

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 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.

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