Einstein on the Beach

BAM Howard Gilman Opera House
Sep 14—16, 19—22 at 7pm; Sep 23 at 3pm
Approx. running time: four hours & 30 minutes, no intermission

An Opera in Four Acts by
ROBERT WILSON — PHILIP GLASS
Choreography by Lucinda Childs
Music/Lyrics PHILIP GLASS
Direction/Set and light design ROBERT WILSON

With Helga Davis, Kate Moran,
Jennifer Koh (Sep 14—16), Antoine Silverman (Sep 19—23)
Spoken text Christopher Knowles,
Samuel M. Johnson, Lucinda Childs

With the Lucinda Childs Dance Company
Music performed by the Philip Glass Ensemble
Conducted by Michael Riesman
Music director Michael Riesman
Co-director Ann-Christin Rommen
Directing associate Charles Otte
Produced by Pomegranate Arts, Inc.
Executive Producer Linda Brumbach
Lighting design by Urs Schoenebaum
Sound design by Kurt Munkasci
Costumes by Carlos Soto
Hair/Makeup design by Campbell Young Associates: Luc Verschueren
Associate producer Kaleb Kilkenny
Associate producer Alisa E. Regas
Senior tour manager Pat Kirby
Production manager Marc Warren

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

Originally produced in 1976 by the Byrd Hoffman Foundation

World Premiere: March 16, 2012 Montpellier, France

**PRINCIPAL PERFORMERS**
Einstein/ Solo violinist (9/14—16) Jennifer Koh
Einstein/ Solo violinist (9/19—23) Antoine Silverman
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, Stephen Erb, Jon Gibson, Mick Rossi, Andrew Sterman
FEATURED PERFORMANCES

KNEE PLAYS 1—4
Character 1 Helga Davis
Character 2 Kate Moran

TRAIN
Diagonal Dance Caitlin Scranton
Boy on Tower Jasper Newell
Woman in Perpendicular Dance Katie Dorn
Woman with Newspaper Helga Davis
Woman with Shell Hai-Ting Chinn
Man with Red Shirt Calculating Tomás Cruz
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

DANCE 1
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
Guard Jason Charles Walker
Lawyer Helga Davis
Front Stenographer Sharon Milanese
Rear Stenographer Shakirah Stewart

TECHNICAL
Head electrician Becca Ball
Head carpenter Jack Blaketer
Live sound mix Dan Bora
Stage manager Jenni Bowman
Rigger/Carpenter Janet Clancy
Technical director Aron Deyo
Sound supervisor Dan Dryden
Onstage audio engineers Steven Erb, Jens McVoy
Electrician and programmer Paul Frydrychowski
Production intern Darwin L. Gilmore
Assistant company manager Brad Hampton
Flyman/Rigger Brad Hepburn
Follow spot operator and asst carpenter Josh Hoglund
Assistant lighting supervisor Josh Johnson
Assistant stage mgr and asst carpenter Jason Kaiser
Production stage manager Abbie H. Katz
Einstein on the Beach

RF systems supervisors Ryan Kelly, Paul Corley
Special effects coordinator/Deck electrician Craig Kidwell
Senior tour manager Pat Kirby
Wardrobe assistant Magdalena Klashnja
Production manager - Advance and Build William Knapp
Head of properties Jeremy Lydic
Hair and makeup supervisor, Assistant designer Roland Cory McCutcheon
Assistant production stage manager Jane Rosenbaum
Follow spot operators and second electricians Yolanda Royster, Lois Catanzaro
Wardrobe head Carlos Soto
Production stage manager - rehearsals Sue Jane Stoker
Lighting supervisor John Torres
Production manager Marc Warren

Einstein on the Beach—Production History

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

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

Einstein on the Beach

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Libretto of Einstein on the Beach ©1976, 1984 by Robert Wilson
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Contributions to the libretto by Lucinda Childs, Samuel M. Johnson, and Christopher Knowles

2012—13 Einstein on the Beach Tour

January 20—22, 2012 (Previews) Ann Arbor, MI
March 16—18, 2012 (World Premiere) Montpellier, France
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, NY
October 26—28, 2012 Berkeley, CA
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 pomegranatearts.com/project-einstein/index.html

Einstein on the Beach

Production management Pomegranate Arts, Inc
Executive producer Linda Brumbach
General manager and Associate producer Kaleb Kilkenny
Associate producer Alisa E. Regas
Associate general manager Linsey Bostwick
Administrative assistant Susannah Gruder pomegranatearts.com


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; Jean Paul Scarpitta; and Matias Tarnopolsky.

A very special thanks to Joseph V. Melillo, Karen Brooks Hopkins, and the entire staff and crew at the Brooklyn Academy of Music 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

Scenic construction Daedalus Design and Production Inc.
Company travel Jean Furakawa, Tzell Travel

Casting—Principals Zoe E. Rotter
Choral master, Choral casting Lisa Bielawa
Rehearsal pianist & Keyboard understudy Gordon Beeferman
Assistant to Robert Wilson Julian Mommont
Rehearsal production assistants Michelle Scalpone, Alex Davis
Special effects consultant Jeremy Chernik

