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AT BAM**

The Philip Glass Ensemble & Steve Reich and Musicians

BAM Howard Gilman Opera House

Program A—Sep 9, B—Sep 10, C—Sep 11 at 7:30pm

Approximate running time: two hours, including one intermission

Music composed by Philip Glass & Steve Reich

Performed by Philip Glass and
the Philip Glass Ensemble

Michael Riesman, Music Director

Philip Glass, Lisa Bielawa, Dan Bora,
Frank Cassara, David Crowell, Dan Dryden,
Jon Gibson, Michael Riesman, Mick Rossi,
Yousif Sheronick, Andrew Sterman

Performed by Steve Reich
and Musicians

Bob Becker, Phillip Bush, Frank Cassara,
Richard Cohen, David Cossin,
Russell Hartenberger, Garry Kvistad,
Jeanne LeBlanc, Liz Lim-Dutton, Lois Martin,
Lisa Moore, Ed Niemann, Steve Reich,
Todd Reynolds, Gary Schall,
Thad Wheeler, Evan Ziporyn
SYNERGY VOCALS: Heather Cairncross, Amy
Haworth, Micaela Haslam, Amanda Morrison

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September 9, 2014—Program A

Four Organs (Reich) (1970)

Performed by: Organs—Steve Reich, Philip Glass, Nico Muhly, Timo Andres

Percussion—David Cossin

Four Organs (1970) is composed exclusively of the gradual augmentation (lengthening) of individual tones within a single (dominant 11th) chord. The tones within the chord gradually extend out like a sort of horizontal bar graph in time. As the chord stretches out, slowly resolving to the tonic A and then gradually changing back to the dominant E, a sort of slow-motion music is created. *Four Organs* is the only piece I am aware of that is composed exclusively of the gradual augmentation of individual tones within a single chord. This process was suggested by the enormous elongation of tenor notes in *Organum* composed by Perotin in the 12th and 13th century at Notre Dame in Paris. *Four Organs* was also my first piece to be heard by a large public when Michael Tilson Thomas invited me to perform it with him and members of the Boston Symphony Orchestra in Boston in 1971 and at Carnegie Hall in 1973 where it provoked a riot.—SR

Excerpt from **CIVIL warS #2—Cologne section** (Glass) (1984)

Performed by the Philip Glass Ensemble

Originally conceived as part of Robert Wilson's multi-composer epic for the Olympic Games of 1984.

Parts 1 and 2 (Glass)

From *Music in 12 Parts* (1971—74)

Performed by the Philip Glass Ensemble

Begun in May 1971 and completed in April 1974, *Music in Twelve Parts* is an extended cycle of music 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.

Act I, Scene 1: Funeral of Amenhotep III (Glass)

From *Akhnaten* (1983)

Performed by the Philip Glass Ensemble

Akhnaten, an opera with libretto by Philip Glass, Shalom Goldman, Robert Israel, and Richard Riddell, is set in the year 1375 BC and follows the reign of the Akhnaten, son of Amenhotep III, at the onset of Akhnaten's reign, the god Amon was the dominant deity in the polytheistic hierarchy. Akhnaten challenged the social order of his day by presenting the god Aten, as a wholly abstract idea of God. He fought political and religious battles by investing in himself a supreme, indeed almost god-like authority, which called for Egyptians to worship Aten, the sun god.

—INTERMISSION—

Music for 18 Musicians (Reich) (1974—76)

This evening's performance of *Music for 18 Musicians* is dedicated to the memory of James Preiss, an essential percussionist with Steve Reich and Musicians since 1970. This evening his vibraphone part will be performed by his student, the accomplished David Cossin.

Performed by:

Percussion—Bob Becker, Russell Hartenberger, Garry Kvistad, Gary Schall,

David Cossin, Thad Wheeler, Frank Cassara

Strings—Liz Lim, Jeanne LeBlanc

Piano—Ed Niemann, Lisa Moore, Phillip Bush, Steve Reich

Vocals—Synergy: Amy Haworth (high soprano), Micaela Haslam (soprano), Amanda Morrison (soprano), Heather Cairncross (alto)

Woodwinds— Evan Ziporyn, Richard Cohen

PHILIP GLASS & STEVE REICH



Photos: Philip Glass by Raymond Meier,
Steve Reich by Jay Blakesberg

Music for 18 Musicians, cont.

