anne akiko meyers

philip glass

violin concerto no. 1

los angeles philharmonic gustavo dudamel

philip glass

anne akiko meyers, violin / los angeles philharmonic / gustavo dudamel

VIOLIN CONCERTO No. 1

1. I. Quarter note = **104 – Quarter note = 120** 06:41

2. II. Quarter note = Ca. 108 08:35

3. III. Quarter note = Ca. 150 – Coda: Poco meno, Quarter note = 104

09:41

anne akiko meyers, violin / aubree oliverson, violin / academy virtuosi

4. ECHORUS

07:21

anne akiko meyers, violin / emmanuel ceysson, harp

5. NEW CHACONNE

World Premiere

05:13

CAT ID PLAT-AAM02



Photo: Lindsey Childs 3

"He loved all the great violin concertos. So I aspired to write a piece he would have liked."

Philip Glass was discussing his father Ben Glass in 2024, and the composition of his first *Violin Concerto*. Glass, who grew up working in his father's record store, "probably

the percussion sets the stage for a big entrance for the violin soloist, and she plays the notes D-A-D. Glass says, "Over these decades, many performances and many recordings,

learned more about music from working in that store than

anywhere else."

When Glass returned to New York in the late 1960s after 20 years of studying, he started to form his reputation for works which were highly repetitive and reduced to extremes of minimal materials. After his rather traditional classical formation, Glass had purposefully placed himself on the very fringes of music. It would have to wait until the American Composers Orchestra and conductor Dennis Russell Davies

offered a commission to a 50-year-old Glass to write a violin concerto that a rapprochement with tradition began.

no one has ever mentioned that to me." Then with a laugh he continues, "I don't know how I could have made it any more obvious."

Much like the standard violin concertos, Glass's is cast in three movements – with a fast-slow-fast structure. The violin soloist performs a heroic role and has an achingly beautiful chaconne slow movement.

"Recording Philip's music together with Gustavo and the LA

Phil is very transporting because this music is very soulful. I have always found Philip's music to be very reflective, internal, and meditative. And to be meditating together on the stage is really an incredible pleasure," says Meyers.

"This concerto is really the foundation. It's his first concerto for any instrument and was written in memory of his father," says violinist Anne Akiko Meyers. Philip Glass adds, "He loved all the great violin concertos - Tchaikovsky, Beethoven, Brahms, Mendelssohn, all of them." So when the opportunity to write a concerto presented itself in 1987, Glass chose the violin. Sadly, Ben Glass never heard this concerto; he died in a car accident in 1974, having never

Gustavo Dudamel adds, "The music of Philip Glass is full of beauty. In a sense of the music of a journey. I always listen to his music and conduct his music as if you are in a trip – always moving forward...like you can touch the future."

"Familiarity breeds understanding," Glass said. So perhaps it's natural that this familiarity of music, soloist, conductor, orchestra resonated in this project. No other American orchestra has been as dedicated to Glass's symphonic music over these past decades as the Los Angeles Philharmonic. The orchestra commissioned his Ninth Symphony, his Twelfth Symphony, and his Double Piano Concerto, in addition to frequent performances of his other

seen his son's global successes or the legacy of his violin concerto.

Meyers continues, "Even though Ben Glass had passed away 13 years prior to this composition, he was very much in Philip's mind and there are actually three notes featured prominently inside the score, D-A-D." In the first movement,

music, including a very special performance of Violin Concerto No.1 at the Hollywood Bowl in September 2023, which an 86-year-old Glass himself attended.

Dudamel reflected, "As we know, it's a hugely personal piece by Philip, paying homage to the memory of his father. It's a project that embraces the concept of family - and even though Anne Akiko isn't part of the orchestra, she is family.

idea of new friends and old forms, Glass wrote a chaconne. This New Chaconne was premiered in early 2024, broke many conventions. Though chaconnes are traditionally slow, this piece is fast. Chaconnes are supposed to be in triple meter but this new piece is in common time. Chaconnes are generally somber while Glass's new piece speaks more of a new friendship and the simple joy of making music together than it does lingering on tradition.

Philip's deeply-felt music only serves to reinforce this."

In 2024, when discussing this recording, the question was put to him, "So, do you think Ben Glass would have liked this concerto?" Glass paused for a moment and looked away, finally coming back he said with a smile, "Yes, I think he would have."

At age 86, Glass was making new friends and reexamining common definitions of things past. These accepted definitions start to take on new meaning. In this new work for Anne Akiko Meyers, the impression of the work is inescapable. It's about joy and beauty.