General legal consultation Robyn Guilliams: Fettmann, Tolchin & Majors
Legal—Grand Rights Rose Schwartz: Franklin Weinrib, Rudel & Vassallo
Legal—Visa/Immigration Andi Floyd: Fettmann, Tolchin & Majors
Press representation Blake Zidell and Associates—Blake Zidell, John Wyszniewski
ROBERT WILSON (director/set and light design) has been described by The New York Times as “a towering figure in the world of experimental theater.” Wilson’s works integrate a wide variety of artistic media, combining movement, dance, lighting, furniture design, sculpture, music, and text into a unified whole. His images are aesthetically striking and emotionally charged, and his productions have earned the acclaim of audiences and critics worldwide. Wilson’s awards and honors include two Guggenheim Fellowship awards (1971 and 1980), the Rockefeller Foundation Fellowship award (1975), a nomination for the Pulitzer Prize in Drama (1986), the Golden Lion for sculpture from the Venice Biennale (1993), the Dorothy and Lilian 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), 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, TX, Wilson was educated at the University of Texas and arrived in New York in 1963 to attend Brooklyn’s Pratt Institute. Soon thereafter Wilson set to work with his Byrd Hoffman School of Byrds and developed his first signature works, including King of Spain (1969), Deadman Glance (1970), The Life and Times of Joseph Stalin (1973), and A Letter for Queen Victoria (1974). Regarded as a leader in New York’s burgeoning avant-garde, Wilson turned his attention to large-scale opera and, with Philip Glass, created the monumental Einstein on the Beach (1976; at BAM in 1984 and 1992), which achieved worldwide acclaim and altered conventional notions of a moribund form. After Einstein, Wilson worked increasingly with European theaters and opera houses. In collaboration with internationally renowned writers and performers, Wilson created landmark 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); at the Thalia he presented the groundbreaking musical works The Black Rider (1991; at BAM in 1993) and Alice (1992; at BAM in 1995). He has also applied his striking formal language to the operatic repertoire including Parsifal in Hamburg (1991) and Houston (1992), The Magic Flute (1991), Madame Butterfly (1993), and Lohengrin at the Metropolitan Opera in New York (1998). Based on an epic poem from Indonesia, Wilson’s I La Galigo toured extensively and appeared in the 2005 Lincoln Center Festival. Wilson continues to direct revivals of his most celebrated productions, including The Black Rider in London, San Francisco, and Sydney; The Temptation of St. Anthony in New York (at BAM in 2004) and Barcelona; Erwartung in Berlin; Madame Butterfly at the Bolshoi Opera in Moscow, and at the Los Angeles Opera and Het Muziektheater in Amsterdam; and Wagner’s The Ring at Le Châtelet in Paris. For the Berliner Ensemble he recently created two highly acclaimed productions: Brecht’s Dreigroschenopera (The Threepenny Opera, at BAM in 2011) and Shakespeare’s Sonnets with music by Rufus Wainwright. Both productions received invitations to the Spoleto Festival and to travel internationally. Wilson has directed all of Monteverdi’s operas for the opera houses of La Scala in Milan and the Palais Garnier in Paris. Wilson’s practice is firmly rooted in the fine arts and his drawings, furniture designs, and installations have been shown in museums and galleries internationally. Extensive retrospectives of his work 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 Museum in New York and Bilbao. His extraordinary tribute to Isamu Noguchi has been exhibited most recently at the Seattle Art Museum and his installation of the Guggenheim’s Giorgio Armani retrospective traveled to London, Rome, and Tokyo. In 2007, Paula Cooper Gallery and Phillips de Pury & Co. in New York held exhibitions of his most recent artistic venture, the VOOM Portraits, with subjects including Gao Xingjian, Winona Ryder, Mikhail Baryshnikov, and Brad Pitt. The works have been shown at the Tribeca Film Festival (2006) and the Montreal Film Festival (2008) and in galleries and museums in Los Angeles, Naples, Moscow, Singapore, Graz, Milan, and Hamburg, and will continue to tour internationally over the next years. His drawings, prints, videos, and sculptures are held in private collections and museums throughout the world. He is represented by Paula Cooper Gallery in New York City.

PHILIP GLASS (composer), born in Baltimore, MD, is a graduate of the University of Chicago and the Juilliard School. In the early 1960s, Glass spent two years of intensive study in Paris with Nadia Boulanger and, while there, earned money 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, 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, 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 and 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, as well as 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. Glass received an Oscar nomination for his Notes score. In 2004 Glass premiered the new work Orion (BAM, 2005)—a collaboration with six other international artists—at the cultural celebration of the 2004 Athens Olympics, and his Piano Concerto No. 2 (After Lewis and Clark) with the Omaha Symphony Orchestra. Glass’ 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 BAM, respectively. The same year he premiered Waiting for the Barbarians, an opera based on the book by J.M. Coetzee. Glass’ orchestral tribute to Indian spiritual leader Sri Ramakrishna, The Passion of Ramakrishna, premiered in 2006 at the Orange County Performing Arts Center. In 2007 and 2008, Glass unveiled 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, the English National Opera, in conjunction with the Metropolitan Opera, remounted Glass’ Satyagraha, which appeared in New York in 2008 and 2011. Recent film projects include a score to Woody Allen’s film Cassandra’s Dream and a documentary on Ray Kurzweil called Transcendent Man, which premiered in April 2009. Glass’ opera, based on the life and work of Johannes Kepler and commissioned by Linz 2009, Cultural Capital of Europe, and Landes-theater Linz, premiered in 2009 in Linz, Austria, and was performed at BAM. Symphony No. 9 was completed in 2011 and had its world premiere in Linz in January 2012 by the Bruckner Orchestra and its US premiere at Carnegie Hall on January 31, 2012 as part of the composer’s 75th birthday celebration. Symphony No. 10 received its European premiere in France in the summer of 2012. In August 2011, Glass launched the inaugural season of the Days and Nights Festival, a multidisciplinary arts festival in Carmel/Big Sur, CA (daysandnightsfestival.com).

