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**LOVE, DEATH, AND RESURRECTION IN THE
MUSICAL VISION OF PHILIP GLASS, FRANZ LISZT,
AND ANCIENT CHANT**

A RECITAL BY PIANIST AND CHANTER PAUL BARNES

THURSDAY, JUNE 21, 6:30PM

ST. MARY'S ORTHODOX CATHEDRAL, MINNEAPOLIS MN

**Ballet from *Orfeo and Euridice*
(1714-1787)**

Christoph Willibald Glück
Arranged by Alexander Siloti
(1863-1945)

From *Orphée Suite for Piano* (2000)
II. Orphée's Bedroom
III. Journey to the Underworld
IV. Orphée and the Princess
VII. Orphée's Bedroom – Reprise

Philip Glass (b.1937)

Arranged by Paul Barnes (b.1961)

Communion Hymn of the Annunciation

Plagal First Tone

N. Takis, from John Sakellarides

Today is Suspended

Plagal Second Tone

Arranged by Fr. Seraphim Dedes

Hristos anesti (Christ is Risen)

Plagal First Tone

Traditional Greek, Arabic, and Slavonic

***Ballade No. 2 in B Minor* (1853)**

Franz Liszt (1811-1886)

ORPHEUS AND CHRIST

I spent the summer of 2017 in semi-monastic seclusion due to a conscious decision to reduce the crazy frenetic pace of my life. As a result, my mind was free to create, connect, and absorb all that was around me. During that summer, I experienced the loss of many dear friends from cancer and I sought to understand the intense pain of this loss. I had recalled that Philip Glass had written his beautiful opera *Orphée* partially as a result of the loss of his wife from cancer. The music which I transcribed into the seven movement *Orphée Suite for Piano* explores the timeless themes of love, death, and the journey to connect the eternal with the temporal.

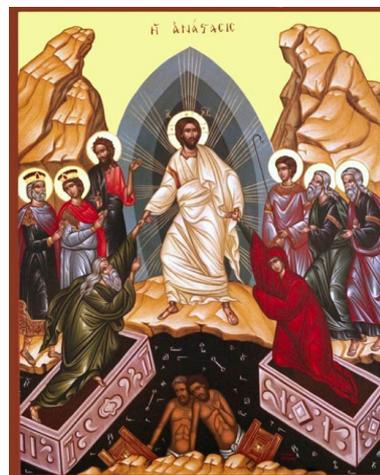


During that reclusive summer, I was also practicing Liszt's monumental Ballade No. 2 in B Minor. My friend Antonio Pompa-Baldi had written about the work as a type of Orpheus piece where Orpheus' love for Euridice and his battle with her death and the underworld were given a most powerful musical expression by Liszt. As I explored visual expressions of the Orpheus and Euridice myth, I discovered Christian Gottlieb Kratzenstein's beautiful 1806 painting reflecting Orpheus' powerful loss of Euridice. As in Glass's *Orphée*, musical themes of longing, love, and the underworld are presented in a powerfully moving musical narrative.

I then began to connect these musical expressions of love and death with my life as a Greek Orthodox chanter where I have the sublime privilege of singing ancient chant that also explores the theme of human suffering, divine love, and the ultimate journey to the underworld. I am singing three Orthodox hymns on tonight's program.

The first is the communion hymn for the feast of the Annunciation of the Theotokos (Virgin Mary). This theme is the hymn upon which Glass based his first piano quintet which I premiered with the Chiara Quartet on April 17, 2018 at the Lied Center for Performing Arts in Lincoln with a New York premiere at the Metropolitan Museum of Art on May 12. The hymn sung during the reception of holy communion reflects the great mystery of the Incarnation and the ultimate joining of the eternal with the temporal, the human and the divine.

The second hymn is from the Orthodox Holy Thursday service where the crucifixion of Christ is commemorated. This intense hymn of suffering and paradox communicates the truth that our Creator chose to share in our own intense pain of death. The final hymn *Hristos anesti* (*Christ is Risen*) communicates in multiple languages the hope of the destruction of death and of life eternal. As I meditated on the traditional icon of Christ conquering the underworld before his resurrection, I was struck by the contrast to the above Kratzenstein painting.



Whereas Orpheus was unable to rescue Euridice from the Underworld, Christ as depicted in the icon, grabs the wrists of both Adam and Eve and frees them from the power of death. As I still experience the tremendous pain of the loss of so many dear friends and most especially dear Edward last summer, this image and all the music on tonight's program gave me strength to transcend my pain and enter into the intense joy and hope of the resurrection.

HYMN TEXTS

COMMUNION HYMN OF THE ANNUNCIATION (PSALM 133:13)

E-xe-le-xa-to Ky-ri-os tin Si-on,
I-re-ti-sa-to aft-in is ka-ti-ki-an e af-to.

For the Lord has chosen Zion,
He has desired her for his dwelling place.

ANTIPHON 15

From the Matins Service of Holy Friday (celebrated on Holy Thursday evening)

Today, He who suspended the earth on the waters is suspended on a cross. (x3)
The King of the Angels wears a crown of thorns.
He who wraps the sky in clouds is wrapped in a fake purple robe.
He who freed Adam in the Jordan accepts to be slapped.
The Bridegroom of the Church is fixed with nails to the cross.
The Son of the virgin is pierced with a spear.
We worship Your Passion, O Christ. (x3)
Show us also Your glorious Resurrection.

