

RSC

ROYAL
SHAKESPEARE
COMPANY

TEATR PIESN KOZLA
(SONG OF THE GOAT THEATRE)

THE
COMPLETE
WORKS

ALLS WILL THAT ENDS WELL
AS YOU LIKE IT
HENRY V THE COMEDY
OF ERRORS
THE SONNETS
HAMILLET
HENRY IV PART I
HENRY IV PART II
ROMEO AND JULIET
ANTONY AND CLEOPATRA
VENUS AND ADONIS
RICHARD III
THE TROILUS AND CRESSIDA
THE TWO NOBLE KINSMEN
RICHARD II
HENRY VI PART I
THE RAPE OF LUCRECE
HENRY VI PART II
HENRY VI PART III
WINTER'S TALE
THE TAMING OF THE SHREW
A MIDSUMMER NIGHT'S DREAM
MUCH ADO ABOUT NOTHING
THE TEMPEST
TIMON OF ATHENS
ABOUT NOTHING
THE PHOENIX AND THE TURTLE
CYMBELINE
LABOUR'S LOST
TWELFTH NIGHT
TITUS ANDronicus
THE MERCHANT OF VENICE
TROILUS AND CRESSIDA
THE TWO GOSPELERS OF VERONA

CAESAR
CORIOLANUS
KING JOHN
KING LEAR
LOVE'S LABOUR'S LOST

HENRY VI PART I
HENRY VI PART II
HENRY VI PART III
WINTER'S TALE
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THE TWO GOSPELERS OF VERONA



WILLIAM
SHAKESPEARE

MACBETH

WORK-IN-PROGRESS

A MIDSUMMER NIGHT'S DREAM

MUCH ADO ABOUT NOTHING

THE TEMPEST

TIMON OF ATHENS

ABOUT NOTHING

THE PHOENIX AND THE TURTLE

CYMBELINE

LABOUR'S LOST

TWELFTH NIGHT

TITUS ANDronicus

THE MERCHANT OF VENICE

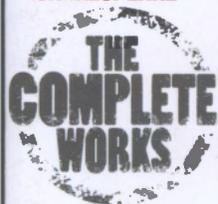
TROILUS AND CRESSIDA

THE TWO GOSPELERS OF VERONA



LADY MACDUFF/WITCH	Emma Bonnici
WITCH	Ixchel De Setiem
MALCOLM	Ewan Downie
MACBETH	Gabriel Paul Gawin
PORTER	Rafal Habel
ROSS	Mark McGurran
MACDUFF	Ian Morgan
WITCH	Mirjana Šajinović
BANQUO	Christopher Sivertsen
LADY MACBETH	Anna Zubrzycki
DUNCAN/MUSICIAN	Alexander Rogaczewski
WITCH/MUSICIAN	Albina Sejtaszajewa
WITCH/MUSICIAN	Irina Telminowa
WITCH/MUSICIAN	Olga Werlan

WILLIAM
SHAKESPEARE



TEATR PIESN KOZLA
(SONG OF THE GOAT THEATRE)

MACBETH

WORK-IN-PROGRESS

DIRECTED BY	Grzegorz Bral
COSTUME DESIGNER	Christiva Gonzalez
TRANSLATION	Anastazja Golaj

PRODUCTION ACKNOWLEDGEMENTS

Rehearsal photography by Stewart Hemley.

PROGRAMME ACKNOWLEDGEMENTS

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The use of cameras, video cameras and tape recorders in the theatre is strictly forbidden, as is smoking. Any digital equipment, such as mobile phones and watch alarms, should be turned off or deposited in the cloakroom. Please remember, too, that coughing, whispering and fanning programmes spoils the performance for other members of the audience and can also be distracting to the actors.

**The performance
is approximately
1 hour 15 minutes
long with no interval.**

22.02.2007



THE COMPANY

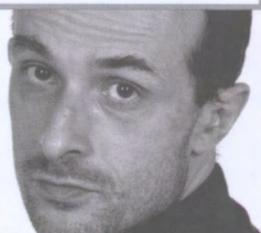
EMMA BONNICI



Lady Macduff/Witch

Emma studied for a BA in English and Classics at Exeter University and completed her MA in Advanced Theatre Practice at Central School of Speech and Drama in 2006. Emma is happy to make her professional debut with Theatre Piesn Kozla on the Swan stage.

