

The Center for 21st Century Music Presents
An evening with Philip Glass

Slee Sinfonietta
Jesse Levine, Conductor
September 18, 2006
7:00 pm
CFA Mainstage Theater,

Epithalamium (1997)

Jon Nelson, Gareth Flowers, trumpets

Charles Wuorinen (1938)

Songs of Milarepa (1997)

Alex Hurd, Baritone

Philip Glass (1937)

Symphony No. 3 (1995)

Philip Glass

Philip Glass will speak with the audience
immediately following the conclusion of Symphony No. 3

Program Notes

Wuorinen's *Epithalamium* for two trumpets was commissioned by friends of the composer, Mr. and Mrs. John Libby, on the occasion of their daughter's wedding. Raymond Mase and Chris Gekker gave the first performance at St. James Church in New York City 31 May 1997. The word Epithalamium comes from the Greek *epi*, for *thamos*, bridal chamber.

-Howard Stokar

Songs of Milarepa is a 24 minute work for baritone and chamber orchestra commissioned by Sagra Musicale Umbra (Umbra Sacred Music Festival). It is music set to poems by the 11th century Tibetan saint and poet Milarepa. Through years dedicated to meditation and related practices in the solitude of the mountains, Milarepa used spontaneous songs to teach his students an estimated 100,000 spiritual lessons. Philip Glass arranged the texts in the form of a common Tibetan Buddhist tradition, the "Three Principles of the Path," which focus on one's determination to be free and compassionate and attain ultimate wisdom. It is divided in three movements: *I Am the Man Called Milarepa*, *Song of the White Staff* and *Song of the Five Sisters*. It was premièred by baritone Roberto Abbondanza and The Symphonic Orchestra of the Sagra Musicale Umbra conducted by Marcello Panni on September 13, 1997 at Sagra Musicale Umbra in Perugia (Italy).

Symphony No. 3 (1995) was commissioned by the Würth Foundation for the Stuttgart Chamber Orchestra; première February 5, 1995, by the Stuttgart Chamber Orchestra, Künzelsau, Germany. Composed for the 19 string players of the Stuttgart Chamber Orchestra, Philip Glass's *Symphony No. 3* was designed to treat every musician as a soloist. "The work fell naturally into a four-movement form," Mr. Glass has written, "and even given the nature of the ensemble and solo writing, [it] seems to have the structure of a true symphony." He continues:

The opening movement, a quiet, moderately paced piece, functions as prelude to movements two

and three, which are the main body of the Symphony. The second movement made of fast-moving compound meters explores the textures from unison to multiharmonic writing for the whole ensemble. It ends when it moves without transition to a new closing theme, mixing a melody and *pizzicato* writing. The third movement is in the form of a chaconne, a repeated harmony sequence. It begins with three celli and four violas, and with each repetition new voices are added until, in the final [variation], all 19 players have been woven into the music. The fourth movement, a short finale, returns to the closing theme of the second movement, which quickly re-integrates the compound meters from earlier in that movement. A new closing theme is introduced to bring the Symphony to its conclusion.

- David Wright

Biographies

Jesse Levine, violist and conductor, has been Music Director of the Norwalk Symphony Orchestra, the Orquesta del Principado de Asturias in Spain, the Music Director of the Chappaqua Orchestra and the Feld Ballet. In addition to his conducting activities Mr. Levine has been Principal Violist of the Buffalo, Dallas, Baltimore and New Jersey Symphony Orchestras and has appeared in recital with chamber music groups and as soloist with orchestras in Europe, South America, Israel, Australia, and throughout the United States and Mexico. As an active guest conductor, Mr. Levine has conducted the Puerto Rico Symphony, Rochester Philharmonic, Brooklyn Philharmonic, Buffalo Philharmonic, Orchestra of Kennedy Center, National Orchestral Association at Carnegie Hall, Colorado Music Festival Orchestra, New York Chamber Symphony at Lincoln Center and many orchestras abroad. Mr. Levine is also known for his work in contemporary music. He has recently recorded Morton Feldman's "The Viola in my Life" with the Buffalo Festival Orchestra. He is Professor of Viola and Chair of the String Department at the Yale School of Music and Conductor-in-Residence of the Purchase Symphony Orchestra at the Conservatory of Music at the State University of New York at Purchase.

Baritone **Alexander Hurd** has sung throughout the United States and Europe in both recital and opera. Recent performances include his debut recital at Merkin Concert Hall in New York, Mahler's Songs of a Wayfarer with the Slee Sinfonietta in Buffalo, Bach's *Der Streit zwischen Phoebus und Pan* under the direction of Craig Smith at Tanglewood, and the world premiere of George Crumb's *A Journey Beyond Time* (male voice version) with Speculum Musicae in New York.

Hurd's awards include the 2005 Joy In Singing Award, 2nd Prize in the 2004 Young Concert Artists International Auditions, and 1st Prize in the Vocal Arts Resource Network Song Competition. He has spent summers at prestigious music festivals, receiving fellowships to the Aspen Music Festival, the Tanglewood Music Center, and the Steans Institute at Ravinia. In 2003 a CEC International Partners ArtsLink Grant took him to Slovenia to present a series of recitals and lectures on Twentieth-Century American Art Song. A Fulbright Grantee, he studied the Lied repertoire in Stuttgart, Germany.

