

**Hopkins Center
for the Arts**
at Dartmouth

presents

Oswaldo Golijov
Falling Out of Time

Wednesday, May 4, 7:30 pm
Spaulding Auditorium • Dartmouth College • 2022

Generously supported by Anonymous Fund No. 136 and the John M. Tiedtke 1930 Visiting Performing Artists Fund

Credits

Text adapted by Osvaldo Golijov from the novel by David Grossman
Translation from Hebrew by Jessica Cohen

Biella da Costa, Woman
Nora Fischer, Centaur
Yoni Rechter, Man

Dan Brantigan, Trumpet, Flugelhorn
Shawn Conley, Acoustic bass, Electric Fretless Bass
Nicholas Cords, Viola
Jeremy Flower, Electric Guitar, Modular Synthesizer
Johnny Gandelsman, Violin
Karen Ouzounian, Cello
Shane Shanahan, Percussion, Drum Set
Mazz Swift, Violin
Wu Man, Pipa

Charlie Campbell, Monitor Engineer
Cristin Canterbury Bagnall, Executive Producer (the shepherd)
Aaron Copp, Production Manager and Lighting Designer
Jody Elff, Sound Engineer
Johnny Gandelsman, Music Director
Tim Grassel, Tour Manager
Lauren Cavanaugh, Stage Manager
Maile Okamura, Costume Designer
Camilla Tassi, Projections Designer

Tour Management

Johnny Gandelsman, In a Circle Records
Cristin Canterbury Bagnall, BroadBand Collaborative

With thanks to Kinan Azmeh, Anthony Barbir, Eduardo A. Braniff, Jonathan Brill, Mary Pat Buerkle, Carole Charnow, Meghan Coleman, Lou Cove, Kathy Fletcher, Deborah Harris, Isabelle Hunter, Yonca Karakilic, Liz Keller-Tripp, Golnar Khosrowshahi, Yo-Yo Ma, Ben Mandelkern, Opus 3 Artists, Deborah Rutter, Jessica Shuttleworth, Hillel Sommer, Sara Stackhouse, Lori Taylor

Dedicated to The Parents CircleFamily Forum, theparentsircle.org and to: Ruth & Mario Berchole, Colleen & Bob Cording, Cecilia & Néstor Fiore, Paula & Haim Gromadzyn, Michal & David Grossman, Regan & David Harrington and Cathy & Frank Vellaccio.

Lead Sponsorship provided by The Pershing Square Foundation, Bill Ackman and Neri Oxman. Additional funding provided by Martin Peretz, Pamela and David Hornik and the Berkshire Taconic Community Foundation.

Falling Out of Time was commissioned by Silkroad, a commission made possible thanks in part to support from the Alice L. Walton Foundation and the Barr Foundation. Silkroad is grateful to the members of the College of the Holy Cross in Worcester, Massachusetts, for their partnership in the development of this work. *Falling Out of Time* premiered at Brooks Hall at The College of the Holy Cross on October 31, 2019.

Artwork: Mary Frank, courtesy of the artist and DC Moore Gallery (New York, NY) and Elena Zang Gallery (Woodstock, NY). Mary Frank: *The Observing Heart* currently on view at The Samuel Dorsky Museum of Art at SUNY New Paltz, NY.

Recording available on In a Circle Records

Program

Approximate duration: *80 minutes, performed without intermission*

Falling Out of Time

A Tone Poem in Voices

Text adapted by Osvaldo Golijov from the novel by David Grossman

Translation from Hebrew by Jessica Cohen

- I. *Heart Murmur*
- II. *Night Messengers*
- III. *Come, Chaos*
- IV. *Step*
- V. *Come, Son*
- VI. *In Procession*
- VII. *Pierce the Skies*
- VIII. *Walking*
- IX. *If You Meet Him*
- X. *Fly*
- XI. *Go Now*
- XII. *Ayeka (Where Are You?)*
- XIII. *Breathe*

Program Notes

You--

Where are you?

What are you?

And how are you there?.

And who are you there?

Falling Out of Time is a journey to nowhere—or more accurately, a journey to no where. For the dead are no longer in time or place, and those who love them and would follow them must seek a route beyond linear boundaries. This is a kind of madness, and a kind of truth.

