

JACOB'S PILLOW

PRESENTS ***THE DAY***

**Doris Duke Theatre
July 31-August 4, 2019**

PERFORMERS Maya Beiser
Wendy Whelan

CHOREOGRAPHY Lucinda Childs

WORDS & MUSIC David Lang

PROGRAM

THE DAY

PERFORMERS	Maya Beiser Wendy Whelan
CHOREOGRAPHY	Lucinda Childs
WORDS & MUSIC	David Lang
SCENIC DESIGN	Sara Brown
SOUND DESIGN	Dave Cook
PROJECTION DESIGN	Joshua Higgason
LIGHTING DESIGN	Natasha Katz
COSTUME DESIGN	Karen Young
CREATIVE PRODUCER	Maya Beiser
MANAGING PRODUCER	Christina Jensen
PRODUCTION MANAGER	Emily McGillicuddy
LIGHTING SUPERVISOR	Alejandro Fajardo
PROJECTIONS SUPERVISOR	Jess Medenbach

Part 1: ***the day***

Part 2: ***world to come***

Recorded vocals, text, and multitrack cello performed by Maya Beiser.

the day and *world to come* composed by David Lang are performed by arrangement with G. Schirmer, Inc., music publisher and copyright owner.

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If you have any suggestions, comments, or incidents to report, please direct them to Deputy Director A.J. Pietrantone at apietrantone@jacobspillow.org.

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We are so glad you are here. Enjoy the show!

A Note from Maya Beiser

THE DAY is a response to two solo cello works written for me by the composer David Lang – *the day* and *world to come*.

The music for the second part, *world to come*, was actually composed first. A commission from Carnegie Hall, we began working on the piece in September 2001. Both David and I were in New York City when the devastating events of September 11 unfolded. The piece became suffused with the disappearance of the thousands of people who vanished into the ashes of the World Trade Center (WTC) that day. *world to come* (also sharing the initials, *wtc*) is a kind of prayer—introspective and personal; a meditation on the eternal, post-mortal journey of the soul as it separates from the body.

The first half of this production, *the day*, is based on the prequel composition of the same title, written in 2016. Exploring the ways we remember our lives, as they are running away from us, Lang crowd-sourced the narrated text from the Internet. Every phrase that completed the sentence “I remember the day I” was treated as a personal statement from someone, somewhere, about a moment that was so significant it felt worth holding onto. The text, appearing every six seconds, is arranged like a prism—in an alphabetical order—with many conflicting facets of each action described from different vantage points.

During the time I recorded these two pieces for an album, I kept seeing images of a woman, a dancer, emerging from the notes of the cello—embodying the voices, recounting these stories, inhabiting these memories, possessing those lives.

Working with Wendy Whelan and Lucinda Childs on this project has been a dream come true. We embarked on this project as a collaborative effort, truly respecting each other as artists. We are blessed to be working with such an extraordinary team: Sara Brown, Dave Cook, Joshua Higgason, Natasha Katz, Karen Young, Emily McGillicuddy, and Christina Jensen, have all been extraordinary.

BIOS

MAYA BEISER (Performer/Creative Producer) has been described as a renowned cellist, producer, and multifaceted artist. *The New York Times* writes, “The adventurous Ms. Beiser has been called the ‘cello goddess,’ which is not hyperbole: She summons from her instrument an emotional power so stirring that even the most stoic audience members risk turning into sobbing sacks of flesh.” Passionately forging her artistic path through uncharted territories, Beiser has been captivating audiences worldwide, bringing a bold and unorthodox presence to contemporary classical music, experimenting with various musical styles, and defying conventional norms with her boundary-crossing performances. Hailed as “the reigning queen of avant-garde cello” by *The Washington Post*, she has been called a “cello rock star,” by *Rolling Stone* and praised as “a force of nature,” by *The Boston Globe*.