His operatic credits include Starveling in *A Midsummer Night's Dream*, Lorenzo in Argento's *Casanova's Homecoming*, Guglielmo in *Così fan tutte*, Chris the Citizen and Thaddeus Stevens in *The Mother of Us All*, Presto in *Les Mamelles de Tirésias*, Jess in Carlisle Floyd's *Slow Dusk* and Melchior in *Amahl and the Night Visitors*. His oratorio repertoire includes Christ in Bach's St. John Passion in addition to the baritone solos in Handel's Messiah, Brahms' German Requiem and Durufle's Requiem.

A graduate of Oberlin College, he holds bachelors degrees in Modern European History and Voice Performance. He received his master's degree in Voice Performance from the University of Cincinnati where he is also completing work towards a doctorate. His teachers have included Barbara Honn, William Sharp, and Marlene Rosen.

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 **Since Einstein, Glass has substantially expanded his repertoire** 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.

In 2003, Glass premiered the opera *The Sound of a Voice* with David Henry Hwang, created the score to Errol Morris' Academy Award winning documentary *The Fog of War*, and released the CD *Etudes for Piano Vol. I, No. 1-10* on the Orange Mountain Music label. 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. Upcoming in 2005 is his **Symphony No. 7 is one of the most recent Glass's works** *Symphony No. 7* with the National Symphony Orchestra and the opera *Waiting for the Barbarians*, based on the book by John Coetzee.

Glass continues to regularly tour with *Philip on Film*, performing live with his ensemble to a series of new short films as well as classics like *Koyaanisqatsi*, *Powaqqatsi*, *La Belle et La Bête*, and *Dracula*.

Charles Wuorinen (b. 9 June 1938, New York City) has been composing since he was five and he has been a forceful presence on the American musical scene for more than four decades.

In 1970, Wuorinen became the youngest composer to win the Pulitzer Prize in music for *Time's Encomium*, an electronic composition written on commission from Nonesuch Records. The Pulitzer and the MacArthur Fellowship are just two among many awards, fellowships and other honors to have come his way.

Wuorinen has written more than 240 compositions to date. His newest works include his Fourth Piano Concerto for Peter Serkin and James Levine, commissioned by the Boston Symphony Orchestra, *Flying To Kahani*, a concert piece for piano and orchestra commissioned by Carnegie Hall (also for Serkin), *Ashberyana*, chamber settings of poems by John Ashbery, *Cyclops 2000* for the London Sinfonietta, *Symphony Seven*, and the Fourth String Quartet, for the Brentano Quartet, His opera, *Haroun And The Sea Of Stories* based on the novel of Salman Rushdie was premiered by the New York City Opera in Fall 2004. The 2006-2007 season will offer the premiere of *Theologoumenon*, a tone-poem commissioned for James Levine and the Metropolitan Opera Orchestra, Eighth Symphony, commissioned by the Boston Symphony Orchestra for their 125th anniversary, and *Spin 5* for violin and 18 players, commissioned by Miller Theater in New York for Jennifer Koh, soloist.

An indication of Wuorinen's historical importance can be seen in the fact that in 1975 Stravinsky's widow gave Wuorinen the composer's last sketches for use in *A Reliquary for Igor Stravinsky*. Wuorinen was the first composer commissioned by the Cleveland Orchestra under Christoph von Dohnanyi (Movers and Shakers); and likewise the first to compose for Michael Tilson Thomas' New World Symphony (*Bamboula Beach*). Fractal geometry and the pioneering work of Benoit Mandelbrot have played a crucial role in several of his works including *Bamboula Squared* for orchestra and the *Natural Fantasy*, a work for organ.

His works have been recorded on nearly a dozen labels including several releases on Albany Records (Charles Wuorinen Series) and two recent disc on the Tzadik label, and a CD of piano works performed by Alan Feinberg on Col Legno.

Wuorinen's works are published exclusively by C.F. Peters Corporation. He is the author of *Simple Composition*, used by composition students throughout the world.

An eloquent writer and speaker, Wuorinen has lectured at universities throughout the United States and abroad, and has served on the faculties of Columbia, Princeton, and Yale Universities, the University

of Iowa, University of California (San Diego), Manhattan School of Music, New England Conservatory, State University of New York at Buffalo, and Rutgers University.

Wuorinen has also been active as performer, an excellent pianist and a distinguished conductor of his own works as well as other twentieth century repertoire. His orchestral appearances have included the Cleveland Orchestra, Chicago Symphony, New York Philharmonic, San Francisco Symphony, Los Angeles Philharmonic, and the American Composers Orchestra.

In 1962 he co-founded the Group for Contemporary Music, one of America's most prestigious ensembles dedicated to performance of new chamber music. In addition to cultivating a new generation of performers, commissioning and premiering hundreds of new works, the Group has been a model for many similar organizations which have appeared in the United States since its founding.

Wuorinen is a member of both the American Academy of Arts and Letters and the American Academy of Arts and Sciences.