

Restoring Glass's *Music in Eight Parts*

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“If you don't know what to do, there's actually a chance of doing something new.”

— Philip Glass, *Words Without Music: A Memoir*

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## PREFACE

The restoration of Philip Glass's *Music in Eight Parts* fell into my hands by chance while interning at Dunvagen Music Publishers. It began as a small passion project and has taken on a life of its own as it has re-entered the Philip Glass Ensemble's performing repertoire. This project has not only uncovered a wonderful piece of music that had been lost to the archives, but has also stoked a unique collaboration involving many individuals.

This is a project that keeps on giving—even when we think that everything that can be said about this piece has been said, a new layer is discovered. It was just two days before the Glass Ensemble was to record the 2020 edition of *Eight Parts* that James Fei reached out and surprised us with the archival recording from 1970. This moment flipped the project on its head. After over a year of working with the materials, and planning for an energetic, high speed performance, we discovered that the piece was supposed to be performed at a slow, pastoral pace. As you will hear in the new recording, the Ensemble decided to split the difference. The first half is at the original slow tempo, and the second half moves into a double time that matches their typical performance practice.

During the course of this project, I have begun working for Dunvagen, which has opened up possibilities for further archival restoration projects. It is my hope that a number of gems from the archive might find their way to the public in the not-far-off future.

## ABSTRACT

This paper covers the restoration of Philip Glass's *Music In Eight Parts* (1970), a work lost and largely forgotten about for fifty years. The restoration process involved the decoding of shorthand notations into a traditionally notated score, researching historical clues for missing information, creating an electronic mock-up of the music, and adapting the work for the modern Philip Glass Ensemble. This paper further discusses the history of the work, including its conception, performance, and fall into obsolescence. Finally, this paper provides an analysis of the composition, with comparisons to preceding and subsequent works, revealing a stage of Glass's compositional development that is missing from current scholarship.

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## INTRODUCTION

The restoration of Philip Glass's *Music in Eight Parts* found its origins in January of 2019 at Glass's publishing office, Dunvagen Music. While interning for the company, the author was tasked with digitally archiving the Philip Glass Ensemble's performance history. During this process, the title *Music in Eight Parts* was uncovered. As this title was unknown to the company, the author began investigating its history.

Among the written performance records, the title only appears four times: twice at the Guggenheim Museum, and twice at the Walker Art Center in Minneapolis, all performed consecutively in 1970.<sup>1</sup> Curious about this short lifespan, the author began searching Dunvagen's catalog for more information, yielding no records. Eventually, a file containing drafts and parts was uncovered in Glass's digital manuscript archive; however, it contained no final versions. An online search led to finding that the final score had been listed in a 2017 Christie's auction of Paul F. Walter's art collection.<sup>2</sup> Fortunately, the full score was available for preview online.<sup>3</sup> It was entirely shorthand.

An original recording of the work did not surface until after the restoration process was completed. Despite early research in the archives of the Guggenheim and the Walker Art Center, both institutions cited 1970 as preceding their normalization of

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<sup>1</sup> "Philip Glass Ensemble Performance Records" (Tour records, Philip Glass Archive, 1968-2009.)

<sup>2</sup> Christie's is one of the world's largest auction houses, dealing largely with art collections.

<sup>3</sup> "GLASS, Phillip (b. 1937). Autograph music manuscript signed ('Philip Glass'), 'Music in Eight Parts,' n.p., January, 1970." Christie's, accessed December 12, 2019.

<https://www.christies.com/lotfinder/Lot/glass-phillip-b-1937-autograph-music-manuscript-6098304-details.aspx>

recording events. However, a bootleg recording of Ensemble member Jon Gibson being interviewed on a University of California, Berkeley radio show in 1970 suggested that a recording should exist. In the interview, Gibson plays a recording of Glass's *Music in Similar Motion*, credited as being recorded live at the Guggenheim on the same date as *Music in Eight Parts*' premiere.<sup>4</sup> The radio station unfortunately did not have copies of this tape.<sup>5</sup> For over a year, it was accepted that this tape had simply been lost. In March 2020, James Fei contacted the author providing a digitized copy of the original tape, which was found in the libraries of Wesleyan University, donated by David Berhman<sup>6</sup>.

