



FALLING OUT OF TIME

OSVALDO GOLIJOV

A TONE POEM IN VOICES

PHILADELPHIA PREMIERE

Text adapted by Osvaldo Golijov from the novel by David Grossman
Translation from Hebrew by Jessica Cohen

Dedicated to The Parents Circle - Family Forum (theparentscircle.org).
And to Ruth & Mario Bercholle, Colleen & Bob Cording, Cecilia & Néstor Fiore, Paula & Haim Gromadzyn,
Michal & David Grossman, Regan & David Harrington and Cathy & Frank Vellaccio.

SUNDAY, **NOVEMBER 6** @ 7 PM

Annenberg Center, Zellerbach Theatre

There will be no intermission.

PROGRAM NOTES

CAST

WOMAN Biella da Costa

CENTAUR Nora Fischer

MAN Noam Enbar

COMPOSER Osvaldo Golijov

TRUMPET & FLUGELHORN Dan Brantigan

CELLO Hannah Collins

ACOUSTIC BASS & ELECTRIC FRETLESS BASS Shawn Conley

ELECTRIC GUITAR & MODULAR SYNTHESIZER Jeremy Flower

VIOLIN Johnny Gandelsman, Mazz Swift

VIOLA Mario Gotoh

KAMANCHEH & SHAH KAMAN Kayhan Kalhor

PERCUSSION/DRUM SET Shane Shanahan

YANGQIN Reylon Yount

PRODUCTION STAFF

MONITOR ENGINEER Charlie Campbell

EXECUTIVE PRODUCER (THE SHEPHERD) Cristin Canterbury Bagnall

STAGE MANAGER Lauren Cavanaugh

PRODUCTION MANAGER & LIGHTING DESIGNER Aaron Copp

LIGHTING DIRECTOR Cat J. Cusick

SOUND ENGINEER Jody Elff

MUSIC DIRECTOR Johnny Gandelsman

COSTUME DESIGNER Maile Okamura

SCENIC DESIGNER Mikiko Suzuki MacAdams

PROJECTION DESIGN Camilla Tassi (based on artwork by Mary Frank)

TOUR MANAGEMENT Johnny Gandelsman (In a Circle Records), Cristin Canterbury Bagnall (BroadBand Collaborative)

NOTES BY LEAH HAGER COHEN

You--
Where are you?
What are you?
And how are you there?
And who are you there?

Falling Out of Time is a journey to nowhere – or more accurately, a journey to no where. For the dead are no longer in time or place, and those who love them and would follow them must seek a route beyond linear boundaries. This is a kind of madness, and a kind of truth.

The seed of this musical project was sown at a 2002 encounter between Osvaldo Golijov and Yitzhak Frankenthal, founder of The Parents Circle, an organization of Israelis and Palestinians who have lost family members to the ongoing conflict. Frankenthal shared the story of a bereaved father who could not reconcile himself to leaving his dead son and reentering the world of time. For many days he remained at his son's side at night, sleeping upon the grave. Narrating with his actions a story of madness and truth.

The seed found soil 12 years later, when Golijov read David Grossman's brilliant, almost unbearable novel about a man who walks, a father who describes with his feet impossible, ever-widening circles, driven to go to his dead son.

The notion of losing one's child conjures, in Golijov's words, the utmost pain imaginable, a supernova of pain. Is it madness to try to translate such experience into words, into music? Perhaps. A supernova is very big. But as one of the characters says, there is "Great, definitive death" – boundless, eternal, immortal – and then there is "Your single, little death, / inside it."

In a sense, it is the "single, little death" that both David Grossman and Golijov take for their starting points. They enter the fathomless through the particular, the palpable, the present. One foot placed in front of the other. One heartbeat at a time. Ka-thunk. Ka-thunk. We are very much in time – music is nothing if not an organization of time – and in motion. The father is joined by other townfolk, each having lost a child; each railing against circumstance; each compelled on a relentless walk of resistance at once mad and true. The heartbeat and the walking, the walking and the heartbeat. The body's humble metronomes – the very movements that separate the living from the dead – allow the journey.

