MAYA BEISER
THE DAY
Thursday, October 27, 2016, 7:30 pm

HANCHER AUDITORIUM
OPENING SEASON 2016/2017

Great Artists. Great Audiences.
Hancher Performances.
Dear Chuck and the Hancher Staff,

Congratulations on the opening of the new, Cesar Pelli-designed Hancher Auditorium. It is truly a spectacular design and quite clearly a labor of love. Enclosed is our ad for the inside front cover of your program. Lazare Diamonds and Hands Jewelers are proud to be a part of your new building, your new season and your glorious presentation of events and entertainers. We look forward to being able to help provide your patrons and students with a premier venue and unique moments that will become memorable and beautiful experiences of their lives.

It is hard to believe that it’s been exactly one year since the空调-new performing arts venue and it is already in full operation, bringing the Julius family alive, not only in Iowa City, but in the entire state! And now we have a home and a new venue to play in and we are beyond thrilled. We are proud to be a part of your future and your brilliant future, providing performance and entertainment and lowans with the most memorable experiences.

With warmest regards,

Bill
the day & world to come

MAYA BEISER & DAVID LANG

Performed by MAYA BEISER
Written and Composed by DAVID LANG
Video (the day) and Lighting Design by JIM FINDLAY
Sound Design by DAVID COOK
Spoken Text by KATE VALK
Video images for world to come by IRIT BATSRY

world to come was commissioned for Maya Beiser by Commissioning Music/USA, The Carnegie Hall Corporation, The John F. Kennedy Center for the Performing Arts, The Krannert Center for the Performing Arts, University of Illinois at Urbana-Champaign, UC Santa Cruz Arts & Lectures, On the Boards, and Connecticut College.

the day was commissioned by the University of Iowa / Hancher Auditorium.
West Music is a third generation locally owned and family operated business. For 75 years, West Music has been the area's leading partner in music education. We are your trusted resource — helping you play now and play for life.
HOW LONG IS A DAY?

From Genesis to the Riddle of the Sphinx to the present time, a day has meant something more to us than the distance between sunrise and sunset. Because most of us rise in the morning and lie down in the evening, the day is a convenient metaphor for all the days of our lives. The totality of the day includes both the light—shining on what we can see and know and feel—and the dark—hiding from us what we can’t see, can’t know, can’t feel. This work centers on what happens in the dark, and after.

The text for the day is crowdsourced from the internet, searching the ways that ordinary people spend their days, as they rise, as they live, and as they fall. The text is arranged almost like a prism, with many conflicting facets of each action described and recounted from different vantage points, as we proceed from wakefulness to sleep.

In world to come, Maya and her voice become separated from each other, and they struggle to reunite in a post-apocalyptic spiritual environment. world to come is a kind of prayer—introspective and highly personal. It is a meditation on hope and hopelessness, asking fundamental questions about the death and life of the soul.

The projection environment Batsry created for world to come is a world in transformation, in the process of becoming. Composed of images of water, this “creation scene” evokes water as a dominant element in creation myths.

DAVID LANG WRITES:

the day was written for my friend and longtime collaborator Maya Beiser, as a kind of introduction to my previous piece for her, world to come.

world to come imagines the journey of the soul when it is separated from the body in death, as they struggle to find each other again. For the day I wanted to start earlier in the journey, exploring the ways we might review our lives, as they are running away from us. I wondered what I might discover if I cataloged the moments in our lives that we remember best, that seem like highlights in our memory of them. I wanted the act of remembering to be as widespread as possible, so I imagined asking 300 very different people the question “What was the most important day in your life?” Every phrase that answers this I treated as a personal statement from someone, somewhere, about a moment that was so significant it felt worth holding onto. I hoped that assembling them together, into a single narrative, would help us feel the weight of a life, as it is being lived.

IRIT BATSRY WRITES:

Maya, playing inside this video environment in flux, appears at the same time to be surrounded by it and to generate it with the sounds of her cello.

