



FOR IMMEDIATE RELEASE

CAP UCLA presents
Maya Beiser/Wendy Whelan/Lucinda Childs/David Lang
THE DAY

October 18 & 19 at Royce Hall



"A gut punch . . . nothing short of life itself: by turns hopeful, funny, surprising and tragic."
—*The New York Times*

UCLA's Center for the Art of Performance (CAP UCLA) presents Maya Beiser/Wendy Whelan/Lucinda Childs/David Lang's *THE DAY* on Friday, October 18 and Saturday, October 19, at 8 p.m. at Royce Hall. Tickets for \$28–\$99 are available now at cap.ucla.edu, 310-825-2101, and the Royce Hall box office.

THE DAY, conceived by famed cellist Maya Beiser, should be considered an assembly of legends. A new music/dance work, *THE DAY* is an evening-length multisensory exploration danced by Wendy Whelan, choreographed by Lucinda Childs, with music by David Lang and recorded vocals, text and live cello performed by Maya Beiser.

Beiser describes Whelan, a beauty and power, as the only one who could fit her vision for this piece. Formerly with New York City Ballet for thirty years, Whelan is a celebrated ballerina across the world. Working with Lucinda Childs was a dream of both Beiser and Whelan and created what Beiser calls "magic." Choreographer Lucinda Childs is a CAP alum: her Dance Company performed at Royce Hall in 2016.

Pulitzer Prize-winning composer David Lang, a long-time friend to Beiser, created the musical compositions in order for *THE DAY* to be fully conceived. The two musical compositions are called *the day* and *world to come*. The first part takes the audience through themes of memory, aging, and death with the following prompt, "I remember the day."

The second part focuses on the ideas of the soul leaving the body and what happens after you die. This second composition, actually composed first, was created during the devastating attack on the World Trade Center in 2001. Beiser, Whelan, Childs, and Lang created something truly spectacular. Through their collaboration and support, *THE DAY* graces the Royce Hall stage for its West Coast Premiere this October.

Funds for the CAP UCLA presentation of *THE DAY* are provided in part by Deborah Irmas and the Merle & Peter Mullin Endowment for the Performing Arts.

CAP UCLA's Dance series continues next year with Pam Tanowitz/Brice Marden/Kaija Saariaho: *Four Quartets* (Feb 15 & 16, Royce Hall).

CALENDAR EDITORS, PLEASE NOTE:

CAP UCLA presents

[Maya Beiser/Wendy Whelan/Lucinda Childs/David Lang *THE DAY*](#)

Friday, Oct. 18 at 8 p.m.

Saturday, Oct. 19 at 8 p.m.

Royce Hall, UCLA

10745 Dickson Court, Los Angeles, CA 90095

Program:

Celebrated ballerina Wendy Whelan, famed cellist Maya Beiser, iconic choreographer Lucinda Childs and Pulitzer Prize-winning composer David Lang join forces to create an evocative, bold, highly collaborative new work on time, aging, memory and death.

Credits:

THE DAY was conceived by Maya Beiser.

THE DAY was made possible by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation.

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; and was supported, in part, by the Inaugural Artist Fellowship at The Joyce Theater Foundation, Inc.'s Artist Residency Center. Substantial development support was provided by LUMBERYARD Contemporary Performing Arts and Summer Stages Dance @ ICA/Boston, with additional support from Baryshnikov Arts Center. *THE DAY* was supported in part by a Fay Chandler Faculty Creativity Grant from the MIT Center for Art, Science & Technology.

Tickets:

Single tickets: \$28–\$99

Online: cap.ucla.edu

Phone: 310-825-2101

UCLA Central Ticket Office: 310-825-2101, Monday through Friday from 10 a.m. to 4 p.m.

Royce Hall box office: open 90 minutes prior to the event start time.

Artists website: [Maya Beiser](#) | [Wendy Whelan](#) | [Lucinda Childs](#) | [David Lang](#)

About Maya Beiser

Avant-garde cellist and multifaceted artist 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. Praised by *Rolling Stone* as a "cello rock star," she has been hailed by *The New York Times* for her "stirring emotional power," while *The Boston Globe* described her as "a force of nature."

Raised in the Galilee Mountains in Israel, surrounded by the music and rituals of Jews, Muslims, and Christians, while studying classical cello repertoire, Maya reinvents solo cello performance in the mainstream arena. She is a featured performer on the world's most prestigious stages including Lincoln Center, Carnegie Hall, Brooklyn Academy of Music, The Kennedy Center, 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. 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.