We find a crucial counterpoint to these rhythms in the questions that erupt from the walkers. Golijov, for whom the novel is "a book of questions," has distilled from it three, which we hear again and again. At times a cry to pierce the sky, at times an echo swollen with tenderness: Where are you? Who are you there? How are you there? To ask, a form of madness. To refrain from asking, another.

And the questions themselves contain echoes of the sorely missed children – indeed, of all children: their lovely doggedness, their lively insistence on asking the unanswerable. We all go in circles, children with their hunger to know why? where? who? how? and grownups who in suffering find we have not lost the appetite: "teach me – as I not long ago / taught you – / the world and all its secrets." All of us circling, circling, until in time we come to perceive that perhaps the "walk itself is both / the answer and the question."

"Great, definitive death" touches us all, yet grief is always isolating. Each "single, little death" inflicts its separate suffering, a unique exile. Even parents mourning the same child do not share the same grief. A coda to the story about the bereaved father who could not bear to leave his son's grave: When Frankenthal heard about this man, he went to the cemetery. And remained there. Day and night he kept company with this man, until he was able to rise back up and reenter the world and time.

Perhaps more than an act of making art, the joining of Golijov's musical voice to David Grossman's literary one is an act of accompaniment. And by collaborating with the Silkroad Ensemble in the creation of this piece, Golijov widens the circle of accompaniment. Accompaniment is not a cure for grief. But it may be the opposite of madness.

Sitting shiva, the Jewish custom of gathering around the bereaved for seven days after a death, is a ritualized form of accompaniment. *Falling Out of Time*, with its ever-expanding circles of community – from the townfolk in the novel to the musicians bringing it to the stage – might be thought of as a walking shiva, an act of accompaniment that remains, like the breath of the living, in motion.

There is
breath
there
is breath
inside the pain
there is breath

SYNOPSIS

I.

We hear two weary voices humming a lament over a murmuring heart and ticking clocks. We see the Centaur: half-writer, half-desk. He tells us that the only way he has to understand the death of his son is by re-creating it as a story ("There is a man. There's a woman. He will walk. She will not"). We see the Man, and the Woman, his wife. The Man can't bear staying at home any longer and decides he has to go "there, to him." His wife despairs ("there's no there"). The Man sings of the night when messengers came to their home to tell them about their son's death ("they...mercifully, quietly, stood at the threshold and gave us the breath of death"). His wife brings that night into the present and addresses the messengers ("Don't be afraid. I did not shout when he was born, and I won't shout now either"). Man, Woman and Centaur sing of falling into a void – the absence created by the child's death ("Come, Chaos"). The Woman climbs atop a belfry and sings of her husband who walks in circles on the hills surrounding their town ("step, another step"). In a hallucination, the Walking Man conjures up his son: he "empties" his own body so that his son can enter it and live there the rest of his unlived life ("...hurry, my boy... everything now is yes"). The Centaur tells how some of the townsfolk who are also bereaved to see the Walking Man, leave their homes and follow him into the hills: a midwife, her husband the cobbler, a mute net mender, an elderly math teacher. They all walk in a procession towards a barren hill. ("It is the brain of the universe... It has no wails, no thoughts. It has no answers, and no love.")

II.