GRZEGORZ BRAL



Director

In 1992, together with Anna Zubrzycki, Grzegorz became one of the foremost acting workshop leaders in Europe, teaching across Europe and Poland, at major workshop festivals including the International Workshop Festival, Posgrunn International Festival, The Grotowski Institute, and at institutions such as Manchester Metropolitan University and the Warsaw Theatre Academy. In 1996 he formed the Piesn Kozla Theatre. He directs all performances, leads workshops, master-classes and long theatre projects in Wroclaw in collaboration with Manchester Metropolitan University, as well as pursuing active research into performance techniques and actor training. The fruit of this teaching work is an MA in acting techniques, of which he is artistic director and which Piesn Kozla runs bi-annually in collaboration with Manchester Metropolitan University. In 2005 Grzegorz became Artistic Director of the Brave Festival in Poland, a festival against cultural exile, presenting the art of vanishing cultures and traditions from all over the world. Since 1997, together with Anna Zubrzycki, Grzegorz has organised annual soup kitchens for the homeless and hungry in Lublin and Wroclaw.

IXCHEL DE SETIEM



Witch

Born in Spain, she graduated from Rose Bruford's European Theatre Arts programme in 2005 with a first class Honours Degree. She co-founded the Collective Dan Kai Teatro; as part of this group she has performed and directed several works in Spain, Iceland and the UK.

EWAN DOWNIE



Malcolm

Born in Glasgow, Ewan trained at Dublin's Gaiety School of Acting and worked as an actor in the UK, Ireland and North America before enrolling in the inaugural year of Teatr Piesn Kozla's MA in acting, from which he graduated in 2006. Previous theatre includes: *The Yalta Game* (Gate Theatre, Dublin); *Spring Awakening* (Irish Tour); *Isobel* (Project Theatre, Dublin); *Shakespeare for Breakfast* (Edinburgh Fringe and North American Tour); *Many a Slipped, Twixt Cap and Dick* (Lilian Baylis Theatre).

GABRIEL PAUL CAWIN



Macbeth

Works as an Actor, Director, Acting Coach and Workshop Leader. He is a founding member of Song of the Goat Theatre and performed in their first work *Piesn Kozla*. Gabriel has created work with many different theatres and communities including: *Macbeth* (City Theatre Addis Ababa); *La Tempestad* (Zecora Ura in the Basque Country, Brazil and currently touring the UK); *Twelfth Night* (Offdebicz, Poland); *Go West* and *Secrets of the City* (Talking

Pictures, UK and Ukraine); *The Collected Works of Billy the Kid* (Olibec, Canada and Scotland). He also works as an Actor, Director and Provocateur with many UK theatres and has performed in a number of award winning plays for the BBC. In 1987 he founded and became Artistic Director of New Breed, the acclaimed disabled people's theatre company with whom he made: *Birds on the Mountainside*, *Grimm* and *The Man Who Loved Islands* (all UK tours). He collaborated with Peter Brook and the Centre de Creation Internationale, leading research workshops with the company and severely disabled participants. Gabriel runs actor training and development workshops throughout Europe, he currently holds a teaching post with Manchester Metropolitan School of Theatre. He lives both in the UK and Poland, and has two children Nina and Thom.

RAFAL HABEL



Porter

Born in Tarnów, Poland, in 1971, he worked as an actor in the Teatr Nie Teraz and Mime Theatre in Tarnów between 1992-1997, and between 2000-2002 was a musician in the award winning Lautari band playing the Birbina – a Lithuanian clarinet. Between 1999-2002 he worked as the main technician in Jerzy Grotowski Centre for Theatre-Culture Research. He joined Teatr Piesn Kozla in 1999. Performances include: *Piesn Kozla* (2000), *Chronicles – A Lamentation* (2002) and *Lacrimosa* (2005). He also is a teacher on the MA Acting course at Manchester Metropolitan University.

MARK McCURRAN



Ross

Born in London, Mark studied music at the Brit School and is currently doing his MA in acting at Manchester Metropolitan University in conjunction with Song of the Goat Theatre. *Macbeth* is Mark's professional stage debut.

IAN MORCAN



Macduff

Born in Wales, Ian worked at The Workcenter Jerzy Grotowski and Thomas Richards from 1992 to 1995. He has performed widely in the UK and abroad with Meredith Monk, Guillermo Gómez-Peña, Teatro Pirequa at the Théâtre du Soleil, Para Active, Zecora Ura Theatre and Man Act. He teaches and directs as well as facilitating workshops at institutions such as Rose Bruford College, East 15 and Brunel University and has a Masters degree (PaR) from the University of Kent, Canterbury. Ian also performs in *Chronicles – A Lamentation* and *Lacrimosa*.

