



A PHILIP GLASS MINI-FEST IN 2 PARTS

PART 1 **ENSEMBLES** ~ MON · MAR 14, 2011 · KELLER HALL

PART 2 **SOLO PIANO** ~ TUE · MAR 15, 2011 · SIMMS AUDITORIUM

PART 1 · ENSEMBLES

Chatter

Violin 1 · **Megan Holland** ~ **Kathie Jarrett** ~ **Debra Terry** ~ **Steve Ognacevic** ~ **Barbara Morris**
Violin 2 · **Carol Swift-Matton** ~ **Justin Pollak** ~ **Valerie Turner** ~ **Renee Hemsing**
Viola · **Kim Fredenburgh** ~ **Ikuko Kanda** ~ **Cherokee Randolph** ~ **Lisa DiCarlo**
Cello · **Dana Winograd** ~ **James Holland** ~ **Lisa Collins** Bass · **Jean-Luc Matton** ~ **Terry Pruitt**
David Felberg Conductor

Albuquerque Youth Symphony Program

Violin 1 · **Brian Wade** ~ **Andrew Lin** ~ **Rachel Schleisinger** ~ **Maggie Mulkern**
Violin 2 · **Rachel Gallegos** ~ **Donna Bacon** ~ **Mirinis Stewart-Tango**
Viola · **Kelsey Georgeson** ~ **Maia Scarpetta** ~ **Thomas Chavez** ~ **Maggie Jensen** ~ **Laura Steiner** ~ **Alex Rubin**
Cello · **Briana Reed** ~ **Emma Johnson** ~ **Jonathan Lee** ~ **Kayla Mathis** ~ **Maris Daugherty** ~ **Johnny Mok** ~ **Dylan Reams**
Bass · **Ben Metzner** ~ **Sam Brown** ~ **Evan Davenport** ~ **Akeylah Corbett**
Gabriel Gordon Conductor

Philip Glass **Symphony No 3 for Strings** (1995)

Chatter plays Movements I through IV without pause

~ ~ ~ ~ ~ SEVEN-MINUTE PAUSE ~ ~ ~ ~ ~

A SIDE-BY-SIDE PERFORMANCE ~ CHATTER AND THE ALBUQUERQUE YOUTH SYMPHONY PROGRAM

Philip Glass **String Quartet No 2 'Company'** (1984)

Parts I through IV

Samuel Barber **Adagio for Strings** (1938)

~ ~ ~ ~ ~ SEVEN-MINUTE PAUSE ~ ~ ~ ~ ~

Philip Glass **Glassworks** (1981)

Ikuko Kanda Viola ~ **James Holland** Cello
Valerie Potter | **Jesse Tatum** Flute ~ **James T Shields** Clarinet
Ashley Kelly | **Jamie Schippers** Soprano saxophone ~ **Jennifer Macke** | **Matt Harris** Tenor Saxophone
Peter Uiffers | **Nathan Ukens** French horn ~ **Conor Hanick** Piano

Movements: Opening ~ Floe ~ Island ~ Rubric ~ Façades ~ Closing

This performance is made possible in part by grants from



About **Philip Glass**

Through his operas, his symphonies, his compositions for his own ensemble and his wide-ranging collaborations with artists ranging from Twyla Tharp to Allen Ginsberg, Woody Allen to 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 the beginning of his collaborative relationship with artist Robert Wilson. Indeed, Glass is the first composer to win a wide, multi-generational audience in the opera house, the concert hall, the dance world, in film and in 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 a listener in a sort of sonic weather that twists, turns, surrounds, develops.

There has been nothing “minimalist” about his output. In the past 25 years, Glass has composed more than twenty operas, large and small; eight symphonies (with others already on the way); two piano concertos and concertos for violin, piano, timpani, and saxophone quartet and orchestra; soundtracks to films ranging from new scores for the stylized classics of Jean Cocteau to Errol Morris’s documentary about former defense secretary Robert McNamara; string quartets; 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, and continues to appear regularly with the Philip Glass Ensemble.

