

Friday, October 26, 2012, 6pm
 Saturday, October 27, 2012, 5pm
 Sunday, October 28, 2012, 3pm
 Zellerbach Hall

Einstein on the Beach

An Opera in Four Acts

ROBERT WILSON & PHILIP GLASS

Choreography by
Lucinda Childs

with
 Helga Davis
 Jennifer Koh
 Kate Moran

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

with
The Lucinda Childs Dance Company

Music Performed by
The Philip Glass Ensemble
 Michael Riesman, *Conductor*

Music/Lyrics
Philip Glass

Direction/Set and Light Design
Robert Wilson

<i>Lighting</i> Urs Schönebaum	<i>Sound</i> Kurt Munkasci	<i>Costumes</i> Carlos Soto	<i>Hair/Makeup</i> Campbell Young Associates: Luc Verschueren
<i>Associate Producer</i> Kaleb Kilkenny	<i>Associate Producer</i> Alisa E. Regas	<i>Senior Tour Manager</i> Pat Kirby	<i>Production Manager</i> Marc Warren

<i>Music Director</i> Michael Riesman	<i>Co-Director</i> Ann-Christin Rommen	<i>Directing Associate</i> Charles Otte
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Produced by
Pomegranate Arts, Inc.
 Linda Brumbach, *Executive Producer*



Lucie Jansch

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

World Premiere: March 16, 2012, Montpellier, France.

Originally produced in 1976 by the Byrd Hoffman Foundation.

Because Einstein on the Beach is performed without intermission, the audience is invited to leave and re-enter the auditorium quietly, as desired. Café Zellerbach will be open for your dining pleasure, serving supper until 8pm and smaller bites, spirits, and refreshments thereafter. The Café is located on the mezzanine level in the lobby.

These performances are made possible, in part, by the National Endowment for the Arts, and by Patron Sponsors Louise Gund, Liz and Greg Lutz, Patrick McCabe, and Peter Washburn.

Cal Performances' 2012–2013 season is sponsored by Wells Fargo.

Einstein on the Beach

CREATIVE TEAM

Composer Philip Glass
Director/Set and Light Designer Robert Wilson
Choreographer Lucinda Childs

Co-Director Ann-Christin Rommen
Directing Associate Charlie Otte
Lights Urs Schönebaum
Scenic Supervisor Michael Deegan
Sound Supervisor Dan Dryden
Costumes Carlos Soto
Hair and 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, Anne Lewis, Vincent McCloskey, Sharon Milanese,
 Patrick John O'Neill, Matt Pardo, Lonnie Poupard Jr., Caitlin Scranton,
 Stuart N. Singer, Shakirah Stewart

Alternates

Sarah Hillmon, John Sorensen-Jolink

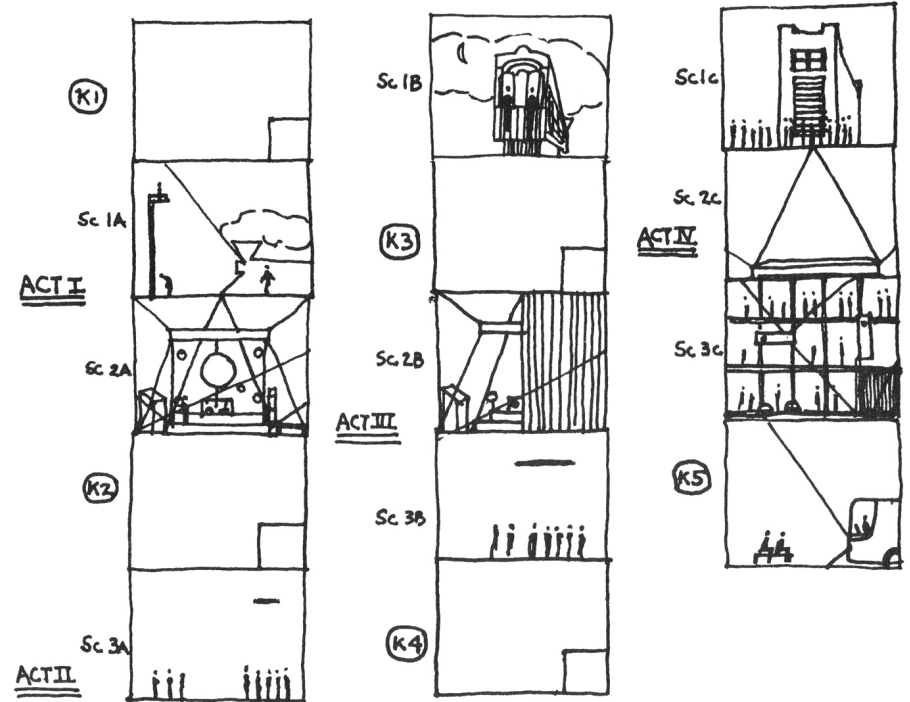
PHILIP GLASS ENSEMBLE

Music Director Michael Riesman

Lisa Bielawa, David Crowell, Dan Dryden, Jon Gibson, Mick Rossi, Andrew Sterman

EINSTEIN ON THE BEACH AN OPERA IN 4 ACTS

K1	Sc 1A	TRAIN
<u>ACT I</u>	Sc 2A	TRIAL (BED)
K2	Sc 3A	FIELD (SPACE MACHINE)
<u>ACT II</u>	Sc 1B	TRAIN
K3	Sc 2B	TRIAL (BED)/PRISON
<u>ACT III</u>	Sc 3B	FIELD (SPACE MACHINE)
K4	Sc C	BUILDING
<u>ACT IV</u>	Sc 2C	BED
	Sc 3C	SPACE MACHINE (INTERIOR)
K5		



