*, *Antigone-Kreon-Oedipus*, *Antonioni Project*, *Opening Night*, *Ghosts*, *Othello*, *After the Fall*, *All My Sons*, *The Miser*, *The Russians!*, *Macbeth*, *The Entertainer*, *A Bride in the Morning*, and *Liliom*. In addition to his work at TA, Goessens played roles in films such as *Spion van Oranje* (Spy of Orange), *De Griezibus* (The Horror Bus), and *De jurk* (The Dress), and from 1980 to 1991 in various plays at companies such as Theatergroep Piek and Stichting Theater La Luna.

**JANNI GOSLINGA** (Margareta) has been working with TA since 1995. In the 2016—17 season she will perform in the new productions of *The Things That Pass* (director, Ivo van Hove) and *Ibsen House* (directed by Simon Stone) and the revivals of *Kings of War*, *The Fountainhead*, and *Roman Tragedies*. She appeared in *Antigone-Kreon-Oedipus*, *All My Sons*, *Antonioni Project*, *Glengarry Glen Ross*, *Summer Trilogy*, *True Love*, *The Pelican*, *Mourning Becomes Electra*, *The Seagull*, *The Russians!*, *Disgrace*, *Othello*, *The Entertainer*, *Queen Lear*, *Scenes from a Marriage*, *Cries and Whispers*, *Nora*, and *Liliom*. Goslinga was awarded the Colombina 2008 for her role in *A Streetcar Named Desire*. In addition to her work for TA, Goslinga appeared in various television program such as *Daar vliegen de panters* (See the Panthers Fly) and *Ernstige delicten* (Serious Offenses), and in films such as *De Noorderlingen* (The Northerners) and *Hoe overleef ik mezelf* (How do I survive myself), as well as in some plays with other companies such as *Nu* (Now) at De Balie.

**AUS GREIDANUS JR.** (Gloucester, Buckingham) joined the TA ensemble at the end of the 2013—14 season. He has performed at TA in *Oresteia*, *La grande bouffe*, and *Nora*. In 2016—17 he

will appear in the premieres of *The Things that Pass* (director, Ivo van Hove) and *Ibsen House* (directed by Simon Stone) and the revivals of *The Hidden Force*, *Medea*, *Kings of War*, *Husbands and Wives*, and *The Fountainhead*. After his studies in the Toneelacademie van Maastricht, Greidanus Jr. performed with het Nationale Toneel, Zuidelijk Toneel Hollandia, and NTGent (in *Fort Europa*, *Richard III*, *Leenane Trilogy*, and *Julius Caesar*, among others). He has been a member of Toneelgroep De Appel, where he acts and directs, since 2010. Besides his work in theater he has also acted in various films and television series, such as *Pleidooi*, *De vloer op*, and *Keyzer & De Boer Advocaten*.

**MARIEKE HEEBINK** (Duchess of York) has been working with TA since 1994. In the 2016—17 season she will appear in the premiere of *The Maids* (directed by Katie Mitchell) and the revivals of *The Hidden Force*, *Husbands and Wives*, *Kings of War*, *Roman Tragedies*, and *Medea* (Theo d'Or 2015). She appeared in *Angels in America*, *Ghosts*, *Antonioni Project*, *All My Sons*, *The Miser*, *Crusades*, *The Pelican*, *Summer Trilogy* (Colombina nomination), *Cat on a Hot Tin Roof*, *A Bride in the Morning*, *Long Day's Journey into Night*, and *After the Rehearsal / Persona* (Theo d'Or nomination). She previously performed in *Madame de Sade*, *Oresteia*, *Britannicus*, and other plays. She was nominated for the Colombina for her parts in *After the Fall* and *The Russians!*. She was awarded a Theo d'Or for her role of Constance Middleton in *The Constant Wife* and *Medea*. Before she started at TA, Heebink performed at De Trust. In addition, she can be seen in the television series *Mevrouw de minister* (Madam Minister) and *Bij ons in de Jordaan* (Here in the Jordaan) and in the film *Eilandgasten* (Island Visitors). She won a Golden Calf for her role in the film *1000 Rosen* (1000 Roses) (1993).

**ROBERT DE HOOG** (Dauphin, Suffolk, Clarence) made his TA debut with *Blood Wedding* and joined the ensemble in 2013. In 2016—17 he will appear in the premieres *The Things That Pass* and *Obsession* (both directed by Ivo van Hove) and in the revivals of *Husbands and*

*Wives*, *Kings of War*, and *The Fountainhead*. De Hoog has performed at Toneelgroep Amsterdam in *Blood Wedding*, *Othello*, *Mary Stuart*, and *Liliom*. He was awarded a Golden Calf for his film debut in *Skin*, directed by Hanro Smitsman, for which he was also nominated for an international Emmy Award for Best Actor. De Hoog starred in the successful 3D movie *Nova Zembla*, directed by Reinout Oerlemans, in which he appeared with Doutzen Kroes. His first lead role in an English film was in *Love Eternal* by Irish director Brendan Muldowney, which was shown in prestigious film festivals worldwide in 2013. He can also be seen in, among others, *Schemer*, a thriller based on the murder of Maja Braderic, *Steekspel* by Paul Verhoeven, and *Black Out*.