About the **AYS Program**

The **Albuquerque Youth Symphony Program** seeks to instill a lifelong passion for music in motivated young people in the greater Albuquerque area through the pursuit of excellence in orchestral musical performance. The AYS Program includes participation by more than 450 students from grades 3 through 12 who attend public, private, parochial and home schools in the area.

From its beginning as a small Saturday string ensemble for school students in December of 1955, Albuquerque’s Youth Symphony Program has flourished until the program now includes seven separate ensembles, each with its own conductor and sectional instructors.

More than 600 hopeful young musicians audition annually for places in our seven ensembles: the **Albuquerque Junior String Orchestra** for grades 3 – 5, the **Prelude String Orchestra**, **Junior Youth Band**, **Junior Orchestra** and **Junior Symphony** for grades 6 - 8; and the **Youth Orchestra** and the **Youth Symphony** for grades 9–12.

Those chosen make a large commitment in time and effort. They must attend three-hour rehearsals each week during

the school year in preparation for the scheduled concerts. In addition, each musician maintains membership in his or her individual school orchestra or band.

The AYS has performed in 26 New Mexico communities and at all of the secondary schools in Albuquerque, and has toured in New Mexico, Colorado, Arizona, California, Texas, Illinois, Florida, Maryland and New York. Touring annually, the AYS has presented concerts in England, Brazil, Norway, Denmark, Germany, the Czech Republic, Spain, Canada and Mexico. In May 2004, the AYS traveled to New York City and gave a concert at Carnegie Hall. In June of 2009, the AYS traveled to New Zealand and Australia and gave five concerts, including a performance in the iconic Sydney Opera House.

Alumni from the Albuquerque Youth Symphony are playing with major orchestras throughout the United States, including the Cleveland, Philadelphia, Indianapolis, and Minnesota Orchestras, just to name a few. Many AYS Alumni play with the New Mexico Symphony Orchestra, and many more serve as music professionals and teachers in New Mexico and around the country.

For information regarding the Albuquerque Youth Symphony Program, please see our website at www.aysmusic.org.

Ensemble Music New Mexico is the 501(c)(3) not-for-profit parent corporation of *Chatter: A Chamber Ensemble* and *Church of Beethoven*, musical entities enriching the quality of life in New Mexico with exceptional performances. Complete information about our organizations, their programs and supporters can be found on the web at www.chatterchamber.org and www.churchofbeethoven.org

NOTES ON THE COMPOSERS AND THEIR WORKS

Philip Glass **Symphony No 3**

Composed for the 19 string players of the Stuttgart Chamber Orchestra, Philip Glass' *Symphony No 3* was designed to treat every musician as a soloist. "The work fell naturally into a four-movement form," Mr Glass has written, "and even given the nature of the ensemble and solo writing, [it] seems to have the structure of a true symphony."

A string orchestra has its own sound that is both rhythmic and lyrical, a mixture of the bite of horsehair on strings, the plonk of pizzicato, and a singer's long cantabile phrases. In the Symphony's first movement, Philip Glass uses this attribute to show just how suspenseful C major can be. It has the character of a gripping movie score, thanks to its ventures into the dark, "flat" side of its harmony. In the second movement, slashing unison figures seem to recall the classic American symphony for strings, William Schuman's Symphony No. 5 of 1943. Mr. Glass also returns to his own earlier ideas in the third movement, with its deep string tone, syncopated rhythm, repeating chord progression, and vocal violin solo reminiscent of works such as [his] opera *Akhmaten*. The vigorous finale chugs to a 3+3+2 rhythm, punctuated by strange chromatic passages that yank the music into new harmonic territory.

