Joie de Vivre

ANNY CHENG
PIANO

Laraine Kaizer, VIOLIN
Dane Philpse, OBOE
Julie Schlafer, BASSOON
Hope Shepherd, CELLO
Courtney Sherman, SOPRANO

DOCTORAL RECITAL SERIES
KATZIN CONCERT HALL
SATURDAY, DECEMBER 2, 2006 · 2:30PM

MUSIC
Program

Trio pour Piano, Hautnois et Basson (1926) Francis Poulenc
Presto: Lent-presto
Andante: Andante con moto
Rondo: Très viv

Trio pour Piano, Violon et Violoncelle, Op. 120 Gabriel Fauré
Allegro, ma non troppo
Andantino
Allegro vivo

**There will be a 10-minute intermission**

Poèmes pour Mi (1936) Oivier Messiaen
Messiaen
I. 
   i. Action de grâces
   ii. Paysage
   iii. La maison
   iv. Épouvante
II. 
   v. L’épouse
   vi. Ta voix
   vii. Les deux guerriers
   viii. Le collier
   ix Prière exaucée

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This recital is given in partial fulfillment of the performance requirements for the degree Doctorate of Musical Arts in Collaborative Piano performance. Army Cheng is a student of Eckart Sellheim.

In respect for the performers and those audience members around you, please turn all beepers, cell phones and watches to their silent mode.

Thank you.
Program Notes

This afternoon’s recital consists of works from early 20th-century France. The composers presented today, Gabriel Fauré, Francis Poulenc and Olivier Messiaen, each have their own unique compositional language, and their music has opened up an important pathway for those who have followed. Their compositions have become established as landmarks in the history of modern French music. Each of these composers not only wrote magnificent vocal works but splendid instrumental pieces as well. Their music portrays the legacy of literature and perpetual recollection.

Poulenc, one of Les Six composers, was true to his emotions and not afraid to share them in his music. He consciously pursued a neo-classical ideal with Stravinsky and Debussy as models. In his Trio for piano, oboe and bassoon, he adopted elegant symmetries with an introduction in the French Baroque style. This work shows his interest in traditional forms and reveals an ironic attitude towards the Baroque tradition. He explained that the first movement follows the form of a Haydn Allegro, and the final Rondo, the Scherzo of Saint-Saëns’s Second Piano Concerto. This work is one of Poulenc’s mature compositions, which illustrate the highest qualities of his music: balance, proportion, lyricism, humor, simplicity and clarity. The oboe and bassoon are ensured that they would never become secondary instruments in this piece and so the piano never dominates the musical discourse throughout this trio.

Fauré, a composer, an educator and a devout Catholic, dedicated his entire life to music which predominantly features piano and chamber works. Fauré’s chamber music spanned through his entire life from his first Violin Sonata in 1876 to the String Quartet written in his final year. One of his most celebrated pupils was Maurice Ravel, who was quite devoted to him. While he was composing the last Trio in 1922, he suffered from declining health, with worsening symptoms of sclerosis and breathing and hearing problems. In this last period he pursued a solitary and authentic course in his musical style with greater expressiveness, bold harmonies and rich polyphony. The work to be performed this afternoon reveals his characteristic qualities refined to the point of perfection; it also illustrates his well-known personal quality of gentleness.

Messiaen is a towering figure in twentieth-century music, not only as a tremendously important innovator, but also as an educator who influenced his fellow avant-garde composers. Messiaen’s music opens up a creative world of infinite possibility which is made possible by our increased understanding today of his musical language and techniques. Poèmes pour Mi was written in 1936, the year he married the violinist Clarie Delbos. Mi was a nickname Messiaen gave his wife and this was the first major song cycle in which he included a dedication. Messiaen wrote the poems himself, into which are integrated thoughts on the sacramental and spiritual aspects of marriage. Poèmes pour Mi is divided into two books and consists of nine songs. There are many varieties of styles in these songs. Some are pure poetic impressions, evoking colors, perfume or a specific time of day. Others contain theatrical scenes, psalmodies and ecstatic religious vocalizations. Messiaen used rhythmic patterns from Indian deci-tāla, Greek meters, and non-retrogradable rhythms in this cycle, and in these songs we can see these techniques developing during his experimental period in 1949-1951. Messiaen composed the poems and the music at the same time and his choice of rhythm and melodic line reflects the speaking inflections of the poetry.
iii. La maison
Cette maison nous allons la quitter:
Je la vois dans ton ceil.
Nous quitteronis nos corps aussi:
Je les vois dans ton ceil.
Toutes ces images de douleiur
qui s'impriment dans ton ceil,
Ton ceil ne les retrouvera plus:
Quand nous contemplerons la Write,
Dans des corps purs, jeunes,
eternellement lumineux.