R. Wilson - 96

Featured Performances

KNEE PLAYS 1-4

Character 1 Helga Davis
Character 2 Kate Moran

TRAIN

Character on Three Diagonals 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
Woman with String Katherine Helen Fisher
Men with String Vincent McCloskey, 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 Shakirah Stewart
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 I

Dancers

Katie Dorn, Katherine Helen Fisher, Vincent McCloskey, Sharon Milanese, Patrick John O'Neill,
 Matt Pardo, Lonnie Poupard Jr., Stuart Singer, Shakirah Stewart

Vocal Duet Lisa Bielawa, Kate Maroney

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 Shakirah Stewart
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 Merdinian, Melanie Russell,
 Kate Maroney, Tomás Cruz, Philip Anderson

DANCE 2

Silhouette Dancer Ty Boomershine

Dancers

Katherine Helen Fisher, Anne Lewis, Vincent McCloskey, Sharon Milanese, Patrick John O'Neill,
 Matt Pardo, Lonnie Poupard Jr., Caitlin Scranton, Stuart Singer, Shakirah Stewart

BUILDING

Tenor Saxophone Solo Andrew Sterman
Woman Calculating in Tower Lindsay Kesselman
 Company

BED

Vocal Soloist Hai-Ting Chinn

SPACESHIP

<i>Woman with Telescope</i>	Caitlin Scranton
<i>Woman with Flashlights</i>	Helga Davis
<i>Dancer with Flashlights</i>	Ty Boomershine
<i>Dancer in Horizontal Elevator</i>	Sharon Milanese
<i>Boy in Elevator</i>	Jasper Newell
	Company

KNEE PLAY 5

<i>Character 1</i>	Helga Davis
<i>Character 2</i>	Kate Moran
<i>Bus Driver</i>	Charles Williams



TECHNICAL

<i>Head Electrician</i>	Becca Ball
<i>Head Carpenter</i>	Jack Blacketer
<i>Live Sound Mix</i>	Dan Bora
<i>Stage Manager</i>	Jenni Bowman
<i>Follow Spot Operator/Electrician</i>	Lois Catanzaro
<i>Rigger/Carpenter</i>	Janet Clancy
<i>Technical Consultant</i>	Aron Deyo
<i>Sound Supervisor</i>	Dan Dryden
<i>Onstage Audio Engineer</i>	Jens McVoy
<i>Electrician and Programmer</i>	Paul Frydrychowski
<i>Technical Supervisor</i>	Joseph Giordano
<i>Production Intern</i>	Darwin L. Gilmore
<i>Assistant Company Manager</i>	Brad Hampton
<i>Flyman/Rigger</i>	Brad Hepburn
<i>Follow Spot Operator/Carpenter</i>	Josh Hogleund
<i>Assistant Lighting Supervisor</i>	Josh Johnson
<i>Assistant Stage Manager/Assistant Carpenter</i>	Jason Kaiser
<i>Production Stage Manager</i>	Abbie H. Katz
<i>RF Systems Supervisor</i>	Ryan Kelly
<i>Special Effects Coordinator/Second Electrician</i>	Craig Kidwell
<i>Senior Tour Manager</i>	Pat Kirby
<i>Wardrobe Assistant</i>	Magdalena Klačnja
<i>Production Manager, Advance and Build</i>	William Knapp
<i>Head of Properties</i>	Jeremy Lydic
<i>Hair and Makeup Supervisor/Assistant Designer</i>	Roland Cory McCutcheon
<i>Wardrobe Head</i>	Carlos Soto
<i>Production Stage Manager, Rehearsals</i>	Sue Jane Stoker
<i>Lighting Supervisor</i>	John Torres
<i>Production Manager</i>	Marc Warren

Einstein on the Beach

PRODUCTION HISTORY



Lucinda Childs

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, New Jersey; 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 ©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.

Einstein on the Beach

2012–2013 TOUR

January 20–22, 2012	Ann Arbor, Michigan (previews)
March 16–18, 2012	Montpellier, France (world premiere)
March 24–25, 2012	Reggio Emilia, Italy
May 4–6 & 9–13, 2012	London, England
June 8–10, 2012	Toronto, Canada
September 14–16 & 19–23, 2012	Brooklyn, New York
October 26–28, 2012	Berkeley, California
November 9–11, 2012	Mexico City, Mexico
January 5–7 & 10–12, 2013	Amsterdam, Netherlands
March 8–10, 2013	Hong Kong, China

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

Einstein on the Beach Production

<i>Production Management</i>	Pomegranate Arts, Inc
<i>Executive Producer</i>	Linda Brumbach
<i>General Manager and Associate Producer</i>	Kaleb Kilkenny
<i>Associate Producer</i>	Alisa E. Regas
<i>Associate General Manager</i>	Linsey Bostwick
<i>Administrative Assistant</i>	Susannah Gruder

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, and 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 Matías Tarnopolsky.

