

works by Carter, Perle, Korde, Talma, Martirano, Kreiger, and Jaffe. Both CDs have been greeted with rave reviews from Fanfare and The American Record Guide. Spencer has received awards from The National Endowment for the Arts, the Mary Flagler Cary Trust, and the Aaron Copland Fund for Music, for her solo recordings and commissioning projects. She teaches flute and chamber music at Bard College and Hofstra University.

Clarinetist **Meighan Stoops** has distinguished herself in both in the classical and new-music realms as a solo, chamber and orchestral performer. She has performed with artists as diverse as Peter Schick-ele, Elvis Costello, and tabla virtuoso Pandit Samir Chatterjee. In a recent New York Times review of a program of works by Joan Tower and George Crumb, Allan Kozinn noted that “Meighan Stoops had a star turn in Ms. Tower’s Wings.” Another review glowingly said she “energized Shulamit Ran’s Private Game with real musical dash.” Stoops can also be heard with the American Modern Ensemble, Music from Japan, International Society of Contemporary Music, John Eaton’s Pocket Opera Players, and the Sylvan Winds. She has recorded for CRI, Naxos, Albany, and Chesky Records (Area 31, Grammy nominated). Stoops is thrilled made her theatrical debut this year in *Greed: A Musical Love Story*, a new musical by Robert Honeywell, as part of the Sellout Festival at the Brick Theater. According to NYTheatre.com, “Stoops’ witty and tuneful score kept me laughing the entire time (days later, I’m also still humming the songs-a great sign).” Stoops holds degrees from Northwestern and Yale universities, where her teachers were Russell Dagon, Charles Neidich and David Shifrin. Stoops teaches clarinet, recorder, and piano and each summer coaches young composers at the Walden School in Dublin, NH.

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109th Season, 57th program



SCHOOL OF MUSIC AND DANCE

Beall Concert Hall
8:00 p.m.

Sunday evening
February 15, 2009

THE VANGUARD SERIES

presents

MUSIC FOR CHANGE: NEW BEGINNINGS

featuring

DA CAPO CHAMBER PLAYERS

Curtis Macomber, violin
André Emelianoff, cello
Patricia Spencer, flute
Meighan Stoops, clarinet
Blair McMillen, piano



UNIVERSITY OF OREGON

PROGRAM

Child Song (1985)**	Chinary Ung (b. 1942)
Poison Mushroom (2003) for flute and electronic sounds	Dai Fujikura (b. 1977)
Ashes Into Light (2009)* World Premiere	Robert Kyr (b. 1952)

INTERMISSION

Quatuor pour la fin du temps (1940) <i>Liturgie de cristal</i> <i>Vocalise, pour l'ange qui annonce la fin du temps</i> <i>Abîme des oiseaux</i> <i>Intermède</i> <i>Louange à l'éternité de Jésus</i> <i>Danse de la fureur pour les sept trompettes</i> <i>Fouillis d'arcs-en-ciel, pour l'ange</i> <i>qui annonce la fin du temps</i> <i>Louange à l'immortalité de Jésus</i>	Olivier Messiaen (1908–1992)
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* *Written for the Da Capo Chamber Players*

** *Recorded by the Da Capo Chamber Players on Bridge Records
(for reale in the spring of 2009)*

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violinist of Speculum Musicae and Da Capo, and a founding member of the Apollo Trio. His most recent recordings include: a solo recording (“Casting Ecstatic”), on CRI; the complete Grieg *Sonatas on Arabesque*; an all Steve Mackey record (“Interior Design”) on Bridge, and the complete Brahms Sonatas, also for Bridge. Macomber is presently a member of the chamber music faculty of the Juilliard School, where he earned B.M., M.M., and D.M.A. degrees as a student of Joseph Fuchs. He is also on the violin faculty of the Manhattan School of Music, and has taught at the Tanglewood, Taos and Yellow Barn Music Festivals.

