EINSTEIN ON THE BEACH
EINSTEIN ON THE BEACH
An Opera in Four Acts

By

PHILIP GLASS—ROBERT WILSON

Choreography by
Lucinda Childs

With
Lucinda Childs    Sheryl Sutton

Lighting Design
Beverly Emmons

Musical Direction
Michael Riesman

Sound Design
Kurt Munkacsi

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

With
The Lucinda Childs Dance Company

Music Performed by
The Philip Glass Ensemble

Design/Direction
ROBERT WILSON

Music/Lyrics
PHILIP GLASS

These performances of Einstein On The Beach are dedicated to the memory of Ninon Tallon Karlweis and Edwin Denby, who were an important part of the creation of this work in 1976.
**EINSTEIN ON THE BEACH**

**THE COMPANY (in alphabetical order)**

- **Eric Benson**  
  *man in red shirt making calculations, jury member trial, prisoner, singer*
- **Steven Bromer***  
  *man in black suit, dancer, Steven Weed*
- **Rachel Brumer***  
  *dancer on perpendiculars train, woman reading book, dancer*
- **Warren Campbell**  
  *jury member, singer*
- **Lucinda Childs**  
  *character in kneeplay, character on diagonal train, witness in trial*
- **Timothy J. Conboy***  
  *man with string, jury member, dancer, Steven Weed*
- **Vincent de Cordova**  
  *trial guard, jury member trial/prison, singer*
- **Nan Friedman***  
  *jury member trial, dancer, prisoner*
- **Mary Ann Hart**  
  *jury member, singer*
- **Michael Ing***  
  *jury member trial, dancer, man on bench in trial/prison, dancer spacemachine*
- **Jeff Johnson**  
  *man on bench in trial, jury member trial/prison, singer*
- **Samuel M. Johnson**  
  *judge, bus driver*
- **John Koch**  
  *jury member, singer, night train duet*
- **Raissa Lerner***  
  *woman with string, rear stenographer trial, dancer, woman on bench in trial*
- **Leslie McEwen**  
  *Indian, jury member trial/prison, singer*
- **Robert Mince**  
  *train engineer, man on night train, jury member, singer*
- **Priscilla Newell***  
  *front stenographer, dancer, woman in elevator “B”*
- **Charlae Olaker**  
  *jury member, singer, night train duet*
- **Gloria J. Parker**  
  *jury member, singer, alto voice with The Philip Glass Ensemble*
- **Lute Ramblin’**  
  *boy on tower, judge, boy in elevator “A”*
- **Garry Reigenbom***  
  *man with string, man on bench, dancer, flying man spacemachine*
- **Marie Rice**  
  *woman with shell, jury member, rear stenographer trial/prison, singer*
- **Sheryl L. Sutton**  
  *character in kneeplay, woman with newspaper, lawyer, woman on night train, woman with flashlights spacemachine*
- **Donna Wade**  
  *jury member with blond wig, woman in building, woman with telescope spacemachine, singer*

**The Philip Glass Ensemble:**

- **John Gibson**  
  *soprano saxophone/flute*
- **Martin Goldray**  
  *keyboards*
- **Jack Kripl**  
  *piccolo/flute/bass clarinet*
- **Dora Ohrenstein**  
  *soprano voice*
- **Richard E. Peck, Jr.**  
  *alto saxophone/flute*
- **Michael Riesman**  
  *keyboards/bass synthesizer*
- **Kurt Munkacs**  
  *sound mix*
- **Bob Bielecki**  
  *sound mix*
- **Dan Dryden**  
  *sound mix*

and

- **Tison Street**  
  *violin*

*Members of The Lucinda Childs Dance Company*

As *Einstein On The Beach* is performed without intermission, the audience is invited to leave and reenter the auditorium quietly, as necessary. The food service in the lobby will remain open during performances.
EINSTEIN ON THE BEACH  AN OPERA IN 4 ACTS

K1

ACT I

Sc 1A  TRAIN
Sc 2A  TRIAL (BED)

K2

ACT II

Sc 3A  FIELD (SPACE MACHINE)
Sc 1B  TRAIN

K3

ACT III

Sc 2B  TRIAL (BED)/PRISON
Sc 3B  FIELD (SPACE MACHINE)

K4

ACT IV

Sc 1C  BUILDING
Sc 2c  BED
Sc 3c  SPACE MACHINE (INTERIOR)

K5
The music for Einstein On The Beach was written in the spring, summer and fall of 1975. Bob Wilson and I worked directly from a series of his drawings which eventually formed the designs for the sets. Prior to that period, we had reached agreement on the general thematic content, the overall length, its division into 4 acts, 9 scenes and 5 connecting “knee plays”. We also determined the makeup of the company — 4 principal actors, 12 singers, doubling when possible as dancers and actors, a solo violinist, and the amplified ensemble of keyboards, winds and voices with which my music is usually associated.

Einstein On The Beach is part of an ongoing musical project begun with “Another Look at Harmony” in the spring of 1975. This, in turn, is based on “Music in 12 Parts” (completed 1974) which developed a vocabulary of techniques (additive processes, cyclic structure and combinations of the two) to apply to problems of rhythmic structure. With “Another Look at Harmony”, I have turned to problems of harmonic structure or, more accurately, structural harmony — a new solution to problems of harmonic usage, where the evolution of material can become the basis of an overall formal structure intrinsic to the music itself (and without the harmonic language giving up its moment-to-moment content and “flavor”).