A very special thanks to Matías Tarnopolsky and the entire staff and crew of Cal Performances, whose vision and belief in the 2012 remount of *Einstein on the Beach* have truly made this production possible.

The 2012 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

<i>Scenic Construction</i>	Dædalus Design and Production Inc.
<i>Company Travel</i>	Jean Furakawa, Tzell Travel
<i>Freight Coordination</i>	Paul Lippe
<i>Casting: Principals</i>	Zoe E Rotter
<i>Choral Master/Choral Casting</i>	Lisa Bielawa
<i>Rehearsal Pianist and Keyboard Understudy</i>	Gordon Beeferman
<i>Assistant to Robert Wilson</i>	Julian Mommert
<i>Rehearsal Production Assistants</i>	Michelle Scalpone, Alex Davis
<i>Special Effects Consultant</i>	Jeremy Chernik
<i>General Legal Consultation</i>	Robyn Guillams, Fettmann, Tolchin & Majors
<i>Legal: Grand Rights</i>	Rose Schwartz, Franklin Weinrib, Rudel & Vassallo
<i>Legal: Visa/Immigration</i>	Andi Floyd, Fettmann, Tolchin & Majors
<i>Press Representation</i>	Blake Zidell and Associates, Blake Zidell, John Wyszniowski

THE NEW YORK TIMES described **Robert Wilson** (*Director/Set and Light Design*) as “a towering figure in the world of experimental theater.” Mr. 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. Mr. Wilson’s awards and honors include two Guggenheim Fellowship awards (1971 and 1980), the Rockefeller Foundation Fellowship award (1975), the nomination for the Pulitzer Prize in Drama (1986), the Golden Lion for sculpture from the Venice Biennale (1993), the Dorothy and Lillian Gish Prize for lifetime achievement (1996), the Premio Europa award from Taormina Arte (1997), election to the American Academy of Arts and Letters (2000), the National Design Award for lifetime achievement (2001), a Commandeur des Arts et des Lettres (2002), 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, Mr. Wilson was educated at the University of Texas and arrived in New York in 1963 to attend Brooklyn’s Pratt Institute. Soon thereafter, Mr. 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* (1969), *Deafman Gance* (1970), *The Life and Times of Joseph Stalin* (1973), and *A Letter for Queen Victoria* (1974). Regarded as a leader in Manhattan’s burgeoning avant-garde, Mr. Wilson turned his attention to large-scale opera and, with Philip Glass, created the monumental *Einstein on the Beach* (1976), which achieved worldwide acclaim and altered conventional notions of a moribund form.

After *Einstein*, Mr. Wilson worked increasingly with European theaters and opera houses. In collaboration with internationally renowned writers and performers, Mr. 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* (1979) and *Death Destruction & Detroit II* (1987); and at the Thalia he presented the groundbreaking musical works *The Black Rider* (1991) and *Alice* (1992). He has also applied his striking formal language to the operatic repertoire, including *Parsifal* in Hamburg (1991) and Houston (1992), and *The Magic Flute* (1991), *Madame Butterfly* (1993), and *Lohengrin* at the Metropolitan Opera in New York (1998). Mr. 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 summer 2005.

Mr. Wilson continues to direct revivals of his most celebrated productions, including *The Black Rider* in London, San Francisco, and Sydney, Australia; *The Temptation of St. Anthony* in New York and Barcelona; *Erwartung* in Berlin; *Madama Butterfly* at the Bolshoi Opera in Moscow, the Los Angeles Opera, and Het Muziektheater in Amsterdam; and Wagner’s *The Ring* 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. Mr. Wilson directs all of Monteverdi’s operas for the opera houses of La Scala in Milan and the Palais Garnier in Paris.

Mr. 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 (2006) and Montreal (2008) film festivals, and in galleries and museums in Los Angeles, Naples, Moscow, Singapore, Graz, Milan, and Hamburg, and will continue to tour internationally over the next few years. 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.

Born in Baltimore, Maryland, **Philip Glass** (*Composer*) is a graduate of the University of Chicago and the Juilliard School. In the early 1960s, Mr. 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. Upon his return to New York, he applied these Eastern techniques to his own music. By 1974, Mr. Glass had a number of significant and innovative projects, creating a large collection of new music for his performing group, the Philip Glass Ensemble, and for the Mabou Mines Theater Company, which he co-founded. This period culminated in *Music in Twelve Parts*, followed by the landmark opera *Einstein on the Beach*, created with Robert Wilson in 1976.

Since *Einstein*, Mr. Glass has expanded his repertoire to include music for opera, dance, theater, chamber ensemble, orchestra, and film. His score for Martin Scorsese’s *Kundun* received an Academy Award nomination, while his score for Peter Weir’s *The Truman Show* won him a Golden Globe. His film score for Stephen Daldry’s *The Hours* received Golden Globe, Grammy, and Academy award nominations, along with winning a BAFTA in Film Music from the British Academy of Film and Television Arts. His original scores for the critically acclaimed films *The Illusionist* and *Notes on a Scandal* were released last year. Mr. Glass has received an Oscar nomination for his *Notes* score.

