

THE PHILIP GLASS ENSEMBLE



“A vibrant exhibition of genius...spirited
and sometimes mesmeric” –*THE GUARDIAN*

“the instrumental performance of the Philip Glass Ensemble
is locked in beyond belief.” –*PITCHFORK*



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FOR ENGAGEMENTS FROM JANUARY 1, 2020 AND AFTER.

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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 theater 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*.



"The PGE represents the most authentic performance practice of my music in our time. I am looking forward to championing them as they carry it forward and bring its unique repertoire to new generations." — Philip Glass

By special arrangement with Philip Glass and Dunvagen Music Publishers, Inc.

The Philip Glass Ensemble:

Michael Riesman,

music director, keyboard

Lisa Bielawa,

voice, keyboard, associate conductor

Dan Bora,

sound

Jon Gibson,

saxophones, flute

Peter Hess,

saxophones

Ryan Kelly,

onstage sound

Mick Rossi,

keyboards, percussion, associate conductor

Andrew Sterman,

flute, piccolo, saxophones

PHILIP GLASS ENSEMBLE: PROGRAMS

Revival for 2020: Music in Eight Parts

In 2020, the PGE will be performing this work, thought to be lost, for the first time in 50 years – Philip Glass's *Music in Eight Parts* from 1970, which he composed shortly before *Music in Twelve Parts* and *Music in Similar Motion*. The piece was played that year only at the Guggenheim Museum in New York and at the Walker Art Center in Minneapolis, and was largely forgotten until the manuscript was auctioned at Christie's in 2019. During the 2020-21 season, the PGE will focus on re-launching this piece in concert, alongside other selections from the Early Works programs.

"*Music in Eight Parts* was completed in early 1970, premiering at the Guggenheim on January 16 with an early lineup of the Philip Glass Ensemble. It is described by Glass as 'an abandoned piece,' retired after only four performances. For years, he thought no manuscript had survived, having sold it to pay off debt incurred by the original production of *Einstein on the Beach*. Glass describes *Music in Eight Parts* as 'actually for eight contrapuntal parts. The piece begins in unison and with each successive note the number of parts increases. As it goes on, you get eventually to a twelve-note figure and the piece comes to sound like an accordion: it keeps opening up and closing. That's what I meant by 'parts' there.' He later expanded upon these musical textures in *Music in Twelve Parts*, composed from 1971-74.
–Alex Ring Gray

Early Works

Two distinct programs of Glass's iconic music for his own ensemble of electronic keyboards, amplified woodwinds and soprano voice, drawing from early experiments like *Music in Similar Motion*, *Music in Twelve Parts*, and *Glassworks* to selections from large collaborative works, including *Einstein on the Beach* and *Koyaanisqatsi*.

PGE Early Works Program A: Experiments and Expressions

- *Music in Eight Parts* (1970)
- Selections from *Music in Twelve Parts* (1971-74)

- *Music in Similar Motion* (1969)
- *Glassworks*, including *Rubric*, *Floe*, *Façades* (1982)
- Selections from *North Star* (1977, revived for 2020 touring)
- Additional works

PGE Early Works Program B: Explorations in Theater and Film

- *Music in Eight Parts* (1970)
- Selections from *Einstein on the Beach* (1976)
- Excerpts from *Koyaanisqatsi* (1982)
- *The Photographer Act III* (1982)
- *A Descent Into the Maelström* (1986, revived for 2020 touring)
- Additional works

Koyaanisqatsi LIVE

The Philip Glass Ensemble performs the complete soundtrack live with the classic 1983 Godfrey Reggio film *Koyaanisqatsi*. Reggio's pioneering art film produces, without dialogue or narrative structure, a unique and intense look at the super-structure of modern life, integrating images, music and ideas contrasting scenes from America's natural and urban landscapes.

Koyaanisqatsi lets audiences experience the acceleration and density of modern society in a new way. It invites them to consider the benevolence of technology and the notion of progress in the world we live in. A world out of balance.

TRANSLATIONS: Ko.yaa.nis.qatsi (from the Hopi language), n. 1. Crazy life. 2. Life in turmoil. 3. Life disintegrating. 4. Life out of balance. 5. A state of life that calls for another way of living.

La Belle et la Bête

A subtle reflection on the life of an Artist, *La Belle et la Bête* (*Beauty and the Beast*) is Philip Glass's second opera based on works by Jean Cocteau, from 1994. Glass has reworked the classic 1946 French fantasy film, removing the original soundtrack and replacing it with his own music - performed live by the Philip Glass Ensemble and four singers - as the film is projected.

“Presented as a simple fairy tale, it soon becomes clear that the history has taken on a broader and deeper subject – the very nature of the creative process. Through an extraordinary alchemy of the spirit, the ordinary world is transformed into a world of magic. The power of the creative and the raw world of nature, represented respectively by Beauty and the Beast, finally emerges and allows the world of imagination to take flight.” – Philip Glass

Music in Twelve Parts

Music in Twelve Parts, written by Philip Glass between 1971 and 1974, is one of the most groundbreaking works Glass has composed, and holds an important place in his repertory. It is the longest and most ambitious piece he has written for the Philip Glass Ensemble. A seminal masterpiece of the 20th century and the culmination of Glass's exploration and theories on repetition, *Music in Twelve Parts* is both a massive theoretical exercise and a deeply engrossing work of art.

Music in Twelve Parts runs five hours, including two brief intermissions and a one-hour dinner break.