Blair McMillen has established himself as one of the most sought-after and versatile pianists today. His repertoire spans from late-medieval keyboard manuscripts to the 21st century. Recent performances include solo appearances with the American Symphony Orchestra, the Albany Symphony and Dogs of Desire, Miller Theatre’s 15th-anniversary “Piano Revolution” series, the Orchestra of St. Luke’s Chamber Ensemble, Caramoor, CalArts, the Institute for Advanced Study, and “Music for the New Century” at Columbia University. McMillen recently made his Carnegie Hall debut as soloist, under the baton of David Robertson. Raised in San Francisco and Charlotte NC, he holds degrees from Oberlin College, the Manhattan School of Music, and the Juilliard School. In addition to the Da Capo Chamber Players, McMillen is pianist for the composer/performer collective counter) induction, the American Modern Ensemble, and the downtown NYC-based Avian Orchestra. An active educator, improviser, and self-taught jazz pianist, he serves on the piano faculty at Bard College.

Flutist **Patricia Spencer** appeared recently as guest artist with the Avalon String Quartet in Mario Davidovsky’s stunning *Quartetto* and other works, for the Washington Square Contemporary Music Society. Other highlights in her wide-ranging career have included a performance of the Boulez Sonatine for the Bard Music Festival; a performance of Joan Tower’s *Flute Concerto* for the National Flute Association Convention in Nashville, which drew a standing ovation; a highly acclaimed premiere of Shulamit Ran’s flute concerto, *Voices*. Recent NY Times reviews have cited her “passionate, warm-blooded performance” of the Berio Sequenza and noted that she “negotiated swirling figures and multiphonics deftly” in Tania León’s *Alma*. Dozens of exciting pieces have been written for Spencer, including title works of her solo CD, Thea Musgrave’s *Narcissus* and Judith Shatin’s *Kairos* (Neuma Records). An earlier CD with pianist Linda Hall, features Boulez’s *Sonatine*, along with

at the Moscow Tchaikovsky Conservatory's "Moscow Forum," the Moscow Autumn Festival, St. Petersburg's "Sound Ways" Festival, and the Belarussian "Musical Autumn" in Minsk. In 2006, six visiting Russian composers joined the group for events at Bard College, the City University of New York, Hofstra University, and the Merkin Hall premieres of their new works written for Da Capo. Also in 2006, Da Capo received a significant grant from the New York State Music Fund for a series of two-day festivals entitled *Ring In The new Chamber Music*, presented during the 2007–2008 season in Elmira, NY (December, 2007), Syracuse, NY (January, 2008) and Brooklyn, NY (March, 2008). The group's CD of chamber music by Judith Shatin was released in 2006, a CD of chamber music by Alla Borzova was released in 2007 and a CD of chamber music by Kyle Gann in 2008. Future CD plans are equally exciting: an all-Chinary Ung CD with Bridge Records.

Cellist **André Emelianoff** has toured throughout North America, Japan, Russia, Austria, and England, and given recitals throughout central Asia and the Mediterranean as an American Ambassador for the Arts, sponsored by the USIA. Cellist with the Da Capo Chamber Players since 1976, he has been involved with the Music Today Ensemble. Winner of a 1985 NEA Solo Recitalist Award, he has commissioned works by Aaron Kernis, Joan Tower, George Perle, Richard Wernick, Shulamit Ran, Stephen Jaffe, and Gerald Levinson. His guest artist appearances include the Houston Da Camera, New Jersey Chamber Society, Lincoln Center Chamber Society, a participant in the Marlboro, Chamber Music West, and Piccolo Spoleto Festivals, and soloist with the Albany Symphony. Emelianoff is on the faculty of The Juilliard School, as well as the Round Top (Texas) Festival and the Perlman Program. He has recorded for CRI, Opus One, New World Records, Nonesuch, GM Recordings, RCA, Bridge Records, and Pro Arte. In 1997, Emelianoff made his Salzburg Festival debut in chamber music of Shostakovich.

