

Mr. Dimmick is well regarded as a teacher in Boston, maintaining an active private studio, as well as having been faculty at the University of Southern Maine, the Cape Ann Waldorf School, and the Waring School. Mr. Dimmick currently lives with his wife, Rachel Braude, in Boston's Jamaica Plain.

Thomas Parchman, clarinetist, received his Bachelor of Music, with Honors, from Southern Methodist University in 1976, and his Master of Music from Northwestern University in 1978. His extensive performing experience includes the Long Beach Opera, the Palm Springs Desert Orchestra, the Portland Symphony Orchestra, and the Rhode Island Philharmonic. He is currently Principal Clarinetist, Portland Symphony Orchestra, and Professor of Clarinet at the University of Southern Maine.

*In a preface to the score of the Quartet for the End of Time,
Messiaen commented on each of the movements:*

Liturgy of crystal. Between three and four o'clock in the morning, the awakening of the birds: a blackbird or a solo nightingale improvises, surrounded by efflorescent sound, by a halo of trills lost high in the trees...

Vocalise, for the Angel who announces the end of Time. The first and third parts (very short) evoke the power of this mighty angel, a rainbow upon his head and clothed with a cloud, who sets one foot on the sea and one foot on the earth. In the middle section are the impalpable harmonies of heaven. In the piano, sweet cascades of blue-orange chords, enclosing in their distant chimes the almost plain chant song of the violin and violoncello.

Abyss of the birds. Clarinet alone. The abyss is Time with its sadness, its weariness. The birds are the opposite to Time, they are our desire for light, for stars, for rainbows, and for jubilant songs. Interlude. Scherzo, of a more individual character than the other movements, but linked to them nevertheless by certain melodic recollections.

Praise to the Eternity of Jesus. Jesus is considered here as the Word. A broad phrase, infinitely slow, on the violoncello, magnifies with love and reverence the eternity of the Word, powerful and gentle, ... "In the beginning was the Word, and Word was with God, and the Word was God."

Dance of fury, for the seven trumpets. Rhythmically, the most characteristic piece in the series. The four instruments in unison take on the aspect of gongs and trumpets (the first six trumpets of the Apocalypse were followed by various catastrophes, the trumpet of the seventh angel announced the consummation of the mystery of God). Use of added [rhythmic] values, rhythms augmented or diminished... Music of stone, of formidable, sonorous granite...

A mingling of rainbows for the Angel who announces the end of Time. Certain passages from the second movement recur here. The powerful angel appears, above all the rainbow that covers him... In my dreams I hear and see a catalogue of chords and melodies, familiar colours and forms... The swords of fire, these outpourings of blue-orange lava, these turbulent stars...

Praise to the Immortality of Jesus. Expansive solo violin, counterpart to the violoncello solo of the fifth movement. Why this second encornium? It addresses more specifically the second aspect of Jesus, Jesus the Man, the Word made flesh... Its slow ascent toward the most extreme point of tension is the ascension of man toward his God, of the child of God toward his Father, of the being made divine toward Paradise.

presents . . .

An Evening of Music

by Olivier Messiaen

Tuesday, November 7th, 2006 7pm

Edith Cove Fine Arts Center — Eastern Nazarene College, Quincy, MA

Anastasia Antonacos, Piano

Thomas Parchman, Clarinet

Charles Dimmick, Violin

Jing Li, Cello

Order of Performance

From *Vingt Regards sur l'enfant Jésus*

Regard du Père

La parole toute-puissante

Quatour pour la Fin du Temps

I. Liturgie de cristal

II. Vocalise, pour l'Ange qui annonce la fin du Temps

III. Abème des oiseaux

IV. Intermède

V. Louange à l'Éternité de Jésus

VI. Danse de 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

Sponsored by Eastern Nazarene College • Delynn Case, Artistic Director

Musica Eclectica

Program Notes

The *Quartet for the End of Time* was composed by Olivier Messiaen (1908-1992) in 1941 while he was interned at Gorlitz as a POW during the Second World War. Among his fellow prisoners there he found a clarinetist, a violinist and a cellist. After being supplied by the guards with instruments, he set about composing a trio for them. This trio soon became a quartet when Messiaen himself joined them on piano. On January 15, 1941 the quartet received its premiere in Stalag VIII/A before the prisoners and guards. Of the first performance, Messiaen said "Never have I been heard with as much attention and understanding."

The title as well as inspiration for the piece comes from the Revelation of St. John.

"I saw a mighty angel descending from heaven, clad in mist, having around his head a rainbow. His face was like the sun, his feet pillars of fire. He placed his right foot on the sea, his left on the earth, and standing thus on the sea and the earth he lifted his hand toward heaven and swore by Him who liveth for ever and ever, saying: 'There shall be time no longer, but at the day of the trumpet of the seventh angle the mystery of God shall be consummated.'"

