

New Generations
The New Etudes of Philip Glass and Music of the Next Generation
Paul Barnes, piano

June 18, 6:30pm
Vivaldi Saal, ÖJAB -Haus
8 Johannesgasse, 1010 Vienna

From <i>The Complete Piano Etudes</i> (1991-2012) Etude 16	Philip Glass (b.1937)
Ad infinitum (2013)	Jonah Gallagher (b.1993)
Piano Thoughts, Vol. II (2015) No.1 Canyon No.2 Far and Farther No.3 Little Wave No.4 Lifting, Drifting No.5 Dreaming	Lucas Floyd (b.1988)
Potirion Sotiriu (The Cup of Salvation) (1999)	Victoria Bond (b.1945)
From <i>The Complete Piano Etudes</i> (1991-2012) Etude 6	Philip Glass
<i>Fioriture</i> (2013)	Ivan Moody (b. 1964)
From <i>Piano Concerto No. 2 (After Lewis and Clark)</i> (2004) III. The Land	Philip Glass Arranged for solo piano by Paul Barnes (b.1961)

Intermission

From *The Complete Piano Etudes* (1991-2012)
Etude 8

Philip Glass

Monstre sacré (2011)
Entrée et intrus
Jeux et théorie: connexion libre avec Bach
Amour parfait
Rondeau et sortie: le monstre danse

N. Lincoln Hanks
(b.1969)

From *The Complete Piano Etudes* (1991-2012)
Etude 20

Philip Glass

Program notes

To celebrate twenty years of collaboration with composer Philip Glass, I created a program and recording that offers a unique juxtaposition of Glass's newly published etudes with a new generation of younger composers. The recording, produced by Glass's label Orange Mountain Music, features a selection of Glass's etudes with works by N. Lincoln Hanks, Lucas Floyd, Jason Bahr, Ivan Moody, Zack Stanton, and Jonah Gallagher. The sonic result is a breathtaking panorama of the energetic and expressive landscape that is twenty-first century piano music.

Philip Glass: Etude No.16

The program opens with Glass's Etude No.16 featuring his treatment of irregular meter and expressive layering of musical texture reminiscent of Debussy's preludes. Each layer subsequently added throughout the work results in an expressive intensification culminating in the final section where *espressivo* octaves in the right hand serve to add closure to this study of musical texture.

Jonah Gallagher: Ad Infinitum

I chose to follow this etude by the oldest composer on the program with the youngest, Jonah Gallagher, a twenty-one year old composer I met last year at a new music festival at Biola University in Los Angeles. Gallagher's work *Ad infinitum* is also an expressive study on harmonic color featuring many additive techniques used throughout Glass's compositional career.

Lucas Floyd: Piano Thoughts, Vol. II (2015)

I gave the world-premiere of Lucas Floyd's Piano Thoughts, Vol. II in New York on the Cutting Edge Concerts new music series at Symphony Space. Lucas's work features vignettes exploiting the expressive qualities of the piano. Each of the five short movements explores one specific musical 'thought' with no concern for large-scale planning or development. These are simply the evocative piano thoughts of a musical dreamer.

Victoria Bond: Potirion Sotiriu

Ps. 116 (LXX 115)

Potirion sotiriu lípsome, ke to ónoma Kyríu epikalésome.

The cup of salvation I will receive, and call upon the name of the Lord.

One of my most memorable discussions with Philip Glass focused on the similar spiritual worlds evoked by byzantine chant and Buddhist chant. Both feature the use of drones creating a harmonically static musical environment opening up expressive possibilities with other musical parameters. Celebrating twenty years of our musical collaboration, Glass will write a new piano quintet which I commissioned and will premiere in September of 2016. This will be Glass's first piano quintet and first work using byzantine chant as its inspiration. The work on tonight's program by Victoria Bond features a Greek Orthodox hymn *Potirion Sotiriu* that I first encountered as the chanter of Annunciation Greek Orthodox Church in Lincoln, Nebraska. The text is taken from Psalm 115 of the Greek Septuagint translation of the Old Testament.

During a recording session in Budapest with composer Victoria Bond, I happened to sing this chant as she and I were in the glorious St. Matthias Church. At that moment, she said she would

compose a piano piece for me based on that chant. Ms. Bond had the formidable challenge of writing a large-scale work for piano that on one hand effectively utilized the resources of the piano but at the same time preserved the unique mystical aura generated by the chant itself. After the piece was composed last year, we decided that the most appropriate format for the performance would be to sing the chant both before and after the work so that the spiritual world from which the piece emerged was clear. It also communicates to the audience what I have come to embrace as a champion of new music: namely that one of the most profound uses of music is to give the listener the ability to leap temporal boundaries and embrace the totality of human expression in both the present and past. Making the past a present living reality is also paramount in the liturgical theology of the Orthodox Church where through ancient ritual, twenty-first century believers are mystically united to the past in ways that illumine the eternal present.

