SAN FRANCISCO PERFORMANCES

presents...

Shenson Piano Series

ADAM TENDLER | Piano
JENNY LIN | Piano

Saturday, November 19, 2022 | 7:30pm
Herbst Theatre

PHILIP GLASS MIXTAPE
Celebrating the Composer's 85th

Side A

PHILIP GLASS	**Mad Rush**

Adam Tendler

Distant Figure: *Passacaglia* **for solo piano**

Jenny Lin

(Arr. Lin/Tendler)	**Selections from *Les enfants terribles* for two pianos** *[World Premiere]*

    1. Overture
    3. The Somnambulist
    9. Are You In Love, Agathe?
    11. Paul's End

Adam Tendler, Jenny Lin

PAUSE

Side B

Etude No. 16

Adam Tendler

Etude No. 2

Jenny Lin

Four Movements for Two Pianos
Movement I
Movement II
Movement III
Movement IV

Adam Tendler and Jenny Lin

Adam Tendler is a Yamaha Artist   adamtendler.com
Jenny Lin is a Steinway Artist   jennylin.net

Hamburg Steinway Model D, Pro Piano, San Francisco

Tonight is the San Francisco Performances recital debut of Adam Tendler.

San Francisco Performances presents Jenny Lin for the second time. She made her SF Performances debut in February 2011.

A recipient of the Lincoln Center Award for Emerging Artists, "currently the hottest pianist on the American contemporary classical scene" (*Minneapolis Star Tribune*), a "remarkable and insightful musician" (*LA Times*), and "relentlessly adventurous pianist" (*Washington Post*) "joyfully rocking out at his keyboard" (*New York Times*), **Adam Tendler** is an internationally recognized interpreter of living, modern and classical composers. A pioneer of DIY culture in concert music who has commissioned and premiered major works by Christian Wolff and Devonté Hynes alike, between 2005 and 2006 Tendler performed in all 50 United States as part of a grassroots recital tour he called America 88x50, which became the subject of his memoir, *88x50*, a Kirkus Indie Book of the Month and Lambda Literary Award nominee.

He maintains a career as a concert soloist, recording artist, speaker, and educator. Tendler released an album of piano works by Robert Palmer on New World Records in 2019 and Liszt's *Harmonies Poétiques et Religieuses* on the Steinway Label in 2021. He has also recorded performances and master classes for the digital music platform, Tido, collaborated with Edition Peters on a new edition of John Cage's *In a Landscape*, and released the premiere recording of Edward T. Cone's *21 Little Preludes*. An active

presence in all contemporary concert music genres, Tendler has also performed the complete major piano works of Aaron Copland and collaborates with the John Cage Trust and Edition Peters in presenting Cage's work internationally. He released his second book, *tidepools*, in 2019.

In 2022 he will premiere 16 newly commissioned works by composers including Laurie Anderson, Nico Muhly, Missy Mazzoli, Christopher Cerrone, Timo Andres, and Pamela Z as part of a project called Inheritances. Adam Tendler is a Yamaha Artist.

Pianist **Jenny Lin** is an artist of keen musicianship, brilliant technique, and a compelling perspective shaped by a deep fluency in global culture. Born in Taiwan, raised in Austria, educated in Europe and America, Lin has built a vibrant international career, notable for innovative collaborations with a range of artists and creators.

In this most unusual season, Lin has performances—both digital and in person—at the Mostly Mozart Festival, Washington Performing Arts, Winnipeg New Music, the Morris Museum, St. Olaf College, and elsewhere.

Jenny Lin also continues her collaboration with Philip Glass, performing his Etudes in concerts around the globe. This experience inspired Lin to create The Etudes Project, in which she works with a range of living composers to create new technical piano etudes, pairing each new piece with an etude from the classical canon. The results are featured on Sono Luminus albums; Volume 1 showcases Lin's work with ICEBERG New Music, and Volume 2 will be released in the coming year.

Jenny Lin is the featured pianist in Elliot Goldenthal's original motion picture score for Julie Taymor's 2020 film, *The Glorias* and recently recorded an album with accordionist Guy Klucevsek (created in "contactless" fashion) featuring the music of Giya Kancheli. Her catalogue (which includes more than 30 albums, on Hänssler Classic, eOne, BIS, New World, Albany, et al.) includes the music of Arthur Schnabel, Chopin's Nocturnes, Shostakovich's Preludes and Fugues, transcriptions of the songs of Chinese pop singer Teresa Teng, and *Melody's Mostly Musical Day*, an album, picture book, and multimedia children's concert.