iv. Épouvante
Ha, ha, ha, ha, ha, ha, ha, ho!
N'enfouis pas tes souvenirs dans la terre,
tu ne les retrouverais plus,
Ne tire pas, ne froisse pas, ne dechire pas.
Des lambeaux sanglants te suivraient
dans les tenebres
Comme une vomissure triangulaire,
Et le choc bruyant des anneaux
sur la porte irreparable
Rythmerait ton olesepoir
Pour rassasier les puissances du feu.
Ha, ha, ha, ha, ha, ha, ha, ho!

Translations
Poèmes pour Mi

i. Action de grâces
Le ciel
Et l’eau qui suit les variations des nuages,
Et la terre, et les montagnes qui attendent toujours,
Et la lumière qui transforme.
Et un œil près de mon œil,
Une pensée près de ma pensée,
Et un visage qui sourit et pleure avec le mien,
Et deux pieds derrière mes pieds
Comme la vague à la vague est unie.
Et une âme,
Invisible, pleine d’amour et d’immortalité

Et un vêtement de chair et d’es qui germera pour la ressurrection,
Tout cela, vous me l’avez donné.
Et vous vous êtes encore donné vous-même,
Dans l’obéissance et dans le sang de votre Croix,
Et dans un Pain plus doux que la fraîcheur des étoiles,
Mon Dieu.
Alleluia, alleluia.

ii. Paysage
Le lac comme un gros bijou bleu.
La route pleine de chagrins et de fondrières,
Mes pieds qui hésitent dans la poussière,
Le lac comme un gros bijou bleu.
Et la voilà, verte et bleue comme le paysage!
Entre le blé et le soleil je vois son visage:
Elle sourit, la main sur les yeux.
Le lac comme un gros bijou bleu.

iii. La maison
Cette maison nous allons la quitter:
Je la vois dans ton ceil.
Nous quitteronis nos corps aussi:
Je les vois dans ton ceil.
Toutes ces images de douleiur
qui s’impriment dans ton ceil,
Ton ceil ne les retrouvera plus:
Quand nous contemplerons la Write,
Dans des corps purs, jeunes,
eternellement lumineux.

iv. Épouvante
Ha, ha, ha, ha, ha, ha, ha, ho!
N’enfouis pas tes souvenirs dans la terre,
tu ne les retrouverais plus,
Ne tire pas, ne froisse pas, ne déchire pas.
Des lambeaux sanglants te suivraient
Dans les tenebres
Comme une vomissure triangulaire,
Et le choc bruyant des anneaux
sur la porte irreparable
Rythmerait ton olesepoir
Pour rassasier les puissances du feu.
Ha, ha, ha, ha, ha, ha, ha, ho!

v. L’épouse
Va où l’Esprit te mène,
Nul ne peut séparer ce que Dieu a uni,
L’épouse est le prolongement de l’époux,
Comme l’Eglise est le prolongement du Christ.

v. The bride
Go whither the Spirit lead you,
No one can put asunder what God has united,
The bride is the extension of the bridegroom,
As the Church is the extension of Christ.
vi. Ta voix
Je verrais plus belle encore.
Tu es la servante du Fils,
Et le Père t’aimerait pour cela.
Sa lumière sans fin tomberait sur tes épaules,
Sa marque sur ton front.
Tu complèterais le nombre des anges incorporels.
À la gloire de la Trinité sainte
Un toujours de bonheur éléverait ta voix fraîche
(Oiseau de printemps qui s'éveille);
Tu chanterais.

