

M Manhattan
School of Music

CHAMBERFEST

Concert IV

FRIDAY, APRIL 24, 2026 | 3:00 PM
SOLOMON MIKOWSKY RECITAL HALL

Claude Debussy *Prelude à l'après-midi d'un Faune*
(1862-1918)

Isabella Carucci, flute
Qi Qin Lim, harp
Coached by Linda Chesis

Dmitri Shostakovich String Quartet No. 8, Opus. 110
(1906-1975)

I. Largo
II. Allegro molto
III. Allegretto
IV. Largo
V. Largo

Shih Chen Ting, violin
Jackson Chang, violin
Bi-Wen (Bevin) Chou, viola
Yuan Jui (Ray) Cheng, cello
Coached by Matthias Buccholz

Olivier Messiaen
(1908-1992)

Quatuor pour la fin du temps

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

Maya Mueller, clarinet
Cheng-Cian Li, violin
August Schwob, cello
Jeremy Sun, piano
Coached by Margaret Kampmeier

Quatuor pour la fin du temps

I. **Crystal liturgy.** Between the morning hour 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. **Vocalise,** 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 sadness 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.

V. **Praise to the eternity of Jesus.** Jesus is here considered as one with the Word. A long phrase, infinitely slow, by the cello expatiates with love and reverence the everlastingness of the Word, mighty 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 super-human 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.

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