LUCINDA CHILDS (choreographer, spoken text) is one of America’s most important modern choreographers. She began her career as a choreographer and performer in 1963 and as an original member of the Judson Dance Theater in New York. After forming her own dance company in 1973, Childs collaborated with Robert Wilson and Philip Glass on Einstein on the Beach in 1976, participating as principal performer and solo choreographer. In the subsequent 1984 and 1992 revivals, Childs choreographed the two “Field Dances” and was cast again as principal performer. Childs has appeared in five of
Who’s Who

Wilson’s major productions, among them Marqueterie Duras’s Maladie de la Mort, opposite Michel Piccoli; I Was Sitting on my Patio This Guy Appeared I Thought I Was Hallucinating, opposite Robert Wilson; Heiner Müller’s Quartett; and Wilson and Glass’s opera White Raven. Since 1979, 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, a seminal work choreographed in 1979, with music by Philip Glass and film/dec by Sol LeWitt. It was during rehearsals for Einstein that Childs and Glass came up with the original idea for Dance. Dance continues to tour extensively in the US 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, Childs has received a number of commissions from major ballet and opera companies in the US and Europe, including Tempo Vicino, for the Ballet de Marseille (2009), and Oceana, for the Ballet de Nice (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 et Oedipe for the Opera du Rhin, and most recently she choreographed and directed Vivaldi’s Farnace, with décor by Bruno de Lavenerere under the musical direction of George Petrou, which premiered in May 2012. She also choreographed Luc Bondy’s productions of Salome, Don Carlo, and Macbeth as well as Roland Aeschlimann’s production of Parsifal. Childs received a Guggenheim Fellowship in 1979, 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.

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

SAMUEL M. JOHNSON (spoken text) originated the role of Mr. Johnson and was the patriarch of the original 1976 Einstein on the Beach company. The late Johnson appeared in the CBS series Beacon Hill, the movies Night Watch and Shuttle Escapade, and Everybody Dance, a musical comedy.

MICHAEL RIESSMAN (conductor, Philip Glass Ensemble Music Director, keyboards) is a composer, conductor, keyboardist, and producer and the musical director of the Philip Glass Ensemble. Riesman produced and conducted virtually every Glass soundtrack and continues to tour as a recitalist and 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, Riesman has conducted every performance of Einstein on the Beach.

ANN-CHRISTIN ROMMEN (co-director) studied theater, film, and TV at the University of Cologne in her native Germany. In 1984 she began her long collaboration with Robert Wilson for The CIVIL warS, followed by the first revival of Einstein on the Beach. Since then she has worked on more than 40 productions as Wilson’s co-director.

JOHN MICHAEL DEEGAN (scenic supervisor) has designed scenery and lighting internationally for such companies as Il Maggio Muscale Fiorentino, Saito Kinen Festival, Icelandic National Opera, and Korean National Opera. In the US, he has designed for New York City Opera, Opera Company of Boston, and Baltimore, Atlanta, and Houston Operas. He designed La Belle et la Bête and Dracula, both composed by Philip Glass.

KURT MUNKACSI (sound design) has worked with Philip Glass since 1972 as a sound designer, engineer, music producer, and record executive. Designs include the Philip Glass Ensemble concerts, Music In Twelve Parts, Dracula, La Belle et la Bête, 1000 Airplanes on the Roof, Hydrogen Jukebox, Monsters of Grace, and Les Enfants Terribles. He produced Glass’ recordings for the Oscar-nominated scores to The Hours and Kundun, as well as Koyaanisqatsi, Dracula, Satyagraha, Songs from Liquid Days, The Truman Show, and The Thin Blue Line. Munkacsi is president of Glass’ record label, Orange Mountain Music.

CHARLES OTTE (directing associate) is a director of theater, film, and media. 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, Texas History Museum, and more. He is currently co-artistic director for ZooDistrict Theatre in Los Angeles and is a professor of integrated media at University of Texas, Austin. Otte stage managed Einstein on the Beach in 1984.

URS SCHÖNEBAUM (lights) designed lights for opera, theater, installations, and performances in over 70 productions at major theaters worldwide. He works regularly with Thomas Ostermeier, Stefan Larsson, La Fura dels Baus, William Kentridge, and Robert Wilson. His work also includes lighting design for art projects with Vanessa Beecroft, Anselm Kiefer, Dan Graham, and Marina Abramovic.

CARLOS SOTO (costumes, wardrobe supervisor) has collaborated with Robert Wilson since 1997 as a performer, designer, and assistant on numerous European and American productions and installations, including The Life and Death of Marina Abramovic. 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. Credits include, on Broadway: Private Lives, La Bête, Spider-Man, Mary Stuart, Billy Elliot, Rock and Roll; London: Ghost, Love Never Dies, Priscilla, The Black Rider, and many productions for Young Vic; opera: Der Freischütz (Baden-Baden), Tristan und Isolde (La Scala), From the House of the Dead (Vienna), and The Ring Cycle (Tokyo).

JENNIFER KOH (Einstein/Solo Violinist, Sep 14—16), violinist, is known for her intense, commanding performances in repertoire of all eras. Her 2012—13 season includes appearances with the Chicago Symphony, New York Philharmonic, and London Philharmonia, as well as recitals in New York, Toronto, Philadel-phia, and Washington, DC. Her next recording, Bach and Beyond, will be released by Cedille in the fall of 2012.

ANTOINE SILVERMAN (Einstein/Solo Violinist Sep 19—23) has recorded, soloed, and arranged music for such legends as Michael Jackson, Michel Legrand, Barbra Streisand, Rod Stewart, Sheryl Crow, Lou Reed, Lenny Kravitz, and countless others. He has soloed with the Boston Pops and plays with New York City Ballet. Silverman is the concertmaster and music coordinator of the Broadway show Spider-Man.

HELGA DAVIS (featured performer) co-starred in The Temptation of St. Anthony, directed by Robert Wilson with music by Bernice Johnson Reagon, as well as The Blue Planet by Peter Greenaway. In 2012 Davis will appear in Paola Prestini’s Oceanic Verses, premiering at the Kennedy Center, and with cellist Maya Beiser in Elsewhere, music by Missy Mazolli.

