



FRIENDS OF CHAMBER MUSIC

in Cooperation with Pacific's Conservatory of Music present

enhakē

WONKAK KIM, clarinet
M. BRENT WILLIAMS, violin
KATHERINE DECKER, cello
EUN-HEE PARK, piano

2:30 PM, Sunday, November 11, 2018
Faye Spanos Concert Hall
University of the Pacific

JOHN MACKEY BREAKDOWN TANGO (2000)
(b. 1973)

JEAN AHN STEREOGRAPH (2013/18)
(b. 1976)

DAVID BIEDENBENDER RED VESPER (2014)
(b. 1984)

— INTERMISSION —

OLIVIER MESSIAEN QUATUOR POUR LA FIN DU TEMPS (1941)
(1908–1992)

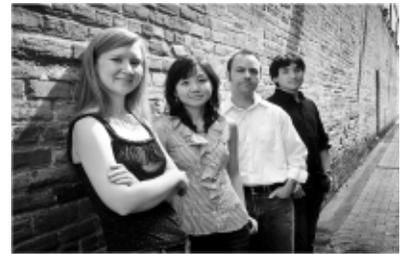
- I. Liturgie de Cristal
- II. Vocalise, pour l'Ange qui annonce la fin du Temps
- III. Abîme des oiseaux
- IV. Intermède
- V. Louange à l'Éternité de Jésus
- VI. Danse de la fureur, pour les sept trompettes
- VII. Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps
- VIII. Louange à l'Immortalité de Jésus

For bookings, contact M. Brent Williams at fortlewis.edu

enhakē.com/

Season Sponsor: C. A. Webster Foundation

ARTIST PROFILE



Possessing a knack for adventurous yet accessible programming, **enhakē (in-HA-kee)** has consistently distinguished itself with performances of startling intensity. Drawing its name from the Seminole (Creek) word for sound or call, enhakē has been praised for its “playing of the very highest caliber” (*Fanfare*) and “keen instinct for exciting programmes” (*BBC Music Magazine*). Their 2010 Carnegie Hall recital *Made in America* was lauded for its “rock solid rhythmic integrity, strengths in balance, intonation, and musicality” and described as a “polished, yet spontaneous performance” (*The New York Concert Review*).

Their distinctive instrumentation allows them the flexibility to perform repertoire from the Baroque, Classical, and Romantic eras in addition to the most captivating contemporary masterworks.

The grand-prize winner of the Yellow Springs Chamber Music Competition (2009), gold medalist of the International Chamber Music Ensemble Competition at Carnegie Hall (2008), and laureate of the Osaka International Chamber Music Competition (2011), enhakē has successfully toured on three continents and in some of the world's most exciting venues including: NYC's Carnegie Hall, at the OK Mozart Festival, South Korea's Young-San Arts Hall, the Pan-Music Festival at the Seoul Arts Center, and the Promising Artists of the 21st Century Series in Costa Rica under the auspices of the US Department of State and Costa Rica—North America Cultural Center. They have also been the ensemble-in-residence for the Albany Symphony Orchestra (GA) and Tallahassee Youth Orchestras (FL).

Strong advocates for new music, enhakē has had works written for and dedicated to them by many of the world's leading composers including: Libby Larsen, Peter Lieuwen, and Edward Knight. The quartet's members are all dedicated educators having held posts at universities in Alabama, Colorado, Connecticut, Georgia, Mississippi, Oregon, Tennessee, Texas, and Wisconsin, in addition to being faculty members at the Chapel Hill International Chamber Music Workshop (NC), Music in the Mountains Conservatory (CO), Interlochen Center for the Arts (MI), and Blue Lake Fine Arts Camp (MI).

Mackey: *Breakdown Tango*

John Mackey is an American composer of contemporary classical music, with an emphasis on music for wind band, as well as orchestra, focusing on modern dance and ballet. He holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music. His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; Weill Recital Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; Alice Tully Hall; the Joyce Theater; Dance Theater Workshop; and throughout Europe, Asia, Scandinavia, Australia, New Zealand, and South America.

This darkly dramatic work is an appealing, and at times wonderfully trashy piece. Gramophone Magazine described the work by saying, "Certainly one would be hard pressed to find a better piece than John Mackey's *Breakdown Tango*..." It has a virtuosic beginning and ending, with a peculiar tango sandwiched in the middle and is somewhat bristlier than his earlier pieces. It can be accompanied by choreography, which is really, fantastically odd.

