THE INSTITUTE OF CONTEMPORARY ART/BOSTON PRESENTS
Maya Beiser + Wendy Whelan + Lucinda Childs + David Lang THE DAY
Friday, March 11, 2022
Access live captioning for Friday’s performance -->

Saturday, March 12, 2022
Access live captioning for Saturday’s performance -->

Sunday, March 13, 2022
Access live captioning for Sunday’s performance -->

Performers
Wendy Whelan and Maya Beiser

Choreography
Lucinda Childs

Words and music
David Lang

Scenic design
Sara Brown

Sound design
Dave Cook

Projection design
Joshua Higgins

Lighting design
Natasha Katz

Costume design
Karen Young

Creative producer
Maya Beiser

Managing producer
Christina Jensen

Production manager
Emily McGillicuddy

Lighting supervisors
Alejandro Fajardo, Nic Vincent

Projections supervisors
Jess Medenbach, Jorge Morales Picó

ICA PRODUCTION CREW

Master electrician
Andrews Andrews

Master carpenter
Errick Jersey

Audio engineer
Kevin Corsett

Wardrobe
Nancy Flessas

Video engineer
RJ LaLura

Carpenters
Slava Tchoul, Andrea Dudziak, Bill O’Donnell, Gabe Goldman, Greg Hanawalt, James Groh

Electricians
Dean Covert, Steve Asaro, Emily Bearer, Britany Tymbluk, Jake Jarvis-Selbert, Kristie Woodyard, Callandra Moos

Intern
Matthew DeSavaries

THE DAY, Part 1: the day
THE DAY, Part 2: world to come
Recorded vocals, text, and multitrack cello performed by Maya Beiser the day and world to come, composed by David Lang, are performed by arrangement with Universal Music Corp. (ASCAP), music publisher and copyright owner.
A NOTE FROM MAYA BEISER

THE DAY is a response to two solo cello works written for me by the composer David Lang – the day and world to come.

The music for the second part, world to come, was actually composed first. Commissioned by Carnegie Hall, we began working on world to come in September 2001. Both David and I were in New York City when the devastating events of September 11 unfolded. The piece became suffused with the disappearance of the thousands of people who vanished into the ashes of the World Trade Center that day. Rather than being a memorial or requiem, world to come is a kind of prayer — introspective and personal, a meditation on the eternal, post-mortal journey of the soul as it separates from the body.

The first half of THE DAY is based on the prequel composition of the same title, written in 2016. Exploring the ways we remember our lives as they are running away from us, Lang crowdsourced the narrated text from the Internet. Every phrase that completed the sentence "I remember the day I" is treated as a personal statement from someone, somewhere, about a moment that was so significant it felt worth holding onto. The text, appearing every six seconds, is arranged like a prism — in an alphabetical order — with many conflicting facets of each action described from different vantage points.

During the time I recorded these two pieces for an album, I kept seeing images of a woman, a dancer, emerging from the notes of the cello — embodying the voices, recounting these stories, inhabiting these memories, possessing those lives.

Working with Wendy Whelan and Lucinda Childs on this project has been a dream come true. We embarked on this project as a collaborative effort, truly respecting each other as artists. We have been blessed to work on this project with such an exceptional team: Natasha Cook, J.K. Higgason, Karen Young, Emily McGillicuddy, and Christina Jensen have all been extraordinary.

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 (world premiere at Festival 2019); The Joyce Theater; Ludwigsburg Festival, Germany; and Center for the Art of Performance at UCLA.

THE DAY was supported, in part, by the Inaugural Artist Fellowship at The Joyce Theater Foundation, Inc. A Residency Center, possible by lead funding from The Andrew W. Mellon Foundation, Howard Gilman Foundation, LuEllen T. Markey Trust, and David and Francine Lang Foundation.

Substantial development support for THE DAY was provided by the Yoko Ono, The Joyce Theater Foundation, Inc. A Residency Center, possible by lead funding from The Andrew W. Mellon Foundation, Howard Gilman Foundation, LuEllen T. Markey Trust, and David and Francine Lang Foundation.

THE DAY was supported in part by a Fay Chandler Faculty Creativity Grant from the MIT Center for Art, Science & Technology.

world to come by David Lang was commissioned in 2003 for Maya Beiser by Carnegie Hall. 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.

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THE DAY is a Summer Stages Dance @ ICA/Boston project and is made possible, in part, with the support of Jane Rand and Howard Gilman Foundation, The Alkemade Fund, and Stephanie and Leonore Gorman-Goodhart.

The presentation of Maya Beiser, Wendy Whelan, Lucinda Childs + David Lang, 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.


Wendy Whelan is widely considered one of the top dancers of her generation. Since 2013, she has been developing a career as a choreographer and director. Whelan has been a guest artist with the New York City Ballet, dancing virtually all of the roles in the company’s repertoire. Her inaugural performance as a choreographer was with the Centre Nationale de la Danse, to which she was appointed in 2016. In February 2019, she returned to the company to create a new work that premiered in the spring.

Whelan is also known for her collaborations with some of the most innovative musicians in the world. Since 2013, she has been working with Brian Brooks and Brooklyn Rider on a documentary that will be produced by The Joyce Theater Productions and released in the fall of 2019. The documentary will explore the life and work of Whelan and her collaborators, including composer John Adams and set designer Frank O’Hara.

