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Photo by Carlin Ma available in high-res at [www.jensenartists.com/lisa-bielawa](http://www.jensenartists.com/lisa-bielawa)

**Composer-Vocalist Lisa Bielawa**  
**Composer-in-Residence and Chief Curator**  
**The Philip Glass Institute at The New School**

**Makes Orchestral Conducting Debut Leading**  
**the Mannes String Orchestra in**  
*The Sonic World of the String Orchestra*

**Music by Lisa Bielawa, Jon Gibson, Philip Glass, & David T. Little**

**Tuesday, April 16, 2019 at 7:30pm**  
**John L. Tishman Auditorium, University Center**  
**63 Fifth Avenue, Room U100 | New York, NY**

**Free; no tickets or reservations required.**  
**More information: <https://events.newschool.edu>**

**“[Lisa Bielawa has a] prodigious gift for mingling persuasive melodicism with organic experimentation”**  
*– Time Out New York*

**Lisa Bielawa: [www.lisabelawa.net](http://www.lisabelawa.net)**

New York, NY – On **Tuesday, April 16, 2019 at 7:30pm**, composer-vocalist **Lisa Bielawa** makes her orchestral conducting debut leading the Mannes String Orchestra in a special presentation by the **Philip Glass Institute at The College of Performing Arts at The New School**, entitled *The Sonic World of the String Orchestra*, in **John L. Tishman Auditorium** (63 Fifth Avenue, Room U100). As the inaugural Composer-in-Residence and Chief Curator of the Philip Glass Institute, Lisa Bielawa crafted this program which includes **Philip Glass’** Symphony No. 3 and her own work, *The Trojan Women*. The concert also features the world premieres of the string orchestra versions of three works: two arias from **Bielawa’s** made-for-TV and online opera *Vireo*, sung by **Rowen Sabala**; **Jon Gibson’s** *Chorales for Relative Calm*; and **David T. Little’s** *1986*.

Of the program, Bielawa says, “I had only been the vocalist with the Philip Glass Ensemble for a few years when I heard the premiere of his Symphony No. 3 for strings in 1995, and I knew that I was hearing the beginning of a whole new direction in his work. The piece is balanced elegantly between the rigorous early work using repetitive structures, and his return to the stately lyricism of concert and orchestral music. A few years after Symphony No. 3, Philip recommended me to director JoAnne Akalaitis to compose incidental music for her production of Euripides’s *The Trojan Women* at the Shakespeare Theatre in D.C. in 1999, which gave rise to my string orchestra piece of the same name in 2003. These two larger works on this program show us as two composers working side by side, at totally different stages of our careers, but both at turning points in our musical lives.

“The rest of the works on the program are all world premiere string orchestra versions of earlier pieces: the flexibly-scored *Chorales for Relative Calm* by Jon Gibson, the longest-standing and only remaining original member of the Philip Glass Ensemble and also an inspired composer; *1986* by David T. Little, who entered Philip’s and my community years later when we brought him into the MATA Festival as Executive Director; and finally, two short arias from my opera *Vireo*, which I began during the same period as Glass’s Symphony (1994) but set aside until just a few years ago. Together, I find that these works bring illuminating perspective on the shared musical world we have all inhabited - a multi-generational community of ideas, sparkingly synergistic.”

**About Lisa Bielawa:** Composer-vocalist Lisa Bielawa is a 2009 Rome Prize winner in Musical Composition. She takes inspiration for her work from literary sources and close artistic collaborations. Her music has been described as “ruminative,

pointillistic and harmonically slightly tart,” by *The New York Times*, and “fluid and arresting . . . at once dramatic and probing,” by the *San Francisco Chronicle*. She is the recipient of the 2017 Music Award from the American Academy of Arts & Letters.

In 2019, Bielawa became the inaugural Composer-in-Residence and Chief Curator at the new Philip Glass Institute (PGI) at The New School, a landmark partnership with the Philip Glass Ensemble (PGE) and Bielawa, who has been the vocalist with the ensemble since 1992. Building on Glass’s enduring contributions to modern culture, the PGI will offer students, faculty, and the public the opportunity to immerse themselves in his compositions, other important artists within his circle, and the work of the iconic PGE.

Bielawa received a 2018 Los Angeles Area Emmy nomination for her unprecedented, made-for-TV-and-online opera *Vireo: The Spiritual Biography of a Witch's Accuser*, created with librettist Erik Ehn and director Charles Otte. *Vireo* was produced as part of Bielawa’s artist residency at Grand Central Art Center in Santa Ana, California and in partnership with KCETLink and Single Cel. On February 28, 2019 Orange Mountain Music releases *Vireo* as a two CD + DVD box set, featuring all of the music and episodes.

