MESSAGE FROM THE CENTER:

“A monumental dreamscape that attains timelessness as a work of art is best not described, but rather gratefully received.”
—Kristy Edmunds (on Einstein on the Beach)

It is utterly fitting and thrilling that as our season of performances winds to a close, we celebrate the monumental and timeless nature of one of the most influential composers in the history of American music—Philip Glass.

At the core if it is gratitude. We are thankful for Philip Glass. We are grateful for the art he has wrought in the world and the way the world has changed because of it. We are profoundly aware of the great impact he has had on the art of performance and on a diverse and robust multitude of musicians, artists and music listeners the world over.

Early in the season it was our privilege and thrill to be part of expanding that multitude as we collaborated with LA Opera to bring Einstein on the Beach to Los Angeles—a much-awaited, much-longed-for presentation of the epic work from Philip Glass, Robert Wilson and Lucinda Childs.

And here in Royce Hall this weekend, we bring two more Glass pieces to the Los Angeles stage for the first time—Music in Twelve Parts and The Etudes.

Saturday night is the tectonically influential Music in Twelve Parts, which is simultaneously a massive theoretical exercise and a deeply engrossing work of art. It is widely considered to be both a masterpiece of minimalism and a seminal work of 20th-century music.

People have often sought to quantify, to explain, to describe, to come up with some neat genre or terminology that would explain the import and provocation of Glass’s work. It’s not easy, nor perhaps should it be. Meanwhile, Glass himself has simply kept working, continued composing, enveloping musicians and artists and filmmakers and audiences into a dialogue of possibility. Over the course of 40-plus years of constant and fearless exploration, embodied in a fierce dedication to the craft, Glass has left his stamp on classical music and altered it forever.

This weekend’s Sunday performance of The Etudes, shows another side of the composer, one that is inherently reflective and personal—and two decades in the making. Glass began crafting this series of short pieces back in 1994, building a unique performance work on the compositional structure of the etude—traditionally a short piece of difficult music practiced for the advancement of skill. He brings to the stage with him two rising stars in solo piano performance, opening yet another thread of creative conversation, performers speaking to us in the language of technique and thereby sharing insight into artistic practice.

A series of performances that shine a light on the vastness and greatness of Philip Glass compositions not be complete without touching upon his work for film scoring. And so the celebratory weekend begins with The Philip Glass Ensemble performing his original score to Jean Cocteau’s La Belle et la Bête. The combination of music and film is always a joy to witness in this great hall.

We welcome you tonight, whether you are here for just one performance or may be joining us several times over this astounding and rare weekend with Philip Glass and his longtime collaborators.

He is an artist of unparalleled curiosity and openness, as collaborative as he is unconventional—things that Center for the Art of Performance at UCLA as an organization also endeavors to be.

Thank you for joining us. Thank you being part of it.
La Belle et la Bête

Music by Phillip Glass
Film by Jean Cocteau
Performed by The Philip Glass Ensemble conducted by Michael Riesman

PERFORMERS
Lisa Bielawa  Nelson Padgett
Dan Bora  Michael Riesman
David Crowell  Mick Rossi
Stephen Erb  Andrew Sterman
Jon Gibson

WITH
Gregory Purnhagen
La Bête, Officiel du Port, Avenant, Ardent
Hai-Ting Chinn
La Belle
Marie Mascari
Félicie, Adélaïde
Peter Stewart
Le Père, Ludovic

Music Director Michael Riesman
Produced by Pomegranate Arts, Inc.

FOR THE FILM LA BELLE ET LA BÊTE
Story, Dialogue, and Direction by: Jean Cocteau
From a fairy-tale by: Mme. Leprince de Beaumont
La Bête, Avenant, Ardent
La Belle
Adélaïde
Félicie
Ludovic
Le Père
The Merchant
Artistic Adviser: Jean Marais
Technical Adviser: Josette Day
Settings by: Mila Parléy
Costumes: Nane Germon
Made by: Michel Auclair
Original Music by: Raoul Marco
Camera: Michel André
Make-up: Christian Bérard
Supervising Editor: René Clément

Support in part by the Colburn Foundation.
Additional support provided by the Heavensent Foundation.

