

Saturday, April 27, 2019, 8pm

Sunday, April 28, 2019, 3pm

Zellerbach Hall

## **Théâtre National de Bretagne**

*Julius Caesar* by William Shakespeare

Directed by Arthur Nauzyciel

### CAST

<i>Portia/Calpurnia</i>	Sara Kathryn Bakker
<i>Soothsayer</i>	Luca Carboni
<i>Lucius</i>	Jared Craig
<i>Casca/Lepidus</i>	Roy Faudree
<i>Cinna/Lucilius/Clitus/Marullus/Trebonius</i>	Ismail Ibn Conner
<i>Octavius/Carpenter/Popilius/Octavius' Servant</i>	Isaac Josephthal
<i>Julius Caesar</i>	Dylan Kussman
<i>Cassius</i>	Mark Montgomery
<i>Runner/Metellus</i>	Rudy Mungaray
<i>Mark Antony</i>	Daniel Pettrow
<i>Runner/Cato/Young Cato/Dardanius</i>	Timothy Sekk
<i>Decius Brutus</i>	Neil Patrick Stewart
<i>Brutus</i>	James Waterson

### Jazz Trio

Dmitry Ishenko, *double bass*

Leandro Pelligrino, *guitar*

Marianne Solivan, *vocals*

*With the support of the Cultural Services of the French Embassy in the United States.*

*This performance and will last approximately three hours and 20 minutes  
and will include an intermission between Acts 2 and 3.*

*Cal Performances' 2018–19 season is sponsored by Wells Fargo.*



<i>Director</i>	Arthur Nauzyciel
<i>Set Designer</i>	Riccardo Hernandez
<i>Lighting Designer</i>	Scott Zielinski
<i>Costume Designer</i>	James Schuette
<i>Sound Designer</i>	David Remedios
<i>Choreographer</i>	Damien Jalet
<i>Assistant</i>	Bertille Kapela
<i>General Manager</i>	Sylvain Saysana
<i>Lighting Technician</i>	Christophe Delarue
<i>Sound Technician</i>	Florent Dalmas
<i>Props/Wardrobe</i>	Myriam Rault
<i>Stage Technician</i>	Antoine Giraud-Roger

Premiere: American Repertory Theater, Loeb Drama Center  
(Cambridge, Boston), February 13 – March 16, 2008

Théâtre National de Bretagne, *executive producer*

*A co-production of Centre Dramatique National Orléans/Loiret/Centre  
in partnership with the American Repertory Theater  
(major production sponsors Philip and Hilary Burling),  
Festival d'Automne à Paris, Maison des Arts de Créteil, and TGP-CDN de Saint-Denis.*

*With the support of Etant Donnés/The French-American Fund  
for the Performing Arts, a program of FACE.*

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## PROGRAM NOTES

### Director's Note

Written in 1599 for the opening of the Globe Theatre and just before *Hamlet*, *Julius Caesar* is the first in a series of great tragedies. It contains in itself all the subsequent plays of Shakespeare. It is a political play, in which language and rhetoric play a prominent part; the power of discourse can change the course of history; and the flow of words both reveals and hides their extraordinary presence.

And if the world pictured in the play still resembles ours (what has changed in politics?), one nonetheless feels throughout the text a will to encompass both the visible and the invisible, the real and dream life, the living and the dead in a one-and-only unit, a singular cosmography.

We are connected to the Greeks, the Romans, to Shakespeare, by a long chain that, from the beginning of time and for many centuries to come, contains, like a DNA loop, the collective memory of human fears and illusions. As Eric Hobsbawm wrote in *The Age of Extremes*: “The

short 20th century ended in problems for which nobody had, or even claimed to have, solutions. As the citizens of the *fin de siècle* tapped their way through the global fog that surrounded them, into the third millennium, all they knew for certain was that an era of history had ended. They knew very little else.”

We have yet to come to terms with the dark side of this century. Whenever I confront myself with a classical text, I have the feeling I ought to direct a “memory for the future.” The classics are like the Statue of Liberty at the end of *Planet of the Apes*. The characters project themselves into the future, in which they will be the spectators of their own past, in which their acts will be a spectacle for others to see.

Like a testimony for the future of what we are and were.

