

# GLASS AT 80

A CELEBRATION OF PHILIP GLASS | FEB 1-10, 2017

CAROLINA PERFORMING ARTS





1

A NOTE FROM  
OUR CURATORS

2-3

INTRODUCTION  
BY ALEX ROSS

4-24

GLASS AT 80  
PERFORMANCES

25

ACKLAND ART  
MUSEUM

26-27

ENHANCE YOUR  
EXPERIENCE

28

SCHEDULE & FESTIVAL  
INFORMATION

COVER:

**CHUCK CLOSE**

*Phil*, 1969

acrylic on gessoed canvas

108" X 84"

Photograph by Ellen Page Wilson, courtesy Pace Gallery

Whitney Museum of American Art

## A NOTE FROM OUR CURATORS

# “I don’t know what I’m doing, and it’s the not knowing that makes it interesting.”

We love this statement from Philip, because it captures his humor, curiosity and humility—the qualities that endear him to us beyond his musicianship, artistic intellect and startling innovations. We also believe this sentiment offers a way to approach any encounter with the performing arts. As an audience member, we hope you will embrace the idea that you don’t have to be an expert in order to be an informed participant in the arts. Each of us has our own unique experience of and reaction to performances and will hopefully share the impact of those experiences with others. That exchange is what makes the performing arts effective, provocative and even transcendent. It is our desire for this type of exchange to take place that drives our curatorial process.

As part of that process, we seek out artists who are not just exceptional in their disciplines, but are also adventurous and insatiably curious, with a drive to investigate new ideas. We are also drawn to those creators who share a piece of themselves with the audience—their vulnerability gives us special access to them as people and breaks down barriers in striking ways.

Philip embodies these ideals and demonstrates how they can lead to a remarkable life in the arts. In a nutshell, Philip is wildly creative and brave; humble, yet provocative; and perhaps above all else, deeply inquisitive. All of this has led to a series of musical innovations and ground-breaking collaborations with artists from diverse backgrounds over the last five decades. Philip and his artistic partners have left an indelible mark on the trajectory of many art forms, and the history of creativity itself.

We are honored to have Philip with us in Chapel Hill as we celebrate his 80th birthday. Over the course of this 10-day festival, we have endeavored to bring to UNC something from every corner of his creative output—symphonic music, collaborations with rock and electronic musicians, solo piano music, chamber music, opera and music for modern dance and film. Through performances and conversations beyond the stage, we will highlight many of his extraordinary collaborators—Laurie Anderson, David Bowie, Lucinda Childs, Dennis Russell Davies, Brian Eno, Kronos Quartet and many of the young artists who have been deeply inspired by Philip’s work and carry forward his unique influence in their own way. Philip’s legacy as transmitted through the hands of these young artists proves the timelessness of his work.

There is so much to learn from taking a close look at the shifting landscape of Philip’s career, which has spanned generations and continues to grow and evolve, and those lessons can be applied to almost any endeavor, from music-making to cab driving.

Happy birthday, Philip!

**EMIL KANG**, *Executive and Artistic Director*

**AMY RUSSELL**, *Director of Programming*

VISIT [GLASSAT80.ORG](https://glassat80.org) FOR UPDATED FESTIVAL INFORMATION.



## AN INTRODUCTION

by Alex Ross

Photo by David Michalek

When Philip Glass was studying at the University of Chicago in the nineteen-fifties, he formed a music-listening club with several friends, one of whom was the future astronomer Carl Sagan. As Glass relates in his recent memoir, *Words Without Music*, the group made a particular study of the symphonies of Bruckner and Mahler. (Glass's father ran a record store in Baltimore, and the young man had access to a large library of records.) What struck him most was not the late-Romantic grandeur of the music—at the time, he was more attuned to the lyrical modernism of Bartók and Berg—but simply the scale on which Bruckner and Mahler worked, the “very big canvas” they employed. In the mid-twentieth century, when the god of modern composition was the hyper-compressed serialist Anton Webern, Glass caught a glimpse of future vastness, of music that would unfold before one's ears like a landscape reaching to a far horizon.

A few decades later, after a wide-ranging education that included counterpoint with Nadia Boulanger and ragas with Ravi Shankar, Glass was ready to exhibit his big canvases: *Music in Twelve Parts*, for instrumental ensemble (1971-74), which generally lasts four hours in performance; and *Einstein on the Beach*, for singers, actors, dancers, and musicians (1975-76), which goes on for five hours or more. Although Glass has composed much music since that time, and his output is still evolving, those masterworks of the seventies are sufficient to carve his name in music history.

They brought several new kinds of wonder into the world: a revitalization of the most basic materials of music; a renovation of our experience of musical time; a mysterious emotional warmth that rose up from a cool, almost mathematical process. Bruckner's symphonies are an apt point of reference, and it's fitting that the Bruckner Orchester Linz, which appears in this *Glass at 80* festival on February 1, has become one of the composer's strongest advocates.

**“I vividly recall the moment at which the full extent of Glass’s achievement became clear to me.”**

I vividly recall the moment at which the full extent of Glass's achievement became clear to me. Before *Einstein* went on a global tour in 2012, it had gone unperformed for twenty years. I was too young to have seen the early outings, and missed the 1992 revival at the Brooklyn Academy of Music. No video was available, and the Nonesuch recording, bewitching as it was, told only part of the story. In January 2012, I traveled to Ann Arbor, Michigan to see a preview of the tour. I wondered how well the work would hold up against its legend. For an hour or so, I felt detached from the experience, as if observing a museum piece. Then Lucinda Childs's dancers came out to perform “Dance 1,” and I entered a state of bliss that persisted until the end. The dancers were beautiful to watch, swirling about in elegant ecstasy, and they also pointed up the complexity of Glass's rhythmic schemes, the way he sustains constant repetition through constant change. (The 1979 piece *Dance*, which the Lucinda Childs Dance Company will present on February 7, is a large-scale extension of the *Einstein* collaboration.)