Lin has performed with orchestras throughout the world, including the American Symphony Orchestra, NDR and SWR German Radio Orchestras, the RAI National Symphony Orchestra, and others. She has performed at Carnegie Hall, Lincoln Center, the Kennedy Center, at BAM Next Wave, Spoleto USA, the Schleswig-Holstein Festival, and elsewhere.

Fluent in English, German, Mandarin, and French, Jenny Lin holds a bachelor's degree in German Literature from The Johns Hopkins University and studied music at the Hochschule für Musik, and at the Peabody Conservatory. Jenny Lin currently resides with her family in New York City.

PROGRAM NOTES

Mad Rush

PHILIP GLASS
(B. 1937)

In the fall of 1979 the 14th Dalai Lama paid a visit to New York City, and Philip Glass—who has described himself as a "Jewish-Taoist-Hindu-Toltec-Buddhist"—was asked to provide music for the Dalai Lama's appearance in the Cathedral of Saint John the Divine. But there were stipulations in place even before Glass began to compose. The Dalai Lama's schedule was uncertain, it was not clear exactly when he would arrive, and Glass was told that whatever music composed for that occasion should be "somewhat indefinite in length." Glass has noted wryly that such a stipulation was "not a problem" for him, and he composed a piece—originally for organ—that could be shaped into different lengths: expanded through its many repeats or cut off as the occasion demanded. Glass himself performed this music for the appearance of the Dalai Lama, and at that

time it had no title—only later did it acquire the name *Mad Rush*. While *Mad Rush* was originally composed for organ, Glass has said that he is comfortable with it in its piano version, and he has performed it often as a piano piece.

The music begins quietly (Glass' marking is *Flowing*) with a steady murmur of eighth-notes in 4/4 in the left hand, but in the fifth measure the right hand enters in triplets, and that play of two against three will continue throughout. *Mad Rush* is based on two themes, and Glass has noted that this music may be thought of as "the play of the wrathful and peaceful deities of Tibetan Buddhism," but listeners should not expect the sort of sonata-form turbulence that such a contrast of themes might imply. Harmonies shift, colors evolve, rhythms grow more complex, but *Mad Rush* retains is calm character throughout, and the music finally reaches a peaceful conclusion, a conclusion well suited to welcome a religious leader who has made peace the core of his message.

Distant Figure: *Passacaglia* for Solo Piano

The *Passacaglia* is a much more recent piece. It was commissioned for the 2017 Aarhus Festival in Denmark and first performed on November 18 of that year by pianist Anton Batagov, who has recorded it. A passacaglia is an ancient variation-form movement in which a ground-bass, usually in 3/4, provides the foundation for a series of variations. The passacaglia was a favorite form of Bach; the magnificent finale of Brahms' *Fourth Symphony* is a more recent example.

Glass' *Passacaglia* is very much in the tradition of those two masters. He offers no performance instruction beyond a simple tempo marking—quarter-note=86—but he sets this passacaglia in 4/4 rather than 3/4. It begins with a simple oscillating pattern on two notes—A and C—and the fundamental shape of the ground bass gradually emerges from the murmuring textures. Soon these textures become rhythmically complex: Glass superimposes different metric pulses—over the rocking eighths of the beginning we soon hear sextuplets, triplets, and rushing quarters—and just as quickly we hear unexpected harmonic shifts and surprises. The music grows more dramatic as it proceeds, finally building to a climax as great arpeggios swirl above the ground bass, then falls away to a restrained conclusion as the tempo slows and the *Passacaglia* glides into silence.

Selections from *Les Enfants Terribles*

In the 1990s Philip Glass composed three chamber operas as an act of homage to the French poet-novelist-filmmaker Jean Cocteau. He based them on Cocteau's films *La belle et la bête* and *Orphée* and on his novel *Les enfants terribles* (1929), which was turned into a film in 1950, using Cocteau's screenplay and directed by Pierre Melville. *Les enfants terribles* tells the surrealistic tale of the orphaned brother and sister Paul and Lise, who live all alone in a fabulous mansion. Theirs is a dream existence, and *Les enfants terribles* is—among other things—about the loss of youth and innocence and the fatal attempt to cling to a paradise that must inevitably be lost. Glass completed the opera early in 1996, and it was premiered in Zug, Switzerland on May 18 of that year. Glass described his *Les enfants terribles* as a "dance-opera spectacle" and scored it for a very concise group of performers: four singers, eight dancers, and three pianos. The opera proved an immediate success, and it was quickly performed throughout Europe and the United States.

