



Central Washington University
 Department of Music
Presents:

**Fall 2008 Music Department
 Calendar of Events**

November 22, 12 PM	Burke Anderson, Senior Horn Recital+
November 22, 2 PM	Kevin Proudfoot, Piano Recital*
November 22, 4 PM	Horn Studio Recital+
November 23, 1 PM	Katie Hanson, Flute Recital+
November 23, 4 PM	Choir Concert*
November 25, 7 PM	Jazz Nite*
November 30, 7 PM	Faculty Woodwind Quintet Recital+
December 2, 7 PM	Brass Choir Concert*
December 3, 7 PM	Composition Studio Recital+
December 4, 7 PM	Wind Ensemble/Symphonic Band Concert*
December 5, 7 PM	Guitar Ensemble+
December 6, 2 PM	Kittitas Valley Youth Orchestra*
December 6, 6 PM	Pleiades String Quartet Recital+
December 6, 8 PM	Ecstasy in Numbers, jazz fusion trio+
December 7, 4 PM	Orchestra Concert*
December 8, 6:30 PM	Prep Strings Concert*
December 11, 7 PM	EHS Band Concert*
December 12, 7 PM	Prep Choir Concert*
December 13, 7:30 PM	Presidential Series: The Nutcracker: Two Faces*
December 14, 2 PM	Presidential Series: The Nutcracker: Two Faces*

*Concert Hall
 + Recital Hall

The Calendar of Events changes frequently. For the most up-to-date calendar, visit our website at www.cwu.edu/~music or call (509) 963-1216

Please turn off your cell phone and refrain from the use of any electronic devices through the duration of your visit to our new facility. Thank you.

You can further the excellence of our Music Department! A contribution of \$250 will contribute to the program of your choice, and inscribe your name, or the name of a loved one, on a chair in our beautiful Concert Hall. Find out more about "La Sedia" (The Music Chair) at www.cwu.edu/~music.

Alastair Edmonstone
 Guest Pianist

Music Building Concert Hall
 Friday, November 21, 2008
 7:00 PM

Olivier Messiaen - *Vingt Regards sur l'Enfant-Jésus*

Although 'Vingt Regards sur l'Enfant-Jésus' can fairly be described as one of the most difficult pieces written for piano, it would be a mistake to imagine that the difficulties are purely of a virtuoso nature. Every technical demand made on the pianist is made for expressive or coloristic reasons. The conception is orchestral, in the sense that full use is made of the timbral possibilities of the keyboard. Messiaen has said, in fact, that it was from Debussy that he discovered the 'piano-orchestre', the idea of simulating flutes, clarinets, horns, trumpets, and other instruments.

'Vingt Regards' was written in 1944 and employs all the modal and rhythmic techniques that are to be found in Messiaen's work up to this time. Briefly, these involve what he calls 'Modes of limited transposition', and ametrical rhythms derived from the thirteenth century system of decimas compiled by the Indian musician, Carnadeva. A full exposition of these is to be found in Messiaen's own theoretical work '*La Technique de mon langage musical*'. (Published by Alphonse Leduc.)

This work comes at the end of a series of works that make use of Christian symbolism. Whereas, hitherto, Messiaen would regard the Christian content of his work as being theological rather than mystical, he describes the 'Vingt Regards' as seeking 'a language of musical love'. The immediate stimulus to write the work were the writings of Dom Columba Marmion ('*Le Christ dans ses mystères*'), and Maurice Toesca ('*Les Douze Regards*') who speaks of the 'regards' of the shepherds, the angels, the Virgin and the heavenly Father.

Three cyclic themes are used, the principle one being the 'Thème de Dieu' (theme of God), and the others, the 'Thème de l'Etoile et de la Croix' (theme of the Star and the Cross) and the 'Thème d'accords' (theme of chords). The first appears in various movements in different transformations, the second is applied to both the Star and the Cross, because the one opens and the other one closes Christ's life on earth. The 'Thème d'accords' has no specific association, but is integrated into the texture of several pieces in fragmentary, concentrated or in its original form.