People think that Glass's music depends upon a recycling of familiar gestures: a slow-moving arpeggio in the manner of an old-fashioned Alberti bass; stately chord progressions, often in the minor mode; curt melodic ideas that recur in ritualistic fashion. We should remember first that this air of familiarity is a latter-day phenomenon: Glass's trademark style sounded radically strange when it was first deployed. And what really matters is not the material you find in any given bar but the luminous structure that rises from those simple building blocks. Glass said of *Music in Twelve Parts*: "Music is placed outside the usual time scale, substituting a non-narrative and extended time sense in its place. It is hoped that one would then be able to perceive the music as a 'presence,' freed of dramatic structure, a pure medium of sound."

---

**"GLASS'S BIG FORMS DON'T  
OVERPOWER YOU IN THE ROMANTIC  
MANNER; THEY ENVELOP YOU,  
OFFER A SPACE OF HABITATION."**

---

This idea of the artwork as "presence" did not, of course, originate with Glass. It proliferated all over Lower Manhattan in the golden age of the downtown avant-garde, in the sixties and seventies. In a way, it emerged from the older American experimental tradition, the open-ended universe of John Cage and Morton Feldman. Glass's aesthetic of endlessly unfurling textures also had something in common with the hypnotic drone music of the Velvet Underground, which was itself rooted in the proto-minimalism of La Monte Young, and of the seventies-era David Bowie, who registered Glass's influence strongly (see the *Heroes Tribute* on February 3). And the phenomenon of *Einstein* helped to open the field to new forms of large-scale performance art—notably, the verbal, musical, theatrical, and cinematic conceptions of Laurie Anderson, who, fittingly, will appear alongside Glass on February 10.

Glass's ease in sharing the stage with like-minded spirits points up the social and political dimension of his career. Through his film work and pop-music projects, he has achieved a level of stardom comparable to that of John Williams, of *Star Wars* fame. In a world that tends to view classical music as a culture devoted exclusively to the dead—no great distortion of the mentality of many major institutions—Glass has become, alongside Williams, the one living composer everyone knows. Moreover, he has consistently aligned his celebrity with progressive causes: no other composer could have exited a performance at the Metropolitan Opera and seamlessly joined a group of Occupy Wall Street protesters on the Lincoln Center Plaza, as happened during the Met's run of *Satyagraha* in 2011. Behind the scenes, Glass has been unstintingly generous to younger composers who catch his ears, and not only those who show his influence. He is a beneficent presence in the often-disputatious world of contemporary music.

Celebrity came later. Early on, Glass famously took on all manner of odd jobs to make a living: he drove cabs, he worked as a plumber, he briefly ran a moving company with his fellow minimalist Steve Reich. Once, when he was installing a dishwasher in a SoHo loft, he looked up to see Robert Hughes, the art critic of *Time* magazine. "But you're Philip Glass!" Hughes exclaimed. "What are you doing here?" Glass finished installing the dishwasher. It is a classic Horatio Alger story—the scrappy outsider rising to the height of an elite profession. Let's not forget, though, that Glass had immersed himself in classical music from an early age, avidly consuming his father's records. His revolution arose from tradition: he listened to the old and heard the new. You know his place in history is secure when you encounter a churning, cyclical passage in Bruckner and find yourself thinking, "That almost sounds like Philip Glass." ■





FEBRUARY

1

7:30 PM

# BRUCKNER ORCHESTER LINZ PERFORMS PHILIP GLASS

**Dennis Russell Davies, chief conductor**  
**Robert McDuffie, violin**

**PRESENTING SPONSOR**

The William R. Kenan, Jr. Charitable Trust

**PERFORMANCE BENEFACTOR**

John and Marree Townsend

**JAN 31, 1937**

Born in Baltimore,  
Maryland.

**1952**

Enrolls in University of Chicago  
after passing their entrance exam,  
bypassing finishing high school.

**1956**

Applies for entrance  
to Juilliard as a flautist;  
is not granted entry.

Perhaps the most significant turning point in Philip Glass's music came around 1980. After the sold-out premiere of *Einstein on the Beach* in 1976, Philip Glass had emerged as a major voice. *Einstein* represented the culmination of Glass's early style, one shaped in dialogue with a community of SoHo artists including director Robert Wilson and choreographer Lucinda Childs. Written for the amplified Philip Glass Ensemble and spoken voices that intoned an abstract text, the work shattered the conventions of opera. His next opera represented an equally radical gesture, except one that gestured towards a much more traditional world. Written for the Netherlands Opera, the 1979 *Satyagraha* was composed for full orchestra and the conventional operatic voice.

As Glass turned from the reedy timbre of *Einstein* towards the lush symphonic sound of *Satyagraha*, one particular musician was paying close attention. Having recently relocated to Stuttgart, the American conductor Dennis Russell Davies first encountered Glass when he offered to conduct the German premiere of *Satyagraha*. He heard, in the new opera, the emergence of a major orchestral voice. "I'm not going to let you be one of those opera

composers that never writes a symphony," the conductor apparently told Glass. At the helm of the American Composers Orchestra and Brooklyn Philharmonic, Davies embarked on a commissioning spree. By the early 1990s, Glass had transformed from the leader of a rock band-like ensemble that performed in art galleries to a celebrated author of works for the opera house and concert hall. The maverick had become a veritable classical composer.

**"I wrote the piece in 1987 thinking, let me write a piece that my father would have liked."**

In this concert, Davies leads the Bruckner Orchester Linz—for which he has served as music director since 2002—in a survey of three major works. Though the orchestra is named for Anton Bruckner, it is more appropriate to Glass's music than one might think: the nineteenth-century →

#### 1957 →

Enrolls in Juilliard's one-year extension program in composition to study with Stanley Wolfe. Enrolls as a full-time composition student.