The seed of this musical project was sown at a 2002 encounter between Osvaldo Golijov and Yitzhak

Frankenthal, founder of The Parents Circle, an organization of Israelis and Palestinians who have lost family members to the ongoing conflict. Mr. Frankenthal shared the story of a bereaved father who could not reconcile himself to leaving his dead son and reentering the world of time. For many days he remained at his son's side, at night sleeping upon the grave. Narrating with his actions a story of madness and truth.

The seed found soil 12 years later, when Osvaldo read David Grossman's brilliant, almost unbearable novel about a man who walks, a father who describes with his feet impossible, ever-widening circles, driven to go to his dead son.

Program Notes *continued*

The notion of losing one's child conjures, in Osvaldo's words, the utmost pain imaginable, a supernova of pain. Is it madness to try to translate such experience into words, into music? Perhaps. A supernova is very big. But as one of the characters says, there is "Great, definitive death"—boundless, eternal, immortal—and then there is "Your single, little death, / inside it."

In a sense, it is the "single, little death" that both David Grossman and Osvaldo take for their starting points. They enter the fathomless through the particular, the palpable, the present. One foot placed in front of the other. One heartbeat at a time. *Ka-thunk. Ka-thunk.* We are very much *in* time—music is nothing if not an organization of time—and in motion. The father is joined by other townsfolk, each having lost a child; each railing against circumstance; each compelled on a relentless walk of resistance at once mad and true. The heartbeat and the walking, the walking and the heartbeat. The body's humble metronomes—the very movements that separate the living from the dead—allow the journey.

We find a crucial counterpoint to these rhythms in the questions that erupt from the walkers. Osvaldo, for whom the novel is "a book of questions," has distilled from it three, which we hear again and again. At times a cry to pierce the sky, at times an echo swollen with tenderness: *Where are you? Who are you there? How are you there?* To ask, a form of madness. To refrain from asking, another.

And the questions themselves contain echoes of the sorely missed children—indeed, of all children: their lovely doggedness, their lively insistence on asking the unanswerable. We all go in circles, children with their hunger to know *why? where? who? how?* and grownups who in suffering find we have not lost the appetite: "teach me – as I not long ago / taught you – / the world and all its secrets." All of us circling, circling, until in time we come to perceive that perhaps the "walk itself is both / the answer and the question."

"Great, definitive death" touches us all, yet grief is always isolating. Each "single, little death" inflicts its separate suffering, a unique exile. Even parents mourning the same child do not share the same grief.

A coda to the story about the bereaved father who could not bear to leave his son's grave: When Mr. Frankenthal heard about this man, he went to the cemetery. And remained there. Day and night he kept company with this man, until he was able to rise back up and reenter the world and time.

Perhaps more than an act of making art, the joining of Osvaldo's musical voice to David Grossman's literary one is an act of accompaniment. And by collaborating with the Silkroad Ensemble in the creation of this piece, Osvaldo widens the circle of accompaniment. Accompaniment is not a cure for grief. But it may be the opposite of madness.

Sitting shiva, the Jewish custom of gathering around the bereaved for seven days after a death, is a ritualized form of accompaniment. *Falling Out of Time*, with its ever-expanding circles of community—from the townsfolk in the novel to the musicians bringing it to the stage—might be thought of as a walking shiva, an act of accompaniment that remains, like the breath of the living, in motion.

*There is
breath
there
is breath
inside the pain
there is breath*

Leah Hager Cohen

Synopsis

Act I

We hear two weary voices humming a lament over a murmuring heart and ticking clocks. We see the Centaur: half-writer, half-desk. He tells us that the only way he has to understand the death of his son is by re-creating it as a story (“There is a man. There’s a woman. He will walk. She will not”). We see the Man, and the Woman, his wife. The Man can’t bear staying at home any longer and decides he has to go “there, to him.” His wife despairs (“there’s no there”). The Man sings of the night when messengers came to their home to tell them about their son’s death (“they...mercifully, quietly, stood at the threshold and gave us the breath of death”). His wife brings that night into the present and addresses the messengers (“Don’t be afraid. I did not shout when he was born, and I won’t shout now either”). Man, Woman and Centaur sing of falling into a void—the absence created by the child’s death (“Come, Chaos”). The Woman climbs atop a belfry and sings of her husband who walks in circles on the hills surrounding their town (“step, another step”). In a hallucination, the Walking Man conjures up his son: he “empties” his own body so that his son can enter it and live there the rest of his un-lived life (“...hurry, my boy... everything now is yes”). The Centaur tells how some of the townsfolk who are also bereaved see the Walking Man, leave their homes and follow him into the hills: a midwife, her husband the cobbler, a mute net mender, an elderly math teacher. They all walk in a procession towards a barren hill (“it is the brain of the universe... It has no wails, no thoughts. It has no answers, and no love”).

