

Philip Glass The Complete Piano Etudes

A fascinating history of the piano explored through 100 pieces chosen by one of the UK's most renowned concert pianists. An astonishingly versatile instrument, the piano allows just two hands to play music of great complexity and subtlety. For more than two hundred years, it has brought solo and collaborative music into homes and concert halls and has inspired composers in every musical genre—from classical to jazz and light music. Charting the development of the piano from the late eighteenth century to the present day, pianist and writer Susan Tomes takes the reader with her on a personal journey through 100 pieces including solo works, chamber music, concertos, and jazz. Her choices include composers such as Bach, Mozart, Beethoven, Robert Schumann, Tchaikovsky, Debussy, Gershwin, and Philip Glass. Looking at this history from a modern performer's perspective, she acknowledges neglected women composers and players including Fanny Mendelssohn, Maria Szymanowska, Clara Schumann, and Amy Beach.

(Music Sales America). The Twenty Etudes 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. Taken together,

they 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

Rapturous in its ability to depict the creative process, *Words Without Music* allows readers to experience that sublime moment of creative fusion when life merges with art. Biography lovers will be inspired by the story of a precocious Baltimore boy, the son of a music-shop owner, who entered college at age fifteen, before traveling to Paris to study under the legendary Nadia Boulanger; Glass devotees will be fascinated by the stories behind *Einstein on the Beach* and *Satyagraha*, among so many other works. Whether recalling his experiences working at Bethlehem Steel, traveling in India, driving a cab in 1970s New York, or his professional collaborations with the likes of Allen Ginsberg, Ravi Shankar, Robert Wilson, Doris Lessing, and Martin Scorsese, *Words Without Music* affirms the power of music to change the world.

Metamorphosis 1 & 2 by Philip Glass is now available in piano tab; a color coded, easy interpretation of piano music that requires little training. The piano tabs display right and left-hand fingering numbers with red and blue note letters. *Play Piano by Letters* is a method of learning featuring unique color-coded illustrations

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of sheet music. The most remarkable feature about this method is that it modifies standard sheet music and uses letters instead of note symbols, so those who want to play the piano can learn in a much easier and more visual way. If you're a visual learner, intimidated with the complexities of reading standard piano sheet music, and want an additional tool to learn *Metamorphosis 1 & 2* by Philip Glass this Book is for you. This method of tablature is particularly helpful for piano beginners, and for those who want to learn new songs every once in a while. PlayPianoByLetters.com is an interesting and fun way for musicians to play well-known songs on the piano.

Featuring the most relaxing and soothing contemporary music, this collection of sheet music for solo Piano contains 21 pieces that will make sure you *Keep Calm And Play On*. When the stresses of modern life get too much, why not while away the blues with *The Blue Book*, a compendium of calming and relaxing contemporary solo Piano pieces to help you take some time out and keep calm? We've brought together 21 pieces including well-known themes from film & TV. Pieces include the Theme From *Downton Abbey*, the beautiful *Nuvole Bianche* by Einaudi and *Metamorphosis Two* by Philip Glass. For the complete list of songs included, please see below. So for a great way to unwind, choose your favourite piece from this collection, or just learn something new and you're sure

to be inspired by these wonderful Piano pieces - a perfect addition to your repertoire. This Keep Calm And Play On: The Blue Book is part of our Keep Calm series including other books for solo Piano, as well as Piano, Vocal and Guitar arrangements.

Performing Music History offers a unique perspective on music history and performance through a series of conversations with women and men intimately associated with music performance, history, and practice: the musicians themselves. Fifty-five celebrated artists—singers, pianists, violinists, cellists, flutists, horn players, oboists, composers, conductors, and jazz greats—provide interviews that encompass most of Western music history, from the Middle Ages to contemporary classical music, avant-garde innovations, and Broadway musicals. The book covers music history through lenses that include “authentic” performance, original instrumentation, and social context. Moreover, the musicians interviewed all bring to bear upon their respective subjects three outstanding qualities: 1) their high esteem in the music world as immediately recognizable names among musicians and public alike; 2) their energy and devotion to scholarship and the recovery of endangered musical heritages; and 3) their considerable skills, media savvy, and showmanship as communicators. Introductory essays to each chapter provide brief synopses of historical eras and topics. Combining careful scholarship and lively conversation, Performing Music History explores historical contexts for a host of fascinating issues.