Meets Steve Reich, Arthur Murphy, Peter Schickele at Juilliard. Becomes enamored with new forms of jazz, particularly Ornette Coleman, Miles Davis, Charlie Parker, Bud Powell, Gerry Mulligan, Chet Baker.

Austrian composer and the twenty-first century New York minimalist share a fascination with building repetitive figures into large canvasses of symphonic sound. *Days and Nights in Rocinha*, a rugged and percussive tone poem, represents Philip Glass's tribute to a neighborhood in Rio de Janeiro that he frequently visited. The Violin Concerto No. 1 is arguably Glass's most famous work, written in a deliberately populist idiom as a tribute to the composer's late father. "I wrote the piece in 1987 thinking, let me write a piece that my father would have liked," the composer once said. "A very smart nice man who had no education in music whatsoever, but the kind of person who fills up concert halls."

The highlight of the program is Glass's Symphony No. 11. Having completed his Ninth Symphony in 2012—at the time, he shrugged off the so-called "Curse of the Ninth" that doomed Mahler and Beethoven to never complete a Tenth Symphony as a "silly jinx"—Glass has pressed forward with the storied genre. His approach to the form has always been eclectic; past symphonies have included homages to David Bowie and Brian Eno, abstract exercises in polytonality, multicultural celebrations of the millennium, and a rearrangement of music

originally written for a fireworks show. In a June 2016 interview, he said that work on the new symphony was proceeding according to plan. "It looks like I'm going to make the deadline," he said with a laugh.

For a composer steeped in the worlds of film and theater, the abstraction of the form always presents difficulties. "Symphonies are challenging," he added. "It's easier for me to work with librettos and filmmakers because you have a lot of structure and you have a lot of content that just comes automatically. When you write a symphony, you've gotta make it up—I make up pretty much all of it." ■

#### ESSAY by WILLIAM ROBIN

#### PROGRAM

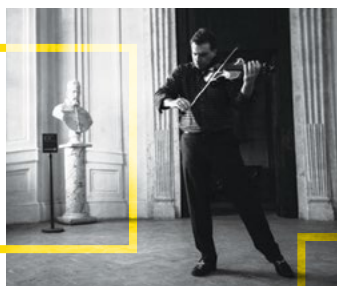
PHILIP GLASS     *Days and Nights in Rocinha*  
Violin Concerto No. 1  
Robert McDuffie, violin  
Symphony No. 11

#### 1964 →

Moves to Paris to study with Nadia Boulanger, where he lives until 1967.

□ **"At this stage, my commitment to being a composer was complete. The only risk I had was that I might die before I could become one."**





▣ Meets Chuck Close.

▣ 1965→

Photographer David Laucher brings Glass in to work on the film *Chappaqua*, where he meets Ravi Shankar.

▣ **"I brought away...a new way of looking at possible rhythmic structures in music."**



FEBRUARY

3

⦿ 8:00 PM

***Heroes Tribute:***

**A Celebration of the Music of Philip Glass,  
David Bowie and Brian Eno featuring**

**UNC SYMPHONY ORCHESTRA**

**Tonu Kalam, conductor**

**A MERGE RECORDS GROUP**

**Dan Bejar, Brad Cook, Mac McCaughan, William Tyler,  
Ken Vandermark, Jenn Wasner, Joe Westerlund**

▣ **1967 →**

Sees Frank Zappa and  
Jefferson Airplane perform.

▣ Starts listening to rock and  
roll and thinking about  
amplification in his music.

▣ First concert at  
Queens College on  
April 13, 1968.

# “We live in a boundary-defying era.”

We live in a boundary-defying era. Artists from Esperanza Spalding to Chris Thile effortlessly transcend divisions between high and low, pop and jazz, composition and improvisation: the twenty-first century is a century of the musical omnivore, characterized by musicians who absorb a wide range of styles and create work that exists outside of category or genre.

But this contemporary moment has a strong precedent in the remarkable cross-pollination that took place between the worlds of the popular and avant-garde in the 1970s and 1980s. Experimental figures like Laurie Anderson wrote chart-topping singles while punk heroes such as Lou Reed unleashed noisy electronic masterpieces. And at the center of these polyglot developments was the late David Bowie. In 1971, he and Brian Eno

attended a performance of Glass’s *Music with Changing Parts* in London, and the rock icon struck up a friendship with Glass. For several years, Eno had been immersed in the music of Glass’s counterpart Steve Reich; subsequent works such as Eno’s 1978 ambient *Music for Airports* drew together the language of minimalist composition and the static quality of sound installations. And at the time, Glass was fascinated by the “Berlin Trilogy,” three seminal Bowie albums created in collaboration with Eno and producer Tony Visconti. Glass later said that “I’d never encountered pop music conceived with that level of artistic ambition.”