vi. Your voice
Window brimming with afternoon,
Opening onto the afternoon,
And onto your fresh voice
(Awakening bird of spring).
Were it to open on eternity,
I’d see you fairer yet.
You are the maidservant of the Son,
And for that the Father would love you.
His unending light would fall on your shoulders,
His sign on your brow.
You would complete the number of incorporeal angels.
To the glory of the Holy Trinity.
A joyous ever-after would raise up your fresh voice
(Awakening bird of spring):
You would sing.

vii. Les deux guerriers
De deux nous voici un. En avant!
Comme des guerriers bardés de fer!
Ton œil et mon œil parmi les statues qui marchent,
Parmi les hurlements noirs,
Les écroulements de sulphureuses géométries.
Nous gémissions: ah!écoute-moi,
Je suis tes deux enfants, mon Dieu!
En avant, guerriers sacramentels!
Tendez joyeusement vos boucliers.
Lancez vers le ciel les flèches du dévouement d’aurore:
Vous parviendrez aux portes de la Ville.

vii. The two warriors
The two of us now are one, Onwards!
Like iron-clad warriors!
Your eye and mine among walking statues,
Among black shrieking,
Among sulphurous geometries tumbling down.
We moan: ah! listen to me,
I am your two children, my God!
Onwards, sacramental warriors!
Joyfully hold up your shields!
Cast to the heavens the arrows of dawn devotion:
You shall reach the City gates.

viii. Le collier
Printemps enchâiné, arc-en-ciel léger du matin,
Ah! mon collier! Ah! mon collier!
Petit soutien vivant de mes oreilles lasses,
Collier de renouveau, de souffle et de grace,
Collier d'Orient, collier choisi multicolore
Aux perles dures et cocasses!
Paysage courbe, épousant l'air frais du matin,
Ah! mon collier! Ah! mon collier!
Tes deux bras autour de mon cou,
Ce matin.

viii. The necklace
Spring enchained, light rainbow of morning,
Ah! my necklace! Ah! my necklace!
Small living support of my weary ears,
Necklace of renewal, of smiles,
of grace,
Oriental necklace, chosen, multicoloured
With hard, whimsical pearls!
Curving landscape, espousing the fresh morning air,
Ah! my necklace! Ah! my necklace!
Your two arms round my neck,
This morning.

ix. Prière exaucée
Ébranlez la solitaire, la vieille montagne de douleur,
Que le soleil travaille les eaux amères de mon cœur!
Ô Jésus, Pain vivant et qui donnez la vie,
Ne dites qu’une seule parole, et mon âme sera guérie.
Ébranlez la solitaire, la vieille mangagne de douleur,
Que le soleil travaille les eaux amères de mon cœur!
Donnez-moi votre grâce,
Donnez-moi votre grâce!
Carillonne, mon cœur!
Que ta résonance soit dure, et longue et profonde!
Frappe, tape, choque pour ton roi!
Frappe, tape, choque pour ton Dieu!
Voici ton jour de gloire et résurrection!
La joie est revenue.

ix. A prayer granted
Shake up the solitary, ancient mountain of pain,
May the sun work over the bitter waters of my heart!
O Jesus, living bread, giver of life,
Say but one word and my soul shall be healed.
Shake up the solitary, ancient mountain of pain,
May the sun work over the bitter waters of my heart!
Give me your grace,
Give me your grace!
Ring out, my heart!
May your ringing resound hard, long, and deep!
Strike, knock, smite for your king!
Strike, knock, smite for your God!
Behold the day of your glory and resurrection!
Bliss has returned.
Anny Cheng, a native of Taiwan, came to the United States in 2000 to pursue studies in Collaborative Piano. She received her Master of Music in Piano Accompanying and Coaching from Westminster Choir College, Princeton, NJ, in 2002, studying with J. J. Penna and Dalton Baldwin. After moving to Boston, Ms. Cheng enrolled at the Longy School of Music, Cambridge, where she earned a Graduate Performance Diploma in Collaborative Piano in 2004 under the guidance of Brian Moll. In the summer of 2005, Anny Cheng joined the faculty of the Tanglewood Institute's Young Artist Vocal Program as a principal Vocal Coach and Musical Director, working with such varied artists as Director of BU Opera Institute Sharon Daniels; vocal pedagogues Phyllis Hoffman, Penelope Bitzas and Amy Schneider; Metropolitan Opera Bass Simon Estes; and the legendary soprano Phyllis Curtin. Anny is currently completing her Doctorate in Collaborative Piano at Arizona State University.