KATE MORAN (featured performer) has worked around the world with such artists as Michael
Who’s Who

JASPER NEWELL (Boy) is excited to be a part of the Einstein on the Beach company for his stage debut. Film: We Need To Talk About Kevin (Kevin). Television: Small Potatoes, Dora the Explorer, The Wonder Pets!

CHARLES WILLIAMS (Mr. Johnson) studied voice and opera at Hochschule für Musik, Berlin. He worked as a singer and actor in Europe, and at the Metropolitan Opera as Sportin’ Life in Porgy and Bess. He has been on the voice faculty at Levine School of Music in Washington, DC, and has participated in master classes and vocal workshops in the US and abroad. He played Ebonite in Robert Wilson and Bernice Johnson Reagon’s Ebonite in Robert Wilson and Bernice Johnson Reagon’s The Temptation of Saint Anthony.

MICHÈLE A. EATON (mezzo-soprano) has performed with Holy Trinity Bach Vespers, Oregon Bach Festival, Berkshire Bach Society, Mostly Mozart, and New York Choral Society. Upcoming highlights include the premiere performance and recording of Missy Mazzoli’s Song From The Uproar. Meroney holds degrees from SUNY Purchase, Yale, and Eastman.

SOLANGE MERDINIAN (mezzo-soprano), a New York-based Armenian-Argentinean, is known for her versatility and her interpretation as a recitalist, chamber musician, and opera vocalist, 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 bachelor’s degrees in music and 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 and on Broadway in Coram Boy (2007). He’s been a guest artist with Chatham Baroque, Mark Morris Dance Group, Piffaro, the Queen’s Chamber Band, and Waverly Consort. Recordings include the Grammy-nominated O Magnum Mysterium with the Tiffany Consort.

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, Cruz has performed locally in Boston and internationally in Tel-Aviv and Paris. He graduated from New England Conservatory, a student of jazz vocalist Dominique Eade.

Who’s Who


GREGORY R. PURNHAGEN (baritone) has created roles in several Philip Glass works, including 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 groups such as Collegiate Chorale, Early Music New York, and Vox Vocal Ensemble.

JASON CHARLES WALKER (bass) was a featured soloist and ensemble leader of Robert Wilson and Bernice Johnson Reagon’s Temptations of St. Anthony. Most recently, he was the composer in the Bolton Theatre’s adaptation of the George C. Wolfe’s play Spunk. Presently, Walker performs his works in New York City, including those from his CD Just Like You.

TY BOOMERSHINE (LCDC rehearsal director, dancer) received a BFA from Stephens College in Columbia, MO, and has worked with Susan Van Pelt, Suzanne Grace/Burning Feet Dance, DANCENOISE, XXY Dance/Music, Bill T. Jones/Arnie Zane Company, Dan Wagoner, Gus Solomon 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 (dancer) received her BFA from NCSA and an MFA from the Hollins University/ADF MFA program. Upon moving to New York, she received the Martha Hill Young Professional performance award. Dorn has been dancing for Lucinda Childs since 2009 and helped stage her work Dance on students at the University of Michigan.

KATHERINE HELEN FISHER’s (dancer) dance on camera work has screened at Art Basel Switzerland and LACMA. Her choreography has been presented at Danspace Project, Judson Church, Brooklyn Museum of Art, Here, and Dance Now. She attended NYU’s Tisch School of the Arts and has been dancing for Lucinda Childs since 2008.

ANNE LEWIS (dancer) was born in Des Moines, IA, and graduated from Mount Holyoke College with a BA in critical social thought and dance. She also trained at the Harid Conservatory in Boca Raton, FL, on a full tuition scholarship. Lewis has been dancing for Lucinda Childs since 2009.

VINCENT MCCLOSKEY (dancer) trained at the Washington School of Ballet, Alvin Ailey, and Joffrey Ballet School, and with Carolyn Lord at the Construction Company. In addition to dancing for Lucinda Childs, he has worked with Mark Morris, Dusan Tynek, Laura Scozzi, and Pam Tanowitz, among others.

SHARON MILANESE (dancer) is from New Jersey where she began dancing at the age of three. She received a BFA in dance performance from Southern Methodist University in Dallas, TX. She has worked and performed with Lucinda Childs, CorbinDances, Liz Gerring, Ramon Oller, Peridance Ensemble, New York Theatre Ballet, Cortez Company, and Verb Ballets.

PATRICK JOHN O’NEILL (dancer) was born and raised in Rochester, NY. He earned a BFA in dance from New York University’s Tisch School of the Arts. In addition to working with Lucinda Childs, he has been a company member of Cherylyn Lavagnino Dance, Steps Repertory Ensemble, and Gierre Godley’s Project 44.

MATT PARDO (dancer) is originally from Albany, NY. He is a 2007 advanced honors BFA graduate from the University at Buffalo. He has danced for Groundworks Dance Theater, Santa Monica Contemporary Ballet, River North Dance Company (apprentice), Balsale Dance Company, and the Eisenhower Dance Ensemble.
Pardo was selected by *Dance Europe Magazine* as one of the “Top 100” dancers in the world in 2010—11.

**LONNIE POUPARD JR.** (dancer), originally from Monroe, MI, graduated from Western Michigan University. He has worked with Mark Dendy, Catherine Miller, Mark Morris, and Jody Oberfelder. He was distinguished in *The New Yorker* as one of “Ten Best Dance Performances of 2009” for his duet performance at City Center’s Fall for Dance Festival.