My main approach throughout Einstein On The Beach has been to link harmonic structure directly to rhythmic structure, using the latter as a base. In doing so, easily perceptible “root movement” (chords or “changes”) was chosen in order that the clarity of this relationship could be easily heard. Melodic material is for the most part a function, or result, of the harmony, as is true in earlier periods of Western music. However, it is clear that some of the priorities of Western music (harmony/melody first, then rhythm) have been reversed. Here we have rhythmic structure first, then harmony/melody. The result has been a reintegration of rhythm, harmony and melody into an idiom which is, hopefully, accessible to a general public, although, admittedly, somewhat unusual at first hearing.

The vocal texts used throughout the opera are based on numbers and solfege (“do, re, mi…” syllables. When numbers are used, they represent the rhythmic structure of the music. When solfege is used, the syllables represent the pitch structure of the music. In either case, the text is not secondary or supplementary, but is a description of the music itself. Besides seeming appropriate for the subject of “Einstein”, Bob and I felt that a vocal text based on numbers would be easily understood by an international audience (Einstein On The Beach was premiered and toured widely in Europe before coming to the United States).

The three main recurring visual themes of the opera (Train/Trial/Field with Spaceship) are linked to three main musical themes. However, the most important musical material appears in the “knee plays” and features the violin. Dramatically speaking, the violinist (dressed as Einstein, as are all the performers on stage) appears as a soloist as well as a character in the opera. His playing position — midway between the orchestra and the stage performers — offers a clue to his role. We see him then, perhaps as Einstein himself, or simply as a witness to the stage events, but in any case, as a musical touchstone to the work as a whole.

Philip Glass, 1976

Einstein On The Beach was produced originally in 1976 by the Byrd Hoffman Foundation, Inc. with the assistance of M. Michael Guy, former French Minister of Culture.

Private sponsors of the original 1976 production included Christophe de Menil, Mr. and Mrs. Pierre Schlumberger and Paul F. Walter.

Einstein On The Beach was performed in 1976 at Festival d’Avignon, Avignon, France; Deutsches Schauspielhaus, Hamburg, Germany; Festival d’Automne, Opera-Comique, Paris, France; BITEF, Belgrade, Yugoslavia; Venice Biennale, Venice, Italy; La Monie, Brussels, Belgium; Rotterdamse Schouwburg, Rotterdam, Holland; Metropolitan Opera House.

Einstein On The Beach is available on CBS Masterworks Records and Cassettes.
PHILIP GLASS composes music for opera, film, theater, dance, chorus and his own ensemble. A graduate of The Juilliard School, Mr. Glass has received numerous commissions and awards, including a composer-in-residence grant from the Ford Foundation, a Rockefeller Foundation fellowship, and a Fulbright Scholarship, which enabled him to study with Nadia Boulanger in Paris.

His commissions include the opera Satyagraha (from the City of Rotterdam, 1980) which premiered in Holland and was subsequently performed at the Brooklyn Academy of Music in 1981. A new production of Satyagraha, directed and designed by Achim Freyer, is part of the repertory at the Stuttgart Opera, West Germany.

The 1984 Los Angeles Olympic Organizing Committee commissioned Mr. Glass to compose music for the opening and closing ceremonies of the 1984 Summer Olympics held in Los Angeles.

In June 1982, Mr. Glass' chamber opera, The Photographer, debuted at the Royal Palace in Amsterdam for the Queen of Holland. A newly-staged production of The Photographer opened the Brooklyn Academy's 1983 NEXT WAVE Festival.

Philip Glass' most celebrated collaboration was with noted American stage director/designer, Robert Wilson, on the opera Einstein on the Beach, which premiered at the Avignon Festival in 1976, going on to tour throughout Europe and culminating in two sold-out performances at the Metropolitan Opera in New York.

Mr. Glass recently collaborated with Mr. Wilson on the Köln and Rome sections of the CIVIL warS: a tree is best measured when it is down. The Rome section was commissioned by Teatro dell'Opera and premiered on March 22, 1984.

Akhnaten, Mr. Glass' third opera, commissioned by the Stuttgart Opera and directed and designed by Achim Freyer, had its world premiere on March 24, 1984 in Stuttgart, West Germany. On October 12, 1984 the work received its American premiere in Houston, Texas under the auspices of the Houston Grand Opera and the New York City Opera. This production was directed by David Freeman and designed by Bob Israel and Richard Riddell and opened in New York City at the State Theater on November 4, 1984.

Einstein on the Beach, Satyagraha, and Akhnaten constitute Mr. Glass' portrait trilogy.

On October 4, 1982, the film Koyaanisqatsi, with a full score by Mr. Glass, premiered at Radio City Music Hall as a New York Film Festival selection. His first film score was for North Star: Mark DiSuvero, and he is the subject of a biographical film by British filmmaker Peter Greenaway (The Draughtsman's Contract) titled Four American Composers.

During the course of his career, Philip Glass has composed music for numerous Mabou Mines theater productions, including Dressed Like an Egg, The Lost Ones, Dead End Kids, and Cold Harbor. Mr. Glass created a prelude for Beckett's Endgame which premiered on December 4, 1984 by Robert Brustein's American Repertory Theater. In 1979 Philip Glass collaborated with Lucinda Childs and visual artist Sol LeWitt to create Dance, a work commissioned by the Brooklyn Academy of Music. That spring New York City Ballet season was highlighted by the premiere of Glass Pieces choreographed by Jerome Robbins to music from Glassworks and Akhnaten.

Philip Glass has performed worldwide with his own musical ensemble. The Philip Glass Ensemble, consisting of Mr. Glass, Kurt Munkasci, Michael Riesman, Jon Gibson, Richard Peck, Jack Kripl, Martin Goldray and Dora Ohrenstein, has performed in such famous music halls as The Dorothy Chandler Pavilion (Los Angeles), Carnegie Hall, (New York City), the Dominion (London), Musikcentrum (Holland), and the Casino de Paris, to name only a few. Recently the Ensemble made its debut in Tokyo, Japan. On June 27, 1984, Mr. Glass and the Ensemble played in the Kool Jazz Festival at Carnegie Hall.