Dane Philipsen is in his first year of MM study at Arizona State University. Prior to beginning graduate studies here, he lived in Iowa where he earned a BM in Oboe Performance from The University of Northern Iowa in Cedar Falls. While in Iowa, Dane performed with the Waterloo-Cedar Falls Symphony Orchestra from 2003 to 2006. He has also performed throughout the U.S. on two tours with the American Wind Symphony Orchestra. The most recent tour in 2006 was centered in southern Louisiana bringing music to the areas that suffered and endured hurricanes Katrina and Rita.

Laraine Kaizer was born 1976 in Peoria, IL. She earned her Bachelors Degree in 1998 majoring in violin performance at her home town school, Bradley University studying with Marcia Henry. After which she studied violin with Mauricio Fuks at Indiana University in Bloomington, IN where she received her Masters Degree in 2000 also majoring in violin performance. Laraine completed her doctorate degree in 2004 at the University of Cincinnati College-Conservatory of Music majoring in violin performance, studying with professor Sassmannshaus. With all three degrees Laraine has studied violin pedagogy as her secondary concentration. For two years she served as director of the Starling Kids program at the University of Cincinnati. In 2004 she launched a visual arts career with her paintings which can be viewed at www.larainespainting.com. Laraine is a free lance violinist performing with the Phoenix Symphony and Musica Nova Orchestras. Throughout the year she performs as a strolling violinist in local restaurants and venues and sometimes with friend and virtuoso accordion player, Agostino Figurelli. Laraine currently serves as a teaching artist for both the Phoenix Symphony and Phoenix Conservatory of Music at Bethune and Emmerson Schools respectively.

Julie Schlafer (D.M.A. Arizona State University, M.M. and B.M. University of Cincinnati, College Conservatory of Music) is a native of rural New York state, where her early musical training including playing the violin for her parent's cows. She later switched to bassoon and completed bachelor and master degrees at the University of Cincinnati, College Conservatory of and a doctor of musical arts at Arizona State University. She has performed around the country and the world in various events including the Sarasota Music Festival, Texas Music Festival, Opera Theatre and Music Festival of Lucca, Italy, and performances in Japan. Past teachers include William Winstead, Mark Timmerman and Jeffrey Lyman. Her interests have recently branched out to include language. She is currently a master student in teaching English as a second language at Arizona State University, teaches English as a second language privately and both through Mesa Community College and Arizona State University's American English and Cultural Program.

Hope Shepherd, a native of Mesa Arizona, began playing the cello at the age of ten. She is currently a student of Thomas Landschoot at Arizona State University. She will graduate with her Bachelor's degree in May.

Courtney Sherman, soprano, is a native of Ludington, Michigan. After graduating from high school, she began her undergraduate work at Michigan State University, majoring in music education. After transferring schools, she received her Bachelor of Music degree in voice performance in 2003 from Western Michigan University. In 2005, Ms. Sherman received the Master of Music degree in opera performance from Arizona State University. Now, she is pursuing the Doctor of Musical Arts degree in voice performance from ASU. Ms. Sherman is a student of Dr. Jerry Doan. Past teachers include Marie Valade and Meredith Zara. Her role credits include Susanna in The Marriage of Figaro, Pamina in Die Zauberfloete, Adina in L'elisir d'amore, Blanche in Dialogues of the Carmelites, as well as many opera scenes performances of Mozart roles. Ms. Sherman recently gave her first Doctoral recital at ASU, a program consisting of 20th Century American music.
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