Music and Sexuality in Britten: Selected Essays — Philip Brett, edited by George E. Haggerty
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Musicologist Philip Brett is the leading expert in the field of Benjamin Britten studies, and his scholarship on Britten's life and music has provided new insight on not only Britten's compositional style but also on the composer's views of politics and philosophy. This collection of Brett's work includes, among other topics, writings on character relationships in *Turn of the Screw*, politics and violence in *Peter Grimes* and caricature in *Albert Herring*. An introduction by MacArthur Fellow Susan McClary precedes Brett's penetrating exploration of the many ways that Britten's sexual, cultural and personal identity influenced his musical texts.

For more information on these UMD Library materials and other resources relating to the performers, pieces, composers and themes of this program, please visit us at www.lib.umd.edu/mspal/mspal-prevIEWS.
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This program will last approximately 90 minutes, which includes a 15-minute intermission.

Please join us for a conversation with the artists following the Friday, April 4 performance.
ABOUT THE PROGRAM

Zero Cost House was initially conceived as a meditation by Toshiki Okada on how Henry David Thoreau’s Walden changed the playwright’s life. The Japanese tsunami of 2011 occurred while Okada was writing the play, which left him reflecting even more deeply on the disruptions that come from natural disasters and the uneasy compromises between radical idealism and contemporary living. Known for its raucous performance spirit, Pig Iron Theatre Company is the first English-language company to premiere Okada’s work and is making its Clarice Smith Center debut with Zero Cost House.

ABOUT THE COMPANY

Since its inception in 1995, PIG IRON THEATRE COMPANY has grown from a small, fringe performance troupe into one of the best-known ensembles of its kind in America. Over that time, Pig Iron has created 25 original works, garnering praise from audiences, peers and critics; the New York Times hailed Pig Iron as “one of the few groups successfully taking theatre in new directions.” Rather than beginning its work from a script, Pig Iron starts with an idea, a character or a situation, and allows the ensemble to forge the piece through focused improvisation and discussion.

Pig Iron’s unique creation process has yielded an extraordinarily eclectic array of performance pieces. One piece is a wordless, highly physical play set in an American cafeteria; another is a hyperverbal adaptation of a Gothic ghost story by the “bad boy” of Polish literature; yet another piece is a rock-and-roll cabaret set in an asylum, hosted by James Joyce’s institutionalized daughter. All of these productions are tied together by Pig Iron’s trademark visual élan, physical performance style and technical sophistication. While Pig Iron’s work can be unconventional or unsettling, it is also wildly entertaining, exhilarating and often very, very funny.

Pig Iron’s original creations have been the recipients of two Obie Awards, two Total Theatre Awards from the Edinburgh Fringe, six Barrymore Awards for Excellence in Theatre (and 40 nominations) and a listing as one of the top 10 productions of the year Theatre Awards from the Edinburgh Fringe, six Barrymore Awards for Excellence in Theatre (and 40 nominations) and a listing as one of the top 10 productions of the year. Pig Iron’s co-founders Quinn Bairdiedel, Dan Rothenberg and Dito van Reigersberg have been jointly awarded a Pew Fellowship in the Arts (2002) and a USA Knight Fellowship (2010).

Pig Iron’s original works have been developed in residencies at New York’s Public Theater, Tony Morrison’s Atelier program at Princeton University and La Jolla Playhouse (CA), among others. During the company’s 15 years of touring, Pig Iron’s plays have been seen at Dance Theater Workshop (NYC), Z Space (San Francisco), Woolly Mammoth (DC), Festival Konfrontacje Teatralne (Lublin, Poland), Teatr Rozmaitosci (Warsaw, Poland), Camden People’s Theater (London), October Arts Festival (Ennis, Ireland), Strictly Mundial Festival (Salvador, Brazil) and the Under the Radar Festival (NYC), as well as six tours to the Edinburgh Fringe Festival.

Pig Iron has also taught its unique approaches to ensemble-created physical theater at theaters and universities in Scotland, Ireland, Turkey, Argentina, Peru and across the United States at institutions such as Yale University, Brown, Harvard, Utah State Logan, Wesleyan, Bryn Mawr, University of the Arts and many others. In 2011 Pig Iron launched a two-year graduate program in ensemble theater based in its hometown of Philadelphia.

ABOUT THE ARTISTS

E SARA BARNES (stage manager) loves traveling all over for work and play, and is thrilled to add Pig Iron to her list of gigs. Some favorite New York shows include Bedroom Farce (TACT); Bloodydove of Love (Ars Nova); 6 in Concert; Nighttime Traffic (NYMF); and Twelfth Night (Sonnet Rep). Regional favorites include Saving Aimee, Guys & Dolls, Memphis!, Hello, Dolly! (5th Ave Theatre); and Zanna, Don’t! (Contemporary Classics). Barnes believes that music, love, laughter, food and drink (not necessarily in that order), as well as her support system: her “friends from before,” have made life good. (Proud AEA member.)