– Richard Guérin

Echoing Dudamel's words about Glass's music touching the future, his piece Echorus is played here with Anne Akiko Meyers and the Academy Virtuosi from the Colburn School in Los Angeles. As a young girl, Meyers studied and had lessons with, she studied and had lessons with Alice and Eleanore Schoenfeld at the Colburn Community School of Performing Arts, now The Colburn School. When Meyers was the 2024 Artistic Director of the Laguna Music Festival, she performed *Echorus* with young star violinist Aubree Oliverson and the Academy Virtuosi, and premiered New Chaconne with Emmanuel Ceysson, the principal harpist of

the Los Angeles Philharmonic. Composed in 1994-95 for two violins and string orchestra, *Echorus* is "meant to evoke serenity and peace," says Glass.

When in summer 2023 Philip Glass and Anne Akiko Meyers met at the composer's home in New York, they discussed the possibility of composing something new for her. With the



Philip Glass Violin Concerto Jo ame (1987)Plano reduction by Charles Abramovich

 Philip Class's Violis Concerto was commissioned by the American Composers

 Oschestra, who grow the first performance, conducted by Dennis Russell

 Davies, on 5 April 1987 is Carnegie Hall, New York City, It is dedicated to

 Dennis Russell: Davies and Paul Zovolsky, Rolowit at the premiero

my Man





anne akiko meyers

Anne Akiko Meyers is a GRAMMY[®] Award winner and one of the world's most esteemed and celebrated violinists. Renowned as a muse and champion of today's leading composers, she has commissioned, premiered, and recorded a significant body of contemporary violin repertoire. The Strad hails her as "the Wonder Woman of commissioning," a title earned through her close collaborations with visionary composers such as Arvo Pärt, Einojuhani Rautavaara, John Corigliano, Arturo Márquez, Philip Glass, Michael Daugherty, Mason Bates, Adam Schoenberg, Billy Childs, Jakub Ciupiński, Ola Gjeilo, Morten Lauridsen, Wynton Marsalis, Somei Satoh, and Eric Whitacre.

In the 2025-26 season Meyers premieres Eric Whitacre's The Pacific Has No Memory with the Orpheus Chamber Orchestra, Colorado Music Festival Orchestra, and Los Angeles Chamber Orchestra, releases four new world premiere recordings, and performs in recitals and with leading orchestras. The new recordings include Blue Electra, a violin concerto by Michael Daugherty with David Alan Miller and the Albany Symphony; Beloved, including Billy Childs's requiem In The Arms of the Beloved, and selections by Ola Gjeilo and Eric Whitacre, with Grant Gershon and the Los Angeles Master Chorale; Philip Glass's New Chaconne and Violin Concerto No. 1, with Gustavo Dudamel and the Los Angeles Philharmonic; and Adam Schoenberg's Orchard in Fog, with Gemma New and the New Zealand Symphony Orchestra.

Meyers has appeared on The Tonight Show, Tiny Desk, Evening at Pops, and Great Performances, and has made more than 40 critically acclaimed recordings. In 2024, her recording of Arturo Márquez's Fandango, with Gustavo Dudamel and the LA Philharmonic, received two Latin GRAMMY[®] Awards: Best Classical Album and Best Contemporary Composition. Fandango was premiered in 2021 at The Hollywood Bowl, and has been performed more than 40 times with 16 different orchestras around the world, including the LA Phil's triumphant return to Carnegie Hall after 32 years. Meyers returns to the Hollywood Bowl this September to reprise Fandango



Meyers is the recipient of the Avery Fisher Career Grant, the Distinguished Alumna Award and an Honorary Doctorate from The Colburn School, and is a member of the Asian Hall of Fame. She serves on the Board of Trustees of The Juilliard School and The Dudamel Foundation. She performs on Larsen Strings with the legendary *Ex-Vieuxtemps* Guarneri del Gesù violin, dated 1741 – considered one of the finest-sounding violins in existence.

anneakikomeyers.com



philip glass

Through his operas, his symphonies, his compositions for his own ensemble, and his wide-ranging collaborations with artists ranging from Allen Ginsberg to Doris Lessing, Leonard Cohen to David Bowie, Philip Glass has had an

extraordinary and unprecedented impact upon the musical and intellectual life of his times.

The operas – *Einstein on the Beach, Satyagraha, Akhnaten,* and *The Voyage,* among many others – play throughout the world's leading houses, and rarely to an empty seat. Glass has written music for experimental theater and for Academy Award-winning motion pictures such as *The Hours* and Martin Scorsese's *Kundun*, while *Koyaanisqatsi*, his initial filmic landscape with Godfrey Reggio and the Philip Glass Ensemble, may be the most radical and influential mating of sound and vision since *Fantasia*. His associations, personal and professional, with leading rock,

pop and world music artists date back to the 1960s, include the beginning of his collaborative relationship with artist Robert Wilson. Indeed, Glass is the first composer to win a wide, multi-generational audience in the opera house, the concert hall, the dance world, in film and in popular music - simultaneously.

