



PLÁCIDO DOMINGO, *ELI AND EDY* THE BROAD GENERAL DIRECTOR
JAMES CONLON, *RICHARD SEAVER* MUSIC DIRECTOR
CHRISTOPHER KOELSCH, *PRESIDENT AND CHIEF EXECUTIVE OFFICER*

PRESENTS

EINSTEIN ON THE BEACH
An Opera in Four Acts
by
ROBERT WILSON – PHILIP GLASS

Choreography by
Lucinda Childs

With
Helga Davis Kate Moran
Jennifer Koh

Spoken Text
Christopher Knowles/Samuel M. Johnson/Lucinda Childs

With
The Lucinda Childs Dance Company

Music Performed by
The Philip Glass Ensemble
Conducted by Michael Riesman

Music/Lyrics
Philip Glass

Direction/ Set and Light Design
Robert Wilson

Lighting
Urs Schoenebaum

Sound
Kurt Munkaschi

Costumes
Carlos Soto

Hair/Make-Up
Campbell Young Associates:
Luc Verschueren

Associate Producer/General Manager
Kaleb Kilkenny

Associate Producer
Alisa E. Regas

Associate General Manager
Linsey Bostwick

Production Manager
Marc Warren

Music Director
Michael Riesman

Co-Director
Ann-Christin Rommen

Directing Associate
Charles Otte

Produced by
Pomegranate Arts, Inc.
Linda Brumbach, Executive Producer

The 2012 production of *Einstein on the Beach*, *An Opera in Four Acts*, was commissioned by: BAM; the Barbican, London; Cal Performances University of California, Berkeley; Luminato, Toronto Festival of Arts and Creativity; De Nederlandse Opera/The Amsterdam Music Theatre; Opéra et Orchestre National de Montpellier Languedoc-Rousillon; University Musical Society of the University of Michigan.

Originally produced in 1976 by the Byrd Hoffman Foundation. World premiere: March 16, 2012, Montpellier, France.

Presented in collaboration with the Center for the Art of Performance at UCLA (CAP UCLA).

LA Opera's presentation of *Einstein on the Beach* is generously underwritten by
Lenore and Bernard Greenberg, The Green Foundation, LLWW Foundation,
Marc and Eva Stern Foundation, Mark Dalzell, Ceil and Michael E. Pulitzer, and Dudley Rauch
Additional support provided by Shirley and Ralph Shapiro and Friends of *Einstein on the Beach*.



› DONOR RECOGNITION

***EINSTEIN ON THE BEACH* SUPPORTER CAMPAIGN**

PRODUCTION UNDERWRITERS

The Green Foundation
Lenore and Bernard Greenberg
LLWW Foundation
Marc and Eva Stern Foundation

Ceil and Michael E. Pulitzer
Dudley Rauch

Shirley and Ralph Shapiro

EINSTEIN PATRONS

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Dr. and Mrs. Donald E. Dickerson
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Gary Gugelchuk
Ms. Junko Koike
Fong Liu
Raulee Marcus
Maggie Russell

As Einstein on the Beach is performed without intermission, the audience is invited to leave and re-enter the auditorium quietly as desired.

This production uses smoke effects and strobe lighting.

Please turn off all cell phones, electronic devices and watch alarms. If you are using an assistive hearing device, or are attending with someone who is, please make sure that it is set to an appropriate level to avoid distracting audio feedback. The use of cameras and recording equipment is strictly prohibited. Your use of a ticket acknowledges your willingness to appear in photographs taken in public areas of the Music Center and releases the Center and its lessees and others from liability resulting from use of such photographs.

CREATIVE TEAM

COMPOSER	Philip Glass
DIRECTOR/SET AND LIGHT DESIGN	Robert Wilson
CHOREOGRAPHER	Lucinda Childs
CO-DIRECTOR	Ann-Christin Rommen
DIRECTING ASSOCIATE	Charlie Otte
LIGHTS	Urs Schoenebaum
SCENIC SUPERVISOR	Michael Deegan
SOUND SUPERVISOR	Dan Dryden
COSTUMES	Carlos Soto
HAIR & MAKEUP	Campbell Young Associates: Luc Verschueren

PRINCIPAL PERFORMERS

EINSTEIN/ SOLO VIOLINIST	Jennifer Koh
FEATURED PERFORMER	Helga Davis
FEATURED PERFORMER	Kate Moran
BOY	Jasper Newell
MR. JOHNSON	Charles Williams

CHORUS

Philip Anderson, Joe Damon Chappel, Hai-Ting Chinn, Tomás Cruz, Michèle A. Eaton, John Kawa,
Lindsay Kesselman, Kate Maroney, Solange Merdinian, Gregory R. Purnhagen, Melanie Russell, Jason Charles Walker

LUCINDA CHILDS DANCE COMPANY

LCDC REHEARSAL DIRECTOR:	Ty Boomershine
DANCERS:	Katie Dorn, Katherine Helen Fisher, Sarah Hillmon, Anne Lewis, Sharon Milanese, Patrick John O'Neill, Matt Pardo, Lonnie Poupard Jr, Caitlin Scranton, Stuart N. Singer
ALTERNATE:	John Sorensen-Jolink

PHILIP GLASS ENSEMBLE

MUSIC DIRECTOR:	Michael Riesman
Lisa Bielawa, David Crowell, Dan Dryden, Jon Gibson, Mick Rossi, Andrew Serman	

› FEATURED PERFORMANCES

Knee Plays 1-4

CHARACTER 1:	Helga Davis
CHARACTER 2:	Kate Moran

Train:

DIAGONAL DANCE:	Caitlin Scranton
BOY ON TOWER:	Jasper Newell
WOMAN IN PERPENDICULAR DANCE:	Katie Dorn
WOMAN WITH NEWSPAPER:	Helga Davis
WOMAN WITH SHELL:	Hai-Ting Chinn
MAN WITH RED SHIRT CALCULATING:	Tomás Cruz
WOMEN WITH STRING:	Katherine Helen Fisher, Sarah Hillmon
MAN WITH STRING:	Matt Pardo
TRAIN ENGINEER:	Philip Anderson
VOCAL DUET:	Lisa Bielawa, Michèle A. Eaton

Trial:

JUDGE:	Charles Williams
YOUNG JUDGE:	Jasper Newell
WOMAN READING:	Katie Dorn
WITNESS:	Kate Moran
GUARD:	Jason Charles Walker
LAWYER:	Helga Davis
FRONT STENOGRAPHER:	Sharon Milanese
REAR STENOGRAPHER:	Katherine Helen Fisher
MAN WITH BRIEFCASE:	Patrick John O'Neill
INDIAN:	Solange Merdinian
MAN ON BENCH #1:	Matt Pardo
MAN ON BENCH READING NEWSPAPER:	Lonnie Poupard Jr.
JURY:	Bottom Row: Michèle A. Eaton (Juror with Blond Wig), Lindsay Kesselman, Kate Maroney, Tomás Cruz, Philip Anderson. Top Row: Melanie Russell, Hai-Ting Chinn, Joe Damon Chappel, John Kawa, Gregory R. Purnhagen

Dance 1:

DANCERS:	Katie Dorn, Katherine Helen Fisher, Sarah Hillmon, Anne Lewis, Sharon Milanese, Patrick John O'Neill, Matt Pardo, Lonnie Poupard Jr., Stuart N. Singer
VOCAL DUET:	Lisa Bielawa, Kate Maroney/Solange Merdinian

Night Train:

MAN:	Gregory R. Purnhagen
WOMAN:	Helga Davis
WOMAN WITH SHELL:	Hai-Ting Chinn
VOCAL DUET:	Lisa Bielawa, Philip Anderson

Trial/ Prison:

JUDGE:	Charles Williams
YOUNG JUDGE:	Jasper Newell
WITNESS:	Kate Moran
LAWYER:	Helga Davis
GUARD:	Jason Charles Walker
FRONT STENOGRAPHER:	Sharon Milanese
REAR STENOGRAPHER:	Katherine Helen Fisher
WOMAN READING:	Katie Dorn
MAN ON BENCH #1:	Matt Pardo
MAN ON BENCH READING NEWSPAPER:	Lonnie Poupard Jr.
MAN ON BENCH #2:	Patrick John O'Neill
PRISONER #1:	Ty Boomershine
PRISONER #2:	Anne Lewis
STEVEN WEED #1:	Patrick John O'Neill
STEVEN WEED #2:	Lonnie Poupard Jr.
JURY:	Top Row: Lindsay Kesselman (Woman Left in Jury), Hai-Ting Chinn, Joe Damon Chappel, Gregory R. Purnhagen, John Kawa, Jason Charles Walker. Bottom Row: Michèle A. Eaton (Juror with Blond Wig), Solange Merdianian, Melanie Russell, Kate Maroney, Tomás Cruz, Philip Anderson.