Act II

We hear a cry piercing the skies. There is no answer, only a faint echo. The Walking Man sings of hovering between here and there (“I’m walking my mind away”). The music turns into a mantra from which the Centaur emerges (“It breaks my heart, my son, to think...I have found the words.”) The Centaur then addresses the Walking Man (“If you meet him...will you tell him of his brother born after him? Will you tell him that you gave his dog to a boy in the street?”). One of the walkers (voiced by the Centaur) sees a fly landing on a green leaf without noticing that a spider had built his web. The fly is trapped and killed. (“What? What is it you know now, that you did not know the moment you were spawned?”) As the Walking Man realizes the futility of his walk and stops (“You were right, Woman, there’s no ‘there’”), the Woman Atop the Belfry sees him far away and blesses him (“Go now, be like him. Conceive him, yet be your death, too...and there, my love, among the shadows of father-son, there will come peace – for him, for you”). Giant, Momus-like drums erupt. The Walking Man hollers a string of questions to his son (“Where? Where are you? How are you there? And who are you there?”) The stars mock his questions. A cry pierces the skies. There is no answer. Only a faint echo. We hear the voice of a boy (“There is breath, there is breath. Inside the pain. There is breath”).

About the Artists

Oswaldo Golijov’s works include the *St Mark Passion*; the opera *Ainadamar*; *Azul*, a cello concerto; *The Dreams and Prayers of Isaac the Blind*, for clarinet and string quartet; the song cycles *Ayre* and *Falling Out of Time*, and the soundtracks for Francis Ford Coppola’s films *Tetro* and *Youth Without Youth*. This season two new works have premiered: *Um Dia Bom*, for string quartet, for Brooklyn Rider; and *Ever Yours*, for string octet, for the St Lawrence String Quartet together with the Telegraph Quartet. He is currently working on a violin concerto for

Johnny Gandselman and The Knights to be premiered December 16, 2022, at the opening of the Prior Center for Performing Arts at the College of the Holy Cross in Worcester, Massachusetts. He was born in Argentina, and lived in Jerusalem before coming to the US. He is the Loyola Professor of Music at the College of the Holy Cross.

As a trumpet player and composer, **Dan Brantigan** offers a unique sound and textural perspective to a diverse range of musical projects and films. He has performed around

About the Artists *continued*

the world with notable artists including Osvaldo Golijov, David Byrne, Macy Gray, Bonobo, Sarah Brightman, Doyle Bramhall II, Kaki King, DJ Krush, and as a featured soloist in multiple Ken Burns documentary series. His composition and sound design work have received accolades from the Bourges Institute and the ASA and can be heard regularly in feature and documentary films.

Hawaiian born bassist and composer **Shawn Conley** grew up loving all types of music. This love of diversity of sound developed into a career that straddles many genres. He has been with The Silkroad Ensemble for eight years and is a member of the Brooklyn-based chamber orchestra The Knights. Recent projects include a release of the Brahms and Beethoven violin concertos with Gil Shaham and The Knights; the world premiere and recording of Osvaldo Golijov's *Falling Out of Time*; the Grammy Award-winning CD *Sing Me Home* with the Silkroad Ensemble and Yo-Yo Ma; and an international tour of the new performance-art piece *The Head and the Load* created by South African visual artist William Kentridge.

Aaron Copp's recent projects include the Broadway production of *The New One* by Mike Birbiglia, *Red State Blue State* for Colin Quinn at the Minetta Lane, *Candide* at Tanglewood Music Center, *One Line Drawn* by Brian Brooks for Miami City Ballet and *Shahrazad* for The Royal Ballet of Flanders. He has worked extensively in the dance world, and in 2008 received his second Bessie Award for Jonah Bokaer's *The Invention Of Minus One*. He had a long association with Merce Cunningham, designing such pieces as *Ground Level Overlay*, *Windows*, and *Biped*, for which he also won a Bessie.

For more than two decades, omnivorous violist **Nicholas Cords** has been on the front line of a growing constellation of projects as a performer, educator and cultural advocate. As former Co-Artistic director of Silkroad, viola and chamber music faculty member of New England Conservatory and violist of Brooklyn Rider, he is deeply committed to music from a broad variety of traditions and epochs, with a particular passion for the cross-section between the long tradition of classical music and the wide range of music of today.

