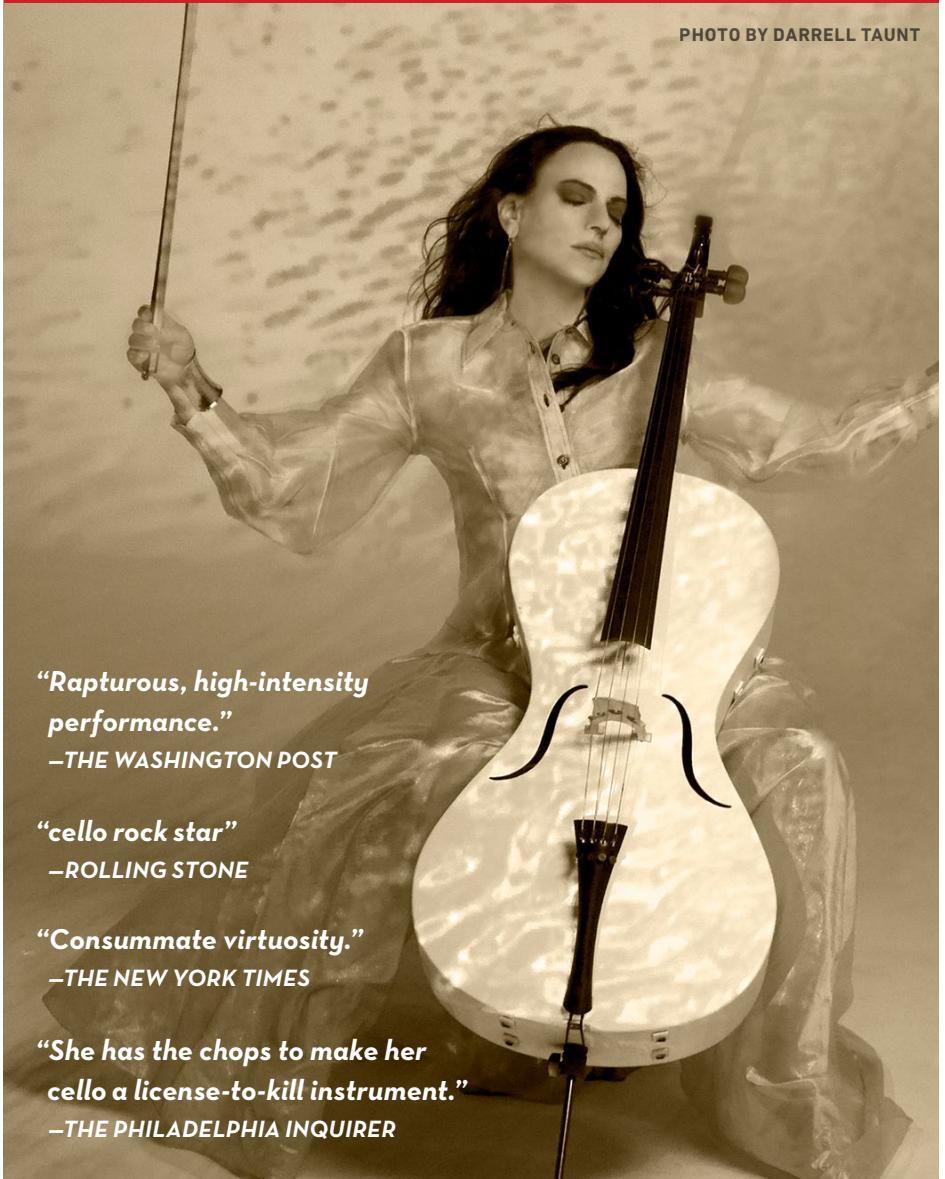


MAYA BEISER, CELLIST

PHOTO BY DARRELL TAUNT



"Rapturous, high-intensity performance."

—THE WASHINGTON POST

"cello rock star"

—ROLLING STONE

"Consummate virtuosity."

—THE NEW YORK TIMES

"She has the chops to make her cello a license-to-kill instrument."

—THE PHILADELPHIA INQUIRER



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MAYA BEISER

Describing renowned cellist, producer, and multifaceted artist Maya Beiser, *The New York Times* writes, "The adventurous Ms. Beiser has been called the 'cello goddess,' which is not hyperbole: She summons from her instrument an emotional power so stirring that even the most stoic audience members risk turning into sobbing sacks of flesh." Passionately forging her artistic path through uncharted territories, Maya Beiser has been captivating audiences worldwide, bringing a bold and unorthodox presence to contemporary classical music, experimenting with various musical styles, and defying conventional norms with her boundary-crossing performances. Hailed as "the reigning queen of avant-garde cello" by *The Washington Post*, she has been called a "cello rock star," by *Rolling Stone* and praised as "a force of nature," by *The Boston Globe*. Maya's newest project is *THE DAY*, a music-dance collaboration with Wendy Whelan choreographed by Lucinda Childs with music by David Lang, premiering at Jacob's Pillow Dance Festival in August 2019.