America, more than 50 years ago. Pop culture in the United States then had never been so dominant. The world so loud. There were images everywhere and all was appearance: that is why I wanted to place the play in the 1960s,

during the years when one wanted to believe that Kennedy would open up a new era, when a crowd became a mass, when the image won over the word, when the most innovative and significant artistic trends were born in this country (architecture, performance, performance art, photography, collage, reproduction).

—Arthur Nauzyciel

**Arthur Nauzyciel, director**

After studying visual arts and cinema, Arthur Nauzyciel trained as an actor in the school of the Théâtre National de Chaillot (Paris) run by Antoine Vitez (1978). He began his career as an actor and then turned to stage directing. Nauzyciel's first production as a director was *Le malade imaginaire ou le silence de Molière*, after Molière and Giovanni Macchia (1999), followed by Samuel Beckett's *Happy Days* (2003). Since then, he has created numerous productions in France and abroad, including Thomas Bernhard's *Heldenplatz* at the Comédie-Française (2004); Kaj Munk's *Ordet* (*The Word*), staged at the Avignon Festival (2008); *Jan Karski* (*My Name is a Fiction*), adapted from the novel by Yannick Haenel and staged at the Avignon Festival (2011); *Hunger*, based on Knut Hamsun's novel (2011); Chekov's *The Seagull*, staged in the Cour d'Honneur of the Papal Palace at the Avignon Festival (2012); *Kaddish* by Allen Ginsberg (2013), a reading created at the Avignon Festival (2013); and Jean Genet's *Splendid's* (2015) with Jeanne Moreau's voice and the American actors from *Julius Caesar*. Nauzyciel works regularly in the United States, where productions include Mike Leigh's *Abigail's Party* (2007) and Shakespeare's *Julius Caesar* (2008). In Atlanta, he has directed two works by the French playwright Bernard-Marie Koltès—*Black Battles With Dogs* and *Roberto Zucco*.

Nauzyciel has created a number of productions abroad that were then revived in France or at international theater festivals: Samuel Beckett's *The Image* in Dublin (2006); Marie Darrieussecq's *The Sea Museum*, performed at the National Theater of Iceland (2009); R.W. Fassbinder's *The Bitter Tears of Petra von Kant*, staged for the Mini-teater in Ljubljana, Slovenia

(2015); and Kim Youg-ha's *Empire Of Light* (2016) for the National Theater Company of Korea, in Seoul.

He has also worked in dance and opera. In 2011, he staged the opera *Red Waters* by Keren Ann and Bardi Johannsson (*Lady and Bird*) and contributed to the creation of *Play* by Sidi Larbi Cherkaoui and Shantala Shivalingappa. In 2018, he staged *Papillon Noir*, a contemporary opera by Yannick Haenel and Yann Robin. Nauzyciel regularly works with other artists on his projects, including Miroslaw Balka, Étienne Daho, Matt Elliot, Sidi Larbi Cherkaoui, José Lévy, Damien Jalet, and Gaspard Yurkievich.

Arthur Nauzyciel has been the director of the Théâtre National de Bretagne since January 2017, where he staged Alexandre Dumas Fils' *Camille* in September 2018.

**Riccardo Hernandez, set designer**

Born in Cuba and raised in Buenos Aires, Riccardo Hernandez studied at the Yale School of Drama in New Haven (CT). He works regularly on Broadway, where he has won numerous awards for productions including *Topdog/Underdog* and *Porgy and Bess* (Tony Award 2012). He has also worked in opera, designing sets for Philip Glass (*Appomattox*) and Diane Paulus (*Lost Highway*, based on the David Lynch film). In theater, he has worked for stage directors including George C. Wolfe, Ron Daniels, Rebecca Taichman, Robert Woodruff, Ethan Coen, Janos Szasz, John Turturro, Steven Soderbergh, and Julie Taymor (*Grounded*, with Anne Hathaway). Hernandez teaches stage design at Yale University. For Arthur Nauzyciel, he has created the sets for *Jan Karski* (*My Name is a Fiction*), *Red Waters*, *Abigail's Party*, *The Seagull*, *Splendid's*, *The Bitter Tears of Petra von Kant*, *The Empire of Lights*, and *La Dame aux camélias* (*Camille*).

