Shriver Hall Concert Series
WHERE THE STARS ALIGN AND PERFORM FOR YOU  *2013-2014 SEASON*

INDIVIDUAL-CONCERT TICKETS Regular $39 // Students $19

EMANUEL AX, PIANO
Sunday, MAY 11, 2014 » 5:30 pm

Discovery Series
FREE » SATURDAYS @ 3PM
SHCS @ HODSON HALL

YEVGENY SUDBIN, PIANO
May 3, 2014

JOHNS HOPKINS UNIVERSITY
HOMOOD CAMPUS

Clarice Smith Performing Arts Center presents

DENIS O’HARE
AN ILIAD

Friday, May 2, 2014 . 8PM
Saturday, May 3, 2014 . 8PM
Ina & Jack Kay Theatre
DENIS O’HARE AND LISA PETERSON are founding members of HOMER’S COAT — a creative collective that explores foundational literature. An actor and a director, respectively, they both develop, write and edit the pieces they make together. The creative process differs according to subject matter but the lens through which they view the theatrical medium makes for unique, energetic, imaginative performative experiences. Together they created the stage piece An Iliad over a period of five years, utilizing video, video transcriptions, improvisation, original music and diligent research.

Currently, they are developing a piece based on the Bible entitled The Good Book, commissioned by the Court Theatre in Chicago. The Good Book tells the story of the chaotic birth of the Christian Bible and how it came to be the most influential text in all of human history.

An Iliad has received multiple awards including the Joseph Jefferson Award (Chicago), five Craig Noel Awards (San Diego), Gregory Award (Seattle), Drama Desk Nomination (New York), Obie Award (New York) and The Lucille Lortel Award (New York). For more information, please visit www.homerscoat.com.
DENIS O’HARE (The Poet) is the co-author, along with Lisa Peterson, of the award-winning solo performance play, An Iliad (Obie, Lucille Lortel awards). O’Hare has appeared numerous times on Broadway in such pieces as Inherit The Wind, Sweet Charity (Drama Desk Award), Assassin (Tony Nomination), Take Me Out (Tony, Drama Desk awards), Major Barbara and Cabaret. He has also worked extensively Off-Broadway at the New York Theatre Workshop in The Devils and Vienna Lusthaus, at the New York Shakespeare Festival in Into The Woods, Helen, Take Me Out (Obie, Lucille Lortel awards) and other theatres. His regional work includes Seattle Rep, Arena Stage, Goodman Theatre, Victory Gardens Theatre, Remains Theatre and the McCarter Theatre. A prolific film and TV actor, O’Hare appeared in two seasons of “True Blood” as King Russell Edgington, on the premiere season of “American Horror Story” and as Judge Abnerathy on “The Good Wife.” Film work includes C.O.G., The Eagle, Changeling, Milk, Michael Clayton, A Mighty Heart, Duplexity, The Proposal, Charlie Wilson’s War and Garden State, among others. He is currently writing a new stage piece with Peterson entitled The Good Book for the Court Theatre in Chicago. O’Hare is married to Hugo Redwood with whom he has a son. They live in Brooklyn, New York.

LISA PETERSON (director) is the co-author of An Iliad, the Obie and Lortel Award-winning solo performance that she created with Denis O’Hare, based on Homer’s epic poem. In addition to many classic plays, Peterson has directed the premieres of new works by Donald Margulies, Tony Kushner, Beth Henley, Naomi Wallace, Caryn Churchill, Janusz Glowacki, Marline Meyer, Culture Clash, Jose Rivera and many others at theaters including NYTW (Obie for directing Janusz Glowacki, Marlane Meyer, Culture Clash, Jose Rivera and many others at theaters including NYTW), MTC, Primary Stages, Mark Taper Forum, La Jolla Playhouse, Guthrie, ATL, Berkeley Rep, McCarter, Arena Stage, Geffen, Hartford Stage, Seattle Rep and many more.

Double bassist BRIAN ELLINGSSEN’s playing has been hailed as “shocking and evocative” by the Philadelphia Enquirer, and the New York Times has described him as “coaxing an amazing variety of sounds from his instrument.” As a soloist he has been featured at the Spoleto Festival USA, and New Music Hartford. As a chamber musician he has been a member of Ensemble ACJW, and is a standing member of Le Train Bleu, the Declassified and the Heavy Hands quartet. As an orchestral musician Ellingsen has performed as principal of the Lucerne Festival Academy Orchestra, as well as principal of Gotham Chamber Opera, and the Spoleto Festival Orchestra. Ellingsen holds a bachelor’s degree from the Hartt School, and a master’s from Yale.

