

Hopkins Center for the Arts at Dartmouth

presents

THE DAY

Maya Beiser + Wendy Whelan + Lucinda Childs + David Lang

Friday & Saturday, April 8 & 9, 7:30 pm

The Moore Theater • Dartmouth College • 2022

The presentation of 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. Also generously supported by the Melville 1960 and Leila Straus Fund and the Carolyn R. Kohn 1976 Dance Artist-in-Residence Fund

Credits

Maya Beiser + Wendy Whelan + Lucinda Childs + David Lang
THE DAY

Wendy Whelan and Maya Beiser, Performers
Lucinda Childs, Choreography
David Lang, Words and Music

Sara Brown, Scenic Design
Dave Cook, Sound Design
Joshua Higgason, Projection Design
Natasha Katz, Lighting Design
Karen Young, Costume Design

Maya Beiser, Creative Producer
Christina Jensen, Managing Producer
Emily McGillicuddy, Production Manager
Alejandro Fajardo and Nic Vincent, Lighting Supervisors
Jess Medenbach and Jorge Morales Picó, Projections Supervisors

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 Universal Music Corp. (ASCAP), music publisher and copyright owner.

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; Ludwigsburg Festival, Germany; and Center for the Art of Performance at UCLA.

THE DAY was supported, in part, by the Inaugural Artist Fellowship at The Joyce Theater Foundation, Inc.'s Artist Residency Center, made possible by lead funding from The Andrew W. Mellon Foundation, Howard Gilman Foundation, LuEsther T. Mertz Charitable Trust, and Doris Duke Charitable Foundation. Additional commissioning support was provided by the Wendy Whelan New Works Initiative.

Substantial development support for *THE DAY* was provided by LUMBERYARD Contemporary Performing Arts and Summer Stages Dance @ ICA/Boston. Additional development support was provided by Baryshnikov Arts Center.

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 at 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.

Program

Approximate duration: 60 minutes

THE DAY, Part 1: *the day*

THE DAY, Part 2: *world to come*

Program Notes

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 *wtc* 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 that day. Rather than being a memorial or requiem, *world to come* 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 *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” is 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 have been blessed to work on this project with such an exceptional team: Natasha Katz, Sara Brown, Dave Cook, Joshua Higgason, Karen Young, Emily McGillicuddy and Christina Jensen, have all been extraordinary.

Maya Beiser

About the Artists

Describing **Maya Beiser**, *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, Maya Beiser has been hailed as “the reigning queen of avant-garde cello” by *The Washington Post*, dubbed a “cello rock star,” by *Rolling Stone* and praised as “a force of nature,” by *The Boston Globe*.

Reinventing solo cello performance in the mainstream arena, Maya is a featured performer on the world’s most prestigious stages including Lincoln Center, Carnegie Hall, Brooklyn Academy of Music, the John F. Kennedy Center for the Performing Arts, London’s Southbank Centre, Royal Albert Hall and the Barbican, the Sydney Opera House, the Beijing Festival, Barcelona’s L’Auditori, Paris’ Cité de la Musique and Stockholm’s Concert Hall. Among the wide range of artists with whom she has collaborated are Louis Andriessen, Philip Glass, Tan Dun, Steve Reich, Brian Eno, Shirin Neshat, Erin Cressida-Wilson, Bill Morrison, Missy Mazolli, David Lang, Michael Gordon, Julia Wolfe, Evan Ziporyn, Pontus Lidberg, Wendy Whelan, Lucinda Childs, and Joe Hisaishi.

A series of Maya’s critically acclaimed solo multimedia productions were commissioned by Carnegie Hall and chosen for top critics’ “Best Of The Year” lists. Her cello opera, *Elsewhere*, premiered at the Brooklyn Academy of Music’s Next Wave Festival to rave reviews. Over her decades of trailblazing career, she has performed at the Ravinia Festival in Chicago, Celebrity Series in Boston, Ojai Music Festival, International Festival of Arts and Ideas in New Haven and numerous major venues and festivals in Paris, Amsterdam, Torino, Milano, Tokyo, Taipei, Athens, Mexico City, Havana, Bogota and Adelaide, to name a few. She has appeared with many of the world’s top orchestras performing new works for the cello including the Detroit Symphony, Montreal Symphony, BBC Concert Orchestra, Boston Pops, Sydney Symphony, Seattle Symphony, Nashville Symphony, China Philharmonic, Shanghai Philharmonic, Barcelona Symphony, St.

