ROBERT WILSON / PHILIP GLASS LANDMARK EINSTEIN ON THE BEACH BEGINS YEARLONG INTERNATIONAL TOUR

First Fully Staged Production in 20 Years of the Rarely Performed Work

Einstein on the Beach 2012-13 trailer:
http://www.youtube.com/watch?v=OZ5hTfDzU9A&feature=player_embedded#

The Robert Wilson/Philip Glass collaboration Einstein on the Beach, An Opera in Four Acts is widely recognized as one of the greatest artistic achievements of the 20th century. Although every performance of the work has attracted a sold-out audience, and the music has been recorded and released, few people have actually experienced Einstein live. An entirely new generation—and numerous cities where the work has never been presented—will have the opportunity during the 2012-2013 international tour. The revival, helmed by Wilson and Glass along with choreographer Lucinda Childs, marks the first full production in 20 years.

Aside from New York, Einstein on the Beach has never been seen in any of the cities currently on the tour, which comprises nine stops on four continents.

• Opéra et Orchestre National de Montpellier Languedoc-Roussillon presents the world premiere at the Opera Berlioz Le Corum March 16—18, 2012.

• Fondazione I TEATRI di Reggio Emilia in collaboration with Change Performing Arts will present performances on March 24 & 25 at Teatro Valli.

• From May 4—13, 2012, the Barbican will present the first-ever UK performances of the work in conjunction with the Cultural Olympiad and London 2012 Festival.

• The North American premiere, June 8—10, 2012 at the Sony Centre for the Performing Arts, as part of the Luminato, Toronto Festival of Arts and Creativity, represents the first presentation in Canada.

• The Brooklyn Academy of Music (BAM) 2012 Next Wave Festival will once again be home to the New York premiere, September 14—23, 2012, having presented the 1984 and 1992 iterations.

• Having never before been presented on the West Coast, the production will run October 26—28, 2012 at Cal Performances at Zellerbach Hall on the University of California, Berkeley campus.

• The National Institute of Fine Arts (INBA) will present the first-ever Latin American performances November 9—11, 2012 at Mexico City’s Palacio de Bellas Artes.

• Amsterdam’s De Nederlandse Opera/The Amsterdam Music Theatre will present performances at Het Muziektheater January 5—12, 2013.
The tour is scheduled to conclude when Hong Kong Arts Festival presents three performances, March 6—8, 2013 at the Hong Kong Cultural Centre Grand Theatre.

*Einstein on the Beach* was the first collaboration between Wilson and Glass, whose 75th birthday year the new production helps to celebrate. The work breaks all of the rules of conventional opera, including the relationship among the creators. Wilson devised the visual book—the structure and designs—at the same time Glass composed the music. Non-narrative in form, the work uses a series of powerful recurrent images as its main dramatic device shown in juxtaposition with abstract dance sequences created by Lucinda Childs. A long-term collaborator of Glass and Wilson, she choreographed the opera in 1984 and 1992 and was a principal performer in the original 1976 and both subsequent productions of the work. The opera includes spoken text by Childs, Christopher Knowles and Samuel M. Johnson.

The opera is structured in four interconnected acts and divided by a series of short scenes. Instead of a traditional orchestral arrangement, Glass chose to compose the work for the synthesizers, woodwinds and voices of The Philip Glass Ensemble. There are no traditional intervals in *Einstein on the Beach*, however the audience is invited to enter and exit at liberty during the performance.

Among the 2012-13 creative team and cast are celebrated young artists and performers. Helga Davis and Kate Moran, as the featured performers, have assumed the roles previously held by Sheryl Sutton and Lucinda Childs, respectively. The violinists Jennifer Koh and Antoine Silverman alternate as Einstein. Jasper Newell plays the Boy, and Charles Williams plays Mr. Johnson.

The production features the Lucinda Childs Dance Company: Ty Boomershine (Rehearsal Director), Katie Dorn, Katherine Fisher, Anne Lewis, Vincent McCloskey, Sharon Milanese, Patrick John O’Neill, Matthew Pardo, Lonnie Poupard Jr, Caitlin Scranton, Stuart N. Singer, Shakirah Stewart, Sarah Hillman and John Sorensen-Jolink.