Philip Glass is a CBS Masterworks recording artist, the first composer to be offered this distinguished contract since Aaron Copland. Glassworks was his first Masterworks release. The second recording, The Photographer, was released in March 1983. Einstein on the Beach was re-released by CBS Masterworks in March 1984. Satyagraha will be released in May 1985.

Philip Glass will be the 1985 composer-in-residence with the Philadelphia Orchestra at Saratoga Performing Arts Center in Saratoga Springs, New York.

ROBERT WILSON has written, designed, and directed a wide range of theater, opera, dance, film and video pieces since 1965. Perhaps best known to American audiences for Einstein on the Beach, his 1976 collaboration with composer Philip Glass, Wilson recently has been working on a major new opera, the CIVIL warS: a tree is best measured when it is down. Sections of this international work have been performed in Rotterdam (1983), Cologne, Rome, and Minneapolis (1984). Act IV and Epilog of the CIVIL warS will be presented by the American Repertory Theater in a new American production under Mr. Wilson's direction at the Loeb Drama Center in Cambridge, Massachusetts in February 1985. Most recently Robert Wilson designed and directed Medée by Marc-Antoine Charpentier and his own Medea, with music by Gavin Bryars, for the Opera de Lyon in France. These two works were given their world premiere performances in October 1984.


Wilson, who has a B.F.A. from Pratt Institute and apprenticed with architect Paolo Soleri, brings a background in art and architecture to his work in theater and opera. The King Of Spain, presented in 1969 at New York's Anderson Theater, was Wilson's first major work. This piece was then incorporated into The Life And Times Of Sigmund Freud.
and presented at the Brooklyn Academy of Music later that year. In 1970, Wilson, working at the Iowa University Theater, created *Deafman Glance*, which was subsequently performed at the Brooklyn Academy of Music (1971) and toured extensively in Europe. In 1972, Wilson created a piece for the Festival of Shiraz-Persepolis entitled *Ka Mountain and Guardenlia Terrace: A Story About A Family And Some People Changing*, which was presented continuously over a seven-day period on Haft Tan Mountain in Shiraz, Iran. Upon his return to the United States, Wilson presented his 12-hour long work, *The Life And Times Of Joseph Stalin*, at the Brooklyn Academy of Music and toured this piece in Europe and South America.

Called "America's most important dramatist" by Eugene Ionesco, Robert Wilson has received numerous awards, including the Drama Desk Award for Direction (*Deafman Glance*); Obie Special Citation Award for Direction (*The Life And Times Of Joseph Stalin*); a Tony nomination for Best Score and Lyrics (*A Letter For Queen Victoria*); and West Germany's Der Rosenstrauss for Best Play (*The Golden Windows*). Mr. Wilson has received two Guggenheim Fellowships and two Rockefeller Foundation Grants. His work has been supported by grants from the National Endowment for the Arts, the New York State Council on the Arts, the Massachusetts Council on the Arts and Humanities, the Japan U.S. Friendship Commission, and the National Film Institute. Many of his drawings and sculptures are held in both private and public collections, including the Museum of Modern Art, New York and the Museum of Modern Art, Paris. An exhibition of his drawings is presently on view at the Paula Cooper Gallery, New York City, December 4-22, 1984.

**Lucinda Childs** began her career as a choreographer and dancer in 1963 as an original member of the Judson Church Dance Theatre in New York. In 1966 she participated in the legendary "Nine Evenings: Theatre and Engineering," presenting a work in collaboration with engineers from Bell Laboratories. In 1973 she formed the Lucinda Childs Dance Company, for which she has choreographed a number of large-scale ensemble works and solos. The company has toured extensively in the United States and Europe.

In 1976, Ms. Childs collaborated with Robert Wilson and Philip Glass on *Einstein on the Beach*, participating as performer and choreographer, and contributing to the text of the opera. *Einstein on the Beach* toured Europe and was presented at the Metropolitan Opera in New York. Ms. Childs received a CAPS award, as well as as Village Voice Obie award for her performance. She also co-starred with Robert Wilson in his two-act play, *I Was Sitting On My Patio And This Guy Appeared I Thought I Was Hallucinating*, which toured the United States and Europe in 1977-78.

In 1979 Lucinda Childs began preparing the first of her large-scale productions, in support of which she was awarded a Guggenheim Fellowship. This was *Dance*, an evening-length work for the Lucinda Childs Dance Company, with music by Philip Glass and film/ decor by visual artist Sol LeWitt. *Dance* received its American premiere at the Opera House of the Brooklyn Academy of Music in the fall of 1979.

In early 1981, Ms. Childs returned to Paris at the invitation of the Groupe Recherche Choregraphique de l'Opera de Paris for which she choreographed *Mad Rush*, with music by Philip Glass. This twenty-minute work, featuring Wilfride Piollet and Michael Denard, principal dancers from the Paris Opera Ballet, was presented in Paris at the Theatre de la Ville in April, 1981.

The second of the large-scale productions, *Relative Calm*, is an evening-length work with music by Jon Gibson, and lighting and decor by Robert Wilson. *Relative Calm* had its premiere in December, 1981 at the Opera House of the Brooklyn Academy of Music as part of the NEXT WAVE series.

*Available Light*, Ms. Childs most recent large-scale production, is a four-hour-long work with music by John Adams, set by architect Frank Gehry, and costumes by Ronaldus Shamask. Commissioned by the Museum of Contemporary Art in Los Angeles, *Available Light* had its American premiere there in September, 1983 and was also presented in the Opera House of the Brooklyn Academy of Music as part of the NEXT WAVE Festival.