As much as the quartet is apocalyptic, it is also about the end of time itself. In the composers preface Messiaen states his goal as being to "draw the listener into a sense of the eternity of space or time." His systematic use of techniques such as additive rhythms (rhythmic patterns that are modified by the augmentation of note values by means of dots or ties) and non-retrogradable rhythmic patters (rhythms that are palindromic) abrogates any regular beat and dissolves such things as the beginning and end. Messiaen also favored the use of synthetic scales, ones that were symmetrical and comprised or repeating interval patters. Their symmetry is analogous to his non-retrogradable rhythms and further moves the listener "towards the banishment of temporalities."

The quartet itself is made of eight movements, the composers own notes for which are included below. The first movement is for the full quartet and is composed of two bird songs, the violin and clarinet, and each is supported by a bass, the cello and piano. The second movement is linked to the seventh movement. Both employ the full quartet and share a theme, the theme of the angel. Movement number three is for solo clarinet and expresses the abyss of time and is mirrored by the sixth movement, which features the full quartet but in unison. The fourth movement is a short interlude for violin clarinet and cello, which features melodies from elsewhere in the piece. Finally, movement number five and the closing movement are expansive melodies for cello and violin respectively, both being accompanied by piano.

Alexander Hardy, '09

Biographies

Anastasia Antonacos, pianist, has garnered international recognition for her playing. In 2000, she won First Place in the International Young Artist Music Competition in Bulgaria. She was a prizewinner in the 2004 Capdepera International Piano Competition in Mallorca and the 2001 Indianapolis Matinee Musicale. The Greek Women's University Club of Chicago awarded her the 2004 Kanellos Award. She has appeared at the Holland Music Sessions, the Bowdoin Summer Music Festival, and the Wilhelm Kempff Beethoven Course in Positano, Italy, where she was one of eight pianists selected for an intensive study of Beethoven led by John O'Connor. She has also played in Greece, Russia, France, and Belgium, as well as Lincoln Center's Alice Tully Hall, and Washington D.C., where she testified for funding for the National Endowment for the Arts.

Ms. Antonacos concertizes extensively as both a soloist and chamber musician. Some of the musicians she has collaborated with include members of the Vermeer and Cassatt Quartets, as well as renowned pianists Leonard Hokanson and Edmund Battersby. She has made solo appearances with the Portland Symphony Orchestra, the Bangor Symphony Orchestra, and the University of Southern Maine Chamber Orchestra. She holds doctoral and master's degrees in piano from Indiana University, where she studied with Leonard Hokanson. She lives in Portland, Maine and teaches at the University of Southern Maine and Bowdoin College.

Jing Li, cellist, was born in Beijing, China, immigrated to the United States when she was three years old. She received her first cello lessons from her father at the age of eight and has since performed numerous concertos as well as solo and chamber music recitals all over the world. She has appeared in festivals such as the Norfolk Chamber music Festival, Sarasota Music Festival, Banff Centre for the Arts, and the Piatigorsky Seminar for Cellists, and her previous cello teachers include Janos Starker, Paul Katz, and Laurence Lesser. Ms. Li is a Principal Cellist of the Gardner Museum Chamber Orchestra and performs with both the Rhode Island Philharmonic and Springfield Symphony Orchestras. As a teacher, she holds a position on the faculty of the Nantucket Community Music Center and the Greater Boston Youth Symphony Orchestra while maintaining an active private studio in the Boston area.

Charles Dimmick, violinist, began playing the violin at the age of four. He studied at the University of Cincinnati's College-Conservatory of Music with Cincinnati Symphony violinist Stacey Woolley and Tokyo String Quartet violinist Peter Oundjian, and in 1999 he moved to Boston to study with renowned violin soloist, conductor, and former Boston Symphony Concertmaster Joseph Silverstein.

After moving to Boston, Mr. Dimmick joined the Portland Symphony Orchestra's violin section, and was appointed concertmaster in 2002. Since that time, he has become well respected as a solo, chamber, and orchestral musician throughout New England. He performs as concertmaster of the Portland Symphony Orchestra, the Boston Modern Orchestra Project, and the Portland Opera Repertory Theater, and as Assistant-Concertmaster of Opera Boston and the Rhode Island Philharmonic. He also performs with the Boston Pops, the Boston Lyric Opera, and the New Hampshire Music Festival.

In addition to his orchestral career, Mr. Dimmick appears frequently with orchestras throughout New England as a violin soloist. Most recently he was seen performing concertos with the Maine Midcoast Symphony, the Portland Symphony, and the Southern Maine Symphony.