The playing of violinist **Curtis Macomber** has been praised recently by the New York Times for its "thrilling virtuosity" and by Strad Magazine for its "panache". He is recognized as one of the most versatile soloists/chamber musicians before the public today, equally at home in repertoire from Bach to Babbitt. He has performed in hundreds of premieres, commissions, and first recordings of solo violin and chamber works by, among others, Carter, Davidovsky, Perle, Wuorinen, and Mackey. As member of the New World String Quartet from 1982-93, he performed in virtually all the important concert series in this country, as well as touring abroad. He is the

PROGRAM NOTES

Chinary Ung has one of the most unusual backgrounds of any contemporary composer. Born in Takeo, Cambodia in 1942, he was not exposed to Western classical music until his late teens. His interest led him to be one of the first students at the newly opened music conservatory in Cambodia, where he studied the clarinet. He emigrated to the U.S. in 1964 to further his studies, receiving BM and MM degrees in clarinet and conducting from the Manhattan School of Music. He went on to obtain a DMA degree with distinction from Columbia University where his principal teacher was Chou Wen-chung (also a Peters composer). Scholars have remarked about Ung's strong sense of commitment to tradition, ingenuity, techniques and imagination. His music relies on his personality, in his refinement of his ideas expressed in lines, shades, perspective and time factors. He has received numerous prizes, honors and commissions from such prestigious institutions as the American Academy of Arts and Letters, National Endowment for the Arts, Arizona Commission on the Arts, the Philadelphia Orchestra, the Aeolian Chamber Ensemble, and the Guggenheim, Koussevitsky, Ford, Rockefeller and Barlow Foundations. In 1989 he received Grawemeyer and Kennedy Center Friedheim Awards. Ung's music has been performed by numerous chamber ensembles including the New York New Music Ensemble and the Vermeer String Quartet, and his orchestral work INNER VOICES has been performed by the Philadelphia Orchestra, the American Composers Orchestra and the Tokyo Symphony Orchestra, among others. His music has been recorded on the CRI, New World, Sony and London labels, and he has also annotated and featured his Cambodian xylophone (roneatek) playing on Folkways and Khmer Studies Institute labels. Ung has taught at the University of Pennsylvania, Arizona State University in Tempe, Khmer Studies Institute, Northern Illinois University, and is currently Professor of Composition at the University of California, San Diego.

Child Song (1985)

Child Song was originally written for alto flute, viola, cello and harp in 1985, and was commissioned as a birthday gift for the celebration of Jerome Apfel's 56th birthday in Philadelphia. The work was premiered by members of the Concerto Soloists of Philadelphia, with Chinary Ung's wife, Susan, playing viola, who was also pregnant with their first child at the time. The version for flute, violin, violoncello, and piano was commissioned by the Chicago Ensemble and funded by the NEA Consortium Program. Child

Song was the first piece Chinary Ung composed after a long hiatus from 1974-1985, with the exception of Khse Buon (1980) for solo cello/viola. During that period, for the most part, Chinary Ung was preoccupied with catastrophic events in Cambodia. He taught himself to play the Roneat-Ek, the Cambodian Xylophone of the Pinpeat tradition, and was quite active performing. This was a time when many Cambodian artists and refugees were concerned about preserving this music, especially after the loss of so many of their master artists during the holocaust there. It could be said that of any of the works Ung has written, Child Song most reflects certain aspects and mannerisms of his native musical elements including the Roneat-Ek and the pinpeat tradition. Although Khse Buon was the first piece to do this, Child Song was also the reflection of Ung's interest in the music of other cultures, aside from his native culture. The work utilizes various modes from different parts of Asia, although at times, these are mingled with various Western contemporary idioms, and clusters of derivative materials are introduced simultaneously. Ung has also paraphrased a Cambodian children's song, which is heard in the middle section. The song has an imaginative and fanciful text and is rhythmical in nature. A portion of the text is as follows:

*Pour the coconut juice
the rooster's tail
wears the crocodile coat
the crocodile rides the horse
and, I ride the elephant*

—Chinary/Susan Ung

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Dai Fujikura was born in Osaka, Japan in 1977. When he was fifteen he moved to Europe, and studied at Trinity College of Music with Daryl Runswick. He has also studied at the Royal College of Music with Edwin Roxburgh, and is currently studying at King's College in London with George Benjamin. He has been the recipient of many international awards and prizes, including the Internationaler Wiener Composition Prize (Claudio Abbado Composition Award), 2nd Prize in the Toru Takemitsu Awards of 2003, the Kathryn Thomas International Composers' Competition for Flute with "Ophelia" for solo flute, the Huddersfield Contemporary Music Festival Young Composers' Award 1998, and the Serocki International Composers' Competition. He is also a winner in the 21st Century Young Composers' Project 2004, a call-for-scores held by the International Contemporary Ensemble. Poison Mushroom was

IV. Interlude

A little scherzo, more extroverted in character, but connected to the other movements by various melodic recalls.

V. Praise to the Eternity of Jesus

Here Jesus is considered as the Word. A broad phrase, extremely slow, in the cello, magnifies with love and reverence the eternity of the powerful and sweet Word.

VI. Dance of Fury, for the Seven Trumpets

The four instruments in unison evoke reverberations of the gongs and trumpets of the Apocalypse. Music of stone, formidable granite sonority.

VII. Tangle of Rainbows, for the Angel who Announces the End of Time

Piece dedicated to the Angel, and above all to the Rainbow which envelops him (symbol of peace, of wisdom and of every luminous and sonorous vibration. In my colored dreams, I underwent a whirling intermingling of sounds and color.

VIII. Praise to the Immortality of Jesus

A broad solo for the violin, a counterpart to the cello solo. Why this second hymn of praise? It is the second aspect of Jesus, Jesus the Man, the Word made flesh. It is all love. Its majesty builds to an intense climax, it is the ascent of man to his God, of the child of God to his Father, of the sanctified creature to Paradise.

—Olivier Messiaen (trans. from the French by Helen Baker)

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ABOUT TONIGHT'S ARTISTS

Da Capo is widely acclaimed for its virtuosity, stimulating programs, and openness to a wide spectrum of styles in new music. Its dedication to working with composers is matched by a commitment to rehearsing each piece as a living, moving, breathing entity, rather than as a fixed blueprint. Winner of the Naumburg Chamber Music Award in 1973, Da Capo has been a leader in building a strong heritage of present-day American chamber music and can point with pride to more than 100 chamber music works written especially for the ensemble by Joan Tower, Philip Glass, Harvey Sollberger, and Philippe Bodin, among many others. In recent years Da Capo has scored major triumphs in Russia, performing American music

lifted up his right hand to Heaven and swore by Him who lives forever and ever, saying “TIME IS AT AN END”; but in the day of the trumpet call of the seventh angel, the mystery of God shall be fulfilled. (Apocalypse of St. John, X 1-17) Conceived and written during my imprisonment, the Quartet for the End of Time had its first performance in Stalag VIII-A, January 15, 1941. This took place at Gorlitz, in Silesia, during an unusually cold spell. The four performers played on damaged instruments: Etienne Pasquier’s cello had only three strings. The keys on my piano would fall straight down and not spring back. While I was a prisoner, the lack of food gave me colored dreams; I was the Angel’s rainbow and strange swirlings of color. As a musician I had worked with rhythm. Essentially, rhythm is change and division. To study change and division is to study Time. Time--measured, relative, physiological and psychological--is divided in a thousand ways, of which the most immediate for us is the perpetual transition of the future into the past. In eternity these things do not exist. In the name of the Apocalypse, my work has been criticized for its calm and its concern with detail. My detractors forget that Apocalypse contains not only monsters and cataclysms, but also moments of silent adoration and marvelous visions of peace.