A dialogue of mystical love. Here the 'Theme of God' is stated explicitly. It is the same theme which is used in the Turangalila-Symphonie to symbolize human and divine love.

XX. **Regard de l'Élise d'amour (Gaze of the Church of Love)**

Presque vif

Grace made us love God as God loves us; after the shower of night, the spirals of anguish, here are bells, glory and the kiss of love ... All the passion of our arms around the Invisible One ...

Much of the music from the earlier movements is taken up and reflected on, before being reassembled. The 'Theme of God' is quoted three times, on each occasion more powerfully than before, until it completely dominates the lengthy coda.

Pianist **Alastair Edmonstone** is the recipient of awards from the Scottish International Education Award and the European Union Erasmus Scholarship Fund, which allowed him to partake in additional study at the Royal Conservatory in Brussels, Belgium under Jan Michiels. In 2008/09, Mr Edmonstone will perform the complete 'Vingt Regards sur l'Enfant-Jésus' by Olivier Messiaen throughout the USA, UK and Canada.

Currently, he is a Doctor of Musical Arts candidate at the University of Washington in Seattle, where he is a student of Robin McCabe. Edmonstone studied with Mark Racz at Birmingham Conservatoire and with Stephen Drury at the New England Conservatory of Music in Boston, where he earned a Graduate Diploma and Master of Music degree. Currently he is a Doctor of Musical Arts candidate at the University of Washington in Seattle, where he is a student of Robin McCabe.

XV. Le baiser de l'Enfant-Jésus (The Kiss of the Infant Jesus)

Très lent, calme

At each Communion, the Infant Jesus sleeps with us, close to the gate; then he opens it onto the garden and comes forth in a blaze of light to embrace us ...

According to Messiaen, “one must be in love to love the subject matter and the music of this movement, both of which would like to be as tender as the heart of Heaven itself”.

XVI. Regard des prophètes, des bergers et des Mages (Gaze of the Prophets, the Shepherds and the Magi)

Modéré

Tamams and oboes, a vast, buzzing chorus ...

The piece begins with ‘quasi-tam-tams- suggesting the East, the home of the Magi, followed by a monody suggesting the coarse tones of the shepherds’ pipes.

XVII. Regard du silence (Gaze of Silence)

Très modéré

Silence in the hand, an upside-down rainbow ... each silence of the Manger reveals music and colours which are the mysteries of Jesus Christ ...

‘Silence’ is symbolic of heaven where the peace of God surpasses all understanding.

XVIII. Regard de l'Onction terrible (Gaze of the Terrible Unction)

Modéré

The Word assumes a definite human form; the choice of the flesh of Jesus by the awesome Majesty of God ...

Musical figures at odds with each other suggest the idea of struggle and strife. The theme is that of Christ’s election by the will of God.

XIX. Je dors, mais mon cœur veille (I Sleep, but my Heart keeps Watch)

Lent

It is not the bow of an angel which smiles, it is the sleeping Jesus who loves us on his Holy Day and who give us forgetfulness ...

I. Regard du Père (Gaze of the Father)

Extrêmement lent. Mystérieux, avec amour

And God said: ‘This is my beloved Son in Whom I am well pleased ...’

The ‘thème de Dieu’ is stated in its complete form – mysterious and changeless. It embodies within itself the ‘thème d’amour’ which is to emerge as an important theme in its own right in the sixth, nineteenth and last movements.

II. Regard de l'étoile (Gaze of the Star)

Modéré

The fall of Grace: the Star shines innocently, surmounted by a Cross ...

Two statements of ‘The theme of the Star and the Cross’.

III. L'échange (The Exchange)

Bien modéré

Descending in a spray, rising in a spiral; the terrible trade between humans and God. God made man to make us gods...