**CAITLIN SCRANTON** (dancer) received dance training from Dance Theater of Iowa, Idylwild Arts Academy, and the Aliley School. She holds a BA in American history from Smith College, and has performed with Cornfield Dance, Metropolitan Opera Ballet, Mark Dendy Dance Theater, Peridance Ensemble, Christopher Williams, and Lucinda Childs.

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

**SHAKIRAH STEWART** (dancer) received her BFA at SUNY Purchase College where she performed works by Laurie 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.

**LISA BIELAWA** (choral master, Philip Glass Ensemble, soprano), composer-vocalist, is a 2009—10 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 recordings are available on the Tzadik, Orange Mountain Music, BMOP/sound, Sono Luminus, and innova labels. She began touring with the Philip Glass Ensemble in 1992.

**DAVID CROWELL** (alto saxophone, flute), composer and instrumentalist, 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 and 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 Philip Glass works as well as works of other artists. He preserved the life-work of Emery Blagdon, the late visionary artist who created his “Healing Machines” sculptures and paintings in Nebraska from 1954 to 1986.

**STEPHEN ERB** (on-stage audio engineer) is an audio engineer whose work spans the worlds of music and theater. With the Philip Glass Ensemble this includes *La Belle et la Bête and Monsters of Grace*, and on Broadway, *Annie Get Your Gun* and *The Goodbye Girl*. Erb is honored to collaborate with the Philip Glass Ensemble and has been a member since 2004.

**JON GIBSON** (soprano saxophone, flute), a composer, multi-wind instrumentalist, and visual artist, 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*.

**MICK ROSSI** (keyboards, assistant conductor) has been a Philip Glass collaborator and ensemble-member for 12 years as pianist, percussionist, and conductor. He has worked with a diverse group of artists including Paul Simon, Dave Douglas, Leonard Cohen, and Renee Fleming. Recent venues include Sydney Opera House, Carnegie Hall, Hollywood Bowl, and MoMA. His ninth CD, *Songs From the Broken Land*, is 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 performed with Frank Sinatra, Freddie Hubbard, Dizzy Gillespie, Sarah Vaughan, Aretha Franklin, Buddy Rich, Kelly Clarkson, and Tony Bennett. Three solo CDs are currently available. Sterman was a recipient of a 2010 commission from the National Endowment For the Arts.

**BECCA BALL** (head electrician), based in New York City, has toured with dance companies around the world. When at home, she works as a commercial and theatrical technician.

**JACK BLACKETER** (head carpenter), based in New York City, works with many companies and organizations on theatrical and commercial entertainment.

**DAN BORA** (live sound mix), a producer and engineer, works with many renowned artists including Antony, Philip Glass, Nico Muhly, and the Magnetic Fields. Praised as “deft,” “provocative and even poignant…” (*The New York Times*). Bora has appeared in theater, albums, and films including *The Life and Death of Marina Abramovic*, the Academy Award-winning *Fog of War*, and Woody Allen’s *Cassandra’s Dream*.

**JENNI BOWMAN** (stage manager), an independent producer and stage manager in New York City. Previous work includes Philip Glass’ *Book of Longing*, Robert Whitman’s Passports at Dia, Coney Island’s Mermaid Parade, numerous site-specific Chekov productions at Lake Lucille, World Science Festival, and Glass’ Days and Night Festival in Big Sur, CA.

**LOIS CATANZARO** (follow spot operator, second electrician) is an electrician and designer based in New York City. She holds a BFA from the University of Cincinnati College-Conservatory of Music and an MFA from Southern Methodist University.

**JANET CLANCY** (rigger/carpenter) started in 1969 and has performed in every performance of *Jesus Christ Superstar*. She worked on Nico Muhly and Stephen Karam’s *Arjuna’s Dilemma*, *The Magic Flute*, *Le nozze di Figaro*, *The Informant*, *The Life and Death of Marina Abramovic*, *The End of Cinematics*.

**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.

**BRAD HEBBURN** (flyman/rigger) has been a carpenter, welder, and uppicker at Krannert Center for the Performing Arts at University of Illinois Champaign-Urbana for 15 years. He has worked with Madonna, U2, Eagles, and Foo Fighters, and on *Les Misérables* and hundreds more shows. He was film studio mechanic for *Miracle Match* and *The Informant*, and recently toured as head carpenter with Mikel Rouse’s *The End of Cinematics*.

**JOSHUA HOGLUND** (follow spot operator, assistant carpenter) is a freelance technician and theater director based in Brooklyn. He frequently works at the Baryshnikov Arts Center, *The Kitchen*, New York Live Arts, and other performance venues. Hoglund is a co-curator of performance for the Invisible Dog Arts Center.

**JOSH JOHNSON** (assistant lighting supervisor) is a technical artist who uses all the tools of our time to support the expression of theater artists. He has engineered performances in airplane hangars, toured to 35 countries, and worked with Mikhail Baryshnikov, Robert Rauschenberg, and Radiohead. His years with Merce Cunningham and the Wooster Group are a highlight in his career.

**JASON KAISER** (assistant stage manager, assistant carpenter) 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*.
Who’s Who

Coward’s Bitter Sweet, two world premieres by Athol Fugard, and installation of The Gates with Christo and Jeanne-Claude. He spent five years with Jennifer Muller/The Works dance company.

ABBE H. KATZ (production stage manager) is an assistant professor in the theater department at Suffolk University in Boston, teaching stage management and arts management. She is also the 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, WA, Kelly attended Full Sail University’s recording arts program. His career has included live performance and studio projects with Nico Muhly, Valgeir Sigurðsson, and Beyoncé.

CRAIG KIDWELL (special effects coordinator/deck 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 Redwing’s season opener, and guest technical director for the Performance Network Theater.

