



BRAVE NEW ART

PHILIP GLASS
AN EVENING IN CHAMBER MUSIC

FEATURING PHILIP GLASS & TIM FAIN

JUNE 20 & 21, 2014

**OZ SUPPORTS THE CREATION,
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PRESENTATION OF SIGNIFICANT
CONTEMPORARY PERFORMING
AND VISUAL ART WORKS BY
LEADING ARTISTS WHOSE
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A MESSAGE FROM OZ

This is indeed a special night.

We are thrilled to present a brilliant program of works composed and performed by the inimitable Philip Glass, and accompanied by violin virtuoso Tim Fain.

Throughout a career spanning nearly fifty years, Glass's unique style and open-minded approach to composing has helped re-define our notions of what opera, symphony, film scores and chamber music can be, while inspiring a great many in the process.

A graduate of The Curtis Institute of Music in Philadelphia and The Juilliard School, Tim Fain is a one-of-a-kind violinist whose work you have heard, even if his name is not familiar. With soundtrack film performances in the Grammy Award winning features, *12 Years a Slave* and *Black Swan*, Fain has proven - like Philip Glass - that an audience for his music can be found in the great concert halls of the world, as well as on the silver screen.

We are absolutely delighted and truly honored to welcome Philip Glass and Tim Fain to perform at OZ as our inaugural artistic program comes to a close. We know this rare and intimate performance will leave a powerful and lasting impression on our audiences and on us as we continue to grow as an institution.

We thank our guest curator, Kristy Edmunds, for her inspiring vision for the inaugural artistic program and her continuous support of OZ.

Welcome and enjoy!

PHILIP GLASS

AN EVENING OF CHAMBER MUSIC

FEATURING PHILIP GLASS & TIM FAIN

JUNE 20 & 21, 8pm

PERFORMANCE DURATION: 80min, no intermission

MUSIC PUBLISHED BY:

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For more information on Philip Glass:

www.philipglass.com

Director.....**Jim Keller**

Associate Director.....**Zoe Knight**

Assistant.....**Drew Smith**

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www.pomegranatearts.com

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Tim Fain is represented by Dworkin & Company

www.dworkincompany.com

PROGRAM NOTES

Philip Glass, piano

Tim Fain, violin

Mad Rush

solo piano

This piece was commissioned by Radio Bremen and originally composed for organ. Lucinda Childs choreographed a solo dance to this piece shortly after its premiere.

Chaconne from Partita for Solo Violin in Seven Movements

solo violin

I met Tim Fain during the tour of "The Book of Longing," an evening based on the poetry of Leonard Cohen. In that work, all of the instrumentalists had solo parts. Shortly after that tour, Tim asked me to compose some solo violin music for him. I quickly agreed. Having been very impressed by his ability and interpretation of my work, I decided on a seven-movement piece. I thought of it as a Partita, the name inspired by the solo clavier and solo violin music of Bach. The music of that time included dance-like movements, often a chaconne, which represented the compositional practice. What inspired me about these pieces was that they allowed the composer to present a variety of music composed within an overall structure. I set to work almost at once and began with the first three pieces. I divided the chaconne into two parts separated by several other movements. In this way, themes could be introduced, set aside, and reintroduced in the work. I was looking for a structure that was both expansive and tightly knit.

Metamorphosis (Nos. 4 & 5)

solo piano

*This is a set of piano pieces composed in 1989 drawn from both Errol Morris' film *A Thin Blue Line* and a staging of Kafka's *The Metamorphosis*, part of *The Kafka Trilogy (The Process)* by Gerald Thomas, first performed in Sao Paulo, Brazil. As both projects were undertaken at the same time, the music seemed to lend itself well to a synthesis of this kind.*

Music from The Screens

- a. *France*
- b. *The Orchard*
- c. *The French Lieutenant*

piano & violin

THE SCREENS, Jean Genet's last and greatest stage work was first seen in Paris in 1966 at the Theatre Odeon. This landmark work appeared as nothing short of a theatrical explosion during its premiere performances, complete with riots and gendarmerie. These works, composed collaboratively by myself and the West African Mandigo Griot, Foday Musa Suso, was written for a production of *The SCREENS* presented at the Guthrie Theatre, Minneapolis, and directed by Jo Anne Akalaitis in November, 1989. The play takes place in the early 1960's in Algeria during the revolutionary struggle for independence from France. In the process of combining themes of colonialism, exploitation and the European notion of "Arab-ness," Genet has given us a rich and enduring dramatic vision.