The chorus includes sopranos Michèle A. Eaton, Lindsay Kesselman and Melanie Russell; mezzo-sopranos Haiting Chinn, Kate Maroney and Solange Merdinian; tenors Philip Anderson, Tomás Cruz and John Kawa; baritone Gregory R. Purnhagen; and basses Joe Damon Chappel and Jason Charles Walker.

The Philip Glass Ensemble consists of Michael Riesman (Music Director, keyboards), Lisa Bielawa (soprano), David Crowell (alto saxophone, flute), Jon Gibson (soprano saxophone, flute), Mick Rossi (keyboards and Assistant Conductor) and Andrew Sterman (flute, piccolo, bass clarinet, tenor saxophone). (Riesman and Gibson have appeared in every performance of *Einstein* to date.)

In addition to Wilson (Director and Set & Lighting Designer), Glass (Composer) and Childs (Choreographer), the creative team includes Ann-Christin Rommen (Co-Director), Charles Otte (Staging Associate), Urs Schoenebaum (Lights), Carlos Soto (Costumes) and Campbell Young Associates: Luc Verschueren (Hair and Makeup).

Produced by Pomegranate Arts, Inc., the new production of *Einstein on the Beach*, An Opera in Four Acts was commissioned by BAM; the Barbican, London; Cal Performances University of California, Berkeley; Luminato, Toronto Festival of Arts and Creativity; De Nederlandse Opera/The Amsterdam Music Theatre; Opéra et Orchestre National de Montpellier Languedoc-Roussillon; and the University Musical Society of the University of Michigan, which hosted technical rehearsals and early previews in January 2012.

The Byrd Hoffman Foundation originally presented *Einstein on the Beach* in 1976, first at the Festival d’Avignon in France, and ultimately, in the fall of that year, at the Metropolitan Opera in New York. An international breakthrough for two of America’s most celebrated artists, the production, in turn, radically and indelibly broadened what audiences might expect from opera, theater or performance art. John Rockwell, who reviewed the 1976 world premiere for *The New York Times*, has called *Einstein on the Beach* “timeless” and “an experience
to cherish for a lifetime.” The production’s only two revivals to date, in 1984 and 1992, proved equally enthralling to audiences and critics.

**COMPANY BIOGRAPHIES**

**Robert Wilson (Director/Set and Light Design)**

*The New York Times* has described Robert Wilson as “a towering figure in the world of experimental theater.” Wilson’s works integrate a wide variety of artistic media, combining movement, dance, lighting, furniture design, sculpture, music and text into a unified whole. His images are aesthetically striking and emotionally charged, and his productions have earned the acclaim of audiences and critics worldwide. Wilson’s awards and honors include two Guggenheim Fellowship awards (’71 and ’80), the Rockefeller Foundation Fellowship award (’75), the nomination for the Pulitzer Prize in Drama (’86), the Golden Lion for sculpture from the Venice Biennale (’93), the Dorothy and Lillian Gish Prize for lifetime achievement (’96), the Premio Europa award from Taormina Arte (’97), election to the American Academy of Arts and Letters (’00), the National Design Award for lifetime achievement (’01), and Commandeur des arts et des letters (’02), the Medal for Arts and Sciences of the city of Hamburg (2009) and the Hein Heckroth-Prize for Set Design (2009).

A native of Waco, Texas, Wilson was educated at the University of Texas and arrived in New York in 1963 to attend Brooklyn’s Pratt Institute. Soon thereafter Wilson set to work with his Byrd Hoffman School of Byrds and together with this school developed his first signature works including *King of Spain* (’69), *Deafman Glance* (’70), *The Life and Times of Joseph Stalin* (’73), and *A Letter for Queen Victoria* (’74). Regarded as a leader in Manhattan’s burgeoning avant-garde, Wilson turned his attention to large-scale opera and, with Philip Glass, created *Einstein on the Beach* (’76).

