Orlando

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American Premiere!

Orlando

A sensuous epic of self-discovery

Text: Virginia Woolf, adapted by Daryl Pinckney
Composers: Craig Armstrong and AGF
Director: Cathie Boyd
Set Designer: James Johnson
Costume Designer: Theo Clinkard
Lighting Designer: Nick Smith
Visuals (Acts 1 and 3): James Houston
Visuals (Act 2): Angela Kroeger
Assistant Director/Choreographer: Josh Armstrong
Production Manager: Grahame Coyle
Sound Engineer: Dave Pringle
AV Operator: Robin Thomson
Costume Creation: Mandy Bryan at Scottish Opera

Cryptic is supported by Creative Scotland.

Supported in part by an award from the National Endowment for the Arts.

Original soundtrack by Craig Armstrong and AGF commissioned by Cryptic. First performed on September 30, 2010, at Traverse Theatre, Edinburgh. Recorded soundtrack used by permission of Chester Music Ltd., a Sales Group Company.

Duration: 1 hour 10 minutes, no intermission.

In consideration of both audience and performers, please turn off all electronic devices. The taking of photographs or videos and the use of recording equipment are not permitted. No food or drink is permitted in the theater.

The 2013/14 season is made possible in part by funds from:
The New Jersey State Council on the Arts/Department of State, the National Endowment for the Arts, the 2013/14 season is made possible in part by funds from:
Mid Atlantic Arts Foundation.
National Dance Project (NDP) of the New England Foundation for the Arts.
Montclair State’s Office of Arts & Cultural Programming (ACP) presents and produces leading artists of the world in dance, music, theater, and opera. Under its signature series Peak Performances, ACP has produced works such as Jovana: The Life of Omerova (Hannah Lyall), Bernstein Johnson Reagon, Toshi Reagon, and Jacqueline Woodson; Zinnias: The Difficulty of Crossing a Field by David Lapp. In addition, ACP has commissioned works by Bill T. Jones, Kronos Quartet, Jan Fabre, Liz Lerman, Wayne McGregor, Laurie Anderson, Romeo Castellucci, Richard Alston, Susan Marshall, Fred Hersch, and David Gordon.

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American Premiere!
Ottoline Morrell, and many other prominent figures of the Strachey, pioneer psychoanalyst Adrian Stephen (Woolf’s sister) and Duncan Grant, economist Maynard critics Roger Fry and Clive Bell, artists Vanessa Bell sexuality and ways of living. Other members of this liberal, and political thinkers notorious for their experimentalism critic, publisher, and prominent member of the Bloomsbury and Betrayal became for me a story about Woolf’s loneliness as an artist. I thought often of Elizabeth Hardwick saying in footage without commentary. I read the intentions behind her project, this love letter, as Quentin Bell called it, to Vita Sackville-West. At its best, Elizabethans to Woolf’s own time, the 1920s. No doubt the playfulness of tone has to do with Woolf’s bashfulness about her father’s library in which she’d first educated herself, a romp through literary periods and the history of taste from the 18th century. I’d been obsessed with Bloomsbury and its brilliant queers. I

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