Lisa Bielawa’s music is frequently performed throughout the US and abroad. Two of her works received their world premieres at the 2016 NY PHIL BIENNIAL: *My Outstretched Hand* by The Knights, San Francisco Girls Chorus, and Brooklyn Youth Chorus, which was recently given a second performance at The Kennedy Center; and *Vireo Caprice* by violinist Jennifer Koh at National Sawdust. The Seattle Chamber Music Society recently commissioned and premiered Bielawa’s *Fictional Migrations*, which *The Seattle Times* called, “sophisticated, propulsive, complex, and often beautiful.” In December 2016, the Orlando Philharmonic performed the world premiere of Bielawa’s *Drama/Self Pity* for orchestra and in January 2017, The Kennedy Center presented two of her works with Bielawa as soloist as part of their *KC Jukebox* series. Recent highlights also include Bielawa’s performance of *Sanctuary Songs* with Jennifer Koh at National Sawdust; *Start* for piano and chamber orchestra by pianist Andrew Armstrong and the Orchestra of the League of Composers; *50 Measures for Aaron* by SOLI Chamber Ensemble; *One Atom of Faith* by violinist Rebecca Fischer; and *The Trojan Women* by the String Orchestra of New York City.

Bielawa’s music can be found outside the concert hall as well, with two major works written for performance in public spaces. *Chance Encounter*, a piece comprising songs and arias constructed of speech overheard in transient public spaces, was premiered by soprano Susan Narucki and The Knights in Lower Manhattan's Seward Park. *Airfield Broadcasts* is a 60-minute work for hundreds of musicians, which was premiered on the tarmac of the former Tempelhof Airport in Berlin in May 2013 and at Crissy Field in San Francisco in October 2013.

Born in San Francisco into a musical family, Lisa Bielawa played the violin and piano, sang, and wrote music from early childhood. She moved to New York two weeks after receiving her B.A. in Literature in 1990 from Yale University, and became an active participant in New York musical life. She began touring as the vocalist with the Philip Glass Ensemble in 1992, and has also premiered and toured works by John Zorn, Anthony Braxton, and Michael Gordon. In 1997 she co-founded the MATA Festival, which celebrates the work of young composers. Bielawa served as Artistic Director of the acclaimed San Francisco Girls Chorus from 2013-2018 and recently completed her residency at Grand Central Art Center in Santa Ana, California. Her discography includes albums on the Tzadik, TROY, Innova, BMOP/sound, Orange Mountain Music and Sono Luminus labels. In 2016, Bielawa was awarded grants from New York Foundation for the Arts, the MAP Fund, and New Music USA. She was named a William Randolph Hearst Visiting Artist Fellow at the American Antiquarian Society for 2018. For more information, please visit [www.lisabielawa.net](http://www.lisabielawa.net).

Established in 2019, the **Philip Glass Institute** is a dynamic center for learning, performance, and creation, housed within The New School’s College of Performing Arts. The institute honors and celebrates the work and ethos of Philip Glass, using his approach to artistry and entrepreneurship as a model for today's young artists. Lisa Bielawa, renowned composer and long-time vocalist for the Philip Glass Ensemble, is the inaugural composer-in-residence and chief curator.

**The College of Performing Arts at The New School** was formed in the fall of 2015, bringing together Mannes School of Music, the iconic 100-year-old conservatory; the legendary New School for Jazz and Contemporary Music, and the innovative and ground-breaking School of Drama. With each school contributing its unique culture of excellence, the College of Performing Arts creates opportunities for cross-disciplinary collaboration, innovative education, and world-class performances. As part of the formation of The College, Mannes has moved into the newly renovated Arnhold Hall in Greenwich Village, a state-of-the-art facility designed especially for the performing arts. Also housed in Arnhold Hall are The School of Jazz and the School of Drama’s BFA program. As a part of The New School, students and faculty across the College of Performing Arts experience a supportive and rigorous environment with enhanced opportunities to collaborate with colleagues in a wide array of disciplines, from the visual arts and fashion design, to the social sciences, to public policy and advocacy, and more. CoPA has over 900 degree and diploma seeking students, including a variety of programs at the undergraduate and graduate level, as well as Mannes Prep, a pre-college program with 400 students.