1/16/1970	New York, NY USA	Guggenheim Museum	<b>PGE Concert</b> Music in Fifths Music in Eight Parts Music in Similar Motion	xJG: David Berhman (viola), Glass, Art Murphy, Gibson, Landry, Jim Tenney, S. Reich, Beverly (something) on cello. Have photo of rehearsal.
1/17/1970	New York, NY USA	Guggenheim Museum	<b>PGE Concert</b> Music in Fifths Music in Eight Parts Music in Similar Motion	
5/13/1970	Minneapolis, MN USA	Walker Art Center	<b>PGE Concert</b> Music in Fifths Music in Eight Parts Music in Similar Motion	
5/14/1970	Minneapolis, MN USA	Walker Art Center	<b>PGE Concert</b> How Now Music in Eight Parts Music in Similar Motion	JG: Last concert S. Reich performs with PGE

Figure 1: Philip Glass Ensemble Performance Records

Without a traditionally notated score or known audio recording, and without public awareness of the piece, *Music in Eight Parts* had been lost to time. This paper details

<sup>4</sup> Steve Reich, *Information Transmission, Modulation and Noise*, Modern Silence OI017, 2016, vinyl LP.

<sup>5</sup> Richard Friedman, host of KPFA radio show in 1970, email to the author, October 4, 2019.

<sup>6</sup> James Fei, email to the author, March 25, 2020.

the process of restoring Glass's work after fifty years of obsolescence, ultimately leading to its recording and performance by the modern Philip Glass Ensemble in 2020. This process faced the complications of deducing missing information, translating shorthand, working with faded memories, and finding a balance between historical accuracy and contemporary performance practice. This paper further examines the history of this work, its place in Glass's compositional development, and an analysis of its musical content.

## MUSIC IN EIGHT PARTS



Figure 2: Philip Glass Ensemble at the Guggenheim, 1970. © Richard Landry

*Music in Eight Parts* was written from late 1969 to January 1970 between *Music in Similar Motion* (1969) and *Music with Changing Parts* (1970).<sup>7</sup> It received its premiere at the Guggenheim Museum on January 16, 1970,<sup>8</sup> the debut concert of the Philip Glass Ensemble.<sup>9</sup> The concert, a part of the Guggenheim's "Live/Electric Music" series, also featured the works *Music in Fifths* (1969) and *Music in Similar Motion*.<sup>10</sup> The program was repeated the following night. The Ensemble then performed a two-night residency as part of the Walker Art Center's "Seven Nights of New Music" series from May 13-14.

<sup>11</sup> As the Walker was under construction at this time, the concerts were held at the

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<sup>7</sup> Philip Glass, "Music in Eight Parts (DRAFTS)", (Manuscript Archive, Philip Glass Archive, 1970.)

<sup>8</sup> "Philip Glass Ensemble Performance Records" (Tour records, Philip Glass Archive, 1968-2009.)

<sup>9</sup> Philip Glass, *Words Without Music* (New York: Liveright Publishing Co., 2016), 284.

<sup>10</sup> Solomon R. Guggenheim Museum. "LIVE/ELECTRIC MUSIC/1970". 1969. Pamphlet.

<sup>11</sup> "Philip Glass Ensemble Performance Records"

nearby Theatre in the Round.<sup>12</sup> These are the only performances of *Music in Eight Parts* that appear in the Ensemble's written records.

