THE DAY
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For more information, please contact Katie Gorsky at: kgorsky@joyce.org or 347-856-5827.
Leadership support for The Joyce Theater Foundation has been received from the LuEsther T. Mertz Charitable Trust.

Leadership support for The Joyce’s presentation of dance is provided by the Doris Duke Charitable Foundation.

Generous support for this engagement was provided through a grant from 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.


Key support for The Joyce has been provided by First Republic Bank, The Jerome Robbins Foundation, The Thompson Family Foundation, and Virginia B. Toulmin Foundation.
ABOUT THE WORK

by 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 world to come 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 (Creative Producer, Cellist) Described as a renowned cellist, producer, and multifaceted artist, “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” (The New York Times). Passionately forging her artistic path through uncharted territories, Maya 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, Maya spent her early life surrounded by the music and rituals of Jewish Muslim, and Christian heritages, while studying classical cello repertoire. At the age of twelve, 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 and the Barbican, Sydney Opera House, Beijing Festival, London’s Southbank Centre, Royal Albert Hall and the Barbican, Sydney Opera House, Beijing Festival, Barcelona’s L’auditori, Paris’ Cité de la Musique, and Stockholm’s Concert Hall. Maya’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. Maya’s vast discography includes twelve solo albums. Her recent albums TranceClassical (2016) and Maya Beiser: Uncovered (2014) topped the classical music charts. Her latest album, delugEON (August 2019) deconstructs the classical canon, embedding her multitrack cello within environmental tracks of a melting planet. 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. Maya 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, Maya’s 2011 TED Talk has been watched by over one million people and translated to 32 languages. Maya is a graduate of Yale University and was a founding member of the Bang on a Can All-Stars. mayabeiser.com
WENDY WHELAN (Dancer) Widely considered one of the world's leading dancers of her generation, Wendy 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 fourteen; 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 (NYCB), 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, 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 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, 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 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 and 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 U.S.

In February 2019, Wendy Whelan marked a return to New York City Ballet (NYCB) 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) Childs 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 fifty 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 Ballet 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 Leclaire’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 (Composer) is one of the most highly esteemed and performed American composers writing today. “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” (The New Yorker). 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 awards nominations in 2016, including the Academy Award and Golden Globe. Recent works 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 (BAM), 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
WHO'S WHO IN THE COMPANY

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 DC), The Gacy Play (Sidshow 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) 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, 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 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.

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, The American Ballet Theatre, The Joffrey Ballet, San Francisco Ballet, The National Ballet of Canada, New York City Ballet, Pennsylvania Ballet and Ballet Hispánico. 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. 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 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'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
ACKNOWLEDGEMENTS

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.

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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.
THE JOYCE THEATER FOUNDATION’S
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ABOUT THE JOYCE THEATER FOUNDATION

The Joyce Theater Foundation ("The Joyce," Executive Director, Linda Shelton), a nonprofit organization, has proudly served the dance community for over three decades. Under the direction of founders Cora Cahan and Eliot Feld, Ballet Tech Foundation acquired and The Joyce renovated the Elgin Theater in Chelsea. Opening as The Joyce Theater in 1982, it was named in honor of Joyce Mertz, beloved daughter of LuEsther T. Mertz. It was LuEsther's clear, undaunted vision and abundant generosity that made it imaginable and ultimately possible to build the theater. Ownership was secured by The Joyce in 2015. The theater is one of the only theaters built by dancers for dance and has provided an intimate and elegant home for over 400 U.S.-based and international companies. The Joyce has also expanded its reach beyond its Chelsea home through off-site presentations at venues ranging in scope from Lincoln Center’s David H. Koch Theater, to Brooklyn’s Invisible Dog Art Center, and to outdoor programming in spaces such as Hudson River Park. To further support the creation of new work, The Joyce maintains longstanding commissioning and residency programs. Local students and teachers (K-12th grade) benefit from its school program, and family and adult audiences get closer to dance with access to artists. The Joyce’s annual season of about 48 weeks of dance now includes over 340 performances for audiences in excess of 150,000 patrons. Visit Joyce.org for more information.

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The Joyce Theater is a member of DANCE/USA.
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The Joyce honors the following individuals, corporations, and foundations for their visionary support of our mission of advancing the vibrant and extraordinary art of dance. Funds contributed to the endowment campaign will allow The Joyce to continue its support of the dance community and to commission new work.

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Support for planning costs associated with establishing a third venue for dance as part of the redeveloped World Trade Center site has been generously provided by a grant from the Lower Manhattan Development Corporation, which is funded through Community Development Block Grants from the U.S. Department of Housing and Urban Development. Leadership support has also been provided by:

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