In 1983, the Pacific Northwest Ballet commissioned Lucinda Childs to choreograph a new work for the company. *Cascade*, with music by Steve Reich, was premiered at the Seattle Opera House on March 1, 1984 and was also presented in the company's season at the Brooklyn Academy of Music in April and at the Spoleto Festival U.S.A. in Charleston, South Carolina in June.

In March, Childs performed a retrospective of her solo dances at the Whitney Museum. This program began with a solo from the 1960's, the popular *Carnation*, and concluded with the world premiere of her new solo work, *Outline*, with music by the young British composer Gavin Bryars.

In June of this year, the Asian Cultural Council awarded Ms. Childs a fellowship to survey art and cultural activities in Japan. This fellowship was the first ever awarded to an American choreographer. At the request of Rudolf Nurayıev, Ms. Childs choreographed her second ballet for the Paris Opera this fall. *Premier Orage* is set to music by Dmitri Shostakovitch, has decor and costumes by Roberto Plate, and stars two of the Paris Opera's principal dancers, Elizabeth Plate and Jean Guizerix. *Premier Orage* had its premiere at the Paris Opera on November 2, 1984.

For the revival of *Einstein on the Beach*, Childs choreographed the *Field Dances* for Acts II and III and recreates the leading role, for which she won an Obie in 1976 when the opera was performed at the Metropolitan Opera House. For the Lucinda Childs Dance Company's 1985-86 New York City season, Childs will choreograph a new full-length work. The new work, in four parts, will have music for each section for amplified harpsichord and violin, written by a different composer; Michael Galasso, Gyorgy Ligeti, Michael Nyman, and Allen Shawn. The decor will be created by photographer Robert Mapplethorpe.
SHERYL SUTTON is recreating the role she performed in the original production of Einstein on the Beach. She has worked with Robert Wilson since 1971, appearing in Deafman Glance, The Life and Times of Joseph Stalin, A Letter for Queen Victoria, the CIVIL warS, and The Murder, a video film for PBS. A native of New Orleans, Sheryl lived for several years in Paris where she worked extensively in television and film. Miss Sutton currently resides in Cologne, West Germany with her husband, Andreas Terhoeven, co-author of her one-woman show, People Who Live in Hotels Get Eyes of Killers, which has been performed this season in Paris, Geneva, and Brussels.

ERIC BENSON, a native of Arlington, Virginia, is a graduate of Brown and Boston University School of Fine Arts, where he was assistant director of the Opera Theater. In New York he has appeared with the Bronx Opera, New York Lyric Opera, The Opera Ensemble of New York, Capricorn Theater Company, St. Luke's Chamber Ensemble, and frequently as a guest artist with the New York Renaissance Band at Alice Tully Hall. He has sung principal tenor roles in Don Giovanni, Le Nozze di Figaro, Cenerentola, A Midsummer Night's Dream, and Cosi Fan Tutte, and acted and danced Stravinsky's Devil in L'histoire du Soldat at Tanglewood. Also a stage director, he recently directed the world premiere of Edith Hemenway's The Twilight of Magic in March with the Long Island Singers.

STEVEN BROMER grew up in Indianapolis, Indiana and began dancing while pursuing a degree in education from Earlham College. He studies ballet with Maggie Black and this is his second season with the Lucinda Childs Dance Company.

RACHEL BRUMER grew up in Oakland, California and began her dance career as a member of the Oakland Ballet Company. She graduated from Mills College, taking time off for a tour with Ringling Bros. & Barnum & Bailey Circus. After moving to Seattle, she joined the Bill Evans Dance Company. She has taught for the Pacific Northwest Ballet and the University of Washington. In New York she has performed with Mark Morris, and this fall joined the Lucinda Childs Dance Company.

WARREN CAMPBELL, a native of Kansas, recently performed with Operaworks in Figaro and The Martyrdom of St. Magnus. He has also performed with the NYU Summer Festival in Kirke Mechem's Tartuffe, Riverside Opera, Music Theatre of Wichita, Phoenix Bach & Madrigal Society, Tuscón Opera, Flagstaff Symphony and Music Academy of the West. Mr. Campbell's oratorio credits range from Jesus in St. Matthew Passion to Rossini's Stabat Mater. Frequently touring the country in several Gilbert and Sullivan productions, he escaped Titipu to sing with the Charleston, South Carolina Symphony as bass soloist in Mozart's Requiem.

TIMOTHY J. CONBOY was born and raised in Rockville Centre, Long Island. He began a serious pursuit of dance as a career while attending the University of Colorado where he received his Bachelor's Degree in French. Dance brought him to New York to study with Lawrence Rhodes. He received his M.A. from NYU's Tisch School of the Arts in 1984 where his instructors included Mr. Rhodes and Alba Calzada. Mr. Conboy has danced with the Mercury Ballet and worked with such choreographers as Cliff Keuter, Joan Finkelstein, Christopher Pilafian and now, Lucinda Childs. He currently studies with Maggie Black.

VINCENT de CORDOVA is a graduate of the Oberlin Conservatory of Music and the Mozarteum in Salzburg, Austria. After completion of his musical studies, he was invited to sing with the Metropolitan Opera Studio in New York. He has subsequently performed with the opera companies of Houston, Lake George, Austin, Lake Placid, Virginia, Frankfurt and appeared in the CIVIL warS by Philip Glass and directed by Robert Wilson at the Teatro dell'Opera in Rome. He has also performed with the symphony orchestras of Vancouver, Miami, Boston, Cleveland, Cincinnati (under the baton of James Levine), as well as the Orchestre de la Suisse Romande. In February 1985 he will be making his debut with the Berlin Philharmonic Orchestra. He can be heard on London Records with Lorin Maazel and the Cleveland Symphony Orchestra.