ALEXANDER ROGACZEWSKI



Duncan/Musician

Born in 1958 in Irkutsk (East Siberia), Alexander graduated in philology and journalism in 1981. Since his early university years he has conducted extensive research on Russian settlers in Siberia and their assimilation into traditional cultures. He has been the driving force and main organiser of many ethnographic expeditions, whose main purpose has been to discover the musical heritage of the Siberian Atlantis – the villages and hamlets flooded during the construction of the Angara dam. Material collected during these missions has become the main inspiration for his artistic undertaking, *Drowned Songs*. In 1989 Alexander established the Irkutsk Authentic Music Ensemble, which attempts to reconstruct and perform the *Drowned Songs*. In 2004 ten years of intensive work was concluded by recording and launching, with his ensemble, a CD entitled *Pieśni Fortu Brackiego*. In 2005 Alexander and the ensemble were awarded first prize at the Sanjanskoje Kolco Festival in Krasnojarsk (East Siberia) and the Brave First Award at the Brave Festival in Wroclaw (Poland). In 2006 Alexander was invited to take part in the *Macbeth* project by Grzegorz Bral.

MIRJANA ŠAJINOVIĆ



Witch

Born in Slovenia in 1972, in 1999 Mirjana graduated from the Academy of Theatre, Radio, Film and Television at the University of Ljubljana, Slovenia. Since 1996 Mirjana has been a company member of the Slovenian National Theatre in Maribor, where she has performed a wide variety of lead and supporting roles including Sofija Aleksandrovna in *Uncle Vanya*, Polly Peachum in *The Threepenny Opera* and Elektra in *Orestes*. Mirjana has created and performed three solo performances, two of which have been nominated for best actress awards. She played the female lead in a short film entitled *Atorzija* which won a Golden Bear at the Berlin Film festival in 2003 and was nominated for the 2004 Oscars.

ALBINA SEJTASZAJEWA



Witch/Musician

Born in 1957 in Norylsk (East Siberia), Albina graduated in theatre directing in 1985. For the next ten years she worked as an actress in experimental theatre in Irkutsk. Albina has created and leads a course in the ethnic music of Siberia. She is the main singer in the Irkutsk Authentic Music Ensemble and has taken part in many ethnographic voyages aiming to uncover the musical heritage of the Siberian Atlantis – the villages and hamlets flooded during the construction of the Angara dam. Material collected in these voyages is the main inspiration for the ensemble's artistic undertaking, *Drowned Songs*. In 2004 Albina took part in the recording of a CD with the ensemble entitled *Pieśni Fortu Brackiego*. In 2005 the ensemble were awarded first prize at the Sanjanskoje Kolco Festival in Krasnojarsk (East Siberia) and the Brave First Award at the Brave Festival in Wroclaw (Poland). In 2006 Albina was invited to take part in the *Macbeth* project by Grzegorz Bral.

CHRISTOPHER SIVERTSEN



Banquo

Born in Norway in 1974, at 20 he moved to Stockholm and worked for the Slava Theatre as an actor until he joined Piesn Kozla Theatre in 2000. Since then Christopher has developed his own system of physical theatre training. He has directed and performed in a variety of productions based on the exploration of fire, music and movement. He regularly conducts physical theatre workshops throughout the world and is now developing his own performance and preparing an MA dissertation at Manchester Metropolitan University. Most recently Christopher performed as an actor at the Royal Opera House in London.

IRINA TELMINOWA



Witch/Musician

Born in 1981 in Irkutsk, Irina graduated from musical school in 1996 specialising in the violin. In 2003 she graduated from Irkutsk University with a degree in Microbiology. When she was 11 years old, Irina was invited to join the *Drowned Songs* project led by Alexander Rogaczewski. As part of the Irkutsk Authentic Music Ensemble Irina has taken part in many ethnographic expeditions aiming to uncover the musical heritage of the Siberian Atlantis – villages and hamlets flooded during the construction of the Angara dam. Material collected in these voyages is the main inspiration for the ensemble's artistic undertaking, *Drowned Songs*. In 2004 Irina took part in the recording of a CD with the ensemble entitled *Pieśni Fortu Brackiego*. In 2005 the ensemble were awarded first prize at the Sanjanskoje Kolco Festival in Krasnojarsk (East Siberia) and the Brave First Award at the Brave Festival in Wroclaw (Poland). In 2006 Irina was invited to take part in the *Macbeth* project by Grzegorz Bral.