Dance 2 :

SILHOUETTE DANCER:	Ty Boomershine
DANCERS:	Katherine Helen Fisher, Sarah Hillmon, Anne Lewis, Sharon Milanese, Patrick John O'Neill, Matt Pardo, Lonnie Poupard Jr., Caitlin Scranton, Stuart N. Singer
VOCAL DUET:	Lisa Bielawa, Lindsay Kesselman/Melanie Russell

Building:

TENOR SAXOPHONE SOLO:	Andrew Sterman
WOMAN CALCULATING IN TOWER:	Lindsay Kesselman <i>Company</i>

Bed:

VOCAL SOLOIST:	Hai-Ting Chinn
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Spaceship:

WOMAN WITH TELESCOPE:	Caitlin Scranton
WOMAN WITH FLASHLIGHTS:	Helga Davis
DANCER WITH FLASHLIGHTS:	Ty Boomershine
FLYING MAN:	Lonnie Poupard Jr.
DANCER IN HORIZONTAL ELEVATOR:	Sharon Milanese
BOY IN ELEVATOR:	Jasper Newell <i>Company</i>

Knee Play 5

CHARACTER 1:	Helga Davis
CHARACTER 2:	Kate Moran
BUS DRIVER:	Charles Williams

› EINSTEIN ON THE BEACH PRODUCTION

TECHNICAL

LIVE SOUND MIX
Dan Bora

FOLLOW SPOT OPERATOR/ELECTRICIAN
Lois Catanzaro

RIGGER/CARPENTER
Janet Clancy

TECHNICAL CONSULTANT
Aron Deyo

SOUND SUPERVISOR
Dan Dryden

ELECTRICIAN AND PROGRAMMER
Paul Frydrychowski

PRODUCTION INTERN
Darwin L. Gilmore

TECHNICAL SUPERVISOR
Joseph Giordano

ASSISTANT COMPANY MANAGER
Brad Hampton

FLYMAN/RIGGER
Brad Hepburn

FOLLOW SPOT OPERATOR/CARPENTER
Josh Hoglund

HEAD CARPENTER
Derek Johnson

ASSISTANT LIGHTING SUPERVISOR
Josh Johnson

STAGE MANAGER
Jason Kaiser

PRODUCTION STAGE MANAGER
Jane Rosenbaum

RF SYSTEMS SUPERVISOR
Ryan Kelly

HEAD ELECTRICIAN
Craig Kidwell

WARDROBE ASSISTANT
Magdalena Klashnja

PRODUCTION MANAGER- ADVANCE AND BUILD
William Knapp

ASSISTANT STAGE MGR AND ASST CARPENTER
Valerie Light

HEAD OF PROPERTIES
Jeremy Lydic

**SPECIAL EFFECTS COORDINATOR/
SECOND ELECTRICIAN**
CJ Marshall

**HAIR AND MAKEUP SUPERVISOR,
ASSISTANT DESIGNER**
Roland Cory McCutcheon

ONSTAGE AUDIO ENGINEER
Jens McVoy

WARDROBE HEAD
Carlos Soto

PRODUCTION STAGE MANAGER- REHEARSALS
Sue Jane Stoker

LIGHTING SUPERVISOR/ASSISTANT DESIGNER
John Torres

PRODUCTION MANAGER
Marc Warren

EINSTEIN ON THE BEACH PRODUCTION HISTORY

Einstein on the Beach by Robert Wilson and Philip Glass. Music by Philip Glass, Design/Direction by Robert Wilson. Texts by Christopher Knowles, Samuel M. Johnson, and Lucinda Childs, choreography by Andrew de Groat, lighting by Beverly Emmons, was originally produced by the Byrd Hoffman Foundation in 1976 and was performed at Théâtre Municipal (Festival d'Avignon), Avignon, France (premiere); Teatro La Fenice (Venice Biennale), Venice; BITEF (Théâtre des Nations), Belgrade; La Monnaie, Brussels; Opéra Comique (Festival d'Automne), Paris; Deutsches Schauspielhaus, Hamburg; Rotterdamse Schouwburg, Rotterdam; Theatre Carré (Holland Festival), Amsterdam; Metropolitan Opera House, New York City.

Subsequent remounts of *Einstein on the Beach* featuring choreography by Lucinda Childs and lighting by Beverly Emmons were produced in 1984 at the Brooklyn Academy of Music, as part of the Next Wave Festival and in 1992 by International Production Associates/Top Shows Inc at the McCarter Theater (Previews), Princeton, NJ; Oper Frankfurt; State Theatre, Melbourne; Teatro del Liceo, Barcelona; Teatro de la Vaguada, Madrid; Artsphere Performing Arts Center, Tokyo; Brooklyn Academy of Music, New York City; MC 93 Bobigny (Festival d'Automne), Paris.

Einstein on the Beach
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Choreography Copyright ©1984 Lucinda Childs

Libretto of Einstein on the Beach
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www.robertwilson.com

Contributions to the libretto by Lucinda Childs, Samuel M. Johnson and Christopher Knowles

2012-14 EINSTEIN ON THE BEACH TOUR

January 20-22, 2012 (Previews)
March 16-18, 2012 (World Premiere)
March 24-25, 2012
May 4-6, 9-13, 2012

June 8-10, 2012
September 14-16, 19-23, 2012
October 26-28, 2012
November 9-11, 2012
January 5-7, 10-12, 2013
March 8-10, 2013
July 31-August 4, 2013
October 11-13, 2013
January 8, 10-12, 2014

Ann Arbor, MI
Montpellier, France
Reggio Emilia, Italy
London, England
*Awarded the 2013 Laurence Olivier Award
for Best New Opera Production*
Toronto, Canada
Brooklyn, NY
Berkeley, CA
Mexico City, Mexico
Amsterdam, Netherlands
Hong Kong, China
Melbourne, Australia
Los Angeles, CA
Paris, France

Einstein on the Beach has been produced by Pomegranate Arts
www.pomegranatearts.com/project-einstein/index.html

EINSTEIN ON THE BEACH PRODUCTION

PRODUCTION MANAGEMENT

Pomegranate Arts, Inc

EXECUTIVE PRODUCER

Linda Brumbach

GENERAL MANAGER / ASSOCIATE PRODUCER

Kaleb Kilkenny

ASSOCIATE PRODUCER

Alisa E. Regas

ASSOCIATE GENERAL MANAGER

Linsey Bostwick

ADMINISTRATIVE ASSISTANT

Susannah Gruder

GENERAL MANAGEMENT INTERN

Sam Goodman

www.pomegranatearts.com

The producers of *Einstein on the Beach* extend their special thanks to: Pasha Antonov, Baryshnikov Arts Center, Joseph Bradshaw, Mark Clague, Chuck Close, Ben Cohen, Joe Cohen, Paul Corley, Simon DePury and Phillips DePury, Elisabetta Di Mambro, Sherry Dobbin, Thom Donovan, D.P.A., Stephanie Engeln, Frank Gehry, Julia Gillett, Douglas Gordon, Chris Green, John Jankowski- College of Staten Island Center for the Arts, Jim Keller, Noah Khoshbin, Zoe Knight, Kurzweil Music Systems, Annick Lavallée-Benny, Rolf Lee, Sharon Lehner, Rebecca Litman, Pinki Patel, James Robertson, Peter Robertson, Carla Sacks, Drew Smith, Ruth Sternberg, Jorn Weisbrodt, Jim Woodard

The 2012 production of *Einstein on the Beach* would not have been possible without the constant support and tireless efforts of Pierre Audi, Marga Wobma-Helmich and Pieter Hofman; Louise Jeffries, Toni Racklin, Angie Smith, and Graham Sheffield; Ken Fischer and Michael Kondziolka; Janice Price, Chris Lorway and Clyde Wagner; Joe Melillo, Karen Brooks Hopkins, Alice Bernstein and Pat Skully; Jean Paul Scarpitta; and Matias Tarnopolsky.