After *Einstein*, Wilson worked increasingly with European theaters and opera houses. In collaboration with internationally renowned writers and performers, Wilson created landmark original works that were featured regularly at the Festival d’Automne in Paris, the Schaubühne in Berlin, the Thalia Theater in Hamburg, and the Salzburg Festival. At the Schaubühne he created *Death Destruction & Detroit* (’79) and *Death Destruction & Detroit II* (’87); and at the Thalia and BAM he presented the groundbreaking musical works *The Black Rider* (’91) and *Alice* (’92). He has also applied his striking formal language to the operatic repertoire including *Parsifal* in Hamburg (’91) and Houston (’92), *The Magic Flute* (’91), *Madame Butterfly* (’93), *Lohengrin* at the Metropolitan Opera in New York (’98). Wilson recently completed an entirely new production, based on an epic poem from Indonesia, entitled *I La Galigo*, which toured extensively and appeared at the Lincoln Center Festival in the summer of 2005.

Wilson continues to direct revivals of his most celebrated productions, including *The Black Rider* in London, San Francisco, and Sydney, Australia, *The Temptation of St. Anthony* in New York and Barcelona, *Erwartung* in Berlin, *Madama Butterfly* at the Bolshoi Opera in Moscow, the LA Opera, Het Muziektheater in Amsterdam, and Wagner’s *The Ring* at Le Chatelet in Paris. For the Berliner Ensemble he created two highly acclaimed recent productions: Brecht’s *Dreigroschenoper* and Shakespeare’s *Sonnets* with music by Rufus Wainwright. Both productions received invitations to the Spoleto Festival and travel internationally. Wilson directs all Monteverdi Operas for the opera houses of La Scala in Milan and the Palais Garnier in Paris.

Wilson’s practice is firmly rooted in the fine arts and his drawings, furniture designs, and installations have been shown in museums and galleries internationally. Extensive retrospectives have been presented at the Centre Georges Pompidou in Paris and the Boston Museum of Fine Arts. He has mounted installations at the Stedelijk Museum in Amsterdam, London’s Clink Street Vaults and the Guggenheim Museums in New York and Bilbao. His extraordinary tribute to Isamu Noguchi has been exhibited most recently at the Seattle Art Museum and his installation of the Guggenheim’s Giorgio Armani retrospective traveled to London, Rome and Tokyo. In 2007,
Paula Cooper Gallery and Phillips de Pury & Co in New York held exhibitions of his most recent artistic venture, the VOOM Portraits, with subjects including Gao Xingjian, Winona Ryder, Mikhail Baryshnikov and Brad Pitt. The works have been shown at the Tribeca Film Festival (2006), the Montreal Film Festival (2008) and in galleries and museums in Los Angeles, Naples, Moscow, Singapore, Graz, Milan, Hamburg and will continue to tour internationally over the next years. His drawings, prints, videos and sculpture are held in private collections and museums throughout the world. He is represented by the Paula Cooper Gallery in New York City.

**Philip Glass (Composer)**

Born in Baltimore, Maryland, Philip Glass is a graduate of the University of Chicago and the Juilliard School. In the early 1960s, Glass spent two years of intensive study in Paris with Nadia Boulanger and, while there, earned money by transcribing Ravi Shankar’s Indian music into Western notation. Upon his return to New York, he applied these Eastern techniques to his own music. By 1974, Glass had a number of significant and innovative projects, creating a large collection of new music for his performing group, the Philip Glass Ensemble, and for the Mabou Mines Theater Company, which he co-founded. This period culminated in *Music in Twelve Parts*, followed by the landmark opera, *Einstein on the Beach*, created with Robert Wilson in 1976.

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

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

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


*Symphony #9* premiered in Linz, Austria in January 1, 2012 by the Bruckner Orchestra with a U.S. premiere in New York at Carnegie Hall on January 31, 2012 as part of the composer’s 75th birthday celebration. *Symphony #10* will receive its European premiere in France in the summer of 2012.

