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Press contact: Christina Jensen, Jensen Artists
646.536.7864 x1 | christina@jensenartists.com

Composer-Vocalist Lisa Bielawa – Residency at The Stone at The New School

Bielawa: Blueprints
March 10-14, 2020 at 8:30pm



The Stone at The New School
Glass Box Performance Space at The New School
55 W. 13th St. | New York, NY
Tickets: \$20 at the door (cash only). No advance sales.
Information: www.thestonenyc.com

Lisa Bielawa: www.lisabelawa.net

New York, NY – Composer, vocalist, and producer **Lisa Bielawa** will curate a residency at **The Stone at The New School** (a performance initiative founded by John Zorn) from **Tuesday, March 10, 2020 through Saturday, March 14, 2020**, with performances each night at 8:30pm. The series, ***Bielawa: Blueprints***, places a magnifying glass on Bielawa’s acclaimed large-scale projects, with performances of the intimate chamber-setting pieces she used to develop material for her larger works including her 12-episode made-for-TV opera *Vireo* and her *Broadcast* series of works designed for performance in vast public spaces, and works for large orchestral and choral forces.

Lisa Bielawa, a celebrated singer and long-time vocalist in the Philip Glass Ensemble, will sing in most of the concerts during this series. The performers include **Gregory Purnhagen**, voice, with Bielawa on March 10; violinist **Jennifer Koh** and Bielawa with pianist **Molly Morkoski** on March 11; flutist **Alex Sopp**, hornist **Mike Atkinson**, with pianist Molly Morkoski and Bielawa on March 12; Bielawa with the

Fischer family - violinist **Rebecca Fischer** and **Anthony Hawley**, found percussion, with their daughters violist and vocalist **Oriana Hawley** and flutist **Ilaria Hawley**, on March 13; and the **Parhelion Trio** (pianist **Andrea Christie**, flutist **Sarah Carrier**, clarinetist **Ashleé Miller**) on March 14.

Lisa Bielawa has established herself as one of today's leading composers and performers, who consistently executes work that incorporates community-making as part of her artistic vision. She has created music for public spaces in Lower Manhattan, the banks of the Tiber River in Rome, on the sites of former airfields in Berlin in San Francisco, and to mark the 30th anniversary of the fall of the Berlin Wall; she has composed and produced a twelve-episode, made-for-TV opera that features over 350 musicians and was filmed in locations across the country; she was a co-founder in 1997 of the MATA Festival which continues to support young composers; and for five years she was the artistic director of the San Francisco Girls Chorus, bringing the chorus to the NY PHIL BIENNIAL and introducing the young performers to the music of today through numerous premieres and commissions of leading composers.

In an article which branded Bielawa a “fire starter,” *New Music Box* reported, “It’s difficult to stand anywhere near composer and vocalist Lisa Bielawa and not feel energized by proximity. . . . An extrovert to the core, Bielawa acknowledges that her highly social nature has taken her in some specific directions both as a composer and as a musical citizen. Community building and close collaboration with performing artists is often central to her compositional process.”

Bielawa is a Rome Prize winner in Musical Composition. She takes inspiration for her work from literary sources and close artistic collaborations. *Gramophone* reports, “Bielawa is gaining gale force as a composer, churning out impeccably groomed works that at once evoke the layered precision of Vermeer and the conscious recklessness of Jackson Pollock.” 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 and was named a William Randolph Hearst Visiting Artist Fellow at the American Antiquarian Society for 2018.

Bielawa became the inaugural Composer-in-Residence and Chief Curator at the Philip Glass Institute (PGI) at The New School's College of the Performing Arts in 2019. The PGI is a landmark partnership between The New School, the Philip Glass Ensemble (PGE), and Bielawa, who has been the vocalist with the Ensemble since 1992. She recently made her orchestral conducting debut leading the Mannes String Orchestra in a special presentation by the PGI. In addition to performing as the vocalist in the PGE, Bielawa performs in many of her own works as well as the music of John Zorn, Anthony Braxton, Michael Gordon, and others.

Bielawa: Blueprints – Programs and Performers:

All music composed by Lisa Bielawa

Blueprints I: March 10, 2020 at 8:30pm

Lisa Bielawa (voice), Gregory Purnhagen (voice)

PROGRAM:

- “Doctor’s Aria” from *Vireo: The Spiritual Biography of a Witch’s Accuser*, Episode 9: *Alcatraz* (2016, 2019)

- *A Collective Cleansing* for voice and digital audio (1999)

- Demonstration of the Learning Tool from *Mauer Broadcast*, for an unlimited number of singers, in celebration of the 30th anniversary of the Fall of the Berlin Wall (2019)

- Sketch #1 from *Voters' Broadcast*, a large-scale work-in-progress

*This concert will have an opportunity for attendees to join in the performance. If you play an instrument, bring it!

