



Advance Program Notes

Powaqqatsi: Life in Transformation

Philip Glass Ensemble

Friday, November 1, 2013, 8 PM

These Advance Program Notes are provided online for our patrons who like to read about performances ahead of time. Printed programs will be provided to patrons at the performances. Programs are subject to change.

CENTER FOR THE ARTS AT VIRGINIA TECH

presents

POWAQQATSI

LIFE IN TRANSFORMATION

The CANNON GROUP INC.

A FRANCIS FORD COPPOLA and GEORGE LUCAS Presentation

Music by

PHILIP GLASS

Directed by

GODFREY REGGIO

Photography by

GRAHAM BERRY

Edited by

IRIS CAHN/ ALTON WALPOLE

LEONIDAS ZOURDOUMIS

Performed by

PHILIP GLASS

and the

PHILIP GLASS ENSEMBLE

conducted by **Michael Riesman**

with the Blacksburg Children's Chorale

Patrice Yearwood, artistic director

PHILIP GLASS ENSEMBLE

Philip Glass, Lisa Bielawa, Dan Dryden, Stephen Erb, Jon Gibson, Michael Riesman, Mick Rossi, Andrew Serman, David Crowell

Guest Musicians: Ted Baker, Frank Cassara, Nelson Padgett, Yousif Sheronick

The call to prayer in tonight's performance is given by
Dr. Khaled Gad

Music Director

MICHAEL RIESMAN

Sound Design by
Kurt Munkacsi

Film Executive Producers

MENACHEM GOLAN and YORAM GLOBUS

Film Produced by

MEL LAWRENCE, GODFREY REGGIO and LAWRENCE TAUB

Production Management

POMEGRANATE ARTS

Linda Brumbach, Producer

POWAQQATSI runs approximately 102 minutes and will be performed without intermission.

SUBJECT TO CHANGE

PO-WAQ-QA-TSI (from the Hopi language, powaq sorcerer + qatsi life) n. an entity, a way of life, that consumes the life forces of other beings in order to further its own life.

POWAQQATSI is the second part of the Godfrey Reggio/Philip Glass QATSI TRILOGY. With a more global view than KOYAANISQATSI, Reggio and Glass' first collaboration, POWAQQATSI, examines life on our planet, focusing on the negative transformation of land-based, human-scale societies into technologically driven, urban clones. POWAQQATSI contrasts ways of life and depicts how the lure of technology and mega-cities are affecting small-scale indigenous cultures. The film focuses on the people of the Third World and how they express themselves through work and traditions. It shows how "progress" is luring more and more people into a pattern of meaningless consumption in place of real values.

"POWAQQATSI," says Reggio, "is an impression, an examination of how life is changing. That's all it is. It's deliberately non-judgmental. Audiences are free to make their own conclusions. The film emphasizes our unanimity as a global community."

Pre-production began in September 1985 with a five-month expedition in search of locations. The producers journeyed to ten countries on five continents, including Brazil, Egypt, Kenya, Peru, India, Hong Kong, Israel, France, Nepal, and Berlin, selecting both urban and rural locations to support the theme of POWAQQATSI.

PHILIP GLASS ENSEMBLE

Established by composer Philip Glass, the first performance by the Philip Glass Ensemble (PGE) was held in May 1969 at the Whitney Museum of American Art in New York City. Embraced first by the visual art community working in SoHo in the early 1970s, the early concerts performed by the Philip Glass Ensemble were considered visual as well as musical events and were often performed in art galleries, artist lofts, and museum spaces rather than traditional performing art centers.

Since that time, the members of the PGE have become known as the premiere performers of the music of Philip Glass and continue to be an inspiration for new work. Over the past 30 years, the group has performed on four continents in some of the most prestigious music festivals and concert venues throughout the world. They have been featured in Philip Glass' opera *Einstein on the Beach*, as well as the music theater projects *Hydrogen Jukebox*, *1000 Airplanes on the Roof*, *The Photographer*, *La Belle et la Bête*, and *Monsters of Grace*.

In June 2004, in Athens, Greece, Glass premiered *Orion*, a new work for ensemble and world musicians commissioned by the Cultural Olympiad 2001-2004. Following its world premiere in Athens, *Orion* was performed in Greece, Italy, France, London, and Australia, as well as cities in the United States.

PHILIP GLASS (composer, keyboards) Born in Baltimore, Md., 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. Upon his return to New York, he applied these Eastern techniques to his own music. By 1974, Glass had a number of significant and innovative projects, creating a large collection of new music for his performing group, the Philip Glass Ensemble, and for the Mabou Mines Theater Company, which he co-founded. This period culminated in *Music in Twelve Parts*, followed by the landmark opera, *Einstein on the Beach*, created with Robert Wilson in 1976, which is currently touring internationally.

