



THE PHILIP GLASS ENSEMBLE

MUSIC IN TWELVE PARTS BY PHILIP GLASS

PHILADELPHIA PREMIERE // #GLASSFEST

Music Director, Keyboard Michael Riesman
Voice, Keyboard Lisa Bielawa
Soprano Saxophone, Flute Jon Gibson
Alto and Tenor Saxophones Peter Hess
Keyboard Mick Rossi
Flute, Piccolo, Soprano Saxophone Andrew Sterman

Sound Dan Bora
Onstage Sound Ryan Kelly

There will be two intermissions plus a dinner break.

Saturday, February 29 @ 6 PM

Zellerbach Theatre

Support for The Philip Glass Ensemble provided by The Presser Foundation.

The Philadelphia Inquirer

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PROGRAM NOTES

Music in Twelve Parts, written by Philip Glass between 1971 and 1974, is a deliberate, encyclopedic compendium of some techniques of repetition the composer had been evolving since the mid-1960s. It holds an important place in Glass' repertory, not only from a historical vantage point as the longest and most ambitious concert piece for The Philip Glass Ensemble, but from a purely aesthetic standard as well, because *Music in Twelve Parts* is both a massive theoretical exercise and a deeply engrossing work of art.

"*Music in Twelve Parts* would most likely be classified as a minimal work, it was a breakthrough for me and contains many of the structural and harmonic ideas that would be fleshed out in my later works. It is a modular work, one of the first such compositions, with twelve distinct parts which can be performed separately in one long sequence, or in any combination or variation." – Philip Glass

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ABOUT THE ARTISTS

The Philip Glass Ensemble

The Philip Glass Ensemble (PGE) comprises the principal performers of the music of Philip Glass. In 1968, Glass founded the PGE in New York City as a laboratory for his music. Its purpose was to develop a performance practice to meet the unprecedented technical and artistic demands of his compositions. In pioneering this approach, the PGE became a creative wellspring for Glass, and its members remain inimitable interpreters of his work.

The artists of the PGE recognize their unique position in the history of music of the past half-century and passing on that legacy is part of their practice. A deep dedication to educating the next generation of musicians is integral to the PGE's work, both on tour and as the Ensemble-in-Residence at the Philip Glass Institute at The New School.

The PGE debuted at the Whitney Museum of American Art in 1969 and in its early years, performed primarily in the galleries, artist lofts and museums of SoHo's then-thriving artistic community. In the five decades since, the PGE has performed in world-renowned music festivals and concert halls across five continents and has made records with Sony, Nonesuch and Orange Mountain Music.

Many of Philip Glass's most celebrated works were expressly composed for the PGE: its core concert pieces *Music in Twelve Parts*, *Music in Similar Motion* and *Music with Changing Parts*; the opera and musical theatre projects *Einstein on the Beach*, *Hydrogen Jukebox*, *1000 Airplanes on the Roof*, *Monsters of Grace*; and the full-length dance works *Dance* (Lucinda Childs) and *A Descent Into the Maelström* (Australian Dance Theater). The PGE is most widely acclaimed for its soundtracks to Godfrey Reggio's trilogy of wordless films: *Koyaanisqatsi*, *Powaqqatsi* and *Naqoyqatsi*. It is also featured in Glass's operas *La Belle et la Bête* and *The Photographer*.

Philip Glass

Born in Baltimore, Maryland, Glass is a graduate of the University of Chicago and The Juilliard School. In the early 1960s, Glass spent two years of intensive study in Paris with Nadia Boulanger and, while there, earned money by transcribing Ravi Shankar's Indian music into Western notation. By 1974, Glass had many innovative projects creating a large collection of new music for The Philip Glass Ensemble and for the Mabou Mines Theater Company. This period culminated in *Music in Twelve Parts* and the landmark opera *Einstein on the Beach*, for which he collaborated with Robert Wilson. Since *Einstein*, Glass has expanded his repertoire to include music for opera, dance, theatre, chamber ensemble, orchestra and film. His scores have received Academy Award nominations (*Kundun*, *The Hours*, *Notes on a Scandal*) and a Golden Globe (*The Truman Show*). In the past few years, several new works were unveiled including an opera on the death of Walt Disney, *The Perfect American* (co-commissioned by Teatro Real, Madrid and the English National Opera), a new touring

production of *Einstein*, the publication of Glass's memoir, *Words Without Music*, by Liveright Books, and the premiere of the revised version of Glass' opera *Appomattox*, in collaboration with librettist Christopher Hampton, by the Washington National Opera in November 2015.

Glass celebrated his 80th birthday on January 31, 2017 with the world premiere of *Symphony No. 11* at Carnegie Hall. His 80th birthday season featured programming around the globe, including the U.S. premieres of operas *The Trial* and *The Perfect American*, and world premieres of several new works, including *Piano Concerto No. 3* and *String Quartet No. 8*.