Music for 18 Musicians (1976) is approximately an hour long. All instruments are acoustic. The use of electronics is limited to microphones for voices and some of the instruments. In contrast to my early works, harmonic movement plays a markedly more important role as does varied instrumentation utilizing winds, pianos, mallet percussion, voices, and strings. Structure is based on a cycle of 11 chords played at the very beginning and end of the piece. Each chord that might have taken 15 or 20 seconds to play in the opening is stretched out as the basic pulsing harmony for a three to six minute invention, much as a single note in 12th century *Organum* by Perotin is stretched out for several minutes. The opening 11-chord cycle of *Music for 18 Musicians* is a pulsing cantus for the entire piece.

Rhythmically, there are two different kinds of time occurring simultaneously. The first is that of a regular rhythmic pulse in the pianos and mallet instruments. The second is the rhythm of the human breath in the voices and wind instruments. They take a full breath and sing or play pulses for as long as their breath will comfortably sustain them. There is no conductor. Changes from one section to the next are cued by the vibraphone whose patterns are played once only to call for changes to the next bar. Audible cues become part of the music and allow the musicians to keep listening. —SR

September 10, 2014—Program B

Four Organs (Reich)

Performed by: Organs—Steve Reich, Philip Glass, Nico Muhly, Timo Andres

Percussion—David Cossin

See note under Program A.

Drumming (Reich) (1971)

This evening's performance of *Drumming* is dedicated to the memory of James Preiss, an essential percussionist with Steve Reich and Musicians since 1970.

Performed by: Percussion—Bob Becker, Russell Hartenberger, Garry Kvistad, Gary Schall,

Thad Wheeler, Steve Reich, Frank Cassara, David Cossin, Ed Niemann

Piccolo—Richard Cohen

Vocals—Micaela Haslam (vox), Heather Cairncross (vox/whistling)

Drumming (1971) is approximately one hour long and is divided into four parts that are performed without pause.

The first is for four pairs of tuned bongo drums, stand-mounted and played with sticks; the second, for three marimbas played by nine players together with two women's voices; the third, for three glockenspiels together with whistling and piccolo; and the fourth section is for all these instruments and voices combined. The basic assumption about the voices in *Drumming* was that they would not sing words, but would precisely imitate the sound of the instruments. - There is only one basic rhythmic pattern for all of Drumming. This pattern undergoes changes of rhythmic position, pitch, and timbre, but all the performers play this pattern, or some part of it, throughout the entire piece. —SR

—INTERMISSION—

Music in Similar Motion (Glass)

Performed by the Philip Glass Ensemble with Steve Reich

Written in 1969 as an open score which can be performed by any group of instruments. The piece starts with one voice, then adds another playing a fourth above the original line, and then another playing a fourth below the original line, and finally a last line kicks in to complete the sound. As each new voice enters, there is a dramatic change in the music.

Program B, cont.

Dance IX (Glass)

From *In The Upper Room* (1986)

Performed by the Philip Glass Ensemble

In the Upper Room was commissioned by Twyla Tharp Dance Foundation in 1986. The work received its world premiere at the 1986 Ravinia Festival and is frequently performed by ballet companies around the world.

Act 4, Scene 1: Building (Glass)

From *Einstein on the Beach* (1976)

Performed by the Philip Glass Ensemble

Einstein on the Beach, Philip Glass and Robert Wilson's most celebrated collaborative work, is an opera in four acts. Philip Glass has said that the music of *Einstein* "is music not based on a sense of colloquial time, it's based upon differences of continuity. It has its own emotional content which does not come from the process of emotional identification like traditional music." It is the first in a trilogy of historical portrait operas by Glass, which include *Akhnaten* and *Satyagraha*.