PAT KIRBY (senior tour manager) works primarily with international companies coming to the US. Previous companies have included Sankai Juku, Druid Theatre Company, Spirit of Uganda, and Batshaeva, among others. She has worked for Lincoln Center Festival for eight of its past 12 seasons in various positions and as the business manager for Williamstown Theatre Festival prior to that.

MAGDALENA KLAŚNIA (wardrobe assistant) was born in Belgrade, Serbia, and graduated as a shoe and costume designer. She works in theater, film, and TV production as a costume designer and scenographer. She has been part of many international group fashion shows, exhibitions, and workshops showing her drawings, concepts, costume design art, fashion performances, and installations. She also 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. Recent projects include Abbey Theatre’s Terminus, Dmitry Krymov’s In Paris with Mikhail Baryshnikov, and Mikel Rouse’s Gravity Radio.

JEREMY LYDIC (head of properties), an interdisciplinary theater artist, works as a craftsman, designer, director, writer, and performer. Lydic operates a props design/fabrication studio, Lydic/Design, in Brooklyn, 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 Verschuuren, hair and makeup supervisor) is a proud partner of the London and New York-based design firm Campbell Young Associates. Recent stage credits include Broadway’s Spider-Man: Turn Off The Dark, Memphis, The Miracle Worker, Billy Elliot, and Classic Stage Company’s premiere of Unnatural Acts. Film/TV: Batman—The Dark Night Rises, Boardwalk Empire, Smash, Nurse Jackie, and Gossip Girl.

JENS MCVoy (on-stage audio engineer) received his MFA from the Yale School of Drama. He currently splits his professional time between being the audio department head at Wolf Trap National Park for the Performing Arts, and doing sound on various Broadway plays and musicals. He is the 1993 recipient of a Helen Hayes award for outstanding sound design.

JANE ROSENBaUM (assistant production stage manager) worked with Robert Wilson for the first time as production manager for the Martha Graham Dance Company where he restaged his ballet, Snow on the Mesa, in 2011. Since then she stage managed Wilson’s The Life and Death of Marina Abramovic and The Big Bang: The 19th Annual Watermill Center Summer Benefit.

YOLANDA ROYSTER (follow spot operator, second electrician) is a resident of Brooklyn and graduate of the Ohio State University with a degree in dance. Though her heart belongs to the stage, she currently freelances as an electrician, stage manager, and production manager in New York. When not backstage, she can be found performing in Brooklyn with the Backspace Performance Ensemble.

JOHN TORRES (lighting supervisor) recently designed for the productions of... Joss and Rogue, as well as for Trisha Brown at Theatre National de Chaillot, Paris; Watermill Quintet in collaboration with Robert Wilson at the Guggenheim in New York; CorbinDances, and Ballet Idaho. He was an assistant for La Cle- menza di Tito (Festival d’Aix, 2011), Pygmalion (Festival d’Aix 2010), and Winterreise (Lincoln Center Festival, 2002) and was production manager and lighting director for Trisha Brown Company (2002—10).

MARC WARREN (production manager) has worked on Einstein on the Beach (1992) and Maurice Sendak’s Hansel & Gretel and Brundibar. In 2002 he was the special projects technical director for the Winter Olympics in Salt Lake City. For the past 14 years Warren has been a production coordinator for the Lincoln Center Festival. He has been the production manager for the Joyce Theater and Jacob’s Pillow Dance Festival, and has spent three years with the Spoleto Festival including as the technical director and scene shop supervisor.

LINDA BRUMBACH (executive producer) founded Pomegranate Arts in 1998, a production company based in New York. Prior to forming her own company, she was the producing director of International Production Associates (IPA) for 11 years, where she was responsible for overseeing all touring productions of artists such as Philip Glass, Twyla Tharp, Spalding Gray, Dan Zanes, and Goran Bregovic. Special projects include Dracula: The Music And Film with Philip Glass and the Kronos Qua- tet; the music theater work Shockheaded Peter; Brazilian vocalist Virginia Rodrigues; Drama Desk Award-winner 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 on the Beach, recent projects include the North Ameri- can tours of Goran Bregovic and the remounting of Lucinda Childs’ 1979 classic, Dance.

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 Capital. Previously Regas worked at International Production Associates (IPA) as a project manager working with Philip Glass, Spalding Gray, Improbable, Twyla Tharp, Meryl Tankard, Sankai Juku, Richard Foreman, Robert Wilson, Elizabeth Streb, Lisa Kron, and Diamanda Galás. She began her career on the producing team of the International Theatre Festival of Chicago after graduating from Northwestern University with a BA in English fiction writing and a certificate in the integrated arts.

LINSEY BOSTWICK (associate general manager) joined the Pomegranate team in 2010. She is a longtime creativeproductive collaborator with Big Art Group and has worked with Cynthia Hopkins, Susan Marshall, and Nina Winthrop, among others. Bostwick holds a BA in theater from University of Washington and an MFA in performance and media arts from Brooklyn College.

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 Bregovic. Special projects include Dracula: The Music And Film with Philip Glass and the Kronos Qua- tet; the music theater work Shockheaded Peter; Brazilian vocalist Virginia Rodrigues; Drama Desk Award-winner 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 on the Beach, recent projects include the North Ameri- can tours of Goran Bregovic and the remounting of Lucinda Childs’ 1979 classic, Dance.
Visionary Collaborations

by Roger Copeland

ROBERT WILSON'S INTERNATIONALIST LEGACY

"Dashed back to the flat where Peter and Natasha Brook came for dinner. There was the usual hot news from the cultural front. Had I heard of the American Robert Wilson?… I remember him in 1960 asking me if I had read the work of Antonin Artaud, and in 1963, the work of Jan Kott. I must now look into Robert Wilson!"

