



Julius Caesar

by

William Shakespeare

A production of

Théâtre National de Bretagne

Arthur Nauzyciel

Director

Friday Evening, April 5, 2019 at 8:00

Saturday Evening, April 6, 2019 at 8:00

Power Center

Ann Arbor

This weekend's performances are supported by Michigan Medicine, the James and Barbara Garavaglia Theater Endowment Fund, the Ilene H. Forsyth Theater Endowment Fund, and the Herbert S. and Carol L. Amster Endowment Fund.

Special thanks to Linda Gregerson and Peter Holland for their participation in events surrounding this weekend's performances.

Julius Caesar appears by arrangement with Maia Arts.

In consideration of the artists and the audience, please refrain from the use of electronic devices during the performance.

The photography, sound recording, or videotaping of this performance is prohibited.

CAST

Portia/Calpurnia / Sara Kathryn Bakker

Soothsayer / Luca Carboni

Lucius / Jared Craig

Casca/Lepidus / Roy Faudree

Cinna/Lucillius/Clitus/Marrullus/Trebonius / Ismail Ibn Conner

Octavius/Carpenter/Popilius/Octavius' Servant / Isaac Josephthal

Julius Caesar / Dylan Kussman

Cassius / Mark Montgomery

Runner/Metellus / Rudy Mungaray

Mark Anthony / Daniel Pettrow

Runner/Cato/Young Cato/Dardanius / Timothy Sekk

Decius Brutus / Neil Patrick Stewart

Brutus / James Waterson

JAZZ TRIO

Double Bass / Dmitry Ishenko

Guitars / Leandro Pelligrino

Vocals / Marianne Solivan

CREATIVE AND PRODUCTION TEAM

Author / William Shakespeare

Director / Arthur Nauzyciel

Set Designer / Riccardo Hernandez

Lighting Designer / Scott Zielinski

Costume Designer / James Schuette

Sound Designer / David Remedios

Choreographer / Damien Jalet

Assistant / Bertille Kapela

General Manager / Sylvain Saysana

Light Technician / Christophe Delarue

Sound Technician / Florent Dalmas

Props and Wardrobe / Myriam Rault

Stage Technician / Antoine Giraud-Roger

Julius Caesar runs approximately three hours and 20 minutes in duration and is performed with one intermission.



Following Friday evening's performance, please feel free to remain in your seats and join us for a post-performance Q&A with members of the company.

DIRECTOR'S NOTE

Written in 1599 for the opening of The Globe Theatre and right 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; 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, and to Shakespeare by a long chain which, 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.

We created this piece in Boston 10 years ago at the American Repertory Theater, which was built in 1964. Pop culture in the US 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 onto a new era, when a crowd became a mass, when the image won over the word, and when the most innovative and significant artistic trends were born in this country: architects, performers, performance art, photography, collage, and reproduction.

— Arthur Nauzyciel

SYNOPSIS

Shakespeare's *Julius Caesar* is generally believed to have been first performed in 1599 at the new Globe Theatre. It is one of several plays written by Shakespeare based on Roman history — a popular topic in 16th-century England — which also include *Coriolanus* and *Antony and Cleopatra*. The assassination of Julius Caesar in Rome on March 15 (the “Ides of March”) in 44 BC was a central event of the pre-Christian ancient world, but any justification for Caesar's killing always remained elusive.¹ This ambiguity persisted into the early modern period, and Shakespeare incorporated it into his play in complex depictions of the main characters such as Caesar and Brutus.

The play begins with Caesar's triumphant return after war. Some tribunes berate common citizens for celebrating his win. Public games are held to mark this victory, and as Caesar is headed there, a soothsayer warns him to beware the “Ides of March.” We then see the evolving conspiracy against Caesar, led by Caius Cassius, who discusses the threat of Caesar's increasing power and god-like role with Marcus Brutus, a fellow senator. Another conspirator, Casca, enters to tell them that Mark Antony, Caesar's protege, at the behest of the plebeians, offered Caesar a crown three times at the games. While he refused it every time, Cassius and Brutus are suspicious of his aspirations and potentially dictatorial tendencies.