PERFORMANCE DURATION:
Approximately 95 minutes;
No intermission

Fri, May 2
Royce Hall
8pm

LA BELLE ET LA BÊTE
Original Music by Georges Auric
Camera: Henri Alaken
Make-up: Arakelian
Supervising Editor: Claude Iberia

Filmed at St. Maurice Studios
G.M. Films Laboratories
Distribution: Pandora, Paris
ABOUT THE PROGRAM

The opera/film presentation of La Belle et la Bête began as the second part of my trilogy of theater works based on the films of Jean Cocteau. In the first of the series, I used the scenario from the film Orphée as the basis for the libretto of a chamber opera. I didn’t use the imagery of the film, allowing the staging in operatic form to attempt a new visualization of the libretto. But in this case the opera, composed with the dialogue, is performed live in conjunction with the projected film (with the original soundtrack eliminated entirely). This made the job of composing the music much more complex since the words and the voices had to be synchronized as closely as possible to the images on the screen. The第三部分 of the trilogy was a dance/theater work based on the scenario of the film Les Enfants Terribles. In this way the trilogy represents translation of film into the live theatrical forms of opera (Orphée), opera and film (La Belle et la Bête), and dance/theater (Les Enfants Terribles).

To realize La Belle et la Bête as a live opera/film event has been a dauntingly complex project and without prior experience working with live music and film, I would not have attempted it at all. However, since the mid-80’s I have presented a variety of projects involving live music and film, working with music director Michael Riesman, and sound designer Kurt Munkacsy. Specifically, I am thinking of the films Koyaanisqatsi and Powaqqatsi as well as the melodrama 1000Airplanes on the Roof, (while not actually a film, it is based on film imagery and technology). This preoccupation with film has grown out of my appreciation of film as one of the two new art forms (jazz being the second) born in the 20th Century. In its first 100 years, the world of film has created a new kind of literature, one that the world of live music, experimental theater, dance, and even opera can draw on, just as in the past, historic novels, plays, and poems become the basis of new music/theater works.

For me Cocteau has always been an artist whose work was central to the “modern” art movement of the 20th Century. More than any other artist of his time, he again and again addressed questions of art, immortality and the creative process, making them subjects of his work. In his day, it seems that this was not well understood and, at times, he was not fully appreciated. He was even dismissed by some critics of his work as a talented dilettante who never finally settled on one medium to express himself. And, in fact he worked successfully as a novelist, playwright, artist and filmmaker. However, to me the focus of this work—the creative process itself—has always been clear. And it was equally clear that he was using the various art forms to illuminate his chosen subject from as many angles as possible.

As far as film is concerned, Orphée, La Belle et la Bête, and an earlier Cocteau film, Blood of a Poet are all extremely thoughtful and subtle reflections of the life of an artist. Of these three La Belle et la Bête is the most openly allegorical in style. Presented as a simple fairy tale, it soon became clear that the film has taken on a broader and deeper subject—the very nature of the creative process. Once we begin to see the film in this way, it becomes hard to see the journey of the Father to the Chateau itself in the opening moments of the film as anything other than the journey of the artist into his “unconscious.” The Chateau itself is then seen as the very site of the creative process where, through an extraordinary alchemy of the spirit, the ordinary world of imagination takes flight (as seen quite literally in the last moment of the film).

Perhaps for this reason, La Belle et la Bête has always been for me the most compelling of Cocteau’s films. This work more than any other, expresses the profundity of his thoughts and the eloquence of his artistic vision.

—Philip Glass, 1994
ABOUT JEAN COCTEAU (DIRECTOR, LA BELLE ET LA BÊTE)

The French poet, writer, artist, and filmmaker Jean Cocteau was born to a wealthy family on July 5, 1889 in a small town near Paris. Cocteau’s father committed suicide when he was ten years old. In 1908, Cocteau associated himself with Edouard de Max, a reigning tragedian of Paris stage at this time. De Max encouraged Cocteau to write, producing the premiere of the young writer’s poetry.

In 1909, Cocteau met the Russian impresario Sergey Diaghilev who ran the Ballets Russes. Diaghilev encouraged Cocteau to venture into the genre of ballet. He inspired Cocteau to write the libretto for an exotic ballet called Le Dieu Bleu. During this time, Cocteau also met composer Igor Stravinsky. In the spring of 1914, Cocteau visited Stravinsky in Switzerland. It was during this visit that Cocteau finished his first book, Le Potomak.

In 1917, he met Pablo Picasso. Cocteau and Picasso went to Rome where they met up with Diaghilev. Cocteau helped prepare the ballet Parade: Picasso designed the sets, Erik Satie wrote the music, and the ballet was choreographed by Leonide Massine. After World War I, Cocteau founded a publishing house called Editions De La Sirène. The company published Cocteau’s writings and many musical scores of Stravinsky, Satie and a group of composers known as Les Six.

