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Orlando

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Dr. Susan A. Cole, President
Daniel Gurskis, Dean, College of the Arts
Jedediah Wheeler, Executive Director, Arts & Cultural Programming

American Premiere!

CRYPTIC Orlando

A sensuous epic of self-discovery

Text **Virginia Woolf**, adapted by **Darryl Pinckney**

Composers **Craig Armstrong** and **AGF**

Director **Cathie Boyd**

Set Designer **James Johnson**

Costume Designer **Theo Clinkard**

Lighting Designer **Nich Smith**

Visuals (Acts 1 and 3) **James Houston**

Visuals (Act 2) **Angelica Kroeger**

Assistant Director/Choreographer **Josh Armstrong**

Orlando **Judith Williams**

Production Manager **Grahame Coyle**

Sound Engineer **Dave Pringle**

AV Operator **Robbie 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.

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Peak Performances

THE 2013|14 SEASON

American Premiere!

CRYPTIC Orlando



Photo by Tommy Ga-Ken Wan

April 10–13, 2014

Alexander Kasser Theater



MONTCLAIR STATE
UNIVERSITY

Program Notes

I once asked the great Scottish historian of the Crusades Sir Steven Runciman about Leonard and Virginia Woolf. He'd met them through John Lehmann, who worked at the Hogarth Press and whose sister had been for a time married to Runciman's brother. They used to laugh about the Apostles. For a secret society, its members were not very good at keeping secrets. Runciman said he never left Lytton Strachey without laughing all the way home, and it bothered him that Strachey's popular image had become that of a morbid and melancholy man, he who had been so wonderfully ironic about himself.

Bloomsbury represented for Runciman, born in 1903, an older generation, and, as he recalled, its members did not approve of much about the young, apart from admiring them for their being young. Often Runciman was the youngest person in the room at Lady Ottoline Morrell's Thursday evenings, which he remembered as the best parties he'd ever been to. One met everyone there, and Lady Ottoline was having such a good time, dressed in her out-of-the-acting-box manner. Had she worn normal clothes, she would have looked strange. She seemed normal in weird clothes. The pity was that she couldn't write, because she talked so well. Meanwhile, Mrs. Woolf's humor approached malice, and she was more of a snob than he had ever been. Runciman said he admired the style and sensitivity of the essays, found some moving things in *To the Lighthouse*, and *Mrs. Dalloway* was quite all right, but he couldn't finish *The Waves*. “Well, Mrs. Woolf was hard to like. She was mad. Leonard Woolf was probably the only person who was really fond of her.”

I'd written my undergraduate thesis about *The Waves*. I'd been obsessed with Bloomsbury and its brilliant queers. I wasn't interested in Clive Bell, and it didn't matter to me that he had racist things to say about African art or the influence of jazz. I also didn't really care that Virginia Woolf spoke of the 1920 exhibition of African art in London as “the Nigger show” or that somewhere in her diary for 1925 she records having seen from her bus a black man, spiffy in swallowtail and bowler, whose hand reminded her of a monkey's. There is no point in asking for our kind of across-the-board political correctness from people of another time. Otherwise, one can embrace hardly anyone from the past. Woolf's writing on the condition of women is profound, and she is always aware of and sustained by her woman's sensibility in her work. Her capacity for labor was her struggle against madness. She managed to outrun the voices for a long time. Anguish knows where you live, as James Baldwin used to say.

In 1988, Robert Wilson asked me to make an adaptation of Virginia Woolf's *Orlando* as a one-woman show for Jutta Lampe, one of the most distinguished actresses at Berlin's Schaubühne. *Orlando* (1928) is unlike most of Woolf's fiction in its playfulness, its attempt at sheer fun. It is pure cornball in some parts and rather girlish in others, but there are passages that conjure up the Woolf spell in its hypnotic rhythm, the speed of the prose. The novel is a journey back to her father's library in which she'd first educated herself, a romp through literary periods and the history of taste from the Elizabethans to Woolf's own time, the 1920s. No doubt the playfulness of tone has to do with Woolf's bashfulness about the intentions behind her project, this love letter, as Quentin Bell called it, to Vita Sackville-West. At its best, *Orlando* is offered as a fantasy of riches, a consolation to Sackville-West for the loss of Knole, her ancestral home, which, as a woman, she could not inherit. *Orlando* is a work about loss, coping with loss—and change.