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William Duckworth, a cutting-edge composer and musicologist himself, spent more than a decade visiting the leading lights of new American music, beginning with the music's spiritual godfather, John Cage, and progressing through the latest innovators. His goal was to let the composers talk about their work in their own words; to show how their personal lives and struggles to create their art colored their output; to discuss seriously their aesthetic goals; and to analyze their influences. The discussions that result are free-ranging but always focused, revealing the many radically new approaches pioneered by these artists. The life of the composer is one of struggle, often against incredible odds, in pursuit of an individual vision that is often misunderstood if not openly maligned by mainstream culture. It is rare that a sympathetic ear is given to the composer's concerns; rarer still that the composer gets a chance to discuss craft with another craftsman. These enlightening interviews, filled with personal revelations and the unique voice of each composer, will delight fans of twentieth-century music and the avant-garde, as well as anyone interested in the life of the arts.

Music Sales America

(Music Sales America). All 24 of these fresh and inventive pieces are at the same time distinctly individual and part of an adventurous new era of piano composition. Each composer has contributed brief notes to accompany the music, giving intriguing insights as to how, where or why every piece was created. It makes for a unique and fascinating selection of definitive contemporary piano solos from some of today's most accessible

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composers. Includes works by Ludovico Einaudi, Nils Frahm, Philip Glass, Hauschka, Nico Muhly, Dustin O' Halloran, Tarik O'Regan, Max Richter, Joby Talbot, James Whitbourn, and more. Contents: ARNALDS: Words of Amber * EINAUDI: Berlin Song * The Earth Prelude * Waterways * FRAHM: Ambre * Over There, It's Raining * GLASS: Etude No. 11 * HARLE: Three Secrets from the Abyss * HAUSCHKA: Can You Dance for Me * Early in the Park * Until It's Dawn * ILLARRAMENDI: Cadena Acuatica * JOHANNSSON: A Model of the Universe * JULYAN: An Uncertainty * LENNOX: The Inescapable Light 1 * MUHLY: A Hudson Cycle * O'HALLORAN: Fine * Opus 26 * O'REGAN: Lines of Desire * RICHTER: Horizon Variations * Vladimir's Blues * TALBOT: Cloud Watching * Transit of Venus * WHITBOURN: Moving Ground

Philip Glass - Easy to Read Visual Sheet Music with Letters is a method of learning featuring unique color-coded illustrations of sheet music. The most remarkable feature about this method is that it modifies standard sheet music and uses letters instead of note symbols, so those who want to play the piano can learn in a much easier and more visual way. This book contains 5 popular Philip Glass songs in piano tablature; a color coded, easy interpretation of piano music that requires little training. The piano tabs display right and left-hand fingering numbers with red and blue note letters. If you're a visual learner, intimidated with the complexities of reading standard piano sheet music, and want an additional tool to learn a Philip Glass song this book is for you. This method of tablature is particularly helpful for piano beginners, and for those

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who want to learn new songs every once in a while. PlayPianoByLetters.com is an interesting and fun way for musicians to play well-known songs on the piano. Song List: Opening, Truman Sleeps, Raising the Sail, Metamorphosis One and Metamorphosis Two.

The music of Terry Riley, La Monte Young, Steve Reich and Philip Glass are dealt with in this book, and an ideological and historical background to minimal music is also provided.

The Chester Alto-Saxophone Anthology presents 15 popular works for Alto-Sax with Piano accompaniment. The selected works are taken from the major exam board syllabuses, spanning Grades 5 to 8 and beyond. As well as the joint piano and Alto-Saxophone score, a dedicated Alto-Sax score is included along with performance notes by Amy Dickson. The tracks included are: - Gush [Hans Abrahamsen] - Chant D'amour [Isaac Albéniz] - Orchestral Suite No. 2, BWV 1067 [J. S. Bach] - Three Piece Suite [Richard Rodney Bennett] - Pulcinella, Op. 53 No. 1 [Eugène Bozza] - Barcarolle (from Sylvia) [Léo Delibes] - Suite Francaise [Pierre Max Dubois] - Chanson De Matin Op.15 No.2 [Edward Elgar] - No. 1 from Melodies for Saxophone [Philip Glass] - Allegro, Largo et Finale, Op. 1 No. 12 [G. F. Handel] - San Antonio (Sonata for Alto Saxophone and Piano) [John Harbison] - Tango And Charleston [Trevor Hold] - Histoires [Jacques Ibert] - Canzonetta, Op. 19 [Gabriel Pierné] - Sonatine Sportive, Op. 63 [Alexander Tcherepnin]

Jenny Lin explains The Etudes Project's genesis: "I have always been fascinated by the intricate history of piano études, and how throughout written music it has continued to be one of the most important genres in keyboard literature. How did we get from Bach's Clavier-Übung