—David Wright

Philip Glass **String Quartet No 2 'Company'**

Philip Glass' *Company* began as a score for Mabou Mines, the New York theater company that counted him as "unofficial" composer for almost three decades. The score was organized into a brief, stand-alone string quartet in 1984, officially titled *String Quartet No 2 'Company'* opens solemnly but with great beauty, slowly building up a swirling, melancholy melody weighted with a sense of loneliness. The feeling of sorrow is almost sweet, a solitude buffered by nostalgia, and it establishes a center of gravity for the rest of the short piece, which will sweep the basic figure through numerous transformations. The second movement immediately picks up the pace, its churning urgency evoking a cloud of half-

remembered thoughts fluttering for attention. It ends abruptly, leading into the enigmatic third movement – a gentle, flowing series of repetitions punctured in the middle by a sudden passage of frustrated intensity. The final movement starts briskly, building in momentum, surging ahead and then receding, revisiting the melancholy, the urgency, and the frustrated progress of the previous movements. The end comes too soon, an unexpected fizzling out: "in the end labour lost and silence." A brief but memorable work, it shows Philip Glass at his lyrical best, conjuring a Romantic sense of yearning while avoiding sentimental cliché. The propulsive rhythms and the fleet, almost taunting phrases which whirl above them bring to mind Beckett's bleak tale; one can easily imagine an old man on his dark bed, haunting himself with half-remembered voices. Of course, a convincing argument can be made that all of Glass' works reflect a Beckettian aesthetic – both artists have been frequently labeled minimalists, and both are enamored of a repetitive use of basic structural components.

Samuel Barber **Adagio for Strings**

Samuel Barber's music, masterfully crafted and built on romantic structures and sensibilities, is at once lyrical, rhythmically complex, and harmonically rich. Born 1910 in West Chester, Pennsylvania, Barber wrote his first piece at age 7 and attempted his first opera at age 10. At the age of 14 he entered the Curtis Institute, where he studied voice, piano, and composition. Later, he studied conducting with Fritz Reiner.

At Curtis, Barber met Gian Carlo Menotti with whom he would form a lifelong personal and professional relationship. Menotti supplied libretti for Barber's operas *Vanessa* (for which Barber won the Pulitzer) and *A Hand of Bridge*. Barber's music was championed by a remarkable range of renowned artists, musicians, and conductors including Vladimir Horowitz, John Browning, Martha Graham, Arturo Toscanini, Dmitri Mitropoulos, Jennie Tourel, and Eleanor Steber. His *Antony and Cleopatra* was commissioned to open the new Metropolitan Opera House at

Lincoln Center in 1966. Barber was the recipient of numerous awards and prizes including the American Prix de Rome, two Pulitzers, and election to the American Academy of Arts and Letters. He died in 1981.

Barber's *Adagio for Strings* began as the second movement of his String Quartet, Opus 11, composed in 1936 while Barber was spending a summer in Europe with his partner Gian Carlo Menotti, an Italian composer who was a fellow student at The Curtis Institute of Music. In January 1938 Barber sent an orchestrated version of the *Adagio* to Arturo Toscanini. The conductor returned the score without comment, which annoyed Barber. Toscanini then sent word through Menotti that he was planning to perform the piece and had returned it simply because he had already memorized it. It was reported that Toscanini did not look at the music again until the day before the premiere in November 1938 with the NBC Symphony Orchestra. The concert was broadcast from New York City to a radio audience of millions across America. With its fragile simplicity and emotion, its tense melodic line and taut harmonies, *Adagio* is considered by many to be the most popular of all 20th Century orchestral works.

Philip Glass **Glassworks**

In 1982 Philip Glass became the first composer since Aaron Copland to join the CBS Masterworks label. He wrote, "*Glassworks* was my debut record on CBS. This music was written for the recording studio, though a number of the pieces soon found their way into the Ensemble repertory. A six-*"movement"* work, *Glassworks* was intended to introduce my music to a more general audience than had been familiar with it up to then." Glass had formed the Philip Glass Ensemble in 1968, but it wasn't until his opera *Einstein on the Beach* (1976) that he achieved great critical and popular success. His first album for Masterworks, *Glassworks*, tripled all sales projections, pleasing audiences, critics and Glass himself:

"I'm very pleased with it, the way it's received in performance. The pieces seem to have an emotional quality that everyone responds to, and they work very well as performance pieces."

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Complete info: www.chatterchamber.org