He was born in 1937 and grew up in Baltimore. He studied at the University of Chicago, the Juilliard School and in Aspen with Darius Milhaud. Finding himself dissatisfied with much of what then passed for modern music, he moved to Europe, where he studied with the legendary pedagogue Nadia Boulanger (who also taught Aaron Copland, Virgil Thomson and Quincy Jones) and worked closely with the sitar virtuoso and composer Ravi Shankar. He returned to New York in 1967 and formed the Philip Glass Ensemble – seven musicians playing keyboards and a variety of woodwinds, amplified and fed through a mixer.

The new musical style that Glass was evolving was eventually dubbed "minimalism." Glass himself never liked the term and preferred to speak of himself as a composer of "music with repetitive structures." Much of his early work was based on the extended reiteration of brief, elegant melodic fragments that wove in and out of an aural tapestry. Or, to put it another way, it immersed a listener in a sort of sonic weather that twists, turns, surrounds, develops.

There has been nothing "minimalist" about his output. Glass has composed more than thirty operas, large and small; fourteen symphonies, thirteen concertos; soundtracks to films ranging from new scores for the stylized classics of Jean Cocteau to Errol Morris's documentary about former defense secretary Robert McNamara; nine string quartets; a growing body of work for solo piano and organ. He has collaborated with Paul Simon, Linda Ronstadt, and Yo-Yo Ma, among many others.

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gustavo dudamel

Gustavo Dudamel is driven by the belief that music has the power to transform lives, to inspire, and to change the world. Through his dynamic presence on the podium and his tireless advocacy for arts education, he has introduced classical music to new audiences around the globe and has helped provide access to the arts for countless people in underserved communities. Dudamel currently serves as Music and Artistic Director of the Los Angeles Philharmonic and Music Director of the Simón Bolívar Symphony Orchestra, and in 2026, he becomes the Music and Artistic Director of the New York Philharmonic, continuing a legacy that includes Gustav Mahler, Arturo Toscanini, and Leonard Bernstein.

Dudamel is one of the few classical musicians to become a bona fide pop-culture phenomenon. His film credits

include Steven Spielberg's adaptation of *West Side Story*, *Star Wars: The Force Awakens*, and *The Simpsons*, and he led the LA Phil with Billie Eilish in the concert film *Happier Than Ever: A Love Letter to Los Angeles*. He has performed at the Super Bowl halftime show, the Academy Awards, the Nobel Prize concert, and has worked with international superstars Christina Aguilera; Ricky Martin; Tyler, The Creator; Coldplay; and others. His extensive discography includes 75 releases and five GRAMMY[®] Awards.

Inspired by his transformative experience as a youth in Venezuela's immersive musical training program El Sistema, he created the Dudamel Foundation in 2012, which he co-chairs with his wife, actress and director María Valverde, with the goal "to expand access to music and the arts for young people by providing tools and opportunities to shape their creative futures." In July and August 2022, the Dudamel Foundation brought its Encuentros initiative to the Hollywood Bowl as part of the 100th anniversary season, in a two-week intensive global leadership and orchestral training program for young musicians from around the world that culminated in a concert at the Hollywood Bowl and a tour with the Orquesta del Encuentro to the legendary Greek Theatre in Berkeley, CA.

los angeles philharmonic

The Los Angeles Philharmonic, under the vibrant leadership of Music & Artistic Director Gustavo Dudamel, presents an inspiring array of music through a commitment to foundational works and adventurous explorations. Both at home and abroad, the LA Phil—recognized as one of the world's outstanding orchestras—is leading the way in groundbreaking and diverse programming, onstage and in the community, that reflects the orchestra's artistry and demonstrates its vision. The 2024/25 season is the orchestra's 106th.

Nearly 300 concerts are either performed or presented by the LA Phil at its three iconic venues: the Frank Gehrydesigned Walt Disney Concert Hall, The Ford, and the Hollywood Bowl. During its winter season at Walt Disney Concert Hall, with approximately 165 performances, the LA Phil creates festivals, artist residencies and other thematic programs designed to enhance the audience's experience of orchestral music. Since 1922, its summer home has been the world-famous Hollywood Bowl, host to the finest artists from all genres of music. The Ford, situated in a 32-acre park and under the stewardship of the LA Phil since December 2019, presents an eclectic summer season of music, dance, film and family events that are reflective of the communities that comprise

Los Angeles.