In 1918, Cocteau formed an intimate friendship with a 15 year-old novelist, Raymond Radiguet who strongly influenced Cocteau’s art and life. The young writer would die from typhoid fever in 1923—a severe blow to Cocteau which drove him to use opium. During Cocteau’s recovery from his opium addiction, the artist created some of his most important works including the stage play Orphée, the novel, Les Enfants Terribles, and many long poems. In 1930 Cocteau’s first film, Blood Of A Poet was released.

In the early 1930’s, Cocteau wrote what some believe is his greatest play, La Machine Infernal. The play was a treatment of the Oedipus theme. Cocteau also wrote La Voix Humaine (1930, The Human Voice), Les Chevaliers De La Table Ronde (1937, The Knights of the Round Table), Les Parents Terribles (1938, Intimate Relations), and La Machine A Ecrire (1941, The Typewriter). In 1945, Cocteau directed his adaptation of La Belle Et La Bête (Beauty and the Beast), starring his close friend Jean Marais as the Beast, Beauty’s suitor, and the Prince.

Cocteau adapted two of his plays to film; The Eagle With Two Heads and The Storm Within and directed Orpheus which again starred Marais. In 1959, Cocteau made his last film as a director, The Testament Of Orpheus. The elaborate home movie stars Cocteau and also features cameos from many celebrities including Pablo Picasso, Yul Brynner and Jean-Pierre Leaud.

The artist died of a heart attack at age 74 at his chateau in Milly-la-Foret, France on October 11, 1963 after hearing the news of the death of another friend, the singer Edith Piaf.
PERFORMED BY
Philip Glass
and the
Philip Glass Ensemble
Michael Riesman, Music Director

Performers: Philip Glass, Lisa Bielawa, Dan Bora, David Crowell, Stephen Erb, Jon Gibson, Michael Riesman, Mick Rossi, Andrew Sterman

Original Sound Design by Kurt Munkacs
Production Management
Pomegranate Arts, Inc.
Linda Brumbach, Producer

ABOUT THE PROGRAM:
Parts 1 – 3
Brief Intermission

Parts 4 – 6
Dinner break

Parts 7 – 9
Brief Intermission

Parts 10 – 12

Begun in May 1971 and completed in April 1974, Music in Twelve Parts is an extended cycle of music normally requiring three live concerts to perform in its entirety. It is intended to describe a vocabulary of techniques, which appear repeatedly in Philip Glass’ music. Individual parts feature one or several aspects of a common musical language. They are characterized by different procedures, note choices and rhythmic profiles.
ABOUT THE PROGRAM:
Philip Glass: The Etudes

The Etudes (1994-2013)
Performed by:
Philip Glass
Etude # 1, Etude # 2
Maki Namekawa
Etude # 3, Etude # 4
Sally Whitwell
Etude # 5, Etude # 6, Etude # 7
Philip Glass
Etude # 8, Etude # 9, Etude # 10

—  Intermission —

Maki Namekawa
Etude # 11, Etude # 12
Sally Whitwell
Etude # 13, Etude # 14, Etude # 15, Etude # 16
Philip Glass
Etude # 17
Maki Namekawa
Etude # 18, Etude # 19, Etude # 20

There were a number of special events and commissions that brought about
the composition of the Etudes by Philip Glass. Etudes #1-5 were composed in
1994 for frequent Glass collaborator, Dennis Russell Davies on the occasion
of his 50th birthday. Etude #6 was commissioned by the Sydney Festival in
1996. Etudes #12 and 13 were commissioned by Bruce Levingston in 2007 and
premiered in New York at Lincoln Center’s Avery Fisher Hall. Etude #17 was
commissioned for the 25th Anniversary of the Menil Collection in Houston,
TX and premiered in 2012. The final three works, Etudes #18, 19 and 20 were
commissioned by the Perth Festival in 2012 in honor of Glass’ 75th birthday and
premiered on February 16, 2013.
ABOUT THE ARTISTS