Mosque and Temple (Glass)

From *Powaqqatsi* (1988)

Performed by the Philip Glass Ensemble

Powaqqatsi was composed in 1988 as the score to the second part of the Godfrey Reggio Qatsi trilogy—Qatsi being a Hopi Indian word for "life." *Powaqqatsi* focuses on the transformation of land-based, human-scale societies into technologically driven, urban clones. It shows how "progress" is luring more and more people into a pattern of meaningless consumption in place of real values. The word Powaqa refers to a negative sorcerer who lives at the expense of others.

The Grid (Glass)

From *Koyaanisqatsi* (1982)

Performed by the Philip Glass Ensemble

Koyaanisqatsi was written as the score to the film produced and directed by Godfrey Reggio. Without dialogue or narrative structure, the film is the equivocation of the Hopi Indian word that means "life out of balance." *Koyaanisqatsi* invites the viewer take an intense look at the superstructure of modern life, consider the benevolence of technology, and the notion of progress in the world in which we live.

Act III (Glass)

From *The Photographer* (1983)

Performed by the Philip Glass Ensemble

The Photographer (Act III) is a section from Philip Glass' chamber opera *The Photographer*, based on the life of 19th-century photographer Eadweard Muybridge. The work received its world premiere at the BAM 1993 Next Wave Festival. Muybridge is known for his works as a landscape photographer of the Far West and Central America as well as his studies of the human figure and animals in motion. Muybridge's contribution to the development of photography laid the groundwork for the development of motion pictures.

September 11, 2014—Program C

Clapping Music (Reich) (1972)

Performed by Steve Reich and Russell Hartenberger

Clapping Music (1972) was composed out of a desire to create a piece of music that would need no instruments at all beyond the human body. At first I thought it would be a phase piece, but this turned out to be rather inappropriate since it introduces a difficulty in musical process (phasing) that is out of place with such a simple way of producing sound. The solution was to have one performer remain fixed, repeating the same basic pattern throughout, while the second moves abruptly, after a number of repeats, from unison to one beat ahead, and so on, until he or she is back in unison with the first performer. *Clapping Music* marks the end of my use of the gradual phase shifting process. —SR

cont.

Program C, cont.

WTC 9/11 (Reich) (2011)

1. 9/11/01
2. 2010
3. WTC

Performed by Liz Lim-Dutton, Todd Reynolds, Lois Martin, Jeanne LeBlanc

See composer's note and libretto on following pages.

Sextet (Reich) (1985)

Performed by: Percussion—Bob Becker, Russell Hartenberger, Garry Kvistad, Thad Wheeler
Piano—Lisa Moore, Ed Niemann

Sextet (1985) is for four percussionists and two keyboard players. The work is in five movements played without pause. The form is that of an arch A-B-C-B-A. The first and last movements are fast, the second and fourth moderate, and the third, slow. The harmonies are darker and more chromatic suggested by *The Desert Music* (1984). - Percussion instruments mostly produce sounds of relatively short duration. In this piece I was interested in overcoming that limitation. The bowed vibraphone, used throughout the second movement, gives a long non-vibrato sustained tone. - As in other pieces of mine there is often a rhythmic ambiguity in 12 beat meters between three groups of four, or four groups of three. In music which uses repetition, it is precisely these kinds of ambiguity that give vitality and life. —SR

—INTERMISSION—

Music in Similar Motion (Glass) (1969)

See note under Program B.

Floe

Façades

Rubric (Glass)

From *Glassworks* (1983)

Performed by the Philip Glass Ensemble

Façades was written in 1981, originally to accompany a scene in the film *Koyaanisqatsi* that was eventually cut from the film. The title refers to the façades of buildings in the Wall Street area of New York City. Eventually, the work found its way onto the CBS *Glassworks* album and was used for the Godfrey Reggio short film *Evidence* created in 1995.

II: "Some Are" (Glass)

From *Symphony No. 1 "Low"* (1992)

Performed by the Philip Glass Ensemble

Low Symphony, composed in the spring of 1992, is based on the record *Low*, by David Bowie and Brian Eno, first released in 1977. The album consisted of a number of songs and instrumentals and used techniques were similar to procedures used by composers working in new and experimental music. As such, this record was widely appreciated by musicians working both in the field of pop music and in experimental music and was a landmark of that period. Philip Glass has taken themes from three of the original instrumentals and combined them with materials of his own, using them as the basis for the three movements of the symphony.

