 PROGRAM: THE COMPLETE PIANO ÉTUDES BY PHILIP GLASS
SEPTEMBER 29 / 7:30 PM
BING CONCERT HALL

ARTISTS
Philip Glass
Anton Batagov
Sarah Cahill
Aaron Diehl
Jenny Lin

We gratefully acknowledge the generous support of Bonnie and Marty Tenenbaum.

At 6:30 pm, Philip Glass joins Stanford Live Executive Director Chris Lorway for a pre-show conversation.

PROGRAM

Étude No. 1
Philip Glass
Étude No. 2
Étude No. 3
Aaron Diehl
Étude No. 4
Sarah Cahill
Étude No. 5
Sarah Cahill
Étude No. 6
Aaron Diehl
Étude No. 7
Jenny Lin
Étude No. 8
Jenny Lin
Étude No. 9
Anton Batagov
Étude No. 10
Anton Batagov
Étude No. 11
Étude No. 12
Sarah Cahill
Étude No. 13
Étude No. 14
Aaron Diehl
Étude No. 15
Étude No. 16
Anton Batagov
Étude No. 17
Étude No. 18
Anton Batagov
Étude No. 19
Étude No. 20
Jenny Lin

INTERMISSION

PROGRAM SUBJECT TO CHANGE. Please be considerate of others and turn off all phones, pagers, and watch alarms, and unwrap all lozenges prior to the performance. Photography and recording of any kind are not permitted. Thank you.
Schaefer’s New Sound program under the original title Now So Long after That Time. Étude No. 7 was commissioned by the Sydney Festival in 1996. Études No. 12 and No. 13 were commissioned by pianist Bruce Levingston in 2007 and premiered in New York at Lincoln Center’s Alice Tully Hall. Étude No. 17 was commissioned for the 25th anniversary of the Menil Collection in Houston, Texas, and premiered in 2012. The final three works, Études Nos. 18, 19, and 20, were commissioned by the Perth Festival in 2012 in honor of Glass’ 75th birthday and premiered on February 16, 2013.

FROM THE COMPOSER

The 20 Études for piano were composed during the years from 1991 to 2012. Their final configuration into Book 1 and Book 2 was determined by the music itself in the course of its composition.

Book 1 (Études No. 1 through No. 10) had a twin objective—to explore a variety of tempi, textures, and piano techniques. At the same time, it was meant to serve as a pedagogical tool by which I would improve my piano playing. In these two ways, Book 1 succeeded very well. I learned a great deal about the piano and in the course of learning the music, I became a better player.

New projects came along and interrupted the work on the Études for several years. Perhaps for that reason, when I took up work with the Études again, I found the music was following a new path. Though I had settled questions of piano technique for myself in Book 1, the music in Book 2 quickly began to suggest a series of new adventures in harmony and structure.

In this way, Books 1 and 2, taken together, suggest a real trajectory that includes a broad range of music and technical ideas.

The pianists performing this evening were chosen for their high level of technical accomplishment, their wide range of musical backgrounds, and the depth of their interpretive skills. Some of them, besides being known as performers and interpreters, are well known as composers in their own right. I am grateful to all of them for their personal efforts and generosity in bringing their own voice and interpretation to these works that are so meaningful to me.

—Philip Glass
PHILIP GLASS

Through his operas, his symphonies, his compositions for his own ensemble, and his wide-ranging collaborations with artists from Twyla Tharp and Allen Ginsberg to Woody Allen and David Bowie, Philip Glass has had an extraordinary and unprecedented impact upon the musical and intellectual life of his times.

The operas—Einstein on the Beach, Satyagraha, Akhnaten, and The Voyage, among many others—play throughout the world’s leading houses and rarely to an empty seat. Glass has written music for experimental theater and for Academy Award–winning motion pictures such as The Hours and Martin Scorsese’s Kundun, while Koyaanisqatsi, his initial filmic landscape with Godfrey Reggio and the Philip Glass Ensemble, may be the most radical and influential mating of sound and vision since Fantasia. His associations, personal and professional, with leading rock, pop, and world music artists date back to the 1960s, including his collaborative relationship with artist Robert Wilson. Indeed, Glass is the first composer to win a wide, multigenerational audience in the opera house, the concert hall, the dance world, film, and popular music—simultaneously.

He was born in 1937 and grew up in Baltimore. He studied at the University of Chicago, the Juilliard School, and in Aspen with Darius Milhaud. Finding himself dissatisfied with much of what then passed for modern music, he moved to Europe, where he studied with the legendary pedagogue Nadia Boulanger (who also taught Aaron Copland, Virgil Thomson, and Quincy Jones) and worked closely with the sitar virtuoso and composer Ravi Shankar. He returned to New York in 1967 and formed the Philip Glass Ensemble—seven musicians playing keyboards and a variety of woodwinds, amplified and fed through a mixer.

The new musical style that Glass was evolving was eventually dubbed “minimalism.” Glass himself never liked the term and preferred to speak of himself as a composer of “music with repetitive structures.” Much of his early work was based on the extended reiteration of brief, elegant melodic fragments that wove in and out of an aural tapestry.

Or, to put it another way, it immersed the listener in a sort of sonic weather that twists, turns, surrounds, and develops.

There has been nothing “minimalist” about his output. In the past 25 years, Glass has composed more than 20 operas, large and small; eight symphonies (with others already on the way); two piano concerti and concerti for violin, piano, timpani, and saxophone quartet and orchestra; soundtracks to films such as new scores for the stylized classics of Jean Cocteau and Errol Morris’ documentary about former defense secretary Robert McNamara; string quartets; and a growing body of work for solo piano and organ. He has collaborated with Paul Simon, Linda Ronstadt, Yo-Yo Ma, and Doris Lessing, among many others. He presents lectures, workshops, and solo keyboard performances around the world.

This exhibition examines the way artists and photographers have portrayed one of California’s most precious resources over the last two centuries and features more than 50 works by eminent artists such as Ansel Adams, Albert Bierstadt, David Hockney, Richard Misrach, and Carleton Watkins. **On view through November 28, 2016**

**Tour:** Wed & Sun at noon; Sat at 2 pm

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