Raised in the Galilee Mountains in Israel by her Argentinean father and French mother, Beiser spent her early life surrounded by the music and rituals of Jews, Muslims, and Christians, while studying classical cello repertoire. At the age of 12, she was discovered by the late violinist Isaac Stern who became her mentor throughout her early career. She is a featured performer on the world’s most prestigious stages including Lincoln Center, Carnegie Hall, BAM, The Kennedy Center, BBC Proms, London’s Southbank Centre, Royal Albert Hall, the Barbican, Sydney Opera House, Beijing Festival, Barcelona’s L’auditori, Paris’ Cité de la Musique, and Stockholm’s Concert Hall. Beiser’s critically acclaimed multimedia productions *World To Come*, *Almost Human*, *Provenance*, *Elsewhere: A Cello Opera*, *All Vows*, and *Spinning* have consistently been chosen for top critics’ “Best Of The Year” lists. Among the wide range of artists

she has collaborated with are Louis Andriessen, Brian Eno, Philip Glass, Tan Dun, Steve Reich, Shirin Neshat, Bill Morrison, Robert Woodruff, and Lucinda Childs.

Beiser’s vast discography includes 11 solo albums. Her recent albums *TranceClassical* (2016) and *Maya Beiser: Uncovered* (2014) topped the classical music charts. Her next album, *delugEON*, will be released in August 2019 on Beiser’s new Islandia Music Records imprint. She is the featured soloist on many film soundtracks, including an extensive collaboration with composer James Newton Howard for M. Night Shyamalan’s *The Happening* and *After Earth*, Denzel Washington’s *The Great Debaters*, Edward Zwick’s *Blood Diamond*, and Rupert Sanders’ *Snow White and the Huntsman*.

Beiser is a 2015 United States Artists (USA) Distinguished

Fellow in Music; a 2017 Mellon Distinguished Visiting Artist at MIT Center for Art, Science & Technology; and she was recently a Presenting Artist at the inaugural CultureSummit, held in 2017 in Abu Dhabi. Invited to present at the prestigious TED main stage in Long Beach, CA, Beiser's 2011 TED Talk has been watched by over one million people and translated into 32 languages. Beiser is a graduate of Yale University and was a founding member of the Bang on a Can All-Stars. mayabeiser.com

WENDY WHELAN (Performer) is widely considered one of the world's leading dancers of her generation. Whelan began dance lessons at the age of three in her hometown of Louisville, Kentucky. Whelan began intense professional training at the Louisville Ballet Academy. She was accepted to the summer program of the School of American Ballet at age 14; a year later, she moved to New York to continue her studies as a full-time student. In 1984, she was named an apprentice with New York City Ballet and joined the corps de ballet a year later.

Whelan went on to spend 30 years at New York City Ballet, dancing virtually all the major Balanchine roles, and working closely with Jerome Robbins on many of his ballets and originating roles in ballets by such notable choreographers as William Forsythe, Twyla Tharp, Alexei Ratmansky, Christopher Wheeldon, Jorma Elo, Shen Wei, and Wayne MacGregor. She was promoted to soloist in 1989 and to principal dancer in 1991. Her most notable choreographic collaboration at NYCB was with Christopher Wheeldon, who created roles for Whelan in thirteen of his ballets, including *Polyphonia*, *Liturg*y, and *After the Rain*. At his own company, Morphoses/The Wheeldon Company, he again chose Whelan for several new works,

and in 2007, she was nominated in London for both an Olivier Award and a Critics Circle Award for her performances. Whelan has been a guest artist with The Royal Ballet and the Kirov Ballet and has performed all over the U.S., South America, Europe, and Asia. She received the *Dance Magazine* Award in 2007, and in 2009 was given a Doctorate of Arts, honoris causa, from Bellarmine University. In 2011, she received both The Jerome Robbins Award and a Bessie Award for her Sustained Achievement in Performance. Since 2013, Whelan has been developing her own independent projects. Her inaugural project, *Restless Creature*, with four dancer/choreographers—Kyle Abraham, Joshua Beamish, Brian Brooks, and Alejandro Cerrudo—was co-produced by The Joyce Theater Productions and premiered at Jacob's Pillow Dance Festival in 2013, later touring the U.S. She followed up with the development of two more projects in 2015, *Whelan/Watson Other Stories*, co-produced by the Royal Opera House in London, and *Hagoromo*, which was self-produced with American Opera Projects for the BAM Next Wave Festival. In 2016-17, she premiered *Some of a Thousand Words* with Brian Brooks and Brooklyn Rider at the International Festival of Arts & Ideas, which was co-produced by The Joyce Theater Productions and toured throughout the U.S.