**Lucinda Childs (Choreographer, Spoken Text)**
Lucinda Childs is one of America’s most important modern choreographers. She began her career as choreographer and performer in 1963 as an original member of the Judson Dance Theater in New York. After forming her own dance company in 1973, Ms. Childs collaborated with Robert Wilson and Philip Glass on the opera Einstein on the Beach in 1976, participating as principal performer and solo choreographer. In the subsequent revivals, in ’84 and ’92, Childs choreographed the two “Field Dances,” and was cast again as principal performer. Childs has appeared in five of Wilson’s major productions, among them Marguerite Duras’ Maladie de la Mort opposite Michel Piccoli, I Was Sitting on my Patio This Guy Appeared I Thought I Was Hallucinating opposite Robert Wilson, and Heiner Muller’s Quartett, and Wilson and Glass’s opera White Raven.

Since 1979, Ms. Childs has collaborated with a number of composers and designers, including John Adams and Frank Gehry, on a series of large-scale productions. The first of these was Dance, choreographed in 1979 with music by Philip Glass, and a film/decor by Sol LeWitt. It was during rehearsals for Einstein that Childs and Glass came up with the original idea for her seminal work, Dance. Dance continues to tour extensively in the United States and Europe and was cited by the Wall Street Journal (2011), as “one of the greatest achievements of the 20th Century,” and in a Washington Post review of Dance, Alan M. Kriegsman wrote, “a few times, at most, in the course of a decade a work of art comes along that makes a genuine breakthrough, defining for us new modes of perception and feeling and clearly belonging as much to the future as to the present. Such a work is Dance.”

Since 1981, Ms. Childs has received a number of commissions from major ballet and opera companies in the United States and Europe, including Tempo Vicino, for the Ballet de Marseille in 2009 and Oceana for the Ballet de Nice in 2011 and she will choreograph and direct Vivaldi’s Farnace for the Opera du Rhin, where she has been named principal choreographer, which will premiere in May, 2012, under the musical direction of Diego Fasolis. Childs received a Guggenheim Fellowship in 1979, the year she created Dance. She is also the recipient of the NEA/NEFA American Masterpiece Award, and in 2004 she was elevated from the rank of Officer to Commander in France’s Order of Arts and Letters.

Christopher Knowles (Spoken Text)

Born in 1959, Christopher lives in Brooklyn, New York. in 1973 at the age of fourteen, he met Robert Wilson. Wilson heard an audio recording by Knowles, and invited him to collaborate and perform with his company, a partnership that continues today. Knowles first exhibited in 1974, and had solo exhibitions at Holly Solomon Gallery in 1978 and 1979. Knowles is best known for his ‘typings’ of the 1970s and 80s, text-based pieces that were developed as a private pastime. The exceptional ability in mathematical organization revealed in these works is a characteristic by-product of autism, with which Knowles was diagnosed as a child. His work also reveals affinities with the structure of serial art and music, and has a strong relationship to performance (the artist has also made live and recorded performances of his texts). Knowles’ typings, created on an electric typewriter, using red, black and green inks, employ lists of words and phrases, including those derived from pop charts. Additional features include geometrical patterns, carefully built up using the artist’s initial, ‘C’. Knowles is represented by Gavin Brown’s enterprise in New York.

Samuel M. Johnson (Spoken Text)

The late Samuel M. Johnson originated the role of Mr. Johnson and was the patriarch of the original 1976 Einstein on the Beach company. He had appeared in the CBS series Beacon Hill, in the movies Night Watch and Shuttle Escapade, and in Everybody Dance, a musical comedy.

Michael Riesman (Conductor, Philip Glass Ensemble Music Director, Keyboards)

Michael Riesman is a composer, conductor, keyboardist, producer, and musical director of the Philip Glass Ensemble. Riesman produced and conducted virtually every Glass soundtrack, continues to tour as a recitalist,
soloist with major orchestras including the Chicago Symphony, and as guest conductor of the Los Angeles and New York Philharmonic orchestras, among others. To date, Mr. Riesman has conducted every performance of Einstein on the Beach.