A very special thanks to Christopher Koelsch, Rupert Hemmings and the leadership and staff of LA Opera as well as our longtime colleague Kristy Edmunds of UCLA's Center for the Art of Performance for their commitment and vision to make this engagement of *Einstein on the Beach* in Los Angeles possible.

This production of *Einstein on the Beach* is dedicated in memory of our friend and collaborator, Sue Jane Stoker, whose tireless work and tremendous talent guided us to the staging of this performance.

CREDITS

SCENIC CONSTRUCTION

Daedalus Design and Production Inc.

COMPANY TRAVEL

Jean Furakawa, Tzell Travel

FREIGHT COORDINATION

Paul Lippe

CASTING-PRINCIPALS

Zoe E Rotter

CHORAL MASTER, CHORAL CASTING

Lisa Bielawa

REHEARSAL PIANIST & KEYBOARD UNDERSTUDY

Gordon Beeferman

ASSISTANT TO ROBERT WILSON

Julian Mommert

REHEARSAL PRODUCTION ASSISTANTS

Michelle Scalpone, Alex Davis

SPECIAL EFFECTS CONSULTANT

Jeremy Chernik

GENERAL LEGAL CONSULTATION

Robyn Guillams, Fettmann, Tolchin & Majors

LEGAL-GRAND RIGHTS

Rose Schwartz
Franklin Weinrib, Rudel & Vassallo

LEGAL-VISA/IMMIGRATION

Andi Floyd, Fettmann, Tolchin & Majors

PRESS REPRESENTATION

Blake Zidell and Associates,
Blake Zidell, John Wyszniowski

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Myriam Blanckaert
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Richard Bulda

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Katerina Goode
Stephen Hues

Jason Turner
Lis Vizcarra



(PHOTO © LUCIE JANSCH, 2012)

Robert Wilson and Philip Glass

Robert Wilson

DIRECTOR/SET AND LIGHT DESIGN

The New York Times described Robert Wilson as “a towering figure in the world of experimental theater.” Wilson’s works integrate a wide variety of artistic media, combining movement, dance, lighting, furniture design, sculpture, music and text into a unified whole. His images are aesthetically striking and emotionally charged, and his productions have earned the acclaim of audiences and critics worldwide. Wilson’s awards and honors include two *Guggenheim Fellowship* awards (’71 and ’80), the *Rockefeller Foundation Fellowship* award (’75), the nomination for the *Pulitzer Prize in Drama* (’86), the *Golden Lion* for sculpture from the Venice Biennale (’93), the *Dorothy and Lillian Gish Prize* for lifetime achievement (’96), the *Premio Europa* award from Taormina Arte (’97), election to the *American Academy of Arts and Letters* (’00), the *National Design Award* for lifetime achievement (’01), *Commandeur des arts et des lettres* (’02), the *Medal for Arts and Sciences* of the city of Hamburg (2009) and the *Hein Heckroth-Prize* for Set Design (2009).

A native of Waco, Texas, Wilson was educated at the University of Texas and arrived in New York in 1963 to attend Brooklyn’s Pratt Institute. Soon thereafter Wilson set to work with his Byrd Hoffman School of Byrds and together with this school developed his first signature works including *King of Spain* (’69), *Deafman Glance* (’70), *The Life and Times of Joseph Stalin* (’73) and *A Letter for Queen Victoria* (’74). Regarded as a leader in Manhattan’s burgeoning avant-garde, Wilson turned his attention to large-scale opera and, with Philip Glass, created the monumental *Einstein on the Beach* (’76) which achieved worldwide acclaim and altered conventional notions of a moribund form.

After *Einstein*, Wilson worked increasingly with European theaters and opera houses. In collaboration with internationally renowned writers and performers, Wilson created landmark original works that were featured regularly at the Festival d’Automne in Paris, the Schaubühne in Berlin, the Thalia Theater in Hamburg, and the Salzburg Festival. At the Schaubühne he created *Death Destruction & Detroit* (’79) and *Death Destruction & Detroit II* (’87); and at the Thalia he presented the groundbreaking musical works *The Black Rider* (’91) and *Alice* (’92). He has also applied his striking formal language to the operatic repertoire including *Parsifal* in Hamburg (’91) and Houston (’92), *The Magic Flute* (’91), *Madame Butterfly* (’93), *Lohengrin* at the Metropolitan Opera in New York (’98). Wilson recently completed an entirely new production, based on an epic poem from Indonesia, entitled *I La Galigo*, which toured extensively and appeared at the Lincoln Center Festival in the summer of 2005.

Wilson continues to direct revivals of his most celebrated productions, including *The Black Rider* in London, San Francisco and Sydney, *The Temptation of St. Anthony* in New York and Barcelona, *Erwartung* in Berlin, *Madame Butterfly* at the Bolshoi Opera in Moscow, LA Opera and Het Muziektheater

in Amsterdam, *Parsifal* at LA Opera, and Wagner’s *Ring* cycle at the Châtelet in Paris. For the Berliner Ensemble he created two highly acclaimed recent productions: Brecht’s *Dreigroschenoper* and *Shakespeare’s Sonnets* with music by Rufus Wainwright. Both productions received invitations to the Spoleto Festival and travel internationally. Wilson directs all Monteverdi operas for the opera houses of La Scala in Milan and the Palais Garnier in Paris.

Wilson’s practice is firmly rooted in the fine arts and his drawings, furniture designs and installations have been shown in museums and galleries internationally. Extensive retrospectives have been presented at the Centre Georges Pompidou in Paris and the Boston Museum of Fine Arts. He has mounted installations at the Stedelijk Museum in Amsterdam, London’s Clink Street Vaults and the Guggenheim Museums in New York and Bilbao. His extraordinary tribute to Isamu Noguchi has been exhibited most recently at the Seattle Art Museum and his installation of the Guggenheim’s Giorgio Armani retrospective traveled to London, Rome and Tokyo. In 2007, Paula Cooper Gallery and Phillips de Pury & Co in New York held exhibitions of his most recent artistic venture, the VOOM Portraits, with subjects including Gao Xingjian, Winona Ryder, Mikhail Baryshnikov and Brad Pitt. The works have been shown at the Tribeca Film Festival (2006), the Montreal Film Festival (2008) and in galleries and museums in Los Angeles, Naples, Moscow, Singapore, Graz, Milan, Hamburg. His drawings, prints, videos and sculpture are held in private collections and museums throughout the world. He is represented by the Paula Cooper Gallery in New York City.

Philip Glass

COMPOSER

Born in Baltimore, Maryland, Philip Glass is a graduate of the University of Chicago and the Juilliard School. In the early 1960s, Glass spent two years of intensive study in Paris with Nadia Boulanger and while there, earned money by transcribing Ravi Shankar’s Indian music into Western notation. By 1974, Glass had a number of innovative projects, creating a large collection of new music for The Philip Glass Ensemble, and for the Mabou Mines Theater Company. This period culminated in *Music in Twelve Parts*, and the landmark opera, *Einstein on the Beach* for which he collaborated with Robert Wilson.

