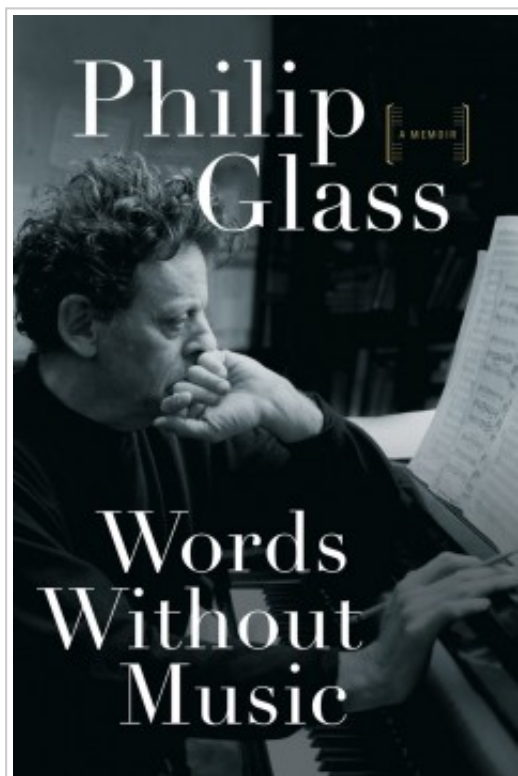


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## Words Without Music

A Memoir

by Philip Glass

**Price: \$29.95**(Hardcover)

Published: April 06, 2015

Rating: 0.0/5 (0 votes cast)

**From the Publisher:** A world-renowned composer of symphonies, operas, and film scores, Philip Glass has, almost single-handedly, crafted the dominant sound of late-twentieth-century classical music. Yet here in *Words Without Music*, he creates an entirely new and unexpected voice, that of a born storyteller and an acutely insightful chronicler, whose behind-the-scenes recollections allow readers to experience those moments of creative fusion when life so magically merged with art. "If you go to New York City to study music, you'll end up like your uncle Henry," Glass's mother warned her incautious and curious nineteen-year-old son. It was the early summer of 1956, and Ida Glass was concerned that her precocious Philip, already a graduate of the University of Chicago, would end up an itinerant musician, playing in vaudeville houses and dance halls all over the country, just like his cigar-smoking,...

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## What We Say

As a lifelong fan of Philip Glass, this memoir is tailor made for me. Glass might have focused on one key event in his life -- such as the original mounting of "Einstein On The Beach" or an eye-opening journey to the east. He might have delivered his thoughts on classical music and the best way for a would-be composer to prepare himself. Glass could have focused on his childhood, before the music starts in earnest. Instead, he does a little bit of everything, offering up anecdotes from his youth (like smashing unsold LPs so they could be returned as damaged goods); telling how during his first audition for Julliard as a flutist, Glass was stopped and told, "You don't really want to play the flute, do you;" the teachers who molded him through fear (Nadia Boulanger) and love (Ravi Shankar); being broke after the sold-out success of "Einstein" and on and on. Mixed in here and there are Glass's still scrappy defenses of his music. Sure to be enjoyed by admirers, it's probably too discursive to win Glass some new ones. If you want a good musical introduction to his work, I always send people to the film "Koyaanisqatsi" or the album "Glassworks." If you're already a fan, be certain you'll enjoy Glass in whatever mode he holds forth here. -- Michael Giltz

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## What Others Say

"Philip Glass's place in musical history is secure." - **The New Yorker**

"America's most significant symphonist." - **Los Angeles Times**

"An icon of the avant-garde." - **Fader**

"The most prolific and popular of all contemporary composers." - **New York Times**

"An engaging memoir of an adventuresome, iconoclastic career...Writing with warmth and candor, Glass portrays himself as driven, self-confident and tenaciously determined to invent his own, radically new musical language." - **Kirkus Reviews**

"Philip Glass has written a fascinating account of his life with recollections of family, teachers, and friends. From his childhood in Baltimore to his studies with Ravi Shankar and Nadia Boulanger and the collaborations with Robert Wilson, Allen Ginsburg, Godfrey Reggio, and Martin Scorsese, among others, Glass offers insights to his music and personal life. Words Without Music will be a pleasure to read, not only for musicians (although they will particularly enjoy it) but for anyone interested in the world of art." - **Paul Simon**

"No matter your opinion of Glass' music, you will like Glass the man....Aspiring musicians..."

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