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4. Intermede (Interlude)

A scherzo of more superficial character than the other movements, but linked to them nonetheless by melodic reminiscences.

5. Louange a L'eternite de Jesus (Eulogy to the Eternity of Jesus)

Jesus is here considered as the Word. A long phrase on the cello, infinitely slow, magnifies with love and reverence the eternity of this powerful and gentle Word, "which the years can never efface." Majestically, the melody unfolds in a kind of tender and supreme distance. "In the beginning was the Word, and the Word was God, and the Word was God."

6. Danse de la fureur, pour les sept trompettes (Dance of frenzy, for the seven trumpets)

Rhythmically the most characteristic piece of the set. The four instruments in unison are made to sound like gongs and trumpets (the first six trumpets of the apocalypse followed by various catastrophe, the trumpet of the seventh angel announcing the consummation of the mystery of God). The use of added values, augmented or diminished rhythms, and non-retro gradable rhythms. Music of stone, fearful granite sonorities; the irresistible movement of steel, enormous blocks of purple fury, of icy intoxication. Listen above all to the terrible fortissimo of the theme in augmentation and the changes in register of its different notes, towards the end of the piece.

7. Fouillis d'arcs-en-ciel, pour L'Ange qui annonce la fin du temps (Tumult of rainbows, for the Angel who announces the end of Time)
Certain passages from the second movement return. The mighty Angel appears, and above all the rainbow which crowns him (the rainbow: a symbol of peace, wisdom and of all sounding and luminous vibrations). In my dreams, I hear recognized chords and melodies, I see known colours and forms; then, after this transitory stage, I pass beyond reality and submit in ecstasy to a dizziness, a gyratory interlocking of superhuman sounds and colours. These swords of fire, these flows of blue-orange lava, these sudden stars; this is the tumult of rainbows!

8. Louange a l'immortalite de Jesus (Eulogy to the Immortality of Jesus)

A long violin solo, acting as a pendant to the cello solo of the fifth movement. Why this second eulogy? It is addressed more specifically to the second aspect of Jesus – the man Jesus – to the Word made flesh, resurrected immortality to grant us life. It is all love. Its slow ascent towards the extreme high register is the ascent of man towards his God, of the Child of god towards his Father, of the deified Being towards Paradise.

Special thanks to Chancellor Danielle Struppa for his generous support of the Ensemble-in-Residence Program in the Conservatory of Music at Chapman University.

Chapman University Conservatory of Music

presents

ensemble **GREEN**

Paul Sherman,
executive director

Ensemble-in-Residence at Chapman University
Conservatory of Music
2008-09 Academic Year

February 7, 2009 • 5:00 P.M.
Salmon Recital Hall

Program

Zehn Stücke für Bläserquintett
(10 Pieces for Wind Quintet)

György Ligeti
(1923-2006)

Julie Long - flute, piccolo, alto flute
Paul Sherman - oboe, oboe d'amore, english horn
James Sullivan - clarinet
Tara Speiser - bassoon
Danielle Ondarza - french horn

Quatuor pour la Fin du Temps
(Quartet for the End of Time)

Oliver Messiaen
(1908-1992)

- I. Liturgie de cristal (Liturgy of crystal)
- II. Vocalise, pour l'Ange qui annonce la fin du
(Vocalise, for the Angel who announces the end of
Time)
- III. Abime des oiseaux (Abyss of the Birds)
- IV. Intermède (Interlude)
- V. Louange à l'Éternité de Jésus (Praise to the Eternity
of Jesus)
- VI. Danse de la fureur, pour les sept trompettes (Dance
of fury, for the seven trumpets)
- VII. Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin de
Temps (Cluster of rainbows, for the Angel who
announces the end of Time)
- VIII. Louange à l'Immortalité de Jésus (Praise to the
Immortality of Jesus)

James Sullivan, clarinet • Marissa Kuney, violin
Susan Svrcek, piano • Lynn Angebrannt, cello

ensemble green

Dr. Paul J. Sherman, D.M.A. was recently named Director of the Chapman University Wind Symphony where he is working to mix new works for wind ensembles with the classic woodwind repertoire. He is also a performer on baroque and modern instruments.