---

**“I’D NEVER ENCOUNTERED POP  
MUSIC CONCEIVED WITH THAT LEVEL  
OF ARTISTIC AMBITION.”**

---

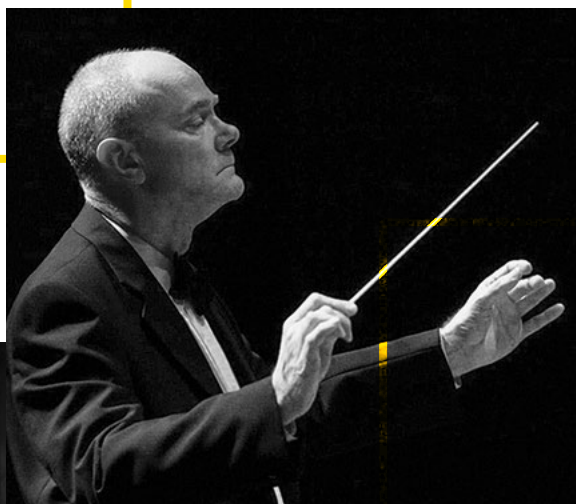
Inspired by this artistic exchange, Glass wrote two symphonies in the 1990s based on “Berlin Trilogy” albums: the “Low” Symphony in 1992 and the “Heroes” Symphony in 1996. As the composer once wrote, “In a series of innovative recordings made in the late ’70s, David and →

▣ 1968 →

**“The curious but not at all surprising fact was the development of my own musical language, at least conceptually (not at all a small point!), had a relationship to Richard [Serral]’s development. The two elements involved in Richard’s work, the materials and the process, were the same issues I was addressing as they presented themselves in music.”**

**MERGE**  
RECORDS

**CPA**  
*Exclusive*



□ 1968 →

**“It seemed that for the first time, a music world that was equivalent to the world of painting, theater, and dance began to emerge. The music world could now say ‘This is the music that goes with the art.’”**

□ Philip Glass Ensemble is founded and makes first recording.

Brian combined influences from world music, experimental avant-garde, and rock and roll and thereby redefined the future of popular music. The continuing influence of these works has secured their stature as part of the new ‘classics’ of our time. Just as composers of the past have turned to music of their time to fashion new works, the work of Bowie and Eno became an inspiration and point of departure of symphonies of my own.”

Bowie sat in the audience at the Brooklyn Academy of Music for the premiere of the “Low” Symphony in 1992, and joined Glass on stage following the concert to receive a standing ovation. Glass and Bowie subsequently collaborated for benefit performances at Tibet House, a cultural center that Glass helped found in 1987. “For David, nothing was casual,” Glass said in 2016, observing that though the benefit concerts were often thrown together at the last minute, Bowie rehearsed tirelessly nonetheless. “Every time he did a performance, it was the best he could do.”

In tribute to this musical friendship and to Bowie’s passing in 2016, the UNC Symphony Orchestra will perform the “Heroes” Symphony. And to echo that flow of musical influences, a team of musicians affiliated with Merge Records will reimagine the

original *Heroes* album. Mac McCaughan, a Merge co-founder and frontman of the band Superchunk, described his teenage obsession with Bowie: “His constantly shifting identity made me re-evaluate what I liked in music, and how drama and identity worked with music itself.” For the performance, McCaughan added, “I think we can create a version of the album that stays true to the spirit of the original without attempting to make a straight copy.”

Jenn Wasner, half of the indie duo Wye Oak, remarked that “Often, there is perceived to be a division between the worlds of classical and popular music, but Glass’s “Heroes” Symphony is a perfect example of what can happen when those false boundaries are ignored. Inspiration is everywhere.” ■

#### ESSAY by WILLIAM ROBIN

#### ≡ PROGRAM

PHILIP GLASS      Symphony No. 4, “Heroes”  
                               UNC Symphony Orchestra  
                               Tonu Kalam, conductor  
                               Selections from David Bowie’s *Heroes*  
                               A Merge Records group

#### □ 1969 →

First concerts of Glass’s music in Europe, on a program which also featured music by Steve Reich and film by Michael Snow. The concert at Stedelijk is interrupted by an audience member. This is Glass’s first concert interruption “but not my last.”

□ Travels to Europe with artist Richard Serra to help with shows and installations.



FEBRUARY

6

7:30 PM



# THE COMPLETE PIANO ETUDES BY PHILIP GLASS

**Timo Andres, Anton Batagov, Aaron Diehl,  
Philip Glass, Jenny Lin, Margaret Lynch, Maki Namekawa,  
Michael Riesman, Mick Rossi, Clara Yang**

**PRESENTING SPONSOR**

The William R. Kenan, Jr. Charitable Trust

1971→

"I realized there was a music problem I needed to address immediately: finding a concise solution to notating pieces of music of fairly long duration with as few page turns as possible. I solved the problem by inventing an additive, progressive system."

For nearly two decades, Philip Glass engaged with a large-scale project of small-scale music: twenty piano études, which he composed between 1991 and 2012. Why études? Building on the tradition of the form that dates back to composers such as Czerny and Chopin, Glass wished to enhance his own solo performing as a pianist, creating works that would offer challenges to improve his technique. Though his first book of études primarily emphasized the idea of the piece as an exercise (étude is French for “study”), the second set developed into what he called “an extension of a musical journey undertaken in the last ten years.” Whereas the first book addressed pianistic technique, the second book became a series of exercises in what Glass described as “the language of music itself—developing new strategies regarding rhythmic and harmonic movement.” Like his symphonies, the études are closely informed by the composer’s work in other genres, often echoing material written for film scores and other projects. John Rockwell, the storied music critic who has closely followed Glass’s career since the 1970s, has described the études as “a genuinely new direction for Glass. They retain most of his signature stylistic elements; and yet they manage, without descending into pastiche, to summon all manner of ghosts of keyboards past.”

**“...Glass wished to enhance his own solo performing as a pianist, creating works that would offer challenges to improve his technique.”**

For this concert, ten pianists will assay Glass’s two books of études in full. Two of the performers, composer Timo Andres and UNC Chapel Hill assistant professor of music Clara Yang, spoke recently about the difficulties and thrills of the études; below are condensed and edited excerpts from their conversation.

#### **On interpreting the études:**

**TA:** *You look at these pieces on the page, and there isn’t a huge amount of information there. There are basic dynamics and phrase markings, but for the amount of notes and the amount of times →*

- Develops *Music in Twelve Parts* over 3-year period starting in 1971, marking the culmination of Glass’s first stage of composition: “a period of experimentation in which my ultimate goal was to integrate all three elements of music—melody, harmony and rhythm—into one overall structure.”