**Scott Zielinski, lighting designer**

Scott Zielinski lives in New York and works in theater, dance, and opera. He has collaborated on projects created throughout the world, with American and international directors including Richard Foreman, Robert Wilson, Tony Kushner, Hal Hartley, and Krystian Lupa. In New



Frédéric Nauzyciel

York, he works regularly on Broadway, including *Topdog/Underdog* by Suzan-Lori Parks, and for Lincoln Center and the Public Theatre. He also creates the lighting for productions in many other North American cities, with directors and choreographers such as Neil Bartlett, Chase Brock, Chen Shi-Zheng, Karin Coonrod, Ron Daniels, David Esbjornson, Daniel Fish, Sir Peter Hall, Tina Landau, Jonathan Moscone, Diane Paulus, Lisa Peterson, James Robinson, Anna Deavere Smith, Twyla Tharp, George C. Wolfe, Mary Zimmerman, and recently for *Miss Fortune* by Judith Weir at the Royal Opera in London. Zielinski holds a master's degree in theater design from the Yale University School of Drama. For Arthur Nauzyciel, he has created the lighting for *The Sea Museum*, *Jan Karski (My Name is a Fiction)*, *Red Waters*, *Abigail's Party*, *The Seagull*, *Splendid's*, *The Bitter Tears of Petra von Kant*, and *La Dame aux camélias (Camille)*.

#### Damien Jalet, *choreographer*

Damien Jalet is an independent Belgian and French choreographer and dancer working internationally. He is interested in the capacity of dance to constantly reinvent itself by convers-

ing with other media, including the visual arts, music, cinema, theater, and fashion; his works are often collaborative. Jalet worked as a choreographer and dancer for companies including Ballet C. de la B., Sasha Waltz and Guests, Chunky Move, Eastman, NYDC, Hessiches Staatballet, Paris Opera Ballet, Scottish Dance Theatre, and Iceland Dance Company. His latest works as choreographer include *Babel (words)* with Sidi Larbi Cherkaoui, with a set by Antony Gormley (two Olivier Awards), presented in 2016 at the Cour d'Honneur du Palais des Papes in Avignon; *Les médusés*, a choreographic installation for 30 performers in some of the main rooms of the Louvre in Paris; *YAMA* for the Scottish Dance Theatre with a set design by American artist Jim Hodges; *Bolero* which he directed together with Cherkaoui and the performance artist Marina Abramovic for the Paris Opera Ballet, with costumes by Riccardo Tisci; *Inked* for the British *kathak* dancer Aakash Odedra; and *Obsidian Pieces* for the Iceland Dance Company in collaboration with Erna Omarsdottir (2015 Icelandic National Performing Arts Award for Best Choreographer). In October 2015, he choreographed *Gravity Fatigue*, devised by fashion de-

## Gideon Lester talks to Arthur Nauzyciel (2008)

### How are you approaching *Julius Caesar*?

Whenever I direct a play, the context in which it's produced is very important. Why are we doing the play here, now, for this audience? *Julius Caesar* is almost never produced in my own country, France, so when you asked me to read it I was coming to it for the first time. Of course I immediately saw connections between the play and the fact that this is an election year in the United States. I don't want that to be obvious in the production, but it provides a strong context. For me, classical plays are a memory of the future. They're time capsules; they come from long ago, but they're with us now and they'll be here for centuries. They contain a collective memory of human behavior, aspirations, expectations, illusions. As time capsules, it's interesting to catch them and open them. They are like holograms or like stars, whose light arrives long after their death. In a sense the play is a user's manual for the next generation, written by Shakespeare for the future, a guide to politics and humanity.

### What about the play resonates in the 21st century?

There's something "contemporary" about *Julius Caesar*, which sounds ridiculous, because it was written in the 16th century; it cannot literally be speaking about our own age. It's not that Shakespeare's observations are still accurate, it's more than that. It's as if nothing has happened in politics since the story that he writes about took place. It's as if we're stuck, like a scratched record; we're still in the final scenes when Octavius arrives. Nothing has evolved in terms of democracy or politics. Like Cassius and Brutus, we believe that democracy is the best system, but it's still a compromise. So many so-called democracies are still really empires, like Rome in the play. What has changed is our experience of tragedy. We come from a century that invented Auschwitz and Hiroshima, after which we can never stage tragedy the same way again.