There are two known performances that were not listed in the Ensemble's records. A concert program featuring *Eight Parts* from February 27, 1971 at Neue Galerie im Alten Kurhaus (now the Ludwig Forum Aachen) was found on an online bookstore<sup>13</sup>. This seller also listed a poster advertising an Ensemble concert at Evangelische Gemeinde zu Düren the night prior (February 26, 1971). While the poster doesn't list the program, it is likely that it shared the same content<sup>14</sup>. This totals 6 known performances of *Music in Eight Parts* before it was retired from the Ensemble's repertoire.

The early concerts received lackluster reviews in the mainstream press, but found praise in smaller avant-garde circles. While the *New York Times* referred to the Guggenheim concert as "either hypnotic or boring, depending on one's reaction," and "a waste of time,"<sup>15</sup> *Long Island Press*, contrasted:

"...with immaculate digital precision, the music wound its imitative way through a myriad of subtle shifts in color and rhythm in an intriguing and winning manner.

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<sup>12</sup> Jill Vuchetich (Head of Archives, Walker Arts Center), email to author, April 12, 2019.

<sup>13</sup> "(Philip Glass). Musik der amerikanischen Avantgarde. Philip Glass undsein Ensemble. Neue Galerie im Alten Kurhaus, Aachen, 27.2.1971." J. N. Herlin, Inc, accessed April 12, 2020.  
<https://www.jeanoelherlin.com/product/philip-glass-musik-der-amerikanischen-avantgarde-philip-glass-undsein-ensemble-neue-galerie-im-alten-kurhaus-aachen-27-2-1971/>

<sup>14</sup> "(Philip Glass). Musik der amerikanischen Avantgarde. Philip Glass undsein Ensemble. Evangelischer Gemeindesaal, Düren, 28. Februar 1971." J. N. Herlin, Inc, accessed April 12, 2020.  
<https://www.jeanoelherlin.com/product/philip-glass-musik-der-amerikanischen-avant-garde-philip-glass-undsein-ensemble-evangelischer-gemeindesaal-duren-28-februar-1971/>

<sup>15</sup> Peter Davis, "Three Pieces by Glass Probe the Sonic Possibilities," *New York Times*, January 1970.

My enthusiastic burst of applause was about the only such granted by a very knowing and undemonstrative audience."<sup>16</sup>

It is of note that *Music in Eight Parts* is the first score for the Ensemble with specifically orchestrated lines, and thus the first composition to require individual parts.<sup>17</sup> Prior works were played entirely in unison and were therefore read directly from scores. During this time, Glass openly invited any musicians to join his ensemble so long as they committed to all rehearsals and performances. Consequently, the Ensemble's instrumentation was fairly eclectic until they were standardized in 1974, based on the instrumentation of *Music in Twelve Parts*. *Eight Parts* is scored for two soprano saxophones (Jon Gibson, Dickie Landry), viola (David Berhman), cello (Beverley Lauridsen), and three electric organs (Art Murphy, Jim Tenney, Philip Glass). Early drafts additionally included clavinet (Steve Reich),<sup>18</sup> but this was eliminated from the final score.<sup>19</sup> However, Reich did perform the other works on these concerts. His clavinet and empty chair can be seen on stage at the Guggenheim in Figure 2.

The composition is a development upon Glass's additive process used in his preceding works. Whereas his previous works are primarily focused on the expansion of rhythmic figures, *Eight Parts* also expands harmonically and texturally. The work begins in unison and climaxes in six-part harmony spread across eight lines of counterpoint,

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<sup>16</sup> Bryon Belt, "Weekend: Some Old, Some New, Some Very Good," *Long Island Press* (New York, NY), January, 1970.

<sup>17</sup> Philip Glass, *Music in Eight Parts* (New York: Dunvagen Music, 1970).

<sup>18</sup> Glass, "Music in Eight Parts (DRAFTS)"

<sup>19</sup> Glass, *Music in Eight Parts*.

hence the title. Unlike Glass's subsequent work *Music in Twelve Parts*, written both in twelve lines of counterpoint *and* in twelve movements, this composition is completed in one movement.<sup>20</sup> The harmonic density consistently changes from one note to the next, superimposing a second layer of rhythm; a result of denser chords carrying more sonic weight, thus forming accents in the lines.