Act 4, Scene 3: Spaceship (Glass)

From *Einstein on the Beach* (1976)

Performed by the Philip Glass Ensemble

See note about *Einstein on the Beach* under Program B.

1. 9/11

NORAD:

They came from Boston -
Goin' to L A -
and their headed South -
They're goin' the wrong
They're goin' the wrong way -
Boston -
L A -
headed South -
goin' the wrong
goin' the wrong way -
no contact -
no contact with the pilot -
no contact with the pilot whatsoever --
No contact with the pilot whatsoever

FDNY:

go ahead
Plane just crashed -
Plane just crashed into the world trade -
every available
every available ambulance -
the plane was aiming
the plane was aiming towards the building
-
there's been a major
there's been a major collapse --
May-day! May-day! Liberty and West I'm
trapped
I'm trapped in the rubble -
the second plane
the second plane
a second plane! -
May-day! May-day May-day!
I can't breathe
I can't breathe much longer
Other tower just collapsed

2. 2010

Neighborhood residents, Fire Dept. Officer,
1st Ambulance driver to arrive at World
Trade Center:

I was sitting in class-
four blocks

four blocks north of ground zero -
I was taking my kids to school -
the first plane -
went straight
went straight over our heads -
went straight over our heads and into the
building -
My eyes just kind of shot up
flames
one of the towers
one of the towers just in flames
but we we all thought
but we all thought it was an accident
accident
I knew it it wasn't an accident
I knew it it wasn't an accident right away
Every one was running
running
Every one was running and screaming
Then -
Then
The second plane hit -
The second plane hit
It was not an accident
It was not
It was not an accident
People -
People
jumping from the building -
jumping from the building
people
The first ambulance
the first ambulance to get there
It was chaos
chaos
nobody knew
nobody knew what to do
nobody
The ground -
The ground started shaking -
The ground started shaking
You could feel it
The building came down
came down
Run
Run for your lives

Suddenly
Suddenly it was black outside -
Suddenly it was black outside
You could could not see in front of you
You could not
Debris engulfed everybody
Debris bris engulfed everybody that was
there
Everybody thought we were dead
Everybody
thought we were dead
Totally silent
silent
just dust in the street
just dust
Three thousand people
Three thousand people were murdered
What's gonna happen here?
What's gonna happen here next?

3. WTC

Neighborhood resident, women who sat
with 9/11 bodies saying Psalms 24/7 until
burial, a cellist with a good voice, a cantor

The bodies
The bodies were moved to large tents
On the east side of Manhattan
I would would sit there
I would sit there and recite Psalms all night

recite Psalms all night
Simply sitting
sitting
Hashem yishmor tzaytcha uvoecha may
atah va-ahd olahm*
Hashem yishmor tzaytcha uvoecha may
atah va-ahd olahm
Hashem yishmor tzaytcha uvoecha may
atah va-ahd olahm
The world to come
I don't really know what that means
Hiney ahnochi sholayach malach lep-
haneycha lishmorcha badarech valahaviah-
cha el-hamahkom asher hakinoti**
Hiney ahnochi sholayach malach lep-
haneycha lishmorcha badarech valahaviah-
cha el-hamahkom asher hakinoti -
and there's the world
and there's the world right here

*Psalm 121:8 - The Eternal will guard
your departure and your arrival from now
till the end of time.

**from The Wayfarer's Prayer (Exodus
23:20) - Behold, I send an angel before
you to guard you on the way and to bring
you to the place that I have prepared.

In 2009 the Kronos Quartet asked me for a piece using pre-recorded voices. My first idea was to elongate the speaker's final vowels or consonants. Stop Action sound. Impossible in 1973 when I first thought of it; possible in 2001 when *Dolly* was begun. In this piece it was to be, and is, the means of connecting one person to another—harmonically.