A number of pianists have felt that the music of the opera was too good to leave in the theater, and excerpts from *Les enfants terribles* have been arranged for piano duo. This has involved some careful arranging, since the two pianos must cover the original scoring for three pianos. Eleven movements from the opera have been arranged for piano duo, and this concert offers four of these: *Overture*; *The Somnambulist*; *Are You in Love, Agathe?*; and *Paul's End*.

Etude No. 16
Etude No. 2

Philip Glass learned to play the piano and organ as a boy and continued his studies at Juilliard. While on tour with the Philip Glass Ensemble, he played keyboard instruments, but his increasing success as a composer meant that he devoted more time to composing and less to playing, and eventually he gave up playing in public. But by the late 1980s, shortly after his fiftieth birthday, Glass felt that loss, and he resumed playing the piano.

As Glass returned to performing on the piano, he realized that he needed to improve his technique. He also saw that he needed music to play on tours as a pianist, and so he began to compose a series of etudes for his own instruction and for his own use—he said that he wrote these piec-

es "to explore a variety of tempi, textures, and piano techniques." He wrote six etudes in 1994 and dedicated them to the conductor Dennis Russell Davies—a champion of Glass' music—on the occasion of Davies' fiftieth birthday, and he soon added four more to make a total of ten etudes. Some years later, Glass returned to this project and composed ten more etudes, publishing the second set in 2012.

These 20 etudes comprise about two hours of music, and—like all good etudes—each poses a specific technical problem for its performer. But like the best etudes, notably Chopin's, Glass' etudes rise above their purely pedagogical purposes to become good music in their own right, expressive and memorable. Glass has commented that he feels that the 20 etudes, taken as a whole, form "a self-portrait."

Etude No. 16 is in 7/8, with the eighth-notes pulsed 3+4. From that steady asymmetric patter, different themes emerge: one in bright high octaves, a rising figure in the middle register, and a sixteenth-note swirl that often completes a measure. *Etude No. 2* is one of the original set of etudes composed for Dennis Russell Davies' birthday. It sets a performer the challenge of alternating measures of 7/8 and 4/4. This etude is in C major, and listeners may recognize a kinship with the P*relude No. 1 in C Major* from Book I of Bach's *The Well-Tempered Clavier*.

Four Movements for Two Pianos

The Klavier-Festival Ruhr commissioned the *Four Movements for Two Pianos* from Philip Glass, and the premiere was given at that festival on July 7, 2008, by pianists Dennis Russell Davies and Maki Namekawa. *The Four Movements* make up a substantial work—they span about 25 minutes. Characteristically, Glass gives the movements no titles and no performance marking in Italian—the movements are listed numerically (*Movement I*, etc.), and Glass offers only a metronome indication for each.

Audiences might think of the *Four Movements* as a suite for two pianos (Rachmaninoff composed two such suites) or perhaps as a sonata for two pianos. Glass has not been much interested in sonata form, but these four movements in contrasting moods and tempos take some of the general shape of the sonatas for two pianos by such composers as Mozart, Poulenc, and Stravinsky. The familiar Glass

techniques are all apparent—murmuring textures set against percussive themes, unexpected harmonic shifts achieved effortlessly, the seamless flow of the musical line between the performers, metric complexity—and here they are at the service of a broad-scaled work of increasing dramatic power.

The individual movements may be described briefly, though audiences should have no difficulty following the form and progression of this music. The powerful opening of the first movement gives way to more relaxed material, somewhat in the manner of sonata form, while the second is the "slow" movement, much gentler in expression than the first. Longest of the movements, the third is also the most metrically complex: different meters contrast and overlap as the music builds to a sonorous climax and a gentle close. The substantial finale proceeds over a subdued ostinato that will form the basis for most of the movement. One hardly associates Glass with the music of Rachmaninoff, but this movement builds to a mournful climax quite reminiscent of that earlier master before driving to its starkly dramatic concluding chords.

—Program notes by Eric Bromberger