I. Crystalline liturgy

Towards three or four in the morning, a solitary bird warbles, perhaps a blackbird or a nightingale, surrounded by a haze of sound, by a halo of harmony high up in the trees. Transfer that to a religious plane: you will have the harmonious silence of Heaven. The piano provides a rhythmic ostinato (juxtaposition of three Hindu rhythms). The clarinet unfurls the song of the bird.

II. Vocalise, for the Angel who Announces the End of Time

The first part and coda evoke the strength of that powerful angel. The background: the impalpable harmonies of Heaven. Gentle, multi-colored cascades of chords envelop the almost plainchant-like melody of violin and cello.

III. The Abyss of the Birds

Clarinet alone. The Abyss: it is Time, with its sadness, its lassitude. The birds serve as a contrast: they symbolize our desire for light, for stars, for rainbows and jubilant vocalises! The bird calls are written in the fantastic and gay style of the blackbird.

given its American premiere by that ensemble in 2004. Upcoming projects include a commission from the Lucerne Academy for an orchestral work to be premiered by the Lucerne Festival Orchestra in 2005 conducted by Pierre Boulez.

Poison Mushroom (2003)

“It is all the fault of War.....” said by the old woman to Richard Gere at the climactic point of the film “Rhapsody in August”. When I was born, the Japanese economy was at its zenith, the city I grew up in was peaceful. The post war regeneration of Japan had been a success. So when I visited Hiroshima on a school trip, it was hard to imagine something had happened to this beautiful city. When I went to Junior High I remember that we all had to come to school on the 6th of August. The first time I had to do this I thought it was very strange. In the middle of the summer holidays, I had to go to school. Normally people are going away to see their grandparents, some rich families were going on holiday abroad. On the 6th of August, we all sat in the big sports hall at school, absolutely boiling, bathed in sweat. This is the day atomic bomb was dropped in Hiroshima in my grandparents’ time. So we would mark the anniversary by attending school, watching films about the war/atomic bomb, also looking at the photos of the people who had suffered, and were still suffering the after effects of the atomic bomb. Some of the photos were so strong and violent that even as a small child, I remembered them well. One year I remember this talk: a survivor told us that everyone was jumping into the river after the bomb was dropped. Because of the searing heat, everybody wanted to be doused. They didn’t know the water in the river was boiling. When I was writing this piece, all the visions which I have seen about Hiroshima/Nagasaki/atomic bomb related materials were in my head. It is our duty to remember.

—Dai Fujikura (Ed. by Harry Ross)

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Robert Kyr is a composer, writer and filmmaker. He has composed twelve symphonies, three violin concerti, three chamber symphonies, a variety of chamber works, and a large repertoire of vocal music for ensembles of all types. His most recent projects include: *Ah Nagasaki: Ashes into Light* for soloists, chorus and orchestra, about which he is making a feature-length documentary, and *Anthem for the Earth* for the Revalia Male Chamber Choir. He is currently the chair of the composition department at the University of Oregon School of Music and Dance, where he also directs the Oregon Bach

Festival Composers Symposium (www.iwagemusic.com), Music Today Festival, and the Vanguard Concert and Workshop Series. He can be contacted at rkyr@uoregon.edu.

Ashes into Light is a transformation of music from my tenth symphony—*Ah Nagasaki: Ashes into Light*—which is a large-scale work for over 200 performers, including 7 soloists, double adult chorus, double youth chorus, and orchestra. The symphony was commissioned by the Nagasaki Peace Museum in commemoration of the 60th anniversary of the dropping of the bomb on their city (August 9, 1945) and is dedicated to “the citizens of Nagasaki and all of those who have suffered in any way from weapons of mass destruction.” As a transformation of various musical and humanistic themes from the symphony, “Ashes into Light” is a series of five scenes related to the bombing and its aftermath. The scenes (played without a pause between them) unfold as follows: “Prologue” featuring an extended flute solo; “Firestorm” which contrasts violent and lyrical music; “In Lamentation”; “From the Ashes” which is a canonic treatment of the themes from the first two scenes; and “Toward Hope” which transforms the ashes of “In Lamentation” into light.

