

ADRIENNE BORIS, MFA

Stage Director, Producer, Administrator, Teacher/Coach

adrienne.boris@gmail.com | (508) 254-6607 | www.adrienneboris.com

EDUCATION & TRAINING

MFA Directing, Boston University College of Fine Arts, School of Theatre, 2012-2015

BA, Theatre and English, Minor in music, Kenyon College, 2003-2007

Young Artist Stage Director, Opera North, 2013 season

Member, 2015-2016 Stage Directors' and Choreographers' Foundation Observership Class

ADMINISTRATION & PRODUCING

Executive Producer & Stage Director, Lowell House Opera at Harvard College, May 2019-Present

- Lead 80+ year old company into the next phase by creating vision and long range planning for rebranding and working with board of directors to articulate new values and more intentional, community-based messaging
- Maintain company budget of approx. \$50K
- Interview and hire staff on a per project basis
- Supervise two student producers
- Identify repertoire, cast productions, and direct productions

Co-Producer & Artistic Associate, OperaHub, May 2015-Aug 2018

- Co-produced two opera productions per season and several special events
- Coordinated all auditions and cast all operas
- Interviewed and hired all creative staff on a project-by-project basis
- Acted as primary scheduling administrator; schedule all production meetings, internal readings, and musical coachings
- Developed and executed marketing and fundraising strategies for each opera alongside General Director
- Planned and executed special events both for fundraising and audience development
- Directed world premiere of DIVAS: A New Play with Opera Music at BCA Plaza Theatre 2017

Producing Director 35TH ANNIVERSARY ELLIOT NORTON AWARDS, Feb - May 2017

- Created vision and show flow for a successful high-profile awards show attended by 300+
- Coordinated onstage musical performances and ran day-of performer and presenter rehearsals
- Liaise with venue and participating theater companies in preparation for tight load-in and rehearsal schedule
- Acted as principal liaison to Elliot Norton Prizewinner Diane Paulus and Guest of Honor Cherry Jones
- Oversaw accurate creation and distribution of awards and program book

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Artistic Contractor, New Repertory Theatre, Aug - Dec 2016

- Directed Kristen Greenidge's Baltimore, touring throughout Boston University campus and to BU Mainstage theater
- Managed all logistical aspects of tour including communication with venues
- Coordinated all and led most post-show discussions which took place after every performance
- Assistant directed Austin Pendleton's production of Fiddler on the Roof
- Served as Mass Humanities Project Director on Spotlight Symposium Series, curating the post-show panel discussion for Fiddler on the Roof "City of Neighborhoods: Melding and Reclaiming Ethnic Identity" consisting of three community leaders

National New Play Network Producer-in-Residence, New Repertory Theatre Aug 2015-May 2016

- Independently cast and directed several new play readings and workshops both internal and external
- Took lead role in casting for upcoming season with special focus on casting Fiddler on the Roof, attended all auditions
- Co-produced, with Associate Artistic Director, New Rep's public Next Voices play reading series and participated actively in every meeting of writers' group in preparation for this event throughout season
- Conducted production research and reported on scripts as integral part of season planning
- Conceived and directed successful season preview event featuring young actors in excerpts from 2016-2017 season
- Co-supervised Artistic Intern
- Wrote and edited program notes and supplemental dramaturgy for website
- Associate directed NNPN Rolling World Premiere Blackberry Winter and assistant directed NNPN Rolling World Premiere Baltimore
- Led dozens of post-show discussions and "Sneak Peek" tech week subscriber enrichment program
- Co-taught Page to Stage subscriber enrichment class
- Curated fourteen talkbacks for Baltimore, a co-production with Boston Center for American Performance at Boston University, leading some and engaging high-level scholars or members of the Boston arts community to lead others

Artistic Intern, Signature Theatre Company (NYC) Spring 2015, partial fulfilment of MFA

- Provided administrative support to artistic department including production research, taking meeting minutes, manning prompt book and took line notes in tech and dress rehearsal, re-typed production scripts, and other clerical duties
- Assisted Artistic Associate with coordinating and executing internal readings and workshops and artistic portions of annual gala

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- Provided artist and patron-facing support at Signature Spotlight Series events
- Provided occasional periods of interim executive support to Founding Artistic Director in Artistic Assistant's absence

Co-Founder and Managing Director, Exquisite Corps Theatre Company 2009-2013

- Acted as casting director, hiring manager, and production manager for fringe company
- Directed several productions of new and contemporary theatre
- Rebranded marketing strategy for company and worked directly with hired creative director to develop new look and website
- Launched company's first formal fundraising campaign and wrote all solicitation materials