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to Philip Glass's Piano Etudes? And where is the form going now? I hope to explore these questions through The Etudes Project." Rather than provide a specific étude prompt for each member of ICEBERG, Lin gave them free rein to challenge her technique. Then, after the pieces were written, she paired each new work with an existing "partner" étude from the Western canon (including works by Messiaen, Glass, Ligeti, Unsuk Chin, Debussy, Ruth Crawford Seeger, and others) with which she, and each composer, found a kindred musical relationship. ICEBERG New Music's Alex Burtzos explains, "Jenny and the ICEBERG member composers have gone back and forth for over a year about every aspect of this album - from specific technical questions about the pieces themselves to questions regarding their companion repertoire works and ordering in the finished program. What listeners will hear in the album is the result of 11 artists thinking deeply about the étude as a concept, and their personal places in the ongoing history of the genre. In the 10 new works, the ICEBERG composers explore everything from aleatoric atmospheres to Chicago house music, forcing Jenny to demonstrate her immense virtuosity in a variety of different styles. This, we think, is a new approach to designing concerts (and albums), one that challenges artists and rewards listeners by demonstrating the depth and breadth of contemporary composition."

THE TWENTY ETUDES 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 (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 1 succeeded very well. I learned a great deal about the piano and in the course of learning the music, I became a

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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 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. 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.

The study of music within multimedia contexts has become an increasingly active area of scholarly research. However, the application of such studies to musical genres outside the 'classical' film canon, or in television and other media remains largely unexplored in any detail. Tristian Evans demonstrates how postminimal music interacts with other media forms, focusing on the film music by Philip Glass, but also taking into account works by other composers such as Steve Reich, Terry Riley, John Adams and others inspired by minimalist and postminimal practices. Additionally, Evans develops innovative ways of analysing this music, based on an interdisciplinary approach, and draws on research from areas that include philosophy, linguistics and film theory. The book offers one of the first in-depth studies of Philip Glass's music for film, considering *The Hours* and *Dracula*, *Naqoyqatsi*, *Notes on a Scandal* and *Watchmen*, while examining re-applications of the music in new cinematic and televisual contexts. The book will appeal to musicologists but also to those working in the fields of film music, cultural studies, media studies and multimedia.

In recent years the music of minimalist composers such as La Monte Young, Terry Riley, Steve

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Reich and Philip Glass has, increasingly, become the subject of important musicological reflection, research and debate. Scholars have also been turning their attention to the work of lesser-known contemporaries such as Phill Niblock and Eliane Radigue, or to second and third generation minimalists such as John Adams, Louis Andriessen, Michael Nyman and William Duckworth, whose range of styles may undermine any sense of shared aesthetic approach but whose output is still to a large extent informed by the innovative work of their minimalist predecessors. Attempts have also been made by a number of academics to contextualise the work of composers who have moved in parallel with these developments while remaining resolutely outside its immediate environment, including such diverse figures as Karel Goeyvaerts, Robert Ashley, Arvo Pärt and Brian Eno. Theory has reflected practice in many respects, with the multimedia works of Reich and Glass encouraging interdisciplinary approaches, associations and interconnections. Minimalism's role in culture and society has also become the subject of recent interest and debate, complementing existing scholarship, which addressed the subject from the perspective of historiography, analysis, aesthetics and philosophy. The Ashgate Research Companion to Minimalist and Postminimalist Music provides an authoritative overview of established research in this area, while also offering new and innovative approaches to the subject.

Philip Glass has had a unique impact on traditional popular culture over the past 40 years. Written jointly as an appraisal of his work and a biography, Glass details the landmark points of his career and the artists he recorded with, such as Ravi Shankar. Diverse projects, from his four hour epic "Einstein on the Beach" to operatic compositions such as "100 Airplanes, " and their impact on popular culture are explored -- recording a remarkable life in music.

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Offers the most detailed account yet of the early works of these four minimalist composers. This cycle of pieces contains four piano miniatures dedicated to the 20th-century composers: Etude-Escape (A Retort to Philip Glass); Elegiac Prelude (The second Retort to Philip Glass); Prelude (Dedicated to D. Shostakovich); Scherzo-Ostinato (Dedicated to S. Prokofiev)

Offers a selection of Philip Glass's successful and best-loved pieces for solo Piano, brought together in one collection. These pieces include selections from the BAFTA-winning and 2003 Academy Award registered] nominated film The Hours. This work also covers the Trilogy Sonata for Piano and pieces from the Metamorphosis Suite.