RACHEL HAUCK (scenic design): An Iliad (NYTW, McCarter, La Jolla, Berkeley Rep, Seattle Rep). New York: The Call, Go Back To Where You Are (Playwrights Horizons); Slowgirl (LCT3), Harper Regan, Bluebird (Atlantic); Regents (MTC); This Wide Night (Naked Angels, Lortel nomination); Picked, A Boy and His Soul (Vineyard); Orange, Hat and Grace (Soho Rep, Drama Desk nomination); Beebo Brinker Chronicles (Hourglass, 37 Arts); Fever Chart, Poor itch (Public Lab). Recent regional: No Place To Go (Two Rivers); Cat on a Hot Tin Roof (Guthrie); Pheasut Backwards (McCarter); OSE, Taper, Shakespeare Theatre, Arena Stage, Hartford Stage, Seattle Rep, Playmakers Rep and others. Resident designer for the O’Neill Playwrights Conference since 2005.


SCOTT ZIELINSKI’s (lighting design) work has been seen extensively in New York and regionally throughout the U.S. Internationally he has designed for productions in Adelaide, Amsterdam, Avignon, Berlin, Bregenz, Edinburgh, Fukuoka, Gennevilliers, Gotteborg, Hamburg, Hong Kong, Istanbul, Linz, London, Luang Prabang, Lyon, Melbourne, Orleans, Oslo, Ottawa, Paris, Reykjavik, Rotterdam, Rouen, St. Gallen, Singapore, Stockholm, Stuttgart, Tokyo, Toronto, Vienna, Vilnius and Zurich. Upcoming projects include Matsukaze for Spoleto Festival and Lincoln Center, Cyrano for Theater St. Gallen (Switzerland), White Snake for Suzhou Kunqu Opera (China) and Abigail’s Party for CDN Orleans (France). scottzielinski.com.

MARK BENNETT (composer/sound design): Broadway scores and/or sound designs include: Veruca & Sonia & Masha & Spike, Dead Accounts, Driving Miss Daisy, A Steady Rain, The Coast of Utopia (2007 Drama Desk Award: Original Music, Henry Hewes Award Sound Design), Who’s Afraid of Virginia Woolf?, Henry IV, Goldali Balcony, The Goat, among others. Off-Broadway includes original scores for all BAM/OLD VIC Bridge Project productions, An Iliad (Obie Award/Craig Noel Award), Mad Forest, My Children! My Africa! (NYTW), The Seagull and Dog eaters (Public Theater), Regional includes Dead End, Rose Tattoo, Persephone (Huntington Theatre Co.). Recipient: 1998 Obie Award for Sustained Excellence in Sound Design and 14 Drama Desk nominations.

CHRIS LIUSSMANN (associate sound designer/sound engineer) was the associate sound designer on An Iliad at La Jolla Playhouse and Berkeley Rep. His favorite sound designs include the Off-Broadway production of The Third Story. For North Coast Repertory Theatre, he designed A Christmas Carol and Dracula, for which he won Patte Awards; Henry IV Part I; Time Stands Still, The Tempest; and Voice of the Prairie. He designed Billy Crystal’s ‘700 Sundays at La Jolla Playhouse; Das Barber, Forbidden Broadway SVU and Tea Old for the Chorus at Miracle Theatre Productions; Les Misérables, Little Women, Leading Ladies, Moon Over Buffalo and Sweeney Todd at Moonlight Stage Productions; and Red Herring at Scripps Ranch Theatre. Luessmann’s work as an associate sound designer includes Billy Crystal’s 700 Sundays on Broadway and American Night: The Ballad of Juan Jose, The Country, An Iliad, The Nightingale and The Third Story at LJP. He holds a B.A in theatre from UCLA, and an MFA in theatre from UC San Diego.

MARTHA DONALDSON (production stage manager): Broadway: [title of show], Top Girls, Next to Normal, The Year of Magical Thinking, The Lion King, James Joyce’s The Dead. Off-Broadway: New York Theatre Workshop, The Public Theater and Shakespeare in the Park, Manhattan Theatre Club. The Duke on 42nd St., The Vineyard Theatre, Minetta Lane Theatre, Mabou Mines, St. Ann’s Warehouse and many others. National tour: The Vagina Monologues. Donaldson is very happy to be working on this production of An Iliad and she is a proud member of Actors’ Equity Association.
DAVISON SCANDRETT (production manager/lighting supervisor) has supervised lighting or technical production for more than 1,000 performances in 46 states and 23 countries. His primary focus for the past five years has been in the dance community, most notably serving as director of production for the Merce Cunningham Dance Company from 2008–12. Other credits include the First National Tour of The Drowsy Chaperone, the World Tour of Rent, three tours for the Tony-honored Acting Company and Wendy Whelan’s upcoming Restless Creature project. Scandrett is also a Bessie Award-winning lighting designer and has recently created lighting for Paris Opera Ballet, Rasheen Mitchell, Silas Riener and Pam Tanowitz.