Brutus has a keen sense of honor and patriotism toward Rome, but mixed feelings about joining the conspiracy.

However, Cassius and the conspirators plant forged letters, supposedly from angry citizens, to influence him on joining their cause. He is troubled by his decision, which he refuses to share with his wife Portia. Despite the portents invoked by his wife Calpurnia, Julius Caesar goes to the Capitol, where his assassination takes place in a spectacle of violence on stage, as the group of conspirators stab him multiple times. After the murder, when Brutus addresses the crowd to explain their supposedly patriotic motives, the people initially seem to support his cause. But following him, Mark Antony delivers a funeral oration (against Cassius's objections), in which he reads Caesar's will, bequeathing money and use of public land to each Roman citizen. His oration transforms the audience into a frenzied, murderous mob. The conspirators flee and Rome breaks into civil conflict.

Brutus and Cassius gather an army to fight Mark Antony, who is joined by Octavius, Caesar's grandnephew, and Lepidus, another ally. The conspirators are defeated, following their internal divisions and suspicion of betrayal. Brutus commits suicide, but Mark Antony and Octavius acknowledge his nobility and want to give him a burial with honor. The final vision of the play is both complex and tragic.

Synopsis written by Jyotsna G. Singh, professor of Renaissance studies in the department of English at Michigan State University.

¹For a background to the play, see David Daniell, “Introduction,” *Julius Caesar*. London: The Arden Shakespeare, 1-4.

RESONANCES

Like *Hamlet*, *Julius Caesar* is a puzzle. It doesn't conform to the idea of Aristotelian tragedy in presenting a noble man with a conspicuous flaw, nor to Elizabethan melodrama in presenting a conspicuous villain. *Julius Caesar* has great relevance to our time, though it is gloomier, because it is about a society that is doomed. Our society is not doomed, but in such immense danger that the relevance is great. It was a society doomed not by the evil passions of selfish individuals, because such passions always exist, but by an intellectual and spiritual failure of nerve that made the society incapable of coping with its situation.

— *W. H. Auden*, Lectures on Shakespeare

It is no coincidence that the world of *Julius Caesar* is constructed almost entirely from language. The play contains little physical action: there are few shifts in location, in contrast to *As You Like It*, the play that preceded it, nor are there any special stage effects, apart from the appearance of Caesar's ghost to Brutus. Except for Caesar's assassination at the Capitol and the suicides in the final act, the play shows us very few events; almost everything that happens takes place offstage and is then retold through rumor or report. This gives *Julius Caesar* an oddly subjective quality; so little is enacted directly in front of us that we must rely on other people's characterization of events, and we are never quite sure whom or what to believe. Words, not deeds, are the primary agents in the play, and they are endowed with extraordinary powers of creation, transformation, and destruction. Words can create a reality, or destroy a life.

— *Arthur Nauzyciel*, October 2007

ARTISTS

After studying visual arts and cinema, **Arthur Nauzyciel** (*director*) 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. His 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 directed 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, staged at the Avignon Festival (2011); *Hunger*, based on Knut Hamsun's novel (2011); Anton Chekov's *The Seagull* staged in the Cour d'honneur of the Papal Palace at the Avignon Festival (2012); *KADDISH* by Allen Ginsberg (2013), 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*. Mr. Nauzyciel works regularly in the US. In Atlanta he staged two plays by the French playwright Bernard-Marie Koltès: *Black Battles With Dogs* (2001) and *Roberto Zucco* (2004), along with Mike Leigh's *Abigail's Party* (2007), and William Shakespeare's *Julius Caesar* (2008).

Mr. Nauzyciel has created a number of shows abroad that were then revived in France or at international theater festivals, including 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) at the National Theater Company of Korea (NTCK) in Seoul.