Orlando as a stage work was meant to be a wall of words, one easily interrupted or reshaped. While working on it, the *fatwa* was declared against Salman Rushdie, and CNN's first broadcasts of the demonstrations in Iran consisted of footage without commentary. I read *Orlando* aloud to myself against the chanting coming from the television. *Orlando* became for me a story about Woolf's loneliness as an artist. I thought often of Elizabeth Hardwick saying in *Seduction and Betrayal* that Woolf's work has about it the quality or atmosphere of the soliloquy, which is somehow also an expression of her madness. Orlando is a lost soul trying to keep up her spirits. The novel has its own magic. I hope I did not ruin that. Yes, yes, Runciman said, he was afraid of her, his Mrs. Woolf. Me, too.

—*Darryl Pinckney*

About the Artists

Virginia Woolf (Text) (1882–1941) was a novelist, critic, publisher, and prominent member of the Bloomsbury Group, a progressive coterie of artists, writers, critics, and political thinkers notorious for their experimentalism in formal art and domestic interior design, as well as in sexuality and ways of living. Other members of this liberal, pacifist, and often libertine intellectual enclave were art critics Roger Fry and Clive Bell, artists Vanessa Bell (Woolf's sister) and Duncan Grant, economist Maynard Keynes, novelist E.M. Forster, critic and historian Lytton Strachey, pioneer psychoanalyst Adrian Stephen (Woolf's brother), and political journalist and publisher Leonard Woolf (Woolf's husband). Desmond MacCarthy, T.S. Eliot, Ottoline Morrell, and many other prominent figures of the

20th century were also in their circle. She married Leonard Woolf in 1912 and remained happily married to him while also enjoying intimacies with other lovers, most prominently in the 1920s the writer Vita Sackville-West.

Woolf's experimental fiction stands alongside that of James Joyce, Marcel Proust, and Gertrude Stein in the foundational canon of high modernist literature. She published numerous short stories and 10 novels, of which *Orlando: A Biography* (1928) is the sixth, coming in the midst of the rich vein of experimental lyric modernist works that made her reputation—*Mrs Dalloway* (1925), *To the Lighthouse* (1927), and *The Waves* (1931). Not least, along with her husband, Woolf was a successful

and important publisher. They founded the Hogarth Press, which was responsible, for example, for the first major works of Sigmund Freud in English and which also published significant works by key modern writers such as T.S. Eliot, Robert Graves, and Gertrude Stein. In March 1941, during a dark pass in the war, and fearing the onset of the incapacitating melancholia that periodically overcame her, Virginia Woolf committed suicide. Her last novel, *Between the Acts* (1941), was published posthumously.

Darryl Pinckney (Adaptation), educated at Columbia University and a former Hodder Fellow at Princeton University, is author of the novel *High Cotton*. He wrote the texts for Robert Wilson's productions of *The Forest*, *Orlando*, and *Time Rocker*. His work has appeared in *Granta*, *Index on Censorship*, the *New York Review of Books*, the *New Yorker*, the *Times Literary Supplement*, *Vanity Fair*, the *Village Voice*, and *Vogue*. Pinckney has taught in the African American Studies department at Harvard and in the School of the Arts at Columbia and is a recipient of grants and awards from the Whiting and Guggenheim foundations and of the Harold D. Vursell Award for Distinguished Prose from the American Academy of Arts and Letters.

Craig Armstrong (Composer), a Royal Academy of Music graduate, passed through the ranks of Glasgow's band culture (a member of Hipsway, Texas, and The Big Dish) to become one of the world's most sought-after and respected composers and arrangers for artists including Madonna, U2, Björk, and Massive Attack. His writing for theater and film includes the scores for the Baz Luhrmann hits *William Shakespeare's Romeo + Juliet* (for which he received the Anthony Asquith BAFTA Award and an Ivor Novello for Best Original Score) and *Moulin Rouge* (for which he received a Golden Globe Award and the American Film Institute Award).