Wichita Vortex Sutra

solo piano w/recorded voice of Allen Ginsberg

Allen Ginsberg and Philip Glass first collaborated on Hydrogen Jukebox, which had its world premiere at the Spoleto Festival in Charleston, South Carolina in 1990. The chamber opera included Wichita Vortex Sutra (1966), Ginsberg's poetic reflection of the anti-war mood of the 1960s.

Pendulum

piano & violin

Music for Pendulum was first introduced as a commissioned work for the American Civil Liberty Union's 40th Anniversary in 2010. It was originally composed as a one-movement work for violin, cello, and piano. It is meant to be energetic and bravura in style. Recently, I worked with Tim Fain to re-arrange the piece for violin and piano. The spirit of the work and its name has remained the same.

Wichita Vortex Sutra (1990)

by Allen Ginsberg

I'm an old man now, and a lonesome man in Kansas
but not afraid

to speak my lonesomeness in a car,
because not only my lonesomeness

it's Ours, all over America,
O tender fellows--

& spoken lonesomeness is Prophecy
in the moon 100 years ago or in
the middle of Kansas now.

It's not the vast plains mute our mouths

that fill at midnite with ecstatic language
when our trembling bodies hold each other
breast to breast on a mattress--

Not the empty sky that hides

the feeling from our faces
nor our skirts and trousers that conceal
the bodylove emanating in a glow of beloved skin,
white smooth abdomen down to the hair
between our legs,

It's not a God that bore us that forbid
our Being, like a sunny rose

all red with naked joy
between our eyes & bellies, yes

All we do is for this frightened thing

we call Love, want and lack--
fear that we aren't the one whose body could be
beloved of all the brides of Kansas City,
kissed all over by every boy of Wichita--

O but how many in their solitude weep aloud like me--

On the bridge over the Republican River
almost in tears to know
how to speak the right language--

on the frosty broad road
uphill between highway embankments

I search for the language
that is also yours--

almost all our language has been taxed by war.

Radio antennae high tension

wires ranging from Junction City across the plains--

highway cloverleaf sunk in a vast meadow
lanes curving past Abilene
to Denver filled with old
heroes of love--
to Wichita where McClure's mind
burst into animal beauty
drunk, getting laid in a car
in a neon misted street
15 years ago--
to Independence where the old man's still alive
who loosed the bomb that's slaved all human consciousness
and made the body universe a place of fear--
Now, speeding along the empty plain,
no giant demon machine
visible on the horizon
but tiny human trees and wooden houses at the sky's edge
I claim my birthright!
reborn forever as long as Man
in Kansas or other universe--Joy
reborn after the vast sadness of War Gods!
A lone man talking to myself, no house in the brown vastness to hear,
imaging the throng of Selves
that make this nation one body of Prophecy
languaged by Declaration as
Happiness!
I call all Powers of imagination
to my side in this auto to make Prophecy,
all Lords
of human kingdoms to come
Shambu Bharti Baba naked covered with ash
Khaki Baba fat-bellied mad with the dogs
Dehorahava Baba who moans Oh how wounded, How wounded
Sitaram Onkar Das Thakur who commands
give up your desire
Satyananda who raises two thumbs in tranquility
Kali Pada Guha Roy whose yoga drops before the void
Shivananda who touches the breast and says OM
Srimata Krishnaji of Brindaban who says take for your guru
William Blake the invisible father of English visions
Sri Ramakrishna master of ecstasy eyes
half closed who only cries for his mother
Chaitanya arms upraised singing & dancing his own praise