He has also worked for 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. He regularly works with other artists on his projects, such as Miroslaw Balka, Étienne Daho, Matt Elliot, José Lévy, Sidi Larbi Cherkaoui, Damien Jalet, and Gaspard Yurkievich. Since January 1, 2017, Mr. Nauzyciel has been the director of the Théâtre National de Bretagne, where he created Alexandre Dumas Fils's *Camille* in September 2018.

The **Théâtre National de Bretagne** (TNB) traces its history back to the very creation of the Centre Dramatique de l'Ouest in 1949, part of the CDN (National Centers for the Dramatic Arts) network. It cooperated with the Maison de la Culture in Rennes after the latter was founded in 1968. The TNB was born in 1990 as both organizations merged. Today, the TNB is preeminent in the French cultural landscape. The TNB organizes an annual festival, has a cinema, and runs l'École Supérieure d'Art Dramatique, a leading drama school. The TNB welcomes some 200,000 spectators each season across its many programs of live performances, cinema, special events, and workshops. Since January 1, 2017, actor and stage director Arthur Nauzyciel has led the TNB in Rennes.

Born in Cuba and raised in Buenos Aires, **Riccardo Hernandez** (set designer) studied at the Yale School of Drama in New Haven, Connecticut. He works regularly on Broadway, where he has won many awards for productions including *Topdog/Underdog* and *Porgy and Bess* (2012 Tony Awards). He has also worked for the opera, designing sets for Philip Glass (*Appomattox*) and Diane Paulus (*Lost Highway* based on the David Lynch film). In the theater he has worked for many stage directors, such as George C. Wolfe, Ron Daniels, Rebecca Taichman, Robert Woodruff, Ethan Coen, Janos Szasz, John Turturro, Steven Soderbergh, and for Julie Taymor in *Grounded* with Anne Hathaway. Mr. Hernandez teaches stage design at Yale University. For Arthur Nauzyciel, he created the sets of *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) lives in New York. For theater, dance, and opera, he has worked 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 York, he works regularly on Broadway for the production of *Topdog/Underdog* by Suzan-Lori Parks, and for Lincoln Center and The Public Theater. 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. He holds a master's in theater design from the Yale University School of Drama. For Arthur Nauzyciel, he created the lighting design 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) is an independent Belgian and French choreographer and dancer. Interested in the capacity of dance constantly reinventing itself by conversing with other media such as visual art, music, cinema, theater, and fashion, his works are often collaborative. He has worked as a choreographer and dancer for companies such as Ballet C. de la B., Sasha Waltz and Guests, Chunky Move, Eastman, NYDC, Hessisches 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 Abramović 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. In October 2015 he choreographed *Gravity Fatigue*, devised by fashion designer Hussein Chalayan at Sadler's Wells in London.

Sara Kathryn Bakker (*Portia/Calpurnia*) performed the original roles of Portia and Calpurnia in *Julius Caesar* in Boston in 2008 and on tour with the production three times in France and once in Bogota, Colombia. She has appeared regionally at the Denver Center Theatre, American Repertory Theater, Utah Shakespearean Festival, 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 show *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 TV 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. Ms. Bakker graduated from Yale University and received her MFA from the American Conservatory Theater in San Francisco. She has two children, lives in Connecticut, and is a public speaking coach.

Luca Carboni (*Soothsayer*) was born in Bologna and now lives in Brussels. He received his diploma at the Piccolo Teatro in Milan, and has acted for Luca Ronconi, Arthur Nauzyciel, Massimo Castri, Matthew Lenton, and Tatjana Pessoa. He has performed for Italian and European audiences for the last 15 years, working for public theaters and private companies. He was president, an active member, and actor at the theater company Gli Incauti

from 2009–2015. He became a member of Saveria Project, a collective founded in Bologna which promotes and produces contemporary artistic works in Italy and abroad.