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). Symphony No. 7 and Symphony No. 8—Glass’ latest symphonies—along with Waiting for the Barbarians, an opera based on the book by J.M. Coetzee, premiered in 2005. In the past few years several new works were unveiled, including Book of Longing (Luminato Festival) and an opera about the end of the Civil War entitled Appomattox (San Francisco Opera). Glass’ opera Kepler premiered with the Landestheater Linz, Austria in 2009 and his recent opera, The Perfect American about the death of Walt Disney premiered at the Teatro Real, Madrid in 2013 with additional performances by the English National Opera. His Symphony #9 was completed in 2011 and was premiered by the Bruckner Orchestra in Linz, Austria in 2012 and his Symphony #10 received its European premiere in France that same year. Glass’ most recent opera Spuren de Verirrten, ‘The Lost’, premiered at the Landestheater Linz, Austria in 2013. In August of 2011, Glass launched the inaugural season of The Days And Nights Festival, a multi-disciplinary arts festival in Carmel / Big Sur, California: www.daysandnightsfestival.com

Philip Glass Ensemble
Michael Riesman (Conductor)
A composer, conductor, keyboardist, and record producer, Michael Riesman has been a member of the Philip Glass Ensemble since 1974. He has conducted recordings of a great number of Glass works including Einstein on the Beach (both recordings), Glassworks, The Photographer, Songs From Liquid Days, Dance Pieces, Music in 12 Parts (both recordings), and Passages, and almost every Glass film soundtrack including Koyaanisqatsi (both recordings), Mishima, Powaqqatsi, The Thin Blue Line, Anima Mundi, A Brief History of Time, Candyman, Kundun, The Truman Show, Naqoyqatsi, The Fog of War, Secret Window, Taking Lives, and Undertow. He was the pianist for the Academy-Award-nominated soundtrack for The Hours, and has also recorded a solo piano version of that score. He has received two Grammy nominations as conductor, for The Photographer and for Kundun. He has conducted and performed on albums by Paul Simon (Hearts and Bones), Scott Johnson (Patty Hearst), Mike Oldfield (Platinum), Ray Manzarek (Carmina Burana), David Bowie (Black Tie/White Noise), and Gavin Bryars (Jesus’ Blood Never Failed Me Yet). Mr. Riesman released an album, Formal Abandon, on the Rizzoli label, which originated from a commission by choreographer Lucinda Childs. His film scores include Enormous Changes at the Last Minute, Pleasantville (1976), and Christian Blackwood’s Signed: Lino Brocka. Mr. Riesman studied at Mannes College of Music and Harvard University, where he received a Ph.D., and has taught at Harvard and SUNY-Purchase. He was Composer in Residence at the Marlboro Music Festival and at the Tanglewood Festival, where he has conducted performances of his own works.

Lisa Bielawa (Keyboards)
Composer-vocalist Lisa Bielawa is a 2009 Rome Prize winner in Musical Composition. She began touring with the Philip Glass Ensemble in 1992, and in 1997 co-founded the MATA Festival. Bielawa was appointed Artistic Director of the San Francisco Girls Chorus in 2013.

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,” and The New York Times describes her music as, “ruminative, pointillistic and harmonically slightly tart.” Recent highlights of Bielawa’s music include premieres of Rondolette by the string quartet Brooklyn Rider and pianist Bruce Levingston and Double Duet by the Washington Saxophone Quartet; and performances of Graffiti dell’amante by Bielawa with the Chicago Chamber Musicians in Chicago and with Brooklyn Rider in New York, Harrisburg, and Rome. Bielawa’s work Chance Encounter, a project of Creative Capital, was premiered by soprano Susan Narucki and The Knights in Lower Manhattan’s Seward Park. Bielawa is currently at work on Airfield Broadcasts, a massive 60-minute work for more than 600 musicians which will be premiered on the tarmac of the former Tempelhof Airport in Berlin (May 2013) and at Crissy Field in San Francisco (October 2013). www.lisabielawa.net.

Maki Mamekawa photo by Andreas H. Bitesnich
Dan Bora (Live Sound Mix)
Bora has proven to be a major force behind New York City’s New Music scene over the last ten years. As producer and engineer of albums, theatre, and film scores, he has worked with renowned artists— including Marina Abramovic, Antony, Philip Glass, Nico Mihly, and groups such as Alarm Will Sound, The Dirty Projectors, Kronos Quartet, The Magnetic Fields, and Matmos. His credits include the Academy Award winning Fog of War, the Academy Award nominated The Hours, The Illusionist, Joshua, and Woody Allen’s, Cassandra’s Dream, as well as Robert Wilson’s Einstein on the Beach, and The Life and Death of Marina Abramovic. His mixing and sound design have been praised as “deft”, “provocative and even poignant…” (New York Times).