Paul Chamber Orchestra and the Swedish Chamber Orchestra, among many others.

Maya’s vast discography includes 14 solo albums. In her latest album, *Maya Beiser x Philip Glass*, she creates a multi-layered cello sound sculpture, unveiling new dimensions of Philip Glass’s music. Released in July 2021, the album topped the classical music charts. Maya is the featured soloist on many film soundtracks, including an extensive collaboration with composer James Newton Howard. Her performance of Lang’s *world to come IV* has been featured on the soundtrack for Paolo Sorrentino’s Oscar winning film, *La Grande Bellezza*.

Maya Beiser is a United States Artists (USA) Distinguished Fellow in Music; a Mellon Distinguished Visiting Artist at MIT Center for Art, Science & Technology; and was invited to present at the prestigious TED main stage in Long Beach, California. Maya’s TED Talk has been watched by over one million people and translated to 32 languages. She has been featured on NPR’s *Tiny Desk Concerts* and *All Things Considered*, PBS News Hour, and the BBC World News. Maya is a graduate of Yale University. www.mayabeiser.com

Wendy Whelan, widely considered one of the world’s leading dancers of her generation, 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.

Wendy 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 13 of his ballets, including *Polyphonia*, *Liturgy* 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.

Wendy Whelan has been a guest artist with The Royal Ballet and the Kirov Ballet and has performed all over the US, 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, Wendy 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 US. 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 Hagaromo which was self-produced with American Opera Projects for the BAM Next Wave Festival. In 2016-2017, 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 US.

In February 2019, Wendy 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. www.wendywhelan.org

Lucinda Childs began her career as choreographer in the early 1960s, as a member of the seminal Judson

Dance Theater. She formed her own company in 1973 and three years later 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. In 1977, she and Wilson co-directed and performed in *I was sitting on my patio this guy appeared I thought I was hallucinating*, which they revived for the Festival d'Automne in Paris in 2021, where they also created an evening length work titled, *Bach 6 Solo*, with the violinist Jennifer Koh.

In 1979, Childs choreographed one of her most enduring works, *Dance*, with music by Philip Glass and film décor by Sol LeWitt, for which she was awarded a Guggenheim fellowship. *Dance* toured internationally and has been added to the repertory of the Lyon Opera Ballet for which she has also 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, for the Festival d'Automne in Paris. *Available Light* was presented at the Mostly Mozart Festival in New York in 2018 and that same year Childs's company performed some of her early work as part of the exhibition *Judson Dance Theater: The Work Is Never Done* at the Museum of Modern Art in New York.

In addition to work for her own group, Childs has choreographed over 30 works for major ballet companies. She has also directed and choreographed a number of operas, most recently, Philip Glass's *Akhmaten* for l'Opéra de Nice Côte d'Azur which won the 2021 trophy for best lyrical opera from Opera Forum. The premiere was streamed in November 2020, and live performances took place in Nice in November 2021. Her additional opera productions include Gluck's *Orfeo ed Euridice* for the Los Angeles Opera; Mozart's *Zaide*, Stravinsky's *Le Rossignol* and *Oedipus Rex*, Vivaldi's *Farnace* and John Adams's *Dr. Atomic* for the Opéra national du Rhin in Strasbourg; Handel's *Alessandro* at the Megaron Concert Hall in Athens; and Jean-Baptiste Lully's *Atys* and Jean-Marie Leclair's *Scylla and Glaucus* for the Theater Kiel in Germany.

Childs has also collaborated with Robert Wilson for *Letter to a Man*, based on Nijinsky's diaries and performed by Mikhail Baryshnikov. She appeared as

About the Artists *continued*

an actor in Wilson's productions of Heiner Muller's *Quartett* and Marguerite Duras's *Maladie de la Mort* with Michel Piccoli. In 2016, in an exhibit titled *Nothing Personal*, Childs's 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.

Childs holds the rank of Commandeur in France's Ordre des Arts et des Lettres. In 2017 she received the Golden Lion award from the Venice Biennale and the Samuel H. Scripps American Dance Festival award for lifetime achievement. She has been inducted into the Hall of Fame of the National Museum of Dance in Saratoga Springs, New York, and received an honorary doctorate from the Université Côte d'Azur in 2021. www.lucindachilds.com

In the words of *The New Yorker*, "With his winning of the Pulitzer Prize for *the little match girl passion* (one of the most original and moving scores of recent years), **David Lang**, once a post-minimalist enfant terrible, has solidified his standing as an American master."