Ann-Christin Rommen (Co-Director)
Ann-Christin Rommen studied Theater, Film and TV at the University of Cologne in her native Germany. In 1984 she began her long collaboration with Robert Wilson for The Civil Wars, followed by the first revival of Einstein on the Beach. Since then she has worked on more than 40 productions as his Co-director.

Kurt Munkacsi (Sound Design)
Kurt Munkacsi has worked with Philip Glass since 1972 as sound designer, engineer, music producer, and record executive. Designs include the Philip Glass Ensemble concerts, Music In Twelve Parts, Dracula, La Belle et La Bête, 1000 Airplanes On The Roof, Hydrogen Jukebox, Monsters Of Grace and Les Enfants Terribles. Produced Glass’ recordings for the Oscar-nominated scores to The Hours and Kundun, as well as Koyaanisqatsi, Dracula, Satyagraha, Songs From Liquid Days, The Truman Show and The Thin Blue Line. President of Glass’ record label Orange Mountain Music.

Charles Otte (Staging Associate)
Director of theater, film, and media. Clientele include BAM, Monty Python Productions, A&E, Lincoln Center, La Mama, Sundance Institute, L.A. Opera, Houston Opera, ART, Guthrie Theatre, Lincoln Presidential Museum, Texas History Museum, etc. He is currently Co-Artistic Director for ZooDistrict Theatre in L.A. Professor of Integrated Media at U.T. Austin. He stage-managed Einstein on the Beach in 1984.

Urs Schönebaum (Lights)
Designed lights for opera, theater, installations and performances in over 70 productions at major theaters worldwide. He works regularly with Thomas Ostermeier, Stefan Larsson, LaFuradelsBaus, William Kentridge and Robert Wilson. His work also includes lighting design for art projects with Vanessa Beecroft, Anselm Kiefer, Dan Graham and Marina Abramović.

Carlos Soto (Costumes, Wardrobe Supervisor)
Carlos has collaborated with Robert Wilson since 1997 as performer, designer and assistant on numerous European and American productions and installations, including The Life and Death of Marina Abramovic. Various collaborations have spanned contemporary art and theater, presenting at Performa 09, Moscow Museum of Modern Art, and the Guggenheim, among others.

Luc Verschueren (Hair and Make-up)
Co-Director of Campbell Young Associates, credits include Broadway: Private Lives, La Bête, Spider-Man, Mary Stuart, Billy Elliot, Rock and Roll; London: Ghost, Love Never Dies, Priscilla, The Black Rider, many productions for Young Vic; Opera: Der Freischütz (Baden-Baden), Tristun und Isolde (La Scala), From the House of the Dead (Vienna), The Ring Cycle (Tokyo).

Jennifer Koh (Einstein/Solo Violinist in Toronto; BAM/NYC, September 14-16; Berkeley)
Violinist Jennifer Koh is known for her intense, commanding performances, delivered with dazzling virtuosity and technical assurance. She performs repertoire of all eras from traditional to contemporary, both in recital and with
leading orchestras worldwide. Her recent recordings include *Rhapsodic Musings* and the Grammy-nominated *String Poetic* on the Cedille label.

Antoine Silverman (Einstein/Solo Violinist in Montpellier; Reggio-Emilia; London; BAM/NYC, September 19–23; Mexico City, Amsterdam, Hong Kong)

Antoine Silverman has recorded, soloed and arranged music for legends such as Michael Jackson, Michel Legrand, Barbra Streisand, Rod Stewart, Sheryl Crow, Lou Reed, Lenny Kravitz and countless others. He has soloed with the Boston Pops, and plays with New York City Ballet. Antoine is concertmaster and music-coordinator of the Broadway show *Spider-Man*.

Helga Davis (Featured Performer)

Helga Davis co-starred in *The Temptation of St. Anthony* directed by Robert Wilson with music by Bernice Johnson Reagon as well as *The Blue Planet* by Peter Greenaway. In 2012 Davis will appear in Paola Prestini’s *Oceanic Verses*, premiering at the Kennedy Center and with cellist Maya Beiser in *Elsewhere*, music by Missy Mazolli.