“*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

Music with Changing Parts (2018 Expanded Arrangement)

Music with Changing Parts had its world premiere at the Fifth Avenue Presbyterian Church, New York City, in November of 1970. It followed *Music in Similar Motion*, *Music in Fifths*, and *Music in Contrary Motion* - all composed in 1969. *Music in Twelve Parts* was composed in the years between 1971 and 1974, and *Einstein on the Beach* was composed in 1975 and premiered in 1976 at the Avignon Festival

in France. *Music with Changing Parts* was performed in 1975 at the Idea Warehouse in New York, in 1977 at the Diplomat Hotel in New York, in 1978 at the Théâtre Édouard VII in Paris, and in 1981 at the Town Hall in New York.

A new version, created for a Carnegie Hall performance of the work by the San Francisco Girls Chorus and brass section from the San Francisco Conservatory of Music in 2018, was arranged by Philip Glass Ensemble Music Director Michael Riesman, composer and Philip Glass Ensemble member Lisa Bielawa, and composer Philip Glass.

Philip Glass says of the revised work, “I found that by enlarging the original score with a brass and vocal ensemble, I was able to bring the music to a fuller and more definitive expression. For me, this presentation of *Music with Changing Parts* is a richer version of the music and a more satisfying completion of the original idea.”

The 2018 production of *Music with Changing Parts* was produced by Pomegranate Arts (Linda Brumbach, Executive Producer; Alisa E. Regas, Associate Producer).

Residency Activities

Performance visits by the PGE can include additional activities for students and the community, including: master classes in **instrumental and vocal studies** in the specific techniques and performance practices of iconic Glass repertoire; **coaching for other composer-led ensembles**, both from a musical/artistic standpoint and from a business/practical standpoint; discussions of **sound design and audio engineering**; **analysis** of various Glass works; **composition** lessons/master classes; seminars on **physical awareness and body resonance** as it pertains to performance; and **Q&A sessions**.

PHILIP GLASS ENSEMBLE REVIVAL FOR 2020: *MUSIC IN EIGHT PARTS*



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RESIDENCIES WITH THE PHILIP GLASS ENSEMBLE

All week-long residencies include:

- One concert performance by the PGE of early, iconic Philip Glass works. Possible works include selections from *Music in Twelve Parts* (1971-74), *Glassworks* (1982), *Music in Eight Parts* (1970, revived for 2020 and beyond), *Einstein on the Beach* (1976), and *Koyaanisqatsi* (1982).
- One open rehearsal/sound check before the concert
- Reading session of student works
- One or two workshops/master classes, in which student performers of any instruments can discover the performance practice of Philip Glass's iconic early works, as much of the early repertoire is scored for unspecified instrumentation. These sessions would include technical instruction as well as performance practice.
- Two or three additional workshop offerings led by two or more members of the PGE, selected from the following:
 - **Instrumental and vocal studies** - for keyboard/piano, wind instruments, and voice
 - **The business of music** - for composers and performers. Explore ways to bring new musical works and performances into the world, including publishing, licensing, streaming, contracts, and touring.
 - **Coaching for student composer-led ensembles** - Coaching is conducted from both a musical/artistic and business/practical standpoint.
 - **Sound design and audio engineering**
 - **Analysis** - for composers and performers. Analyze various Glass works of different periods.
 - **Composition lessons/masterclasses** - Student composers present their own work for feedback and constructive criticism.
 - **Collaboration workshops** - for opera directors, filmmakers, librettists, choreographers, designers, and media makers, working with composers.
 - **Coaching of Philip Glass's concert works** - for student performers.

- One two-hour public lecture-demonstration taken from the official Philip Glass Institute curriculum. Two sample lecture-demo descriptions are below; additional topics are always in development and can be tailored to the interest and needs of the host institution and its community.

LECTURE-DEMO A: *Music in Twelve Parts*— Early masterpiece of Philip Glass

Students participate in a comprehensive analysis of Glass's masterwork, *Music in Twelve Parts*, composed in 1971-74 for his own seven-member ensemble of keyboards, winds and voice. Led by multi-woodwinds player Andrew Sterman and vocalist/keyboardist Lisa Bielawa, both members of the Philip Glass Ensemble since 1992, the lecture covers formal musical analysis, performance practice, and musical/cultural context of this seminal early work. Students also have the opportunity to participate through playing/singing, as well as participation by other members of the PGE.

Specific areas of study include the influence of non-Western music in Glass's conception of this period, additive development in compositional structure, interaction of musicians in performance, and the performance insights that emerge from intense mental physical focus.

LECTURE-DEMO B: *Composing a Creative Life*

"Composing a Creative Life" is the flagship course of the Philip Glass Institute. It is an incubator for the sharing of ideas around the role of composers in our cultural climate and in society at large, viewed through the lens of the PGE's vast community of artistic and business collaborators. A voracious collaborator, Glass's voice and career path developed outside traditional institutional structures, emphasized entrepreneurial thinking, groundbreaking business models, and artistic autonomy. His way of composing, working, and being provides a model and inspiration for the 21st century artist.

Using examples from Glass's own work and other ambitious collaborative projects in the field, PGE members, led by vocalist and composer/producer Lisa Bielawa, discuss the combination of artistic conceptualization with logistical and practical thinking: What place does this project hold in the world? How can this project lead to change? Who do I need on the team for this project? What specific challenges does this project present? The presentation will cover areas of knowledge from performance to publishing, composing to management, choreography to film, and more.