Hai-Ting Chinn (Mezzo-soprano)
Chinn performs in a wide range of styles and venues, from Purcell to Pierrot Lunaire, Cherubino to The King & I, J.S. Bach to P.D.Q. Bach. She is currently featured in the revival and tour of Phillip Glass’ Einstein on the Beach, which will be performed at venues around the world through October 2013. She has performed with New York City Opera, The Wooster Group, OperaOmnia, the Orpheus Chamber Orchestra, Israel Philharmonic, Orchestra of St. Luke’s, and the Waverly Consort; and on the stages of Carnegie Hall, the Mann Center in Philadelphia, the Edinburgh Festival, the Verbier Festival, and London’s West End. She has premiered new works by Tarik O’Regan, Du Yun, Conrad Cummings, Stefan Weisman, Yoav Gal, and Matt Schickele. Hai-Ting is an Artist in Residence at HERE theater in New York City, where she is developing Science Fair, a staged solo show of science set to music.

David Crowell (Woodwinds)
Brooklyn-based composer and instrumentalist David Crowell brings a “singular vision that transcends genre” (Exclaim) to diverse forms of composed and improvisational music, and has been praised for compositional work that is “notable for its crystalline sonic beauty” (Boston Globe). David’s music has been performed at the Lucerne Festival, Carnegie Hall, Museum of Modern Art, Brooklyn Academy of Music, Merkin Hall, Mizzou New Music Festival and the MATA Festival by groups such as the JACK Quartet, Alarm Will Sound and the NOW Ensemble. His band, Empyrean Atlas, released their first record in February 2013.

Dan Dryden (Sound Supervisor)
Dryden has been a member of the Philip Glass Ensemble since 1983. He has mixed performances of PGE concerts, The Photographer, Einstein on the Beach (1984, 1983), Koyaanisqatsi (Live), Powaqqatsi (Live), La Belle et La Bête, Les Enfants Terribles and Hydrogen Jukebox. He has also worked with Lloyd Cole, Laurie Anderson, Ravi Shankar, the Raybeats and others. In the studio, he has recorded The Photographer, Satyagraha and Mishima as well as the works of other artists. Dan has been the driving force in the preservation of the visionary environment The Healing Machines created from 1954-1986 by the late artist/ inventor Emery Blagdon in Nebraska.

Stephen Erb (Onstage Audio Engineer)
Erb spans, and often combines, the worlds of music and theatre. His work with the Philip Glass Ensemble includes the productions La Belle et la Bête, Monsters of Grace, Koyaanisqatsi, Powaqqatsi, Naqoyqatsi, Orion, and the Einstein on the Beach concert at Carnegie Hall. He has acted as audio engineer for the Philip Glass/Leonard Cohen piece Book
of Longing and the Bang on a Can/Ridge Theatre's The Carbon Copy Building. In the theatre world he is credited with Broadway productions such as Annie Get Your Gun, The Goodbye Girl and Jane Eyre. Off-Broadway includes Marvin’s Room and Sight Unseen. Theatrical tours include Hello Dolly (with Carol Channing), Les Miserables, proof, and most recently Doubt (with Cherry Jones). He spent six years as Sound Master at the La Jolla Playhouse working on such productions as the Ray Davies/Des McAnuff musical 80 Days, Peter Sellars' Ajax and the Nat and Cannonball Adderley musical Shout Up A Morning. Stephen is honored to continue to collaborate with the other members of The Philip Glass Ensemble.

Jon Gibson (Woodwinds)
A composer, multi-wind instrumentalist and visual artist, Jon Gibson has been active in new music for over 40 years. He has been a member of the Glass Ensemble since its beginnings and has performed with Glass in other configurations including solo/duet concerts featuring the music of both Gibson and Glass. He has performed in every performance of Einstein on the Beach. Gibson's own output includes music for solo instruments, various ensembles, dance, music theater, video, film and opera. He has performed and collaborated with a host of musicians, choreographers and artists, including Merce Cunningham, Nancy Topf, Nina Winthrop, Ralph Gibson, Lucinda Childs, JoAnne Akalitis, Harold Budd, David Behrman, LaMonte Young, Steve Reich, Elisabetta Vittoni and Thomas Buckner. Gibson's music can be heard on the Tzadik, Orange Mountain Music, New Tone, Point Music, New World, Lovely Music, EarRational and Einstein Records labels.