In 2004, Mr. Glass premiered the new work *Orion*—a collaboration between Mr. Glass and six other international artists opening in Athens as part of the cultural celebration of the 2004

Olympics in Greece, and his Piano Concerto No. 2 (“After Lewis and Clark”) with the Omaha Symphony Orchestra. Mr. Glass’s latest symphonies, Symphony No. 7 and Symphony No. 8, premiered in 2005 with the National Symphony Orchestra at the Kennedy Center for the Performing Arts in Washington DC, and Bruckner Orchester Linz at the Brooklyn Academy of Music, respectively. That year also saw the premiere of *Waiting for the Barbarians*, an opera based on the book by J. M. Coetzee. Mr. Glass’s orchestral tribute to Indian spiritual leader Sri Ramakrishna, *The Passion of Ramakrishna*, premiered in 2006 at Orange County Performing Arts Center.

Mr. Glass maintained a dense creative schedule throughout 2007 and 2008, unveiling several highly anticipated works, including *Book of Longing*, a collaboration with Leonard Cohen, and an opera about the end of the Civil War titled *Appomattox*. In April 2007, English National Opera, in conjunction with the Metropolitan Opera, remounted Glass’s *Satyagraha*, which appeared in New York in April 2008. Recent film projects include a score to Woody Allen’s film *Cassandra’s Dream* and a documentary on Ray Kurzweil, *Transcendent Man*, which premiered in April 2009.

Mr. Glass’s recent opera, based on the life and work of Johannes Kepler and commissioned by Linz 2009, Cultural Capital of Europe, and Landestheater Linz, premiered in September 2009 in Linz, Austria, and in November 2009 at the Brooklyn Academy of Music.

Symphony No. 9 was completed in 2011 and was premiered by the Bruckner Orchestra in Linz on January 1, 2012. The U.S. premiere took place at Carnegie Hall in New York on January 31, 2012, as part of the composer’s 75th birthday celebration. Symphony No. 10 received its European premiere in France in summer 2012. In August 2011, Mr. Glass launched the inaugural season of the Days and Nights Festival, a multidisciplinary arts festival in Carmel/Big Sur, California. Visit daysandnightsfestival.com.

Lucinda Childs (*Choreographer, Spoken Text*) 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 1984 and 1992, Ms. Childs choreographed the two “Field Dances” and was cast again as principal performer. She has appeared in five of Mr. Wilson’s major productions, among them Marguerite Duras’s *Maladie de la Mort* opposite Michel Piccoli, *I Was Sitting on My Patio This Guy Appeared I Thought I Was Hallucinating* opposite Mr. Wilson, Heiner Müller’s *Quartett*, and Mr. Wilson and Mr. 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/décor by Sol LeWitt. It was during rehearsals for *Einstein* that Ms. Childs and Mr. 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*.”

Since 1981, Ms. Childs has received a number of commissions from major ballet and opera companies in the United States and Europe, 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 the Los Angeles Opera and Mozart’s *Zaide* for La Monnaie in Brussels. In 2009, she was commissioned to direct and choreograph *Le Rossignol* and *Oedipus* for the Opéra du Rhin,

and most recently the choreography and direction for Vivaldi’s *Farnace* with décor by Bruno de Lavenere and musical direction by 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*.

Ms. Childs received a Guggenheim Fellowship in 1979, the year she created *Dance*. 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.

Born in 1959, **Christopher Knowles** (*Spoken Text*) lives in Brooklyn, New York. In 1973, at the age of 14, he met Robert Wilson. Mr. Wilson heard an audio recording by Mr. Knowles, and invited him to collaborate and perform with his company, a partnership that continues today. Mr. Knowles first exhibited in 1974, and had solo exhibitions at Holly Solomon Gallery in 1978 and 1979. Mr. Knowles is best known for his “typings” of the 1970s and 1980s, 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 Mr. 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). Mr. Knowles’s 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.” Mr. Knowles is represented by Gavin Brown’s enterprise in New York.

The late **Samuel M. Johnson** (*Spoken Text*) 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*) 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, Mr. Riesman has conducted every performance of *Einstein on the Beach*.

Ann-Christin Rommen (*Co-Director*) studied theater, film, and television 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 worked on more than 40 productions as Mr. Wilson’s co-director.

John Michael Deegan (*Scenic Supervisor*) has designed scenery and lighting internationally for such companies as Il Maggio Musicale Fiorentino, the Saito Kinen Festival, and the Iceland and Korean national operas, and in the United States for New York City Opera and the opera companies of Boston, Baltimore, Atlanta, and Houston. With Philip Glass, he designed *La Belle et la Bête* and *Dracula*.

Kurt Munkacsi (*Sound Design*) has worked with Philip Glass since 1972 as sound designer, engineer, music producer, and record executive. His designs include Philip Glass Ensemble concerts, *Music in Twelve Parts*, *Dracula*, *La Belle et la Bête*, *1,000 Airplanes on the Roof*, *Hydrogen Jukebox*, *Monsters of Grace*, and *Les Enfants Terribles*. He produced Mr. Glass’s recordings for the Oscar-nominated scores to *The Hours* and *Kundun*, as well as *Koyaanisqatsi*, *Dracula*, *Satyagraha*, *Songs from Liquid Days*, *The Truman Show*, and *The Thin Blue Line*. Mr. Munkacsi is President of Mr. Glass’s record label, Orange Mountain Music.