Philip Glass: Etude No.6

This etude features the expressive use of repeated notes throughout. As composers of etudes have been doing for centuries, Glass's contribution is more of an expressive and lyrical use of the repeated note featuring both repeated single notes and repeated octaves.

Ivan Moody: Fiorature (2013)

Ivan Moody composed *Fiorature* (flowers) for me in the spring of 2013 while he was recovering from a recent surgery in Finland. The beautiful Italian word is packed with different layers of meaning. Ivan was recovering in the springtime and the hope and beauty of the new spring flowers were a tremendous boost to his spirits while convalescing. Yet the most common musical meaning of the term applies to the glorious embellishments found in Italian arias which Chopin immortalized in his arias without words, the nocturnes.

Philip Glass: Piano Concerto No.2 (After Lewis and Clark) (2004)

On the fateful morning of September 11, 2001 I met with an administrator from the University of Nebraska about the possibility commissioning Philip Glass to write a piano concerto commemorating the Lewis and Clark expedition. When I initially approached Glass about basing the new work on Lewis and Clark, he was particularly interested in the challenging task of presenting both the white and the Native American perspective. The commission was funded by the Nebraska Lewis and Clark Bicentennial Commission, the Lied Center for Performing Arts, and the University of Nebraska-Lincoln Hixson-Lied College of Fine and Performing Arts.

The third and final movement entitled "The Land" is an expansive theme and variations reflecting the great vastness of the land explored by Lewis and Clark. And this expansiveness refers not only to the area involved, but the expanse of time over which the land has evolved. As Glass commented in our final working session on the concerto in July of 2004, "I wanted this final movement to reflect also the expanse of time - what the land was before the expedition and what it became after." The movement begins with an extended introduction followed by the initial statement of the theme. This stately theme, derived both from the closing measures of the first movement and the opening theme of the Sacagawea movement, is characterized by large, opulent chords animated by unusual inner lines creating a Bach-like relationship between the vertical chord structures and the

inner voices. My solo transcription includes settings of Variations I, IV, and VI with my own cadenza preceding the sixth variation.

The world premier performance of Glass's Piano Concerto No.2 (After Lewis and Clark) took place in Lincoln, Nebraska on September 18th 2004 with the Omaha Symphony at the Lied Center for Performing Arts. The world-premier recording with the Northwest Chamber Orchestra was released by Orange Mountain Music in October of 2006 and Barnes' solo transcription was released in February of 2008. Both are available on iTunes.

Philip Glass: Etude No.8

The second half of the program opens with Glass's Etude No.8, an expressive lyrical study on voicing, counterpoint, and harmonic shaping. Revealing Glass's innate sense of lyricism, the opening melody is animated by contrapuntal lines in the left hand similar to Chopin's emerging melody so often found in his left-hand accompaniments. The melody undergoes rhythmic variation with a section in the irregular meter of 7/8. The original melody returns in 4/4 with a beautiful coda with its concluding section returning to the 7/8 meter creating a harmonic and rhythmic synthesis of the entire etude.

N. Lincoln Hanks: *Monstre sacré*

French artist, playwright, and filmmaker Jean Cocteau was a major influence in the compositional output of Philip Glass. My most popular set of Glass piano transcriptions *The Orpheus Suite for Piano* was based on the Glass opera inspired by Cocteau's 1949 film *Orpheus*. N. Lincoln Hanks *Monstre sacré* is likewise based on Cocteau's special term for that eccentric, personally flawed artist without whose work we simply cannot live. Larger than life, the effervescent personality of the 'holy terror' completely dominates all social settings. The first movement *Entrée et intrus* introduces our artist in the musical form of the French overture. With pompous and regal opening chordal gestures, the monster's arrival is appropriately announced. A contrapuntal section in compound meter follows the introduction in traditional fashion.

Jeux et théorie: connexion libre avec Bach, answers the musical question, "What would happen if Glenn Gould (the quintessential *monstre sacré*) were to improvise on themes of Bach at a party?" Although Gould's presence at a party would be highly unlikely, Hanks nevertheless utilizes multiple themes and textures from the giges of Bach. The musical result is a perfect reflection of the imagination of the monster.

The expressive slow movement, *Amour parfait* or 'perfect love' features Hanks' use of melodic palindromes that subtly suggest the monster looking at himself in the mirror and falling in love over and over again.

The final movement, *Rondeau et sortie: le monstre danse*, celebrates the monster's energetic dance and final exit from the scene. The first movement's pompous chordal gestures return signaling a cyclic summation of the artist's charismatic presence.

Philip Glass: Etude No.20

Etude No.20 is the final etude in Glass's complete set and seemed a fitting way to end a program featuring these etudes and the works of the next generation. Glass's expansive final etude features expressive use of thirds and sixths and a particularly effective delay of the dominant similar to the harmonic ambiguity found in the late works of Brahms. The work's only clear dominant is delayed until the final expressive A minor coda giving the work a most satisfying sense of harmonic fulfillment, suspended until the very end of his final etude.