Artistic Administrator & Chorus Manager, Opera Boston 2010-2012

- Coordinated auditions, prepared principal casting dossiers for Artistic Director, and personally cast chorus and supporting roles
- Negotiated, prepared, and administered all principal singer, chorus, cover, and supernumerary contracts,
- Managed chorus including conflict resolution and rehearsal scheduling
- Compiled and edited show Playbill for three shows per season
- Applied for visas for international artists
- Worked with Production Manager to develop portions of season budget
- Wrote dramaturgical articles for subscriber enrichment packets
- Supervised Artistic Intern
- Programmed and stage directed Opera Boston Underground, producing opera in non-traditional venues throughout city Artistic and Administrative Associate 2008-2010
- Provided executive and artistic assistance to General Director
- Supported event planning efforts in Artistic and Development departments
- Regularly assisted President and Chairperson of Board of Directors on confidential, time-sensitive matters

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FULL PRODUCTIONS DIRECTED : OPERA AND THEATRE

* denotes world premiere ^ denotes upcoming

Sweeney Todd, Sondheim, Lowell House Opera^

La Voix Humaine, Cocteau/Poulenc, Helios Opera^

La scuola degli amanti, ossia: Così fan tutt(i), WA Mozart, Lowell House Opera

*DIVAS: A New Play with Opera Music**, Laura Neill, OperaHub

La Bohème, Giacomo Puccini, Opera at the Madison

La Bohème, Giacomo Puccini NEMPAC Opera Project

The Mikado, Gilbert & Sullivan Opera Providence

Die Fledermaus, Johann Strauss II NEMPAC Opera Project

Little Women, Mark Adamo, Opera North

Little Women, Mark Adamo, Opera del West

Don Giovanni, Mozart, MASSOpera

Bastien and Bastienne, Mozart, Opera Boston/First Night Boston

First the Music, then the Words, Antonio Salieri, Opera Boston/First Night Boston

Trouble in Tahiti, Leonard Bernstein, Opera Boston Underground

The Seven Deadly Sins, Kurt Weill, Opera Boston Underground

Burst, Amy Leigh Horan, The Longwood Players/The Brain Aneurysm Foundation^, N.E. premiere

Next to Normal, Brian Yorkey & Tom Kitt, Arts After Hours

The Last Five Years, Jason Robert Brown, Arts After Hours

Or, Liz Duffy Adams, Maiden Phoenix/Simple Machine]

A Lady Does Not Scratch Her Crotch, Celeste Cahn, Central Square Theatre

The 35th Anniversary Elliot Norton Awards Awards with performances, Boston Theatre Critics Association

Baltimore (tour), Kirsten Greenidge New Repertory Theatre/BCAP

The Play About the Baby Edward Albee Exquisite Corps Theatre

The Merry Way (co-director)* Bryn Boice Anthem Theatre Company

The Love of the Nightingale, Timberlake Wertenbaker Boston University CFA (Guest Director)

Love's Fire, Exquisite Corps Theatre

Cracking Up, Peter M. Floyd Exquisite Corps Theatre

She Eats Apples, Stephanie K. Brownell Boston Playwrights' Theatre/BU CFA

In The Next Room (or The Vibrator Play), Sarah Ruhl Boston University CFA (MFA Thesis)

Passion Play, Sarah Ruhl Boston University CFA

Big Love, Charles Mee Boston University CFA

The Flu Season, Will Eno Boston University CFA

Romeo & Juliet, (all female), William Shakespeare Boston University CFA

The Trestle at Pope Lick Creek, Naomi Wallace Boston University/CFA

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10-MINUTE OPERAS & PLAYS

*Absent Grace**, Marti Epstein, Opera Bites, an annual festival of contemporary opera presented by Boston Opera Collaborative, '18

*The Battle of Bull Run Always Makes Me Cry**, Jonathan Bailey Holland, Opera Bites '18

Wish You Were Here, Eva Kendrick, Opera Bites '17

Symposium, Oliver Caplan, Opera Bites: '17

*American Flag**, Eva Kendrick, Opera Bites: '16

Sacred Wood, Richard Burke, Opera Bites: '15

Camera Obscura, Jonathan Sheffer, Opera Bites: '15

Lost in Thought, Christopher Lockhardt, Boston Theatre Marathon/Simple Machine

Miles of Homemade Candy, Cassie M. Seinuk, Our Voices Festival

The Inner Coil of the Private Ear, Julie Ohl, SLAM Boston at Company One

The Conference Call, Carl A. Rossi, SLAM Boston at Company One

STAGED READINGS

Mary Shelley, Helen Edmondson, Central Square Theatre

Chains of Providence, Mark Harpin, Anthem Theatre Company

Spike Heels, Theresa Rebeck, Maiden Phoenix Theatre Company

Why We Have Winter, Alexa Derman, Fresh Ink Theatre

When Herod Came to Georgia, James McLindon, New Repertory Theatre

Harbur Gate, Kathleen Cahill, New Repertory Theatre

ASSISTANT AND ASSOCIATE DIRECTING

Blackberry Winter (assoc.)* Steve Yockey Dir. Bridget O'Leary New Repertory Theatre