Kate Moran (Featured Performer)

Kate has worked with such notable artists as Michael Counts, Thierry Deperitti, Jan Fabre, Yves-Noel Genod, Oriza Hirata, Bob McGrath, and Pascal Rambert, as well as filmmakers Peter Greenaway, Christophe Honore, and Gilles Paquet-Brenner, among others. Upcoming projects include Claude Schmidt’s production of *Tippi Hedren* and Yann Gonzalez’ first feature film, *Les rencontres d’après minuit*. She has recently been naturalized and holds a dual citizenship between France and the U.S. She divides her time between the two.

Jasper Newell (Boy)

Jasper is excited to be a part of the EOB company for his stage debut. Film: *We Need To Talk About Kevin* (Kevin) Television: *Small Potatoes, Dora The Explorer, The Wonder Pets!*

Charles Williams (Mr. Johnson)


Michèle Eaton (Soprano)

Michèle Eaton is known primarily for her Baroque oratorio performances, but she also tours around the U.S. with Prof. Peter Schickele, known for his “discoveries” of the putative music of P.D.Q. Bach. She has appeared as the Child Grendel in the NYC premiere of the opera Grendel, directed by Julie Taymor. She is the soprano and co-director of BaroQue Across the River.

Lindsay Kesselman (Soprano)

Regularly collaborates with American composers on premiering new and diverse works for voice. Recent projects include commissions, performances and recordings with members of eighth blackbird, Third Coast Percussion, and the Pittsburgh New Music Ensemble with composers David Lang, Amy Kirsten, and Steve Reich, among others.
Melanie Russell (Soprano)

Since graduating from Yale University, Melanie Russell performs regularly with renowned choral ensembles including Trinity Choir Wall Street, Conspirare, and Seraphic Fire. Solo engagements in opera, musical theater, and concert repertoire have taken her from New Orleans to Carnegie Hall, Moscow, and London.

Hai-Ting Chinn (Mezzo-Soprano)

American mezzo-soprano Hai-Ting Chinn has sung with New York City Opera; The Wooster Group, Opera Omnia, Israel Philharmonic, Orpheus Chamber Orchestra, Waverly Consort, P.D.Q. Bach, and on London’s West End, and has premiered projects by Du Yun, Stefan Weisman, Conrad Cummings, Nick Brooke, Yoav Gal, and Matthew Schickele.

Kate Maroney (Mezzo-Soprano)

Versatile mezzo-soprano Kate Maroney has recently been heard with Holy Trinity Bach Vespers, Oregon Bach Festival, Berkshire Bach Society, Mostly Mozart, and NY Choral Society. Upcoming highlights include the premiere performances and recording of Missy Mazzoli’s Song From the Uproar. Kate holds degrees from SUNY Purchase, Yale, and Eastman.

Solange Merdinian (Mezzo-Soprano)

NY-based Armenian-Argentinean mezzo-soprano, known for versatility and interpretation as recitalist, chamber musician, and opera from baroque to contemporary repertoire. She graduated in 2009 from Bard College Conservatory of Music’s new Graduate Program in Vocal Arts, developed by Dawn Upshaw, and The Juilliard School in 2007 with Bachelors of Music, Voice.

Philip Anderson (Tenor)


Tomás Cruz (Tenor)

Tomás Cruz launched his career performing at Carnegie Hall and Västerås Concert House (Sweden) with legendary jazz director/educator Phil Mattson. A California native, Tomás has performed locally in Boston and internationally in Tel-Aviv and Paris. He graduated from New England Conservatory, a student of jazz vocalist Dominique Eade.

John Kawa (Tenor)


Gregory Purnhagen (Baritone)

Gregory has created roles in several Philip Glass works: La Belle et la Bête, Monsters of Grace and Galileo Galilei;
starred in operas by Nicholas Brook (Tone Test) and Michael Kowalski (Fraternity of Deceit) among others. He is an award-winning cabaret artist and the conductor of the New Xavier Cugat Orchestra. He was a member of the 1992 revival of Einstein on the Beach.