*Eight Parts* was retired from performance once Glass began to write *Twelve Parts*, as this new evening-length work became the Ensemble's primary focus. In Glass's words, "Once we had *Twelve Parts*, we had no need to play *Eight Parts*."<sup>21</sup> The score, along with several other manuscripts, was ultimately sold to Paul Walter to aid in paying off debt accrued from the original production of *Einstein on the Beach* (1976).<sup>22</sup> With the exception of a brief entry about the work in Keith Potter's *Four Musical Minimalists*, it had been entirely obsolete until it resurfaced in Christie's auction.

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<sup>20</sup> Philip Glass, *Words Without Music*, 270. *Music in Twelve Parts* was originally conceived as one-movement work, as well. Glass decided to expand it to twelve movements after a colleague, misunderstanding the meaning of the title, asked him, "What do the other eleven parts sound like?"

<sup>21</sup> Philip Glass, personal communication with author, April 12, 2019.

<sup>22</sup> Glass, *Words Without Music*, 301.; "Music in Eight Parts," Christie's.

## RESTORATION

### SCORE

The score for *Music in Eight Parts* is written entirely in shorthand. The first page of the score features strings of numbers grouped as figures, and rhythmic phrasings indicated with slurs (figure 3). On the second page, there is a key detailing the corresponding notes and orchestration for each number (figure 4). Though no final parts exist to confirm this correspondence, earlier drafts and their parts align in this manner.<sup>23</sup>

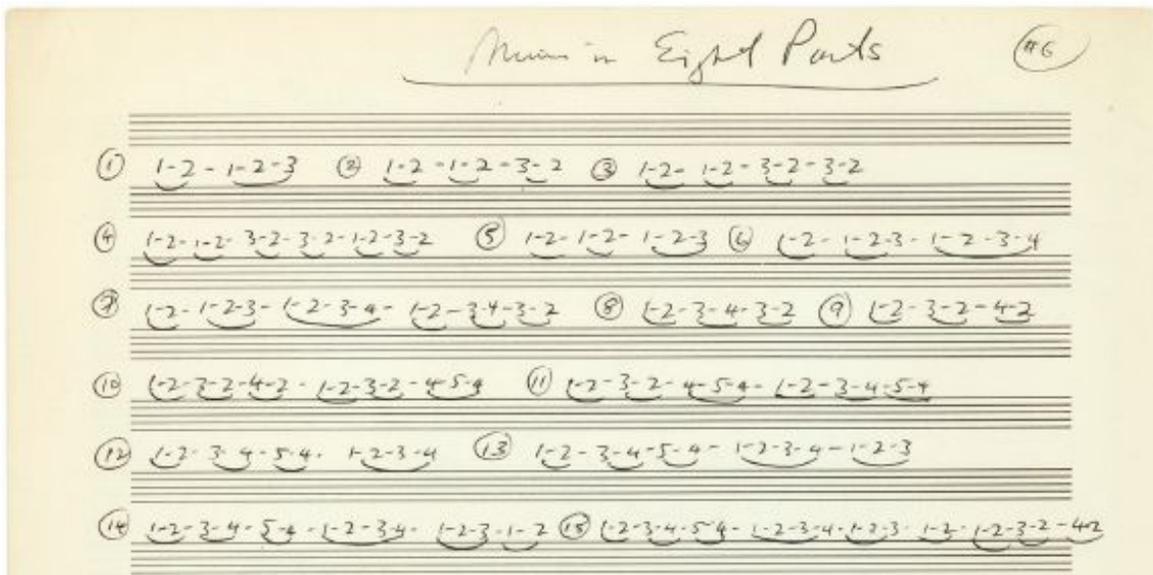


Figure 3: Philip Glass, *Music In Eight Parts* manuscript, pg.1, 1970

Using this key, a score was created in “standard” Western staff notation, but following the unique nuances of early Glass scores. To reflect the style of the drafts’ parts, and to keep consistent with Glass’s other scores from this period, the new score

<sup>23</sup> Glass, “Music in Eight Parts (DRAFTS)”

Restoring Glass's *Music in Eight Parts*

includes no time signatures or repeat structures, and bar lines are used only to separate figures. Reflected in the score is also Glass's unique style of beaming from the original parts, with the minor alteration of changing stem directions to align with publication standards (figures 5-6). Though such a score seems unconventional, it has long been the performance practice of the Philip Glass Ensemble to read from such scores.