Since *Einstein*, Glass has expanded his repertoire to include music for opera, dance, theater, chamber ensemble, orchestra, and film. His scores have received Academy Award nominations (*Kundun*, *The Hours*, *Notes on a Scandal*) and a Golden Globe (*The Truman Show*). *Symphony No. 7* and *Symphony No. 8*—Glass’ latest symphonies—along with *Waiting for the Barbarians*, an opera based on the book by J.M. Coetzee, premiered in 2005. In the past few years several new works were unveiled, including *Book of Longing* (Luminato Festival) and an opera about the end of the Civil War entitled *Appomattox* (San Francisco Opera). Glass’ opera *Kepler* premiered with

► ARTISTS

the Landestheater Linz, Austria in September 2009 and his latest opera, *The Perfect American* about the death of Walt Disney premiered at the Teatro Real in Madrid in January 22, 2013, with performances by the English National Opera in June 2013. His Symphony #9 was completed in 2011 and was premiered by the Bruckner Orchestra in Linz, Austria on January 1, 2012 and his Symphony #10 received its European premiere in France in August. Glass' most recent opera *Spuren de Verirrten*, "The Lost," premiered at the Landestheater Linz, Austria on April 13, 2013.

In August of 2011, Glass launched the inaugural season of the Days and Nights Festival, a multi-disciplinary arts festival in Carmel / Big Sur, California: www.daysandnightsfestival.com

Lucinda Childs

CHOREOGRAPHER, SPOKEN TEXT

Lucinda Childs is one of America's most important modern choreographers. She began her career as choreographer and performer in 1963 as an original member of the Judson Dance Theater in New York. After forming her own dance company in 1973, Ms. Childs collaborated with Robert Wilson and Philip Glass on the opera *Einstein on the Beach* in 1976 participating as principal performer and solo choreographer. In the subsequent revivals in '84 and '92 Childs choreographed the two "Field Dances," and was cast again as principal performer. Childs has appeared in five of Wilson's major productions among them, Marguerite Duras' *Maladie de la Mort* opposite Michel Piccoli, *I Was Sitting on my Patio This Guy Appeared I Thought I Was Hallucinating* opposite Robert Wilson, and Heiner Muller's *Quartett*, and Wilson and Glass's opera *White Raven*.

Since 1979, Ms. Childs has collaborated with a number of composers and designers, including John Adams and Frank Gehry, on a series of large-scale productions. The first of these was *Dance*, choreographed in 1979 with music by Philip Glass, and a film/decor by Sol LeWitt. It was during rehearsals for *Einstein* that Childs and Glass came up with the original idea for her seminal work, *Dance*. *Dance* continues to tour extensively in the United States and Europe and was cited by the Wall Street Journal (2011), as "one of the greatest achievements of the 20th Century." In a *Washington Post* review of *Dance*, Alan M. Kriegsman wrote, "a few times, at most, in the course of a decade a work of art comes along that makes a genuine breakthrough, defining for us new modes of perception and feeling and clearly belonging as much to the future as to the present. Such a work is *Dance*." *Available Light* (1983), with music by John Adams and split-level set designed by Frank Gehry, will be revived for the company's 2014/15 season along with a new work in collaboration with Philip Glass and visual artist James Turrell.

Since 1981, Ms. Childs has received a number of commissions from major ballet and opera companies including *Tempo Vicino*, for the Ballet de Marseille in 2009 and *Oceana* for the Ballet de Nice in 2011. In the domain of opera, she has choreographed and directed Gluck's *Orfeo ed Euridice* for LA Opera, Mozart's *Zeide*

for La Monnaie in Brussels. In 2009, she was commissioned to direct and choreograph *Le Rossignol et Oedipe* for the Opera du Rhin, and most recently the choreography and direction for Vivaldi's *Farnace* with décor by Bruno de Lavenere under the musical direction of George Petrou, which premiered in May, 2012. She has also choreographed Luc Bondy's productions of *Salome*, *Don Carlo*, and *Macbeth* as well as Roland Aeschlimann's production of *Parsifal*.

Childs received a Guggenheim Fellowship in 1979. She is also the recipient of the NEA/NEFA American Masterpiece Award, and in 2004 she was elevated from the rank of Officer to Commander in France's Order of Arts and Letters.

Christopher Knowles

SPOKEN TEXT

Born in 1959, Christopher lives in Brooklyn, New York. In 1973 at the age of 14, he met Robert Wilson. Wilson heard an audio recording by Knowles, and invited him to collaborate and perform with his company, a partnership that continues today. Knowles first exhibited in 1974, and had solo exhibitions at Holly Solomon Gallery in 1978 and 1979. Knowles is best known for his "typings" of the 1970s and 80s, text-based pieces that were developed as a private pastime. The exceptional ability in mathematical organization revealed in these works is a characteristic by-product of autism, with which Knowles was diagnosed as a child. His work also reveals affinities with the structure of serial art and music, and has a strong relationship to performance (the artist has also made live and recorded performances of his texts). Knowles' typings, created on an electric typewriter, using red, black and green inks, employ lists of words and phrases, including those derived from pop charts. Additional features include geometrical patterns, carefully built up using the artist's initial, 'C'. Knowles is represented by Gavin Brown's enterprise in New York.

Samuel M. Johnson

SPOKEN TEXT

The late Samuel M. Johnson originated the role of Mr. Johnson and was the patriarch of the original 1976 *Einstein on the Beach* company. He had appeared in the CBS series *Beacon Hill*, in the movies *Night Watch* and *Shuttle Escapade*, and in *Everybody Dance*, a musical comedy.

Michael Riesman

CONDUCTOR, PHILIP GLASS ENSEMBLE MUSIC DIRECTOR, KEYBOARDS

Michael Riesman is a composer, conductor, keyboardist, producer, and musical director of the Philip Glass Ensemble. Mr. Riesman produced and conducted virtually every Glass soundtrack, continues to tour as a recitalist, soloist with major orchestras including the Chicago Symphony, and as guest conductor of the Los Angeles and New York Philharmonic orchestras, among others. To date, he has conducted every performance of *Einstein on the Beach*.

Ann-Christin Rommen

CO-DIRECTOR

Ann-Christin Rommen studied Theatre, Film, TV at the University of Cologne in her native Germany. In 1984 she began her long collaboration with Robert Wilson for *The CIVIL warS*, followed by the first revival of *Einstein on the Beach*. Since then she has worked on more than 40 productions as his co-director.

John Michael Deegan

SCENIC SUPERVISOR

John Michael Deegan has designed scenery and lighting internationally for such companies as Il Maggio Musicale Fiorentino, Saito Kinen Festival, Iceland and Korean National Opera, and in the U.S. for the New York City Opera, Opera Company of Boston, Baltimore, Atlanta and Houston. With Philip Glass he designed *La Belle et la Bête* and *Dracula*.

Kurt Munkacsi

SOUND DESIGN

Kurt Munkacsi has worked with Philip Glass since 1972 as sound designer, engineer, music producer, and record executive. Designs include the Philip Glass Ensemble concerts, *Music In Twelve Parts*, *Dracula*, *La Belle et la Bête*, *1000 Airplanes On The Roof*, *Hydrogen Jukebox*, *Monsters Of Grace* and *Les Enfants Terribles*. Munkacsi produced Glass' recordings for the Oscar-nominated scores to *The Hours* and *Kundun*, as well as *Koyaanisqatsi*, *Dracula*, *Satyagraha*, *Songs From Liquid Days*, *The Truman Show*, *The Thin Blue Line*. President of Glass' record label Orange Mountain Music.