merciful Chango judging our bodies
Durga-Ma covered with blood
destroyer of battlefield illusions
million-faced Tathagata gone past suffering
Preserver Harekrishna returning in the age of pain
Sacred Heart my Christ acceptable
Allah the Compassionate One
Jahweh Righteous One
all Knowledge-Princes of Earth-man, all
ancient Seraphim of heavenly Desire, Devas, yogis
& holymen I chant to--
Come to my lone presence
into this Vortex named Kansas,
I lift my voice aloud,
make Mantra of American language now,
I here declare the end of the War!
Ancient days' Illusion!
and pronounce words beginning my own millennium.
Let the States tremble,
let the Nation weep,
let Congress legislate it own delight
let the President execute his own desire--
this Act done by my own voice,
nameless Mystery--
published to my own senses,
blissfully received by my own form
approved with pleasure by my sensations
manifestation of my very thought
accomplished in my own imagination
all realms within my consciousness fulfilled
60 miles from Wichita
near El Dorado,
The Golden One,
in chill earthly mist
houseless brown farmland plains rolling heavenward
in every direction
one midwinter afternoon Sunday called the day of the Lord--
Pure Spring Water gathered in one tower
where Florence is
set on a hill,
stop for tea & gas

WHO'S WHO

Philip Glass (composer, piano) 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, which will be revived in 2012.

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* 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.

Glass' recent opera, based on the life and work of Johannes Kepler and commissioned by Linz 2009, Cultural Capital of Europe, and Landestheater Linz, premiered in September 2009 in Linz, Austria and in November 2009 at the Brooklyn Academy of Music.

Symphony #9 was completed in 2011 and premiered in Linz, Austria in January 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 received its European premiere in France in the summer of 2012.

Tim Fain (violinist) With his adventuresome spirit and vast musical gifts, Avery Fisher Career Grant-winning violinist Tim Fain has emerged as a mesmerizing new presence on the music scene. He was seen on screen and heard on the Grammy-nominated soundtrack of the hit film *Black Swan*, and gives "voice" to the violin of the lead character in the new hit film *12 Years a Slave*, as he did with Richard Gere's violin in the film *Bee Season*.

Recipient of the Young Concert Artists International Award, he made his debuts with the Brooklyn Philharmonic and Baltimore Symphony, with Marin Alsop conducting, and appeared as soloist with the Orchestra of St. Luke's, Hague and Mexico City Philharmonic, Maryland and Cincinnati Chamber Symphony, Mostly Mozart Festival Orchestra and Curtis Symphony Orchestra at Philadelphia's Kimmel Center among others. Equally at home in virtually all genres of music, he is a fervent

champion of 20th and 21st century composers with a repertoire ranging from Beethoven to Corigliano. His recitals have taken him to the Ravinia Festival, Kennedy Center, Amsterdam's Concertgebouw, Boston's Gardner Museum, Mexico's Festival de Musica de Camera, Carnegie's Weill Recital Hall, California's Carmel Mozart Society, and New York's 92nd Street Y. Portals has toured throughout the world including to New York City's Symphony Space, Santa Monica's Broad Stage, Australia's Melbourne Festival and beyond.

He has collaborated with such luminaries as Pinchas Zukerman, Richard Goode, Jean-Yves Thibaudet, Mitsuko Uchida, has appeared with the Mark Morris Dance Group, Bill T. Jones/Arnie Zane Dance Company, and appeared onstage with the New York City Ballet, performing alongside the dancers in the acclaimed premiere of Benjamin Millepied's Double Aria. He has also worked with jazz pianists Billy Childs and Ethan Iverson (The Bad Plus), guitarist Rich Robinson (Black Crowes), and appeared at Jazz at Lincoln Center with Rob Thomas (Matchbox 20). A sought-after chamber musician, he has toured with Musicians from Marlboro, appeared with Chamber Music Society of Lincoln Center, performed at the Spoleto, Ravinia, and Santa Fe Festivals and continues to tour internationally in a duo-recital program with Philip Glass.

His debut CD, *Arches*, combines old and new solo works, his disc of American short works, *River of Light*, was released on Naxos, and *The Concerto Project IV* with the Hague Philharmonic was recently released on Orange Mountain Music. Tim Fain performs on a violin made by Francesco Gobetti, Venice 1717, the "Moller" on extended loan from Clement and Karen Arrison through the generous efforts of the Stradivari Society of Chicago

Pomegranate Arts (Worldwide Tour Representation) Founded in 1998 by Linda Brumbach, 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, 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*. Recent projects include the first North American tour of Goran Bregovic and the remounting of Lucinda Childs' 1979 classic *Dance*. Pomegranate Arts is the exclusive producer and management for the 2012-13 revival of Robert Wilson, Philip Glass, and Lucinda Childs' masterpiece *EINSTEIN ON THE BEACH* recreated in celebration of Philip Glass' 75th birthday in 2012.



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