Biella da Costa is one of Venezuela's most acclaimed and versatile vocalists. She has been awarded the *Premio*

Nacional del Artista twice, and has shared the stage with international artists such as Eric Clapton and Ray Charles, among many others. She has appeared in prestigious jazz festivals and venues throughout Europe, North America, Russia and Australia, including Carnegie Hall, Boston's Symphony Hall, and the Sydney Opera House. Since 2000 Biella has been performing Osvaldo Golijov's *La Pasión Según San Marcos*, *Ayre*, and *Oceana*.

Jody Elff is a Grammy Award-winning audio engineer whose experience includes work with Yo-Yo Ma, Bang on a Can, Chris Thile and many others. Elff regularly mixes televised concert events including the 2021 MTV Video Music Awards, NBC's *Annie LIVE!* and Tony Bennett & Lady Gaga's *One Last Time* for CBS. Jody's company, HEAR, will provide music mix services for the upcoming Academy Awards and CMA Awards. His recordings include the Silkroad Ensemble's *Sing Me Home*, and Chris Thile's *Laysongs*. Jody has recently developed several patent-pending audio technologies for mixing high-channel-count music events over distance and 360° immersive live-streaming concert experiences.

Amsterdam-based singer and vocal performer **Nora Fischer** is renowned for her adventurous approach to live performance and her creative and genre-defying collaborations. She is most comfortable right at the sweet spot where different music genres and performing arts join forces and forget that they once had strict boundaries. Her "affinity with experimental classical styles and sharp dramatic instincts" (*New York Times*) have led to close collaborations with composers, ensembles and theater/dance/mime directors such as Louis Andriessen, Simon McBurney and Yo-Yo Ma's Silkroad Ensemble, and to solo performances at both prestigious and experimental venues around the world.

Jeremy Flower is a multi-instrumentalist and composer of acoustic and electronic music. His work with electronics has landed him on stage as a guest artist with orchestras and chamber groups all over the world as well as with world-renowned electronic producers in experimental, ambient and minimal techno genres. Flower has been commissioned by the Chicago Symphony Orchestra for their Music NOW series, James Sommerville and the Hamilton Philharmonic for their new music festival, and Carnegie Hall's Weill Music Institute. Currently Flower is

working on a couple of children, a second recorded song cycle to follow 2016's *The Real Me* and building modular synthesizers.

Grammy award-winning violinist and producer **Johnny Gandelsman**'s musical voice reflects the artistic collaborations he has been a part of since moving to the United States in 1995. Richard Brody of *The New Yorker* has called him "revelatory" in concert, placing him in the company of "radically transformative" performers like Maurizio Pollini, Peter Serkin and Christian Zacharias. Johnny is a founding member of Brooklyn Rider, and was a member of the Silkroad Ensemble for 18 years. Johnny integrates a wide range of creative sensibilities into a unique style amongst today's violinists, one that according to the Boston Globe, possesses "a balletic lightness of touch and a sense of whimsy and imagination". He lives in Brooklyn.

Maile Okamura has designed/constructed costumes for Mark Morris Dance Group, Dance Heginbotham, Pam Tanowitz Dance, Houston Ballet, Atlanta Ballet and Tanglewood Music Center. She worked with artist Howard Hodgkin to realize the costumes for *Layla and Majnun*, a collaboration between Mark Morris Dance Group and Silkroad. She has also assisted artist Maira Kalman on costumes for Renard (MMDG), *The Principles of Uncertainty* (DH) and *Herz Schmerz* (DH).

Described as "radiant" and "expressive" (*The New York Times*) and "nothing less than gorgeous" (*Memphis Commercial Appeal*), cellist **Karen Ouzounian** approaches music-making with a deeply communicative and passionate spirit. Winner of the S&R Foundation's Washington Award, she appears regularly with the Silkroad Ensemble and is a founding member of the Grammy-nominated Aizuri Quartet. Recent projects include the creation of an experimental theater work with director Joanna Settle; the world premiere of Lembit Beecher's cello concerto *Tell Me Again* with the Orlando Philharmonic; the world premiere of Anna Clyne's *Shorthand* for solo cello and string quintet with The Knights; and the release of Kayhan Kalhor's *Blue as the Turquoise Night of Neyshabur* for solo cello, kamancheh and tabla.