We hear a cry piercing the skies. There is no answer, only a faint echo. The Walking Man sings of hovering between here and *there* ("I'm walking my mind away"). The music turns into a mantra from which the Centaur emerges ("It breaks my heart, my son, to think...I have found the words.") The Centaur then addresses the Walking Man ("If you meet him...will you tell him of his brother born after him? Will you tell him that you gave his dog to a boy in the street?"). One of the walkers (voiced by the Centaur) sees a fly landing on a green leaf without noticing that a spider had built his web. The fly is trapped and killed. ("What? What is it you know now, that you did not know the moment you were spawned?") As the Walking Man realizes the futility of his walk and stops ("You were right, Woman, there's no 'there'"), the Woman Atop the Belfry sees him far away and blesses him ("Go now, be like him. Conceive him, yet be your death, too...and there, my love, among the shadows of father-son, there will come peace – for him, for you"). Giant, Momus-like drums erupt. The Walking Man hollers a string of questions to his son ("Where? Where are you? How are you there? And who are you there?") The stars mock his questions. A cry pierces the skies. There is no answer. Only a faint echo. We hear the voice of a boy. ("There is breath, there is breath. Inside the pain. There is breath.")

Recording available on In a Circle Records

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With thanks to Kinan Azmeh, Anthony Barbir, Eduardo A. Braniff, Jonathan Brill, Mary Pat Buerkle, Carole Charnow, Meghan Coleman, Lou Cove, Nicholas Cords, Kathy Fletcher, Deborah Harris, Vanessa Hoheb, Isabelle Hunter, Yonca Karakilic, Liz Keller-Tripp, Golnar Khosrowshahi, Yo-Yo Ma, Ben Mandelkern, Karen Ouzounian, Yoni Rechter, Deborah Rutter, Jessica Shuttleworth, Sara Stackhouse, Lori Taylor, Jason van Eyk and Wu Man.

ABOUT THE ARTISTS

Oswaldo Golijov (Composer)

Golijov's works include: *St Mark Passion*; the opera *Ainadamar*; *Azul*, a cello concerto; *The Dreams and Prayers of Isaac the Blind*, for clarinet and string quartet; the song cycles *Ayre* and *Falling Out of Time*; and the soundtracks for the Francis Ford Coppola films *Tetro* and *Youth Without Youth*. This season, two new works have premiered: *Um Dia Bom*, a string quartet for Brooklyn Rider, and *Ever Yours*, a string octet for the St. Lawrence String Quartet together with the Telegraph Quartet. He is currently working on a violin concerto for Johnny Gandelsman and The Knights to be premiered on December 16, 2022, at the opening of the Prior Center for Performing Arts at the College of the Holy Cross in Worcester, Massachusetts. Golijov was born in Argentina and lived in Jerusalem before coming to the U.S. He is the Loyola Professor of Music at the College of the Holy Cross.

Dan Brantigan (Trumpet, Flugelhorn)

As a trumpet player and composer, Brantigan offers a unique sound and textural perspective to a diverse range of musical projects and films. He has performed around the world with notable artists, including Oswaldo Golijov, David Byrne, Macy Gray, Bonobo, Sarah Brightman, Doyle Bramhall II, Kaki King and DJ Krush and as a featured soloist in multiple Ken Burns documentary series. His composition and sound design work has received accolades from the Bourges Institute and the ASA and can be heard regularly in feature and documentary films.

Hannah Collins (Cello)

Winner of De Linkprijs for contemporary interpretation, cellist Hannah Collins is a dynamic performer devoted to building community through musical expression. *Resonance Lines*, her solo debut album on Sono Luminus, is an "adventurous, impressive collection of contemporary solo cello music," negotiated "with panache" (*The Strad*), pairing music by Britten and Saariaho with commissioned works by Caroline Shaw and Thomas Kötcheff. Over the past decade, New Morse Code, her "remarkably inventive and resourceful duo" (*Gramophone*) with percussionist Michael Compitello, has developed projects responding to society's most pressing issues and was awarded the 2020 Ariel Avant Impact Performance Prize. Collins has recently performed with A Far Cry, Bach Aria Soloists, Grossman Ensemble and The Knights. She holds degrees in biomedical engineering and music from Yale, Royal Conservatory of The Hague and City University of New York, and currently teaches at the University of Kansas. hannahcollinscello.com

Shawn Conley (Acoustic Bass, Electric Fretless Bass)