In 2015, Glass received the U.S. National Medal of Arts and the 11th Glenn Gould Prize. He was honored with the Richard and Barbara Debs Composer's Chair from Carnegie Hall for the 2017-2018 season. Glass received the 41st Kennedy Center Honors in December 2018. In January 2019, the Los Angeles Philharmonic presented the world premiere of Glass' *Symphony No. 12*, based on David Bowie's album *Lodger* and a completion of three symphonies based on Bowie's Berlin Trilogy.

Glass continues to perform solo piano and chamber music evenings with world renowned musicians.

Lisa Bielawa (Voice, Keyboard)

Composer-vocalist-producer Bielawa is a 2009 Rome Prize winner in Musical Composition and the recipient of the 2017 Music Award from the American Academy of Arts & Letters. In 2018, she was named a William Randolph Hearst Visiting Artist Fellow at the American Antiquarian Society and received a Los Angeles Area Emmy® nomination for her made-for-TV-and-online opera, *Vireo: The Spiritual Biography of a Witch's Accuser*. *Vireo* was released on CD/DVD in 2019 (Orange Mountain Music) and she has also recorded on the Tzadik, TROY, Innova, BMOP/sound, Sono Luminus and Cedille labels. Bielawa began touring as the vocalist with the Philip Glass Ensemble in 1992 and in 2019, she became the inaugural Composer-in-Residence and Chief Curator of the Philip Glass Institute at The New School. In 1997, Bielawa co-founded the MATA Festival, which celebrates the work of young composers. She was Artistic Director of the San Francisco Girls Chorus from 2013-2018.

Dan Bora (Sound)

Bora is a producer, engineer and sound designer of albums, film scores and live sound. Bora has worked with Marina Abramovic, Laurie Anderson, Anohni, Howard Shore, The Magnetic Fields, Nico Muhly, Michael Nyman, Sufjan Stevens and many others. His credits include the Academy Award-winning *Fog of War* and the Academy Award-nominated *The Illusionist*, as well as the revival of Robert Wilson's *Einstein on the Beach*, and *The Life and Death of Marina Abramovic*. Bora's live work has been praised as "deft," "provocative and even poignant" (*The New York Times*).

Peter Hess (Alto and Tenor Saxophone)

In addition to the PGE, Hess is a member of Slavic Soul Party, Bang on a Can's Asphalt Orchestra and Barbez, and was a part of Balkan Beat Box for a decade. He appears on over 100 recordings and can often be heard on television. He performs all over the world, in concert halls, festivals, prisons and dives. He's appeared and/or recorded with David Sanborn, Alarm Will Sound, David Byrne, Big Lazy, Guignol, Tony Visconti, Songs: Ohia, the Brooklyn Philharmonic, Tim Berne, Jabbo Ware, Jack McDuff, Dirty Projectors, Darcy Argue's Secret Society, Devotchka, TV on the Radio, Spiritualized, Wu Tang Clan, ICE, the Hold Steady, Son Volt, AntiSocial Music, and dozens more. He is a graduate of the Oberlin Conservatory of Music, and his work composing and arranging for winds and strings can be heard on many records, as well as HBO's *Bored to Death*, PBS' *Make 'Em Laugh* and the feature documentaries *Art and Craft* and *Mainland*. Much of this arranging and studio work goes on in his own little studio, Fort Saint Marks. He holds a deep love of the music of the Balkans, which he has researched and studied in Roma villages in southern Serbia. His own records can be found at diskonife.com, the imprint he co-runs.

Jon Gibson (Soprano Saxophone, Flute)

Gibson is a composer, multi-wind instrumentalist and visual artist who has been active in new music since the 1960s. His output includes music for solo instruments, various ensembles, dance, music theatre, film and opera. His music has been performed world-wide by his own groups and others. He has performed and collaborated with a host of musicians, choreographers and artists, including Merce Cunningham, Nancy Topf, Nina Winthrop and Dancers, Lucinda Childs, Harold Budd, Thomas Buckner, David Behrman, Petr Kotik, Alvin Curran, Ralph Gibson (no relation) and JoAnne Akalitis.

Gibson was involved in the early work of Steve Reich, Terry Riley, LaMonte Young and Philip Glass and has been a member of the Philip Glass Ensemble since its beginning. Gibson also performs in a solo/duo setting with Glass where both composers perform their own and each other's music. Recent activities and performances include an extensive international tour organized by Britton Powell with the Jon Gibson Group of Gibson's early work *Visitations*; a string orchestra performance of *Chorales for Relative Calm* at The New School, conducted by Lisa Bielawa; and the re-issue of Gibson's early LPs (1971) entitled *Visitations* and *Two Solo Pieces* by Superior Viaduct Records, with other LPs in the works. In 2006, Gibson's opera entitled *Violet Fire*, about inventor Nikola Tesla with libretto by Miriam Seidel, received its world premiere at the National Theater of Belgrade and the Brooklyn Academy of Music's Next Wave Festival. A recording of *Violet Fire* is now available on Orange Mountain Music. His visual work, which is closely related to his work in music, manifests itself in various media, including drawings, videos, books and prints, and has been exhibited in solo and group exhibits worldwide.