Charles Otte

DIRECTING ASSOCIATE

Director of theater, film, and media. Clients include BAM, Monty Python Productions, A&E, Lincoln Center, La Mama, Sundance Institute, LA Opera, Houston Opera, ART, Guthrie Theater, Lincoln Presidential Museum, Texas History Museum, etc. Currently Co-Artistic Director for ZooDistrict Theatre in L.A. Professor of Integrated Media at U.T. Austin. Stage-managed *Einstein on the Beach* in 1984.

Urs Schönebaum

LIGHTS

Designed lights for opera, theater, installations and performances in over 70 productions at major theaters worldwide. He works regularly with Thomas Ostermeier, Stefan Larsson, LaFuradelsBaus, William Kentridge and Robert Wilson. His work also includes lighting design for art projects with Vanessa Beecroft, Anselm Kiefer, Dan Graham and Marina Abramović.

Carlos Soto

COSTUMES, WARDROBE SUPERVISOR

Carlos has collaborated with Robert Wilson since 1997 as performer, designer and assistant on numerous European

and American productions and installations, including *The Life and Death of Marina Abramovic*. Various collaborations have spanned contemporary art and theater, presenting at Performa 09, Moscow Museum of Modern Art, and the Guggenheim, among others.

Luc Verschueren

HAIR AND MAKE-UP

Co-Director of Campbell Young Associates, credits include Broadway: *Private Lives*, *La Bête*, *Spider-Man*, *Mary Stuart*, *Billy Elliot*, *Rock and Roll*; London: *Ghost*, *Love Never Dies*, *Priscilla*, *The Black Rider*, many productions for Young Vic; Opera: *Der Freischütz* (Baden-Baden), *Tristan und Isolde* (La Scala), *From the House of the Dead* (Vienna), the *Ring* cycle (Tokyo).

Jennifer Koh

EINSTEIN/SOLO VIOLINIST

Violinist Jennifer Koh is known for her intense, commanding performances in repertoire of all eras. Her 2012/13 season includes appearances with the Chicago Symphony, New York Philharmonic and London Philharmonia as well as recitals in New York, Toronto, Philadelphia and Washington, DC. Her latest recording, "Bach and Beyond," was released by Cedille in the fall of 2012.

Helga Davis

FEATURED PERFORMER

Helga Davis co-starred in *The Temptation of St. Anthony* directed by Robert Wilson with music by Bernice Johnson Reagon as well as *The Blue Planet* by Peter Greenaway. In 2012 Davis appeared in Paola Prestini's *Oceanic Verses*, premiering at the Kennedy Center, and with cellist Maya Beiser in *Elsewhere*, music by Missy Mazolli.

Kate Moran

FEATURED PERFORMER

Kate has worked around the world with such artists as Michael Counts, Thierry Deperitti, Jan Fabre, Yves-Noel Genod, Peter Greenaway, Oriza Hirata, Christophe Honore, Bob McGrath, Gilles Paquet-Brenner and Pascal Rambert, among others. She recently finished Yann Gonzalez' film, *Les rencontres d'apres minuit*, which was selected for the Cannes Film Festival and can also be seen in Peter Greenaway's *Goltzius and the Pelican Company*. She divides her time between Paris and New York.

Jasper Newell

BOY

Jasper is excited to be a part of the EOB company for his stage debut. Film: *We Need To Talk About Kevin* (Kevin) Television: *Small Potatoes*, *Dora The Explorer*, *The Wonder Pets*.

› ARTISTS

Charles Williams

MR. JOHNSON

Studied voice and opera at Hochschule für Musik, Berlin. Worked as singer and actor in Europe. Sportin' Life in *Porgy and Bess* at the Metropolitan Opera. Voice faculty Levine school of Music, Washington DC. Master classes, vocal workshops U.S. and abroad. Ebonite in the Robert Wilson and Bernice Reagon production of *Temptation of Saint Anthony*.

Michèle A. Eaton

SOPRANO

Michèle Eaton is known primarily for her baroque oratorio performances, but she also tours around the U.S. with Prof. Peter Schickele, known for his "discoveries" of the putative music of P.D.Q. Bach. She has appeared as the Child Grendel in the NYC premiere of the opera *Grendel*, directed by Julie Taymor. She is the soprano and co-director of Baroque Across the River.

Lindsay Kesselman

SOPRANO

Regularly collaborates with American composers on premiering new and diverse works for voice. Recent projects include commissions, performances and recordings with members of eighth blackbird, Third Coast Percussion, and the Pittsburgh New Music Ensemble with composers David Lang, Amy Kirsten, and Steve Reich, among others.

Melanie Russell

SOPRANO

Melanie Russell has performed and recorded with premier vocal ensembles in the U.S., including Trinity Wall Street Choir, Yale Schola Cantorum, and Conspirare. She recently presented newly arranged melodies by Hahn and Fauré with classical guitarist Simon Powis in NYC. She looks forward to upcoming recitals with Musica Poetica London.

Hai-Ting Chinn

MEZZO-SOPRANO

American mezzo-soprano Hai-Ting Chinn has sung with New York City Opera; The Wooster Group, Opera Omnia, Israel Philharmonic, Orpheus Chamber Orchestra, Waverly Consort, P.D.Q. Bach, and on London's West End, and has premiered projects by Du Yun, Stefan Weisman, Conrad Cummings, Nick Brooke, Yoav Gal and Matthew Schickele.

Kate Maroney

MEZZO-SOPRANO

Versatile mezzo-soprano Kate Maroney has recently been heard with Holy Trinity Bach Vespers, Oregon Bach Festival, Berkshire Bach Society, Mostly Mozart, and NY Choral Society. Recent highlights include the premiere performances and recording of Missy Mazzoli's *Song from the Uproar*. Kate holds degrees from SUNY Purchase, Yale, and Eastman.

Solange Merdinian

MEZZO-SOPRANO

NY-based Armenian-Argentinean mezzo-soprano, known for versatility and interpretation as recitalist, chamber musician, and opera from baroque to contemporary repertoire. She graduated in 2009 from Bard College Conservatory of Music's new Graduate Program in Vocal Arts, developed by Dawn Upshaw, and The Juilliard School in 2007 with Bachelors of Music, Voice.

Philip Anderson

TENOR

Sings early music in New York with ARTEK, My Lord Chamberlain's Consort, and TENET. Soloist in Carnegie Hall singing Handel's *Messiah*. Broadway: *Coram Boy* (2007). Guest artist with Chatham Baroque, Mark Morris Dance Group, Piffaro, The Queen's Chamber Band, Waverly Consort. Recordings: Grammy Award-nominated *O Magnum Mysterium* with the Tiffany Consort.

Tomás Cruz

TENOR

Tomás Cruz launched his career performing at Carnegie Hall and Västerås Concert House (Sweden) with legendary jazz director/educator Phil Mattson. A California native, Tomás has performed locally in Boston and internationally in Tel-Aviv and Paris. He graduated from New England Conservatory, a student of jazz vocalist Dominique Eade.

John Kawa

TENOR

Regularly performs with the New York Philharmonic, New York City Ballet, America Classical Orchestra, Musica Sacra, New York Virtuoso Singers, Bach Vespers at Holy Trinity Lutheran in New York, American Symphony Orchestra, and Macon Symphony. Mr. Kawa holds performance degrees from Mercer University and North Carolina School of the Arts.

Gregory R. Purnhagen

BARITONE

Gregory has created roles in several Philip Glass works: *La Belle et la Bête*, *Monsters of Grace* and *Galileo Galilei*; starred in operas by Nicholas Brook (*Tone Test*) and Michael Kowalski (*Fraternity of Deceit*) among others. He is an award-winning cabaret artist and the conductor of the New Xavier Cugat Orchestra. He was a member of the 1992 revival of *Einstein on the Beach*.

Joe Damon Chappel

BASS

A graduate of the Eastman School of Music with an active career in the New York early music scene. He is principal bass soloist at Bach Vespers at Holy Trinity (NYC) and performs with groups such as Collegiate Chorale, Early Music New York, Vox Vocal Ensemble.