In February 2019, Whelan marked a return to New York City Ballet when she was appointed Associate Artistic Director of the Company. A documentary, entitled *Restless Creature: Wendy Whelan*, was released in movie theaters across the country beginning in summer 2017 and is now available on iTunes and Amazon. The film recently won the Chita Rivera Award for Best Dance Documentary. wendywhelan.org

LUCINDA CHILDS

(Choreographer) began her career at the Judson Dance Theater in New York in 1963. Since forming her dance company ten years later, she has created over 50 works, both solo and ensemble. In 1976 she was featured in the landmark avant-garde opera *Einstein on the Beach* by Philip Glass and Robert Wilson, for which she won an Obie Award. She subsequently appeared in a number of Wilson's productions, including *I Was Sitting on My Patio This Guy Appeared I Thought I Was Hallucinating*, *Quartett*, by Heiner Muller, Wilson and Glass's opera *White Raven*, Wilson's video project *Video 50*, and *Maladie de la Mort* by Marguerite Duras (opposite Michel Piccoli). Most recently, she appeared in Wilson's production of Arvo Part's *Adam's Passion* and also recorded spoken text and collaborated on the choreography for *Letter to a Man*, which was based on Nijinsky's diaries and performed by Mikhail Baryshnikov.

In 1979 Childs choreographed one of her most enduring works, *Dance*, with music by Philip Glass and film décor by Sol LeWitt, which continues to tour internationally and has been added to the repertory of the Lyon Opera Ballet, for which she has choreographed Beethoven's Grande Fugue. In 2015 she revived *Available Light*, created in 1983 with music by John Adams and a split-level set by Frank Gehry. It was presented at the Festival d'Automne in Paris and the Manchester International Festival. In 2016, in an exhibit titled "Nothing Personal," her choreographic scores were shown at the Thaddeus Ropac Gallery in collaboration with the Centre Nationale de la Danse, to which she has donated her archive.

Since 1981 Childs has choreographed over thirty works for major ballet companies,

including the Paris Opera Ballet and Les Ballets de Monte Carlo. She has also directed and choreographed a number of contemporary and eighteenth-century operas, including Gluck's *Orfeo ed Euridice* for the Los Angeles Opera, Mozart's *Zaide* for La Monnaie in Brussels, Stravinsky's *Le Rossignol* and *Oedipe*, Vivaldi's *Farnace*, Handel's *Alessandro*, and John Adams's *Dr. Atomic* for the Opera du Rhin. Her production of Jean Baptiste Lully's *Atys* premiered at Oper Kiel in 2014 and her production of Jean-Marie Leclair's *Scylla and Glaucus* premiered there in 2017.

Childs is the recipient of numerous awards. She holds the rank of Commandeur in France's Ordre des Arts et des Lettres and in 2017 she received the Golden Lion award from the Venice Biennale and the Samuel H. Scripps American Dance Festival award for lifetime achievement. In 2018, Childs was inducted into the Hall of Fame at the National Museum of Dance. lucindachilds.com

DAVID LANG (Words & Music) is one of the most highly esteemed and performed American composers writing today. *The New Yorker* wrote: "With his winning of the Pulitzer Prize for 'the little match girl passion' (one of the most original and moving scores of recent years), Lang, once a postminimalist enfant terrible, has solidified his standing as an American master." His works have been performed around the world in most of the great concert halls.

Lang's "simple song #3," written as part of his score for Paolo Sorrentino's acclaimed film *YOUTH*, received many award nominations in 2016, including the Academy Award and Golden Globe. Recent work include his opera *prisoner*

of the state, which premiered in June 2019 with the New York Philharmonic; his opera *the loser*, which opened the 2016 Next Wave Festival at the Brooklyn Academy of Music and received a West Coast premiere in April 2019 with LA Opera; *the public domain* for 1000 singers, which premiered at Lincoln Center's 2016 Mostly Mozart Festival; his chamber opera *anatomy theater* premiered at the Prototype Festival in New York and then at LA Opera; the concerto *man made* for the ensemble So Percussion and a consortium of orchestras, including the BBC Symphony and the Los Angeles Philharmonic; *mountain*, commissioned by the Cincinnati Symphony; *death speaks*, a song cycle based on Schubert, but performed by rock musicians, including Bryce Dessner from The National and Shara Worden from My Brightest Diamond; *the whisper opera*, for the International Contemporary Ensemble and soprano Tony Arnold; and *love fail*, an evening-length work for the early music vocal ensemble Anonymous 4.