NAN FRIEDMAN is from Skokie, Illinois and has a B.F.A. from the Juilliard School. She has performed as a principal dancer in Diamond, Tanz Projekt Munchen and as a guest artist with Batsheva. In New York she has performed with choreographers Dianna McPherson, Andrew deGroat, Rosalind Newman, and Gina Buntz. Ms. Friedman can be seen in the film Phi Beta Rockers and most recently in the music video Complication Shakedown by Japanese artist, Moto. She joined the Lucinda Childs Dance Company in the spring of 1983.

MARY ANN HART, a native of Missouri, is a mezzo soprano and a 1983 winner of the Concert Guild Auditions and the first prize winner of the 1982 Minna Kaufmann Ruud Distinguished Performance Awards. She received a career development grant from the Martha Baird Rockefeller Fund for Music and was a semi-finalist in the Kennedy Center-Rockefeller Foundation Competition for American Music, as well as a silver medalist in the Robert Shumann International Competition. Miss Hart has been a soloist at the Marlboro Music Festival, with the Minnesota Orchestra, Musica Sacra, The Clarion Music Society, Concert Royal, and The Youth Symphony of New York. In addition to her 1983 debut recital at Carnegie Recital Hall, Miss Hart has made recital and oratorio appearances in Austria, Germany, Rumania, East Germany, Washington, D.C., and several states.

MICHAEL ING grew up in Rockville, Maryland. He began his dance training at Washington University in St. Louis, Missouri where he also received a B.A. in architecture. His teachers there included Claudia Gielman and Satoru Shimazaki. Since moving to New York in 1983, Michael has studied modern dance with Merce Cunningham and ballet with Janet Panetta and Rachel List. He has performed in works by choreographers Ellen Cornfield and Garry Reigenborn in addition to working with the Lucinda Childs Dance Company, which he joined in August, 1983.
JEFF JOHNSON has appeared on Broadway in The Three Musketeers, with the first national company of A Day in Hollywood/A Night in the Ukraine, and at the Spoleto Festival in Italy with the New York Ensemble for Early Music. He has performed in pieces at LaMama E.T.C., Radio City Music Hall, the Augusta Opera Company, the Virginia Museum Theatre, and with the Gregg Smith Singers. Most recently he was Dustin Hoffman's assistant on the Broadway revival of Death of a Salesman.

SAMUEL M. JOHNSON is recreating the role he performed in the original production of Einstein on the Beach. He appeared in the CBS television series Beacon Hill and the films Shuttle Escapade, Velvet Smooth, and Times Square.

JOHN KOCH, a graduate in music of Kent State University, holds the Master of Music in Voice from the University of Illinois. He has performed with the Lake George Opera Festival, Michigan Opera Theatre, Louisville Opera Association, and the Kansas City Lyric. Last fall he toured nationally for Columbia Artists Management, creating the role of Sir Arthur Sullivan in an original opera based on the lives of Gilbert and Sullivan. This past year he performed the duel roles of Larry and Matt in The Race on the Barroom Floor with the New York Center for Contemporary Opera and the role of Pedrillo with the Arkansas Opera Theatre in Mozart's Abduction from the Seraglio.

RAISSA LERNER grew up in Connecticut and began performing with the American Youth Ballet, which made annual summer tours to West Germany and Switzerland. After graduating from Amherst College in 1983, she moved to New York and joined Colloquium Dance Co. She has been a member of the Lucinda Childs Dance Company since April 1981, and has taught pieces at LaMama E.T.C., Radio City Music Hall, the Philip Glass Ensemble in New York, Leslie has sung with the Lubo Opera Company of N.Y. and Caramoor Festival, and with orchestras at Kennedy Center's Concert Hall, Lincoln Center's Damrosch Park, Central Park, and has made successful concert, recital, radio, television, and film appearances throughout the United States and Europe. Most recently she toured with the Philip Glass Ensemble in The Photographer and performed with Lukas Foss and the Brooklyn Philharmonic in Idomeneo, which was aired recently on WNCN Radio.

GLORIA PARKER has been guest artist with several symphony orchestras in the United States, including Oklahoma City, St. Louis, Queens, and the St. Luke's Chamber Ensemble. She has also appeared with the Houston Grand Opera, Opera Theatre of St. Louis, Boston Opera, Children's Free Opera of N.Y. and Caramoor Festival, among others. In 1983 she played the role of Julie Laverne opposite Donald O'Conner in the national tour and Broadway revival of Showboat and will be appearing as Evvie in the comedy musical, Scrambled Feet, at Toronto's Strand Theatre in 1985.

LUTE RAMBLIN' first appeared as the final incarnation in Jean Claude van Italie's Naropa at Yale in 1978. He played one of the manifestations of Ariel in The New York Shakespeare Festival's production of The Tempest in Central Park in 1981, as well as The Child in Mabou Mines' production of Lee Breuer's Hajj, a piece for live and pre-recorded video that premiered at The Public Theater in 1983. He can be heard on National Public Radio in the ZBS Production of The Mist in which he plays Billy. Lute Ramblin' is nine years old. He attends Friends Seminary and plays on the travelling soccer team for The Manhattan Kickers. He is a visual artist and musician and has studied Ken-do in Japan.