Jared Craig (*Lucius*) performed in *Julius Caesar* and *Splendid's* for Arthur Nauzyciel. He graduated with a BFA in acting from the School of Theatre at Boston University, and also studied at the London Academy of Music and Dramatic Art. He has performed in *Be.The.Dog.* at New York International Fringe Festival (2009) and in *The Starving Class*, a reading directed by Jim True-Frost. In Boston, he performed 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*) created 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, *Caveman* by Richard Maxwell at the Performing Garage in New York, and *End of the Road* with the Young@Heart Chorus. No Theater's major shows are *Dupe*, *Last Resort...*, and its first creation, *The Elephant Man*, by Mr. Faudree. He has regularly performed with the Wooster Group in *The Hairy Ape*, *House/Lights*, *To you the birdie* (Phedre), and *Fish Story*, and in *Samara* by Richard Maxwell at Soho Rep.

Ismail Ibn Conner (*Cinna/Lucilius/Clitus/Marrullus/Trebonius*) has performed in *Black Battles With Dogs*, *Julius Caesar*, and *Splendid's* for Arthur Nauzyciel. He





is the founder of the US Koltès Project, working in conjunction with François Koltès on American English translations and international performances, which have produced performances in the US and France including *Dans la solitude des champs de coton*, *Le Jour des meurtres dans l'histoire d'Hamlet*, and *La Nuit juste avant les forêts*.

Raised in North Carolina, **Isaac Josephthal** (*Octavius/Carpenter/Popilius/Octavius' servant*) is a Brooklyn-based artist. Recent stage credits include *The Lion in Winter* (Cape May Stage, dir., John Gulley), *Public Enemy* (The Pearl Theatre Co., dir. Hal Brooks), *The Ugly One* (A.R.T./New York, dir. Miles Mandwelle), and the American premiere of Lars von Trier's *Dogville* (Tisch, dir. Robert O'Hara). He previously worked with TNB on Jean Genet's *Splendid's*, and joined the cast of *Julius Caesar* in 2017. Television and film credits include *Divorce*, *Big Dogs*, and *Read Aloud*. He received his BFA from NYU/Tisch.

Dylan Kussman (*Julius Caesar*) makes his debut with the Théâtre National de Bretagne with this production. He has appeared on numerous stages throughout the US, including the Berkeley Repertory Theater, the Magic Theater, the Oregon Shakespeare Festival, the Victory Theater in Los Angeles, and the Ensemble Theater of Chattanooga (ETC). Some of his favorite Shakespearean roles include Romeo with the San Francisco Shakespeare Festival, Henry V with Shotgun Players, and Macbeth with ETC. His film credits include *Dead Poets Society* (in which he appeared with James Waterston), *The Way of the Gun*, *X2*, *Jack Reacher*, and *The Mummy* (2017), along with numerous American television appearances. He currently lives in Chattanooga, Tennessee, with his wife and son.

On Broadway, **Mark Montgomery** (*Cassius*) performed in *Mamma Mia!* (Bill Austin), *Macbeth*, and *The Seagull* directed by Christopher Hampton with Kristin Scott Thomas in 2008. He is involved in many projects with the Shakespeare in the Park festival in New York. A member of the Chicago Shakespeare Theatre, he performed in *Rose Rage* (Joseph Jefferson Award for "Best Production," performed at the Duke Theatre in New York) and performed 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 in *Law & Order* and *Guiding Light*.

Rudy Mungaray (*Runner/Metellus*) graduated from 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* and *Sounding* (HERE Arts Center), *Sunken Living Room* (Southern Rep, world premiere), and *Paradise* (New Theatre, Miami). For film and television, he performed in *Boardwalk Empire*, *Blue Bloods*, *Elementary*, *Power*, *Law & Order*, and *Unforgettable*. For Arthur Nauzyciel, Mr. Mungaray performed in *Splendid's* by Jean Genet (2017).