Composer, pianist, singer and arranger **Yoni Rechter** is considered among Israel's most important musicians, with a career spanning more than 40 years. His impact and influence on Israeli music is immeasurable. Many of his compositions are considered Israeli musical classics, and his *Atur Mitzchech* (*Your Brow is Adorned*) has been repeatedly voted the most popular Israeli song of all time. His two best-known collaborations are the legendary **Kavaret** group—also known as "Poogy," and **Hakeves Ha-16** (*The 16th Lamb*). A sought-after musical director, producer and arranger, Yoni has worked on numerous stage musicals, films, dance performances and recordings.

Percussionist, composer and arranger **Shane Shanahan** has combined his studies of drumming traditions from around the world with his background in jazz, rock and Western art music to create his own unique, highly sought-after style. He is a founding member of Yo-Yo Ma's genre-defying, Grammy Award-winning Silkroad Ensemble and served as Co-Artistic Director (2017-2020) and Learning Programs Advisor (2012-2020) for the organization. Shane has performed and/or recorded with Bobby McFerrin, Aretha Franklin, James Taylor, Philip Glass, Alison Krauss, Deep Purple, Jordi Savall, Sonny Fortune, Chaka Khan, Bill Frisell and Glen Velez, among others. He is adjunct percussion faculty at The Hartt School and the Eastman School of Music.

Violin/Vox/Freestyle Composition artist **Mazz Swift** engages audiences worldwide with their signature weaving of improvisation and composition. They are a violinist, composer, conductor and educator whose works include commissions by the Los Angeles Philharmonic, the Kronos Quartet and the Silkroad Ensemble. Mazz is a 2019 Jerome Hill Fellow and 2021 United States Artist Fellow, working on several projects, all of which are centered around protest songs, spirituals and the Ghanaian concept of 'Sankofa': looking back to learn how to move forward.

Camilla Tassi is a projection designer and musician from Florence, Italy. With backgrounds in computer science and voice, her design credits include Monteverdi's *L'Orfeo* (Apollo's Fire), Pollock's *Stinney* (PROTOTYPE Festival), Stravinsky's *Le Rossignol* (Yale Opera) and Talbot's *Path*

About the Artists *continued*

of *Miracles* (Conspirare). Tassi enjoys bringing design to traditionally unstaged compositions (choral, art song, recital, oratorio), recontextualizing the repertoire with today's audiences. She has produced early and contemporary performances (Williams and Delinger's *Talk to Me Like the Rain*, staged Carissimi's *Jephte*, and the US Premiere of Morricone's *Se questo e' un uomo*). She translates Italian libretti and sings with the Yale Schola Cantorum. camillatassi.com

Pipa virtuoso and composer **Wu Man** is an ambassador of Chinese music, creating a new role for her lute-like instrument in both traditional and contemporary music. Brought up in the Pudong school of pipa playing, Wu Man was the first person to receive a master's degree in pipa performance from Beijing's Central Conservatory of Music. Wu Man regularly premieres new works in recital and as a soloist with major orchestras, and her discography includes over 40 albums, but the best measure of her achievement is that her instrument, which dates back 2000 years, is no longer an exotic curiosity.

Connecting Artists to the Community

Falling Out of Time composer Osvoldo Golijov will take part in a pre-show talk moderated by Music Professor Ted Levin. He will also visit classes in the Music Department.

Hopkins Center Board of Advisors

Jim Bildner '75
Anne Fleischli Blackburn '91 P'23
Daniel Bryant '91 P'23
Kenneth L. Burns H'93
Rebecca Byrne P'20 P'22
Les Chao '78 P'20
Barbara J. Couch
Kim Lessow Crockett '92
Rachel Dratch '88

Claire Foerster P'18 P'21
Lizanne Fontaine '77 P'04 P'09
Kelly Fowler Hunter '83 Tu'88 P'13 P'15 P'19
Nini Meyer P'22
Hilary Spaulding Richards '92
Laurel J. Richie '81, Chair of the Board
Dan Rush '92
Peter S. Vossall '92
Sharon Washington '81

Hopkins Center Directorate

Mary Lou Aleskie, Howard L. Gilman '44 Director
Michael Bodel, Director of External Affairs
Joshua Price Kol '93, Managing Director/Executive Producer
Jan Sillery, Director of Financial and Administrative Operations
Sydney Stowe, Director of Hopkins Center Film