Paul's great passion is for new music. He is oboist and Executive Director of ensembleGREEN which presented ten world premieres during last year's sold out season. Last season he performed and toured Xenakis' "Damaathen" for oboe and percussion and will premiere three new works for oboe this season along with recording Jeffrey Holmes' "Nilfheim Tryptich." He also performs, tours and records regularly with Grammy Award-winning Southwest Chamber Music (he can be heard on their recently released recording of Chinary Ung's compositions), Nimbus Ensemble (Berio Sequenza VII and Chemins IV), and improvises and records with the Brad Dutz 4tet (jazz/new music), whose third album "Whimsical Excursion Boats" opened to critical confusion (the best state to keep critics in) and acclaim. Paul has performed in the last few months with the Los Angeles Chamber Orchestra, Santa Barbara Symphony, Santa Barbara Chamber Orchestra and premiered Chinary Ung's "Spiral XII" with the Los Angeles Master Chorale.

He teaches baroque oboe performance and is Director of Le Canards du Roy, baroque oboe band at USC. On period instruments he performs with Grammy-nominated Santa Fe Pro Musica, Musica Angelica, San Diego Bach Collegium, Harmonia Baroque Players, Del Mar Baroque and is a founding member of Jealous Nightingale Baroque.

He is Music Director for the Santa Clarita Valley Youth Philharmonic, Orchestra and Prelude Strings, an organization of three orchestras and 200 students based at College of the Canyons. Last season he commissioned a new work for youth orchestra by Derrick Spiva entitled "Vicissitude Variations." This year they will premiere a new work by Robert Lawson. He teaches history, theory, oboe and sundry other subjects for College of the Canyons, Citrus Community College, Glendale Community College, and Shepherd University. His degrees are from CalArts, where he studied with Allan Vogel, and USC, where he studied oboe performance, music history (with emphasis on the baroque), instrumental conducting and baroque period performance.

Lynn Angebrannt (cello) received her Bachelor of Music in applied cello from The Catholic University, Washington D.C., and the Master of Fine Arts from the California Institute of the Arts. She is a core member of Ensemble Green, an ensemble devoted to contemporary chamber music. She has appeared

in concert with the CalArts 20th Century Players and the California E.A.R. Unit. She has been a guest artist at the Fairbanks Summer Arts Festival, and for two summers appeared as a performer for the Arcosanti Composers Workshop in Arizona with the California E.A.R. Unit. She has performed solo works by Donald R. Davis and Arthur Jarvinen on concerts presented by Different Trains, a Los Angeles-based composers collective, performed Eve Beglarian's Born Dancin' for solo electric cello on the FaultLines Series at the 24th Street Theater in Los Angeles, and performed solo music of Alvin Lucier on a concert presented by the MAK Center for Art and Architecture. She was a guest performer in realizations of John Cage's Theater Piece presented by the FaultLines series and the California State Summer School for the Arts, and has appeared with Vinny Golia in concerts of his compositions for winds and string quartet. Ms. Angebrannt was a member of the Santa Fe Pro Musica from 1986-95 and is currently the principal cellist of the Westchester/Marina del Rey Orchestra and the Lancaster Symphony. She has been on the faculty of the Gold Coast Chamber Music Festival since the summer of 2005. Ms. Angebrannt maintains a private teaching studio, teaches part time at Valley College, is a board member and the newsletter editor of the Los Angeles Cello Society, and freelances throughout Southern California.

Marissa Kuney (violin) grew up playing the violin in Tulsa Oklahoma. In Jr. High and high school, she won several awards and performed with the Tulsa Philharmonic and OSU Symphony Orchestra, among others. Marisa graduated from the Eastman School of Music in 1999, where she had the privilege of studying with Charles Castleman, Camilla Wicks and Mitchell Stern. Following graduation Marisa spent a year in Wichita, Kansas, playing with the symphony and receiving training in educational outreach. Marisa has continued her outreach work in Los Angeles by founding the Quimby Trio, a group that presents concerts in local schools, working through the Decamera Society, UCLA "Design for Sharing", and the Mancini Institute. Marisa has performed with the Long Beach Symphony, San Diego Symphony, Boulder Symphony, Mladi, Project Accidental, The Definiens Project and others. She has appeared on albums of Christina Aguilera, Kanye West, India Arie and Michael Buble, and she recently spent a year as the acting string leader for Kanye West. Marisa lives in sunny Santa Monica, where she enjoys cooking, writing, reading and walking her Boston Terrier.