Joe Chappel (Bass)
A graduate of the Eastman School of Music with an active career in the New York early music scene. He is principal bass soloist at Bach Vespers at Holy Trinity (NYC) and performs with groups such as Collegiate Chorale, Early Music New York, Vox Vocal Ensemble.

Jason Walker (Bass)
Featured soloist and ensemble leader of Robert Wilson and Bernice Johnson Reagon’s The Temptation of Saint Anthony. Most recently, Jason was the composer in the Bolton Theatre’s adaptation of the George C Wolfe’s play Spunk. Presently, Jason performs his works in New York City, including those from his CD Just Like You.

Ty Boomershine (LCDC Rehearsal Director, Dancer)

Katie Dorn (Dancer)
BFA from UNCSA and her MFA from the Hollins University/ADF MFA program. Upon moving to New York she received the Martha Hill Young Performance award. Katie has danced for the Metropolitan Opera Ballet, Gus Solomons, and Mary Seidman and Dancers. Katie currently dances for Lucinda Childs.

Katherine Fisher (Dancer)
A performer, choreographer, filmmaker and producer, Kate has danced with Lucinda Childs, Mark Morris, MOMIX, ODC, Jennifer Muller/ The Works, Johannes Wieland, PEARSONWIDRIG DANCETHEATER, Mark Dendy, Janis Brenner and Ann Carlson. Kate attended The Baltimore School for the Arts and earned her BFA with honors from Tisch School of The Arts at NYU.

Anne Lewis (Dancer)
Born in Des Moines, IA and graduated from Mount Holyoke College with a B.A. in Critical Social Thought and Dance. She also trained at The Harid Conservatory in Boca Raton, Florida, on a full tuition scholarship. Anne has been dancing for Lucinda Childs since 2009.

Vincent McCloskey (Dancer)
Trained at the Washington School of Ballet, Alvin Ailey, Joffrey Ballet School, and with Carolyn Lord at the Construction Company. In addition to dancing for Lucinda Childs, he has worked with Mark Morris, Dusan Tynek, Laura Scozzi, and Pam Tanowitz, among others.

Sharon Milanese (Dancer)
Sharon Milanese is from New Jersey where she began dancing at the age of 3. She received a B.F.A. in Dance...
Performance from Southern Methodist University, in Dallas, Texas. Sharon has worked and performed with Lucinda Childs, CorbinDances, Liz Gerring, Ramon Oller and the Peridance Ensemble, New York Theatre Ballet, Cortez and Company, and Verb Ballets.

Patrick John O’Neill (Dancer)

Born and raised in Rochester, New York. He Graduated with his BFA in Dance from New York University’s Tisch School of the Arts. In addition to working with Lucinda Childs, Patrick has been a company member for Cherylyn Lavagnino Dance, The Steps Repertory Ensemble and Gierre Godley’s Project 44.

Matt Pardo (Dancer)

Originally from Albany, New York. Matt is a 2007 Advanced Honors B.F.A. Graduate from the University at Buffalo. He has danced for Groundworks Dance Theater, Santa Monica Contemporary Ballet, River North Dance Company (Apprentice), Balasole Dance Company, and the Eisenhower Dance Ensemble. Dance Europe Magazine selected Matt as one of the top 100 dancers in the world, 2010-2011.

Lonnie Poupard, Jr. (Dancer)

Originally from Monroe, MI and graduated from Western Michigan University. Lonnie has worked with Mark Dendy, Catherine Miller, Mark Morris and Jody Oberfelder. His duet performance at City Center’s Fall for Dance Festival was cited by The New Yorker magazine as one of “Ten Best Dance Performances of 2009.”

Caitlin Scranton (Dancer)

Dance training from Dance Theater of Iowa, Idyllwild Arts Academy, and The Ailey School. She holds a B.A. in American History from Smith College, and has performed with Cornfield Dance, the Metropolitan Opera Ballet, Mark Dendy Dance The­ater, the Peridance Ensemble, Christopher Williams and Lucinda Childs.