Antye Greie, aka **AGF** (Composer), is a vocalist, musician, composer, producer, and new-media artist. She was born and raised in East Germany and developed an early interest in music, poetry, and philosophy. She has been exploring speech and spoken word combined with electronic music, as well as working on sound installations, pop songs, calligraphy, and her web site poemproducer.com. As a digital media artist, Greie works with moving image, audio visualization, and real-time video processing. Greie performs as AGF (solo), AGF/DELAY (with Vladislav Delay), with Zavoloka, The Dolls (with Vladislav Delay and Craig Armstrong), Laub (with Jotka), and The Lappelites (with Eliane Radigue, Kaffe Matthews, and Ryoko Kuwajima).

Cathie Boyd (Director), a graduate of the Royal Conservatoire of Scotland, founded Cryptic in 1994 with the desire to bring innovative and inspiring artworks to Scottish and international audiences. Spanning many years of artistic practice, Boyd has created works for opera, music theater, film, and live events for organizations and festivals. She has worked on projects for many organizations, including the Aldeburgh Music Festival; Happy Days, Beckett Festival; Singapore Arts Festival; Southbank Centre, London; and Tramway, Glasgow. Her music directing credits include AGF, Armstrong, Britten, Bryars, Dzinitis, Gounod, Kurtág, Kyriakides, Haddow, Holt, Marta, Neil Martin, Reich, Sciarrino, Shostakovich, Stockhausen, Stravinsky, Talbot, Varèse, and Viñao. Boyd

has spent over 10 years incorporating new technologies across the arts both on and off the stage and is a previous recipient of a NESTA fellowship.

James Johnson (Set Designer) is an industrial designer whose career has ranged from the creation of exploding sofas for a sugar puff advertisement to the design of jet interiors. Johnson studied at the Royal College of Art and Imperial College in London and has worked in Japan for the Sekisui Design Center and in Paris for the architect Santiago Calatrava. In London, while working for architect Norman Foster, he worked with some of the world's most prestigious clients, including Alessi and the Reichstag in Berlin. His design consultancy, getMADE, specializes in the design of furniture, lighting, and one-off installations; his work has included theater sets in a forest for NVA, concept visuals for MTV and National Theatre of Scotland, and the set for Cryptic's *Confined Human Condition*.

Theo Clinkard (Costume Designer) is a choreographer, dancer, and designer based in Brighton, England. His design work spans dance, theater, opera, and live art, including numerous collaborations with Stewart Laing, for whom he has costumed *The Salon Project*, acted as associate designer for *Peter Grimes*, *La Bohème*, and *Parserliv*; and provided movement direction for *Ten Plagues*. Clinkard has also designed works for Scottish Dance Theatre, Sydney Dance Company, Bgroup, Bette Bourne, Skånes Dansteater, PROBE, New Art Club, Laïla Diallo, Arthur Pita, Dog Kennel Hill, David Hughes Dance, and Adrian Howells, for whom he designed the set and costumes for *An Audience with Adrienne* (UK, Singapore, Tel Aviv, and Munich Opera House).

Nich Smith (Lighting Designer) is an independent lighting designer based in Glasgow, Scotland. Smith works with a variety of clients in many disciplines. Recent projects have included new outdoor interpretive lighting for the Robert Burns Birthplace Museum and the National Trust for Scotland at Alloway Auld Kirk (awarded a Scottish Design Award 2013), exhibition lighting for The Black Watch Regimental Museum in Perth, Scotland, and lighting for the historic apartments of writer Sir Walter Scott's Abbotsford House in the Scottish Borders. Theater credits include *Sub Rosa* (Citizens Theatre Glasgow, Edinburgh Festival Fringe), *White Tea* (Assembly Rooms), *Long Live the Little Knife* (Traverse Theatre) with David Leddy/Fire Exit, and *Optical Identity* (Singapore Arts Festival and Edinburgh International Festival).

James Houston (Visuals, Acts 1 and 3) is an artist, director, and animator from Glasgow, Scotland. He graduated in 2008 with a first-class degree in graphic design and was awarded the Glasgow School of Art Newbury Medal and Bram Stoker Award for most imaginative work. Houston claimed a Scottish BAFTA New Talent award in 2009 for his graduation film *Big Ideas (Don't Get Any)*, which has been featured in publications including *Grafik* magazine, *Creative Review*, *It's Nice That*, *The Guardian*, and the *New York Times*. The film also has been screened worldwide at festivals including Reading and Leeds and Onedotzero. Houston has directed music videos for Frightened Rabbit, Official Secrets Act, and Care Bears on Fire and worked with ISO Design on projects for the BBC and the Natural History Museum, as well as creating visuals for Cryptic's *Seven*.