### Your production includes many quotations from the 1960s. Can you explain why?

I believe that all theater takes place here and now, so it's not really a question of being in the past, whether that's Caesar's Rome or Shakespeare's London or 1960s America. But we will be quoting from the Sixties for many reasons. There's the obvious link between Kennedy's and Caesar's assassinations and their political contexts, but more than that, I'm intrigued by the way the Sixties represent both past and future for us. It was a decade of great invention and innovation, obsessed with the future. The best science fiction movies were made in the 1960s. And the aesthetic is still inspiring; if you look at furniture or clothes from the Sixties, they could belong in today's design magazines. *Julius Caesar* is a play about the invention of the future, a dream of a new world, so the resonances are strong.

### What else interests you about the 1960s?

It was a period in which the image triumphed over the word. There's a wonderful story about the debate between Nixon and Kennedy: I don't know if it's true, but apparently people who listened to it on the radio voted for Nixon, and people who watched it on television voted for Kennedy. JFK was the first president whose image was more important than the content of his words. Suddenly visual icons and illusions were more powerful than speech. *Julius Caesar* is so much a play about language and rhetoric, and I think it'll be interesting to create this double layer by using elements from a time in which language and rhetoric failed. And at the same time, there was a revolution in American art history, with the advent of Pop Art, installations, and performance art. The art and photography of that period was a strong influence in the design for our *Julius Caesar*, particularly Andy Warhol's repeated images and the installations of the Ant Farm. All this seemed appropriate for a production at the Loeb Drama

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signer Hussein Chalayan, at Sadler's Wells in London. *THR(O)UGH*, a choreography for Hessisches Ballett, saw Jalet collaborating again with Jim Hodges, Austrian composer Christian Fennesz, and designer Jean Paul Lespagnard, and was nominated for Best Choreography at the German "Der Faust" theater awards. He created *The Ferryman* with the director Gilles Delmas, highlighting the relation between his works and existing rituals practiced in Bali and Japan, with the participation of Marina Abramovic and composer Ryuichi Sakamoto. It was presented during the Venice Biennial at Palazzo Fortuny in May 2017. Jalet directed *Vessel* together with Japanese visual artist Kohei Nawa, a collaboration initiated during a four-month residency at Villa Kujoyama (the Japanese Medicis villa in Kyoto). The performance for seven dancers has been presented in many important venues in Japan, including Rhom Theater Kyoto and Naoshima's Art Site and will also be seen at the Perth International Festival in Australia. For Arthur Nauzyciel, Jalet collaborated on *The Image*, *The Sea Museum*, *Ordet (The Word)*, *Red Waters*, *The Seagull*, *Jan Karski (My Name is a Fiction)*, *Splendid's*, and *La Dame aux camélias (Camille)*.

**Sara Kathryn Bakker** (*Portia/Calpurnia*) is happy to perform Portia and Calpurnia again after originally appearing in the roles in Boston in 2008 and touring with the production three times in France and once in Bogota, Colombia. Bakker has appeared regionally at the Denver Center Theatre, American Repertory Theater, Utah Shakespeare Festival (three seasons), Contemporary American Theater Festival, Pioneer Theater, Williamstown Theatre Festival, Chautauqua Theater, Pennsylvania Shakespeare Festival, and Delaware Theater Company. Off-Broadway she has worked at the Roundabout Theater and collaborated on the original production of *As Far As We Know* for the NYC Fringe and Fringe Encores. Work in New York has also included workshops and readings with Primary Stages, the Drama Department, Adobe, Rattlestick, and director Austin Pendleton. Film and television work has included *Law & Order: Conviction*, *Ghost Stories*, and the feature film

*End of the Spear*. She also appeared in the web series *The Accidental Wolf* with Kelli O'Hara, directed by Arian Moayed. Bakker graduated from Yale University and received a master's degree from the American Conservatory Theater in San Francisco. She has two children, lives in Connecticut, and also enjoys her career as a public speaking coach.