About Wendy Whelan

Whelan began dance lessons at the age of three in her hometown of Louisville, Kentucky. At the age of 15, she moved to New York to continue her studies full time at the School of American Ballet. In 1984, she became an apprentice with New York City Ballet, joined the corps de ballet a year later, and was promoted to principal dancer in 1991.

She went on to spend 30 years at New York City Ballet, dancing virtually every major Balanchine role and working closely with Jerome Robbins on many of his ballets. She originated roles in over 50 new works, working with such luminary choreographers as William Forsythe, Twyla Tharp, Alexei Ratmansky, Christopher Wheeldon, Jorma Elo, Ullyses Dove, and Wayne MacGregor. Her most notable choreographic collaboration was with Christopher Wheeldon. She created roles in 13 of his ballets - including *Polyphonia*, *Liturgy* and *After the Rain*. In 2008, she was nominated for an

Olivier Award and a Critics Circle Award for her performances with his touring group, Morphoses - the Wheeldon Company.

A documentary film entitled *Restless Creature: Wendy Whelan*, was released in theaters across the country in 2017 and is now available on Netflix, iTunes and Amazon. The film recently won the Chita Rivera Award for Best Dance Documentary.

About Lucinda Childs

Childs began her career at the Judson Dance Theater in New York in 1963. Since forming her dance company in 1973, she has created over fifty works, both solo and ensemble. In 1976 she was featured in the landmark avant-garde opera *Einstein on the Beach* by Philip Glass and Robert Wilson, for which she won an Obie Award and she subsequently appeared in a number of Wilson's productions which include, *I Was Sitting on my Patio This Guy Appeared I Thought I Was Hallucinating*, *Quartet* by Heiner Muller, Wilson and Glass's opera *White Raven*, Wilson's video project *Video 50*, and *Maladie de la Mort* by Marguerite Duras opposite Michel Piccoli. She also appeared in Wilson's production of Arvo Part's *Adams Lament*, and collaborated on the movements and spoken text for *Letter to a Man*, based on Nijinsky's diaries and performed by Mikhail Baryshnikov.

In 1979, Childs choreographed one of her most enduring works, *Dance*, with music by Philip Glass and Im décor by Sol LeWitt, which continues to tour internationally and has been added to the repertory of the Lyon Opera Ballet where she has recently choreographed Beethoven's *Grande Fugue*. In 2015, she revived *Available Light*, created in 1983 with music by John Adams and a split-level set by architect Frank Gehry that was presented last year at the Festival d'Automne. In the fall of 2016 the Thaddeus Ropac Gallery in Pantin presented her choreographic scores in an exhibit titled "Nothing Personal" in collaboration with the Centre Nationale de la Danse where she has donated her archive.

About David Lang

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. *The New Yorker* reports, "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 post minimalist enfant terrible, has solidified his standing as an American master."

Lang's *simple song #3*, written as part of his score for Paolo Sorrentino's acclaimed film *Youth*, received many honors in 2016, including an Academy Award, Golden Globe, and Critics Choice nominations, among others. *The little match girl passion* won the 2008 Pulitzer Prize for Music. Commissioned by Carnegie Hall and based on a fable by Hans Christian Andersen and Lang's own rewriting of the libretto to Bach's St. Matthew 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 Carnegie Hall's 2013–2014 Richard and Barbara Debs Composer's Chair saw his critically acclaimed festival collected stories showcase different modes of storytelling in music.

About CAP UCLA

[UCLA's Center for the Art of Performance](#) (CAP UCLA) is dedicated to the advancement of the contemporary performing arts in all disciplines — dance, music, spoken word and theater, as well as emerging digital, collaborative and cross-platforms — by leading artists from around the globe. Part of UCLA's School of the Arts and Architecture, CAP UCLA curates and facilitates direct exposure to artists who are creating extraordinary works of art and fosters a vibrant learning

community both on and off the UCLA campus. The organization invests in the creative process by providing artists with financial backing and time to experiment and expand their practices through strategic partnerships and collaborations. As an influential voice within the local, national and global arts communities, CAP UCLA connects this generation to the next in order to preserve a living archive of our culture. CAP UCLA is also a safe harbor where cultural expression and artistic exploration can thrive, giving audiences the opportunity to experience real life through characters and stories on stage, and giving artists an avenue to challenge assumptions and advance new ways of seeing and understanding the world we live in now.

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