

GLASS

COMPLETE PIANO ETUDES

JEROEN VAN VEEN *PIANO*

Philip Glass b. 1968
Complete Piano Etudes

Etudes for Piano Book I

1.	Etude 1 in G minor	6'29
2.	Etude 2 in A minor	7'26
3.	Etude 3 in A	4'46
4.	Etude 4 in D minor	4'23
5.	Etude 5 in F minor	9'49
6.	Etude 6 in F minor	5'49
7.	Etude 7 in A minor	14'40
8.	Etude 8 in C	7'03
9.	Etude 9 in F minor	3'53
10.	Etude 10 in E-Flat	8'37

Etudes for Piano Book II

11.	Etude 11 in C minor	8'29
12.	Etude 12 in D minor	7'44
13.	Etude 13 in F	4'57
14.	Etude 14 in A-Flat	6'16
15.	Etude 15 in D	7'46
16.	Etude 16 in G minor	5'43
17.	Etude 17 in F minor	8'42
18.	Etude 18 in G minor	4'28
19.	Etude 19 in C	5'50
20.	Etude 20 in C	10'03

Jeroen van Veen *piano*

Etudes for piano; who doesn't know them? Anybody who ever tried to play the piano and had lessons does remember them, especially Carl Czerny (the etude champion who wrote more than 1000 piano etudes!). What is the definition of an etude: a specific technical skill developed into a whole piece. Triads, scales, rhythmical patterns, voicing, chord progressions, trills; all turned into a piece of music to practice over and over again. Repeat until you master the skills and can go on to the next one. The situation began to change in the 19th century when composers were striving to create music that would both please the audiences in concert and serve as a good teaching tool for themselves. Such combination of didactic and musical value in a study is sometimes referred to as a concert study. Frédéric Chopin and Franz Liszt were the first to compose such a pieces; Chopin wrote his Etudes opus 10 and 25 (24 etudes plus three new etudes) and Liszt wrote 6 Paganini Etudes (6 etudes, including the famous La Campanella) and his Transcendental Études (12 etudes with each a name). Many composers followed this new genre; Schumann (Paganini, 12 Symphonic Studies), Brahms (51 Studies, Paganini), Skrjabin (Opus 2, 8, 42 & 65), Debussy (12 Etudes), Rachmaninoff (17 Etudes Tableaux), Cage (Etudes Australes), Ligeti (18 Etudes) and now also Philip Glass.

From the printed sheet music; Philip Glass comments on his Etudes:

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

Book I (Etudes 1-10) 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 I 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 Etudes for several years. Perhaps for that reason, when I took up work with the Etudes again I found the music was following a new path. Though I had several settled questions of piano techniques for myself in Book I, the music in Book 2 quickly began to suggest a series of new adventures in harmony and structure.

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

In the end, the Etudes are meant to be appreciated not only by the general listener, but especially by those who have the ability and patience to learn, play and perform the music themselves.

Philip Glass, 20 October 2014

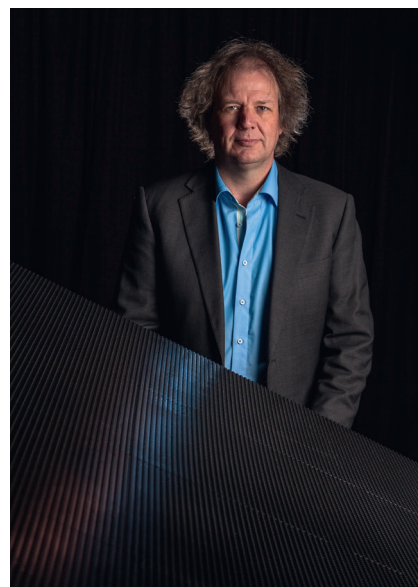
There were a number of special events and commissions that facilitated the composition of the Etudes by Philip Glass. The original set of Etudes was composed for Dennis Russell Davies on the occasion of his 50th birthday in 1994. These Etudes were later renumbered as Nos. 2, 3, 4, 5, 9 and 10.