**Luca Carboni** (*Soothsayer*) was born in Bologna and lives today in Brussels. He received his diploma at the Piccolo Teatro in Milan. Carboni has acted for, among others, Luca Ronconi, Arthur Nauzyciel, Massimo Castri, Matthew Lenton, and Tatjana Pessoa. He has been performing for Italian and European audiences for the last 15 years, working for public theaters and private companies. Carboni was president, an active member, and an actor at the Gli Incauti theater company from 2009 to 2015. He is also a member of Saveria Project, a collective founded in Bologna that promotes and produces contemporary artistic works in Italy and abroad. He has trained in video art, photography, special effects, editing, and digital management of visual streams for the stage, and is the author of video creation for the show *La Baraque* directed by Tatjana Pessoa (Thionville – Saarbrücken, 2015), *The Blink Experiment* (2016), and *Dreaming State* (Théâtre de Liège, Belgium).

**Jared Craig** (*Lucius*). For Arthur Nauzyciel, Craig played in *Julius Caesar* and *Splendid's*. He graduated with a BFA in acting from the School of Theatre at Boston University, and has also studied at the London Academy of Music and Dramatic Art. Craig played in *Be.The.Dog.* at the New York International Fringe Festival (2009). He also performed in *The Starving Class*, a reading directed by Jim True-Frost. In Boston, he has appeared in *The Island of Slaves*, *The History Boys*, *Romeo and Juliet*, *A Midsummer Night's Dream*, *First Blush*, *The Red Lion*, and *Lilly's Purple Plastic Purse*.

**Roy Faudree** (*Casca/Lepidus*) founded the No Theater with Sheena See in 1974 in Northampton, Massachusetts. His creations have been

performed in Paris, London, Manchester, Rotterdam, Ghent, Linz, Munich, Berlin, Tokyo, and Melbourne. More recently, No Theater has played *Let Go* at Lang/Bocanegra in Soho, *Cave-man* by Richard Maxwell at the Performing Garage in New York, and *End of the Road* with the Young@Heart Chorus. No Theater's major productions are *Dupe*, *Last Resort...*, and its first creation, *The Elephant Man* (with Faudree). He has regularly appeared with the Wooster Group, including roles in *The Hairy Ape*, *House/Lights*, *To You the Birdie (Phèdre)*, *Fish Story*, and in *Samara* by Richard Maxwell at Soho Rep.

**Ismail Ibn Conner** (*Cinna/Lucilius/Clitus/Marullus/Trebonius*). For Arthur Nauzyciel, Conner played in *Black Battles With Dogs*, *Julius Caesar*, and *Splendid's*. He is the founder of the United States Koltès Project, working in conjunction with François Koltès on American English translations and international performances produced in the US and France:

*Dans la solitude des champs de coton*, *Le Jour des meurtres dans l'histoire d'Hamlet*, and *La Nuit juste avant les forêts*.

**Isaac Josephthal** (*Octavius/Carpenter/Popilius/Octavius' Servant*) was raised in North Carolina and is now a Brooklyn-based artist. Recent stage credits include *The Lion in Winter* (Cape May Stage, directed by John Gulley), *Public Enemy* (The Pearl Theatre Co., Hal Brooks), *The Ugly One* (A.R.T./New York, Miles Mandwelle), and the American premiere of Lars Von Trier's *Dogville* (Tisch, Robert O'Hara). Josephthal previously worked with Arthur Nauzyciel and company on Jean Genet's *Splendid's*, and joined the cast of *Julius Caesar* in 2017. Television/Film: *Divorce*, *Big Dogs*, *Read Aloud*. BFA: NYU/Tisch.

**Dylan Kussman** (*Julius Caesar*). *Julius Caesar* marks Kussman's debut with the Théâtre National de Bretagne. He has appeared on numerous stages throughout the US, including at Berkeley

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Center, with its 1960s architecture. I like it when the theatrical design and the architecture of the building come together and the distinctions between the two spaces are blurred.

**The set design incorporates huge repeated photographs of the auditorium. Can you explain why?**

In part, we wanted to remind the audience that the theater in which they're sitting is essentially the same shape as the theaters of ancient Greece and Rome. If you stand on stage and look out at the seats, you see that the configuration is exactly the same, two thousand years later. It's also good to remember with this play that theater and democracy were invented at the same time, and that the theater was, in its origins, a political space as much as a place of entertainment. In this election year, the images of those theater seats may remind us of public assemblies, or the Senate.