I had no idea who was speaking. No subject matter. After several months I finally remembered the obvious. For 25 years we lived four blocks from the World Trade Center. On 9/11 we were in Vermont, but our son, granddaughter, and daughter-in-law were all in our apartment. Our phone connection stayed open for six hours and our next door neighbors were finally able to drive north out of the city with their family and ours. For us, 9/11 was not a media event.

By January 2010, several months after Kronos Quartet asked me for the piece, I realized the pre-recorded voices would be from 9/11. Specifically, they would start from the Public Domain: NORAD, FDNY, and then from interviews with friends and neighbors who lived or worked in lower Manhattan.

WTC is also an abbreviation for World to Come, as my friend composer David Lang pointed out. After 9/11 the bodies and parts of bodies were taken to the medical examiner's office on the east side of Manhattan. In Jewish tradition there is an obligation to guard the body from the time of death until burial. The practice, called Shmira*, consists of sitting near the body and reciting Psalms or Biblical passages. The roots of the practice are, on one level, to protect the body from animals or insects, and on another, to keep the neshama or soul company while it hovers over the body until burial. Because of the difficulties in DNA identification this went on for seven months, 24/7. Two of the women who sat and recited Psalms are heard in the third movement. You will also hear a cellist (who has sat Shmira elsewhere) and a cantor from a major New York City synagogue sing parts of Psalms and the Torah.

WTC 9/11 is in three movements (though the tempo remains unchanged throughout):

1. 9/11/01
2. 2010
3. WTC

The piece begins and ends with the first violin doubling the loud warning beep (actually an F) your phone makes when it is left off the hook. In the first movement there are archive voices from NORAD air traffic controllers alarmed that American flight 11 was off course. This was the first plane to deliberately crash into the World Trade Center. The movement then shifts to the New York City Fire Department archives of that day telling what happened on the ground.

The second movement uses recordings I made in 2010 of neighborhood residents, an officer of the Fire Department and the first ambulance driver (from Hatzalah volunteers) to arrive at the scene, remembering what happened nine years earlier.

The third and last movement uses the voices of a neighborhood resident, two volunteers who took shifts sitting near the bodies, and the cellist/singer and cantor mentioned above. It ends with the return of the telephone warning beep.

Throughout *WTC 9/11* the strings double and harmonize the speech melodies and prolonged vowels or consonants of the recorded voices. You will hear a total of three string quartets, one live, and two pre-recorded. The piece can also be played by three live quartets and pre-recorded voices .

WTC 9/11 is only 15-and-a-half minutes long. While composing it I often tried to make it longer and each time it felt that extending its length reduced its impact. The piece wanted to be terse.

—Steve Reich, 11/10

* "Stretching a Jewish Vigil for the Sept. 11 Dead," *The New York Times*, 11/6/01

PHILIP GLASS (composer, keyboards), born in Baltimore, MD, 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 September 2009 and his latest opera, *The Perfect American*, about the death of Walt Disney, premiered at the Teatro Real, Madrid in January 2013 and was performed by the English National Opera that June. His Symphony No. 9 was completed in 2011 and was premiered by the Bruckner Orchestra in Linz, Austria on January 1, 2012 and his Symphony No. 10 received its European premiere in France in August 2012. Glass' most recent opera, *Spuren de Verirrtten* (The Lost), premiered at the Landestheater Linz, Austria on April 13, 2013.

STEVE REICH (composer, percussion/keyboard) was born in New York and raised there and in California. He graduated from Cornell University in 1957, studied privately with Hall Overton in 1958 and at the Juilliard School 1959—61. He received his MA in music from Mills College in 1963, where he worked with Luciano Berio and Darius Milhaud. In 1970, he studied drumming at the Institute for African Studies