**HANS KESTING** (Richard III) has been performing with TA since 1987. In 2016—17 he appears in the premieres of *The Things That Pass* (director, Ivo van Hove) and *Ibsen House* (directed by Simon Stone) and the revivals of *The Kindly Ones*, *Kings of War* (Louis d'Or), *The Fountainhead*, and *Roman Tragedies* (nomination, Louis d'Or). At TA he appeared in *Othello*, *The Miser*, *Ajax*, *Phaedra*, *Ghosts*, *Antonioni Project*, *The Taming of the Shrew*, *The Russians!*, *Macbeth*, *Husbands*, *Mourning Becomes Electra*, *The Seagull*, *Danton's Death*, *Opening Night*, and *Mary Stuart*. Kesting was awarded the Louis d'Or for his role in *Angels in America* (2008) and for his role of Richard III in *Kings of War* (2016), and nominated for his roles in *Crusades* and *Roman Tragedies*. He is the current bearer of the Albert van Dalsum ring, which he received in 2015 from Gijs Scholten van Aschat. In addition to his work with TA, Kesting can be seen in various films, performances with Het Zuidelijk Toneel, and in his own TV programs *Circus Pavlov* and the *Hans Kesting Show*. He appeared in the films *Win/Win*, *Amsterdam* (directed by Ivo van Hove), and *Spy van Oranje* (Spy of Orange).

**RAMSEY NASR** (Henry V, Richmond) is a poet/author, actor, and director. In 2013, Nasr joined the regular ensemble of TA. He graduated in acting from Studio Herman Teirlink in Antwerp in 1995 with an original monologue, *De doorspeler*. This theatrical piece won him the Best Actor

award at the Internationaal Theaterschoolfestival in Amsterdam. After his graduation, he acted with Het Zuidelijk Toneel, led by Ivo Van Hove, for five years. He bade farewell to the company in 2000 with a new theatrical monologue, *Geen lied*. For the writing and performing of this piece he received both the Mary Dresselhuys award and the Taalunie toneelschrijfprijs. He was also nominated for the Louis d'Or. His debut as a poet coincided with leaving Het Zuidelijk Toneel, and the publication of his first book, *27 Gedichten & Geen*, coincided with the premiere of *Geen lied*. He has played parts in various films and can be seen in, among others, *De man met de hond*, *Mariken*, *Liefje*, *Magonia*, *Het Echte Leven*, *Süskind en Goltzius*, and *The Pelican Company*. In 2002 he starred in the celebrated three-part television series *De enclave*, about the Dutch involvement in Srebrenica. In 2011 he once again starred in a VARA-drama series, *Overspel*. In 2016—17 he performs in the revivals of *The Other Voice*, *Husbands and Wives*, *Kings of War*, and *The Fountainhead* (Louis d'Or).

**CHRIS NIETVELT** (Montjoy, Leonora, Elizabeth) was a member of Toneelgroep Amsterdam from 1988 to 1994, and returned in 2005. In 2016—17 she will appear in the premiere of *The Maids* (directed by Katie Mitchell) and the revivals of *The Glass Menagerie* (nomination, Theo d'Or), *Kings of War*, and *Roman Tragedies* (Theo d'Or). She appeared at TA in *La Grande Bouffe*, *Teorema*, *Phaedra*, *Disgrace*, *The Russians!*, *Macbeth* (as Lady Macbeth), *Blood Wedding*, *The Seagull*, *And We Will Never Be Parted*, *Hamlet vs. Hamlet*, *Lilom*, *Opening Night* (nomination, Colombina), *Cries and Whispers*, and *Mary Stuart* (nomination, Theo d'Or). In 2008, she was awarded the Theo d'Or for best actress for her role as Cleopatra in *Roman Tragedies*. Other Theo d'Or nominations include as best supporting actress in *Oresteia* (2007), and for roles in *Opening Night* (2006), *Mary Stuart* (2015), and *The Glass Menagerie* (2016). In 1994, Nietvelt joined the theater company ZT Hollandia, where she became one of the company's defining actresses. She also acted in the highly acclaimed production of Houellebecq's *Atomised* in collaboration with the

Schauspielhaus in Zürich, directed by Johan Simons. In 2008, Nietvelt played the role of the courtesan Marguerite Gautier in Van Hove's German-language production, *Kameliendame*.