Paul Barnes, pianist

Praised by the New York Times for his "Lisztian thunder and deft fluidity," and the San Francisco Chronicle as "ferociously virtuosic," pianist Paul Barnes has electrified audiences with his intensely expressive playing and cutting-edge programming. He has been featured four times on APM's *Performance Today* and on the cover of *Clavier Magazine* and his recordings are broadcast worldwide. He has performed in England, China, Korea, Taiwan, Austria, Russia, Greece, Italy, Serbia, Hungary, and in all major cities throughout the US.

Deeply inspired by the aesthetic challenge of minimalism, Barnes commissioned and gave the world premiere of Philip Glass's Piano Concerto No. 2 (After Lewis and Clark). The Omaha World Herald praised Barnes playing for his "driving intensity and exhilaration." Nebraska Educational Telecommunications' production "The Lewis and Clark Concerto," a documentary/performance of the concerto featuring Barnes, won an Emmy for Best Performance Production. Additional performances included collaborations with conductor Marin Alsop at the prestigious Cabrillo Festival of Contemporary Music and also the Northwest Chamber Orchestra where the Seattle Times called Barnes' performance "an impressive feat." The world-premier recording with the NWCO was released by Orange Mountain Music. Gramophone Magazine remarked that this recording is "certainly one of the most enjoyable recent releases of Glass's music...Paul Barnes is a shining soloist."

Orange Mountain Music also released Barnes' recording of his transcriptions from the operas of Philip Glass, including both the Trilogy Sonata and the Orphée Suite for Piano. Gramophone Magazine observed that "Barnes offers a surprisingly expressive reading.... Atmosphere and rhythmic vitality are important, and these qualities Barnes has in abundance." The American Record noted that "Barnes is an expressive pianist with a lovely tone and a flair for the dramatic." New York critic Joseph Dalton described Barnes' playing of the Glass transcriptions as "atmospheric and elegant," while San Francisco critic Michael McDonagh hailed Barnes' performance as "remarkably effective, highly expressive." The Trilogy Sonata and the Orphée Suite for Piano are published by Chester Music of London and are available at sheetmusicplus.com. Barnes' eleventh CD [The American Virtuoso](#) featuring the music of Philip Glass, Samuel Barber, and Joan

Tower was released on Orange Mountain Music to much critical acclaim. The American Record Guide wrote, "Another fine release from the amazing pianist Paul Barnes...with a pianist like this, new American music is in good hands."

Barnes also serves as head chanter at Annunciation Greek Orthodox Church in Lincoln where his fascination with Byzantine chant led to a commissioned piano concerto "Ancient Keys" written by Victoria Bond based on a Greek chant. The world-premier recording of this concerto as well as Gershwin's Rhapsody in Blue was released on Albany Records.

With performances throughout Europe, the Near East, the Far East, and the U.S., Barnes' unique lecture/recitals have received international acclaim. *Liszt and the Cross: Music as Sacrament in the B Minor Sonata* explores the fascinating relationship between music, theology, and the Orthodox icon. Barnes' live recording of this lecture recital was recently released on the Liszt Digital label. The British Society Newsletter reviewed the recording and wrote that Barnes was "a fine pianist and gives us a performance of resounding conviction." Clavier Magazine wrote "It is a majestic, reverential performance that elevates listeners to the sacred experience Barnes so eloquently describes in the lecture."

Barnes is Marguerite Scribante Professor of Music at the University of Nebraska-Lincoln Glenn Korff School of Music. He teaches during the summer at the Vienna International Piano Academy and also coaches the students of Menahem Pressler, Barnes' own teacher, at Indiana University where Barnes received his doctorate in Piano Performance. In great demand as a pedagogue and clinician, Barnes has served as convention artist at several state MTNA conventions and was recently named "Teacher of the Year" by the Nebraska Music Teachers Association. Barnes also teaches and performs regularly at the famed Amalfi Coast Festival in Italy.

Upcoming projects include the release of Barnes' twelfth CD: *New Generations: The New Etudes of Philip Glass and Music of the Next Generation*. Produced by Glass's label Orange Mountain Music, the recording features a selection of Glass's etudes juxtaposed with works by N. Lincoln Hanks, Lucas Floyd, Ivan Moody, Jason Bahr, Zack Stanton, and Jonah Gallagher. The sonic result is a breathtaking panorama of the energetic and expressive landscape that is twenty-first century piano music. Barnes has already performed the recital version of *New Generations* in Los Angeles, Seoul, and New York and is touring the US with the program during the 2015-16 season. Barnes will perform and lecture on *New Generations* at the Konservatorium Wien in June of 2015.

In celebration of twenty years of collaboration, Barnes is also commissioning Philip Glass to write a piano quintet to be premiered with the Chiara Quartet in September of 2016 at the Lied Center for Performing Arts in Lincoln. Barnes' recordings are available on Pandora, iTunes, YouTube, and Amazon.