And I also wanted to create an uncertainty for the audience: Are we onstage or offstage? Who are the watchers and who are the actors? Are we part of the performance? What is illusion and what is reality? On which sides are the dead and the living? How do those questions of illusion and reality relate to *Julius Caesar*? The play is full of dreams and supernatural events, of ghosts and burning men and lions roaming the streets of Rome. The world that it describes doesn't literally exist. It's an imaginary dreamscape, a distortion of reality, and we can't stage it realistically. The production has to feel truthful, but not realistic. I hope that the audience will feel connected to an invisible world, seeing things they can't usually see, listening to things they can't hear.

—Boston, January 2008

*Gideon Lester was the American Repertory Theater's acting artistic director from 2007 to 2009.*



Repertory Theater, Magic Theater, the Oregon Shakespeare Festival, Victory Theater in Los Angeles, and the Ensemble Theater of Chattanooga. Some favorite Shakespearean roles include Romeo with the San Francisco Shakespeare Festival, Henry V with Shotgun Players, and Macbeth with ETC. Kussman's film credits include *Dead Poets Society*, *The Way of the Gun*, *X2*, *Jack Reacher*, and *The Mummy* (2017), and he has made numerous American television appearances. He currently lives in Chattanooga (TN) with his wife and son. He would like to thank Arthur Nauzyciel for the opportunity to work with such a talented cast and crew.

**Mark Montgomery** (*Cassius*). On Broadway, Montgomery performed in *Mamma Mia!* and *Macbeth* and then, in 2008, in *The Seagull* with Kristin Scott Thomas, directed by Christopher Hampton. He has been involved in many projects with the Shakespeare in the Park festival in New York City. A member of the Chicago Shakespeare Theatre, Montgomery appeared in *Rose Rage*, performed at the Duke Theatre in New York, and in *As You Like It*, *King Lear*, *Antony and Cleopatra*, *Henry IV*, *Much Ado About Nothing*, and *The Comedy of Errors*. On television, he has appeared on *Law & Order* and *The Guiding Light*.

**Rudy Mungaray** (*Runner/Metellus*) graduated from the New World School of the Arts and went on to receive a BFA from the Acting Conservatory at the State University of New York at Purchase. His theater credits include *Blood & Gifts* (Lincoln Center), *Lush Valley*, *Sounding* (HERE Arts Center), *Sunken Living Room* (Southern Rep, world premiere), and *Paradise* (New Theatre, Miami). On film and television, he has appeared on *Boardwalk Empire*, *Blue Bloods*, *Elementary*, *Power*, *Law & Order*, and *Unforgettable*. For Arthur Nauzyciel, Mungaray appeared in *Splendid's* by Jean Genet (2017).

**Daniel Pettrow** (*Mark Antony*). For Arthur Nauzyciel, Pettrow has appeared in *Black Battles With Dogs*, *Roberto Zucco*, *Julius Caesar*, and *Splendid's*. As an actor and stage director, he has appeared in more than 60 productions in

the United States and abroad. Pettrow also works in film and television and was the assistant director and a performer in *The Principles of Uncertainty*, a collaboration between the artist Maira Kalman and the choreographer John Heginbotham (Jacob's Pillow, Guggenheim, and BAM). His next project will be a production with Mikhail Baryshnikov.

**Timothy Sekk** (*Runner/Cato/Young Cato/Dardanius*). In New York: *A Clockwork Orange*, *Avow*, *Dreyfus in Rehearsal*. International: *Splendid's* (directed by Arthur Nauzyciel). Regional: Portland Center Stage, Cincinnati Playhouse, Repertory Theatre of St. Louis, Baltimore Center Stage, Northern Stage, The Acting Company, Shakespeare Theatre Company. Film: *Alice Fades Away* (upcoming). Television: *The Blacklist*, *Odd Mom Out*, *The Affair*, *The Good Wife*, *Elementary*, *Person of Interest*, *Boardwalk Empire*. BA: Vassar College, MFA: NYU Graduate Acting Program.

**Neil Patrick Stewart** (*Decius Brutus*). For Arthur Nauzyciel: *Julius Caesar*, *Abigail's Party*, and *Splendid's*. Stewart is also a stage director and teaches master classes and multi-day performance workshops. He is the director of the musical *Volleygirls*, which won several awards, and a production of *The Elephant Man* for the nonprofit Mechanicals Theatre Group (Ovation Awards nominations).