**ALWIN PULINCKX** (Exeter, Prince of Wales) has been a member of TA since 2001. In 1999 he started as an intern at TA in *The Massacre at Paris*. He performed in plays such as *The Taming of the Shrew*, *Con Amore*, *Britannicus*, *Rocco and His Brothers*, *Rashomon-effect*, *The Miser*, *The Pelican*, *Angels in America*, *Glengarry Glen Ross*, *The Seagull*, *Othello*, *Antonioni Project*, *Queen Lear*, *Mourning Becomes Electra*, *The Entertainer*, *A Bride in the Morning*, *Opening Night*, and *Scenes from a Marriage*. In 2016—17 he will appear in the revivals of *The Kindly Ones* (directed by Guy Cassiers), *Kings of War*, and *Roman Tragedies*. Before he received a permanent position in the ensemble, Pulinckx played in *Romeo and Julia* and *Hamletmachine* at the youth theatre group Bronx, and in *Dagen en nachten* (Days and nights) at Verwanten. In 2011 he played in the film *Alle tijd* (The time of your life).

**HARM DUCO SCHUT** (Williams, Prince Edward, Prince of York) joined TA in 2015 with the premiere of *Kings of War*. In 2016—17 he will play in the premiere of *Emilia Galotti* (directed by Maren E. Bjørseth) and the revivals of *The Glass Menagerie*, *Roman Tragedies*, and *Kings of War*. He started in 2011 at the Theatre Academy in Maastricht and graduated in 2015. He performed in plays like *The Case Oppenheimer*, *Thriller*, and *Marat/Sade*. In 2014 Harm appeared in *Cyrano* with NTGent.

**BART SLEGGERS** (Chief of Staff, York, Edward IV) joined the ensemble in the 2012—13 season and performed in *Roman Tragedies*, *The Taming of the Shrew*, *The Seagull*, *Danton's Death*, *Nora*, and *The Miser*. In 2016—17 he will perform in the premieres of *The Things That Pass* (director, Ivo van Hove) and *Ibsen House* (directed by Simon Stone) and the revivals of *The Kindly Ones*, *Medea*, *The Fountainhead*, *Kings of War*, and *Roman Tragedies*. Sleggers studied at the Royal Conservatory of Antwerp and was

previously a member of Het Zuidelijk Toneel, De Tijd, Het Paleis, Noord Nederlands Toneel, Theater van het Oosten, Nederlands Filharmonisch Orkest, and Ro Theater. He regularly appears in films and television series.

**EELCO SMITS** (Grey, Henry VI) has been a member of Toneelgroep Amsterdam since 2005. This season Smits performs the monologue *Song from Far Away* (written by Simon Stephens for Eelco Smits), *The Glass Menagerie* (nomination, Arlecchino), *Kings of War*, and *Roman Tragedies*. He appeared at TA in *Angels in America*, *Phaedra*, *Ghosts*, *Antonioni Project*, *Teorema*, *Roman Tragedies*, *Summer Trilogy*, *The Taming of the Shrew*, *Tartuffe*, *The Seagull*, *Mourning Becomes Electra*, *The Russians!*, *The Miser*, *Nora*, *Hamlet vs. Hamlet*, *Liliom*, *Opening Night*, and *Mary Stuart*. Before he received his permanent position he appeared as a guest performer in *Keetje van Heilbron* and *Uncle Wanja*. Before he came to TA, Smits was a member of the Ro Theater. He was on stage with them in *Leonce and Lena*, *Portia Coughlan*, and as the young Marcel Proust in the impressive theater cycle *In Search of Lost Time*.

**LEON VOORBERG** (Charles VI, Warwick, Stanley) has been a member of TA from 1999 till 2013. He appeared in *All My Sons*, *Scenes From a Marriage*, *Antonioni Project*, *Glengarry Glen Ross*, *Ubu*, and *The Russians!*. He previously performed in plays such as *The Taming of the Shrew*, *Rashomon-effect*, *A Streetcar Named Desire*, and *Rocco and His Brothers*. Voorberg also adapted and directed various youth performances and Barry Atsma's solo *Denne*.

## MUSICIANS

**STEVE DUGARDIN** (contratenor), began musical studies at the age of 15 with Aimée Thonon, and went on to study singing with Marie-Thérèse Maesen. He graduated first class at the Royal Flemish Conservatory in Antwerp. Dugardin has continued his studies under the English male alto Ashley Stafford, Ingrid Voermans, Margreet Honig, and John Norris. He took part

in productions conducted by Sigiswald Kuijken, Jos Van Immerseel, Ton Koopman, Gustav Leonhardt, Frans Brüggén, and sang for many years in Philippe Herreweghe's Collegium Vocale Gent. He is increasingly in demand as a soloist, and has worked with (among others): Choeur de Chambre de Namur, Musica Antiqua Köln, De Nederlandse Bachvereniging and the Bach Ensemble, Ensemble Clematis, and Capilla Flamenca. Dugardin appeared in operas by Scarlatti, Handel, and in *Akhnaten* by Philip Glass. He has taught at the Royal Conservatory of Music in Liège, and is now at the Koninklijk Conservatorium Antwerp passing his skills and experience on to a new generation of artists.