Angelica Kroeger (Visuals, Act 2) is a visual artist, animator, and photographer. She was born in Germany, where she worked as an assistant director and later as a director. After moving to Denmark, she began working with lighting design, sound, and projection. For many years, she collaborated with Giacomo Ravicchio and Meridiano Theatre in Copenhagen. In the UK she worked with various companies, being responsible for sound and relighting as well as audio-video consultation, before she started focusing on developing her visual art and completing a BA Honours in Digital Art. Kroeger has previously worked with Cryptic on many occasions, including as visual artist for *Seven*, a collaboration with Scottish Ensemble.

Josh Armstrong (Assistant Director/Choreographer) studied at New York University's Tisch School of the Arts and the Royal Conservatoire of Scotland. His work spans a wide range of disciplines, from theatrical design to multisensory installations to the direction of music theater: his most recent credits include *The Embassy*, David Lang's *The Little Match Girl Passion*, and *World to Come* for

About the Company

Cryptic is an internationally renowned art house presenting high-quality, innovative work that “ravishes the senses” with performances and installations that fuse music, sonic art, and multimedia. Founded in Scotland by Cathie Boyd in 1994, Cryptic presents today's most imaginative, international artists and nurtures the creative talent of tomorrow, presenting work in 22 countries. From its very beginning, the company has thrived on artistic innovation and creative risk-taking and created an environment where artists are encouraged to produce exciting and award-winning work.

In 2014, Cryptic celebrates 20 Years of Ravishing the Senses.

Cryptic and Technology

Cryptic is a pioneer in using new technologies in live performance, which began in 1994 with *Bonjour Tristesse*, when cellist Anthea Haddow played through a guitar-effects unit to create live soundscapes on stage. This developed to exploring projection technology in 1997, moving through to live camera capture in 2001 (as well as web casting), 3D video in 2002, and live interactive visuals in 2005. This research and development was also enhanced by Cathie Boyd's NESTA Fellowship, which gave the company an opportunity to explore various software, including Isadora, Keystroke, and Jitter (MAXMSP).

For *Orlando*, Cryptic partnered with the Digital Design Studio (DDS) of the Glasgow School of Art and in 2010 unveiled two groundbreaking new technologies: Living Canvas and Point Cloud Data Imaging. Living Canvas is

Cryptic (Scotland and Australia); Sir Peter Maxwell Davies's *Le Jongleur de Notre Dame* for Hebrides Ensemble; *The Sounding* for Cryptic Nights; and *Radio, Le Spectacle* for Royal Conservatoire of Scotland. Armstrong's work has been presented in many venues and festivals, including Opera North (Leeds), St. Magnus Festival (Orkney), The Arches, Tramway, and CCA (Glasgow), Edinburgh Jazz Festival (Edinburgh), Teatro La Tea (New York City), and Playhouse Square Center (Cleveland). Armstrong has been an associate director with Cryptic since 2011.

Judith Williams (Orlando) is a Glasgow-based artist. She trained at the Royal Academy of Music, London, and has performed extensively in theater, TV, and film, including in *Peer Gynt*, *Sunshine on Leith*, *Hightimes*, *The Book Group*, and Peter Mullan's *Orphans*. She is Imagineate associate artist and co-artistic director of The Letter J, which will be producing *Grandad and Me* in May 2014 at the Imagineate Festival. Williams is also an accomplished singer and was recently shortlisted for Best Vocalist at The Scottish Jazz Awards.

Interactive Technology

an interactive real-time tracking and projection technology that was developed with support from the Arts and Humanities Research Council. This is used on stage to capture Orlando's magical moments within his/her journey. Point Cloud Data Imaging utilizes high-resolution laser scanning technology to generate accurate 3D digital depictions of objects, such as buildings, and is used within Act 2, when Orlando escapes Great Britain.

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