Charles Otte (*Directing Associate*) is a director of theater, film, and media. His clients include

BAM, Monty Python Productions, A&E, Lincoln Center, La Mama, Sundance Institute, Los Angeles Opera, Houston Opera, ART, Guthrie Theater, Lincoln Presidential Museum, and the Texas History Museum. Mr. Otto is currently Co-Artistic Director for Zoo District Theatre in Los Angeles and Professor of Integrated Media at the University of Texas at Austin. He stage-managed *Einstein on the Beach* in 1984.

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

PRINCIPAL PERFORMERS

Jennifer Koh (*Einstein/Solo Violinist*) is known for her intense, commanding performances in repertoire of all eras. Her 2012–2013 season includes appearances with the Chicago Symphony,

New York Philharmonic, and Philharmonia Orchestra of London, as well as recitals in New York, Toronto, Philadelphia, and Washington DC. Her next recording, *Bach and Beyond*, will be released by Cedille in fall 2012.

Helga Davis (*Featured Performer*) co-starred in *The Temptation of St. Anthony*, directed by Robert Wilson with music by Bernice Johnson Reagon, and *The Blue Planet* by Peter Greenaway. In 2012, Ms. Davis appears in Paola Prestini's *Oceanic Verses*, which premiered at the Kennedy Center in June, and with cellist Maya Beiser in *Elsewhere*, with music by Missy Mazolli.

Kate Moran (*Featured Performer*) has worked around the world with such artists as Michael Counts, Thierry Deperetti, Jan Fabre, Jim Findlay, Yves-Noël Genod, Peter Greenaway, Oriza Hirata, Christophe Honoré, Bob McGrath, Gilles Paquet-Brenner, and Pascal Rambert. Her upcoming projects include Pascal Rambert's *Love's End*, Claude Schmidt's *Tippi Hedren* (an original piece based on Hitchcock's *The Birds*), and Yann Gonzalez's first feature film, *Les Rencontres d'Après Minuit*. She divides her time between Paris and New York.

Jasper Newell (*Boy*) is excited to be a part of the *Einstein on the Beach* company for his stage debut. His film and television credits include *We Need to Talk About Kevin*, *Small Potatoes*, *Dora the Explorer*, and *The Wonder Pets!*

Charles Williams (*Mr. Johnson*) studied voice and opera Hochschule für Musik, Berlin, and worked as singer and actor in Europe. At the Metropolitan Opera, Mr. Williams sang Sportin' Life in *Porgy and Bess* and portrayed Ebonite in Robert Wilson and Bernice Reagon's *The Temptation of Saint Anthony*. He is on the voice faculty of the Levine School of Music in Washington DC and gives master classes and vocal workshops in the United States and abroad.

CHORUS

Michèle A. Eaton (*soprano*) is known primarily for her baroque oratorio performances, but

she also tours around the United States with Professor Peter Schickele, known for his "discoveries" of the putative music of P.D.Q. Bach. She has appeared as the Child Grendel in the New York City 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 in premiering new and diverse works for voice. Her 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*) has performed and recorded with premier vocal ensembles in the United States, including Trinity Wall Street Choir, Yale Schola Cantorum, and Conspirare. She recently presented newly arranged *mélodies* by Hahn and Fauré with classical guitarist Simon Powis in New York City. She looks forward to upcoming recitals with Musica Poetica London.

Hai-Ting Chinn (*mezzo-soprano*) has sung with New York City Opera, The Wooster Group, Opera Omnia, the Israel Philharmonic, the 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*) has recently been heard with Holy Trinity Bach Vespers, Oregon Bach Festival, Berkshire Bach Society, Mostly Mozart, and New York Choral Society. Upcoming highlights include the premiere performances and recording of Missy Mazzoli's *Song from the Uproar*. Ms. Maroney holds degrees from SUNY Purchase, Yale, and Eastman.

New York-based Armenian-Argentinean singer **Solange Merdinian** (*mezzo-soprano*) is known for versatility and interpretation as recitalist, chamber musician, and opera soloist, 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 a B.M. in voice.

Philip Anderson (*tenor*) sings early music in New York with ARTEK, My Lord Chamberlain's Consort, and TENET. He was a soloist at Carnegie Hall singing Handel's *Messiah*. Mr. Anderson also sang in the Broadway production of *Coram Boy* (2007) and as a guest artist with Chatham Baroque, the Mark Morris Dance Group, Piffaro, The Queen's Chamber Band, and Waverly Consort. His recording of *O Magnum Mysterium* with the Tiffany Consort was nominated for a Grammy Award.

Tomás Cruz (*tenor*) launched his career performing at Carnegie Hall and Västerås Concert House (Sweden) with legendary jazz director/educator Phil Mattson. A California native, Mr. Cruz has performed locally in Boston and internationally in Tel-Aviv and Paris. He graduated from New England Conservatory, as 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. He holds performance degrees from Mercer University and the North Carolina School of the Arts.

Gregory R. Purnhagen (*baritone*) has created roles in several Philip Glass works (*La Belle et la Bête*, *Monsters of Grace*, and *Galileo Galilei*) and 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*) is 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 (New York) and performs with such groups as Collegiate Chorale, Early Music New York, and Vox Vocal Ensemble.