—Sir Peter Hall, diary entry for January 31, 1974

Robert Wilson is probably the single most influential theater artist of the last 50 years. His utterly distinctive way of organizing visual and auditory experience has become a kind of theatrical Esperanto, an international language spoken the world over by theater and opera directors, scenic and lighting designers, choreographers, composers, installation artists… even designers of haute couture. Indeed, his influence has been so wide-ranging that it can be spotted in the most diverse and unlikely of places: from mainstream commercial culture, such as music videos, to politically engaged works at venerable institutions like Brecht’s Berliner Ensemble.

FROM BALLET TO CHEKHOV

Jerome Robbins, Peter Brook, and Heiner Müller are but a few of the world-class artists who readily acknowledge the debt they owe to Wilson’s work. Robbins’ Watermill (1972), choreographed for New York City Ballet, is a virtual homage to Wilson. Its glacial pace and ceremonial gestures bear the unmistakable look and feel of Wilson’s early “silent operas” like The Life and Times of Sigmund Freud. Robbins was intimately familiar with the style of that piece; he had performed the title role of Freud in Wilson’s four-hour-long epic two years earlier in Paris.

Speaking of Paris, Peter Brook’s Théâtre des Bouffes du Nord production of The Cherry Orchard from the early 80s (at BAM in 88) is one of many examples of the way in which Wilson’s “de-centering” of deep three-dimension-al space has influenced innovative productions of Chekhov all over the globe. The fact that plays like The Three Sisters and The Cherry Orchard don't focus on a single protagonist makes them especially fertile territory for directors like Wilson who routinely create multiple points of interest, simultaneous pockets of de-centered activity that vie with one another for the viewer’s attention (rather like juxtaposed elements in a cubist collage).

Andrei Serban’s production of The Cherry Orchard at Lincoln Center in 1977 is yet another example of such out-of-the-box approaches to Chekhov. Serban’s decision to discard the typical Chekhovian “box setting” in favor of a lush, Wilson-esque dreamscape may well have been influenced by the first New York production of Wilson and Glass’ Einstein on the Beach a year earlier.

BOB AND BERTOLT

But the most surprising example of Wilson’s far-flung influence is also, arguably, the most revealing: the way in (and extent to) which Wilson has influenced current approaches to the work of Bertolt Brecht. At first blush, Bob and Bertolt sound like very strange bedfellows. Brecht’s basic conception of the theater was scientific, objective, and Marxist, whereas Wilson’s surreal dreamscapes are frequently populated by fanciful, other-worldly creatures derived from the depths of Wilson’s imagination and unconscious—rather than the “objective” world of observable, social reality.

That hasn’t prevented Wilson himself from staging a good deal of Brecht. (Most recently, Brecht and Weill’s The Threepenny Opera was performed by the Berliner Ensemble at BAM in 2011.) Judging from the expressionistic flourishes in Wilson’s version of the opera, it might be argued that Wilson is attracted to the residue of German expressionism that haunts many of Brecht’s early works. But that doesn’t explain why Wilson has also profoundly influenced other directors’ approaches to Brecht, including those who work for the Berliner Ensemble, which Brecht founded in East Berlin in 1949 as a showcase for his own aesthetic.

For example, Brecht’s allegory about Hitler, The Resistible Rise of Arturo Ui, has been a cornerstone of the company’s repertory since the early 1960s. But in 1995, Brecht’s heir apparent, the East German born playwright and director Heiner Müller, conceived and staged a radically new version of Arturo Ui which begins with a non-verbal prologue clearly modeled on Wilson’s own prologue for Deafman Glance. Müller’s homage to Wilson was an act of artistic reciprocity: in 1986, Müller was conscripted by Wilson to devise a prologue for Wilson’s radical adaptation of Euripides’ Alcestis at the American Repertory Theater in Cambridge.

UNLIKELY ARTISTIC PARTNERS

Wilson and Müller had already worked together on a number of occasions (e.g., a production of Müller’s radical condensation of Les Liasions Dangereuses, titled Quartett, originally created in 87 and revived with Isabelle Huppert for BAM’s 2009 Next Wave Festival). But the existence of a long-standing collaborative relationship between Wilson and Müller begs the original question: Why would a self-professed socialist with a belief in historical and economic determinism want to collaborate with an auteur like Wilson who would appear to exemplify much of what Papa Brecht most despised?

Wilson is often termed a “visionary”—a word that resonates with the very sort of romantic and mystical connotations (the cult of “genius” and absolute “originality”) that Brecht and his disciples found repulsive. We presume visionaries to be born, not made. And the “vision” they’ve been blessed with is often regarded by politically engaged artists as an unearned “gift;” a privileged inheritance at odds with the egalitarian (and communitarian) ideals of international socialism.

Müller’s plays often sample chunks of text from already existing works which constitute a “creative commons,” our shared cultural birthright. In this sense, his work anticipates today’s Internet influenced aesthetic of the mash-up and the remix. Similarly, Brecht once described his own creative process as follows: “He thought in the heads of others; and in his own, others than
Visionary Collaborations

he were thinking.” In other words, both Brecht and Müller placed a very high premium on collaboration of one sort or another. But in purely practical terms, visionaries (like Wilson) often make lousy collaborators. They’re so determined to protect and preserve the distinctive purity of their personal visions that they suffer from what writer Jonathan Lethem calls “contamination anomaly.” Winston Churchill once derisively dismissed the camel as “a horse created by a committee,” and it’s easy to imagine an artist like Wilson taking a dim view of collaborative ventures. The words “art by committee” evoke Stalinist dreariness. Originality and community often mix about as well as oil and water. As Wallace Stevens quipped, “A community of originals is not a community.”