Whelan was born in Louisville, Kentucky, and began dance lessons at the age of three. After intense training, she moved to New York to attend the Juilliard School, where she studied with some of the most prestigious choreographers — Kyle Abraham, Joshua Bergasse, and Alejandro Cerrudo — as well as William Forsythe, Twyla Tharp, and others. She performed with the American Ballet Theatre before joining the New York City Ballet at age 14; a year later, she moved to New York to perform with the Centre Nationale de la Danse. Whelan was awarded both The Jerome Robbins Award and a Bessie Award for her work as a dancer and choreographer.

In addition to her work with the New York City Ballet, Whelan has performed around the world, including at the Barbican, the Sydney Opera House, and the John F. Kennedy Center for the Performing Arts. She has also directed and performed in productions of Dr. Atomic by John Adams and a split-level set by Frank O’Hara. Whelan’s work has been recognized with a Guggenheim fellowship and a Kennedy Center Fellowship, and she has been inducted into the Dance Hall of Fame. She has donated her archive to the Institute for Advanced Study in Princeton.

Wendy Whelan, Brian Brooks, Keigwin + Taylor, and Miami City Ballet, among any others.

Theatre / The Sol Project). He holds an M.F.A in York Times and The Creators Project. His work in dance includes lighting for Continuum (San Francisco Ballet), Aladdin, Long Day's Journey into Night, and musical An American in Paris. Katz's other collaborations are included in the repertoires of the Martha Graham Dance Company, Karen Sherman, Reggie Wilson / Fist, North Carolina School of the Arts. Recent design credits include Alice's Adventures in Wonderland, Hello, Dolly!, and musical An American in Paris. Natasha Katz is a designer of video and media design, filmmaker, editor, director, and producer originally from The Hudson Valley and produces music festivals. She has toured with Big Dance Company, Karen Sherman, Reggie Wilson / Fist, and Che Malambo. In addition to her work in design and the reconstruction and design of the costumes for the video works of Palominos, Amy Helm, and many more. His settings. His work in the pop/rock world has landed him Gold and Platinum album credits and received research grants from the NEA/Design and the Metropolitan Museum of Art and is currently directing Embers and Hagoromo. He is a Brooklyn-based lighting designer originally from Toronto.

Nic Vincent (Lighting Supervisor) is a Brooklyn-based costume designer who has designed for numerous dance companies and contemporary and received research grants from the NEA/Design and the Metropolitan Museum of Art and is currently directing Embers and Hagoromo. He is a Brooklyn-based lighting designer originally from Toronto.

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Since its founding in 1936, the ICA has shared the pleasures of reflection, inspiration, imagination, and provocation that contemporary art offers with its audiences. A museum at the intersection of contemporary art and civic life, the ICA has advanced a bold vision for amplifying the artist's voice and expanding the museum's role as educator, incubator, and convener. Its exhibitions, performances, and educational programs provide access to the breadth and diversity of contemporary art, artists, and the creative process, inviting audiences of all ages and backgrounds to participate in the excitement of new art and ideas.

Learn more about the ICA here ➔
Vijay Iyer Trio
Thu, Apr 7, 2022, 8 PM

Among the most acclaimed pianists of his generation, Vijay Iyer consistently expands the musical, textural, and expressive possibilities of jazz through live performance and recordings. Iyer returns to the ICA with his intrepid trio featuring bassist Linda May Han Oh and drummer Tyshawn Sorey. The group’s newest album, Uneasy, reflects musically on America’s current political and social turmoil, and in the words of Iyer, “reminds us that the most soothing, healing music is often born of and situated within profound unrest.”

Get your tickets now →

New England Now Dance Platform
Fri, Mar 18, 2022, 8 PM
Sat, Mar 19, 2022, 8 PM
Sun, Mar 20, 2022, 3 PM

Experience an exciting weekend of dance featuring 18 New England dance artists including Aretha Aoki, Chavi Bansal, Ian Berg, Anthony Bounphakhom, Shani Collins, Sarah Duclos, Deborah Goffe, Heidi Henderson, Lauren Horn, Ali Kenner Brodsky, Toby MacNutt, Scott McPheeters, Jessica Roseman, Kristen Stake, Lilly Rose Valore, Amanda Whitworth, Lida Winfield, and J Michael Winward. The weekend’s three distinct performances are part of the Regional Dance Development Initiative, a program of the New England Foundation for the Arts (NEFA).

Co-presented by ICA/Boston, Global Arts Live, and the New England Foundation for the Arts.

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Join today to begin a year of inspiration and discovery. ICA members enjoy special access to our exhibitions, performances, and events, while also providing vital support to the museum and the arts in Boston.

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- First access to new exhibitions during members-only preview days
- 10% discount at the ICA Store online and in-person*
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Virtual
- Access to virtual programming designed exclusively for members
- Free member tickets to select events such as our popular online cooking class, Talking Taste
- Subscriptions to ICA member communications
- Member pricing on tickets for virtual film screenings and performances presented by the ICA

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Learn more or join now →