Since *Einstein*, Glass has expanded his repertoire to include music for opera, dance, theater, chamber ensemble, orchestra, and film. His score for Martin Scorsese's *Kundun* received an Academy Award nomination while his score for Peter Weir's *The Truman Show* won him a Golden Globe. His film score for Stephen Daldry's *The Hours* received Golden Globe, Grammy, and Academy Award nominations, along with winning a BAFTA in Film Music from the British Academy of Film and Television Arts. Original scores for the critically acclaimed films *The Illusionist* and *Notes on a Scandal* were released last year. Glass has received an Oscar nomination for his *Notes* score.

In 2004 Glass premiered the new work *Orion*—a collaboration between Glass and six other international artists opening in Athens as part of the cultural celebration of the 2004 Olympics in Greece, and his *Piano Concerto No. 2 (After Lewis and Clark)* with the Omaha Symphony Orchestra. Glass' latest symphonies, *Symphony No. 7* and *Symphony No. 8*, premiered in 2005 with the National Symphony Orchestra at the Kennedy Center for the Performing Arts in Washington, D.C., and Bruckner Orchester Linz at the Brooklyn Academy of Music, respectively. 2005 also saw the premiere of *Waiting for the Barbarians*, an opera based on the book by J. M. Coetzee. Glass' orchestral tribute to Indian spiritual leader Sri Ramakrishna, *The Passion of Ramakrishna*, premiered in 2006 at Orange County Performing Arts Center.

Glass maintained a dense creative schedule throughout 2007 and 2008, unveiling several highly anticipated works, including *Book of Longing*, a collaboration with Leonard Cohen, and an opera about the end of the Civil War titled *Appomattox*. In April 2007, the English National Opera, in conjunction with the Metropolitan Opera, remounted Glass' *Satyagraha*, which appeared in New York in April 2008. Recent film projects include a score to Woody Allen's film, *Cassandra's Dream*, and a documentary on Ray Kurzweil, *Transcendent Man*, which premiered in April 2009.

Glass' recent opera, based on the life and work of Johannes Kepler and commissioned by Linz

2009, Cultural Capital of Europe, and Landestheater Linz, premiered in September 2009 in Linz, Austria, and in November 2009 at the Brooklyn Academy of Music.

Symphony No. 9 was completed in 2011 and premiered in Linz, Austria, on January 1, 2012, by the Bruckner Orchestra with a U.S. premiere in New York at Carnegie Hall on January 31, 2012 as part of the composer's 75th birthday celebration. Symphony No. 10 received its European premiere in France in the summer of 2012. 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.

MICHAEL RIESMAN (conductor) is a composer, conductor, keyboardist, and record producer, and 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 (*BlackTie/White Noise*), and Gavin Bryars (*Jesus' Blood Never Failed Me Yet*). 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*. 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.

TED BAKER (guest keyboards, vocals): Ted Baker was born in Philadelphia and moved to New York City in 1991. A graduate of Oberlin Conservatory (piano performance and jazz composition), some other studies include Swarthmore College and Tanglewood. Baker began performing with the Philip Glass Ensemble in 1987, tours of *Koyaanisqatsi* and *Powaqqatsi*, and has enjoyed frequently returning as a guest of the ensemble ever since. He can be heard with Steely Dan on the Grammy award-winning "Two Against Nature" and "Everything Must Go" recordings. Baker also toured with Steely Dan in 2000 and 2003. The many artists he has worked with include Grover Washington, Jr.; Doug Markley; and Basement Culture. A member of Art Garfunkel's band since 1997, he has toured Japan, Australia, Europe, South Africa, etc. Music director for Pete Townshend's "Psychoderelict" (N.Y. workshop) and "Largo," book by David Henry Hwang (N.Y. Theater Workshop, Vassar College). Randy Newman's *Faust* (Goodman Theater, Chicago). Keyboardist and synthesizer programmer for Broadway productions of *Tommy* (assist. music director, La Jolla, Germany, London, and Canada), *Smokey Joe's Cafe*, *Grease*, and *The Lion King*.

LISA BIELAWA (vocalist) 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, was premiered on the tarmac of the former Tempelhof Airport in Berlin (May 2013) and at Crissy Field in San Francisco (October 2013). www.lisabelawa.net.

DAN BORA (shadow live sound mix) Dan 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 Mühly, 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).

FRANK CASSARA (guest percussion) A proponent of new and classic, western and world percussion music, Frank Cassara has premiered countless works with as many diverse groups. As percussionist for the Philip Glass Ensemble, he has performed around the globe, as well as recording Glass' film scores and concert music. He has also performed around the world with Steve Reich and Musicians, and can be heard on his recent CD, WCT/911. He has toured worldwide as a member of the PULSE Percussion Ensemble, as well as appearing in a movie about John Cage. Cassara had toured extensively with the Newband/Harry Patch Ensemble, performing and recording on Partch's microtonal instruments, as well as with Music From China, Manhattan Marimba Quartet, Talujon Percussion Quartet, and Ethos Percussion Ensemble. Principal percussionist of the Riverside Symphony, he has also performed with many New York-area orchestras, such as the Brooklyn Philharmonic, American Composers Orchestra, and the Long Island Philharmonic. Cassara has played for numerous Broadway shows, film scores and recordings, and heads the percussion departments at Vassar College, Long Island University, and Brooklyn College CUNY.