Daniel Pettrow (*Mark Anthony*) has performed in *Black Battles With Dogs*, *Roberto Zucco*, *Julius Caesar*, and *Splendid's* for Arthur Nauzyciel. As an actor and stage director, he has appeared in more than 60 productions in the US and abroad. He also works for film and television. He is the assistant director and performer of *The Principles of Uncertainty*, a collaboration between the artist Maira Kalman and the choreographer John Heginbotham, presented in 2017 at Jacob's Pillow, the Guggenheim, and BAM.

Timothy Sekk's (*Runner/Cato/Young Cato/Dardanius*) New York credits include *A Clockwork Orange*, *Avow*, and *Dreyfus in Rehearsal*. International credits include *Splendid's*, directed by Arthur Nauzyciel. Regional credits include Portland Center Stage, Cincinnati Playhouse, Repertory Theatre of St. Louis, Baltimore Center Stage, Northern Stage, The Acting Company, and Shakespeare Theatre Company. On film and television, he has appeared in *Alice Fades Away*, *The Blacklist*, *Odd Mom Out*, *The Affair*, *The Good Wife*, *Elementary*, *Person of Interest*, and *Boardwalk Empire*. He received his BA from Vassar College and MFA from NYU's Graduate Acting Program.

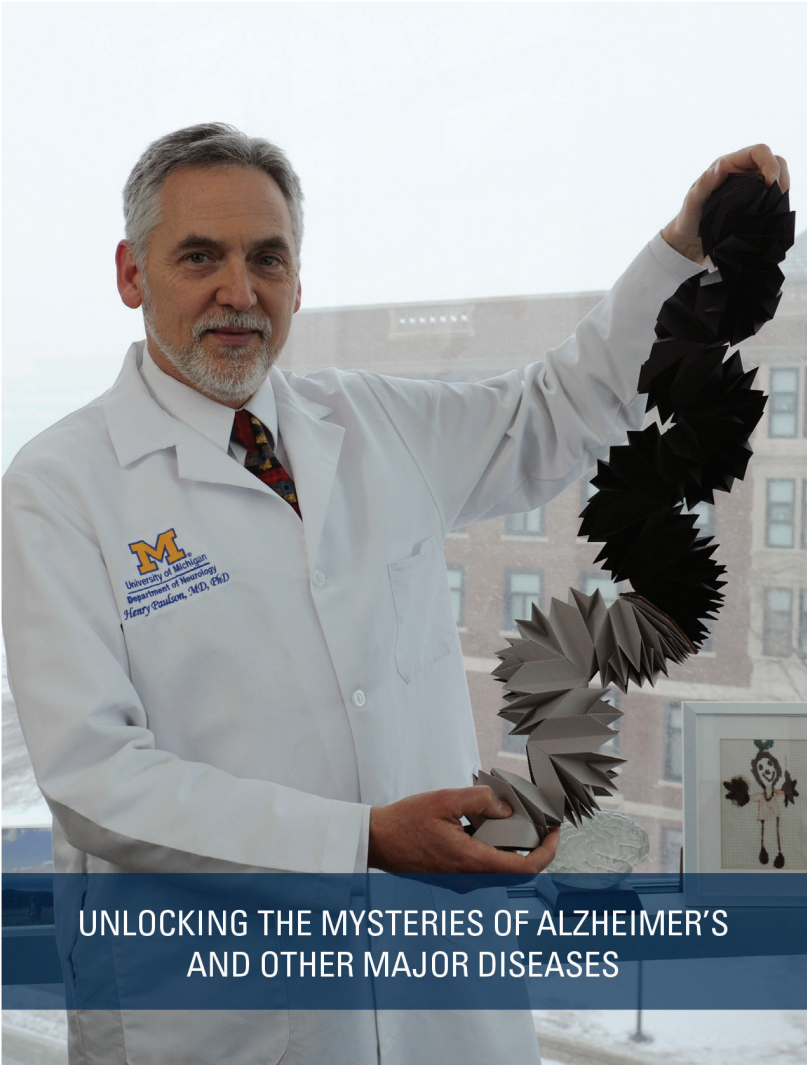
For Arthur Nauzyciel, **Neil Patrick Stewart** (*Decius Brutus*) has appeared in *Julius Caesar*, *Abigail's Party*, and *Splendid's*. He is an actor and stage director, and he teaches master classes and multi-day performance workshops. He is the director of the musical *Volleygirls*, which won several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