Water here is raw matter, a physical element and a metaphor. Like water, video signal is a flow. It carries, it changes. It can’t be grasped. Like memory.

You can’t bathe in the same river twice.

You can’t see an image nor hear a sound twice, not in the same way.
ABOUT MAYA BEISER

Cellist Maya Beiser defies categories. Passionately forging a career path through uncharted territories, she has captivated audiences worldwide with her virtuosity, eclectic repertoire, and relentless quest to redefine her instrument’s boundaries. The Boston Globe declares, “With virtuoso chops, rock-star charisma, and an appetite for pushing her instrument to the edge of avant-garde adventurousness, Maya Beiser is the post-modern diva of the cello,” while Rolling Stone calls her a “cello rock star.”

Raised in the Galilee Mountains in Israel, surrounded by the music and rituals of Jews, Muslims, and Christians, while studying classical cello repertoire, Maya has dedicated her work to reinventing solo cello performance in the mainstream classical arena. A featured performer on the world’s most prestigious stages including Lincoln Center, Carnegie Hall, Kennedy Center, London’s South Bank Centre, Sydney Opera House, Beijing Festival, Big Ears festival, and the Barbican’s Sound Unbound, she has collaborated with a wide range of artists across many disciplines, including Brian Eno, Philip Glass, Shirin Neshat, Steve Reich, David Lang, Tan Dun, Robert Woodruff, Bill Morrison, Evan Ziporyn, and Osvaldo Golijov, among many others.

Maya’s critically acclaimed multimedia productions world to come, Almost Human, Provenance, Elsewhere: A Cello Opera, and All Vows have consistently been chosen for top critics’ “Best Of The Year” lists. All Vows premiered at the Yerba Buena Center for the Arts in 2014 and has since been on tour in the U.S. including performances in Washington, DC; Dallas; Houston; Chicago; and New York. Other recent and upcoming highlights include featured solo performances as part of the Barbican’s Sound Unbound festival in London; two new cello concerti premières, Mohammed Fairouz’s cello concerto with the Detroit Symphony and Mark Anthony Turnage’s cello concerto with the Swedish Chamber Orchestra; as well as two multimedia solo production collaborations with David Lang and Julia Wolfe.

Highlights of Maya’s tours include performances at the Ravinia Festival in Chicago, Celebrity Series in Boston, Ojai Music Festival, International Festival of Arts and Ideas in New Haven, and major venues and festivals in Barcelona, Paris, Amsterdam, Torino, Tokyo, Taipei, Athens, Mexico City, and Bogota. She has appeared with many of the world’s top orchestras performing new works for the cello including the St. Paul Chamber Orchestra, Montreal Symphony, BBC Concert Orchestra, Boston Pops, Sydney Symphony, Seattle Symphony, Nashville Symphony, China Philharmonic, and Shanghai Philharmonic, among many others.

Maya’s vast discography includes ten solo albums and many studio recordings and film music collaborations. Her latest album, TranceClassical, released July 2016, debuted at No. 1 on the Apple Music classical chart. Her 2010 album Provenance topped the classical and world music charts on both Amazon and iTunes, and her album Time Loops was selected among NPR’s top 10 recordings of 2012. Her album Uncovered, a collection of re-imagined and re-contextualized classic rock masterpieces, made the top 10 on the Billboard Classical Chart.

Maya Beiser is a 2015 United States Artists (USA) Distinguished Fellow in Music and a 2017 Mellon Distinguished Visiting Artist at MIT Center for Art, Science & Technology. Invited to present at the prestigious TED main stage in Long Beach, CA, Maya’s 2011 TEDtalk has been watched by close to one-million people and translated to 32 languages. In 2013, she was a
featured guest alongside such luminaries as Yoko Ono, Marina Abramović, and Isabella Rossellini at ICASTICA, a festival celebrating women working in artistic fields in Arezzo, Italy. Maya is a graduate of Yale University and was a founding member of the Bang on a Can All-Stars. For more information, visit www.mayabeiser.com.