Hawaiian-born bassist and composer Shawn Conley grew up loving all types of music. This love of diversity of sound developed into a career that straddles many genres. He has been with The Silkroad Ensemble for eight years and is a member of the Brooklyn-based chamber orchestra The Knights. Recent projects include a release of the Brahms and Beethoven violin concertos with Gil Shaham and The Knights; the world premiere and recording of Oswaldo Golijov's *Falling Out of Time*; the Grammy® Award-winning CD *Sing Me Home* with the Silkroad Ensemble and Yo-Yo Ma; and an international tour of the new performance-art piece *The Head and the Load*, created by South African visual artist William Kentridge.

Aaron Copp (Production Manager, Lighting Designer)

Copp's recent projects include the Broadway production of *The New One* by Mike Birbiglia, *Red State Blue State* for Colin Quinn at the Minetta Lane, *Candide* at Tanglewood Music Center, *One Line Drawn* by Brian Brooks for Miami City Ballet and *Shahrazad* for The Royal Ballet of Flanders. He has worked extensively in the dance world and, in 2008, received his second Bessie Award for Jonah Bokaer's *The Invention Of Minus One*. He had a long association with Merce Cunningham, designing such pieces as *Ground Level Overlay*, *Windows* and *Biped*, for which he also won a Bessie.

Biella da Costa (Woman)

Biella da Costa is one of Venezuela's most acclaimed and versatile vocalists. She has been awarded the Premio Nacional del Artista twice and has shared the stage with international artists such as Eric Clapton and Ray Charles, among many others. She has appeared in prestigious jazz festivals and venues throughout Europe, North America, Russia and Australia, including Carnegie Hall, Boston's Symphony Hall and the Sydney Opera House. Since 2000, da Costa has been performing Osvaldo Golijov's *La Pasión Según San Marcos, Ayre* and *Oceana*.

Jody Elff (Sound Engineer)

Elff is a Grammy® Award-winning audio engineer whose experience includes work with Yo-Yo Ma, Bang on a Can, Chris Thile and many others. Elff regularly mixes televised concert events, including the 2021 MTV Video Music Awards, NBC's *Annie LIVE!* and Tony Bennett & Lady Gaga's *One Last Time* for CBS. Elff's company, HEAR, will provide music mix services for the upcoming Academy Awards and CMA Awards. His recordings include the Silkroad Ensemble's *Sing Me Home* and Chris Thile's *Laysongs*. Elff has recently developed several patent-pending audio technologies for mixing high-channel-count music events over distance and 360° immersive live-streaming concert experiences.

Noam Enbar (Man)

Based in Tel Aviv, Enbar is a singer, composer, songwriter, artistic director, music producer, band and chorus leader, film and theatre composer and teacher/mentor. He is best known in Israel as the founder of the Post-Rock band, Hablulim, the Klezmer-Punk band, Oy Division, and Jerusalem's Great Gehenna Choir. Among many other projects, Enbar composed music for the feature films *Z32* (2008 Venice film festival) and *Between Fences* (2016 Berlinale Film Festival), the sound installation *The Details*, which premiered at the 2012 Berlinale and then featured at Paris White Nights (2013), and the ritual trilogy *Giants*, which premiered at the Israel Festival 2016. His sound exhibition, *Preaching to the Choir*, opened in 2017 at the Tel Aviv Museum of Art, and his work for a large choir, *Blindsight*, premiered at the 2018 Jerusalem Season of Culture. Enbar's two new solo albums are due to be released in 2022. Enbar has been teaching vocal workshops and classes since 2010.

Nora Fischer (Centaur)

Amsterdam-based singer and vocal performer Nora Fischer is renowned for her adventurous approach to live performance and her creative and genre-defying collaborations. She is most comfortable right at the sweet spot where different music genres and performing arts join forces and forget that they once had strict boundaries. Her "affinity with experimental classical styles and sharp dramatic instincts" (*The New York Times*) has led to close collaborations with composers, ensembles and theatre/dance/mime directors such as Louis Andriessen, Simon McBurney and Yo-Yo Ma's Silkroad Ensemble and to solo performances at both prestigious and experimental venues around the world.