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). Crowell'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 (live sound mix) 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, 1993), 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. Dryden 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) 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 Sellers' *Ajax*, and the Nat and Cannonball Adderly musical *Shout Up a Morning*. Erb is honored to continue to collaborate with the other members of The Philip Glass Ensemble.

JON GIBSON (woodwinds) is a composer, multi-wind instrumentalist, and visual artist who has been active in new music for more than 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.

MICK ROSSI (keyboards) is a pianist, percussionist, composer, and conductor—currently on tour with Philip Glass as both percussionist and keyboardist—known for his work in the N.Y. downtown scene. He has performed and recorded with Alex Acuña, Steven Bernstein, Roger Daltry, Dave Douglas, Mark Dresser, Billy Drewes, Peter Erskine, Eric Friedlander, Vinny Golia, Eddie Gomez, Hall and Oates, Gerry Hemingway, The Mahavishnu Project, Randy Newman, Carly Simon, and Wadada Leo Smith, among others. Performances include the Knitting Factory, Fringe, and Montreux jazz festivals, WNYC's *New Sounds*, NPR's *All Things Considered*, John Zorn's *The Stone*, Metropolitan Opera, Brooklyn Philharmonic, MATA, American Ballet Theater, Jay Leno, and David Letterman. Recent films include *The Vagina Monologues* (HBO) and *Standing in the Shadows of Motown* (Artisan). New recordings include "They Have A Word For Everything" (Knitting Factory), "Nosferatu" (Dreambox), "Inside The Sphere" (Cadence), "New Math" (ToneScience), the up-coming "Songs From The Broken Land" (OmniTone), and "One Block From Planet Earth" (OmniTone), which *Down Beat* gives "four stars" and *All About Jazz* describes as "life relishing, [and] unpretentiously profound."

ANDREW STERMAN (woodwinds) 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, Rashied 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. Sterman tours and records extensively with the Philip Glass Ensemble, which he joined in 1991. He is featured on Glass' 2003 CD, Philip Glass: Saxophone. 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.

YOUSIF SHERONICK (guest percussion): Hailed by the New York Times for his "dazzling improvisations" Yousif Sheronick appears internationally as soloist and chamber musician with world-renowned groups and artists, such as Ethos Percussion Group, Glen Velez, Foday Musa Suso, Simon Shaheen, Henry Threadgill, and Paul Winter Consort. duoJalal is his most recent venture with violist and wife, Kathryn Lockwood. Sheronick's unique style encompasses traditions and instruments from the classical world, as well as the Middle East, North and West Africa, Brazil, and India. Critics say Sheronick "is capable of creating hypnotic atmospheres" (Mundoclasico) where he "transported the listener to another dimension" (Ritmic). Distinguished collaborators include Yo-Yo Ma, Branford Marsalis, Pandit Samir Chatterjee, Marcel Khalife, Sonny Fortune, and Cindy Blackman. Modern Drummer Magazine calls Sheronick's critically acclaimed solo CD, Silk Thread "a testimony to his genius." Sheronick holds degrees from Yale University and the University of Iowa.

JIM WOODARD (road manager) has been coordinating the touring logistics for Philip Glass and his ensemble since 1999. Prior to working with the PGE, Woodard has served as a company manager for American regional theatres, such as La Jolla Playhouse in San Diego, Calif.; the Alliance Theatre in Atlanta, Ga.; and the Alaska Repertory Theatre in Anchorage, Alaska. For most of the 1990s, Woodard owned and operated a theatre in Branson, Mo., before coming to work for Glass' producer, Pomegranate Arts. Starting in 2011, Woodard has been very proud to serve as general manager of Glass' new Arts Festival in Big Sur, Calif., The Days And Nights Festival.

POMEGRANATE ARTS (touring producer), Founded in 1998 by Linda Brumbach, 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, Sankai Juku, Dan Zanes, 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 Romeo; 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. Recent projects include the first North American tour of Goran Bregovic and the remounting of Lucinda Childs' 1979 classic Dance. Pomegranate Arts is the exclusive producer and management for the 2012-13 revival of Robert Wilson, Philip Glass, and Lucinda Childs' masterpiece Einstein on the Beach, recreated in celebration of Philip Glass' 75th birthday in 2012.

PRODUCTION MANAGEMENT:

Production Manager	Doug Witney
Live Sound Mix	Dan Dryden
Shadow Live Sound Mix	Dan Bora
Onstage Audio Engineer	Stephen Erb
Road Manager	Jim Woodard

Philip Glass and the Philip Glass Ensemble's live events are produced and booked by Pomegranate Arts:

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For more information on Philip Glass, please visit www.philipglass.com.