Lang's score for Paolo Sorrentino's film *Youth* received Academy Award and Golden Globe nominations, among others. His opera prisoner of the state, co-commissioned by the New York Philharmonic, Rotterdam's de Doelen Concert Hall, London's Barbican Centre, Barcelona's l'Auditori, Bochum Symphony Orchestra, Bruges's Concertgebouw and Malmo Opera, premiered June 6-8, 2019 with the New York Philharmonic, conducted by Jaap van Zweden.

Other recent work includes *man made*, a concerto for So Percussion and orchestra, co-commissioned by the Los Angeles Philharmonic and the BBC Symphony; his opera *anatomy theater*, written in collaboration with visual artist Mark Dion, at Los Angeles Opera; *the public domain*, a commission from Lincoln Center for 1000 amateur singers; *the mile long opera*, an opera/installation on New York City's High Line, in collaboration with artist and architect Elizabeth Diller; and his opera *the loser*, based on the novel by Thomas Bernhard, which opened the 2016 Next Wave Festival at the Brooklyn Academy of Music, and for which Lang served as librettist, composer and stage director.

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 festival Bang on a Can. www.davidlangmusic.com

Sara Brown (Scenic Designer) is a set designer based in Boston, Massachusetts. Selected designs include *Appropriate* (Trinity Repertory Company, Providence, Rhode Island), *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 DC), *The Gacy Play* (Sideshow Theater, Chicago), *The Shape She Makes* and *The Lily's Revenge* (The American Repertory Theater, Cambridge, Massachusetts), and *Mr. G* (Central Square Theater, Cambridge, Massachusetts). She is a Senior Lecturer for MIT Music and Theater Arts. www.sarabdesign.com

Dave Cook (Sound Designer), a native New Yorker, 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, New York. www.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 Actor's 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 Festival and Flamenco Festival at New York City Center, Manhattan Theatre Club, Playwrights Horizons and New York Theatre Workshop. www.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. www.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, The 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 the 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*. Natasha 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, 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 written about in *The New York Times* and *The Creators Project*. Jess Medenbach holds an MFA in Video and Media Design from Carnegie Mellon University and a BFA in Film Production and Electronic Arts from Bard College. www.jessmedenbach.com

Jorge Morales Picó (Projections Supervisor) is a Puerto Rican video designer and currently based in New York City. He has toured with Big Dance Theatre's 17c and Meredith Monk's *Cellular Songs*, and has presented at places such as MassMoca, UNC Chapel Hill, BAM's Harvey Theatre, The Old Vic in London, and Deutsches Theater in Berlin. He also toured through China with Broadway Asia's Production of *An American in Paris*. Most recently, he designed the video for Guggenheim Composer Fellow Jin Hi Kim's *A Ritual for COVID-19*, which enjoyed a regional tour in 2021-22.

Nic Vincent (Lighting Supervisor) is a Brooklyn-based lighting designer, originally from Toronto, Canada. He designs for theater, dance, opera, film and live events. Recent design credits include *Jane Anger* (New Ohio), *Indigo Room* (La Mama), *Constellations*, *Everybody* (Brown / Trinity Rep), *Fragments*, *Lists*, & *Lacunae* (New York Live Arts), *Hoppla! We're Alive!* (New School / La Mama), *DirectorJam* (Rattlestick), *Cabaret*, *Big Love* (Columbia University), *NIGHTGOWNS* (Sasha Velour / The Documentary Group), *Ni Mi Madre* (Rave

About the Artists *continued*

Festival), *El Huracán* (Yale Repertory Theatre / The Sol Project). He holds an MFA in Design from the Yale School of Drama. www.nicvincent.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 Theater, Ballet Basel, Pam Tanowitz, Sonya Tayeh and Miami City Ballet, among any 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 *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. www.karenyoungcostume.com

Connecting Artists to the Community

During their time on campus, THE DAY artists will take part in a number of public engagements including a pre-show talk moderated by Hop Director Mary Lou Aleskie on Friday, April 8 and a Q&A with the public following the performance on the same day. In addition, dancer Wendy Whelan will take part in a Big Move discussion and movement workshop on Thursday, April 7 in collaboration with DHMC on the wisdom of the aging body.

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