Jeremy Flower (Electric Guitar, Modular Synthesizer)

Flower is a multi-instrumentalist and composer of acoustic and electronic music. His work with electronics has landed him on stage as a guest artist with orchestras and chamber groups all over the world, as well as with world-renowned electronic producers in experimental, ambient and minimal techno genres. Flower has been commissioned by the Chicago Symphony Orchestra for their Music NOW series, James Sommerville and the Hamilton Philharmonic for their new music festival and Carnegie Hall's Weill Music Institute. Currently, Flower is working on a couple of children, a second recorded song cycle to follow 2016's *The Real Me* and building modular synthesizers.

Mary Frank (Artist)

Frank, born in 1933 in London, England, is a sculptor, painter, photographer and ceramic artist and a fierce advocate for human rights. Frank's work is in the collections of the Metropolitan, Whitney and Brooklyn Museums and numerous private collections. Frank has collaborated with Terry Tempest Williams, Peter Matthiessen, Bread and Puppet Theater and Peter Kayafas. Represented by the DC Moore Gallery and Elena Zang Gallery in New York, Frank lives and works in New York City and Bearsville, New York.

Johnny Gandelsman (Violin, Music Director)

Grammy® Award-winning violinist and producer Johnny Gandelsman's musical voice reflects the artistic collaborations he has been a part of since moving to the U.S. in 1995. Richard Brody of *The New Yorker* has called him "revelatory" in concert, placing him in the company of "radically transformative" performers like Maurizio Pollini, Peter Serkin and Christian Zacharias. Gandelsman is a founding member of Brooklyn Rider and was a member of the Silkroad Ensemble for 18 years. Gandelsman integrates a wide range of creative sensibilities into a unique style amongst today's violinists, one that, according to *The Boston Globe*, possesses "a balletic lightness of touch and a sense of whimsy and imagination." He lives in New York.

Mario Gotoh (Viola)

Born in Japan, Dr. Mario Gotoh is a Grammy® Award-winner, sought for multiple, distinguished roles as an innovative and creative violinist, violist, passionate educator and composer with a remarkably unique style in all genres, performing worldwide. An avid interdisciplinary collaborator, Gotoh is a featured actor in William Kentridge's *The Head and The Load*. She regularly records and performs on soundtracks and with many artists such as Stevie Wonder, Brian Wilson, Roger Waters, Sting and Katy Perry, and on broadcasts on The Grammy Awards, *Saturday Night Live*, *MTV VMAs*, *Colbert* and *Letterman*. She was the original violinist-violist for Broadway's *Hamilton*. She has dual-degree doctorates in both violin and viola performance. Gotoh is inspired by her community activism, language, literature, cooking, writing, visual arts, film, swimming and exploring cultures worldwide. mariogotoh.com

Kayhan Kalhor (Kamancheh, Shah Kaman)

Kalhor is an internationally acclaimed virtuoso on the kamancheh. A native of Iran, born in the Kurdish city of Kermanshah, he was a musical prodigy who traveled in Iran to perform and explore the music of its many regions. Internationally, he has appeared as a soloist with a variety of symphony orchestras and ensembles. Kalhor is co-founder of the renowned ensembles Dastan, Ghazal, Persian & Indian Improvisations, and Masters of Persian Music. Kalhor's compositions are prominent in the Silkroad Ensemble's repertoire, and his recordings have received four Grammy® Award nominations.

Maile Okamura (Costumer Designer)

Okamura has designed/constructed costumes for Mark Morris Dance Group (MMDG), Dance Heginbotham (DH), Pam Tanowitz Dance, Houston Ballet, Atlanta Ballet and Tanglewood Music Center. She worked with artist Howard Hodgkin to realize the costumes for *Layla and Majnun*, a collaboration between Mark Morris Dance Group and the Silkroad Ensemble. She has also assisted artist Maira Kalman on costumes for *Renard* (MMDG), *The Principles of Uncertainty* (DH) and *Herz Schmerz* (DH).