Marie Mascari (Soprano)
Marie has performed as Siamese Twin and Judy Garland in the Lincoln Center Festival's American premiere of Philip Glass' White Raven, as well as Monsters of Grace, which toured throughout the US and Europe extensively. Other Philip Glass performing tour credits include Kogauniqatsi, Powaqqatsi, La Belle et La Bête, Shorts and Anima Mundi. Ms. Mascari delighted audiences as Valetto and Fortuna in Opera Omnia's Coronation of Poppea, Servilia in La Clemenza di Tito and Papagena in Die Zauberflöte with Wolf Trap Opera Company, Nannetta in Falstaff and Adele in Die Fledermaus. She performed the role of Lillian Russell in The Mother of Us All with Glimmerglass Opera, a part she also covered for New York City Opera. A Metropolitan Opera Regional finalist, Ms. Mascari received her Bachelors and Masters degrees from Indiana University for Vocal Performance.

Nelson Padgett (Guest Keyboards)
An artist known for both his insightful musicality and charismatic performances, Nelson Padgett enjoys an important career whose activities range from solo appearances with the Houston and National Symphony Orchestras to collaborations with artists such as violinist Elmar Oliveira, the Mendelssohn String Quartet, and pianist Philip Bush. He has performed throughout the world with the Philip Glass Ensemble since 1988. His many competition successes include the Silver Medal from the William Kapell International Competition and a Beethoven Fellowship from the American Pianists Association. His principal teachers were Leon Fleisher at the Peabody Conservatory of Music and Clifton Matthews at the North Carolina School of the Arts. A native of North Carolina, Mr. Padgett lives in New York City.

Gregory Purnhagen (Baritone)
Purnhagen enjoys an eclectic career that defines the word “crossover.” His long association with Philip Glass includes La Belle et la Bete, Monsters of Grace, Galileo Galilei and the 1992 and current revivals of Einstein on the Beach. He has sung as a soloist at Carnegie Hall, Alice Tully Hall, Weill Recital Hall and other New York venues for Musica Sacra, Voices of Ascension, Sacred Music in a Sacred Space.

An award-winning cabaret artist, he has created several critically acclaimed shows, one of which moved to Off-Broadway (Babalu-cy! The Art of Desti Arnaz). His recording work includes Early Music, New Music, cast albums and guest vocals on Bjork’s CD, Medulla. His work in contemporary opera has included projects for Nick Brooke, Yoav Gal, Fred Ho and Michael Kowalski. He is also the musical director of the New Xavier Cugat Orchestra, an ensemble that is preserving the great heritage of vintage Latin American Music.

Mick Rossi (keyboards)
Pianist, percussionist, and composer Mick Rossi is known for his progressive, diverse work in the NY Downtown scene and beyond, and has been described as “an exemplar of the cross-fertilization between jazz and classical music worlds...one of the most lucid, original and creative minds of the NY scene.” (AAJ). A twelve-year Philip Glass collaborator/ensemble member as pianist, percussionist and conductor, Rossi has performed worldwide with artists as diverse as Dave Douglas, Kelly Clarkson, Leonard Cohen, Wynton Marsalis and Renee Fleming, and is currently on tour with Paul Simon. Recent recordings include They Have A Word For Everything (Knitting Factory), Nooferatu (Dreambox), One Block From Planet Earth (OmniTone), and Paul Simon’s So Beautiful Or So What and Live At Webster Hall (Concord). He recently conducted Glass’ Book Of Longing at the Sydney Opera House, The Bacchae in Central Park, and the MATA Festival. Rossi has appeared on nine Glass recordings, including Music in 12-Parts and Orion, and has toured extensively with Glass’ trio with Wendy Sutter. Performances include the Glastonbury, Itunes, Montreux and North Sea festivals, Carnegie Hall, NY/LA Philharmonic, JALC, MoMA, The Stone, Tonic, Roulette, Metropolitan Opera, Saturday Night Live, David Letterman, Jimmy Fallon, Conan O’Brien, and The Colbert Report. Recent films/TV include Bored To Death (HBO), Delmar (Matt Dine), The Vagina Monologues (HBO), and Standing In The Shadows Of Motown (Artisan). His third string quartet was recently performed at NY’s Merkin Hall (“Shostakovichian paranoia” – NY Times), and his ninth CD Songs From The Broken Land was recently released on Orange Mountain Music (“Bartokian and energetic” – NY Times).