The image shows a handwritten musical score on aged paper. At the top, there are seven circled numbers: ①, ②, ③, ④, ⑤, ⑥, and ⑦. Below these are several staves of music. The staves are labeled on the left as follows: Sn I, Sn II, Vln, Cello, Oboe I, Oboe II, and Oboe III. The notation is minimalist, with notes and stems often beamed together in a way that is characteristic of Philip Glass's style. There are some annotations, including the word "doubling" written in cursive with arrows pointing to specific parts of the score. At the bottom right, there is a copyright notice: "copyright © 1970 Philip Glass" and a signature "Philip Glass" with the date "Jan 1970" written above it.

Figure 4: Philip Glass, *Music In Eight Parts* manuscript, pg.2, 1970

There were some details unanswered by both the final score and the earlier drafts, as the archival recording had not yet been discovered. What was the tempo? How many times were figures repeated, if at all? Does everyone play all the time? Speaking about the piece with Glass and members of the Ensemble yielded no definitive answers as none of them could remember how the piece sounded. In fact, when speaking to Jon Gibson, a founding member of the Ensemble, he asked “Do you mean *Twelve Parts*? I’m not remembering a piece in *Eight Parts*.”<sup>24</sup> Due to this lack of memory, these answers would have to be answered through historical context.



Figure 5 (left): Philip Glass, *Music in Eight Parts* (draft parts), 1969.

Figure 6 (right): *Music in Eight Parts* (Gray Restoration), 2019.

With no written indication or memory of the tempo, the vague tempo used in several of Glass’s other early scores was included: “fast, steady.” Michael Riesman, the director of the Philip Glass Ensemble since 1974, suggests that this typically translates to the 144-168 BPM range in their performances.<sup>25</sup> Nearly a year after the restoration had been completed, it was discovered that *Eight Parts* was originally performed at a

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<sup>24</sup> Jon Gibson, email to author, February 28, 2019.

<sup>25</sup> Michael Riesman, personal communication with author, December 17, 2019.

much slower tempo, approximately 60 BPM, which starkly contrasts the other works from Glass's early period. Though lacking sonic memory of the work, Glass offered insight on the Ensemble's typical early performance practice, stating, "We would just repeat figures until I cued to move on."<sup>26</sup> This statement aligns with the lack of written repeats in his 1969 scores, such as *Music in Similar Motion*,<sup>27</sup> though recordings feature extensive repeats of each figure<sup>28</sup>. For this reason, any indication of repeat structures has been omitted from the new score.

On the back of the manuscript is an arrangement of numbers and letters that seemingly jump far beyond where the first page ends, additionally using a different shorthand system. At first, this was a cause for concern as it suggested there may be missing pages from the score. Riesman instantly recognized these figures as the shorthand and patterns used on the final page of *Music with Changing Parts* (1970).<sup>29</sup> This was unrelated to *Eight Parts* and likely written down for lack of other paper, not uncommon among the sketches in Glass's manuscript archive. As such, these do not appear in the new score.

## ELECTRONIC MOCK-UP

Because no known recordings of the work were initially found, the completion of the score was followed by an electronic mock-up of the piece. The length of the work

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<sup>26</sup> Philip Glass, personal communication with author, February 23, 2019.

<sup>27</sup> Philip Glass, *Music in Similar Motion* (New York: Dunvagen Music, 1969).