Shane Shanahan (Percussion, Drum Set)

Percussionist, composer and arranger Shane Shanahan has combined his studies of drumming traditions from around the world with his background in jazz, rock and Western art music to create his own unique, highly sought-after style. He is a founding member of Yo-Yo Ma's genre-defying, Grammy®-Award winning Silkroad Ensemble and served as Co-Artistic Director (2017-2020) and Learning Programs Advisor (2012-2020) for the organization. Shanahan has performed and/or recorded with Bobby McFerrin, Aretha Franklin, James Taylor, Philip Glass, Alison Krauss, Deep Purple, Jordi Savall, Sonny Fortune, Chaka Khan, Bill Frisell and Glen Velez, among others. He is adjunct percussion faculty at The Hartt School and the Eastman School of Music.

Mazz Swift (Violin)

Violin/vox/freestyle composition artist Mazz Swift engages audiences worldwide with their signature weaving of improvisation and composition. They are a violinist, composer, conductor, and educator whose works include commissions by the Los Angeles Philharmonic, the Kronos Quartet, and the Silkroad Ensemble. Swift is a 2019 Jerome Hill Fellow and 2021 United States Artist Fellow, working on several projects, all of which are centered around protest songs, spirituals and the Ghanaian concept of Sankofa, looking back to learn how to move forward.

Mikiko Suzuki MacAdams (Scenic Designer)

MacAdams is originally from Kobe-city, Japan and is now based in NYC, Native land of Munsee Lenape. Her work has been seen Off Broadway and in regional theatres all around the U.S. and in Japan. As an associate set designer, she has worked on several Broadway, West End and national tours including *My Fair Lady* and *The King and I*. For her full credits, please visit mikikosmacadams.com. Currently, she is a faculty member of the David Geffen Drama School at Yale.

Camilla Tassi (Production Design)

Tassi is a projection designer and musician from Florence, Italy. With a background in computer science and voice, her design credits include Monteverdi's *L'Orfeo* (Apollo's Fire), Pollock's *Stinney* (PROTOTYPE Festival), Stravinsky's *Le Rossignol* (Yale Opera) and Talbot's *Path of Miracles* (Conspirare). Tassi enjoys bringing design to traditionally unstaged compositions (choral, art song, recital, oratorio), recontextualizing the repertoire with today's audiences. She has produced early and contemporary performances (Williams and Delinger's *Talk to Me Like the Rain*, staged Carissimi's *Jephte* and the U.S. premiere of Morricone's *Se questo è un uomo*). She translates Italian libretti and sings with the Yale Schola Cantorum. camillatassi.com

Reylon Yount (Yangqin)

Yount aka Mantawoman (they/them/Rey/M) is a genre-fluid performer, yangqin player and singer-songwriter based in London. As the youngest member of the Silkroad Ensemble, Yount has toured to venues such as Lincoln Center, TED, Park Avenue Armory and Xinghai Concert Hall. A Harvard College graduate and Marshall Scholar, Yount pairs their music-making with research around transcultural identity and fluidity as a healing response to fragmentation. Yount is a 2020 City Music Foundation Artist and has received support from nonclassical, Arts Council England, Help Musicians UK, Britten Pears Arts and the Royal Philharmonic Society. They have recorded soundtracks for the Sundance Award-winning short *Reneepoptosis* and Marvel's blockbuster, *Shang-Chi and the Legend of the Ten Rings*. Yount co-founded Tangram, a London-based artist collective reimagining Chinese cultures through music (tangramsound.com). More recently, Yount has begun performing as Mantawoman, a psychedelic siren giving hypnopop surrealness (mantawoman.com), showcasing their "lovely baritone" (I Care If You Listen).