Blueprints II: March 11, 2020 at 8:30pm

Jennifer Koh (violin), Lisa Bielawa (voice), with Molly Morkoski (piano)

PROGRAM:

- *Vireo Caprice* for solo violin (2015)
- *Sanctuary Songs* for violin and voice (2017)
- "Threshold," from *Sanctuary*, a violin concerto (2019)
- Sketches from *Hildegurles: Electric Ordo Virtutum* (1998)

Blueprints III: March 12, 2020 at 8:30pm

Alex Sopp (flute), Mike Atkinson (horn), with Molly Morkoski (piano) and Lisa Bielawa (voice)

PROGRAM:

- *Fictional Migrations* for flute, horn, and piano (2017)
- "Prologue" from *The Right Weather* (2003)
- *Synopses* (2006-09, studies for *In medias res*):
 - #1: "It's Over (But It Was Fun)" (piano)
 - #3: "I Think We Should Tell Her" (flute)
 - #5: "He Figures Out What Clouds Mean" (arranged for horn)
 - #8: "Most Rumors About Him Are True" (piccolo)
 - #10: "I Know This Room So Well" (arranged for horn)
- *Genesis Again*, an open score from 1998
- Studies for *Tempelhof Broadcast* (2013)

Blueprints IV: March 13, 2020 at 8:30pm

Rebecca Fischer (violin), Lisa Bielawa (voice), Oriana Hawley (viola, voice) and Ilaria Hawley (flute), Anthony Hawley (found percussion)

PROGRAM:

- *Kafka Songs* for violin and voice, one performer (2001-03)
- *One Atom of Faith* for violin and voice, one performer (2016)
- "4am" from *Insomnia Etudes*, for solo viola (2017)
- *Synopses* (2006-09, studies for *In medias res*):
 - #7: "Where's the Guy With the Directions?" (violin)
 - #13: "Thy Sting is Not So Sharp" (arranged for violin and viola)
- Sketch #2 from *Voters' Broadcast*, a large-scale work-in-progress, arranged for Becca and her family

Blueprints V: March 14, 2020 at 8:30pm

Parhelion Trio: Andrea Christie (piano), Sarah Carrier (flute), Ashleé Miller (clarinet)

PROGRAM:

- *Rondolette* in a new arrangement for flute, clarinet, and piano (2011, arr. 2020)
- *Fictional Migrations* in a new arrangement for flute, clarinet, and piano (2017, arr. 2020)
- *Wait* for piano and drone (2002, a study for the piano concerto *The Right Weather*)
- *Gargoyles* for solo flute (2009)

- *Synopses* (2006-09, studies for *In medias res*):
#5: "What I Did Over Summer Vacation" (clarinet)
#14: "No, No, No – Put That Down" (arranged for clarinet)

More about Lisa Bielawa: Lisa Bielawa's recent and current works include concertos for violinist Jennifer Koh and cellist Joshua Roman; an orchestral song cycle for mezzo-soprano Laurie Rubin; and a commission from the Cathedral Choral Society. Her violin concerto *Sanctuary*, her forthcoming concerto for cellist Joshua Roman, and her recent orchestral song cycle for mezzo-soprano Laurie Rubin, form a trilogy of works inspired by the American voices she discovered during her time as the 2018 William Randolph Hearst Artist Fellow at the American Antiquarian Society. Her work has recently been premiered at the NY PHIL BIENNIAL, Lincoln Center, Carnegie Hall, The Kennedy Center, SHIFT Festival, Town Hall Seattle, Naumburg Orchestral Concerts Summer Series, National Sawdust, and Le Poisson Rouge, among others. Orchestras that have championed her music include the The Knights, Boston Modern Orchestra Project, American Composers Orchestra, and the Orlando Philharmonic. Premieres of her work have been commissioned and presented by the Chamber Music Society of Lincoln Center, Miami String Quartet, Brooklyn Rider, Seattle Chamber Music Society, American Guild of Organists, American Pianists Association, California Music Center, and more.

Bielawa's music can often be found outside the concert hall. Her work *Chance Encounter* 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 and at Crissy Field in San Francisco. Her work *Mauer Broadcast*, a series of pop-up choral performances for the 30th anniversary of the fall of the Berlin Wall, was hosted by Kulturprojekte Berlin in November 2019. The piece, written for an unlimited number of voices, was performed outdoors at Brandenburg Gate, Alexanderplatz, and Marx-Engels Forum. Bielawa is recorded on the Tzadik, TROY, Innova, BMOP/ sound, Orange Mountain Music and Sono Luminus labels.

Lisa 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 filmed in twelve parts in locations across the country and features over 350 musicians. *The Los Angeles Times* called *Vireo* an opera, "unlike any you have seen before, in content and in form." *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. In February 2019, *Vireo* was released as a two CD + DVD box set on Orange Mountain Music, featuring all of the music and episodes.

In 1997 she co-founded the MATA Festival, which celebrates the work of young composers, and Bielawa served as Artistic Director of the acclaimed San Francisco Girls Chorus from 2013-2018. Born in San Francisco into a musical family, she 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. For more information, please visit www.lisabelawa.net.