



5th annual New
Music
Festival

October 26 and 27, 1984
College of Musical Arts
Moore Musical Arts Center
Bowling Green State University

Featured Performance:

The Music of Philip Glass
performed by the Philip Glass Ensemble

Other Guest Composers:

Daniel Adams, Walter Baer, Claude
Baker, Burton Beerman, Darlene
Cowles, Wallace DePue, Luca
Francesconi, Donald Grantham,
Stephen Gryč, Glenn Hackbarth, Peter
Hesterman, John Hilliard, Reed
Holmes, Elaine Lebenbom, Max
Lifchitz, Raymond Luedeke, Carlton
Macy, Murdock Donald MacInnis,
Robert Mueller, Gary Nelson, Dean
Roush, Ray Shattenkirk, C. James
Sheppard, Peter Terry, James Waters,
Edward Weiss, Gregory Youtz

New Music Festival V

Bowling Green State University
Bowling Green, Ohio

Friday, October 26

- 10:30 am Concert: Adams, Sheppard, Macy, Waters, Lebenbom, and Mueller.
Bryan Recital Hall
- 1:30 pm Lec/dem: 20th Century Literature for Two Pianos: Norma and Leonard Mastrogiacomo.
Bryan Recital Hall
- 2:30 pm Concert: Weiss, Hesterman, MacInnis, and Hackbarth.
Kobacker Hall
- 4:00 pm Panel: Contemporary Music: What's Happening in Europe?
(Dean Robert Thayer, chair)
Bryan Recital Hall
- 8:00 pm Concert: Youtz, Francesconi, Baer, Holmes, Beerman, and Gryc.
Kobacker Hall

Saturday, October 27

- 9:00 am Panel: Where's the Mainstream?
(Roger Greive, chair)
Choral Room (1040)
- 11:00 am Concert: DePue, Nelson, Luedeke, Grantham, Lifchitz, and Terry.
Bryan Recital Hall
- 3:00 pm Concert: Hilliard, Baker, Roush, Cowles, and Shattenkirk.
Bryan Recital Hall
- 5:00 pm Lec/dem: The Operas of Philip Glass:
Philip Glass.
Choral Room (1040)
- 8:00 pm Concert: The Philip Glass Ensemble
Kobacker Hall

Bowling Green State University
College of Musical Arts
and
International Production Associates, Inc.
presents

PHILIP GLASS ENSEMBLE

Philip Glass, Synthesizer
Kurt Munkacsi, Live Sound Mix
Michael Riesman, Keyboards, Bass Synthesizer
Jon Gibson, Flute, Soprano Saxophone
Richard Peck, Flute, Alto and Tenor Saxophone
Jack Kripl, Flute, Piccolo, Soprano and Baritone Saxophone
Martin Goldray, Keyboards
Dora Ohrenstein, Soprano, Emulator

PROGRAM

Floe from *Glassworks* (1981)

Act III from *The Photographer* (1982)

The Grid from *Koyaanisqatsi* (1982)

INTERMISSION

Excerpts from the Koln Section of *the CIVIL warS*:
a tree is best measured when it is down (1984)

Glass Pieces (1983)

#1. Rubric

#2. Facades

#3. Akhnaten (excerpt)

Saturday, October 28, 1984

8:00 p.m.

Kobacker Hall

Moore Musical Arts Center

Note: Mr. Glass reserves the right to change any portion of the program at any time prior to performance and as late as curtain time.

The use of cameras or recording devices during concerts is strictly prohibited

notes on the program

The Photographer, a music/theatre piece by Philip Glass and Bob Malasch, is a three-part work about events in the life of the pioneering photographer, Eadweard Muybridge (1830-1904). His best known photographs were studies of the human figure and animals in motion. Muybridge's personal life took a dramatic turn in 1894, when he sought out his wife's lover and shot and killed him. The subsequent trial, and Muybridge's subsequent acquittal, caused an international sensation.

The Photographer was commissioned by the Holland Festival in May 1982, with Michael Riesman conducting. A newly staged version of *The Photographer* premiered at the Brooklyn Academy of Music on October 4, 1983, as part of the Next Wave Festival. This production had a new text by Robert Coe, was directed by Joanne Akalaitis, with movement by David Gordon.