Jason Charles Walker (*bass*) is the featured soloist and ensemble leader of Robert Wilson and Bernice Johnson Reagon's *The Temptation of Saint Anthony*. Most recently, Mr. Walker was the composer in the Bolton Theatre's adaptation of George C. Wolfe's play *Spunk*. Mr. Walker currently performs his works in New York City, including those from his CD *Just Like You*.

DANCERS

Ty Boomershine (*LCDC Rehearsal Director*) earned a B.F.A. at Stephens College in Columbia, Missouri. He has performed 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, Emio Greco|PC, and Lucinda Childs.

Katie Dorn received a B.F.A. from NCSA and an M.F.A. from the Hollins University/ADF M.F.A. program. Upon moving to New York, she received the Martha Hill Young Professional performance award. Ms. Dorn has been dancing for Lucinda Childs since 2009 and has helped set her work *Dance* on students at the University of Michigan.

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, and Here Now Dance. She attended Tisch School of the Arts at NYU and has been dancing for Lucinda Childs since 2008.

Anne Lewis was born in Des Moines, Iowa, 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. She has been dancing for Lucinda Childs since 2009.

Vincent McCloskey trained at the Washington School of Ballet, The Ailey School, the Joffrey Ballet School, and with Carolyn Lord at the Construction Company. In addition to dancing for Lucinda Childs, Mr. McCloskey has worked with Mark Morris, Dusan Tynek, Laura Scozzi, and Pam Tanowitz, among others.

Sharon Milanese is from New Jersey, where she began dancing at age three, and she received a B.F.A. in dance performance from Southern Methodist University in Dallas, Texas. Ms. Milanese 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 was born and raised in Rochester, New York. He graduated with a B.F.A. in dance from New York University's Tisch School of the Arts. In addition to working with Lucinda Childs, Mr. O'Neill has been a company member for Cherylyn Lavagnino Dance, The Steps Repertory Ensemble, and Gierre Godley's Project 44.

Matt Pardo is originally from Albany, New York. He 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. Mr. Pardo was selected as one of the "top 100" dancers in the world for 2010–2011 by *Dance Europe* magazine.

Originally from Monroe, Michigan, **Lonnie Poupard Jr.** graduated from Western Michigan University and has worked with Mark Dendy, Catherine Miller, Mark Morris, and Jody Oberfelder. He was distinguished in *The New Yorker* as having given one of the "Ten Best

Dance Performances of 2009" for his duet performance at City Center's Fall for Dance Festival.

Caitlin Scranton received her dance training at 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.

A graduate of the Purchase College Conservatory of Dance, **Stuart Singer** 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. His recent teaching experience includes Bard College, Bennington College, and the American Dance Festival.

Shakirah Stewart received her B.F.A. at SUNY Purchase, where she performed works by Lauri Stallings, Paul Taylor, Ori Flomin, Mark Morris, and Kevin Wynn. She went on to dance with New Dance Group, Forces of Nature, Amanda Selwyn Dance Theater, Sidra Bell, Gregory Dolbashian in his company The Dash Ensemble, and Katherine Helen Fisher.

PHILIP GLASS ENSEMBLE

Composer-vocalist **Lisa Bielawa** (*choral master, soprano*) is a 2009–2010 Rome Prize-winner in musical composition, currently at work on *Tempelhof Broadcast*, a spatialized symphony for hundreds of musicians, to be 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.

Composer and instrumentalist **David Crowell** (*alto saxophone, flute*) 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*) has been a member of the Philip Glass Ensemble since 1983. He has recorded several Glass works as well as works of other artists. Mr. Dryden preserved the life's work of Emery Blagdon, the late visionary artist who created his "Healing Machines" sculptures and paintings in Nebraska from 1954 to 1986.

A composer, multi-instrumentalist, and visual artist, **Jon Gibson** (*soprano saxophone, flute*) 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 of *Einstein on the Beach*.

A twelve-year Philip Glass collaborator and ensemble-member as pianist, percussionist, and conductor, **Mick Rossi** (*keyboards, assistant conductor*) has worked with a diversity of artists, including Paul Simon, Dave Douglas, Leonard Cohen, and Renée Fleming, at such venues as Sydney Opera House, Carnegie Hall, the Hollywood Bowl, and MoMA. His ninth CD, *Songs from the Broken Land*, is currently available on Orange Mountain Music.

Andrew Sterman (*flute, piccolo, bass clarinet, tenor saxophone*) has been a member of the Philip Glass Ensemble since 1992. He has performed with Frank Sinatra, Freddie Hubbard, Dizzy Gillespie, Sarah Vaughan, Aretha Franklin, Buddy Rich, Kelly Clarkson, and Tony Bennett, and has recorded three solo CDs. Mr. Sterman was a recipient of a 2010 commission from the National Endowment for the Arts.

PRODUCTION

Based in New York City, **Becca Ball** (*Head Electrician*) has toured with dance companies around the world. When at home, she works as a commercial and theatrical technician.

New York-based **Jack Blacketer** (*Head Carpenter*) works with many companies and organizations on theatrical and commercial entertainment.