Ahn: *Stereograph*

Jean Ahn is a composer based in San Francisco. Born in Korea, she began to study piano and composition at a very early age. Her creative output includes works ranging from solo instruments to full orchestra, as well as choral, dance and electroacoustic music. Awards for her compositions include 1st prize from the Renée Fisher Award, the Korean National Music Composers Award, 1st prize from the Sejong Korean Music Competition, and UC Berkeley's the De Lorenzo Prize. Jean's music was featured at Aspen Music Festival (Susan and Ford Schumann Composition Fellow). Commissions include works for the Leftcoast Chamber Ensemble, Volti

Chamber Choir, Duo Camaraderie, Locrian Chamber Players, and the Pianissimo, among others.

Jean's music brings Asian traditional elements into western music. Her piano collection, "Folksong Revisit" and voice collection, "Folksong" are ongoing projects that show her vision to introduce Korean songs and techniques to professional performers in the US. She also uses electronics/computer music to extend the boundaries of traditional instruments.

Dr. Ahn holds a Ph.D. from the University of California, Berkeley and M.M. and B.A. from Seoul National University. She is the director of Ensemble Ari, the assistant director of UC Berkeley Chamber Chorus, and the composer-in-residence of SF Choral Artist. She is currently lecturing at UC Davis and has taught at UC Berkeley, University of the Pacific and Dominican University.

Jean Ahn has provided the following program note to accompany Stereograph:

This piece is about distance. The instrumental groups are distinctly divided into foreground and background, but these roles gradually shift as the piece unfolds. As repetitions of the material alternate from one group to the next, the perspective shifts dramatically. The harmony and rhythmic gestures remain deliberate and static, but the filigree in the piano drives the piece forward, particularly as it grows towards the end. *Stereograph* was originally written as a sextet in 2013 but was recently arranged as a quartet for the Applause Music Festival.

Biedenbender: *Red Vesper*

David Biedenbender is a composer, conductor, performer, educator, and interdisciplinary collaborator. David's music has been described as simply beautiful, striking and brilliantly crafted and is noted for its rhythmic intensity and

stirring harmonies. It has also been called modern, exciting, venturesome, intense, fresh and inexorable. He received the Doctor of Musical Arts and Master of Music degrees in composition from the University of Michigan, Ann Arbor and the Bachelor of Music degree in composition and theory from Central Michigan University.

He has written music for the concert stage as well as for dance and multimedia collaborations, and his work is often influenced by his diverse musical experiences in rock and jazz bands as an electric bassist, in wind, jazz, and New Orleans-style brass bands as a euphonium, bass trombone, and tuba player, and by his study of Indian Carnatic music. His present creative interests include working with everyone from classically trained musicians to improvisers, acoustic chamber music to large ensembles, and interactive electronic interfaces to live brain data.

David Biedenbender has provided the following program note to accompany Red Vesper:

Red Vesper was written for Bill Ryan and the Grand Valley State University New Music Ensemble for their tour of the Western United States, including several National Parks. The National Parks are many things to many people, but for me, they have most often been a very special place to find silence inside of myself. A vesper is an evening prayer, a meditation and reflection at the end of the day, and I found the idea of holding vespers in the wilderness to be profound and beautiful. I chose to call it *red vesper* because of the deep, red glow of the setting sun on the horizon and because of the beautiful and iconic red rock formations that occupy so many of our great National Parks, particularly Capitol Reef National Park.

Messiaen: *Quatuor pour la fin du Temps*



Invitation to the premiere

And I saw another mighty 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 swore by him that liveth for ever and ever...that there should be time no longer. Revelation 10:1-6

Olivier Messiaen has provided the following program note (translated from the preface to the score):

Conceived and written in the course of my captivity, the Quartet for the End of Time was performed for the first time in Stalag 8-A on January 15, 1941, by Jean Le Boulaire, violinist; Henri Akoka, clarinetist; Etienne Pasquier, cellist, and myself at the piano. It is directly inspired by this excerpt from "The Revelation of St. John." Its musical language is essentially transcendental, spiritual, and catholic. Certain modes, realizing melodically and harmonically a kind of tonal ubiquity, draw the listener into a sense of the eternity of space or time. Particular rhythms existing outside the measure contribute importantly toward the banishment of temporalities. (All this is mere striving and childish stammering if one compares it to the overwhelming grandeur of the subject!)