MIMI LIEN (set) is a designer of sets/environments for theatre, dance and opera based in Brooklyn, New York. Previous collaborations with Pig Iron include Love Unpunished, Welcome to Yaku City, Cinderella; and, with Dan Rothenberg on Okada’s play, Enjoy (The Play Company). Recent work in Philadelphia includes Elephant Room (Rainpan 43), Body Awareness and Becky Shaw (The Wilma Theater). Her work has been recognized with four Barrymore nominations, a Barrymore Award and an Obie Award for Sustained Excellence. She was a recipient of the NEA/TCG Career Development Program, a MacDowell Colony fellow, and her sculptures were featured in the exhibition, Landscapes of Quarantine, at the Storefront for Art and Architecture.

MAIKO MATSUSHIMA (costumes) is a costume and set designer who has been designing for theatre, dance, opera and film in New York, Philadelphia and regional theatres. In 2010 she designed costumes for the American premiere of Toshiki Okada’s Enjoy, directed by Dan Rothenberg in New York City. In the Philadelphia area, Matsushima’s work has appeared frequently at The Wilma Theater (My Wonderful Day, Proliferation of the Imagination, The Understudy), Twelfth Night (Pig Iron Theater Company) in 2011 garnering her a Barrymore nomination for set design; Takes (Nichole Canuso Dance Company); and Chicken (Charlotte Ford) in 2010 at Philadelphia Live Arts Festival. Her other credits include THIS (Playwrights Horizons, NY), Rescue Me (Ohio Theatre, NY), More (Headlong Dance Theatre), The Children of Venderly (Classic Stage Company, NY) and many others. She also has worked as an associate costume designer on Broadway productions such as Spring Awakening, Radio Golf, Lezat, Assassins, Good Body and Pacific Overtures. She is a professor in the theater department at Bryn Mawr College where she teaches design.

MARY M CCOOL (ensemble) is thrilled to collaborate with Mr. Okada and Pig Iron, having last performed with the company in Hell Meets Henry Halfway. New York credits include Okada’s Enjoy with the Play Company at 59Esht, Freedom Club at the Connelly and The Fab 4 Reach the Poorly Gates at P.S. 122. Regional credits include Actors Theatre of Louisville, the Arden Theatre, People’s Light and Theatre Company, Shakespeare Santa Cruz and The Wilma Theater. McCool is a co-founder of New Paradise Laboratories, with whom she has created and performed 12 original pieces. Thanks and love to Dan, Toshiki and the company.

AYA OGAWA (translator) is a Brooklyn-based writer, director and translator. NYTW Artistic Fellow & Usual Suspect; New Dramatis’ Van Lier Fellow; HERE Resident Artist. She wrote and directed op63a (HERE) and Journey to the Oceans (The Foundry Theatre); and has translated more than ten plays by Toshiki Okada. She is writing and directing Ludic Proxy, a new play commissioned by The Play Company. www.knifeinc.org.
ABOUT THE ARTISTS

TOSHIKI OKADA (writer) was born in Yokohama in 1973. Since he formed the theater company chelfish in 1997, Okada has written and directed all of the company's productions. As a result of putting into practice his distinctive methodology for creating plays, he has come to be known for his use of hyper-colloquial Japanese and unique choreography. In 2005, his play Five Days in March won the prestigious 49th Kishida Drama Award. He participated in Toyota Choreography Award 2005 with Air Conditioner [Cooler] (2005). In September 2005, Okada won the Yokohama Cultural Award/Yokohama Award for Art and Cultural Encouragement. In December of the same year, he presented Enjoy at New National Theatre, Tokyo. In February 2007, a collection of his novellas entitled The End of the Special Time We Were Allowed was published and awarded the Kenzaburo Oe Prize. As a director, Okada directed Samuel Beckett's Cascando for the Tokyo International Arts Festival and Kobo Abe's Friends at the Setagaya Public Theater. More recently, Okada directed a workshop production of Strongness with local actors at the Itami Ai Hall in Hyogo prefecture. He also created Ghost Youth in collaboration with students at Obirin University in Tokyo. Moreover, he has been invited to Nam June Park Art Center (Seoul), Walker Art Center (Minneapolis), Museum of Contemporary Art (Chicago), The National Museum of Art (Osaka) and Mori Museum of Art (Tokyo), and Yokohama Triennale. In March 2008, he presented Freetime, a piece co-produced by Kunst festival Des Arts (Brussels), Wiener Festwochen (Vienna) and Festival d'Automne (Paris). In May 2009, New National Theater of Japan commissioned him to adapt and direct Dea Lebra's Taetaeunierang. In October 2009, his newest piece Hot Pepper, Air Conditions, and the Farewell Speech premiered in Berlin, in co-production with Hebbel Am Ufer (Berlin). While his stories and plays continue to be published in Japan, his works have also been translated into many languages and published abroad.