Jason Charles Walker

BASS

Featured soloist and ensemble leader of Robert Wilson and Bernice Johnson Reagon's *Temptation of Saint Anthony*. Most recently, Jason was the composer in the Bolton Theatre's adaptation of the George C. Wolfe's play *Spunk*. Presently, Jason performs his works in New York City including those from his CD *Just Like You*.

Ty Bommershine

LCDC REHEARSAL DIRECTOR, DANCER

BFA Stephens College, Columbia MO; worked with Susan Van Pelt, Suzanne Grace/Burning Feet Dance, DANCENOISE, XXY Dance/Music, Bill T. Jones/Arnie Zane Company, Dan Wagoner, Gus Solomons Jr., Merce Cunningham repertory ensemble, Ton Simons, Dance Works Rotterdam, Irish Modern Dance Theater, Leine & Roebana, Giulia Mureddu, and Emilio Greco|PC, and Lucinda Childs.

Katie Dorn

DANCER

BFA from NCSA and her MFA from the Hollins University/ADF MFA program. Upon moving to New York, she received the Martha Hill Young Professional performance award. Katie has been dancing for Lucinda Childs since 2009 and has helped stage her work DANCE on students at the University of Michigan.

Katherine Helen Fisher

DANCER

Katherine Helen Fisher's dance on camera work has been screened at Art Basil Switzerland and the LACMA. Her choreography has been presented at Danspace, Judson Church, the Brooklyn Museum of Art, Here and Dance Now. She attended Tisch School of The Arts at NYU and has been dancing for Lucinda Childs since 2008.

Sarah Hillmon

DANCER

Sarah Hillmon, a native of Rochester, NY, trained with Garth Fagan, Timothy Draper and was a member of the Rochester City Ballet. She attended the Alvin Ailey Summer Intensive and in May 2011 graduated with honors from NYU from the Tisch School of the Arts. Sarah also dances with BodyStories: Teresa Fellion Dance, the Red Currant Collective, and Suzanne Beahrs.

Anne Lewis

DANCER

Born in Des Moines, IA, and graduated from Mount Holyoke College with a B.A. in Critical Social Thought and Dance. She also trained at The Harid Conservatory in Boca Raton, Florida, on a full tuition scholarship. Anne has been dancing for Lucinda Childs since 2009.

Sharon Milanese

DANCER

Sharon Milanese is from New Jersey where she began dancing at the age of three. She received a B.F.A. in Dance Performance from Southern Methodist University, in Dallas, Texas. Sharon has worked and performed with Lucinda Childs, CorbinDances, Liz Gerring, Ramon Oller and the Peridance Ensemble, New York Theatre Ballet, Cortez and Company, and Verb Ballets.

Patrick John O'Neill

DANCER

Born and raised in Rochester, New York. He graduated with his BFA in Dance from New York University's Tisch School of the Arts. In addition to working with Lucinda Childs, Patrick has been a company member for Cherylyn Lavagnino Dance, The Steps Repertory Ensemble and Gierre Godley's Project 44.

Matt Pardo

DANCER

Originally from Albany, New York. Matt is a 2007 Advanced Honors B.F.A. Graduate from the University at Buffalo. He has danced for Groundworks Dance Theater, Santa Monica Contemporary Ballet, River North Dance Company (Apprentice), Balasole Dance Company, and the Eisenhower Dance Ensemble. Matt was selected as one of the "Top 100" dancers in the world for 2010-2011 by *Dance Europe* magazine.

Lonnie Poupard, Jr.

DANCER

Originally from Monroe, MI and graduated from Western Michigan University. Lonnie has worked with Mark Dendy, Catherine Miller, Mark Morris, & Jody Oberfelder. He was distinguished in New Yorker Magazine as one of "Ten Best Dance Performances of 2009" for his duet performance at City Center's Fall for Dance Festival.

Caitlin Scranton

DANCER

Dance training from Dance Theater of Iowa, Idyllwild Arts Academy, and The Ailey School. She holds a B.A. in American History from Smith College, and has performed with Cornfield Dance, the Metropolitan Opera Ballet, Mark Dendy DanceTheater, the Peridance Ensemble, Christopher Williams and Lucinda Childs.

Stuart Singer

DANCER

A graduate of the Purchase College Conservatory of Dance, Stuart has danced in the companies of Bill T. Jones/Arnie Zane, Doug Varone, and Wally Cardona, and is currently collaborating on a new work with Gwen Welliver. Recent teaching includes Bard College, Bennington College and the American Dance Festival.

► ARTISTS

Lisa Bielawa

CHORAL MASTER, PHILIP GLASS ENSEMBLE SOPRANO

Composer-vocalist Lisa Bielawa is a 2009-10 Rome Prize winner in Musical Composition, currently at work on *Tempelhof Broadcast*, a spatialized symphony for hundreds of musicians performed in 2013 at Tempelhof Airfield. Her music is available on the Tzadik, Orange Mountain Music, BMOP/sound, Sono Luminus and innova labels. She began touring with the Philip Glass Ensemble in 1992.

David Crowell

ALTO SAXOPHONE, FLUTE

Composer and instrumentalist David Crowell has been praised for a “singular vision that transcends genre” (*Exclaim*) and compositional work that is “notable for its crystalline sonic beauty” (*Boston Globe*). His music has been performed at the Museum of Modern Art, Merkin Hall and for the MATA and Tribeca New Music festivals.

Dan Dryden

SOUND SUPERVISOR

Member of the Philip Glass Ensemble since 1983. He has recorded several Philip Glass works as well as works of other artists. Dan preserved the life-work of Emery Blagdon, the late visionary artist who created his “Healing Machines” sculptures and paintings in Nebraska from 1954 to 1986.

Jon Gibson

SOPRANO SAXOPHONE, FLUTE

A composer, multi-wind instrumentalist and visual artist, Jon Gibson has been active in contemporary music for over 40 years. He has been a member of the Philip Glass Ensemble since its inception in 1969 and has performed in every performance on *Einstein on the Beach*.

Mick Rossi

KEYBOARDS, ASSISTANT CONDUCTOR

A 12-year Philip Glass collaborator and ensemble member as pianist, percussionist and conductor, Rossi has worked with a diversity of artists including Paul Simon, Dave Douglas, Leonard Cohen, and Renee Fleming. Recent venues include Sydney Opera House, Carnegie Hall, Hollywood Bowl, and MoMA. His ninth CD *Songs From The Broken Land* is currently out on Orange Mountain Music.

Andrew Sterman

FLUTE, PICCOLO, BASS CLARINET, TENOR SAXOPHONE

Member of the Philip Glass Ensemble since 1992. Performed with Frank Sinatra, Freddie Hubbard, Dizzy Gillespie, Sarah Vaughan, Aretha Franklin, Buddy Rich, Kelly Clarkson, Tony Bennett, Three solo CDs currently available. Sterman was recipient of a 2010 commission from the National Endowment for the Arts.

Dan Bora

LIVE SOUND MIX

As producer/engineer, Dan works with artists including Antony, Philip Glass, Nico Muhly, and The Magnetic Fields. Praised as “deft,” “provocative and even poignant...” (*New York Times*), his credits appear in theatre, albums and films, including *The Life and Death of Marina Abramovic*, the Academy Award-winning *Fog of War* and Woody Allen’s *Cassandra’s Dream*.

Lois Catanzaro

FOLLOW SPOT OPERATOR, SECOND ELECTRICIAN

Lois is an electrician and designer based in New York City. She holds a BFA from the University of Cincinnati College-Conservatory of Music and an MFA from Southern Methodist University.

Janet Clancy

RIGGER/CARPENTER

Janet D. Clancy started in the arts as a photographer, fire-eater and prop builder. She has worked on many terrific rigging projects with John Kelly, Streb/Ringside, The Wau-Wau Sisters, Julie Atlas Muz, LVMH/Marcade, Mabou Mines, and most recently, Big Sky Works/The Trapeze Loft. In 2005 she received a Bessie Award Special Citation for technical direction and rigging.