ArKtype/Thomas O. Kriegsmann – (producer)
A producer of acclaimed international projects and tours, ArKtype’s work has been seen worldwide, including projects with Mikhail Baryshnikov, Yael Farber, Peter Brook, Jay Scheib, Julie Taymor, Yaron Levi, Dmitry Krymov and Victoria Thierry-Chaplin. Recent premieres include Big Dance Theater & Baryshnikov Productions’ Man In A Case at Hartford Stage and the Off-Broadway run of Nalagat Deaf-Blind Theater’s Not By Bread Alone. Additional projects include Rude Mechs (Austin); Theatre for a New Audience; Big Dance Theater; Aurélia Thierry (France); Jessica Blank & Erik Jensen; Circa (Brisbane); Lisa Peterson & Denis O’Hare; T.P.O. (Italy); Erth (Sydney); Sam Green/yMusic & Yo La Tengo; Joshua Light Show; and World/Inferno Friendship Society. Upcoming premieres include Sam Green’s The Measure of All Things, Jay Scheib’s Platonov or the Disinherited, Jessica Blank & Erik Jensen’s How to Be A Rock Critic and Dayna Hanson’s The Clay Duke. More information at www.arktype.org

ACKNOWLEDGMENTS

CLARICE SMITH PERFORMING ARTS CENTER ACKNOWLEDGMENTS
In conjunction with this project, there were two public events presented by The Clarice, as noted below. We extend our deepest thanks to all event participants.

COMBAT PAPER PROJECT. PAPERMAKING WORKSHOPS WITH VETERANS AND COMMUNITY MEMBERS
Tuesday, April 29, 2014; Wednesday, April 30, 2014; Thursday, May 1, 2014 at the Stamp Student Union’s Art and Learning Center

HOMER’S ILIAD: AN ANTI-WAR MANIFESTO?
Thursday, May 1, 2014 at the The Clarice’s Dance Theatre
Moderated by Kojo Nnamdi, host of The Kojo Nnamdi Show, produced by WAMU 88.5

The Clarice would also like to thank the following organizations for their support of the activities associated with this production of An Iliad, including the Combat Paper Project and the Creative Dialogue, in addition to the performances:

International Spirit of Healing
Maryland-National Capital Park and Planning Commission
UMD Veteran Student Life and TerpVets
USO of Metropolitan Washington
Walter Reed National Military Medical Center
ACKNOWLEDGMENTS

The extraordinary staff at the Clarice Smith Performing Arts Center, Will Knapp, Jim Nicola, Linda Chapman, Alex Rosenberg, Donald Fried, Shanta Thake and Gigi Kriegsmann.

Special thanks to Yamaha Piano.

Milltone drum created by Larry Miller.

**Actors’ Equity Association (AEA)** was founded in 1913 as the first of the American actor unions. Equity’s mission is to advance, promote and foster the art of live theatre as an essential component of our society. Today, Equity represents more than 40,000 actors, singers, dancers and stage managers working in hundreds of theatres across the United States. Equity members are dedicated to working in the theatre as a profession, upholding the highest artistic standards. Equity negotiates wages and working conditions and provides a wide range of benefits including health and pension plans for its members. Through its agreement with Equity, this theatre has committed to the fair treatment of the actors and stage managers employed in this production. AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. For more information, visit www.actorsequity.org.

For additional tour and project information, please contact:

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The Michelle Smith Performing Arts Library presents
**After the War is Over: the performing arts response to the post-war experience**

In theory, wars end. The fighting ceases, terms are negotiated, understandings are reached and the soldiers return home to their families, to their lives. But for many of the soldiers who do return home, the war returns with them. Our veterans may spend years, perhaps the rest of their lives, healing from war.

How is the post-war experience expressed or creatively documented in the performing arts? The Michelle Smith Performing Arts Library is proud to present *After the War is Over: the performing arts response to the post-war experience*, an exhibition that examines music and plays that respond to the lives that continue after the war is over. Located in the gallery space on the main floor of MSPAL and presented in conjunction with The Clarice’s production of *An Iliad* and the Combat Paper Project workshops, this exhibition explores the resources available in MSPAL’s special and general collections that pertain to the historic response of the performing arts to the post-war experience. To learn more about a selection of the resources that inspired this exhibit, visit the Michelle Smith Performing Arts Library.

**Next Stop is Vietnam: The War on Record, 1961-2008 — Hugo Keesing, et al.**

**Location:** Michelle Smith Performing Arts Library — Paged Collections Room
**Call Number:** MCD 12460

A collection comprised of 13 discs and an accompanying 300-page book, illustrated with archival photographs, album covers and images of memorabilia from the time, this box set guides the listener through the tumultuous era of the Vietnam War through recordings of music and the words of political and military figures involved in the conflict. This landmark publication features both commercial recordings and music written and performed by veterans, and explores the powerful impact of the war on society through its musical legacy.

**Debussy & Ravel: Les enregistrements erato — Monique Haas**

**Location:** Michelle Smith Performing Arts Library — International Piano Archives at Maryland (IPAM)
**Call Number:** MERATO 2564 69967-2

Fans of French piano music shouldn’t miss this six-disc set that includes some of the most well-known works of Claude Debussy and Maurice Ravel, recorded by pianist Monique Haas between 1968 and 1972. This collection features Debussy’s *Berceuse Héroïque* and Ravel’s *Le Tombeau de Couperin*, two pieces explored in the section of *After the War is Over* dedicated to conflict and Classical music. To access this recording, ask at the MSPAL circulation desk.