Ryan Kelly (Onstage Sound)

After graduating from Full Sail University, Kelly began his career at the renowned Legacy Recording Studios in New York City. Since then, he has worked on live performances across five continents alongside artists including Paul Simon, The Philip Glass Ensemble, Solange, Eighth Blackbird, Nico Muhly, yMusic and Son Lux. He began working with The Philip Glass Ensemble for the revival of Robert Wilson's *Einstein on the Beach* and joined the Ensemble in 2014. Recent studio work includes producing film scores and recording albums with Beyoncé, Roomful of Teeth, Marc Ribot and Booker T Jones ft. The Roots. His sound design credits include multiple shows with the Steven Petronio Company, *Dream'd in a Dream* with the Sean Curran Company, and *The Dorothy K* with Saint Genet ft. Zac Pennington and Brian Lawlor.

Michael Riesman (Music Director, Keyboard)

Riesman is a composer, conductor, keyboardist and record producer, and is the Music Director of The Philip Glass Ensemble, which he joined in 1974. He has conducted and performed on many recordings of works by Glass, including most of his film soundtracks. He has recorded five albums of piano arrangements of Glass film music: *The Hours*, *Dracula*, *Philip Glass Soundtracks*, *Beauty and the Beast* and *Philip Glass Soundtracks Vol. 2*. He has conducted major ensembles including the New York Philharmonic, the Los Angeles Philharmonic, and the Toronto, Sydney and BBC Symphony Orchestras, and has appeared as a piano soloist with the Chicago Symphony Orchestra and the Milwaukee Symphony. He has conducted and performed on albums by Paul Simon (*Hearts and Bones*) and David Bowie (*BlackTie White Noise*). Riesman's work *Formal Abandon*, a commission by choreographer Lucinda Childs, is available on iTunes.

Mick Rossi (Keyboard)

Rossi's career has long been defined by the inability to comfortably define himself or his work, revealing a commitment to a strong classical foundation and rigorous approach to improvisation. Rooted in the New York Downtown scene, Rossi is celebrated as "one of the most lucid, original and creative minds of the New York scene," "an exemplar of the cross-fertilization between jazz and classical music worlds," and "Bartokian and energetic" (*All About Jazz / The New York Times*). He is simultaneously a member of The Philip Glass Ensemble and the Paul Simon Band as pianist and percussionist, showcasing not only technical proficiency but a capability in divergent idiomatic disciplines. He is currently in residence at The New School and The Philip Glass Institute. Rossi can be heard on 11 recordings with Glass, and eight with Simon including *Koyaanisqatsi Live* with the New York Philharmonic, *Einstein on the Beach* and *Austin City Limits*, respectively. Rossi has conducted for Glass, including *Book of Longing* (Sydney Opera House) and *Dracula*. New releases include *Drive*, *Live At Barbès*, *Cut The Red Wire*, *Variant* (film score), *Songs From The Broken Land* ("virtuosic, intense and humorous - a master improviser is at work" - *All About Jazz*), and his thirteenth solo album, *160* ("A masterpiece difficult to label" - *All About Jazz*). Recent features include *The Sydney Morning Herald* ("A prodigiously gifted musician and composer") and *Keyboard Magazine* ("Pyrotechnics with Paul Simon").

Andrew Sterman (Flute, Piccolo, Soprano Saxophone)

Sterman has been a member of The Philip Glass Ensemble since 1992 and has a highly personal presence in the music community (*The New York Times*: "beautiful, sensitive, and high-energy playing," *Wall Street Journal*: "Powerful, standout moment"). His album, *The Path To Peace*, was called "a major conceptual work, whose exquisite ebb and flow merits listening by a worldwide audience"

(*All About Jazz: New York*) and “a wonderful and inspiring album” (Philip Glass). Of his *Wet Paint* album: “Questing, devoid of self-indulgence, emotionally flexible” (*Jazz Times*) and “emotive lyricism, inventively architected, superb compositional pen” (*Jazz Review*). Sterman is a practitioner/teacher of Qigong and Chinese medicinal arts, especially the use of food as medicine. He is the author of the two-volume book, *Welcoming Food: Diet as Medicine for the Home Cook and Other Healers* (2020, Classical Wellness Press, NYC) and teaches both music and food practice internationally as well as in New York City.

A black and white coupon for Pod restaurant. The word "pod" is written in a large, white, lowercase, sans-serif font in the center. The background is black with various white icons: a triangle, a circle, a fork and knife, a leaf, and two small cylindrical objects. A white rectangular box with a black border is centered below the word "pod". Inside this box, the text "PRESENT THIS TO RECEIVE" is at the top, followed by "10% OFF" in a large, bold font, and "OF YOUR LUNCH OR DINNER" at the bottom. Below the white box, there is a white rectangular box with a black border containing the text "PODRESTAURANT.COM | 215.387.1803 | 3636 SANSON STREET | COUPON APPLIES TO FOOD ONLY". The bottom of the coupon features a black and white diagonal striped pattern.

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