GARRY REIGENBORN, a native of Colorado, received a B.F.A. from the University of Utah, Salt Lake City. Before joining the Lucinda Childs Dance Company in 1981, he was a principal dancer with Andrew deGroat and Dancers from 1977-79. He has performed with Meg Harper and David Gordon. He has collaborated with theater director Cindy Lubar and with Robert Wilson since 1980. He has been with the Lucinda Childs Dance Company since 1981, and has taught in France and New York City. She currently studies ballet with Maggie Black and modern dance at the Cunningham studio, and likes to swim.

CHARLAE OLAKER is a native of Chicago. She began early musical studies in piano at the American Conservatory of Music, continuing as a vocalist at Howard University where she received her degree. Miss Olaker is the recipient of numerous scholarships, prizes, and awards, including semi-finalist in the Concours Internationale de Paris, 1980; First Prize in the Y.M.C.A. Annual Vocal Competition, 1980; and the sole winner of Artist International's Voice Award, 1981, which was presented by the management at her New York recital debut at Carnegie Recital Hall in 1982. As a member of the Wolf Trap Opera Company, The Children's Opera Theatre of Washington, D.C., and the Alexandria Lyric Opera, Miss Olaker has performed roles by Mozart, Menotti, Puccini, and Verdi. She has made guest appearances as a soloist with orchestras at Kennedy Center's Concert Hall, Lincoln Center's Damrosch Park, Central Park, and has made successful concert, recital, radio, television, and film appearances throughout the United States and Europe. Most recently she toured with the Philip Glass Ensemble in The Photographer and performed with Lukas Foss and the Brooklyn Philharmonic in Idomeneo, which was aired recently on WNCN Radio.

ROBERT MINCE, a native Long Islander, has been active in opera and musical comedy for 11 years. His credits include a stint at Michigan Opera Theatre where he played Bob in The Old Maid and the Thief, David in Hand of Bridge and Marullo in Rigoletto. Mr. Mince's New York credits include Fiorello in Barber of Seville (Brooklyn Opera Society) and Belcore in Elixir of Love (Opera Ensemble of New York). This past summer Mr. Mince appeared in New Hampshire as the Pirate King in Pirates of Penzance, Sir Harry in Once Upon a Mattress and Shem in Two by Two.

PRISCILLA NEWELL was born in Louisville, Kentucky. After graduating from Sarah Lawrence College, she moved to New York City where she has performed with several choreographers, including David Gordon and Valda Setterfield, and Colleen Mulvihill. She has been with the Lucinda Childs Dance Company since 1981, and has taught in France and New York City. She currently studies ballet with Maggie Black and modern dance at the Cunningham studio, and likes to swim.

CHARLAE OLAKER is a native of Chicago. She began early musical studies in piano at the American Conservatory of Music, continuing as a vocalist at Howard University where she received her degree. Miss Olaker is the recipient of numerous scholarships, prizes, and awards, including semi-finalist in the Concours Internationale de Paris, 1980; First Prize in the Y.M.C.A. Annual Vocal Competition, 1980; and the sole winner of Artist International's Voice Award, 1981, which was presented by the management at her New York recital debut at Carnegie Recital Hall in 1982. As a member of the Wolf Trap Opera Company, The Children's Opera Theatre of Washington, D.C., and the Alexandria Lyric Opera, Miss Olaker has performed roles by Mozart, Menotti, Puccini, and Verdi. She has made guest appearances as a soloist with orchestras at Kennedy Center's Concert Hall, Lincoln Center's Damrosch Park, Central Park, and has made successful concert, recital, radio, television, and film appearances throughout the United States and Europe. Most recently she toured with the Philip Glass Ensemble in The Photographer and performed with Lukas Foss and the Brooklyn Philharmonic in Idomeneo, which was aired recently on WNCN Radio.
conducted workshops throughout Europe, Canada and the U.S. and has been directing and choreographing for his own company, Garry Reigenborn: Company Dance since 1979. He is the recipient of a NEA Choreography Fellowship in 1982 and has been awarded an Artist in Residence by the Djerassi Foundation of California in 1986. He has studied professionally with Merce Cunningham, Ann Halprin and currently studies ballet with Maggie Black.

MARIE, RICE has been a part of Einstein on the Beach from the beginning. As a member of the cast of the original 1976 production, she performed throughout Europe and at the Met as well as participating in the recording of the complete opera. She has also appeared in Canadian Equity theatre and numerous Off-Broadway and Off-Off Broadway productions. She received her B.F.A. in acting from Emerson College and is currently studying with William Esper.

DONNA WADE, Maine born soprano, comes to New York City via extensive musical training in Nova Scotia where she received her B.M. and B.M. Ed. degrees on full scholarship. Her diverse talents run from singing lead roles in Cosi Fan Tutte and The Telephone and The Medium, to acting lead roles in Hamlet, On Baile's Strand, The Tempest and Candida. After appearing on various CBC Radio and Television shows, she moved back to the States and attended Manhattan School of Music. Now a student of Sam Sakarian, this is Miss Wade's NYC operatic debut.

JULIA GILLETT was Production Stage Manager for the original Einstein on the Beach in 1976. She has worked with Mr. Wilson on other productions including A Letter for Queen Victoria, The $ Value of Man, Medea, and The Civil warS. Other highlights include Andrei Serban's The Cherry Orchard, Agamemnon, and Happy Days; Liviu Ciulei's Hamlet; Alan Schneider's A Lady From Dubuque; and The Greeks at the Williamstown Theatre Festival. She is currently Production Manager at the Guthrie Theater in Minneapolis.