*those notes repeat—modules of music repeat and develop—you really have to add your own thing.*

*I was playing a little for Philip in a practice room before a performance, and he encouraged me to take many more liberties and to play much more romantically. I was playing No. 20, the last étude, and he said, 'Play it like Schubert.' And I didn't know about that side of his music, really. Because the early works were my basis of understanding his music, I didn't realize that he is a Romantic! That opened up this door for me in interpreting the études: it freed me to interpret them as I would any sort of music that I choose to play.*

*It turns out that Schubert is one of his favorite composers; his dad used to really love Schubert and play it a lot. So he and Schubert actually go way back. They actually have the same birthday.*

**CY:** *The feeling of No. 12—the whole time I was reading it, I thought, "This sounds a little like 'Gretchen am Spinnrade' (Schubert's song 'Gretchen at the Spinning Wheel')." The wheel is turning, ongoing, the subtlety there. I thought that was quite beautiful.*

**TA:** *And there's the same sort of luxuriant quality: he takes his time with an idea, and he really luxuriates in melody.*

□ 1972 →

Begins driving a cab. One night picks up Salvador Dalí.

□ David Bowie begins Ziggy Stardust tour; co-produces Lou Reed's solo debut album *Transformer*.

**On what challenges the études offer:**

**TA:** *They're certainly different from other sets of études. In a way, they're études for playing Philip Glass.*

*They're not conventionally showy most of the time, in the way that Romantic études can be. But each one has its own little tricks and challenges that you have to work on. The last piece, even though it's very slow and beautiful, is kind of a finger substitution étude. You have to play these unpredictable passages very smoothly; they're oddly spaced, odd intervals. I would say it's probably improved my finger substitution technique.*

**CY:** *If you look at études as a genre, it's gone through a lot of evolution as well. Think of Czerny, Cramer: their études are purely pedagogical. There's some musical intention here and there, but they're not great pieces. And then you go on a little bit, of course you think of the best piano études, you think of Chopin, Liszt, Rachmaninoff. The reason is that when you hear those pieces, you hear them. It's not simply pedagogical—although they're extremely hard.*

*It's challenging to convincingly form a way to depict the passing of time during these pieces. It repeats a lot, obviously, and sometimes it's static and it moves, and one has to really understand how things move. To hold*

*everything together is a challenge, because it's chunks of information moving from the next to the next.*

**On the études as a whole:**

**CY:** *He wants to show a musical journey through the twenty, so I think it does work really well, and individually speaking, they can work as well.*

**TA:** *Having now listened through the whole set a number of times, there really is that sense of catharsis by the end. Just the fact that they were written over about twenty-five years of the composer's life: you're going to have a built-in progression in that situation. It's very interesting for me from a compositional standpoint, and structuring a large-scale piece over that span of time. It articulates time, in compositional development terms. ■*

**ESSAY by WILLIAM ROBIN****PROGRAM**

PHILIP GLASS      Etudes for Piano, Nos. 1-20



1973→

Kronos Quartet is founded in Seattle, Washington.



Lucinda Childs forms her own dance company.

FEBRUARY

7

7:30 PM

*Dance*

# LUCINDA CHILDS DANCE COMPANY

**PERFORMANCE BENEFACTOR**

Patricia and Thurston Morton

**STUDENT TICKET ANGEL FUND BENEFACTOR**

Student tickets for this performance are supported in honor of Wyndham Robertson.



□ **1975**

Beginning of *Another Look at Harmony* series.

"I was beginning the second phase of this extended cycle of work wherein the remaining element—harmony—would finally be addressed."

□ **1976**

*Einstein on the Beach*, Glass's opera directed by Robert Wilson, premieres in Avignon.



In 1976, Glass and choreographer Lucinda Childs first worked together for *Einstein on the Beach*, in which the dancer and choreographer's mathematical movements offered an essential contribution to the austere abstraction of the opera. Three years later, the pair teamed up with artist Sol LeWitt, whose modular sculptures and wall drawings were foundational to the minimalist aesthetic that redefined the visual arts of the early 1960s. LeWitt had never worked in theater before; Glass called the partnership "a leap of faith." But *Dance* was a huge success in its Amsterdam and Brooklyn premieres in 1979, and a revolutionary rethinking of movement and theater.

The grid—a trademark structure of minimalist art—governs *Dance*. Each of the artists had developed their own approach towards modular creation: Glass in his additive musical forms, LeWitt in his linear structures, Childs in her geometric choreography. A crosshatch outlined on the floor in massive white lines guides the movements of the dancers, who employ conventional gestures but without the narrative trappings of ballet. LeWitt's massive black and white film mirrors and amplifies the images of the dancers themselves, three-dimensionalizing the

concept and transforming Childs's choreography into a spectacle of shapes. In a 1980 essay, art critic Ann-Sargent Wooster declared that *Dance* "will take its place in the history of spectacular music-dance-art collaborations," viewing it as an echo of the 1917 masterwork *Parade*, which had brought together surrealist pioneers Erik Satie and Jean Cocteau. Wooster saw the synchronicity of *Dance* as pointing towards a new form of artistic synthesis, one that moved away from disjointed works of Merce Cunningham and John Cage.

---

**"SOL IS ABOUT SEEING,  
LUCINDA IS ABOUT MOVING,  
AND I'M ABOUT HEARING."**

---

*Dance* was an ideal synthesis of abstraction and personhood: Childs's dancers humanized LeWitt's grid, while Glass's spare music provided static scaffolding. "Sol is about seeing, Lucinda is about moving, and I'm about hearing," Glass said; this work represents a kind of SoHo Gesamtkunstwerk, a total work of downtown art. ■

**ESSAY** by **WILLIAM ROBIN**

1977

Laurie Anderson invents the tape-bow violin.