This quartet contains eight movements. Why? Seven is the perfect number, the creation of six days made holy by the divine Sabbath; the seventh in its repose prolongs itself into eternity and becomes the eighth, of unailing light, of immutable peace.

I. Liturgy of Crystal

Between the morning hours of three and four, the awakening of the birds: a thrush or a nightingale soloist improvises, amid notes of shining sound and a halo of trills that lose themselves high in the trees. Transpose this to the religious plane: you will have the harmonious silence of heaven.

II. Vocalese, for the Angel who announces the End of Time

The first and third parts (very short) evoke the power of that mighty angel, his hair a rainbow and his clothing mist, who places one foot on the sea and one foot on the earth. Between these sections are the ineffable harmonies of heaven. From the piano, soft cascades of blue-orange chords, encircling with their distant carillon the plainchant-like recitativo of the violin and cello.

III. Abyss of the Birds. Clarinet solo

The abyss is Time, with its sadnesses and tediums. The birds are the opposite of Time; they are our desire for light, for stars, for rainbows and for jubilant outpourings of song!

IV. Interlude. Scherzo

Of a more outgoing character than the other movements but related to them, nonetheless, by various melodic references.

Jesus is here considered as one with the Word. A long phrase, infinitely slow, by the cello expatiates with love and reverence on the everlastingness of the Word, mightily and dulcet, "which the years can in no way exhaust." Majestically the melody unfolds itself at a distance both intimate and awesome. "In the beginning was the Word, and the Word was with God, and the Word was God."

VI. Dance of Fury, for the Seven Trumpets

Rhythmically the most idiosyncratic movement of the set. The four instruments in unison give the effect of gongs and trumpets (the first six trumpets of the Apocalypse attend various catastrophes; the trumpet of the seventh angel announces the consummation of the mystery of God). Use of extended note values, augmented or diminished rhythmic patterns, non-retrogradable rhythms – a systematic use of values which, read from left to right or from right to left, remain the

same. Music of stone, formidable sonority; movement as irresistible as steel, as huge blocks of livid fury or ice like frenzy. Listen particularly to the terrifying fortissimo of the theme in augmentation and with change of register of its different notes, toward the end of the piece.

VII. Cluster of Rainbows, for the Angel who announces the End of Time

Here certain passages from the second movement return. The mighty angel appears, and in particular the rainbow that envelops him (the rainbow, symbol of peace, of wisdom, of every quiver of luminosity and sound). In my dreamings I hear and see ordered melodies and chords, familiar hues and forms; then, following this transitory stage, I pass into the unreal and submit ecstatically to a vortex, a dizzying interpenetration of superhuman sounds and colors. These fiery swords, these rivers of blue-orange lava, these sudden stars: Behold the cluster, behold the rainbows!

VIII. Praise to the Immortality of Jesus

Expansive violin solo balancing the cello solo of the fifth movement. Why this second glorification? It addresses itself more specifically to the second aspect of Jesus – to Jesus the man, to the Word made flesh, raised up immortal from the dead so as to communicate His life to us. It is total love. Its slow rising to a supreme point is the ascension of man toward his God, of the son of God toward his Father, of the mortal newly made divine toward paradise.

And I repeat anew what I said above: All this is mere striving and childish stammering if one compares it to the overwhelming grandeur of the subject!

— notes © Michael Spencer

63RD SEASON

2018-2019

*Presented in Cooperation with
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Parker Quartet

2:30 PM Sunday, September 16, 2018
Faye Spanos Concert Hall
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Musica Pacifica

2:30 PM Sunday, October 7, 2018
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enhakē

2:30 PM Sunday, November 11, 2018
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Ying Quartet

2:30 PM Sunday, February 10, 2019
Faye Spanos Concert Hall
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Miró Quartet

2:30 PM Sunday, April 7, 2019
Faye Spanos Concert Hall
RECEPTION FOLLOWS

TO OUR AUDIENCE

- The use of cameras and recording devices of any kind is forbidden.
- There is no smoking in the building.
- Please turn off cellular telephones and disengage audible signals on digital devices during concert.
- Concert programs are subject to change without notice.
- Seating is unreserved for the 2018-19 Season.
- Contributions, including memorials, are tax deductible to the extent allowed by law.

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Adult: Single \$25, Season \$100
UOP/Delta Faculty: \$15, Season \$70
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FOCM welcomes children to our concerts. An adult must accompany children ten years of age and younger (please, no babes in arms). At the request of artists, children should not sit in the first four rows.

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