<sup>28</sup> Philip Glass, "Music in Similar Motion," 1971, track 4 on *Two Pages/Contrary Motion/Music in Fifths/Music in Similar Motion*, Elektra//Nonesuch, 1994, CD.

<sup>29</sup> Michael Riesman, email to author, February 28, 2019.

was informed by Glass's memoirs and Foreman's writing on his music. Both cite the works on the Guggenheim concert as being "about twenty minutes in length."

Foreman's description also notes that the ensemble would repeat figures between two and eight times.<sup>30</sup> As such, shorter figures are repeated between four and eight times, and longer figures are repeated between two and four times in the mock-up. The tempo in the mock-up pushes on the faster edge of the Ensemble's performance tempos, aiming to match early recordings of *Music in Similar Motion* and *Music in Fifths*. The later discovery of the Guggenheim recording would verify the 20 minute performance length, but proved the quick tempo to be a false assumption.

To create the mock-up, MIDI data was exported from the new score's Sibelius file, imported into Ableton Live, and realized with sample libraries<sup>31</sup>. To imitate the sound of the early Philip Glass Ensemble, the organ parts were performed with a Farfisa Mini Compact Organ emulator, all instruments were processed through amplifiers, and a generous level of reverb was applied to the mix. Glass approved of the mock-up, despite the incorrect tempo, stating, "it sounds right as far as I remember, though I hardly remember it. I'd say this is correct."<sup>32</sup>

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<sup>30</sup> Richard Foreman, "Glass and Snow" in *Writings in Glass*, ed. Richard Kostelanetz (Berkeley: University of California Press, 1999), pg. 81. Originally published in *Arts Magazine* (New York, February 1970).

<sup>31</sup> Sibelius is music notation software by Avid. Ableton Live is a Digital Audio Workstation (DAW) used for music production and electronic music performance.

<sup>32</sup> Philip Glass, personal communication with the author, August 29, 2019.

## CONTEMPORARY ADAPTATION

After the completion of the score and electronic mock-up, the project was offered to the Philip Glass Ensemble by Richard Guérin, the manager of Glass's record label, Orange Mountain Music. The Ensemble became interested and began planning for performances and a recording in 2020, the 50th anniversary of *Music in Eight Parts*. However, after 50 years of change, the piece's orchestration no longer fit the modern Ensemble, which is now 3 woodwinds, 2 keyboards, and a singer. It was decided that the work would be adapted for the modern instrumentation in order to maintain Glass's "DIY" spirit of working within your means.

Michael Riesman led this new arrangement, having been the Ensemble's primary arranger since the late 1970s. The new adaptation sees the viola line moved to a tenor saxophone, the organ parts consolidated, and the vocalist doubling soprano saxophone 1 on solfege syllables (as is the norm in early Glass repertoire). Initially, the tempo was set at 168 BPM, but with the discovery of the archival recording just days before the new adaptation was set to be recorded, the new arrangement was altered. It begins at a pastoral 72 BPM, and half-way through, enters double-time at 144 BPM.

This type of new arrangement is not a first for the Ensemble. In recent years, it has become common for them to create "expanded editions" of their early repertoire. These editions are more thoroughly orchestrated and notated than their original version. Such an arrangement was made of *Music With Changing Parts* for the Ensemble's 2018

performance at Carnegie Hall, The arrangement included an expanded woodwind section, a new brass section, and a full choir.<sup>33</sup>

## ANALYSIS

An important offering of uncovering *Music in Eight Parts* is examining new compositional processes in Glass's writing. Richard Foreman summarizes Glass's early compositions in a 1970 article for *Art Magazine*:

"All amplified instruments play in unison through each piece. Only one of his pieces [*Music in Eight Parts*] has had to be written up in parts; in every other, each player plays exactly the same notes at the same time, or an intervallic displacement of those notes... In recent pieces, such as *Much in Similar Motion* and *Music in 8 Parts*, the introduction of intervallic displacement of some parts leads to a treatment of musical texture in terms of the overall structure. But the method is constant in Philip Glass's music: simple addition allowing for the expansion and contraction of musical phrases, and simultaneous unison playing."