HRISTOS ANESTI (CHRIST IS RISEN)

Hri-stos a-ne-sti ek ne-kron!
Tha-na-to tha-na-ton pa-ti-sas,
Ke tis en-tis mni-ma-si Zo-in cha-ri-sa-me-nos!

Al-Ma-seeh-hoo qam-a min bain il-am-wat,
wa wa-ti al-mout-a bil-mout,
Wa wa-ha-bal- ha-yat lil-la-thee-na fil-qu-bur.

Hris-stos vos-kre-se iz mer-tvih,
smer-ti-yu smert po-prav,
I su-shchim vo gro-beh zhi-vot da-ro-vav.

Christ is risen from the dead,
trampling down death by death,
And upon those in the tombs bestowing life.

PAUL BARNES, PIANIST

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 five times on APM’s *Performance Today*, on the cover of *Clavier Magazine*, and his recordings are streamed worldwide.

Celebrating his twenty-three-year collaboration with Philip Glass, Barnes commissioned and gave the world premiere of Glass’s *Piano Quintet “Annunciation”* with the Chiara Quartet at the Lied Center for Performing Arts on April 17, 2018. The work is Glass’s first piano quintet and first work based on Greek Orthodox chant. Barnes who shares with Glass a love for ancient chant, serves as head chanter at Annunciation Greek Orthodox Church in Lincoln, Nebraska.

Barnes sang the beautiful communion hymn of the Annunciation for Glass who then based the new work on that chant. In a *Journal Star* interview, Glass stated: “You have a world-class pianist in Paul Barnes. He’s a pure piano virtuoso.” The *Journal Star* described the world premiere performance as “meditative...striking...touchingly played by Barnes and the Chiara Quartet, “Annunciation” is a romantic, late-period Glass masterwork.” Fred Child, host of APR’s *Performance Today* was present for the premiere and wrote: “Pianist Paul Barnes put together



and performed a thrilling evening of music!” Child’s interview with Barnes and Glass and the quintet will be featuring on *Performance Today* in June. The New York premiere took place on May 12, 2018 in the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art. *New York Classical Review* called the quintet a “a fascinating mosaic of Glass’s late style...with a warm inner expression that seemed to echo Brahms.” And *New York Music Daily* labelled the quintet “magically direct...lushly glittering.”

Barnes’ twelfth CD *New Generations: The New Etudes of Philip Glass and Music of the Next Generation* has received rave reviews. *Gramophone Magazine* wrote, “Pianists of Barnes’s great technique and musicality are a boon to new music.” And *American Record Guide* commented, “This disc provides further proof of Barnes’s ability to communicate new music with flair and passion.” Produced by Glass’s label *Orange Mountain Music*, the recording features a selection of Glass’s études juxtaposed with works by N. Lincoln Hanks, Lucas Floyd, Jason Bahr, Zack Stanton, Ivan Moody, and Jonah Gallagher. The sonic result is a breath-taking panorama of the energetic and expressive landscape that is twenty-first century piano music. Barnes has performed the recital version of *New Generations* in Vienna, Seoul, Rome, New York, Boston, Los Angeles, Chicago, Interlochen, and most recently at the 2017 Music Teachers National Association Convention in Glass’s hometown of Baltimore.

Barnes also commissioned and gave the world premiere of 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 the Northwest Chamber Orchestra where the Seattle Times called Barnes' performance "an impressive feat." The world-premiere 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 noted, "Barnes is an expressive pianist with a lovely tone and a flair for the dramatic." The *Trilogy Sonata* and the *Orphée Suite for Piano* are published by Chester Music of London and are available at sheetmusicplus.com. Barnes' 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 also commissioned a new piano concerto *Ancient Keys* written by Victoria Bond based on a Greek Orthodox chant. The world-premiere recording of this concerto as well as Gershwin's *Rhapsody in Blue* was released on Albany Records. Barnes has also commissioned Victoria Bond to write a new piano work based on the Greek Orthodox hymn on the crucifixion of Christ. "Simeron Kremate (Today is Suspended)" is co-commissioned by the Hixson-Lied College of Fine and Performing Arts and the SDG Music Foundation in Chicago. The world premiere of Bond's new work will be given at Kimball Recital Hall on March 3, 2019 with the Chicago premiere on March 10 at the beautiful Nichols Hall at the Music Institute of Chicago.

With performances throughout Europe, the Near East, the Far East, and the U.S., Barnes' unique lecture/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 recently released on the Liszt Digital label. The British Society Newsletter reviewed the recording and wrote that Barnes was "a fine pianist and gives us a performance of resounding conviction." 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 Marguerite Scribante Professor of Music at the University of Nebraska-Lincoln Glenn Korff School of Music. He teaches during the summer at the Vienna International Piano Academy and the Amalfi Coast Music Festival. In great demand as a pedagogue and clinician, Barnes has served as convention artist at several state MTNA conventions and was recently named "Teacher of the Year" by the Nebraska Music Teachers Association.

Upcoming performances include Barnes' latest lecture recital *Love, Death and Resurrection in the Musical Vision of Philip Glass, Franz Liszt, and Ancient Chant*. Barnes gave the premiere performance of this interdisciplinary event at California State University at Northridge's Cypress Hall with additional performances in Philadelphia, Arizona, South Carolina, the Amalfi Coast Music Festival and the 2018 American Liszt Society Festival at Furman University. Barnes' recordings are available on Pandora, iTunes, Apple Music, YouTube and Amazon.