James Waterson's (*Brutus*) Broadway theater credits include *Enemy of the People* (MTC). Off-Broadway, he performed in *Love and Information* (New York Theatre Workshop), *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). Regional and 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). He 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 performed in *Jan Karski (My Name is a Fiction)* in 2011.

Dmitry Ishenko (*double bass*) is a versatile and in-demand bass player based in New York. 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, and Kenny Wollesen. A graduate of both the Berklee College of Music and New England Conservatory, he is also a busy session player and arranger, having worked in the studio and on the road with Paul Banks of Interpol. Mr. Ishenko has toured all over North 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, The Blue Note, and countless other venues around the world.

Leandro Pelligrino (*guitars*) is an internationally acclaimed guitarist who has been steadily developing his reputation as one of the finest guitarists of his generation. Born in São Paulo, Brazil, Mr. Pelligrino studied music composition and jazz improvisation as a teenager. 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



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2011, he moved to the US to live his dream of being immersed in the country's fertile musical environment. Since then, he has gained an impressive reputation among his peers and had the chance to work with many of the greatest jazz musicians in activity. He has performed with artists including Dave Liebman, Danilo Pérez, Manu Katché, John Pattitucci, Bob Cranshaw, Terri Lyne Carrington, Romero Lubambo, Eric Harland, Donny McCaslin, Gerald Clayton, and Erik Truffaz. He is also part of the Grammy Award-winning album *Beautiful Life* by the exceptional jazz singer Dianne Reeves. In 2013, he entered the Montreux Jazz Guitar Competition and was awarded first prize by the legendary Lee Ritenour as the first South American guitarist to ever win the competition.

Marianne Solivan (*vocals*) is an internationally touring jazz vocalist, composer, bandleader, and educator. She

has worked with luminaries including Christian McBride, Roy Hargrove, Peter Bernstein, Jeremy Pelt, Lewis Nash, Johnathan Blake, and Bruce Barth. She went to school at Berklee College of Music and the New England Conservatory, where she earned her master's degree and honed her skills as a bandleader, amassing a huge repertoire that can challenge any song hound. Ms. Solivan has taught all grade levels for over 18 years and currently runs her own jazz vocal workshop series in New York. 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.

UMS welcomes Théâtre National de Bretagne as the company makes its UMS debut this weekend.

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

Executive production / Théâtre National de Bretagne

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

With the support of / Etant Donnés/The French-American Fund for the Performing Arts, a Program of FACE; and the Cultural Services of the French Embassy in the United States.



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MAY WE ALSO RECOMMEND...

- 4/12 The English Concert: Handel's *Semele*
- 4/14 Monterey Jazz Festival on Tour featuring Cécile McLorin Salvant & Christian Sands
- 4/26–27 Martha Graham Dance Company

Tickets available at www.ums.org.

ON THE EDUCATION HORIZON...

- 4/14 UMS 101: Jazz (Monterey Jazz Festival on Tour)
(Earl Lewis Room, Rackham Graduate School, 2:00 pm)
*Paid registration is required for this event; please visit bit.ly/UMSClasses (case sensitive) to register.
In partnership with Ann Arbor Public Schools Rec & Ed.*
- 4/27 You Can Dance: Martha Graham Dance Company
(Ann Arbor Y, 400 W. Washington Street, 1:30 pm)

Educational events are free and open to the public unless otherwise noted.