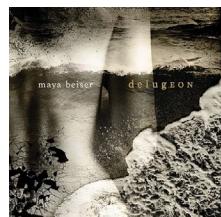
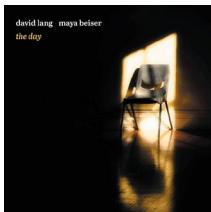
Raised in the Galilee Mountains in Israel, by her Argentinean father and French mother, Maya spent her early life surrounded by the music and rituals of Jews, Muslims, and Christians, while studying classical cello repertoire. At the age of 12, she was discovered by the late violinist Isaac Stern who became her mentor throughout her early career. She is a featured performer on the world's most prestigious stages including Lincoln Center, Carnegie Hall, BAM, The Kennedy Center, BBC Proms, London's Southbank Centre, Royal Albert Hall and the Barbican, Sydney Opera House, Beijing Festival, Barcelona's L'Auditori, Paris' Cité de la Musique, and Stockholm's Concert Hall. Maya's critically acclaimed multimedia productions *World To Come*, *Almost Human*, *Provenance*, *Elsewhere: A Cello Opera*, *All Vows* and *Spinning* have consistently been chosen for top critics' "Best Of The Year" lists. Among the wide range of artists she has collaborated with are Louis Andriessen,

Brian Eno, Philip Glass, Tan Dun, Steve Reich, Shirin Neshat, Bill Morrison, Robert Woodruff, and Lucinda Childs.

Maya's vast discography includes eleven solo albums. Her recent albums *TranceClassical* (2016) and *Maya Beiser: Uncovered* (2014) topped the classical music charts. Her next album, *delugeON*, will be released in August 2019 on Maya's new Islandia Music Records imprint. She is the featured soloist on many film soundtracks, including an extensive collaboration with composer James Newton Howard for M. Night Shyamalan's *The Happening* and *After Earth*, Denzel Washington's *The Great Debaters*, Edward Zwick's *Blood Diamond* and Rupert Sanders' *Snow White and the Huntsman*.

Maya Beiser is a 2015 United States Artists (USA) Distinguished Fellow in Music; a 2017 Mellon Distinguished Visiting Artist at MIT Center for Art, Science & Technology; and she was recently a Presenting Artist at the inaugural CultureSummit in 2017 in Abu Dhabi. Invited to present at the prestigious TED main stage in Long Beach, CA, Maya's 2011 TED Talk has been watched by over one million people and translated to 32 languages. Maya is a graduate of Yale University and was a founding member of the Bang on a Can All-Stars.

RECENT RELEASES:



PROGRAMS

delugEON

Maya Beiser's new performance experience incorporates music from her latest album, *delugEON*, in a ritual-like meditation for solo cello and chamber ensemble (American Contemporary Music Ensemble). The audience follows Beiser's journey through immersive environmental drone soundscapes and her own body's rhythmical sound cycles.

The concept for *delugEON* began with arctic icebergs and the dark rhythms created by the sound of their near-continuous melting. As Beiser listened to these sounds, she imagined the layers of her singing cello sound, permeated by the sounds of a vanishing natural world. In *slow seasons*, multiple layers of cello music from each of the slow movements of Vivaldi's *Four Seasons* are juxtaposed with sounds of melting icebergs ("winter"), desert dunes ("summer"), oceanic winds ("autumn"), and the winds on Mars recorded by NASA ("spring").

delugEON presents music that is elegiac, but not hopeless, represented by Beiser's continuous breathing. Beiser surrounds her reconstructed version of the slow movement from Messiaen's *Quartet for the End of Time* with her own breath as it floats through water inside her lungs. As we hear her breathing, we are reminded that, in ancient Greek, the word psyche means "the breath of life," and is synonymous with the soul. We understand that this music is not a requiem for the human race in one of its darkest periods, but proof of an inextinguishable human spirit. At the heart of this performance is in fact the heart itself: Beiser's actual heartbeat, recorded as a pulsating drumbeat to the music of Beethoven, and our collective human heart as our last best hope for a healthy planet.

If our path sometimes seems dark, don't despair; this is music to help light the way.