ABOUT DAVID LANG

“With his winning of the Pulitzer Prize for the little match girl passion (one of the most original and moving scores of recent years), Lang, once a postminimalist enfant terrible, has solidified his standing as an American master.” — The New Yorker

David Lang is one of the most highly esteemed and performed American composers writing today. His works have been performed around the world in most of the great concert halls.

Lang’s simple song #3, written as part of his score for Paolo Sorrentino’s acclaimed film Youth, received many awards nominations in 2016, including the Academy Award and Golden Globe.

His the little match girl passion won the 2008 Pulitzer Prize in music. Based on a fable by Hans Christian Andersen and Lang’s own rewriting of the libretto to Bach’s St. Matthew’s Passion, the recording of the piece was awarded a 2010 Grammy Award for Best Small Ensemble Performance. Lang has also been the recipient of the Rome Prize, Le Chevalier des Arts et des Lettres, and Musical America’s 2013 Composer of the Year.

Lang’s tenure as 2013-14 Debs Chair Composer’s Chair at Carnegie Hall saw his critically acclaimed festival, collected stories, showcase different modes of storytelling in music. This season Lang sees the premiere of his chamber opera Anatomy Theatre at LA Opera, the 4th annual performance of the little match girl passion to the Metropolitan Museum of Art, the U.K. premieres of the national anthems with the London Symphony and mystery sonatas at Wigmore Hall, as well as residencies at the Strings of Autumn Festival in Prague, the Winnipeg New Music Festival, and Baldwin-Wallace College.

Lang’s music is used regularly for ballet and modern dance around the world by such choreographers as Twyla Tharp, Susan Marshall, Édouard Lock, and Benjamin Millepied, who choreographed a new piece by Lang for the LA Dance Project at BAM in 2014. Lang’s film work includes the score for Jonathan Parker’s (Untitled), the music for the award-winning documentary The Woodmans, and the string arrangements for Requiem for a Dream, performed by the Kronos Quartet. His music is also on the soundtrack for Paolo Sorrentino’s Oscar-winning La Grande Bellezza and his 2015 film Youth. In addition to his work as a composer, Lang is Professor of Composition at the Yale School of Music.

David Lang is co-founder and co-artistic director of New York’s legendary music collective Bang on a Can. His music is published by Red Poppy Music (ASCAP) and is distributed worldwide by G. Schirmer, Inc. For more information, visit davidlangmusic.com.
CLAY REVISITED
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OCTOBER 8-DECEMBER 11, 2016
Black Box Theater, Iowa Memorial Union

Funding for this exhibition was provided by the Gerald Esken Ceramics Art Initiative
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OCTOBER 8, 2016
Photos: Miriam Alarcón Avila
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Proceeds of all Showcase sales are used to support Hancher’s educational programs.

The Showcase opens one hour prior to a performance’s starting time and remains open through and after the performance.

The Showcase is also open on Wednesdays, from 10 am to 1 pm, and on Thursdays, from 4:30 to 7:30 pm, while the Stanley Café is open to the public for Thursday Nights at Hancher.


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11/5   *Pomp, Brass, and Lunacy!*
       Tomáš Kubínek, Wycliffe Gordon,
       Orchestra Iowa, and University Choirs
11/11  Chucho Valdés Joe Lovano Quintet
12/1–4 The Joffrey Ballet, *The Nutcracker*
12/6   Emanuel Ax
12/9   Asleep at the Wheel
       *Merry Texas Christmas Y’all!*

TICKETS
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Accessibility Services (319) 335-1158

Individuals with disabilities are encouraged to attend all University of Iowa sponsored events. If you are a person
with a disability who requires a reasonable accommodation in order to participate in this program, please
contact Hancher in advance at (319) 335-1158.

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- Full cafe and bar open two hours
  prior to showtime
- Second floor bar open one hour
  following the performance
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**Times:** 11 a.m. to 6 p.m. each day

**Location:** UI Stead Family Children’s Hospital (Iowa City)
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Annual Calendar Ref. 5205G