OLGA WERLAN**Witch/Musician**

Born in 1982 in Irkutsk, Olga graduated from musical school in 1997 specialising in the piano. In 2003 she graduated from Irkutsk University with a degree in Siberian Regional Studies. When she was 11 years old, Olga was invited to join the *Drowned Songs* project led by Alexander Rogaczewski. As part of the Irkutsk Authentic Music Ensemble Olga has taken part in many ethnographic expeditions aiming to uncover the musical heritage of the Siberian Atlantis – villages and hamlets flooded during the construction of the Angara dam. Material collected in these voyages is the main inspiration for the ensemble's artistic undertaking, *Drowned Songs*. In 2004 Olga took part in the recording of a CD with the ensemble entitled *Pieśni Fortu Brackiego*. In 2005 the ensemble were awarded first prize at the Sanjanskoje Kolco Festival in Krasnojarsk (East Siberia) and the Brave First Award at the Brave Festival in Wrocław (Poland). In 2006 Olga was invited to take part in the *Macbeth* project by Grzegorz Bral.

ANNA ZUBRZYCKI**Lady Macbeth**

Anna Zubrzycki was educated in Australia and began her acting career in the Jigsaw Theatre in Education Company in Canberra in 1974. She moved to Poland in 1978 and was a founding member of the Gardzienice Centre for Theatre Practices. It became the foremost avant-garde theatre group in Poland. She was their principal actress for 17 years, taking the lead role in *Sorcery*, *Awakum* and *Carmina Burana*, for which she received the Annual Critics' Choice Award. Whilst there she led workshops in Europe, Canada, Brazil and Japan, USA and joined many expeditions to places including Lapland, India and Australia. After leaving in 1993 she became, with Grzegorz Bral, one of the foremost acting workshop leaders in Europe, teaching in major workshop festivals including the International Workshop Festival, Posgrunn International Festival, the Magdalena Festival and at institutions such as Manchester Metropolitan University and the Grotowski Institute. In 1996 they formed the Piesn Kozla Theatre. She is an actress in the company as well as the course leader of the bi-annual MA in acting techniques that Piesn Kozla and the Manchester Metropolitan University run in Wrocław. Since 1997, together with Grzegorz Bral, Anna has organised annual soup kitchens for the homeless and hungry in Lublin and Wrocław.

THE PLAY

In the 1960s, the banks of the Angara river in Siberia were inhabited by an extraordinarily colourful and spiritually rich people. They populated an area of over 300 villages. When three dams were built on the river along with an electrical power plant, the people were relocated and the villages drowned. Their communities, their songs and rituals were scattered and lost. Electrical energy displaced spiritual energy. It's an archetypal story and one that finds echoes around our world. But one man saved these songs...

A witch from Scotland learned the art of spells and herbal healing from her grandmother. Her grandmother had lived at the turn of the twentieth century and still cultivated the ancient arts of healing and fortune-telling. She taught her granddaughter one particular power – the art of preparing herbs in such a way that induced a sleep of visions that revealed the potential future to the dreamer. On awakening the sleeper could only remember what he had seen in his visions. How he interpreted them and acted was then up to him...

The greatest ancient theatre in Epidauros, in Greece, had a special temple built nearby in honour of Asklepios. Not far from the stage! Asklepios was the doctor of Apollo who had taught him a strange art of healing. 'If an ill person comes to you, then let him spend the night in the temple, let him sleep, because only in sleep can the god appear to him and prescribe what he should do to recover'. The arts of healing and theatre are intertwined!

Macbeth is often described as Shakespeare's darkest work. A tale of over-reaching ambition and its metamorphosis into evil and tyranny. Perhaps there is a sickness at the heart of the Macbeth's marriage; perhaps they are simply as described, 'a butcher and his fiend like queen', a fanatical couple who in destroying others so destroy themselves – 'blood will have blood'. Perhaps he simply corrupts as he sheds his humanity, heading ever deeper down 'the primrose way to th' ever-lasting bonfire'.

But it is hard for us to accept at face value that this man so embedded in the global conscience, a warrior in the great sense – who in his own world was 'courageous, loyal and thoughtful, well-loved, admired, thought honest' – should, even with metaphysical aid and the evocations of his wife, so convert to evil and treachery. For surely it happens; none of us can claim ignorance of mankind's potential for atrocity.