Spinning

Spinning, for three cellos and voice, is the first in-depth collaboration of composer Julia Wolfe and cellist Maya Beiser. Beiser and Wolfe met in graduate school at Yale, and worked together in the formation of the amplified touring band Bang on a Can All-Stars, which emerged out of the Bang on a Can Festival in the early 1990s.

Spinning considers the essential labor of spinning thread – once performed by hand – paying homage to the human dignity of this work. Music has long been a vital part of this craft, both as a propelling force and as a distraction.

In Maya Beiser's words, "I found in Julia's music a rare quality – combining folk, rock and classical elements in a distinct and relentless energy. This collaboration is one that has been in our minds for many years, and we are thrilled to now embark on this journey together."

Wolfe and Beiser have teamed up with Laurie Olinger to create a visual universe for the piece, which explores the concept of spinning in the natural, human-made, and machine-made worlds. Netta Yerushalmi joined to choreograph, giving the performers, and their instruments, a gestural vocabulary that emulates the themes and contributes additional evocative sounds.

From spiders pulling silk from a gland and casting out lines, to humans, who have used tools from spindles to wheels to industrial machines, spinning is as old as time. Parallels between strung bows, cello strings, spinning patterns, frenetic bobbins, texture, textiles, and busy hands combine across *Spinning* with song and propel the work.

THE DAY

Performers Wendy Whelan and Maya Beiser
Choreography Lucinda Childs
Words and Music David Lang

THE DAY is a new music/dance work by cellist Maya Beiser, dancer Wendy Whelan, choreographer Lucinda Childs, with music by David Lang.

A collaboration among legends, *THE DAY* is an evening-long sensory exploration of two journeys—life and the eternal, post-mortem voyage of the soul. This bold, highly collaborative work explores universal themes through the shared language of music and dance.

Cellist Maya Beiser, who conceived the piece, has been described by the *Boston Globe* as "a force of nature" and by *Rolling Stone* as a "cello rock star," and is a veteran of the world's most revered stages. Wendy Whelan, widely considered one of the world's leading dancers, spent 30 years as a principal dancer with New York City Ballet and originated numerous roles in new works by the world's most esteemed choreographers. The two will be onstage all evening, embodying the iconic choreography of Lucinda Childs (a Commandeur in France's Ordre des Arts et des Lettres and 2018 inductee in Hall of Fame at the National Museum of Dance) to the original music of Pulitzer Prize-winner David Lang.

THE DAY was co-commissioned by Théâtre de la Ville, Paris; Carolina Performing Arts at The University of North Carolina at Chapel Hill; Jacob's Pillow; The Joyce Theater; and Center for the Art of Performance at UCLA, all of which will have premiere performances in the 2019-2020 season. It will also be presented by The Kennedy Center, San Francisco Performances, Williams Center for the Arts at Lafayette College, OZ Arts and Nashville Ballet, The O'Shaughnessy and Walker Art Center, The Hopkins Center at Dartmouth College, and the ICA Boston.