But Wilson’s entire career flies in the face of these preconceptions about the way romantic geniuses and artistic visionaries are supposed to behave. No other contemporary artist (let alone “visionary”) has so actively sought out to collaborate. No other contemporary artist (let alone “visionary”) has so actively sought out to behave. No other contemporary artist (let alone “visionary”) has so actively sought out to collaborate with each other. No other contemporary artist (let alone “visionary”) has so actively sought out to collaborate with each other. No other contemporary artist (let alone “visionary”) has so actively sought out to have their work seen by a wide audience. No other contemporary artist (let alone “visionary”) has so actively sought out to have their work seen by a wide audience. No other contemporary artist (let alone “visionary”) has so actively sought out to have their work seen by a wide audience.

WATERMILL—CREATIVE LABORATORY

Wilson’s commitment to collaboration is equally evident in his continued involvement with the Watermill Center for the Arts, an international, interdisciplinary laboratory for young and emerging artists that Wilson founded on an idyllic stretch of Long Island in 2006. With its vision of a fully globalized, digitally interconnected community of young artists, Watermill may sound like a quintessentially 21st-century phenomenon. But even in Wilson’s earliest work from the late 1960s and early 70s—long before the advent of the web—one can detect the outlines of an approach to collaboration which anticipates today’s “hive mentality,” that eclectic mix of factors (both generational and technological) that promote a fully globalized collective consciousness.

The title of Wilson’s 1988 collaboration with Allen Ginsberg, *Cosmopolitan Greetings,* is very revealing in this regard. Ginsberg once described its cross-cultural, musical mash-up of pop, blues, Italian grand opera, and high modernist, post-tonal serialism as an “international jamboree… a giant UN hodgepodge vaudeville circus.” The UN, of course, grew out of the League of Nations, the brainchild of another famous Wilson who harbored strong internationalist leanings: Woodrow Wilson, who—exactly one hundred years ago in 1912—was busy campaigning for his first term as US president. Cultural historians may well be tempted to look back on the early years of the 21st century as a second Wilsonian Age.

Roger Copeland is Professor of Theater and Dance at Oberlin College. His books include What Is Dance? and Merce Cunningham: The Modernizing of Modern Dance.
The following are excerpts from 2012 interviews with the artists.

LUCINDA CHILDS

On the “air-conditioned supermarket” speech

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

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

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

On plumbing parts and patterns

The solo for the three diagonals in the first act comes out of improvisation. Because Einstein was a plumber, I was dancing with a big heavy wrench, and we decided to drop that in favor of the pipe, which is much easier to hold on the end of my hand, and on my thumb, out in the space. But basically when push comes to shove, the whole choreography is really inspired by the music, and I felt that alternating the walking patterns forward and back, six and seven patterns, would very much produce the kind of on and off quality I wanted with Philip’s music.

Notes

Photo of Lucinda Childs by Lucie Jansch
It's not like we dropped off the moon. We were part of a continuum, but many of the young people didn't know that continuum. I'm sure very few people in the audience might have known who Grotowski was, or had seen a Peter Brook piece, so for them, it came in from outer space like a piece of space junk, and landed in Avignon, that's what it was.

So what happened is that no one knew how long it was—nor did we. No one knew; there was no way to find out where you were in the piece. So basically it was a free-floating theatrical experience, which apparently had no beginning and no end. It was profoundly radical.

And now we're well past the time when people thought that Bob and I were the barbarians at the gates that had to be beaten back. That was the first, the general response by the arts community was that that's who we were. That disappeared fairly quickly, and that doesn't happen very much; I don't think anyone has thrown any fruit at me for a long time, though they did at BAM when we did Dance in 1979 [with Lucinda Childs' company]. People ran down the aisle and threw stuff at us. Even at BAM! I mean, you don't go to a show and just happen to have fruit in your pocket. They came to do it. So I always thought that was a political act.

The question is, why is the language still fresh 40 years later? Because people just never did it. It entered the lexicon of musical language but in an oblique way, very much the way Bob's work did. There are Bob Wilson ideas in everybody's work now. But you only see Bob Wilson's work in Bob Wilson's work. You know, it's been changed, modified, nuanced, watered down, watered up, whatever. It's not Bob. The same thing happens to the language of the music, there are different versions of it, the ersatz, but the real, the original language, is still there.

And for that reason, when you go back to it, it's like the first time you bite into an apple. "My God, that's amazing!" That's our apple.

ROBERT WILSON

People said, you know, it was radical and new at the time. Actually, it wasn't. In the theater world, opera world, we're not used to just seeing a work that is constructed with theme and variation. But that's nothing new.

We're used to seeing opera and theater that has narrative and tells stories, where action is following the music or action is following a text. It's something that you can easily comprehend, understand. Here, it's a work where you go and you can get lost. That's the idea. It's like a good novel. You don't have to understand anything.

I went to the revival at BAM some years ago, and I was there for the opening, and then I went back a week later, and walked down the aisle. There was an empty seat, and I sat down, in the empty seat on the aisle, and Arthur Miller was sitting next to me. And after about 20 minutes he turned to me, and he didn't know who I was, and he said, "What do you think about this?" I said, "I don't know, what do you think?" And he said, "You know, I don't get it." I said, "You know, I don't get it either."
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 Robert 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 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 Watermill 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 has offered a wide range of programs and activities throughout the year. For the well-known International Summer Arts Program, 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 on new projects they are developing in all areas of the arts. Residents also develop their own work under 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 institu-
The Watermill Center

tions, 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 Wilson, Marina Abramovic, Alanna Heiss, Albert Mayesles, Gerard Mortier, John Rockwell, Jonathan Safran Foer, Richard Sennett, Nike Wagner, and others—selects over 15 groups, individual artists, and scholars 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.

The 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 add a provocative texture to thoughts and to... 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 watermillcenter.org.

For more information: tel: 212.253.7484 | fax 212.967.1703 | info@watermillcenter.org

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