Koyaanisqatsi is a film produced and directed by Godfrey Reggio, with cinematography by Ron Fricke and a full score by Philip Glass. Without dialogue or narrative structure, the film is an evocation of the Hopi Indian work that means "Life out of balance." *Koyaanisqatsi* invites the viewer to take an intense look at the superstructure of modern life, to consider the benevolence of technology and the notion of progress in the world we live in.

the CIVIL warS, an opera by Philip Glass and Robert Wilson, portrays a spectrum of characters and incidents both historical and imaginary. They present an account of human struggle and survival throughout history, among all peoples. The opera ends as a great affirmation of the oneness of humanity and the possibility of universal accord.

New York City Ballet premiered *Glass Pieces*, choreographed by Jerome Robbins, to music from *Glassworks* and *Akhnaten*, at the New York State Theatre on May 12, 1983.

Excerpts from the Koln Section of *the CIVIL warS*, as well as *Glass Pieces* received their performance debut in the 1984 Kool Jazz Festival at Carnegie Hall, New York City, on June 27.

the Philip Glass Ensemble

Philip Glass is known worldwide for his work in opera, theater, film, dance, as well as compositions for chorus and his own ensemble. Since his graduation from The Juilliard School, Mr. Glass has received many commissions and awards, including a composer-in-residence grant from the Ford Foundation, a Rockefeller Foundation Fellowship, and a Fulbright Scholarship, which enabled him to study with Nadia Boulanger in Paris. Since 1976, Mr. Glass has completed three full-scale operas: *Einstein on the Beach*, *Satyagraha*, and *Akhmaten*. *Einstein on the Beach* was created in collaboration with the noted American director/designer, Robert Wilson and received its world premiere at the Avignon Festival in France. The Metropolitan Opera presented the only two American performances. On December 11, 1984, it will be revived by the Brooklyn Academy of Music. Philip Glass' second opera, *Satyagraha*, was commissioned by the city of Rotterdam and opened in 1982; it received its New York premiere at the Brooklyn Academy of Music and subsequently a production, designed and directed by Achim Freyer, has become part of the repertory of the world famous Stuttgart. The third opera in his trilogy, *Akhmaten*, was commissioned by Stuttgart and premiered on March 24, 1984, also under the direction and design of Mr. Freyer. Next fall a new production of *Akhmaten*, directed by David Freeman and designed by Robert Israel and Richard Riddell, will premiere under the auspices of both the Houston Grand Opera (October 12, 1984) and the New York City Opera (November 4, 1984).

Mr. Glass' next opera is based upon Doris Lessing's novel, *The Making of the Representative for Planet 8*, and is planned for late spring 1986 at the new opera house in Amsterdam.

In the spring of this year, Mr. Glass collaborated with Robert Wilson on the Rome and Koln sections of *the CIVIL warS: a tree is best measured when it is down*. The Rome portion was commissioned by the Teatro dell'Opera de Roma and received its premiere on March 25, 1984. The Koln portion was created in Koln under the auspices of the Schauspielhaus, where it had its premiere in February, 1984.

The score for Godfrey Reggio's film *Koyaanisqatsi* was composed by Philip Glass and has been presented by major film festivals worldwide including the New York Film Festival at Radio City Music Hall. Lincoln Center plans to produce *Koyaanisqatsi* at Avery Fisher Hall with live musical accompaniment on May 10 and 12, 1985. Mr. Glass is finishing a new composition for a film entitled *Mishima*, directed by Paul Schrader and produced by George Lucas and Francis Ford Coppola which will debut at the Cannes Film Festival in May 1985.

Philip Glass composed music to accompany the torch lighting ceremony for the opening day of the 1984 Los Angeles Olympics.

Mr. Glass is a CBS Masterworks Recording Artist. Selections from *Koyaanisqatsi* courtesy of I.R.E. *Glassworks* is available on CBS Records (CBS 73640); *The Photographer* is available on CBS Records (CBS 73684); *Koyaanisqatsi* is available on Island Records.