Etude 6 was commissioned in 1994 by WNYC for John Schaefer's new music program in the original title *Now, So Long After That Time*. The Sydney Festival commissioned etude 7 in 1996. Etudes 12 and 13 were commissioned by Bruce Levingston in 2007 and premiered in New York at Lincoln Center's Alice Tully Hall. Etude 17 was commissioned for the 25th Anniversary of the Menil Collection in Houston, TX and premiered in 2012.

The three final Etudes 18, 19 and 20 were commissioned by the Perth International Arts Festival in 2012 in honor of Glass's 75th birthday, and premiered 16 February 2013.

Each of the 20 Etudes handles a specific piano technique. Some are really refreshing new, and really add something to the existing Piano Repertoire. In almost all the etudes the endurance is the main issue to overcome.

© Jeroen van Veen



Jeroen Van Veen (1969) started playing the piano at the age of 7. He studied at the Utrecht Conservatory with Alwin Bär and Håkon Austbø. In 1993 he passed the Performing Artists' Exam. Van Veen has played with orchestras conducted by Howard Williams (Adams), Peter Eötvös (Zimmermann), Neal Stulberg (Mozart & Bartok) and Robert Craft (Stravinsky). He has played recitals in Europe, Russia, Canada & the USA. Van Veen attended master classes with Claude Helffer, Roberto Szidon, Ivan Klánsky and Leonid Hambro. He was invited to several festivals; Reder Piano Festival (1988), Festival der Künste in Bad Gleichenberg (1992), Wien Modern (1993), Holland Dance Festival (1998, 2010) Lek Art Festival (1996-2007). Van Veen recorded for major Dutch

Radio- and Television companies like AVRO, NOS, IKON, NCRV, TROS/Internet, WTBC-TV & Radio (Florida, U.S.A.) and Moscow Television. In 1992, Van Veen recorded his first album as Piano duo Van Veen. In 1995 Piano duo Van Veen made their debut in the United States. They were prizewinners in the prestigious 4th International Murray Dranoff Two Piano Competition in Miami, Florida. After this achievement they toured the United States

and Canada many times. The documentary “Two Pianos One Passion” (nominated with an Emmy Award 1996) portrays them as a duo. In 2016 Van Veen was awarded with the NPO Radio 4 2016 Award, for his efforts and promotion of classical music beyond the concert halls. His lie-down (ligconcert®) concerts were praised as an example how classical music can attract new audiences.

The various compositions by Van Veen may be described as Minimal Music with different faces, Crossovers to Jazz, Blues, Soundscape, Avant-Garde, Techno, Trance and Pop Music. His Minimal Preludes for piano, and his NLXL are some of his most played pieces worldwide. His latest Minimal Piano Concerto Continuum was a great success. In 2015 he premiered his Incanto nr 2 in the Amsterdam Concertgebouw with Sandra van Veen.

Currently Mr. Van Veen is director of Van Veen Productions, Chairman of the Simeon ten Holt Foundation, Pianomania Foundation and artistic director of several music festivals. He is also active as Overseas Artistic Director in the Murray Dranoff Two Piano Competition based in Miami. Over the last 25 years Van Veen recorded more than 150 albums and 5 DVD's, mostly for Brilliant Classics. His dicography includes: Adams, Einaudi, Glass, JacobTV, Minimal Piano Collections, Nietzsche, Nyman, Pärt, Reich, Richter, Riley, Stravinsky, Tiersen, Ten Holt, Van Veen, Yiruma and many others.

Van Veen is also praised for his productivity some say; ‘the man who records faster than his shadow’.

“Dutch pianist and composer, Jeroen van Veen, the leading exponent of minimalism today”, Alan Swanson (Fanfare)

“Jeroen van Veen has for many years been a powerhouse in the piano world of the Netherlands and beyond”, Dominy Clements (Musicweb-International)

“The Maximal Minimalist Missionary”, Raymond Tuttle (Fanfare)

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