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Preceding works like *Two Pages* (1968), *Music in Fifths* (1969), and *Music in Contrary Motion* (1969) focused primarily on rhythmic development through additive procedures.

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<sup>33</sup> Philip Glass, *Music With Changing Parts (Expanded Edition)*, arranged by Michael Riesman (New York: Dunvagen Music Publishers, 2018).

<sup>34</sup> Richard Foreman, "Glass and Snow", 81.

Harmony remained static for the full duration of each work. *Music in Similar Motion* (1969) was the first work to introduce any changes in harmony, which results from new lines entering a fourth above and below the original harmony periodically through the work.



Figure 7: Philip Glass, *Music in Eight Parts* chord pallet, manuscript (1970)



Figure 8: *Music in Eight Parts* right hand "melody" (Cell 27, Organ 2)

*Music in Eight Parts* (1970) was a critical point of progression in Glass's writing for two reasons: it is the first "slow" minimal work, and the first to employ individual parts. Much of Glass's work, and certainly all of his early minimal work, has been characterized by its fast tempi. This is a part of the sound that Glass considered part of his musical identity in the 1960s and 70s.<sup>35</sup> The only other slow work in the early Glass

<sup>35</sup> Glass, *Words Without Music*, 229-230.

catalog is Part 1 of *Music in Twelve Parts*, which has always been unique in the repertoire due to its tempo.

*Eight Parts* is the first work to introduce individual lines of counterpoint. The eight individual lines expand the global texture, beginning in unison and climaxing in six-part harmony. The harmonic density consistently changes from one note to the next (Figure 9), superimposing a melody that results from the sonic weight of the denser chords. These accented chords are written in the right hand of the organ parts, making the superimposed “melody” visually clear (Figure 8). Glass uses a pallet of only 7 chords that he sequentially moves through forward and back, each denser than the last (Figure 7).

29

Density: 2 1 2 3 4 3 2 1 2 1 2 3 4 5 4 3 2 1 2 1 2 3 4 5 6 5 4 3 2 1 2 1 2 3 4 5 4 3 2 1

Chord: 1 2 3 4 5 4 3 2 1 2 3 4 5 6 5 4 3 2 1 2 3 4 5 6 7 6 5 4 3 2 1 2 3 4 5 6 5 4 3 2

The figure shows a musical score with two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of a series of chords and melodic lines. Above the staves, a sequence of numbers indicates the density of the chords, and below the staves, a sequence of numbers indicates the chord used in each measure. The density sequence starts with 2, then 1, then 2, 3, 4, 3, 2, 1, then 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, then 2, 1, 2, 3, 4, 5, 6, 5, 4, 3, 2, 1, then 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The chord sequence starts with 1, 2, 3, 4, 5, 4, 3, 2, 1, then 2, 3, 4, 5, 6, 5, 4, 3, 2, 1, then 2, 3, 4, 5, 6, 7, 6, 5, 4, 3, 2, 1, then 2, 3, 4, 5, 6, 5, 4, 3, 2.

Figure 9: *Music in Eight Parts* expansion of chord densities

*Eight Parts* begins like its predecessors: with a short cell that gradually expands. Unlike its predecessors, the expansion and contraction has ebb-and-flow rather than fully expanding before contracting. The first five cells of the piece use only Chords 1-3, and reach maximum expansion by cell 4, then contract in cell 5. The next series of cells follows a similar process of expansion and contraction over a 4 cell development, now

expanding to Chord 4. Cells 9-19 follow suit developing Chords 1-5, and Cells 20-28 expand up to Chord 6. It takes until Cell 29 for Glass to finally introduce the 7th and final chord. The remaining cells (there are 32 cells in total) are significantly longer than the cell at the beginning of the work. Whereas the first cell is 5 notes long, the final is 70 notes in length.