*Ring Twice for Miranda**, Alan Hruska, Dir. Rick Lombardo New York City Center, Off-Broadway

South Pacific, Rodgers & Hammerstein, Dir. Gabriel Barre, Opera North

Fiddler on the Roof, Bock & Harnick, Dir. Austin Pendleton New Repertory Theatre

*Baltimore**, Kirsten Greenidge Dir. Elaine Vaan Hogue BCAP/New Rep

Imagining Madoff, Deborah Margolin, Dir. Elaine Vaan Hogue New Repertory Theatre

The Luck of the Irish, Kirsten Greenidge, Dir. Melia Bensussen Huntington Theatre Company

Cabaret Kander & Ebb Dir. Rick Lombardo New Repertory Theatre

Pieces, Zohar Tirosh-Polk Dir. Suzana Berger New Repertory Theatre

Amadeus, Peter Schaffer Dir. Joseph Discher Shakespeare Theater NJ

Giulio Cesare, Handel Dir. Mary Birnbaum Boston Baroque

Orfeo ed Eurydice, Gluck, Dir. David Gately, Boston Baroque

*Heart of a Dog**, Rudolf Rojahn, Dir. Copeland Woodruff, Guerrilla Opera

Semele, Handel, Dir. Sam Helfrich, Opera Boston

Falstaff, Giuseppe Verdi, Dir. Heidi Lauren Duke, Boston Opera Collaborative

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TEACHING EXPERIENCE

Course: Acting & Performance I

Institution: Boston University

Population: Theatre minors and students outside the School of Theatre

Semesters taught: 4 total; Fall 2015; Spring 2016; Summer 2015; Summer 2016

Description: Acting & Performance I is an introductory acting class beginning with play and exercises to develop the voice and body as expressive instruments, and leading to intensive monologue and scene study. This class focuses on observation/ awareness of the self and others, development of the imagination, and the basics of Stanislavski-based analysis: action/ objective, given circumstance, obstacle, and tactics. In the final week, the class culminates in final showings of partnered scenes. In addition to in-class studio work on their own and with partners, students are asked to journal regularly and to write a process paper at the end of the class which details their journey through the class. Depending on the duration of the class, the student may also be required to see a piece of theatre outside of the school setting and write a short critical response.

Course: Acting & Performance II

Institution: Boston University College of Fine Arts School of Theatre

Population: Theatre minors and students outside the School of Theatre

Semesters taught: 1 total; Fall 2014

Description: A continuation of the coursework above, with major differences in pace and volume of assignments, as well in styles of acting covered. The work is more independent; students present two monologues and two scenes, as opposed to one of each, and students receive a basic introduction to Shakespeare and to the business of acting.

Course: Collaborative Theatre Ensemble

Institution: Boston University College of Fine Arts School of Theatre

Population: Some BFA Theatre majors, minors, and students outside the School of Theatre

Semesters taught: 2 total; Fall 2013 and Spring 2014

Description: This beginning devising class often drew the most diverse population of students I have taught, drawing in both the conservatory and the non-conservatory populations. For the first weeks of class, focus is on theatrical game play, including improv and the basic building blocks of an ensemble. Students who play instruments or are visual artists are encouraged to bring in their material and add it to the work. Students work together on fun projects, such as making their own music videos with no recorded sound, depicting their dreams, etc. As the class progresses, more focused ensemble building techniques are introduced, using techniques from *The Viewpoints Book* (Bogart/Landau) and *Frantic Assembly*. Students receive a basic introduction to viewpoints including working on several compositions in small groups. The class culminates in an extended devised project which involves the entire class working collaboratively.

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Course: Acting for the Opera Singer

Institution: Privately developed and offered

Population: Professional opera singers

Semesters taught: 1 3-week intensive

Description: Many opera singers come to opera performance through a rigorous engagement with their vocal instrument and are often expected to know how to be a compelling actor without any of the same intensive training. In this short intensive class, you will get a start on developing your acting craft and process through hands-on exercises that cultivate imagination and physicality, culminating in focused partner scene and monologue work from non-musical plays. Our priorities will be developing a method for scene analysis, listening and responding, taking risks, trying new things, and, yes, having fun. Whether you would like to deepen your craft as a singing actor, or whether you are interested in breaking into crossover work, this class will open up new possibilities for you.