1979

Works with Lucinda Childs and Sol LeWitt to create *Dance*, for which Childs received a Guggenheim Fellowship.

FEBRUARY

9

7:30 PM



*Dracula*

# PHILIP GLASS and KRONOS QUARTET

Michael Riesman, conductor

1982

First film score, for Godfrey Reggio's *Koyaanisqatsi: Life Out of Balance*, is released. "My first work in which social issues became the core subject."

1984

Completes the Portrait Trilogy: *Einstein/Satyagraha/Akhmaten*.

Within the world of classical music, Philip Glass is celebrated for his operas, symphonies, and concertos. But in the rest of the world, his name is synonymous with film music. Whether in art flicks like Godfrey Reggio's *Qatsi* trilogy or mainstream movies from *The Truman Show* to *Fantastic Four*—or the knockoffs of his trademark arpeggios that grace many a television commercial—Glass's music forms the soundtrack of the twenty-first century.

Though the composer had already established himself in the worlds of dance and theater, he had not considered writing for film before Reggio reached out to him about *Koyaanisqatsi* in the early 1980s. In the 1982 film, slow motion footage of cities and landscapes build into a haunting critique of modern life; Glass's monumental score provides gravitas and artistic unity to the imagery. "What the music is doing is gathering the attention of the viewer," Glass said in an interview in 2014. "What the images are doing is gathering the attention of the viewer so we can listen to the music. They both work." Following his more abstract work with Reggio, Glass began collaborating with directors including Paul Schrader and Errol Morris, and won his first Oscar nomination for his soundtrack to Martin Scorsese's 1997 *Kundun*. Most celebrated

are his scores for *The Thin Blue Line* and *The Hours*, in which the composer's brooding harmonies and rhythmic churn form an essential part of the drama. By the early 2000s, Glass was ubiquitous on soundtracks, and even made a brief cameo in the *The Truman Show* as the in-house keyboardist for the reality television program that the film depicts.

**“What the music is doing is gathering the attention of the viewer. What the images are doing is gathering the attention of the viewer so we can listen to the music. They both work.”**

In Hollywood, the score is typically the last part of the film to be finalized, and the composer is →

#### 1987 →

Completes first work for full orchestra, *The Light*.

Commissioned to write Violin Concerto No. 1.

#### 1989

Merge Records is founded in Chapel Hill, NC by Superchunk singer and guitarist Mac McCaughan and bassist Laura Balance.

relegated to a subservient position. But Glass has had an unusually powerful role in shaping his collaborations from the beginning. Only about sixty percent of *Koyaanisqatsi* was complete before Glass became involved; he started working with Schrader on the 1985 *Mishima: A Life in Four Chapters* before filming had even begun; and he sent tapes of his music to Scorsese while the director was on set shooting *Kundun* in Morocco. “I believe this process is the key to making music an organic part of a film,” Glass has written. “In fact, I would go as far as to say that is the only way it can happen.”

---

**“I DIDN’T WRITE A SPOOKY, MODERNISTIC FILM SCORE, NOR DID I WRITE AN EXPERIMENTAL FILM SCORE WITH LOTS OF ELECTRONICS.”**

---

And Glass has also developed a minor career as a re-inventor of silent film scores of the past. In the era before synchronized sound, film screenings always featured live musical accompaniment, encompassing everything from a single guitar to an in-house theater organ to a full orchestra. Though musicologists have recreated many original scores

to accompany contemporary revivals, musicians have also revitalized the older practice by creating their own live soundtracks for classic films. In 1994, Glass created a hybrid film score/opera for Jean Cocteau’s seminal 1946 *Beauty and the Beast*, in which the voices of live singers are synchronized with the actors on the film. And in 1998, Universal asked Glass to create a new soundtrack for a restoration of Tod Browning’s *Dracula*, which had made the career of star Bela Lugosi upon its 1931 debut. As the film was released during the transition to talkies, no original score was written; Glass had the first opportunity to create music for a horror classic. “I didn’t write a spooky, modernistic film score, nor did I write an experimental film score with lots of electronics,” he once said. “What we are invited to see is the film made in 1931. Hence the string-quartet format, as the film mostly takes place in drawing rooms and gardens: that’s the kind of music that would be going on there.” In this performance, the score will be assayed by Kronos Quartet, longtime champions of Glass’s work for whom his *Dracula* score was originally composed. ■

**ESSAY** by **WILLIAM ROBIN**

■ **1994**

Composes the first of twenty piano études, beginning a nineteen-year project.

■ **1996**

Completes Symphony No. 4, “Heroes,” based on David Bowie’s 1977 album of the same name.

■ **1997 →**

Receives first Academy Award nomination for his score to Martin Scorsese’s film *Kundun*.



▣ Dedicates *Days and Nights in Rocinha* to conductor Dennis Russell Davies.



1998→

Records score for Tod Browning's 1931 film *Dracula* with Kronos Quartet.



FEBRUARY

10

8:00 PM

ROSHAN  
CULTURAL HERITAGE  
INSTITUTE

*Words and Music in Two Parts*

PHILIP GLASS and  
LAURIE ANDERSON  
featuring THE PHILIP  
GLASS ENSEMBLE

Michael Riesman, conductor

PRESENTING SPONSOR

Roshan Cultural Heritage Institute

PERFORMANCE BENEFACTOR

Lisa Church

1998

Uses the poetry of Jalaluddin Rumi, 13th-century Sufi mystic, as a source for his multimedia chamber opera *Monsters of Grace*.

2004

Receives first Grammy nomination for his score in Stephen Daldry's 2002 film *The Hours*.