**James Waterson** (*Brutus*). New York Broadway theater credits include *Enemy of the People* (MTC). Off-Broadway: *Love and Information* (NYTW), *The Importance of Being Earnest* (Brooklyn Academy of Music, directed by Sir Peter Hall), *As You Like It* (The Public Theater/NYSF), *Parents' Evening* (The Flea Theater), and *Buffalo Gal* (Primary Stages). His favorite regional and his international credits include *Chinglish* (Goodman Theatre), *Othello* (Commonwealth Shakespeare Company), *Private Lives* (Huntington Theater), *Twelfth Night* (The Old Globe), *The Seagull* (George Street Playhouse), and *Children* (Williamstown Theatre Festival). Waterson has spent five seasons at the Williamstown Theatre Festival, three seasons at

the Old Globe, and three seasons at the Sundance Institute. His film and television credits include *Certainty*, *Visiting*, *Dead Poets Society*, *Little Sweetheart*, *Treme*, *The Good Wife*, a recurring role on *Six Feet Under*, *Live from Baghdad*, *Wedding Daze*, and *Christy: The Movie*. For Arthur Nauzyciel, he appeared in *Jan Karski (My Name is a Fiction)* in 2011.

**Dmitry Ishenko** (*double bass*) is a versatile and in-demand New York City bass player. He has performed and/or recorded with such jazz greats as Steve Lacy, John Tchicai, Eric Harland, Dave Liebman, Kenny Werner, Terri Lynn Carrington, Myron Walden, Roy Campbell, Jr., Sam Yahel, Kenny Wollesen, and many others. A graduate of both the Berklee College of Music and the New England Conservatory of Music in Boston, he is also a busy session player and arranger, having worked in the studio and on the road with Paul Banks of Interpol, among others. Ishenko has toured all over Northern America, Western Europe, Russia, and Japan, appearing at the NYC CareFusion Jazz Festival, Vision Festival, Blue Note Jazz Festival, Toronto Jazz Festival, Boston Beantown Jazz Festival, Carnegie Hall, Kennedy Center, Lincoln Center, and The Blue Note, as well as at many other venues around the world.

**Leandro Pelligrino** (*guitar*) is an internationally acclaimed artist who has been steadily developing his reputation as one of the finest guitarists of his generation. Born in São Paulo, Brazil, Pelligrino studied music composition and jazz improvisation during his teenage years. After earning his bachelor's degree, he auditioned for the prestigious Berklee College of Music and was awarded a full scholarship to pursue his studies in jazz and improvised music. In 2011, Pelligrino moved to US and im-

mersed himself in this country's fertile musical environment. Since then he has gained an impressive reputation among his peers and has had the chance to work with many of the greatest jazz musicians performing today, including Dave Liebman, Danilo Perez, Manu Katché, John Pattitucci, Bob Cranshaw, Terri Lyne Carrington, Romero Lubambo, Eric Harland, Donny McCaslin, Gerald Clayton, and Erik Truffaz. Pelligrino can also be heard on Dianne Reeves' Grammy Award-winning album *Beautiful Life*. In 2013, he entered the Montreux Jazz Guitar Competition, receiving First Prize from the legendary Lee Ritenour. Pelligrino was also the first South American guitarist to win this competition. The following year, he performed at the Montreux Jazz Festival as the opening act for Ritenour. Since then, Pelligrino has been performing and teaching all over the world. He is endorsed by Benedetto Guitars and currently performs on his Bravo model.

**Marianne Solivan** (*vocals*) tours internationally as a jazz vocalist, composer, bandleader, and educator. She has worked with artists including Christian McBride, Roy Hargrove, Peter Bernstein, Jeremy Pelt, Lewis Nash, Johnathan Blake, and Bruce Barth. Solivan spent her school days gigging constantly, while at the Berklee College of Music and then the New England Conservatory, where she earned her master's degree. Those early years helped her to hone her skills as a bandleader. Solivan has taught all grade levels for over 18 years and currently runs her own jazz vocal workshop series in New York City. Her first CD, *Prisoner of Love*, received critical acclaim and a four-star review from *Downbeat* magazine in 2012 and her second CD, *SPARK*, was released in 2015 to critical acclaim. Solivan regularly tours the US and abroad.