Bowie Symphonic: *Blackstar*

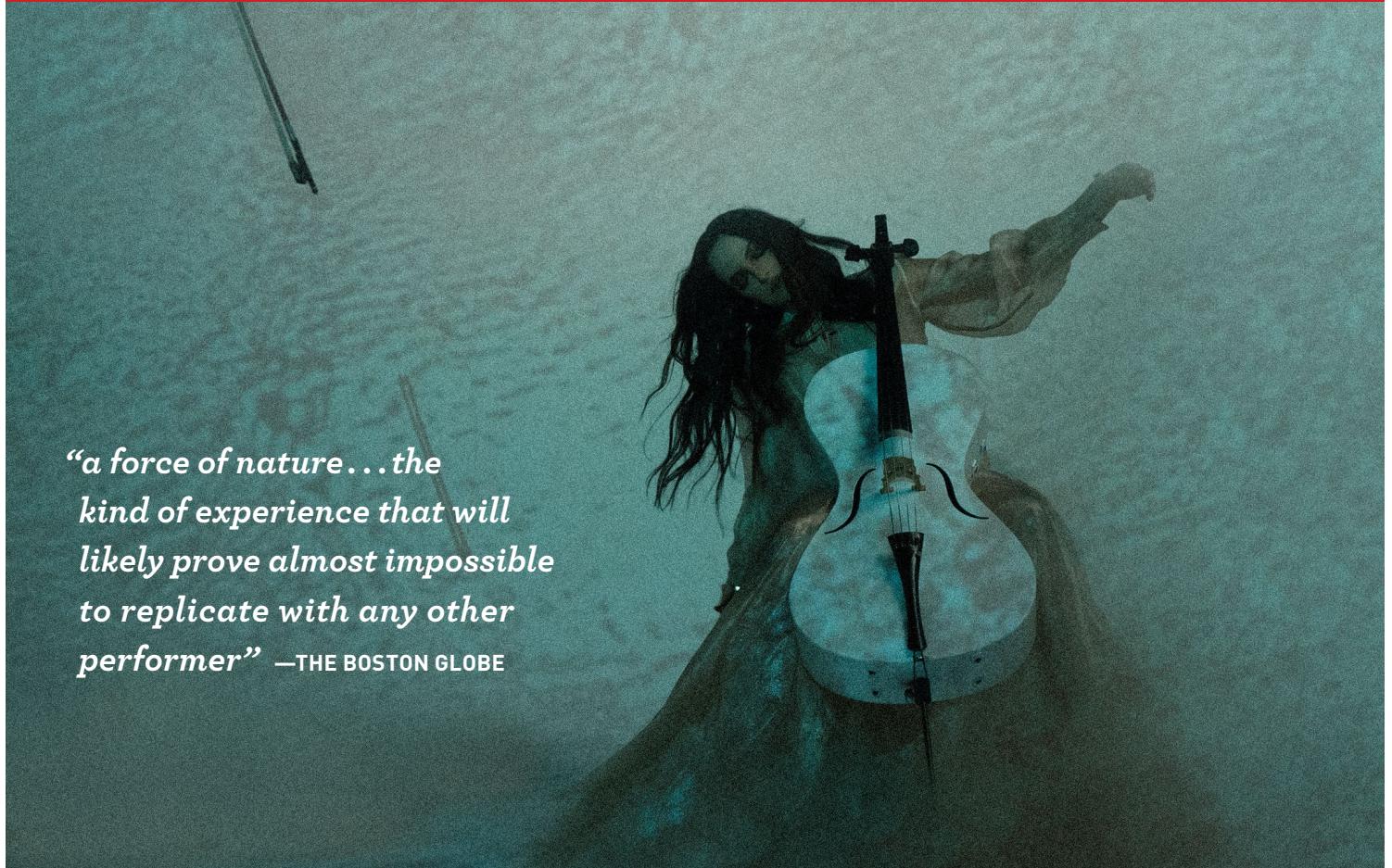
Cello Maya Beiser is now performing David Bowie's entire last album *Blackstar* in a startling new arrangement for cello and orchestra by composer Evan Ziporyn, who is also music director for the project.

Ziporyn and Beiser's *Blackstar* is an homage to David Bowie, who died in January 2016 shortly after the album was released. For both musicians, the ambitious project is a personal one. "To me and my generation, Bowie was a model for what it meant to be an artist or creative person," Ziporyn explains. Beiser says, "He was so versatile, and he was always exploring and evolving as an artist. He never settled for the easy path. And he himself, as a person, was the totality of his art."

Beiser and Ziporyn's *Blackstar* has been performed in Boston, Barcelona, and for an enthusiastic audience in New York's Central Park SummerStage series. The *Boston Globe* recently described Beiser as "a force of nature," and wrote of the performance of *Blackstar* in Boston last year, "The orchestra's approach took advantage of the rich, jazz-infused harmonic palette of 'Blackstar.' As the rest of the strings rose up in deep menace and then flitted away like shadows, Beiser's cello replaced the vocals of 'Sue (Or In A Season Of Crime)' with a shivering panic ... 'Lazarus' reached further down into the grave and further up toward the stars all at once." In the fall of 2018, they performed *Blackstar* with the Ambient Orchestra at the Moss Arts Center, Texas Performing Arts, and Stanford Live, among others.

MAYA BEISER: *delugEON*

"a force of nature...the kind of experience that will likely prove almost impossible to replicate with any other performer" —THE BOSTON GLOBE



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MAYA BEISER + WENDY WHELAN + LUCINDA CHILDS + DAVID LANG **THE DAY**



PHOTO BY NILS SCHLEBUSCH

PERFORMERS

Wendy Whelan
and Maya Beiser

CHOREOGRAPHY

Lucinda Childs

WORDS AND MUSIC

David Lang

SCENIC DESIGN

SOUND DESIGN

PROJECTION DESIGN

LIGHTING DESIGN

COSTUME DESIGN

Sara Brown

Dave Cook

Joshua Higgason

Natasha Katz

Karen Young

CREATIVE PRODUCER

MANAGING PRODUCER

PRODUCTION MANAGER

LIGHTING SUPERVISOR

PROJECTIONS SUPERVISOR

Maya Beiser

Christina Jensen

Emily McGillicuddy

Alejandro Fajardo

Jess Medenbach

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