The orchestra's involvement with Los Angeles extends far beyond its venues. Among its influential and multifaceted learning initiatives is YOLA (Youth Orchestra Los Angeles). Through YOLA, which was inspired by Gustavo Dudamel's own training as a young musician, the LA Phil and its community partners provide free instruments, intensive music training and academic support to over 1,700 young musicians, empowering them to become vital citizens, leaders, and agents of change. In the fall of 2021, YOLA opened its own permanent, purpose-built facility: the Judith and Thomas L. Beckmen YOLA Center at Inglewood, designed by Frank Gehry.

The orchestra also undertakes tours, both domestically and internationally, including regular visits to New York, London, Paris, and Tokyo. As part of its global Centennial activities, the orchestra visited Seoul, Tokyo, Mexico City, London, Boston, and New York. The LA Phil's first tour was in 1921, and the orchestra has made annual tours since the 1969/70 season.

The LA Phil has released an array of critically acclaimed recordings. Their album of orchestral works by composer Gabriela Ortiz, Revolución diamantina, received 2024 GRAMMY[®] Awards for Best Orchestral Performance, Best Contemporary Classical Composition, and Best Classical Compendium, marking a record-breaking achievement

for the orchestra for a single album. Other recent releases include a recording of Aram Khachaturian's *Piano* Concerto with Jean-Yves Thibaudet and world premieres of the music of John Adams and Louis Andriessen, along with GRAMMY[®] Award-winning recordings featuring the music of Charles Ives and Andrew Norman. Deutsche Grammophon has released a comprehensive box set in honor of the orchestra's centennial.

The Los Angeles Philharmonic was founded in 1919 by William Andrews Clark, Jr., a wealthy amateur musician. Walter Henry Rothwell became its first Music Director, serving until 1927; since then, 10 renowned conductors have served in that capacity. Their names are Georg Schnéevoigt (1927-1929), Artur Rodziński (1929-1933), Otto Klemperer (1933-1939), Alfred Wallenstein (1943-1956), Eduard van Beinum (1956-1959), Zubin Mehta (1962-1978), Carlo Maria Giulini (1978-1984), André Previn (1985-1989), Esa-Pekka Salonen (1992-2009), and Gustavo Dudamel (2009-present).

1st Violins

2nd Violins

Martin Chalifour Nathan Cole

Mark Kashper Isabella Brown Violas

Ben Ullery Jenni Seo

Bing Wang Akiko Tarumoto

Kristine Whitson Michelle Tseng

Hui Liu John Hayhurst Robert deMzine Ben Hong

Dahae Kim Brent Samuel

Cellos

Michael Larco Richard Elegino

Jason Lippmann David Garrett

Serge Oskotsky Barry Gold

Jin-Shan Dai Minyoung Chang

Varty Manouelian Dale Breidenthal

Jordan Koransky Rochelle Abramson Nickolai Kurganov Chao-Hua Jin

Meredith Snow Ingrid Hutman

Justin Woo Tianyun Jia

Emily Shehi Marisa Sorajja

Leticia Strong Victor De Almeida



Christopher Hanulik Kaelan Decman

Melody Yuan Ashley Park



David Moore Brian Johnson

Peter Rofe Ted Botsford Flute

Oboe

Horn

Denis Bouriakov Sarah Jackson

Andrew Bain Greg Roosa Amy Jo Rhine Elyse Lauzon

Joseph Pereira

Timpani

Percussion

Marion Arthur Kuszyk Anne Gabriele



Matthew Howard James Babor David Riccobono

Clarinet

Bassoon

Boris Allakhverdyan Andrew Lowy Taylor Eiffert

Trombone

Thomas Hooten

Jeffrey Strong

Jim Wilt

David Rejano Cantero Paul Radke John Lofton

Whitney Crockett Michele Grego

Tuba

Wesley Sumpter



Emmanuel Ceysson

Douglas Tornquist

aubree oliverson



Praised for her expressive lyricism and charismatic stage presence, violinist Aubree Oliverson is rapidly gaining recognition as one of the most engaging young artists of her generation. Her performances have been described as "powerful... brimming with confidence and joy" (*Miami New Times*), and are characterised by a natural honesty, vivid colour, and emotional depth.

Recent highlights include concerto appearances with the Royal Liverpool Philharmonic, Chamber Orchestra of

New York at Carnegie Hall, Utah Symphony, Pacific Symphony, Columbus Symphony, and Orquesta Sinfónica de Navarra.