Stuart Singer (Dancer)

A graduate of the SUNY Purchase College Conservatory of Dance, Stuart has danced in the companies of Bill T. Jones/Arnie Zane, Doug Varone, and Wally Cardona. He is currently collaborating with dance artists Gwen Welliver, Joanna Kotze and Lindsay Clark. Recent teaching includes guest positions at Bard and Bennington Colleges.

Shakirah Stewart (Dancer)

Shakirah received her BFA at SUNY Purchase College where she performed works by Lauri Stallings, Paul Taylor, Ori Flomin, Mark Morris and Kevin Wynn. She went on to dance with New Dance Group, Forces of Nature, Amanda Selwyn Dance Theater, Sidra Bell, Gregory Dolbashian in his company The Dash Ensemble, and Katherine Helen Fisher.

Lisa Bielawa (Choral Master, Philip Glass Ensemble Soprano)

Composer-vocalist Lisa Bielawa is a 2009-10 Rome Prize winner in Musical Composition, currently at work on Tempelhof Broadcast, a spatialized symphony for hundreds of musicians to be performed in 2013 at Tempelhof Airfield. Her music is available on the Tzadik, Orange Mountain Music, BMOP/sound, Sono Luminus and innova labels. She began touring with the Philip Glass Ensemble in 1992.
David Crowell (Alto Saxophone, Flute)

Composer and instrumentalist David Crowell has been praised for a “singular vision that transcends genre” (Exclaim) and compositional work that is “notable for its crystalline sonic beauty” (Boston Globe). His music has been performed at the Museum of Modern Art, Merkin Hall and for the MATA and Tribeca New Music festivals.

Jon Gibson (Soprano Saxophone, Flute)

A composer, multi-wind instrumentalist and visual artist, Jon Gibson has been active in contemporary music for over 40 years. He has been a member of the Glass Ensemble since its inception in 1969 and has performed in every performance of Einstein on the Beach.

Mick Rossi (Keyboards, Assistant Conductor)

Eleven-year Philip Glass collaborator and ensemble-member as pianist, percussionist, and conductor, Rossi has worked with an array of artists including Paul Simon, Dave Douglas, Leonard Cohen, and Renee Fleming. Recent venues include Sydney Opera House, Carnegie Hall, Hollywood Bowl, and MoMA. His ninth CD Songs From The Broken Land is currently out on Orange Mountain Music.

Andrew Sterman (Flute, Piccolo, Bass Clarinet, Tenor Saxophone)

Member of the Philip Glass Ensemble since 1992. Performed with Frank Sinatra, Freddie Hubbard, Dizzy Gillespie, Sarah Vaughan, Aretha Franklin, Buddy Rich, Kelly Clarkson, Tony Bennett. He has three solo CDs currently available. Sterman was recipient of a 2010 commission from the National Endowment For the Arts.

Pomegranate Arts (Executive Producer Linda Brumbach; Associate Producers Alisa Regas and Kaleb Kilkenny)

Pomegranate Arts is an independent production company dedicated to the development of international contemporary performing arts projects. Since its inception, Pomegranate Arts has conceived, produced, or represented projects by Philip Glass, Laurie Anderson, London’s Improbable Theatre, Sankai Juku, Dan Zanes, and Goran Bregovic. Special projects include Dracula: The Music And Film with Philip Glass and the Kronos Quartet; the music theater work Shockheaded Peter; Brazilian vocalist Virginia Rodrigues; Drama Desk Award winning Charlie Victor Romeo; Healing The Divide, A Concert for Peace and Reconciliation, presented by Philip Glass and Richard Gere; and Hal Willner’s Came So Far For Beauty, An Evening Of Leonard Cohen Songs. In addition to the remount of Einstein in the Beach, recent projects include the North American tours of Goran Bregovic and the remounting of Lucinda Childs’ 1979 classic, Dance.

Press Contacts: Blake Zidell and John Wyszniewski at Blake Zidell & Associates, 718.643.9052, blake@blakezidell.com and john@blakezidell.com.