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Olivier Messiaen was a French composer, organist, teacher, and ornithologist whose music is distinguished by his deep devotion to Catholicism, exoticism, and nature. At the age of 11 he entered the Paris Conservatoire, studying organ and improvisation with Marcel Dupré and composition with Paul Dukas. In 1930, he became the principal organist at La Trinité Cathedral in Paris, a post he held for more than 40 years. His distinguished teaching career is marked by appointments in Darmstadt (1950-1953), his famous courses in harmony and analysis at the Paris Conservatoire beginning in 1947, and his appointment as professor of composition there in 1966. His impressive list of students includes Boulez, Stockhausen, and his second wife, keyboardist Yvonne Loriod, among many others. In synthesizing an individual style, Messiaen discovered in the music of Debussy the properties of “exotic” modes such as the whole-tone and diminished scales, calling them “modes of limited transposition.” The inherent symmetricalities of these modes enabled Messiaen to create progressions and melodies free of the tonic-dominant polarity of traditional tonal music, while remaining independent of the twelve-tone system as well. Messiaen was gifted with a strong sense of “synaesthesia” or hearing in colors. He often described his

music in terms of “color progressions,” also equating key signatures and collections (sets) of pitches with specific colors. At an early age, Messiaen developed a strong interest in rhythm, particularly fostered by Stravinsky’s *The Rite of Spring*. His rhythmic investigations ranged from Gregorian chant, to ancient Greek poetic meters, to Indian raga, to gamelan music. He soon left regular metric divisions behind, although repetition remained an integral part of his rhythmic vocabulary. All of these elements are explained in great detail in his 1944 publication, *Technique de mon langage musical* (*Technique of my musical language*). In 1940, while a prisoner of war of the Germans, Messiaen composed *Quatuor pour la fin du temps* (*Quartet for the End of Time*). The quartet’s unique instrumentation of piano, clarinet, violin, and cello was written for, and premiered by Messiaen and three fellow inmates while in detention; it became one of the great chamber works of the twentieth century. Messiaen was one of the first composers to apply serial techniques to parameters other than pitch (such as duration, register, and dynamics) in *Mode de valeurs et d’intensités* (1949) for solo piano. His interest in plain chant and rhythm led him to the ancient Greeks and Hindus, where he discovered processes such as nonretrogradable, additive, and subtractive rhythms. The *Turangalila-symphonie* of 1948 is the most synthetic of his early works. It features rich orchestration, imaginative use of tonal colors, Hindu rhythms, and a formal scheme that unfolds in large, block-like structures. Also of note here is one of the earliest uses of the Ondes Martenot, an electronic instrument capable of producing eerie glissandi, as well as monophonic melodies. Messiaen had a deep love of birdsong, and spent much time in the wild making extensive transcriptions, many of which would surface in his works, most notably in an arresting orchestral passage in *Chronochromie* (1960) and the monumental *Catalogue d’oiseaux* (*Catalog of the Birds*) (1958) for solo piano. His large body of organ music, composed primarily during his tenure as organist at the Sainte Trinite Cathedral, is highly idiomatic, colorful in harmony and registration, and rhythmically ingenious. From 1950, his *Messe de la Pentecote* (*Mass of the Pentecost*) is a collection of improvisations that he shaped into a composition. His only opera, *St. Francis d’Assise*, was completed in 1983.

—Todd McComb, *All Music Guide*

Quatuor pour la fin du temps

Then I saw a mighty angel coming down from Heaven, wrapped in a cloud, with a rainbow over his head, and his face was like the sun, and his legs like pillars of fire. And he set his right foot on the sea, and his left foot on the land, and standing on sea and land, he