Julie Long (flute) is an active freelance flutist in the Los Angeles area. She has performed with the Los Angeles Philharmonic, Los Angeles Music Center Opera Orchestra, Pacific Symphony, Pasadena Symphony, Long Beach Symphony, Los Angeles Master Chorale Orchestra, Joffrey Ballet Orchestra, Ojai Festival Orchestra and others. She recently became a member of the Riverside County Philharmonic Orchestra after winning the second flute audition in the Fall of 2005. As a flutist in the recording studios she has played on many motion picture soundtracks, including Fantastic Four, Superman

Returns and Bolt. In addition to playing new music with Ensemble Green she also plays early music on wooden Renaissance and Baroque flutes. Sought after as a teacher, Julie is flute coach for the Idyllwild Arts Summer Program and flute professor at Long Beach City College and The Master's College. She is the former principal flutist of the American Youth Symphony and Young Musicians Foundation Debut Orchestra and was one of six finalists in the National Flute Association Young Artist Solo Competition in 2000 and 2002. Julie received a B.M. from the Cleveland Institute of Music and has M.M. and D.M.A. degrees from the University of Southern California.

Danielle Oндarza (french horn) is a freelance player in the Los Angeles area. As an orchestral player, she has played in the Los Angeles Chamber Orchestra, Riverside, California and Fresno Philharmonics, the Santa Barbara, Symphony Silicon Valley (formerly the San Jose Symphony), Santa Monica, San Bernardino, Redlands and Monterey Symphonies, and with Mladi, Los Angeles conductorless chamber orchestra. Other credits include albums for Mary J. Blige, Barry Manilow, All-American Rejects, Yellowcard, Pat Monahan, and Terence Howard and live appearances with Andrea Bocelli, Natalie Cole, Frank Sinatra Jr., Lenny Kravitz, Alicia Keyes, Queen Latifah, and Kanye West. She has been seen on the MTV Video Music Awards, the American Music Awards, and the Jimmy Kimmel Show. Dedicated to performing contemporary and crossover works, Danielle also performs with Ensemble Green, the DaKah Hip Hop Orchestra, Elivs Schoenberg's Orchestra Surreal, Build an Ark, the Los Angeles Brass Ensemble, and Orion Winds.

Tara Speiser (bassoon, 07-08) is a determined advocate for the future of music, she is an active interpreter of works by living composers, and has taught instrumental music in the Newhall Elementary School District since 1995. Early studies in foreign languages and linguistics lead to a uniquely vocal approach to playing and have fed a long fascination with the relationships between sound and language. Recent premiers include Gregory Moore, Àds Maquettes, a spoken word collage of texts from 20th century artists and architects and real time solo bassoon (Highways Performance Space). Tara is principal bassoonist with the Santa Clarita Symphony, a founding member of Bassoonistas Bassoon Quartet, and has performed with the Los Angeles Chamber Orchestra, New West Symphony, Los Angeles Master Chorale Orchestra, Mladi Chamber Ensemble, Santa Barbara Symphony, Riverside Philharmonic, Vinny Golia, Àds Large Ensemble, and the CALARTS New Century Players. Formal studies include work with Julie Feves, Rufus Olivier, Thomas Tatman, Allan Vogel and Ray Pizzi. Tara received a Masters in bassoon performance from CalArts and a Bachelor's degree from UC Santa Cruz.

James Sullivan (clarinet) explores the versatility of the clarinet in an expansive scope of styles and repertoire. In addition to the soprano clarinet, he specializes in the bass clarinet and performs on the Turkish G clarinet. He plays with music ensembles Freshly Squeezed, ensemble green, Jacaranda Music on the Edge series, the classical Arabic ensemble Kan Zaman and the belly dance band Youm It Talaata. His education includes Cleveland Institute of Music, Florida State University (B.M.), California Institute of the Arts (M.F.A.), and he has received instruction from David Howard, Frank Kowalsky, Sean Osborn, Julie Feves, Laura DeLuca, and Wael Kakish. He teaches at The Master's College, Pasadena Conservatory of Music, and the Academy of Creative Education.