Lang is a Professor of Music Composition at the Yale School of Music and is Artist in Residence at the Institute for Advanced Study in Princeton. He is co-founder and co-artistic director of New York's legendary music collective Bang on a Can. His music is published by Red Poppy Music (ASCAP) and is distributed worldwide by G. Schirmer, Inc. davidlangmusic.com

SARA BROWN (Scenic Designer) is a set designer based in Boston, MA. Selected designs include *Appropriate* (Trinity Repertory Company, Providence, RI); *Rhinoceros* (Playwright's Theater and Suffolk University); *World of Wires* (The Kitchen, NYC & Festival d'Automne, Paris); *Hagoromo* and *A House in*

Bali (BAM's Next Wave series); *Island* and *Images from the Embers* (Dana Tai Soon Burgess Co., Washington D.C.); *The Gacy Play* (Sideshow Theater, Chicago); *The Shape She Makes* and *The Lily's Revenge* (The American Repertory Theater, Cambridge, MA); and *Mr. G* (Central Square Theater, Cambridge, MA). She is a Senior Lecturer for MIT Music and Theater Arts. sarabdesign.com

DAVE COOK (Sound Designer) is a native New Yorker and comes from a background immersed in recording studios, theaters, and concert settings. His work in the pop/rock world has landed him Gold and Platinum album credits with artists such as 10,000 Maniacs, the B-52's, Nick Cave, Graham Parker, The Golden Palominos, Amy Helm, and many more. His current and previous live concert touring/mixing credits include David Bowie, Radiohead, Natalie Merchant, Todd Rundgren, Carly Simon, Ravi Shankar, Anoushka Shankar, Terry Riley, Marc Cohn, Laurie Anderson, Medeski, Martin and Wood, and Maya Beiser. Cook owns and operates Area 52 Studios in Saugerties, NY. area-52-studios.com

ALEJANDRO FAJARDO (Lighting Supervisor) is a Colombian Lighting Designer and Photographer based in New York City, with experience designing plays, musicals, operas, and more. Most recently, he designed *The Healing* by Sam Hunter for Theatre Breaking Through Barriers. Other designs include shows at La MaMa, Clubbed Thumb/Playwrights Horizon School, The Actors Studio, The Curtis Institute of Music, Pace University, and The Williamstown Theatre Festival. He has also assisted on off-Broadway and regional productions, including Fall For

Dance and Flamenco Festival at New York City Center, Manhattan Theatre Club, Playwrights Horizons, and New York Theatre Workshop. fajardodesigns.com

JOSHUA HIGGASON (Projection Designer) is a designer of performances, creating unique live experiences for events, concerts, opera, and theater. He designs video and projections, interactive media, sets, and lighting. He started working in experimental theater and art with some groundbreaking companies and has continued developing into a unique voice in the world of immersive media driven experiences. He currently teaches Performance Media, Interactive Design for Live Performance, and Lighting Design at MIT. joshuahiggason.net

NATASHA KATZ (Lighting Designer) has designed extensively for theater, opera, dance, concerts, and permanent lighting installations around the world. Her work in dance includes lighting for The Royal Ballet in London, American Ballet Theatre, The Joffrey Ballet, San Francisco Ballet, The National Ballet of Canada, New York City Ballet, Pennsylvania Ballet, and Ballet Hispanico. Katz has a long-standing creative relationship with Christopher Wheeldon, having designed the lighting for premieres at the Royal Ballet of *Tryst*, *Alice's Adventures in Wonderland*, and *The Winter's Tale*. Katz's other collaborations with Wheeldon include *Continuum* (San Francisco Ballet), *Carnival of the Animals* (New York City Ballet), *Swan Lake* (Pennsylvania Ballet), *Cinderella* (Dutch National Ballet), and *The Nutcracker* (Joffrey Ballet). She designed the lighting for Wheeldon's Broadway musical *An American in Paris*, for which she won a

Tony Award. She has worked extensively on Broadway and is a six-time Tony winner. Her recent credits include *Springsteen on Broadway*, *The Prom*, *Frozen*, *Hello, Dolly!* (starring Bette Midler), *Aladdin*, *Long Day's Journey into Night*, *The Glass Menagerie*, *Once*, *The Coast of Utopia: Salvage*, and *Aida*. Katz is a TDF Wendy Wasserstein Project mentor for high school students and Vice Chair of the American Theatre Wing.