On Sunday afternoons between 1972 and 1974, savvy New Yorkers could climb six flights of stairs to a top-floor warehouse loft at 10 Bleecker Street in SoHo. There, they would watch the Philip Glass Ensemble rehearse the composer's massive, shimmering *Music in Twelve Parts*. Among regular attendees of these marathon performances was the boundary-crossing artist and musician Laurie Anderson. "I went to all his stuff and sat around with the rest of the musicians, dancers, and artists for five-hour rehearsals," she later recalled. "It was pretty freeing; you could sit there and daydream." Soon afterwards, Anderson achieved similar fame in the downtown scene. Her first major success was *Americans on the Move*, an uncategorizable multimedia work that she debuted at Carnegie Recital Hall and The Kitchen in 1979; four years later, she held court at the Brooklyn Academy of Music with *United States*, a four-part, two-evening spectacle in which she told sing-song allegories and played electric violin. In between those two landmark productions, her hiccuping, synthesized 1981 single "O Superman" unexpectedly shot to No. 2 on the U.K. pop charts.

Whereas Glass was a pioneer in working with collaborators in many different media—concert

music, film, theater, and dance—Anderson is singular in her omnivorous incorporation of many disciplines into her own art.

**"It is virtually impossible to separate out any one aspect of her pieces for examination without violating her own insistent violation of the genre boundaries that organize the traditional art world."**

As musicologist Susan McClary has written, "It is virtually impossible to separate out any one aspect of her pieces for examination →

#### 2009

Dedicates his Second Violin Concerto, "The American Four Seasons," to violinist Robert McDuffie.

#### 2013→

Completes the last of twenty piano études, ending a nineteen-year project.



Laurie Anderson conceives *Landfall* multimedia piece with Kronos Quartet.

without violating her own insistent violation of the genre boundaries that organize the traditional art world.” In an early piece, Anderson wore skates frozen in blocks of ice, and played a violin duet with a prerecorded tape of herself while the ice melted; in recent years, she has presented concerts at the Sydney Opera House and Times Square in which her performance is broadcast at a low frequency that can only be heard by dogs.

---

**“AND THOUGH SHE ENGAGES DEEPLY WITH TRADITION...ANDERSON IS A QUINTESSENTIAL FUTURIST.”**

---

And though she engages deeply with tradition—the supernatural vocoder melody of “O Superman” is a riff on a nineteenth-century opera melody by Jules Massenet—Anderson is a quintessential futurist. Unsurprisingly, she served as NASA’s first-ever artist-in-residence. But alongside her irreverent sci-fi pageants, Anderson also engages deeply with politics: in 2015 she staged *Habeas Corpus*, in which the image of Guantanamo detainee Mohammed el

Gharani was live streamed into the massive drill hall of New York’s Park Avenue Armory, accompanied by drones and improvising musicians.

Though the two artists have been friends for four decades, this evening of music and stories marks their first major collaboration. And if Anderson and Glass share foremost a fascination with innovative music theater, then it is fitting that the concert will also include a tribute to Glass’s work in the world of opera: the suite from his 1997 chamber opera *Monsters of Grace*, a collaboration with legendary *Einstein on the Beach* director Robert Wilson. ■

**ESSAY** by **WILLIAM ROBIN**



**CPA**  
*Exclusive*

**Carolina Performing Arts is grateful to Roshan Cultural Heritage Institute for making this performance possible.**

■ **2014**

Maki Namekawa records the complete Philip Glass Piano Etudes.

■ **JAN 31, 2017**

Celebrates 80th birthday with the world premiere of his Symphony No. II by Bruckner Orchester Linz and Dennis Russell Davies at Carnegie Hall.



All images are works in the Ackland Art Museum. Left to right: Deepak Joshi, *Sketch for Chakrasamvara and Vajrasarabhi Tangka*, 2000, graphite, 8 1/2 X 11", Ackland Fund, 2000.14; Sol LeWitt, two lithographs from the portfolio *Work from Instructions*, 1971, 28 1/16 X 27 15/16" each, Ackland Fund, 77.21.1-2; Chuck Close, *Robert's fingerprint*, 1978, graphite and stamp pad ink, 29 1/2 X 22 1/4", Ackland Fund, 79.6.1

# ACKLANDARTMUSEUM

**For Philip Glass: Joshi / LeWitt / Close**

**JANUARY 11 - FEBRUARY 19, 2017 | ACKLAND.ORG**

With this special installation the Ackland joins in celebrating the 80th birthday of leading American composer Philip Glass, recognizing the key role that visual art and artists have played in Glass's life and work. It showcases work by three artists.

Highlights include a contemporary thangka and its preparatory study, commissioned by the Ackland in 2000 from the artist Deepak Joshi. The composer began a serious interest in the art of Tibet as early as his 1966 trip to Nepal, when he became an active collector of thangkas, one of the principal meditation tools in Tibetan Buddhism. Conceptual artist Sol LeWitt, not only a friend of the artist but also a patron and a collaborator (see essay on p. 17), is represented by a major sculpture on loan from the Weatherspoon Art Museum in Greensboro and two prints. Grid-based portraits by Chuck Close, the creator of the iconic 1969 painted portrait of Glass, now in the Whitney Museum of Art and used as a logo for the CPA celebration, round out the exhibition.

Common to all the diverse works on view is attention to the way in which regularized procedures can lead to visual effects of emotional power and complexity, a fitting tribute to Glass's accomplishments as a composer.

Additionally, the Ackland is presenting a later version of that 1969 portrait by Close. The artist is perhaps more interested in process and surface than he is in actual portraiture and the underlying photograph of Glass has served over the decades as the basis of a very extensive series of renderings of the same image in very different media and at greatly varying scales. We are showing the 1991 silk tapestry version, generously lent by James Keith Brown '84 and Eric Diefenbach.

