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**The Philip Glass Ensemble gives special performance of
Philip Glass's *Music in Twelve Parts* in four intimate sets at Le Poisson Rouge**



**Sunday, February 16, 2020 at 4:30pm (doors 3:30pm) & 7:30pm (doors 6:30pm)
Monday, February 17, 2020 at 6pm (doors 5pm) & 9pm (doors 8pm)**

Le Poisson Rouge | 158 Bleeker Street | NYC

Tickets & Information: www.lpr.com

**Individual Set Tickets: <http://bit.ly/12partsNYC> | Full Series Pass:
<http://bit.ly/12partsSeriesPass>**

The Philip Glass Ensemble Online: www.philipglassensemble.com

The Philip Glass Ensemble is the exclusive performer of its repertoire. Please note that Philip Glass will not be performing as part of these concerts. By special arrangement with Philip Glass and Dunvagen Music Publishers, Inc.

New York, NY – The **Philip Glass Ensemble** (PGE) will give a special performance of **Philip Glass's** monumental four-hour work ***Music in Twelve Parts*** in the intimate setting of West Village club **Le Poisson Rouge** (158 Bleeker Street) over four sets on **Sunday, February 16, 2020** at 4:30pm (Parts 1, 2, 3) and 7:30pm (Parts 4, 5, 6) and on **Monday, February 17, 2020** at 6pm (Parts 7, 8, 9) and 9pm (Parts 10, 11, 12). Passes for all four sets as well as tickets for individual sets are now available. Each set will be approximately one-hour long.

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's repertoire – 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.

Of the work, Philip Glass writes, "*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."

The **Philip Glass Ensemble** 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*.

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*). 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.