Israeli composer Gilad Cohen is an active composer, performer and conductor in different musical genres including concert music, rock and music for theatre. A graduate of the Jerusalem Academy of Music and Dance and the Mannes College of Music, Gilad is currently a PhD candidate in Composition at Princeton University. A recipient of the Israeli Prime Minister Award for Composers in 2010 (the most prestigious award for composers in Israel), Gilad has written chamber, choral and orchestral music that was performed at venues around the US, Europe and Israel including Merkin Hall, Morgan Library & Museum, Bargemusic (New York), the University of Music and Performing Arts in Vienna, Kolarac Hall (Belgrade) and the Jerusalem Theatre (Israel). Recent awards including the Whiting Fellowship for Humanities, the Encore Grant from the American Composers Forum, the first prize in the American Liszt Society International Composition Competition and the top prize in the 2012 Franz Josef Reinl Composition Contest. A current student at the Tony-honored BMI Musical Theatre Workshop in New York, Gilad is active as a composer for theatre, choral conductor and performer, playing piano, bass and guitar. Recent performances included Merkin Hall, Rose Hall at Lincoln Center and Symphony Space (NYC). www.giladcohen.com

A professional singer and composer, N. Lincoln Hanks thrives in the outer regions of the music spectrum. He studied composition at Indiana University with Don Freund, Frederick Fox, and Claude Baker, and he studied with John Harbison at the Aspen Music Festival. Among his many recognitions and awards, Lincoln has won the Contemporary Choral Composition Competition from The Roger Wagner Center for Choral Studies and an ASCAP award. He was also honored recently as a finalist in the Lilly Fellows Program– Arlin G. Meyer Prize for his oratorio, Tegel Passion. Many distinguished performing artists and groups, including pianist Paul Barnes, the Pittsburgh Symphony Orchestra, and the Dale Warland Singers, have performed his music. Recently, his works have been featured on North/South Concerts, the Cutting Edge New Music Festival, the Boston New Music Initiative concert series, and the Piccolo Spoleto Festival. He is the director of Alchymey, an early music vocal ensemble based in Los Angeles, and he co-directs The Ascending Voice, a triennial sacred a cappella music festival and symposium at Pepperdine University. Lincoln lives, composes and teaches in Malibu, CA where he is an Associate Professor of Music at Pepperdine. More information may be found at www.nlincolnhanks.com.

MICHIGAN STATE UNIVERSITY | COLLEGE OF MUSIC

presents

Guest Artist Recital

A Program of Premieres

Paul Barnes, Piano

Friday, February 1, 2013, 8:00 pm
Cook Recital Hall
Program

Orphée Suite for Piano (2000)  Philip Glass
II. Orphée’s Bedroom  (b.1937)
IV. Orphée and the Princess  (arr. Paul Barnes)
VII. Orphée’s Bedroom – Reprise  (b.1961)

World premier given on April 17, 2001
Greenwich House, New York, New York


Winner of the American Liszt Society Bicentennial Composition Competition
World premier given on February 19, 2011
American Liszt Society Festival, University of Georgia, Athens, Georgia

Trilogy Sonata (2000)  Philip Glass
I. Knee Play No. 4 from Einstein on the Beach
   (arr. Philip Glass, rev. and ed. Paul Barnes)
II. Act III Conclusion from Satyagraha
   (arr. Michael Riesman, rev. and ed. Paul Barnes)
III. Dance from Act II Scene III of Akhnaten
   (arr. Paul Barnes)

World premier given on April 17, 2001
Greenwich House, New York, New York

Intermission

III. The Land  (arr. Paul Barnes)

World premier given on Sept 18, 2004, Lied Center, Lincoln, Nebraska

Monstre sacré (2011)  N. Lincoln Hanks  (b.1969)
Entrée et intrus
Jeux et théorie: connexion libre avec Bach
Amour parfait
Rondeau et sortie: le monstre danse

World premier given on April 2, 2012, Cutting Edge Concerts,
Symphony Space, New York, New York

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 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
concerts/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 released on the Liszt Digital label. Paul
Schoemaker of the British Society Newsletter reviewed the recording and
wrote that Barnes was “a fine pianist and gives us a performance of
resounding conviction.” Janice Weber of 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 Hixson-Lied Professor of Piano at the University of Nebraska-
Lincoln 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 named ‘Teacher of the Year” by the Nebraska Music
Teachers Association.