A committed chamber musician and recitalist, Aubree has appeared in collaboration with Jean-Yves Thibaudet, Clive Greensmith, and Tatjana Masurenko, as well as in a duo performance with Anne Akiko Meyers, presented by the Philharmonic Society of Orange County. She has also been featured at international festivals such as the Aixen-Provence Easter Festival (alongside Gil Shaham), Rome Chamber Music Festival, Moab Music Festival, and the Grand Teton Music Festival.

Her musical integrity and depth of expression have led to collaborations with distinguished artists including Robert

McDuffie, Renaud Capuçon, Joseph Silverstein, and Lynn Harrell.

emmanuel ceysson harpist

With his powerful, virtuoso playing, Emmanuel Ceysson sweeps away all the clichés associated with his instrument. His infectious enthusiasm and boundless energy reveals the harp in all its sparkling splendour, in a world where poetry rhymes with temperament.

Chosen amongst 70 others of his best peers in a totally blind and anonymous audition process, he is since September 2020 the new Los Angeles Philharmonic Harpist under the baton of Gustavo Dudamel. This exciting symphonic position comes after almost 15 years of playing opera in the pit, as Principal Harp: first with the Opéra National de Paris, a job he won aged 22, and then for 5 full seasons with the legendary New York MET Opera Orchestra.

Born and raised in France, he studied at the Paris Conservatoire under the tutelage of Isabelle Moretti, and then managed to collect the highest international distinctions and prizes over the course of 5 years: Gold Medallist at the 2004 USA international Harp Competition, First Prize at the New York Young Concert Artists Auditions in 2006, and First Prize at the 2009 ARD competition in Munich; thus securing a press acclaimed solo career, as recitalist in major concert venues like Carnegie Zankel Hall, Wigmore Hall, Salle Gaveau, Munich Gasteig, Wiener Konzerthaus, Hyogo concert hall, and as a soloist with orchestras such as the Oslo Philharmonic, Bavarian Radio Orchestra, Deutsche Symphonie Orchester, RAI Orchestra Torino, Orchestre National de Lyon, PKF Prague Philharmonia.

He also took part in important music festivals all over the planet including the Edinburgh International Festival, the Cartagena Music Festival, the Mecklenburg Vorpommern Festival, Hong Kong Premiere Performance, Caramoor and Classical Tahoe.

As a recording artist, his wide discography covers solo, chamber music and concerto harp repertoire with labels such as Naxos, BR klassik, Naïve, Aparté, Alpha Classics, and received praise from the specialized press. He also invests lots of time teaching masterclasses worldwide, held Visiting Professor positions at the London Royal Academy of Music and Helsinki Sibelius Academy, and teaches a harp studio at the San Francisco Conservatory of Music.

Finally, he was recently appointed Associate Music Director of the USA International Harp Competition, and works hand in hand with Linda Wood Rollo and Elizabeth Hainen-DePeters to help prepare the upcoming contests.

academy virtuosi

The Academy Virtuosi is a conductorless chamber orchestra comprised of talented young musicians from the Colburn School's Music Academy. A highly selective training program for musicians ages 14-18, the Music Academy prepares students for future success as professional musicians by providing conservatory-level training in all orchestral instruments and piano. The Academy Virtuosi has performed multiple times with renowned violinist Ray Chen, including at the inaugural TonicCon at the Colburn School in 2024; was featured on Unite for Ukraine, a benefit concert presented by North America's top music programs and conservatories; and has coached sideby-side with the Sphinx Virtuosi. The Academy Virtuosi is directed by Margaret Batjer, concertmaster of the Los Angeles Chamber Orchestra and director of Colburn's Music Academy.

> 2nd Violin 1st Violin Muyang Wu James Birch Chieh-Jung (Stephanie) Ho Yxing Guo Kailey Yun Jiayi (Angela) Wang Tianjun Shen Yejoon Kwon

Viola Cello Samuel Tatsuki Mira Kardan Honggu (Martina) Qi Henry Woodruff Nathaniel Yue Diana Nazarenko Hope Hyink Flavia Jin





philip glass



VIOLIN CONCERTO No. 1

Walt Disney Concert Hall, October 29, 2024

ECHORUS, NEW CHACONNE The Colburn School, Zipper Hall, April 29, 2024

Executive Producer Anne Akiko Meyers

Producer, Editing, Mixing **David Frost**

Recording Engineer, Mastering, Atmos Mixing Silas Brown

Recording Engineers Silas Brown, Sergey Parfenov Los Angeles Philharmonic Association Kim Noltemy President & Chief Executive Officer Daniel Song Chief Operating Officer Meghan Umber Chief Programming Officer Jessie Farber Associate Director, Media Initiatives

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