EMILY MCGILLICUDDY (Production Manager) is a New York/Chicago based Production Manager and Stage Manager. She has managed shows in New York City and across the country with Wendy Whelan, Brian Brooks, Keigwin + Company, Karen Sherman, Reggie Wilson/Fist & Heel Performance Group, Liz Gerring, Satoshi Haga, VIA Dance, and Che Malambo. In addition to her work in dance, she manages fashion shows and events, and produces music festivals. She has toured the world with LA Dance Project and Les Ballets Trockadero de Monte Carlo and is a graduate of North Carolina School of the Arts.

JESS MEDENBACH (Projections Supervisor) is a video and media designer, filmmaker, editor, and producer originally from the Hudson Valley in Upstate New York. Medenbach's work ranges from media for theater, opera, and live events to Augmented and Virtual Reality applications, short films, music videos, and video installations. Medenbach has worked throughout the United States and Europe, had work displayed in Times Square and has been written about in *The New York Times* and *The Creators Project*. Medenbach holds an M.F.A. in Video and Media Design from Carnegie Mellon University and a B.F.A.

in Film Production and Electronic Arts from Bard College. jessmedenbach.com

KAREN YOUNG (Costume Designer) is a New York-based costume designer who has designed for numerous dance companies and contemporary video artists. Her costume designs for dance are included in the repertoires of the Martha Graham Dance Company, Alvin Ailey American Dance Theater, Kyle Abraham, Brian Brooks, Sidi Larbi Cherkaoui, Acosta Danza Cuba, Pontus Lidberg, Hubbard Street Dance Chicago, Paul Taylor Dance Company, American Ballet Theatre, Ballet Basel, Pam Tanowitz, Sonya Tayeh, and Miami City Ballet, among many others. She designed the costumes for Wendy Whelan's projects *Restless Creature* and *Some of a Thousand Words* and is currently directing the reconstruction and design of the costumes of Martha Graham's entire repertoire for the Martha Graham Dance Company. Young has designed the costumes for the video works of Eve Sussman, Toni Dove, Matthew Barney's *Cremaster 1* and *Cremaster 5*, David Michalek's large-scale outdoor video installations *Slow Dancing* and *Portraits in Dramatic Time*, and Michelle Handelman's *Hustlers and Empires*. She has taught at the Rhode Island School of Design and the Metropolitan Museum of Art and received research grants from the NEA/TCG development program and the London College of Fashion. karenyoungcostume.com

FUNDING AND SUPPORT

THE DAY was conceived by Maya Beiser.

THE DAY was made possible by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation.

THE DAY was co-commissioned by Théâtre de la Ville, Paris; Carolina Performing Arts at The University of North Carolina at Chapel Hill; Jacob's Pillow (world premiere at Festival 2019); The Joyce Theater; and Center for the Art of Performance at UCLA.

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THE DAY was supported in part by a Fay Chandler Faculty Creativity Grant from the MIT Center for Art, Science & Technology.

"world to come" by David Lang was commissioned in 2003 for Maya Beiser by Carnegie Hall, the John F. Kennedy Center for the Performing Arts, the University of Illinois at Urbana-Champaign, UC Santa Cruz Arts & Lectures, On the Boards, and Connecticut College, with support from Meet The Composer. "the day" by David Lang was commissioned in 2016 for Maya Beiser by Hancher Performances at the University of Iowa.

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PILLOWNOTES

by Maura Keefe

The PillowNotes series comprises essays commissioned from our Scholars-in-Residence to provide audiences with a broader context for viewing dance.