DAN ROTHENBERG (director) is a founding member and co-artistic director of the Pig Iron Theatre Company. Rothenberg has directed almost all of Pig Iron's original works, including Poet in New York, Gentlemen Volunteers, Isabella, Pay Up, The Lucia Joyce Cabaret and the Obie Award-winning Hell Meets Henry Halfway and Chekhov Lizardbrain. In 2001, Rothenberg co-directed Shut Eye with Joseph Chaikin. His other projects include creation of audio works to accompany the paintings of Alexandre Grant at MOCA in Los Angeles and ongoing collaborations with Stockholm's Teater Slava and alt-comedy group The Berzerker Residents.

JACKIE SIBLIES DRURY (contributing writer/dramaturg) is a Brooklyn-based playwright. Her play We Are Proud to Present a Presentation About the Herero of Namibia, Formerly Known as South West Africa, From the German Sudwestafrika, Between the Years 1884-1915 had its New York premiere at Soho Rep in the fall of 2012, and had its world premiere at Victory Gardens Theater in Chicago. She is a graduate of Brown's MFA playwriting program, where she received the David Wickham Prize in Playwriting. Her play Social Creatures was commissioned by Trinity Repertory Theater Company in Providence, Rhode Island, and premiered there in 2013. She is the inaugural recipient of the Jerome New York Fellowship for 2012-2014.

JAMES SUOG (Ensemble) is a member of Pig Iron Theatre Company with whom he has created 18 original pieces. He has also worked with the Milwaukee Rep, Arena Stage, Seattle Rep, Actors Theater of Louisville, The Wilma Theater, The Arden Theater, Fringe Theatre, Headlong Dance Theater, Rainpan 43 and Lucidity Suitcase Intercontinental. He is the composer of the musicals A Murder, a Mystery and a Marriage (book and lyrics by Aaron Posner), James Joyce is Dead and So is Paris (Pig Iron), The Sea (a one-man electric chamber opera) and Cherry Bomb (book and lyrics by Jen Childs). His work has been recognized with two Obie Awards, four Barrymores for Outstanding Sound Design, the F. Otto Haas Award for Emerging Theater Artist and a Pew Fellowship.

MIKAAL SULAIMAN (sound designer), born and raised in Rochester, New York, attended the University of the Arts as a co-actor and later studied the Lecoq approach to physical theatre at the London International School of Performing Arts. Sulaiman has sound designed for The Flea Theatre, Pig Iron Theatre, New Paradise Laboratories, Swim Pony, KOSOKO/perFORMance, Team Sunshine, Theatre Exile, Azuka Theatre, Inis Nua Theatre and PBS feature films as well as others. He has also toured the U.K. and Sweden as a sound engineer/dj for poetry tours. Most recently Sulaiman scored a CBS Web series called Room 8 for The Bold and The Beautiful.

ALEX TORRA (Ensemble) has been an associate artist with Pig Iron for the last six years, working as a performer/creator on Zero Cost House, Twelfth Night, Gankeblossom and Welcome to Yuba City; as the creative producer and associate director of the company's 2013 remount of Pay Up; and as the director of Come to My Awesome Fiesta, It's Going to be Awesome. Okay’’ Torra is also a co-founder and resident director of Philadelphia’s Team Sunshine Performance Corporation.

DITO VAN REIGERSBERG (Ensemble) is a co-founder of Pig Iron, and has performed in almost all of Pig Iron’s productions since 1995. A graduate of Swarthmore College, he trained at the Neighborhood Playhouse and the Martha Graham School of Dance; he has been awarded a Pew Fellowship and a USA Knight Fellowship with Dan Rothenberg and Quinn Bauriedel. His favorite Pig Iron shows include Cafeteria, Hell Meets Henry Halfway (Obie) and Welcome to Yuba City. He has also performed with Headlong, Azuka (Hedwig), Mauchingbird (The Misandcrime, Heida Gibson), The Bearded Ladies and Nicole Canuso Dance Company. He is also Martha Graham Cracker in his show the Martha Graham Cracker Cabaret, which most recently played at Joe’s Pub.

PETER WEST’s (lighting) recent designs include The Life of Galileo (Cleveland Playhouse), The Maids (Red Bull Theater), My Children, My Africa/Circle Mirror Transformation/The World of the Moon in rep at The Juilliard School and the Shakespeare Santa Cruz 2012 Season. Other work includes shows at The Public Theater, Rattlestick, Manhattan School of Music, New York Theatre Workshop, The Spoleto Festival, the American Dance Festival, Berkeley Rep, Playmakers, CalShakes, Seattle Rep, Huntington, Arena and the Geffen Playhouse. He has designed more than 35 shows for The Juilliard School Drama Division. West is a proud associate of the Red Bull Theater Company.


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