Paul Fydrychowski

ELECTRICIAN AND PROGRAMMER

A founding member and Executive Director of Forum Theatre in Washington, DC. He is also the Lighting Supervisor for *Les Ballets Trockadero de Monte Carlo* and an active freelance designer and technician.

Joseph Giordano

TECHNICAL SUPERVISOR

Born and raised in Portland, Maine, Joseph has been touring with various domestic and international dance companies since 1983. Work includes the 1992 production of *Einstein on the Beach*, White Oak Dance Project, Garth Fagan Dance, Matthews Bourne’s *The Car Man*, and the Bolshoi and Kirov Ballet companies.

Brad Hampton

ASSISTANT COMPANY MANAGER

A visual artist, freelance writer and all around helpful person who lives and works in New York City. He most recently worked as studio manager for Laurie Anderson and was company manager on her *Homeland* and *Delusion* tours.

Brad Hepburn

FLYMAN/RIGGER

A carpenter, welder and uprigger at Krannert Center for the Performing Arts at University of Illinois Champaign-Urbana for 15 years, Brad has worked with Madonna, U2, Eagles, Les

Miserables, Foo Fighters and hundreds more. Film studio mechanic for *Miracle Match* and *The Informant*. Recent tour as head carpenter with Mikel Rouse's *End of Cinematics*.

Joshua Hoglund

FOLLOW SPOT OPERATOR/CARPENTER

A freelance technician and theater director based in Brooklyn, NY, Josh frequently works at The Baryshnikov Arts Center, The Kitchen, New York Live Arts, and other downtown performance venues. Josh is a co-curator of performance for The Invisible Dog Arts Center.

Derek Johnson

HEAD CARPENTER

Emmy Award-winner Derek Johnson has, most notably, worked with the first national tour of *South Pacific*, *The Drowsy Chaperone*, Cirque du Soleil's *Corteo*, Chet Walker, Milton Myers, David and Amy Sedaris, The Public Theatre, 2econd Stage Theatre, Jacob's Pillow Dance, The Albany Berkshire Ballet and The Grammy Awards.

Josh Johnson

ASSISTANT LIGHTING SUPERVISOR

A technical artist who uses all the tools of our time to support the emotional expression of theatre artists, Josh has engineered performances in airplane hangars, toured to 35 countries, and worked with Mikhail Baryshnikov, Robert Rauschenberg, and Radiohead. A highlight was the years with Merce Cunningham.

Jason Kaiser

STAGE MANAGER

Nico Muhly and Stephen Karam's *Dark Sisters*, *The Marriage of Figaro*, *The Magic Flute*, two European tours of *Jesus Christ Superstar*, *Arjuna's Dilemma*, Noël Coward's *Bitter Sweet*, two world premieres by Athol Fugard, installation of "The Gates" with Christo and Jeanne-Claude, five years with Jennifer Muller/The Works dance company.

Ryan Kelly

RF SYSTEMS SUPERVISOR

Ryan is an audio engineer based in New York City. Originally from Olalla, WA, he attended Full Sail University's recording arts program. His career has included live performance and studio projects with Nico Muhly, Valgeir Sigurðsson and Beyoncé.

Craig Kidwell

HEAD ELECTRICIAN

Craig graduated from University of Michigan in 2010 with a degree in lighting design. Highlights of his freelance career include serving as the assistant master electrician for Castleton Opera, assistant lighting designer for the Detroit Redwings' Season Opener and guest technical director for the Performance Network Theater.

Magdalena Klačnja

WARDROBE ASSISTANT

Born in Belgrade, Serbia. Graduated as shoe and costume designer. Magdalena works for theatre, film, TV production as a costume designer and scenographer. She was part of many international group fashion shows, exhibitions and workshops showing her drawings, concepts, costume design art, fashion performances as well as installations and she published a book. She currently lives and works in New York.

Valerie Light

ASSISTANT STAGE MANAGER AND ASSISTANT CARPENTER

Valerie Light is a freelance theater artist based in Brooklyn, NY. She has toured the U.S. and around the world with Phoenix Entertainment and Broadway Asia International. She works as a props artisan, scenic artist, muralist, teacher, and set designer in the NYC area.

Jeremy Lydic

HEAD OF PROPERTIES

An interdisciplinary theater artist working as craftsman, designer, director, writer and performer. Lydic operates a props design/fabrication studio, Lydic!Design, in Brooklyn, NY, where he has made countless objects for Broadway productions, television shows and fine artists. He also creates performance works with his ensemble, semi:theater.

CJ Marshall

DECK ELECTRICIAN AND SPECIAL EFFECTS COORDINATOR

CJ Holds a BA in Stage Management and Theatre Production from Queen Margaret University and is currently the head electrician at the Tulsa Performing Arts Center. Career highlights include Technical Director for *Truth in Translation* project, *Colonnades Theatre Lab*. Lighting designer for *Mother to Mother*, *Freevoice Productions* and numerous other projects.

Roland Cory McCutcheon

ASST. TO LUC VERSCHUEREN, HAIR AND MAKEUP SUPERVISOR

Proud partner of London and New York based design firm, Campbell Young Associates. Recent stage credits include Broadway's *Spider-Man Turn Off The Dark*, *Memphis*, *The Miracle Worker*, *Billy Elliot*, and Classic Stage Company's premier of *Unnatural Acts*. Film/TV: *The Dark Night Rises*, *Boardwalk Empire*, *Smash*, *Nurse Jackie* and *Gossip Girl*.

Jens McVoy

ON-STAGE AUDIO ENGINEER

Jens received his MFA from the Yale School of Drama. He currently splits his professional time between being the Audio Department Head at Wolf Trap National Park for the Performing Arts, and doing sound on various Broadway plays and musicals. He is the 1993 recipient of a Helen Hayes Award for Outstanding Sound Design.

› ARTISTS

Jane Rosenbaum

PRODUCTION STAGE MANAGER

Jane Rosenbaum is a freelance stage manager who worked with Mr. Wilson most recently on the world premiere of *The Old Woman*. Other Wilson credits include *Snow on the Mesa*, *The Life and Death of Marina Abramovic*, *Einstein on the Beach* and *Zinnias: The Life of Clementine Hunter*. Previously she was the Production Manager for the Martha Graham Dance Company and Island Moving Company. She received her MFA in Theatre Practice from the University of Exeter, UK.

John Torres

LIGHTING SUPERVISOR/ASSISTANT DESIGNER

Recent designs include ...*Toss* and *Rogues* choreographed by Trisha Brown, Theatre National de Chaillot, Paris; Watermill Quintet in collaboration with Robert Wilson, Guggenheim NY; CorbinDances; Ballet Idaho. As assistant: *La Clemenza di Tito* (Festival D'Aix, 2011), *Pygmalion* (Festival D'Aix 2010), *Winterreise* (Lincoln Center Festival, 2002); production manager and lighting director for Trisha Brown Company 2002-2010.

Marc Warren

PRODUCTION MANAGER

Theatrical highlights include *Einstein on the Beach* in 1992, Maurice Sendak's *Hansel and Gretel* and *Brundibar*. In 2002 Marc was the Special Projects Technical Director for the Winter Olympics in Salt Lake City. For the past 14 years Marc has been a Production Coordinator for the Lincoln Center Festival. Marc has been the Production Manager for both the Joyce Theater and Jacob's Pillow Dance Festival. Marc has also spent three years with the Spoleto Festival, two years as the Technical Director and Scene Shop Supervisor.