L'échange depicts the terrible dealings between Man and God with two elements – an unchanging one for God and one that constantly grows for Man – opposing and permeating each other at one and the same time.

IV. Regard de la Vierge (Gaze of the Virgin)

Bien modéré

Innocence and tenderness ... The woman of purity, the woman of the Magnificat, the Virgin gazes upon her child ...

An expression of purity in music: the tenderness and innocence of the Virgin Mother.

V. Regard du Fils sur le Fils (Gaze of the Son upon the Son)

Très lent

Mystery, rays of light in the night – refraction of joy, the birds of silence – the person of the Word made flesh – union of the human and divine natures in Jesus Christ ...

The son, the Word of God looks upon the Son, the child Jesus. There are two superimposed textures, a rhythmic canon consisting of two streams of homophonic chords against a statement of the ‘Theme of God’, symbolizing the two natures of Christ: human and divine. The Trinity is also symbolized by three layers of music – three sonorities, three modes and three rhythms. Each of the two canonic strands uses a different mode of limited transposition, and

uses a rhythm built up from three Carnadeva rhythms:
Ragavardhana, Candrakala and Lackskmica.

VI. Par Lui tout a été fait (By Him was Everything Made)

Modéré, presque vif

Abundance of space and time; galaxies, photons, contrary spirals, inverted lightning: by Him (The Word) was Everything made ... in an instant, creation reveals to us the luminous shadow of His Voice ...

The sixth movement is a fugue in which the subject never recurs in the same form, thereby mirroring the substance that always remains the same, permeating everything, however varied its individual manifestations may be.

VII. Regard de la Croix (Gaze of the Cross)

Bien modéré

The Cross said to Him: You will be a priest in my arms ...

A statement of 'The theme of the Star and the Cross'

VIII. Regard des hauteurs (Gaze of the Heights)

Vif

Glory in the Heights ... the Heights descend to the manger like the song of a lark ...

A concert of birds (lark, nightingale, blackbird, warbler, chaffinch, goldfinch and serin) illustrates the descent to the manger of the heavenly host.

IX. Regard du temps (Gaze of Time)

Modéré

The mystery of the infinity of Time; Time sees born in itself the One who is Eternal ... Regard du temps

encapsulates the mystery of the plentitude of time, as well as the incomprehensible nature of the fact that He who is eternal is born in time.

X. Regard de l'Esprit de joie (Gaze of the Spirit of Joy)

Presque vif

Violent dance, joyous sound of horns, rapture of the Holy Spirit ... the joyous love of

Blessed God in the Soul of Jesus Christ ...

The cycle's central axis, *Regard de l'Esprit de joie* is spun out over seven sections and involves a musical language akin to jazz and ragtime.

INTERMISSION

XI. Première communion de la Vierge (The First Communion of the Virgin)

Très lent

After the Annunciation, Mary adores Jesus within her ... My God, my Son, my Magnificat! –my love without the sound of words ...

This movement is cast in the form of a rapt dialogue and tells of the moment between the Annunciation and the birth of Christ, "the first and greatest of all communions".

XII. La parole toute-puissante (The All-Powerful Word)

Un peu vif

This Child is the Word who sustains all things through the power of His voice ...

Percussive sonorities characterize this movement.

XIII. Noël (Christmas)

Très vif, joyeux

The Christmas bells say with us the sweet names of Jesus, Mary, Joseph ...

Percussive sonorities are transformed into pealing bells on Christmas Eve.

XIV. Regard des Anges (Gaze of the Angels)

Très vif

Sparkling, beating; a powerful blast from immense trombones; Your servants are flames of fire – then the song of birds who feast upon blue – and the amazement of the angels grows –for it is not to them but to the human race that God is united ...

A powerful image of the angels is conjured up in the first three strophes, followed by bird song in the contrastive fourth, before the music from the beginning is taken up and made more intense in the fifth.