Jon Gibson, composer, performer and artist, was born and raised in Los Angeles, California. He was involved with music and the visual arts at an early age, and in 1963 received a BA and teacher's credentials in music from San Francisco State University. Simultaneously, he studied jazz improvisation, was a founding member of the New Music Ensemble, and worked extensively with Steve Reich and Terry Riley. Since his arrival in New York in 1966, Mr. Gibson has performed with numerous composers, including Steve Reich, La Monte Young, Christian Wolff, and Frederic Rzewski. He has performed with Philip Glass since 1968.

Since 1970, Jon Gibson, as composer and performer of his own music, has given many solo and ensemble concerts throughout Europe and North America. Two recordings of his music, *Visitations* and *Two Solo Pieces*, appear on Chatham Square Records, and he has received grants from the Creative Artist Public Service Program, the National Endowment for the Arts, and the Rockefeller Foundation. Mr. Gibson has also collaborated with a number of dancers, including extensive work with Nancy Topf in the early 70's. In 1977 he was commissioned by the Merce Cunningham Dance Company to compose and perform the music for *Fractions*, a dance for video and live performance. Subsequently, Mr. Gibson was commissioned by Choreographer Lucinda Childs to compose the music for the evening-length work, *Relative Calm*, which toured widely in Europe and received its American premiere at the Brooklyn Academy of Music in December 1981. His current activities include work on an opera with theater director JoAnne Akalaitis, based upon the Charles Darwin book, *Voyage of the Beagle*.

Martin Goldray is the pianist for the New Music Consort and appears regularly with the Contemporary Chamber Ensemble. He has also performed with the Group for Contemporary Music, the Orchestra of the Twentieth Century, and on the Guild of Composers series. After receiving the D.M.A. from the Yale School of Music he was awarded a Fulbright to study with Yvonne Loriod in Paris. He has also been the recipient of Tanglewood and Yale-in-Norfolk Fellowships. He received his BA from Cornell University, where he studied with Malcolm Bilson, and his earlier studies were with Carlos Buhler and at the Dalcroze School of Music in New York City.

Jack Kripl, winner of the Geneva International Competition for Musical Performers, has toured extensively as a soloist and performer with orchestras and bands all over the world. He is regarded as one of the leading exponents of the classical saxophone. As a recipient of two successive Fulbright Scholarships to Paris, he studied saxophone with Marcel Mule and musical style and analysis with Nadia Boulanger. It was during this period that his professional relationship with Philip Glass began.

After teaching at Michigan State University, the Interlochen Arts Academy, and the University of Michigan, Mr. Kripl received a grant from the Martha Baird Rockefeller Fund for Music, which enabled him to work in London to enhance the contemporary music literature for the saxophone.

A widely sought-after performer, Mr. Kripl, doubling on flute and clarinet, works frequently on Broadway and in New York recording studios. Most recently, he was the lead woodwind player in the original cast of *Barnum*. His interest in new music led him to be a founding member of the American Saxophone Quartet, dedicated to new music from American composers. In addition, because of his broad knowledge of music as an educator and performer, Mr. Kripl is widely known as a music contractor for records, network television, and film.

Kurt Munkacsi, producer, sound engineer, sound designer, master mixer, has had as eclectic a career in music as the range of artists he has been associated with. He has worked with the Philip Glass Ensemble for the past twelve years and he and Glass have co-produced all of Glass' records: *Music with Changing Parts* (1971), *Contrary Motion* (1975), *North Star* (1977), *Einstein on the Beach* (1979), *Dance* (1980) (the latter two originally on the Tomato label, now to be re-released by CBS Records), *Glassworks* (CBS 1982), and *The Photographer* (CBS 1983).

The team of Munkacsi and Glass also produced two albums for the art/rock band Polyrock: *Polyrock* and *Changing Hearts* (both for RCA), and a new EP for the art/rock/surf band, the Raybeats. Munkacsi himself produced a record, *Extended Niceties*, for the jazz/rock/big band Love of Life Orchestra, one for the pop group The Waitresses (Polygram), and produced and recorded the soundtrack to the film *Koyaanisqatsi*, which premiered at Radio City Music Hall as part of the 1982 New York Film Festival, with score composed by Philip Glass.