Linda Brumbach

EXECUTIVE PRODUCER

Linda founded Pomegranate Arts in 1998, a production company based in New York City. Prior to forming her own company, she was the producing director of International Production Associates (IPA) for 11 years, where she was responsible for overseeing all touring productions of artists such as Philip Glass, Twyla Tharp, Spalding Gray, Diamanda Galas, Elizabeth Streb, Sankai Juku, Karen Finley and Meryl Tankard. Linda has served as a consultant for Creative Capitol, and the National Dance Project for the New England Foundation for the Arts. She has served on the advisory board member of Celebrate Brooklyn and the board of director for the International Society of Performing Arts (ISPA), as well as co-chaired the National Arts Presenters Conference. She is a graduate of the Indiana School of Music.

Alisa E. Regas

ASSOCIATE PRODUCER

Alisa joined Pomegranate Arts as Associate Director immediately upon its formation in 1998. She has also served as a consultant for the National Dance Project/NEFA and Creative Capitol. Previously Alisa has worked at International Production Associates (IPA) as a project manager working with Philip Glass, Spalding Gray, Improbable, Twyla Tharp, Meryl Tankard, Sankai Juku, Richard Foreman, Robert Wilson, Elizabeth Streb, Lisa Kron and Diamanda Galás. Alisa began her career on the producing team of the International Theatre Festival of Chicago after graduating from Northwestern University with a BA in English Fiction Writing and a Certificate in the Integrated Arts.

Linsey Bostwick

ASSOCIATE GENERAL MANAGER

Linsey Bostwick joined the Pomegranate team in 2010. She is a long time creative/producing collaborator with Big Art Group and has worked with Cynthia Hopkins, Susan Marshall, Nina Winthrop among others. Bostwick holds a BA from University of Washington in Theatre and an MFA from Brooklyn College in Performance and Media Arts.

Pomegranate Arts

PRODUCTION MANAGEMENT

Pomegranate Arts is an independent production company dedicated to the development of international contemporary performing arts projects. Since its inception, Pomegranate Arts has conceived, produced or represented projects by Philip Glass, Laurie Anderson, London's Improbable Theatre, Sankai Juku, Dan Zanes, Lucinda Childs and Goran Bregovic. Special projects include *Dracula: The Music and Film* with Philip Glass and the Kronos Quartet; the music theater work *Shockheaded Peter*; Brazilian vocalist Virginia Rodrigues; Drama Desk Award winning *Charlie Victor Romeo*; *Healing the Divide: A Concert for Peace and Reconciliation* presented by Philip Glass and Richard Gere; and Hal Willner's *Came So Far For Beauty: An Evening of Leonard Cohen Songs*. Upcoming projects include the remount of *Available Light* by John Adams, Lucinda Childs and Frank Gehry, the North American tour of Sankai Juku's newest work *Umusuna*, Taylor Mac's *24-Hour History of Popular Music*, and a new work in development by Lucinda Childs, Philip Glass and James Turrell.

Creating *Einstein*

The following is an excerpt from a 2012 interview.

Choreographer Lucinda Childs

On the “air-conditioned supermarket” speech

During the whole third act, I was saying the supermarket speech, and Bob had asked me to say something about the beach. It ended up being called the supermarket speech, because I talked about avoiding the beach, I didn’t talk about actually being at the beach. And I talked about the fact that in the supermarket, they were selling these strange looking bathing caps.

Anyway, Bob picked this out of a whole discussion that we had about the beach, and he said “I like that part, when you were talking about the supermarket and seeing some bathing caps, and how you didn’t really want to buy one, but that you were reminded about... that you had been avoiding the beach.”

And somehow, just thinking about the quality of Patty Hearst and the whole quality of delivering that text is a little bit dreamlike, it’s a little bit like how you would talk to a very close friend on the phone, you know, because it’s just strange information: “You know, I was in a prematurely air-conditioned supermarket, and there was this, and this, and this, and this,”... I mean, it’s sort of a level of very intimate, and just a little bit dreamlike. I like that, and I like thinking about her in that kind of state she was in. Not necessarily what she had been through, but how she would be.

On plumbing parts and patterns

The solo for the three diagonals in the first act comes out of improvisa-

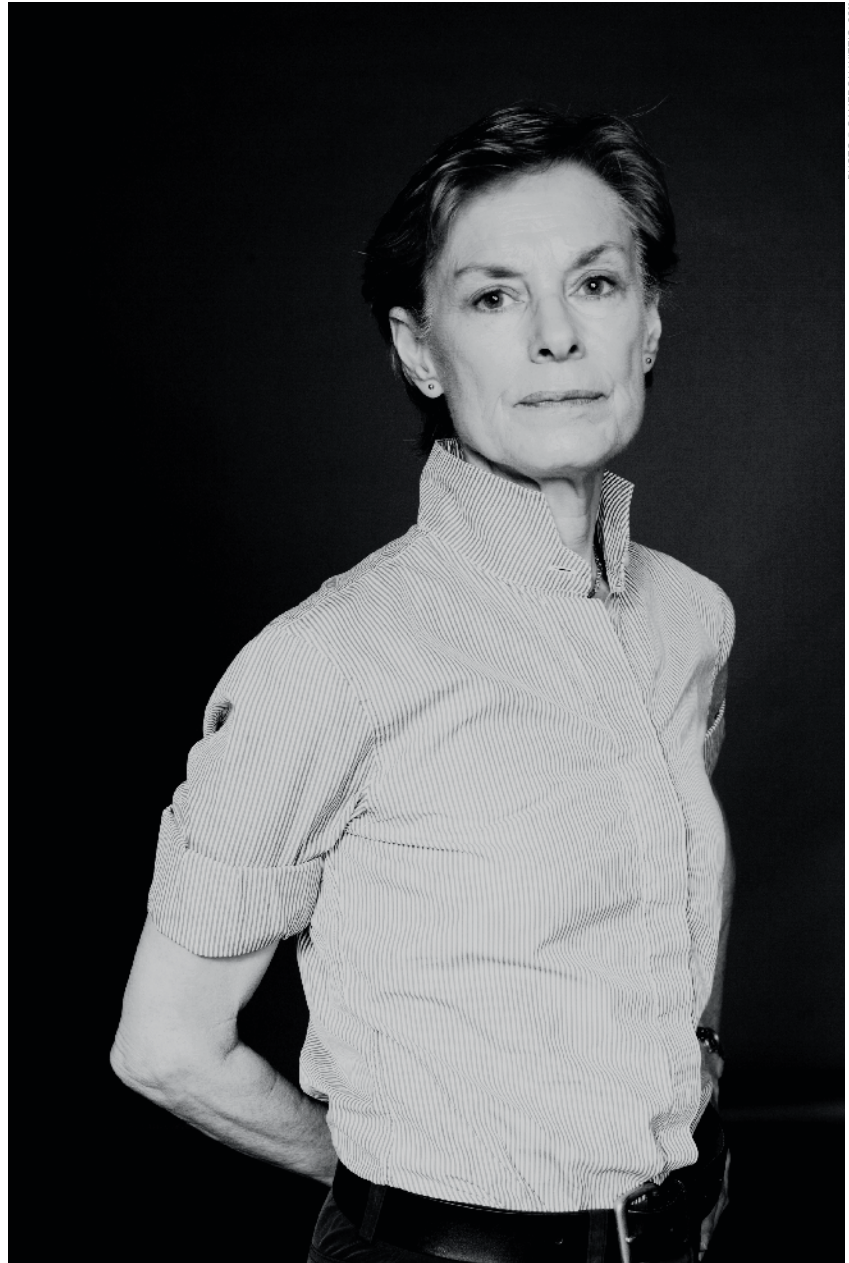


PHOTO © CAMERON WITTIG, 2011

tion. Because Einstein was a plumber, I was dancing with a big heavy wrench, and we decided to drop that in favor of the pipe, which is much easier to hold on the end of my hand, and on my thumb, out in the space. But basically when push comes to

shove, the whole choreography is really inspired by the music, and I felt that alternating the walking patterns forward and back, six and seven patterns, would very much produce the kind of on and off quality I wanted with Philip’s music.