

THE PHILIP GLASS ENSEMBLE



Saturday, November 16

*Sponsored by Sponsored by Lisa & Will Chen,
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Program

the CIVIL warS No.2 (Cologne) 1984
Grid (Koyaanisqatsi, 1982)

Facades (Glassworks, 1983)

Part 8 M12P (1972-1974)

Intermission

Satyagraha - Rescue (1979)

Akhnaten - Funeral (1983)

Photographer Act III, (1983)

The Philip Glass Ensemble

Michael Riesman, music director, keyboard

Lisa Bielawa, voice, keyboard

Dan Bora, sound

Peter Hess, alto and tenor saxophone

Mick Rossi, keyboard

Sam Sadigursky, soprano saxophone, flute

Andrew Serman, flute, piccolo, soprano

saxophone

Production Manager, **Michael Amacio**

PGE manager, **Andrew Serman**

The Philip Glass Ensemble is represented by

Devi Reddy of Park Avenue Artists, NYC.

The Philip Glass Ensemble is the authoritative

performer of its repertoire.

By special arrangement with Philip Glass and

Dunvagen Music Publishers, Inc. Please note

that Philip Glass will not be performing as part

of this concert.

ABOUT 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 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

The Philip Glass Ensemble is the exclusive performer of its repertoire and is dedicated to bringing it to audiences worldwide. Philip Glass does not personally appear with the Ensemble unless otherwise noted on the tour calendar.

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Philip Glass

Born in Baltimore, Maryland, Philip 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 a number of 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, theater, 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). Glass's memoir Words Without Music was published by Liveright Books in 2015.

Glass received the Praemium Imperiale in 2012, the U.S. National Medal of the Arts from President Barack Obama in 2016, and 41st Kennedy Center Honors in 2018. Glass's recent works include a circus opera Circus Days and Nights, Symphony No. 13, and Symphony No 14. Glass celebrated his 85th birthday in 2022 with a season of international programming.

The Philip Glass Ensemble Members

Michael Riesman (music director, keyboard) is a composer, arranger, conductor, keyboardist, and record producer. He 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.

Lisa Bielawa (voice, keyboard) is a Rome Prize winner in Musical Composition and recipient of the 2017 Music Award from the American Academy of Arts & Letters. She was named a William Randolph Hearst Visiting Artist Fellow at the American Antiquarian Society for 2018 and was Artist-in-Residence at New York's Kaufman Music Center for the 2020-2021 season. In 1997, Bielawa co-founded the MATA Festival.

In 2022, Bielawa was selected for a residency with the Louisville Orchestra's Creators Corps and temporarily relocated to Louisville to make new orchestral and community-based work.

Bielawa's music has been premiered at Lincoln Center, Carnegie Hall, Rouen Opera, and Helsinki Music Center, among others. Orchestras that championed her music include The Knights, Boston Modern Orchestra Project, ROCO in Houston, and the Orlando Philharmonic. Premieres of her work have been commissioned and presented by the Chamber Music Society of Lincoln Center, Radio France, Yerevan Concert Hall in Armenia, the Venice Architectural Biennale, and more. She received a 2018 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). Bielawa is also recorded on the Tzadik and BMOP/ sound labels, among others. Bielawa began touring as the vocalist with the Philip Glass Ensemble in 1992.

Dan Bora (audio, house mix) 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 Academy Award-winning *Fog of War*, 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*. Dan Bora's live work has been praised as "deft," "provocative and even poignant" (*The New York Times*).

Peter Hess (saxophones) is, in addition to the PGE, 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 coming out of your television. He performs all over the world, in concert halls, festivals, prisons, and dives. He's appeared and/or recorded with Boston Modern Orchestra Project, David Sanborn, Alarm Will Sound, Omaha Symphony, David Byrne, American Composer's Orchestra, Big Lazy, Guignol, Tony Visconti, *Songs: Ohia*, the Brooklyn Philharmonic, Tim Berne, Jabbo Ware, Jack McDuff, Dirty Projectors, Darcy Argue's *Secret Society*, *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's *Make 'em Laugh*, the feature documentaries *Art and Craft* and *Mainland*: much of that 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 (and collaborations with fellow PGE member Mick Rossi) can be found at diskonife.com, the label imprint he co-runs.

Mick Rossi (keyboard) has long been defined by the inability to comfortably define 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 capable of divergent idiomatic disciplines. He is currently in residence at The New School and The Philip Glass Institute. Rossi can be heard on twelve recordings with Glass, and nine 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").

Sam Sadigursky (soprano saxophone, flute) has been a member of the Philip Glass Ensemble since 2020. He continues to make a mark as both a leader and sideman across a broad spectrum of musical landscapes. His series of four albums of original music based on poetry and text for New Amsterdam Records, entitled *The Words Project*, have been acclaimed internationally. Following the 2015 release of his album *Follow the Stick*, he has appeared annually on the *Downbeat Magazine Critics Poll*. His latest work, a three album set of original music with accordionist Nathan Koci called *The Solomon Diaries*, was released in early 2022 on Adhyaropa Records, along with *Figures/Broken Pieces*, a set of original piano music released later that year.

Sam has toured and recorded with artists as diverse as Brad Mehldau, Fred Hersch, Lucia Pulido, Gabriel Kahane, Tom Jones, Edmar Castaneda, Katrina Lenk, Linda Oh, The Mingus Orchestra, Rufus Reid, Jamie Baum Septet+, David Yazbek, Ljova, Pablo Mayor's *Folklore Urbano*, La Cumbiamba eNeYe, and is featured on three Grammy-nominated albums with Darcy James Argue's *Secret Society* as well as Taylor Eigsti's 2021 Grammy winning album *A Tree Falls*.

As a composer, he has also written for film and modern dance and has published four books of original etudes for clarinet and saxophone. He is the recipient of numerous grants from organizations such as Chamber Music America, ASCAP, The Jerome Foundation, and the New York Mills Cultural Center.

He appears on over fifty albums as a sideman, and from 2017-2019 was the onstage clarinetist for the Grammy, Tony and Emmy Award winning show *The Band's Visit on Broadway*.

Andrew Sterman (flute, piccolo, saxophone) joined the Philip Glass Ensemble in 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", *National Post Canada*: "Searing", *London Observer*: "Virtuosic"). He has performed or recorded with a stunning array of artists, including Frank Sinatra, Sarah Vaughan, Tony Bennett, Bruce Springsteen, Freddie Hubbard, Dizzy Gillespie, Fred Hersch, Rashied Ali, and countless more. He has performed in dozens of Broadway shows, often as onstage soloist, and recorded on many significant film scores.

As a composer Sterman has received grants from the National Endowment for the Arts resulting in two commissions. 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*), "emotive lyricism, inventively architected, superb compositional pen" (*JazzReview*).

Sterman is a noted teacher, and designer of the *Wellness for Performing Artists* course at the New School where he is on the faculty. He also teaches qigong and the use of food for healing, and is 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.