BEVERLY EMMONS (Lighting Designer) designed the lighting for the Merce Cunningham Dance Company from 1965 to 1968. She has also designed lighting for theater directors Joseph Chaikin, Andrei Serban, and for Meredith Monk's and Ping Chong's The Games. Ms. Emmons has numerous Broadway credits including Tony nominations for The Elephant Man, A Day in Hollywood/A Night in the Ukraine, and last year's All's Well That Ends Well. Her dance credits include designs for the companies of Martha Graham, Lucinda Childs, Trisha Brown, Lar Lubovitch, Dana Reitz, Viola Farber, and Alvin Ailey. Other collaborations with Robert Wilson have been I Was Sitting On My Patio This Guy Appeared I Thought I Was Hallucinating, Death, Destruction, and Detroit at the Berlin Schaubuhne, Great Day In The Morning in Paris, and the Rome Opera segment of the CIVIL warS. In 1980 she received a Village Voice Obie and in 1984 was awarded a Bessie for distinguished lighting design.

THE PHILIP GLASS ENSEMBLE is a virtuoso group of musicians performing on both electronic and acoustic instruments. Mr. Glass created the Ensemble over a decade ago to capture his unique instrumental sonorities and his hypnotic melodies with their compelling, ever-changing rhythmic patterns. Comprised of outstanding musicians and composers in their own right, the Ensemble is the only group in the world devoted exclusively to Mr. Glass' music. The group has performed in many of the world's most prestigious halls, including Carnegie Hall in New York and the Dorothy Chandler Pavilion in Los Angeles.

MICHAEL RIESMAN is a composer and performer whose activities encompass a broad spectrum of music. He studied at the Mannes College of Music and Harvard University where he received a Ph.D. in composition, and has taught at Harvard and at SUNY/Purchase. He has received a Fulbright grant and commissions from the Ford Foundation and the Fromm Music Foundation, and has also received support from the National Endowment for the Arts and Meet the Composer. In addition to concert works, Mr. Riesman has composed music for the theatre, dance, and for films and television. He wrote music for Robert Wilson's Edison, which was seen in New York, Paris and Milan. Lucinda Childs recently commissioned a work entitled Formal Abandon, which was premiered in Paris. His most recent work is a ballet called The City, which was commissioned by the Spoleto Festival, and was performed in both Italy and South Carolina. Mr. Riesman is noted as the conductor of numerous recordings including Einstein on the Beach, Glassworks, The Photographer, and Koyaanisqatsi. He has conducted and performed on albums with Paul Simon, Mike Oldfield, Ray Manzarek, and Phil Ochs.

KURT MUNKACSI returns to this production of Einstein On The Beach to re-create his original sound design. A long time member of the Philip Glass Ensemble, he was perhaps the first sound mixer to be treated as an equal member of a group of musicians. Over the past several years he has turned his attention to recorded music and is best known at this time for his productions, which include the original recording of Einstein on the Beach, re-released by CBS Masterworks; The Photographer, Grammy nominee 1983; Glassworks for CBS Records; The Waitresses first album for Polygram; and the music for the Koyaanisqatsi, winner of the 1983 Golden Globe Award for best soundtrack. During his somewhat adventurous musical career he has worked with such varied artists as Ornette Coleman, Don Cherry, John Lennon, Brian Eno, Mike Oldfield, Ray Manzarek and Polyrock. The recording of Glass' opera Satyagraha, produced by Munkaci, will be released early next year by CBS Masterworks. It is especially interesting because of its unique recording approach to traditional orchestration. He is also producing Glass' score for the soundtrack to Paul Schrader's upcoming film Mishima, produced by George Lucas and Francis Ford Coppola, which will be available on Elektra-Nonesuch Records.
JON GIBSON, as composer and performer of his own music, has given many solo and ensemble concerts throughout Europe and North America. Two recordings of his music, *Visitations* and *Two Solo Pieces*, appear on Chatham Square Records. In 1977 he was commissioned by the Merce Cunningham Dance Company to compose and perform the music for *Fractions*, a dance for video and live performance. Subsequently, Mr. Gibson was commissioned by choreographer Lucinda Childs to compose music for *Relative Calm*, which toured widely in Europe and received its American premiere at the Brooklyn Academy of Music in December 1981. He is currently working on an opera with director JoAnne Akalaitis, based upon Charles Darwin's book, *Voyage of the Beagle*. Mr. Gibson has performed with Philip Glass since 1968.

MARTIN GOLDRAY is the pianist for the New Music Consort and appears regularly with the Contemporary Chamber Ensemble. He has also performed with the Group for Contemporary Music, the Orchestra of the Twentieth Century, and on the Guild of Composers series. After receiving the D.M.A. from the Yale School of Music he was awarded a Fulbright to study with Yvonne Loriod in Paris. He has also been the recipient of Tanglewood and Yale-in-Norfolk Fellowships. He received his B.A. from Cornell University, where he studied with Malcolm Bilson, and his earlier studies were with Carlos Buhler and at the Dalcroze School of Music in New York City.

JACK KRIPL, winner of the Geneva International Competition for Musical Performers, has toured extensively as a soloist and performer with orchestras and bands. He is regarded as one of the leading exponents of the classical saxophone. As a recipient of two successive Fulbright Scholarships to Paris, he studied saxophone with Marcel Mule and musical style with Nadia Boulanger. It was during this period that his professional relationship with Philip Glass began. A widely sought-after performer, Mr. Krip works frequently on Broadway and in New York recording studios. Most recently, he was the lead woodwind player in the original cast of *Barnum*. His interest in new music led him to be a founding member of the American Saxophone Quartet, dedicated to new music from American composers.

DORA OHRENSTEIN has an active career in a broad repertoire. She has been soloist at the Witten Festival of New Music in West Germany and has participated in the premiers of compositions by Philip Glass, John Cage and many others. As soloist with the SEM Ensemble, she traveled widely in South America. She has been heard as soloist at the Waterloo Music Festival, the Aspen Music Festival and with the Manticore Orchestra, the Solaire Ensemble, Queens College Choral Society, Newband, the Western Wind, the New Calliope Singers, John Biggs Consort, Schola Antigua and at the Newport Festival. Ms. Ohrenstein has recorded with CBS, Nonesuch and Labor Records.