Recent performances include the world-premier of Ivan Moody's piano
quintet Nocturne of Light with the Chiara Quartet at Symphony Space, the
world premier of Gilad Cohen’s Ballade for Piano at the American Liszt
Society Bicentennial Festival, and the world premier of N. Lincoln Hanks’
Monstre sacré, also at Symphony Space. In celebration of Philip Glass's
75th year in 2012, Barnes performed his Philip Glass Retrospective Recital
featuring all of his Glass transcriptions at Lincoln Center on March 31,
2012. His 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’ recordings are
available on ITunes, YouTube, and at Amazon.
motives from several Bach suites and make them all work together extrapole and in perfect whimsy.

*Amour parfait* is a romantic piece performed by the artist... for the artist. Some of the themes and the accompaniment figures are constructed as palindromes as if the *monstre* were holding a mirror up to himself and falling in love over and over again in sweet conceit.

The final movement, *Rondeau et sortie: le monstre danse*, is a celebration of this holy terror as the artist makes a final exit. As the piece began so it ends with panache and sovereignty.

---N. Lincoln Hanks

**Guest Artist Bios**

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. His recent performance at Lincoln Center was featured in the New Yorker Magazine. He has performed in England, China, Korea, Austria, Russia, Greece, Serbia, Hungary, and in all major cities throughout the US.

Deeply inspired by the aesthetic challenge of minimalism, Barnes commissioned and gave the world premier performance 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, “Barnes offers a surprisingly expressive reading.... Atmosphere and rhythmic vitality are important, and these qualities Barnes has in abundance.” The American Record Guide’s Rob Haskins wrote, "Barnes is an expressive pianist with a

**Program Notes**

The impetus for my transcriptions from Philip Glass's *Orphée Suite for Piano* came when Mr. Glass visited Lincoln, Nebraska back in 1999. After spending an exhilarating hour in my studio going over potential opera scores, we both decided that Orphée would work especially well transcribed for piano. A University of Nebraska-Lincoln Research Council grant enabled me to transcribe and record the newly created Orphée Suite for Piano during the summer of 2000. The premier performance was given in April of 2001 at the Greenwich House Music School in New York City.

I have always been inspired as a musician by the mystical interplay between the spiritual and the physical worlds. And this fascinating intercourse is the basis for Jean Cocteau's remarkable 1950 film version of Orphée on which Glass based his 1991 opera. The disarming simplicity of Glass's music idiom is especially suited to communicating the unique tension that exists between these two worlds.

I have tried in my selection of transcriptions, to communicate the most poignant aspects of the emotional world so brilliantly crafted by Glass in his score. The second movement is a touching piece accompanying the scene where the mysterious Princess, Orphée's 'Death', (played by the stunning Maria Casares) seriously violates a precept of underworld justice: she marries in the human world for personal reasons. Here she simply watches Orphée as he sleeps with Euridice, crossing that forbidden chasm of emotional connection to the human world. Glass's makes subtle reference to Gluck's famous aria used by Cocteau in the film. This unique adaptation is particularly effective in portraying the timeless contemplation of love in this scene totally without action.

The forth movement introduces an important chord progression symbolizing the love of the Princess for Orphée. It's simplicity and emotional directness disarm the critic as the listener melts into the unadulterated beauty of triadic bliss. Yet the F Major-a minor, B-flat Major-D-flat Major love theme never occurs without an excursion to e-minor, a musical darkness that reveals the complicated nature of this cross-temporal love. The princess remarks, "In our world, no one loves, we only move from judgment to judgment."