Andrew Sterman (Woodwinds)
Sterman is a flutist, saxophonist, clarinetist and composer, whom the New York Times praised for “Beautiful and sensitive playing”, first appeared in some of the best big bands around; those of Buddy Rich, Louis Bellson, Gil Evans, Toshiko Akiyoshi, and many others. Always a fan of great jazz singers, while very young he played with many of the all time masters, including Sarah Vaughan, Frank Sinatra, Tony Bennett, Joe Williams, Mel Torme and Aretha Franklin. Audiences have heard him with jazz masters including Freddie Hubbard, Dizzy Gillespie, Fred Hersch, Rashed Ali, Wallace Roney, Roland Hanna, and Ron Carter. Sterman has been soloist with many New Music groups, including MATA, ISCM, Bang on a Can, Avian Orchestra, and the Eos Orchestra. Mr. Sterman tours and records extensively with the Philip Glass Ensemble, which he joined in 1991. He is featured on Glass’s 2003 CD, Philip Glass: Saxophone. Mr. Sterman's new CD, Blue Canvas With Spiral, a set of intimate and original jazz pieces, is meeting critical acclaim: “A sound as pure as moonlight, a richness that turns into melodic romanticism...” Sterman has developed a deeply intuitive and effective teaching method integrating ancient breathing practices with modern woodwind techniques. He frequently gives master classes and workshops on this increasingly popular methodology, practiced by students, emerging musicians and established professionals alike. Visit www.andrewsterman.com.
Peter Stewart (Baritone)
Stewart has toured in many productions with Philip Glass since the 1992 version of *Einstein on the Beach*, being featured in *Monsters of Grace*, *White Raven*, the *Qatsi* trilogy and many other works. He has premiered works by composers including Sir John Tavener, Gavin Bryars, Hans Werner Henze and Roberto Sierra, among others. He has recorded the baritone songs of Lee Hoiby with the composer at the piano for CRI under the title “Continual Conversation with a Silent Man.” He recently toured with Newband, presenting the music of Harry Partch. He has sung with Orpheus Chamber Orchestra, the Calgary Philharmonic and other orchestras in the US and Canada. Peter is also active in early music, singing regularly with Pomerium, the Waverly Consort, New York Collegium, the Philharmonia Baroque Orchestra and the Baltimore Consort. Peter is on the voice faculty of Montclair State University, and lives in New York City with Maria de Lourdes Davila and their daughter Beatriz.

Doug Witney (Production Manager)
Witney is Production Manager and Lighting Supervisor for the Philip Glass Ensemble and other Pomegranate Arts projects. Past positions include originating Production Director/Resident Lighting Designer for the International Festival of Arts & Ideas in New Haven, Connecticut; Production Director for Lorin Maazel’s Castleton Festival in Virginia; Production Director for Universal Musical Society in Ann Arbor, Michigan; Production Manager/Resident Lighting Designer for the SUNY Purchase Performing Arts Center in New York; and Technical Coordinator/Resident Lighting Designer at Brooklyn Academy of Music. He has designed lighting and provided various technical and tour assistance, as well as class and seminar work, for Missouri Repertory Theatre (now Kansas City Rep), Virginia Stage Company, and Dartmouth College. Doug has also coordinated production on industrial events for MasterCard, Philip Morris, Coca-Cola, American Express, Pfizer, and IBM.

Jim Woodard (Road Manager)
Woodard has been coordinating the touring logistics for Philip Glass and his ensemble since 1999. Prior to working with the PGE Jim has served as a Company Manager for American regional theatres such as La Jolla Playhouse in San Diego, CA, the Alliance Theatre in Atlanta, GA and the Alaska Repertory Theatre in Anchorage, AK. For most of the 90’s Jim owned and operated a theatre in Branson, MO before coming to work for Philip Glass’ producer, Pomegranate Arts. Starting in 2011, Jim is very proud to serve as General Manager of Philip Glass’ new Arts Festival in Big Sur, CA, The Days And Nights Festival.

The Etudes Guest Performers
Maki Namekawa (Piano)
Maki Namekawa is a leading figure among today’s young artists, bringing to audiences’ attention new music by leading international composers. As a soloist and a chamber musician equally at home in classical and contemporary repertoire, Maki Namekawa performs regularly at international venues such as Suntory Hall in Tokyo, the Ruhr Piano Festival, the Musik-Biennale Berlin, the Festival Eclat in Stuttgart, Ars Electronica Linz, at the ZKM Karlsruhe and the Rheingau Music Festival. She performs and records frequently for the major German radio networks in München, Stuttgart, Karlsruhe, Köln, Saarbrücken, and Frankfurt, and has appeared in concerts for the Dutch Radio, Swiss Radio and Radio France.