at the University of Ghana in Accra. In 1973 and 1974 he studied Balinese Gamelan at the American Society for Eastern Arts in Seattle and Berkeley, CA. From 1976 to 1977 he studied the traditional forms of cantillation (chanting) of the Hebrew scriptures in New York and Jerusalem. He won the Pulitzer Prize in 2009 for *Double Sextet* and over the years has been awarded the Preamium Imperiale in Tokyo, the Polar Prize in Sweden, the BBVA Frontiers of Knowledge Award in Madrid and this September the Golden Lion Award at the Venice Biennale. In 1989, Reich received a Grammy Award for *Different Trains* recorded by the Kronos Quartet on Nonesuch and a second Grammy in 1998 for the Nonesuch recording of *Music for 18 Musicians*. He won the Gold Medal in Music from the American Academy of Arts and Letters and was made a Commandeur de l'ordre des Arts et Lettres. His music has been performed by the New York Philharmonic, London Symphony Orchestra, Los Angeles Philharmonic, San Francisco Symphony, and St. Louis Symphony as well as by the Kronos Quartet, London Sinfonietta, Ensemble Intercontemporain, Ensemble Modern, Ensemble Signal, Alarm Will Sound, eighth blackbird, So Percussion, and ICE, among others. His music has been choreographed by Anne Teresa de Keersmaecker, Jiri Kylian, Jerome Robbins, Wayne McGregor, and many others. "There's just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them," states *The Guardian* (London).

PHILIP GLASS ENSEMBLE

Established by composer Philip Glass, the first performance by the Philip Glass Ensemble was held in May 1969 at the Whitney Museum of American Art in New York. 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. It has been featured in Philip Glass' opera *Einstein on the Beach* (BAM, 1984, 1992, 2012) as well as the music theater projects *Hydrogen Jukebox*; *1000 Airplanes on the Roof*; *The Photographer* (1983 Next Wave); *La Belle et la Bête* (1994 Next Wave); and *Monsters of Grace* (1998 Next Wave). In June 2004, in Athens, Greece, Glass premiered *Orion*, a new work for ensemble and world musicians commissioned by the Cultural Olympiad 2001—04. Following its world premiere in Athens, *Orion* was performed in Greece, Italy, France, London, Australia, as well as cities in the US, including at BAM in 2005. The Philip Glass Ensemble tours regularly with *Music in Twelve Parts*, *Koyaanisqatsi*, *Powaqqatsi*, *La Belle et la Bête*, and *Dracula*. In 2012—14, they also appear in the international revival of Robert Wilson and Philip Glass' seminal opera, *Einstein on the Beach*, remounted in honor of the composer's 75th birthday season.

PHILIP GLASS ENSEMBLE

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STEVE REICH AND MUSICIANS

In 1966 Steve Reich founded his own ensemble of three musicians, which soon grew to 18 members plus tech director. Steve Reich and Musicians have frequently toured the world playing sold-out concerts at venues as diverse as Carnegie Hall and the Bottom Line Cafe. In their early years they performed frequently at museums and galleries including the Whitney, Guggenheim, and Museum of Modern Art where the premiere of *Drumming* was held in 1971. In Europe they performed at the ICA London, Berlin National Gallery where they gave the European premiere of *Music for 18 Musicians* in 1976, and at the first major show of Mark Rothko in England at the Hayward Galleries in London in 1972. Gradually they began performing at the finest concert halls and festivals including Carnegie Hall, Lincoln Center, Royal Albert Hall, Barbican Centre, Royal Festival Hall, Concertgebouw, Holland Festival, Festival d'Automne de Paris, Vienna Festival, Settembre Musica Torino, Auditorio Roma, Tokyo Opera City, Sydney Opera House and, above all at BAM where they performed the

video operas *The Cave* (1993) and *Three Tales* (2002) by Steve Reich and video artist Beryl Korot. They performed the American premiere of *The Desert Music* together with members of the Brooklyn Philharmonic conducted by Michael Tilson Thomas at BAM in 1984 and it was then recorded by Nonesuch. By 2006 Steve Reich felt he could not devote the time and energy needed to actively tour with the ensemble since there were also hundreds of performances of his music by other ensembles around the world. Their last concert that year was the re-opening of Alice Tully Hall. This present series of three concerts at BAM constitutes a special reunion of Steve Reich and Musicians in honor of Nonesuch's 50th birthday and BAM.

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