Kurt Munkacsi has also worked as a recording engineer for a diversity of artists, including Yoko Ono, Don Cherry, Brian Eno, John Lennon, Anthony Braxton, Ornette Coleman and Mike Oldfield. Additionally, the versatile Munkacsi and partner, Greg Shriver, of Stage and Studio Construction, designed the facilities for The Debs International Recording Studio in Guadalupe, West Indies; The Greene Street Recording Studio; and The Big Apple Recording Studio, both in New York City, plus the sound system for the opera *Einstein on the Beach* (1976). Munkacsi was the chief engineer for The Mike Oldfield World Tour in 1979.

Projects for Kurt Munkacsi include producing, with Philip Glass, a solo LP for Ray Manzarek (of the Doors) for A&M Records, plus a record for a new band, The Movies. Richard E. Peck, Jr., saxophonist, composer and visual artist, came to New York City from Louisiana in 1971. While in the South, he performed with rhythm and blues bands and attended the University of Southwestern Louisiana. Upon arriving in New York, he joined the Philip

Glass Ensemble and furthered his studies in music and art at Hunter College. In addition, he has recorded his music with the jazz band, Roux. His visual work has been shown at P.S. 1 and the Holly Solomon Gallery in New York and at the Contemporary Art Center in New Orleans.

Dora Ohrenstein has an active solo career in a broad range of repertoire. She has been soloist at the Witten Festival of New Music in West Germany and has participated in the premieres of compositions by Philip Glass, John Cage and many others. As soloist with the SEM Ensemble, she traveled widely in South America on a tour sponsored by the U.S. State Department and the Rockefeller Foundation. She has been heard as soloist in opera and oratorio at the Aspen Music Festival and has appeared with the Manticore Orchestra, Queens College Choral Society, Newband, The Western Wind, the New Calliope Singers, John Biggs Consort, Schola Antigua and at the Newport Festival.

Ms. Ohrenstein's recording credits include the CBS, Nonesuch and Labor Records labels. She has done studio work with such artists as Judy Collins, Richie Havens, Polyrock and the Raybeats and has sung on commercials for television and radio.

Richard E. Peck, Jr., saxophonist, composer and visual artist, came to New York City from Louisiana in 1971. While in the South, he performed with rhythm and blues bands and attended the University of Southwestern Louisiana. Upon arriving in New York, he joined the Philip Glass Ensemble and furthered his studies in music and art at Hunter College.

In addition, he has recorded his music with the jazz band, Roux. His visual work has been shown at P.S. 1 and the Holly Solomon Gallery in New York and at the Contemporary Art Center in New Orleans. Mr. Riesman is noted as the conductor of numerous recordings, including *Einstein on the Beach*, *Glassworks*, *The Photographer*, and *Koyaanisqatsi*. He has also conducted and performed on albums by Paul Simon, Ray Manzarek, and Phil Ochs. He has conducted his own works with the St. Paul Chamber Orchestra (at Carnegie Hall) and the Boston Symphony Chamber Players. Most recently, he conducted the recording of music by Philip Glass for the opening ceremony of the Olympic Games in Los Angeles. Mr. Riesman has been a member of the Philip Glass Ensemble since 1974.

Michael Riesman, born in 1943 in New York City, where he now lives, is a composer and performer whose activities encompass a broad spectrum of music. He studied at the Mannes College of Music and Harvard University, where he received a Ph.D., and has taught at Harvard and at SUNY-Purchase. He has received a Fulbright grant and commissions from the Ford Foundation and the Fromm Music Foundation, and also has received support from the National Endowment for the Arts and Meet the Composer. He was Composer-in-Residence at the Marlboro Music Festival and at the Tanglewood Festival, and has conducted performances of his own music at both festivals.

In addition to a catalog of concert works, Mr. Riesman has composed music for the theater, dance, films and television. In the theater, he collaborated with Robert Wilson on *Edison*, which was performed in New York, Paris and Milan. The dancer-choreographer, Lucinda Childs, recently commissioned a ballet entitled *Formal Abandon*, which was performed at the Theatre de la Ville in Paris and received its U.S. premiere at U.C./Berkeley in May. Subsequent performances are scheduled at the Brooklyn Academy of Music in 1985. His film and television projects include the feature film *Pleasantville*, which has been seen several times on PBS, and several documentaries and animated films, which have also appeared on PBS.

acknowledgements for Philip Glass

Production and Tour Manager: Kristina Kinet
Sound Assistant: Dan Dryden
Wardrobe: Liz Perlman

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