Recent engagements include the Concertgebouw Orkest Amsterdam, the Münchner Philharmoniker, the Munich Chamber Orchestra with the piano concert of György Ligeti, the Dresdener Philharmonie, the Stuttgart Chamber Orchestra and the Bruckner Orchester Linz. With the Seattle Symphony Orchestra conducted by Dennis Russell Davies she performed Alan Hovhaness’s *Lousadzak* in Seattle’s Benaroya Hall. In 2012 followed Arvo Pärs’s “Lamentate” at Carnegie Hall New
York and Igor Strawinskys concert for piano and wind instruments with the Bamberg Symphoniker. In February 2013 Maki Namekawa was invited to the International Arts Festival in Perth. Under the participation of Philip Glass she played some of his solo etudes, partially as world premiere. In 2014 she performed Glass’ piano etudes in Island, Sweden and the USA. Soon she will be guest in the Cadogan Hall London with Pärt’s ‘Lamentate.’

Since 2005, Maki Namekawa and Dennis Russell Davies have been performing together as a piano duo in Europe and the US. With duo partner Davies she performed at Lincoln Center Festival in New York (US premiere of Philip Glass’s Four Movements for Two Pianos), at Benaroya Hall in Seattle, at Musik im Riesen festival held at Swarowski Crystal Worlds in Wattens and at Klavierfestival Ruhr. In October 2012 followed the world premiere of Stoker by Philip Glass at the New Yorker Morgan Library. In June 2013 the duo performed Philip Glass’ Two Movements for four pianos with Katia und Marielle Labèque in Düsseldorf (world premiere).

Maki Namekawa studied piano at the Kunitachi Conservatory in Tokyo with Mikio Ikezawa and Henriette Puig-Roget from the Conservatoire de Paris. Later she continued her studies at Cologne Musikhochschule with Pierre Laurent Aimard and at Karlsruhe Musikhochschule.

Sally Whitwell (Piano)
Award winning pianist Sally Whitwell maintains a busy freelance career as performer, conductor, composer and educator from her base in Sydney.

Sally’s most recent solo release All Imperfect Things; solo piano music of Michael Nyman won the 2013 ARIA Award for Best Classical Album as well as Best Engineer for ABC Classics very own tonmeister Virginia Read, the first time that a woman has ever won this award. Additionally, her debut album Mad Rush: solo piano music of Philip Glass won her the 2011 ARIA for Best Classical Album. Her sophomore album The Good, the Bad and the Awkward is a truly unique compilation of film music where she played not only piano but toy piano, harpsichord, recorder and melodica. Sally plans to record a fourth album in 2014 featuring her own compositions in the art song, choral and chamber music genres.

Recent solo concert appearances for Sally have included the world premiere of the Philip Glass Complete Piano Etudes for Perth International Arts Festival and Ten Tiny Dancers, an all-singing-all-playing-all-dancing cabaret piano recital for the Famous Spiegeltent season at Arts Centre Melbourne. In 2014, Sally travels to Los Angeles and New York City to perform again with Philip Glass. She will also be touring extensively within Australia, including shows for Adelaide Fringe Festival, concerts at Riversdale for the Bundanon Trust and various trips to regional centres on the NSW South Coast and Byron Bay. As a vocal advocate for classical music by women composers, Sally is currently curating a chamber music concert series in her home town Canberra. In Her Shoes features music by women creatives across the centuries, which she’ll be performing with Acacia Quartet, cellist Sally Maer and soprano Nadia Piave.

BOOKING AND PRODUCTION MANAGEMENT:

Pomegranate Arts
www.pomegranatearts.com
Pomegranate Arts is an independent production company dedicated to the development of international contemporary performing arts projects. Since its inception, Pomegranate Arts has conceived, produced, or represented projects by Philip Glass, Laurie Anderson, London’s Improbable Theatre, Sankai Juku, Dan Zanes, Lucinda Childs and Goran Bregovic. Special projects include Dracula: The Music And Film with Philip Glass and the Kronos Quartet; the music theater work Shockheaded Peter; Brazilian vocalist Virginia Rodrigues; Drama Desk Award winning Charlie Victor Romeu; Healing The Divide, A Concert for Peace and Reconciliation, presented by Philip Glass and Richard Gere; and Hal Willner’s Came So Far For Beauty, An Evening Of Leonard Cohen Songs. Upcoming projects include the remount of Available Light by John Adams, Lucinda Childs and Frank Gehry, the North American tour of Sankai Juku’s newest work Umusuna, Taylor Mac’s 24-Hour History of Popular Music, and a new work in development by Lucinda Childs, Philip Glass and James Turrell.

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Sally Whitwell photo by Rhydian Lewis
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