Susan Svrcek (piano) has established a versatile career that encompasses critically acclaimed solo, chamber, and orchestral appearances. A winner of the Concert Artists' Guild International Competition in New York, she made her debut in Carnegie Recital Hall. She has also had solo engagements from the Boston Museum of Fine Art to Tokyo's Zero Hall, Art Hall in Seoul, and Walt Disney Concert Hall in Los Angeles. She has been soloist with the Pasadena and Long Beach Symphonies, among others, and has performed with the Los Angeles Philharmonic New Music Group. She has been a featured artist on National Public Radio, Bavarian National Radio, and NHK Radio (Japan). As a founding member of Piano Spheres (a recital series promoting new and unusual piano music), Susan Svrcek has premiered works by Joan Huang, Benjamin Lees, Frederick Lesemann, and Hyo-shin Na. She is noted for her wide range of repertoire, from Mozart and Beethoven to Xenakis and Boulez. She has achieved mastery in her performances, as noted in the Los Angeles Times, "because she has probed so carefully into, and brought so many facets out of the massive repertory for the solo piano, one comes to her recitals with high expectations, new thrills, rediscovered gems, unknown masterpieces." Ms. Svrcek is in demand to give master classes throughout California, as well as in Japan and Korea. She has served on the piano faculties of Scripps College, Claremont Graduate University, and California State University, Fullerton. Currently, she is the chair of the Piano Department and coaches chamber music at the Pasadena Conservatory of Music. Ms. Svrcek has recorded for CRI, Cambria, and ORFEO. She holds two degrees from CalArts, a master's degree from Yale University, and a doctorate from the University of Southern California.

Preface by Olivier Messiaen:

And I saw another angel come down from heaven clothed with a cloud: and a rainbow was upon his head, and his face was as it were the sun, and his feet as pillars of fire. [...] And he set his right foot upon the sea, and his left foot on the earth. [...] And the angel which I saw stand upon the sea, and upon the earth lifted up his hand to heaven, and swear by him that liveth forever and ever [...] that there should be time no longer: but in the days of the voice of the seventh angel, when he shall begin to sound, the mystery of God should be finished. Revelation of St. John the Divine 10: 1-7

My Quatuor pour la fin du temps was conceived and written during my captivity and received its first performance at Stalag VIII A on 15 January 1941. It was directly inspired by this quotation from the Book of Revelation. Its musical language is essentially immaterial, spiritual and Catholic. Modes which achieve a kind of tonal ubiquity, melodically and harmonically, here draw the listener towards eternity in space or the infinite. Special rhythms, beyond metre, contribute powerfully in dismissing the temporal (all this remains no more than a tentative, stammered attempt, when one thinks of the overwhelming grandeur of the subject).

This quartet is in eight movements. Why? Seven is the perfect number, the six days of Creation, sanctified by the Divine Sabbath; the seven of this rest is prolonged into eternity and becomes the eight of everlasting light, of eternal peace.

1. Liturgie de cristal (Liturgy of crystal)

Between three and four in the morning, the awakening of birds; a solo blackbird or nightingale improvises, surrounded by a shimmer of sound, by a halo of trills lost very high in the trees. Transpose this on to a religious plane and you have the harmonious silence of heaven.

2. Vocalise, pour l'Ange qui annonce la fin du temps (Vocalise for the Angel who announced the end of time)

The first and third sections (very short) evoke the power of the mighty Angel, crowned with a rainbow and clothed by a cloud, who sets one foot upon the sea and one foot upon the earth. In the middle section – these are the impalpable harmonies of heaven. On the piano, gentle cascades of blue-orange chords, garlanding with their distant carillon the quasi-plainsong chanting of the violin and cello.

3. Abime des oiseaux (Abyss of the birds)

Clarinet solo. The abyss is Time, with its sorrows and its weariness. The birds are the opposite of Time; they are our desire for light, for stars, for rainbows and joyful songs!