Producer and engineer **Dan Bora** (*Live Sound Mix*) works with renowned 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 theater, recordings, and films, including *The Life and Death of Marina Abramović*, the Academy Award-winning *Fog of War*, and Woody Allen's *Cassandra's Dream*.

Jenni Bowman (*Stage Manager*) is an independent producer and stage manager in New York City. Her previous work includes Philip Glass's *Book of Longing*, Robert Whitman's *Passports* at the Dia, Coney Island's Mermaid Parade, numerous site-specific Chekov plays at Lake Lucille, World Science Festival, and Mr. Glass's Days and Night Festival in Big Sur, California.

Lois Catanzaro (*Follow Spot Operator/Electrician*) is an electrician and designer based in New York City. She holds a B.F.A. from the University of Cincinnati College Conservatory of Music and an M.F.A. from Southern Methodist University.

Janet D. Clancy (*Rigger/Carpenter*) 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.

Aron Deyo (*Technical Consultant*) is a current Wooster Group company member serving as the Group's technical director and video collaborator. He has recently designed projections for The New Group, New York City Players, and MCC Theatre, collaborated with the Joshua Light Show, and production managed for Les Freres Corbusier and Target Margin.

Paul Fydrychowski (*Electrician/Programmer*) is 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, and has been touring with various domestic and international dance companies since 1983. His 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*) is 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.

A carpenter, welder, and uprigger at Krannert Center for the Performing Arts at University of Illinois Champaign-Urbana for 15 years, **Brad Hepburn** (*Flyman/Rigger*) has worked with Madonna, U2, the Eagles, *Les Misérables*, Foo Fighters, and hundreds more. He was film studio mechanic for *Miracle Match* and *The Informant*, and recently toured as head carpenter with Mikel Rouse's *End of Cinematics*.

A freelance technician and theater director based in Brooklyn, New York, **Joshua Hoglund** (*Follow Spot Operator/Carpenter*) frequently works at the Baryshnikov Arts Center, The Kitchen, New York Live Arts, and other downtown performance venues. He is a co-curator of performance for the Invisible Dog Arts Center.

A technical artist who uses every tool available to support the emotional expression of theater artists, **Josh Johnson** (*Assistant Lighting Supervisor*) has engineered performances in airplane hangars, toured to 35 countries, and worked with Mikhail Baryshnikov, Robert Rauschenberg,

and Radiohead. He considers his years with Merce Cunningham a highlight of his career.

Jason Kaiser (*Assistant Stage Manager/Assistant Carpenter*) has worked on Nico Muhly and Stephen Karam's *Dark Sisters*, *Le nozze di 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, and the installation of *The Gates* with Christo and Jeanne-Claude, and he spent five years with Jennifer Muller/The Works dance company.

Abbie H. Katz (*Production Stage Manager*) is Assistant Professor in the Theatre Department at Suffolk University in Boston, teaching stage and arts management, and is Programming Manager for Suffolk's new Modern Theatre. As production stage manager, she has worked with Robert Wilson, Meredith Monk, Lucinda Childs, Andrei Serban, Richard Foreman, and Peter Sellars, and has toured extensively.

Ryan Kelly (*RF Systems Supervisor*) is an audio engineer based in New York City. Originally from Olalla, Washington, Mr. Kelly attended Full Sail University's Recording Arts program. His career has included live performance and studio projects with Nico Muhly, Valgeir Sigurðson, and Beyoncé.

Craig Kidwell (*Special Effects Coordinator/Second Electrician*) 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.

Pat Kirby (*Senior Tour Manager*) works primarily with international companies coming to the United States. Previous companies with which she has worked include Sankai Juku, Druid Theatre Company, Spirit of Uganda, and

Batsheva. She has worked for the Lincoln Center Festival for eight of its past twelve seasons in various positions, and as business manager for the Williamstown Theatre Festival prior to that.

Magdalena Klačnja (*Wardrobe Assistant*), a shoe and costume designer, was born in Belgrade, Serbia. Ms. Klačnja works for theater, film, and television 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, and installations, and she has published a book. She currently lives and works in New York.

Will Knapp (*Production Manager/Advance and Build*) has facilitated the work of MacArthur Fellows Martha Clarke, Merce Cunningham, Richard Foreman, Liz Lerman, Susan Marshall, Meredith Monk, Michael Moschen, Elizabeth Streb, and Shen Wei. His recent projects include Abbey Theater's *Terminus*, Dmitry Krymov's *In Paris* with Mikhail Baryshnikov, and Mikel Rouse's *GravityRadio*.

Jeremy Lydic (*Head of Properties*) is an interdisciplinary theater artist working as craftsman, designer, director, writer, and performer. He operates a props design/fabrication studio, Lydic!Design, in Brooklyn, New York, where he has made countless objects for Broadway productions, television shows, and fine artists. He also creates performance works with his ensemble, semi:theater.

Roland Cory McCutcheon (*Assistant to Luc Verschueren, Hair and Makeup Supervisor*) is a proud partner of the London- and New York-based design firm Campbell Young Associates. His recent stage credits include Broadway's *Spider-Man: Turn Off the Dark*, *Memphis*, *The Miracle Worker*, *Billy Elliot*, and Classic Stage Company's premiere of *Unnatural Acts*. His film and television credits include *Batman: The Dark Night Rises*, *Boardwalk Empire*, *Smash*, *Nurse Jackie*, and *Gossip Girl*.