Twenty-Four Contemporary Pieces For Solo Piano includes a diverse selection of works from 16 of the world's leading composers. The 24 pieces featured in this collection represent the best of contemporary classical Piano music being composed today. As well as being a compilation of fantastically enjoyable compositions, the book also features interesting notes by each composer to accompany their music. These Contemporary Pieces For Solo Piano are at once accessible and musically inspiring, featuring some of the most talented and respected composers and their most definitive contributions to Piano music. Song List: - Words Of Amber [Ólafur Arnalds] - Berlin Song [Ludovico Einaudi] - The Earth Prelude [Ludovico Einaudi] - Waterways [Ludovico Einaudi] - Ambre [Nils Frahm] - Over There, It's Raining [Nils Frahm] - Etude No.11 [Philip Glass] - Three Secrets From The Abyss - II. Unutterable Sadness [John Harle] - Can You Dance For Me [Hauschka] - Early In The Park [Hauschka] - Until It's Dawn [Hauschka] - Cadena Acuática [Angel Illarramendi] - A Model Of The Universe [Jóhann Jóhannsson] - An Uncertainty [David Julyan] - The Inescapable Light #1 [Kris Lennox] - A Hudson Cycle [Nico Muhly] - Fine [Dustin O'Halloran] - Opus 26 [Dustin O'Halloran] - Lines Of

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Desire [Tarik O'Regan] - Horizon Variations [Max Richter] - Vladimir's Blues [Max Richter] - Cloud Watching [Joby Talbot] - Transit Of Venus [Joby Talbot] - Moving Ground [James Whitbourn]

Performance by the Philip Glass Ensemble, part of the 1986 Adelaide Festival of Arts, performing works by Philip Glass, ensemble members listed are: Philip Glass, Jon Gibson, Martin Goldray, Jack Kripl, Kurt Munkacsi, Dora Ohrenstein, Richard Peck and Michael Riesman.

Philip Glass, composer of symphonies, operas (Einstein on the Beach, Akhnaten, Orphe), film scores (Kundun, Mishima, Koyaanisqatsi), songs, and music for dance is a musician who determined early on that he wanted to compose independently, apart from institutions. That decision has made him a controversial figure among academic musicians, in spite of his rigorous training at Juilliard, and with Nadia Boulanger in Paris. Richard Kostelanetz has gathered a lively and varied collection of writings about Philip Glass's work, along with several interviews and a conversation between Glass and sculptor Richard Serra. The chronology of the works and discography have been updated for the paperback edition. Philip Glass, composer of symphonies, operas (Einstein on the Beach, Akhnaten, Orphe), film scores (Kundun, Mishima, Koyaanisqatsi), songs, and music for dance is a musician who determined early on that he wanted to compose independently, apart from institutions. That decision has made him a controversial figure among academic musicians, in spite of his rigorous training at Juilliard, and with Nadia Boulanger in Paris. Richard Kostelanetz has gathered a lively and varied collection of writings about Philip Glass's work, along with several interviews and a conversation between Glass and sculptor Richard Serra. The chronology of the works and

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Thirty Contemporary Pieces For Solo Piano presents music by 24 of the world's foremost composers, featuring 13 previously-unpublished scores. Suitable for intermediate-level pianists, these engaging, accessible pieces reflect the spectrum of styles present in the music of today. Songlist: - After The Storm [Kris Lennox] - Andras [Max Richter] - Boysen Golden Times 1 [Ben Lukas] - Cambridge, 1963 (from The Theory Of Everything) [Jóhann Jóhannsson] - Carriage Without A Driver (From Dracula) [Philip Glass] - Chat Noir [Hauschka] - Craco [Hauschka] - Darkest Hour [Dario Marianelli] - Divergence [Neil Cowley] - Dream In You [Niels Nørager] - Etude No. 12 [Philip Glass] - Eyes Closed And Traveling [Peter Broderick] - Farewell Theme (From Between Strangers) [Zbigniew Preisner] - Forgive Me (From Wolf Hall) [Debbie Wiseman] - Hope For The Hopeful [David Julyan] - Improvisation No. 2 [Sam Watts] - May: Cumulonimbus (From Once Around The Sun) [Joby Talbot] - Mirage No. 3 [Bowen Liu] - Move [Nico Muhly] - O'Halloran Opus 17 [Dustin O'Halloran] - Opus 9 [Dustin O'Halloran] - Outside, Alone [Peter Gregson] - Rembrandt Self Portrait (From The Price Of Everything) [Jeff Beal] - Stockholm [Melissa Parmenter] - Taboo (Main Theme) [Max Richter] - The Attachment [Michael Price] - The Earth Prelude [Ludovico Einaudi] - The Philosopher'S Hand [Terry Riley] - The Snow Prelude No. 2 [Ludovico Einaudi] - Zephyr [Neil Cowley]

Philip Glass, early protagonist of the Minimalist movement, studied with Milhaud and Nadia Boulanger. His first job, assisting Ravi Shankar on a film soundtrack, heralded the start of his own successful cinema career, and to date he has scored over fifty movies. First Classics contains five of Glass's ground-breaking works from the late 1960s. Performable by anything from solo to large group, with flexible tempos, durations, repeats and ensembles, these show

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the burgeoning talent of a true master composer. This beautifully engraved and carefully arranged title also includes introductory notes, performance notes for each piece and source notes. Songlist: - Music In Similar Motion - Music In Fifths - 1 + 1 - Two Pages - Music In Contrary Motion

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