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**The Philip Glass Ensemble gives Philadelphia Premiere of
Philip Glass's *Music in Twelve Parts*
Presented by the Annenberg Center for the Performing Arts**



Saturday, February 29, 2020 at 6pm

**Annenberg Center for the Performing Arts | University of Pennsylvania | 3680 Walnut St,
Philadelphia, PA**

Tickets & Information: www.annenbergcenter.org/event/the-philip-glass-ensemble

The Philip Glass Ensemble Online: www.philipglassensemble.com

Watch the Philip Glass Ensemble perform *Music in Twelve Parts*:

https://youtu.be/n6G_k8Y0LR0

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

New York, NY – The **Philip Glass Ensemble** (PGE) will give the Philadelphia premiere of **Philip Glass's** monumental work ***Music in Twelve Parts*** presented by the **Annenberg Center for the Performing Arts**, University of Pennsylvania on **Saturday, February 29, 2020 at 6pm**. *Music in Twelve Parts* runs five hours, with two intermissions and a dinner break. This marks the first performance in Philadelphia by the Philip Glass Ensemble in 21 years.

Music in Twelve Parts, written by Philip Glass between 1971 and 1974, is a deliberate, encyclopedic compendium of 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*.

The members of the PGE are **Michael Riesman**, music director and keyboard (member since 1974); **Lisa Bielawa**, voice and keyboard (member since 1992); **Dan Bora**, sound (member since 2010); **Jon Gibson**, soprano saxophone and flute (member since 1968); **Sam Sadigursky** (substitute for Jon Gibson for this performance); **Peter Hess**, alto and tenor saxophones (member since 2016); **Ryan Kelly**, onstage sound (member since 2014); **Mick Rossi**, keyboards (member since 2001); **Andrew Sterman**, flute, piccolo, and soprano saxophone (member since 1992).

#GLASSFEST

The Annenberg Center celebrates the career and impact of **Philip Glass**, one of our nation's most significant modern composers, with #GLASSFEST. The Annenberg Center first presented the composer with the Philip Glass Ensemble in the 1990s. Through frequent appearances and a long-term commitment to showcasing new music, the Annenberg Center championed Glass and familiarized him to Philadelphia audiences. The three-week #GLASSFEST includes The Crossing choir performing **Knee Plays** works by Philip Glass and David Byrne (**February 21-22, 2020**); the Philadelphia premiere of the five-hour entirety of Glass' groundbreaking *Music in Twelve Parts*, which will be performed by The Philip Glass Ensemble

(February 29, 2020); Glass Reflections performed by pianist Jenny Lin in the Egypt Upper Gallery at the Penn Museum **(March 5, 2020)**; and theatrical work, ***The White Lama: The Improbable Legacy of Theos Bernard* (March 13-14, 2020)** by multi-disciplinary theatre artist and filmmaker Nikki Appino, featuring a score that will be performed by Glass himself.

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.