BL!NDMAN (brass)

**KONSTANTIN KOEV** is a Bulgarian-Dutch bass trombone player who currently works with the Flemish Symphony Orchestra based in Brugge, Belgium. He also works as a freelancer in the Netherlands and Belgium where he is busy with projects with major orchestras and ensembles. He is also an occasional member of David Kweksilber Big Band and Asko Schoenberg, Dutch ensembles specializing in contemporary music. He also teaches brass instruments in music schools near Rotterdam. He received his bachelor degree in Rotterdam and his masters at the Royal Conservatoire in The Hague. He is studying baroque bass trombone in Antwerp, Belgium.

**CHARLOTTE VAN PASSEN**, after obtaining a bachelor degree in both violin and trombone at the Brussels Conservatory, has concentrated on the trombone. She started to take lessons with Wim Becu on the sackbut, pursuing modern trombone studies in Amsterdam, Lyon, and finally Liège. Next to her job as a trombonist at the Symphony Orchestra of Flanders, Van Passen plays with numerous orchestras, contemporary music ensembles, and early music groups. She is also a trombone and chamber music teacher in music schools and at the Liège Conservatory. As a chamber player, she is a member of BL!ndman, Open Slide Ensemble, and Osiris (historic brass).

**DANIEL QUILES CASCANT** started trombone studies at 10 years old with trombone teacher Javier Colomer Castillejos in L'escola comarcal del Comtat in Muro del Alcoy. In 2005 he entered the Music Conservatory of Ontinyent (Valencia), where he continued studying trombone. In 2009 he started his bachelor studies in the Rotterdam/Amsterdam Trombone Class (2011) with teachers Pierre Volders, Jörgen van Rijen, Remko de Jager, and Ben van Dijk, with whom he continued his master's studies. He has won prizes in trombone competitions such as the XI National Competition for Young Performers city of Xativa (Valencia, first prize) and the XIV Young Performers Competition Ruperto Chapi in Villena (Alicante, first prize). His professional experience includes playing with orchestras like the Royal Flemish Philharmonic Orchestra, Royal Concertgebouw Orchestra, and Netherlands Radio Philharmonic Orchestra.

**DANIEL RUIBAL ORTIGUEIRA** started his musical career at 11 years old with Manuel Villar and Daniel Portas. He finished his bachelor at Conservatorio Superior Música a Coruña with with the highest qualification. He is studying for his master's degree at Conservatorium Amsterdam in Holland. He has won the ITF Trombone Quartet Competition in 2015 with Atlantic Trombone Quartet. He has been a member of youth orchestras like Netherland Jeug Orchestra, JONDE (Spanish National Youth Orchestra), Schleswig-Holstein Musik Festival, Gustav Mahler Jugendorchester, Orquesta Joven Sinfónica de Galicia, and Joven Orquesta-Coro Comunidad de Madrid. He has played with professional orchestras—Real Filarmonía de Galicia, Orquesta Sinfónica de Bilbao, Nederland Radio

Philharmonic, Orquesta Sinfónica del Palau de Les Arts, and Orquesta Sinfónica de Galicia. He has played solo concerts with Banda Municipal de Valga, Banda Conservatorio a Coruña, and Banda Municipal de Santiago.

**TONEELGROEP AMSTERDAM** (TA) is one of the leading ambassadors of Dutch performing arts in the Netherlands and abroad. With a core composed of a broad and highly versatile ensemble of world-famous actors and a team of leading directors, TA is the in-house company of Amsterdam's Stadsschouwburg Theatre and performs on stages worldwide. TA is led by Ivo van Hove, who has been instrumental in attracting sensational international directors to the group such as Thomas Ostermeier, Johan Simons, Krzysztof Warlikowski, Grzegorz Jarzyna, Luk Perceval, Katie Mitchell, and Guy Cassiers, as well as members of a new generation such as Simon Stone and Sam Gold. TA sets itself apart by staging innovative and contemporary productions from the classic and modern repertoire for a wide audience in the Netherlands and abroad. The group performs for around 110,000 people a year, helping ensure that repertory theater remains an indispensable component of contemporary culture. TA has an extensive talent development program in areas such as acting, directing, and stage design, as well as theater technology and administrative work. In addition, TA has an extensive education program, including an annual junior production, and there are other events occurring almost every day under the title of TA-extra. Furthermore, TA works together with alliance partner Adelheid Roosen|Female Economy and De Warme Winkel. [tga.nl/en](http://tga.nl/en)