Following *Eight Parts*, Glass's next compositions were *Music with Changing Parts* (1970) and *Music with Twelve Parts* (1971-74). Both of these works continue the thread of *Eight Parts*' individual lines and expanding harmonies. The considerable difference in these following works is that the latter were composed to fill a complete concert program. Whereas *Eight Parts* and the compositions of 1969 all last approximately 20 minutes in length and developed one cell for the full duration, the next works featured multiple sections, and in the case of *Twelve Parts*, movements. *Changing Parts* would be the first work to feature sustained tones and a form of guided improvisation, which Glass has since used sparingly. *Twelve Parts* would be the first composition to break away from iso-rhythm and include harmonic motion.

## CONCLUSION

In Foreman's article on Glass, he points out that his minimalist approach to composition is a "total rejection of serial method," making the distinction that "the process here is the subject rather than the source of the music."<sup>36</sup> This summarizes well the musical ideology of the minimalist movement at large. For composers like Glass and Reich, there was no use for a process if it was not clearly audible. Glass's early works were hyper-focused on exploring these compositional processes, dedicating whole works to a single process. By examining Glass's works in chronological sets, a path of development in his processes becomes clear.

His earliest works from 1968, such as *600 Lines* and *Two Pages*, are entirely monophonic and solely expand rhythmic cells through additive means. In *Music for Fifths*, he adds a second voice that is fixed in parallel motion. *Music in Similar Motion* add third and fourth voices and develops a process of subtraction. *Music in Eight Parts* progresses with eight lines of counterpoint, a six-note harmony, and shifts between additive and subtractive processes throughout the work.

Glass writes that *Music in Twelve Parts* fully developed his minimalist language, and that by the end of the work, he had "come out on the other side."<sup>37</sup> In fact, Glass refers to all of the music following *Music in Twelve Parts* to be "music with repetitive structures" rather than minimalism, though he is still often labeled as such.<sup>38</sup> The music

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<sup>36</sup> Foreman, "Glass and Snow", pg. 81-82.

<sup>37</sup> Glass, *Words Without Music*, 290.

<sup>38</sup> Philip Glass, personal communication to author.

that has followed *Twelve Parts* is notably less process-driven than the earlier works. Considering this, Foreman and Glass's distinctions that minimalism puts process as the musical subject makes the argument that Glass *had* come out on the other side of minimalism.

That this restoration project occurred in 2019 was quite timely. The Philip Glass Ensemble is now able to perform the full contents of their first content during their 50th anniversary year, 2020. *Music in Eight Parts* was scheduled to receive its first performance since 1971 in March of 2020 in Helsinki, Finland. Due to the global COVID-19 pandemic, it was rescheduled for October 2020 in Athens, Greece. The work will continue to be toured by the Ensemble throughout the 2020-21 concert season, and will be featured on a *Works & Process* event at the Guggenheim. This event will feature both a performance and a panel discussion with Glass, Lisa Bielawa (vocalist of the Ensemble), Richard Guérin, and the author. The new arrangement of *Eight Parts* was recorded by the Philip Glass Ensemble in March 2020 and released in May 2020.

It is worth stating that Glass, despite having retired *Music in Eight Parts*, does not disregard the work. The composer's nature is very forward looking, and he rarely takes time to look retrospectively at his body of work. *Eight Parts'* fifty years of obsolescence was not an intentional censorship of his history, but a consequence of this nature. There are in fact several works in Glass's catalog that have been overlooked or underplayed for some fifty years simply because he was more interested in writing new works than re-programming the old. While Glass claims that he "doesn't understand why anyone would want to hear those" instead of his new material, he is happy to let it be released

into the world.<sup>39</sup> The subject of restoring other obsolete works has been posed, to which he playfully responded, “Well, how else will people hear them?”<sup>40</sup>

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<sup>39</sup> Philip Glass, personal communication with author, August 29, 2019.

<sup>40</sup> *ibid.*

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