Related programming includes a lunchtime talk by Peter Nisbet, the Ackland's Deputy Director for Curatorial Affairs, on Wednesday, February 8, at 12:20 PM, and the installation of a "listening lounge" for visitors to experience the music of Philip Glass, which will be available from February 8 to 19.

# Enhance Your Experience

**Carolina Performing Arts invites you to connect with the internationally known musicians, emerging artists and legendary performers contributing to the *Glass at 80* festival.**

FEB  
7

## **A Dedicated Artist: A Roundtable for Young Artists with Philip Glass**

⦿ 2:00 PM

A young artist's career takes many unexpected turns. Philip Glass knows this well from his own journey. For this special event, Glass will join young artists from across the Triangle to talk about careers, collaboration, and challenges: both his and—even more importantly—theirs. The group of students and young professionals from across music, theater, dance, film and the visual arts will sit down with Glass for this in-depth discussion. Attendance at this event is by invitation only, but everyone can still participate: submit your questions ahead of time on Carolina Performing Arts' Facebook page, and then check back during the event to watch on our Facebook Live stream.

Are you an early-career artist who would benefit from this conversation with Philip Glass? Submit your application to join this event on the festival website: [Glassat80.org/connect](http://Glassat80.org/connect).

FEB  
8

## **Parts of my World**

### **Part I: Philip Glass on the collaborations that have fueled his work**

⦿ 7:00 PM

Philip Glass draws inspiration from a wide array of musicians, visual artists, choreographers, filmmakers and fellow creators. His work shows the influence of many collaborators. As Glass put it recently, "They became part of my world." Join us for a special evening with Philip Glass sharing the many ways other artists impacted his work. Glass will discuss the worlds of Juilliard in the 1950s, and the New York downtown art scene of the '60s and '70s where dancers, composers, musicians, and artists all interacted. Sharing his thoughts on a long multidisciplinary career, Glass will reflect on the many artists featured across the *Glass at 80* festival.

FEB  
9

## **Parts of my World**

### **Part II: Philip Glass & Laurie Anderson on their friendship, collaboration, and the future**

⦿ 4:30 PM

For decades, Philip Glass and artist Laurie Anderson have crossed paths, collaborated and become good friends. Before they perform together to close out the *Glass at 80* festival, they will sit down to discuss why their work intersected so well in the avant-garde art world of 1970s New York. Sharing their reflections on this hotbed of artistic ideas, Glass and Anderson talk about their many collaborations with artists of all types. They will also speculate on the future, discussing what they see as exciting and important ideas for young artists going forward.





Visit **Glassat80.org/connect**  
to learn more and stay  
updated on ways to connect.

- CONVERSATIONS WITH ARTISTS
- PROGRAM NOTES LIVE
- MASTERCLASSES
- POST-PERFORMANCE TALK BACKS
- POP-UP PERFORMANCES



# Festival Information

## 2/1 BRUCKNER ORCHESTER LINZ PERFORMS PHILIP GLASS

Dennis Russell Davies, chief conductor  
Robert McDuffie, violin

## 2/3 *Heroes Tribute:* A Celebration of the Music of Philip Glass, David Bowie and Brian Eno

### UNC SYMPHONY ORCHESTRA

Tonu Kalam, conductor

### A MERGE RECORDS GROUP

Dan Bejar, Brad Cook, Mac McCaughan,  
William Tyler, Ken Vandermark,  
Jenn Wasner, Joe Westerlund

## 2/6 THE COMPLETE PIANO ETUDES BY PHILIP GLASS

Timo Andres, Anton Batagov, Aaron Diehl, Philip  
Glass, Jenny Lin, Margaret Lynch, Maki Namekawa,  
Michael Riesman, Mick Rossi, Clara Yang

## 2/7 *Dance* LUCINDA CHILDS DANCE COMPANY

## 2/9 *Dracula* PHILIP GLASS and KRONOS QUARTET

Michael Riesman, conductor

## 2/10 *Words and Music in Two Parts* PHILIP GLASS and LAURIE ANDERSON featuring THE PHILIP GLASS ENSEMBLE

Michael Riesman, conductor

**DATES** February 1-10, 2017

**LOCATION** The University of North Carolina at Chapel Hill

**ORGANIZER** Carolina Performing Arts

**WEBSITE** [Glassat80.org](http://Glassat80.org)  
- Stay tuned for festival news and updates  
- *Enhance Your Experience* opportunities  
- Additional information on *Glass at 80* performances

**HEADQUARTERS** UNC's Memorial Hall  
- Enhance your *Glass at 80* experience with interactive displays, listening stations,  
and the festival store featuring commemorative posters, CDs, DVDs, books and more  
- Open daily February 1-3 and February 6-10, 11:00 AM-5:00 PM  
- Open for each *Glass at 80* performance

**PERFORMANCE VENUES** [Glassat80.org/venues](http://Glassat80.org/venues)  
- UNC's Memorial Hall  
- UNC's Hill Hall, Moeser Auditorium

**GETTING HERE** [Glassat80.org/ChapelHill](http://Glassat80.org/ChapelHill)  
- Local information including hotels, restaurants, airport and transportation

**PARKING** [Glassat80.org/parking](http://Glassat80.org/parking)

**SOCIAL MEDIA** Tag your posts with #Glassat80. Follow us @uncperformarts



**PHILIP GLASS**

*On the arts and his career*

**“...the arts are a driving force economically and socially and intellectually, and I just happened to be crazy about music and that’s what I wanted to do. I wasn’t trying to be smart or anything, it’s just what I wanted to do and then I found out that I was in a very, very interesting place with very interesting people to work with.”**

# CAROLINA PERFORM INGARTS

GLASSAT80.ORG



THE UNIVERSITY  
*of* NORTH CAROLINA  
*at* CHAPEL HILL