Course: Ongoing private monologue and song/aria dramatic coaching

Institution: Privately developed and offered

Population: Professional actors and opera singers

Taught: 2015-Present

Description: My focus is on developing the dramatic journey of the piece, clarity of thought, development of physicality, and other issues specific to the repertoire

Course: Page to Stage

Institution: New Repertory Theatre/Boston University Evergreen Lecture Series

Population: Older adults Semesters taught: 1 5-week course

Description: Developed by New Repertory Theatre in Watertown, MA, this lecture course is for adult theatre-goers who want to gain a deeper knowledge of professional theatre practice. The course focuses on one play being produced at New Rep, which is read by the entire class. Topics discussed include theatre production, administration, acting, directing, and design, as they relate to that production. Although the Evergreen Lecture iteration of this course was taught in a lecture format, the class can easily be taught as a smaller, round-table discussion class. The course culminates in a trip to see the play discussed in class.

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MASTERCLASSES AND PANEL APPEARANCES

Event: Masterclass in Text Analysis, 2016

Institution: Boston University Summer Theatre Institute (BUSTI)

Population: High school conservatory-track theater students

Description: Introduction to scoring a monologue and assigning action to beats

Event: Auditions for the Opera Singer, 2017

Institution: Boston Singers' Resource

Description: Audition masterclass for Boston-area singers

PRESS & TESTIMONIALS

Review: 'Divas' is touching, funny, and fascinating - Zoë Madonna, [The Boston Globe](#)

Preview: Slightly Bigger is Better When Two Small Troupes Pair Up - Terry Byrne, [The Boston Globe](#)

A story of starving artists living and dying in penury and squalor runs the automatic risk of becoming flatly maudlin; thankfully, however, under the capable direction of the NEMPAC artists, the performance [La Bohème] was suffused with great warmth, humanity and vitality.

- Kate Stringer, [Boston Musical Intelligencer](#)

Kudos, as well, should be paid to director Adrienne Boris for pulling all of the various strings together without letting the various elements fly out of control ... Boris' clean and purposeful staging allows the actors to realize their full comic potential and the play to build on its gathering energy. It's a production that as far as I can tell, doesn't put a single foot wrong through its ninety minute run time.

- James Wilkinson, [Boston Stage Notes](#)

Paired with an elegant but brief title, and the weight of a poetess icon, the show heaves with ambition before it's even out of the gate. I did not leave disappointed. The show is magic, if magic is a thing that only exists as infinite possibility

- Gillian Daniels [New England Theatre Geek](#)

Adrienne has directed several projects for The Nora for our That's What She Said series and I am continually impressed with her wonderful combination of head and heart. Her intelligence is matched by her craft and a dynamic use of space and she has a real-world understanding of producing challenges and finds a way to fulfill her vision at any level. I look forward to strengthening our connection on future projects."

- Lee Mikeska Gardner, Artistic Director, The Nora Theatre Company

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A fine musician herself, Adrienne Boris's imaginative and innovative stagings are catalyzed by a deep knowledge of—and a great respect for—the musical score. An inquisitive director, her stagings are well-researched, conceived, and prepared: she has a strong vision for her work, but is always open to new ideas as the rehearsal process unfolds. Singers love working with her because her own vocal training ensures that she is at once respectful of their needs and able to explain things in both a physical and musical way. It is always a pleasure to work with her. - Edward Elwyn Jones, University Organist and Choirmaster at Harvard University and Music Director, Lowell House Opera

Adrienne creates a safe and comfortable rehearsal environment to allow performers to explore deeper artistry. She encourages performers to make their own choices and find their own truths under her bold direction. Adrienne is a sincere and genuine leader. She helps her cast to be vulnerable and present in the moment. - Taka Komagata, Tenor

An accomplished artist, Adrienne's direction is graceful, elegant and intelligent. She is equally at home with dramatic and comedic material, always with a keen eye focused on both our human frailty and our capacity for joy, generosity and humor. Adrienne is a seasoned professional but one who is always bringing a fresh and open approach to each new project. Adrienne has been part of our annual festival of short operas for a number of years and we're always confident that her work will be of the highest quality! - Patricia-Maria Weinmann, Co-Artistic Director, Boston Opera Collaborative and former stage directing faculty at New England Conservatory of Music

AWARDS & NOMINATIONS

Nominee, Elliot Norton Awards, Outstanding Fringe Production: Or, 2017

Nominee, BroadwayWorld Boston, Best Director: The Play About the Baby, 2012

Nominee, BroadwayWorld Boston, Best Director, Best Ensemble, Best Drama: Or, 2017