The final scene returns to Orphée's bedroom ironically this time with Orphée watching Euridice sleeping. In the style of a baroque lament, the music is at once tender and melancholy. While the contemplative mood of the first Bedroom piece is maintained, the piece then moves to the ominous key of e-minor where the fate of the princess is being carried out amidst the bliss of the reunited Orphée and Euridice. The love progression returns for a final time, as the princess's faithful aides have now been transformed into her escorts to her final judgment. The Princess bids adieu amidst the tension of
Ballade for Piano was written upon moving from Israel to the United States for my graduate studies, and it reflects some of the mixed feelings that one has when leaving one home behind and starting a new life somewhere else. The piece was a winner of the 2011 International Bicentennial Composition Competition of the American Liszt Society, and it was consequently premiered in the Society’s annual festival at the University of Nebraska by pianist Paul Barnes.

The Trilogy Sonata (1998) was initially conceived as the result of a series of piano arrangements from the operas of Philip Glass that I had the privilege of premiering at various performances in New York. Realizing the intrinsic emotional quality of each of the transcriptions from the "portrait" trilogy of Einstein on the Beach, Satyagraha, and Akhnaten, I remarked to Glass that these three arrangements actually follow the psychological progression of a typical Mozart sonata. Knee Play No.4 from Einstein with its energetic opening progression is followed by a contrasting theme of great lyrical beauty reminiscent of the contrasting themes and the fast pace of a typical Mozart sonata form. The Satyagraha arrangement approaches that cherished 2nd movement position in the sonata cycle where the fast pace of the opening movement is abandoned in favor of a more contemplative excursion into musical space. And the third movement has traditionally been reserved for the light-hearted and high-spirited dance. The Dance movement from Akhnaten fulfills this emotional expectation quite effectively. The result is an unusual sense of time travel as the unmistakable rhythmic identity of Philip Glass is temporarily viewed through the looking glass of the 18th-century sonata cycle.

Piano Concerto No.2 (After Lewis and Clark) On the fateful morning of September 11, 2001 I met with an administrator from the University of Nebraska about the possibility of raising money to commission 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 commissioning of the new concerto 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. Without the vision and financial support of this consortium, the work would not have been possible.

The third and final movement entitled "The Land" is a gloriously expansive theme and variations reflecting the great vastness of the land explored by Lewis and Clark. And this expansiveness refers not only to the vast 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 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.

Monstre sacré

In my formative years as a young classical musician, I recall that it was the mystifying and eccentric virtuosi who first seized my attention and helped generate in me a perpervid desire to keep listening and learning. I also learned that the unreasonableness, indelicate behavior and personal disasters that defined the lives of many of these past masters were a part of the art - often forgivable when remembering their astonishing talents. Coined by the French playwright, novelist and movie director Jean Cocteau, monstre sacré literally means “holy terror” and describes that unconventional, strange or even vile artist who is so revered by the public that in spite of the maestro’s most horrific personal habits he or she seems always forgiven. My piece for solo piano is a tribute to these “monsters.”

Entrée et intrus is our introduction to the prodigy: an overwhelming individual who pretentiously and repeatedly interrupts the party’s conversation with calls of attention to her brilliance and authority. In the style of a regal French overture, the music is heraldic, explosive, and even unseemly as the monstre breaks the continuity of our lives, our suppositions and the mundane.

For the monstre sacré in classical music, the works of J. S. Bach is often the repertoire that is paid special attention (we think of Glenn Gould, for example). The fast-paced second movement, Jeux et théorie: connexion libre avec Bach, caricatures the music of the baroque composer with its strict counterpoint and motor rhythms, but the themes are freely associated with each other, abruptly taking the music in a variety of tonal directions. I composed the movement as if I challenged the monstre to choose Gigue