RICHARD E. PECK, JR., saxophonist, composer and visual artist, came to New York City from Louisiana in 1971. While in the South, he performed with rhythm and blues bands and attended the University of Southwestern Louisiana. Upon arriving in New York, he joined the Philip Glass Ensemble and furthered his studies in music and art at Hunter College. In addition, he has recorded his music with the jazz band, Roux. His visual work has been shown at P.S. 1 and the Holly Solomon Gallery in New York and at the Contemporary Art Center in New Orleans.

TISON STREET has pursued a duel career as violinist and composer. From 1968 to 1978, he worked as a freelance violinist in Boston where he played in the Boston Philharmonic, Boston Opera, Boston Ballet Orchestra, Boston Pops, Boston Symphony, appeared in solo and chamber recitals, and taught chamber music classes at Harvard University. In recent years he has concentrated mostly on composition. His works have been played by such groups as the St. Paul Chamber Orchestra, the New York and Los Angeles Philharmonics and the Concord String Quartet.

THE LUCINDA CHILDS DANCE COMPANY was founded in 1973 and performed its first concert at the Whitney Museum in New York that year. From 1973-78, Lucinda Childs choreographed a number of works for the company including: *Calico Mingling* (1973), *Particular Reel* (1973), *Duplicate Suite* (1975), *Reclining Rondo* (1975), *Radial Courses* (1976), *Interior Drama* (1977), and *Katema* (1978). All of these pieces were performed without music and secured Childs's reputation as one of the important and influential contemporary choreographers. In 1979 the company began to perform large-scale works created by Childs in collaboration with artists from other mediums. These works have been acclaimed by critics in Europe and America for the beauty of their choreography and for their innovative use of music and decor. The first of these works, *Dance* (1979), is an evening-length piece for an ensemble and solo dancer with music by Philip Glass and a film-decor by Sol LeWitt. *Dance* toured extensively in Europe and had its American premiere at the Brooklyn Academy of Music. *Relative Calm* (1981) was created in collaboration with composer Jon Gibson and has lighting and décor by Robert Wilson. Following a tour of France, it had its American premiere at the Brooklyn Academy of Music's NEXT WAVE Festival. *Available Light* (1983) was commissioned by the Museum of Contemporary Art in Los Angeles to inaugurate its "Temporary Contemporary" exhibition space. This hour-long work has music by John Adams, décor by Frank Gehry, and costumes by Ronaldus Shamask. *Available Light* was also performed in Chateauvallon, France and at the 1983 NEXT WAVE Festival. In December, 1983, the company appeared in a one-week season at the Theatre de la Ville in Paris. The company has also performed at the Washington Society for the Performing Arts, the Walker Art Center, Harvard University, Zellerbach Hall and throughout Europe. In June, 1985, the company will perform a retrospective of Childs' works at the Holland Festival.

The Lucinda Childs Dance Company is supported in part by the Dance and Inter-Arts programs of the National Endowment for the Arts, the New York State Council on the Arts, the Daniel W. Dietrich Foundation, Exxon Corporation, the Jerome Robbins Foundation and many generous friends.
### STAFF FOR EINSTEIN ON THE BEACH

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
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<tbody>
<tr>
<td>Assistant Director</td>
<td>JULIA GILLET</td>
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<td>Company Manager</td>
<td>Ellen Dennis</td>
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<td>Production Stage Manager</td>
<td>Don Judge</td>
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<td>Stage Managers</td>
<td>James Grant</td>
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<td>Set Coordinator</td>
<td>Charles Otte</td>
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<td>Costume Coordinator</td>
<td>Michael Deegan</td>
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<td>Assistant to the Lighting Designer</td>
<td>Ken Tabachnick</td>
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<td>Assistant to the Choreographer</td>
<td>Garry Reigenborn</td>
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<td>Assistant Musical Director</td>
<td>Martin Goldray</td>
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<td>Assistant to Robert Wilson</td>
<td>Ann-Christin Rommen</td>
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<td>Production Assistants</td>
<td>Peter J. Downing</td>
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<td>Lighting Production Assistant</td>
<td>Nina Stachenfeld</td>
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<td>Hair and Makeup</td>
<td>Maidie O. Greer</td>
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<td>Casting Consultants</td>
<td>Ethyl Eichelberger</td>
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<td>Rehearsal Pianist/Standby Keyboard</td>
<td>Margery Simkin</td>
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<td>Rehearsal Pianist</td>
<td>Donna Newton</td>
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<td>Legal Counsel</td>
<td>Michael Ward</td>
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<td>Production Assistants</td>
<td>Nurit Tilles</td>
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<td>Production Manager for The Philip Glass Ensemble</td>
<td>Kristina Kinet</td>
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CREDITS


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EINSTEIN ON THE BEACH SPECIAL EVENTS

December 4–22, 1984
ROBERT WILSON: DRAWINGS 1974–1984
Paula Cooper Gallery
155 Wooster Street
New York, New York
(212) 674-0766

December 16, 1984
THE EINSTEIN DINNER
El Internacional
For ticket information and reservations call Ms. Carol Willis at (718) 636-4193. Proceeds will
directly benefit this Next Wave production.

December 23, 1984 12:30pm
BAGEL BRUNCH AND SYMPOSIUM
Dr. Roger Oliver, Humanities Director, Next Wave Festival will chair a panel discussion
about Einstein On The Beach. Bagels, coffee, and orange juice will be served.
Brooklyn Academy of Music