Jens McVoy (*Onstage Audio Engineer*) received his M.F.A. 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.

John Torres (*Lighting Supervisor*)'s recent designs include *...Toss* and *Rogues* for Trisha Brown (Théâtre National de Chaillot, Paris); *Watermill Quintet*, in collaboration with Robert Wilson (Guggenheim, New York); CorbinDances; and Ballet Idaho. As an assistant, he has designed *La Clemenza di Tito* (Festival d'Aix, 2011); *Pygmalion* (Festival d'Aix 2010); and *Winterreise* (Lincoln Center Festival, 2002). He was production manager and lighting director for Trisha Brown Dance Company from 2002 to 2010.

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

Linda Brumbach (*Executive Producer*) founded Pomegranate Arts, a production company based in New York City, in 1998. Prior to forming her own company, she was the producing director of International Production Associates for eleven years, where she was responsible for overseeing all touring productions of artists such as Philip Glass, Twyla Tharp, Spalding Gray, Diamanda Galás, Elizabeth Streb, Sankai Juku, Karen Finley, and Meryl Tankard. Ms. Brumbach 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, 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*) 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 Ms. Regas has worked at International Production Associates 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. She began her career on the producing team of the International Theatre Festival of Chicago after graduating from Northwestern University with a B.A. in English fiction-writing and a certificate in the integrated arts.

Linsey Bostwick (*Associate General Manager*) 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, and Nina Winthrop, among others. Ms. Bostwick holds a B.A. from the University of Washington in theater and an M.F.A. from Brooklyn College in performance and media arts.

Pomegranate Arts (*Production Management*) 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, and Goran Bregović. 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*. In addition to the remount of *Einstein in the Beach*, recent projects include the North American tours of Goran Bregović and the remounting of Lucinda Childs's 1979 classic, *Dance*.

THE WATERMILL CENTER



WATERMILL is a laboratory for performance founded by Robert Wilson as a unique environment for young and emerging artists from around the world to explore new ideas. Watermill draws inspiration from all the arts and cultures as well as from social, human, and natural sciences. Watermill is a global community of artists where living and working together among the extensive collection of art and artifacts lies at the heart of the experience. Watermill strives to be a haven for a next generation of artists while supporting their work among a network of international institutions that embrace new interdisciplinary approaches.

Many of the world's most celebrated artists have participated in Watermill programs, including Trisha Brown, David Byrne, Lucinda Childs, Philip Glass, Isabelle Huppert, Jeanne Moreau, Lou Reed, Miranda Richardson, Dominique Sanda, Susan Sontag, and Mr. Wilson himself. Theaters and museums around the world have mounted dozens of projects that were originally developed at the Watermill Center.

In the words of Jessye Norman, "Watermill is the best idea to find a place in the world of arts since Pierre Boulez created IRCAM in Paris. Robert Wilson's unique gifts and spirit provide the strong basis of a new vision of the creation and presentation of all that we think of as theater in particular, combining all of the arts in a fresh perspective."

The Byrd Hoffman Water Mill Foundation operates the Center and coordinates its artistic programs. In addition, the Center has established collaborative networks with both neighboring and international cultural and educational institutions. Its artistic programs are financed through the generous support of individuals, foundations, corporations, and state institutions.

The Watermill Center's new facilities were inaugurated in July 2006. Since the Grand Opening, the Watermill Center offers a wide range of programs and activities throughout the year. For the well-known International Summer Arts Program, Mr. Wilson invites 60 to 80 artists who come from over 25 countries—48 countries so far—for four to five weeks of intense creative exploration. There are daily workshops with Mr. Wilson and his collaborators, based on new projects they are developing in all areas of the arts. Residents also develop their own work under Mr. Wilson's guidance. A lecture series completes the ambitious program. Its mission is to give young emerging artists time and space to create new original works in all artistic fields and related disciplines and to offer them a network of associated institutions, artists and alumni to support them in their artistic and professional development.

For the Center's fall and spring residency programs, which take place from September to June, a high profile committee of practitioners in the arts and humanities—including Mr. Wilson, Marina Abramović, Alanna Heiss, Albert Maysles, Gerard Mortier, John Rockwell, Jonathan Safran Foer, Richard Sennett, and Nike Wagner—selects over 15 groups, individual artists and scholars in residence to workshop their own creations. The residencies are complemented by educational programs with schools and other institutions; public events, such as open rehearsals, lectures, seminars, and symposia; and tours of the building and grounds.

London-based performance and video artist Daria Martin writes about her Watermill experience: "We are encouraged to use the space as we see fit, whenever suits us.... We also enjoyed the freedom of wandering through Robert Wilson's

incredible collection of objects, unhindered by protective glass, etc.—these statues add a provocative texture to thoughts and to work.... The peace and tranquility here is gold dust. You can watch your own thoughts drift past like in a meditation...."

To apply for the summer workshop program with Robert Wilson or a fall or spring residency, please refer to the webpage watermillcenter.org. For more information, please telephone (212) 253-7484, fax (212) 967-1703, or email info@watermillcenter.org.

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