But this is theatre; for us there must be hope – and not in the form of Malcolm's re-establishment of a politically, morally, and genetically *legitimate* order. No, this is something about us, about who we are, who we can be – about our humanity, about our crisis. There is something else, something that lies just beyond our ken...

Each time we pass into our work we see riddles hanging in the air. 'Nothing is, but what is not'. Our assumptions form, only to desert us and disappear. That which we seek to impose stubbornly refuses to come to life. When we engage our own experience and humanity with the texts – the characters – they beckon us to dance, to sing, to understand and see in a different way to that which we are accustomed. We try to *rub* the play in such a way as it reveals itself slowly to us. Nothing is definitive, but truths and visions do come if we are able to let go of our need to impose our prejudices and fears, our assumptions and often our judgement.

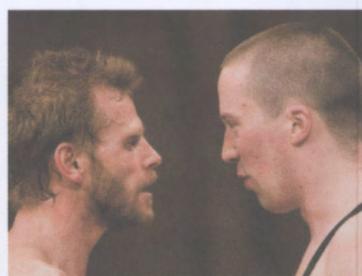
Is it a play, a story, a re-enactment, do we live it, is theatre false, is a song true? Is it a dagger...?

Maybe the witches were beyond good or evil, maybe they knew their craft.

Perhaps *Macbeth* is a paradox, a riddle that plays with darkness to give us some light.

For us, we are only really beginning our work. Why this group of people? Why these particular songs? Why this piece of work now? Nothing is simple...

Grzegorz Bral, Gabriel Gawin



THE COMPLETE WORKS

Welcome to our Complete Works Festival year, the biggest project the RSC has undertaken in its history, celebrating the plays and poems of our greatest writer and dramatist. We are bringing together a myriad of theatre artists and companies, encompassing the widest possible range of performance styles and theatre traditions.

By April 2007 we will have presented over fifty productions and projects across seven theatres and venues in Stratford. The Fringe Festival in the Dell will have seen The Complete Works done twice over in bite-size mini-festivals from intrepid local schools and there will have been hundreds of workshops, discussions and events, six films and a balloon flight.

Whether you are passionate about Shakespeare or want to try him for the very first time, Stratford-upon-Avon is the place to be.

PIESN KOZLA THEATRE COMPANY

Teatr Piesn Kozla (Song of the Goat Theatre) was founded in 1997 by Grzegorz Bral, Anna Zubrzycki and Gabriel Gawin. The company has its studio in Wroclaw, Poland and is an international ensemble, with members from Poland, England, Wales, Sweden, Spain, Slovenia and Russia. Teatr Piesn Kozla has been hailed as the most exciting and innovative of the new avant-garde theatre movement in Poland. Its performances are self-devised and *Chronicles – A Lamentation* was nominated the Best International Show and won a Scotsman Fringe First and the Herald Angel at the 2004 Edinburgh Fringe Festival.

Its most recent performance, *Lacrimosa*, won first prize at the Sarejevo MESS festival and Best Ensemble work at the Kalisz Festival of Acting.

The company performances are all self-devised and they continue the long tradition of Polish ensemble work and through its dedication to ongoing research in the actor's craft and vocal and movement techniques it has created a unique performance style. Piesn Kozla organizes workshops throughout the year and its pedagogical work is the subject of a postgraduate diploma and MA in Acting for the Manchester Metropolitan University School of Theatre which the company runs in its studio in Wroclaw. Since 2005 the company has run their annual 'Brave Festival – Against Cultural Exile', presenting art of vanishing cultures and traditions from all over the world. Piesn Kozla is an independent self-supported company receiving support from the Wroclaw City Council, the Polish National Department of Culture and private sponsorship.

Teatr Piesn Kozla began its work on the *Macbeth* project with 2 two-week long workshops in April and June 2006. Rehearsals began in November 2006 and the presentation in Stratford-upon-Avon of work-in-progress on the play is the completion of the first stage of the journey towards the final performance. This is planned to take place on April 19th, 2008.

THE COMPANY

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THANK YOU

CREDITS

This production is generously supported by the RSC's SIR FORDHAM FLOWER FUND. Sir Fordham Flower was Chairman of RSC Governors from 1944-1966 and was profoundly instrumental in the founding of the modern Royal Shakespeare Company.

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