For a long time, cellist Maya Beiser hasn't really fit the expectations of what a classical musician looks like or what a classical musician does. She's a founding member of Bang on a Can, she plays music from Dvorák and Bach to Pink Floyd, Hildegard of Bingen, and Lou Reed. In an interview when asked about being called a "cello rockstar" and "cello goddess," she answered, "I imagine it's because I'm not conforming as a classical performer to the habits people expect. Part of it, curiously, is about what I wear and how I express myself on stage. It's true I do care about the visual aspect. I think of it as an art form—a total performance."

That sense of the performance and the visual feeds Beiser's imagination and led her to imagine an idea for a new project. She's had lots of ideas in the past. About music mostly. But also, about how music relates to other art forms, especially in the visual realm. But this idea was different. This time, she wanted to experiment with a close collaboration in the dance world.

First, she reached out to Wendy Whelan. Of course, Whelan makes sense. She's known for her boldness and intelligence, her sense of adventure as an artist. As the internationally acclaimed dancer began planning to retire from her role as principal ballerina with New York City Ballet, she was already experimenting with commissioning new works. For example, she danced a series of new duets, called *Restless Creature*, which premiered at Jacob's Pillow in 2013. Right from the beginning of her professional dance career, Whelan has been drawn to music. In a *New York Times* piece, she recalled feeling as if she had been struck by lightning when seeing George Balanchine's *Agon*. "In that moment, I discovered the dancer I wanted to one day become: a dancer devoted to choreography and choreographers, a dancer who could become a vessel for music, a dancer who would offer her best self in every inch of her work." Master dancer joins master musician.

Then came the question of choreographer. Lucinda Childs came to mind, because of what Beiser calls, "her inclination and sensitivity to music." Beiser knew of the brilliant collaborations between Childs and composer Philip Glass for such works as *Einstein on the Beach*, with Robert Wilson (1976) and *Dance*, with Sol LeWitt (1979). When *Dance* was restaged in 2011, *The Guardian* dance critic Judith Mackrell wrote that Childs's choreography and "the dancing also brings a hallucinatory visual clarity to Glass's score." Beiser trusted that Childs would expand all of their vocabularies and embark on a genuine choreographic exploration with Whelan. Master choreographer joins the collective, and they begin to work on *THE DAY*. And each of the women expands her points of view, all in relation to the others.

It all starts with the music. Beiser had already started working with composer David Lang on a commissioned solo work for cello on September 11, 2001. They were both living in New York, and thus the work, shaped by both geography and history, became "A World To Come" (2003). Beiser explains the piece as a kind of investigation of "life after death, a Jewish mystical concept of what happens when we die and how the soul separates from the body." In 2016, Beiser commissioned a kind of prequel, which resulted in Lang's piece, "the day." As Lang describes it, "'the day' looks at ways we review our lives, exploring remembered moments as a chronicle of a life." *New York Times* critic Joshua Barone says the music is, "by turns hopeful, funny, surprising and tragic."

THE DAY (2019), which premieres at Jacob's Pillow, brings both Lang's compositions together in a new way, with Beiser and Whelan in a duet of music and dance. Beiser was intrigued to see what Whelan and Childs would make of music she knew so intimately, because as she remarked, "Collaborators are powerful when they open a new window." She went on to say, "How dancers hear and react to music is completely different from musicians." That sentiment echoes a statement David Lang made in a PillowTalk in 2011. "I really like what dance does to my music. They don't always do a lot. They focus on one kind of thing, one idea, one sound...It changes what you hear. It changes what you see...I like how it changes what I think is in the music. Sometimes you write the music and you're still trying to figure out what the hell it is yourself."

Each of the collaborators is an experienced and mature artist. Whelan contends that this makes it all the better, saying, "In fact, I actually feel that, being this age, I have something more interesting to say than I did when I was 25—something real and worked and experienced. I want to work with living choreographers, dance to live music...I want everything to be alive, full of life."

Onstage, Whelan and Beiser. The dancer and the musician, united. In the music, the body and the soul, how they belong together, how they part.

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Dance writer Maura Keefe has led audience programs at various venues around the country and is the Associate Director of Theatre, Dance, and Performance Studies at the University of Maryland, College Park, where she was named the Dorothy G. Madden Professor of Dance in 2018.