

THE SAINT MARK'S  
**MUSIC**  

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**SERIES**  
2023-2024



## *Quartet for the End of Time*

Rachel Yoder, clarinet  
Luke Fitzpatrick, violin  
Rose Bellini, cello  
Jesse Myers, piano

Sunday, March 24, 4:30 pm

In-person and Livestreamed from  
Saint Mark's Episcopal Cathedral, Seattle

## LAND ACKNOWLEDGMENT

*Saint Mark's Cathedral acknowledges that we gather on the traditional land of the first people of Seattle, the Duwamish People, who are still here, and we honor with gratitude the land itself and the life of all the Coast Salish tribes.*

# *Quartet for the End of Time*

Rachel Yoder, clarinet, Luke Fitzpatrick, violin,  
Rose Bellini, cello & Jesse Myers, piano

## PROGRAM

*Quatuor Pour La Fin Du Temps (Quartet for the End of Time)*

Oliver Messiaen (1908-1992)

- I. Liturgy of crystal
- II. Vocalise, for the angel who announces the end of time
- III. Abyss of the birds
- IV. Interlude
- V. Praise to the eternity of Jesus
- VI. Dance of fury, for the seven trumpets
- VII. A mingling of rainbows for the angel who announces the end of time
- VIII. Praise to the immortality of Jesus

## PROGRAM NOTES

In 1940, Olivier Messiaen was interned in a German prison camp after being captured while serving as a medic in the French army. While imprisoned in Stalag VIII A, he discovered among his fellow prisoners a clarinetist, a violinist, and a cellist. Messiaen, a fine pianist as well as a composer and aided by the kindness of a German guard who smuggled in music paper, pencils and erasers for him to compose with, set about creating a quartet for the instruments at hand and in so doing, composed one of the most endearing and far-reaching works of chamber music of the 20th century. The premiere of the Quartet for the End of Time took place on 15 January 1941 in front of several hundred malnourished prisoners in the freezing cold with a piano that had several broken keys. Messiaen later recalled of the occasion, "Never was I listened to with such rapt attention and comprehension."

If the plain facts of the work's origins are simple, the spiritual facts are far more complex. Messiaen, a deeply religious man who considered himself as much a theologian as a composer, found a point of departure for the Quartet in a passage in the 10th chapter of the Book of Revelation:

*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: But in the days of the voice of the seventh angel, when he shall begin to sound, the mystery of God should be finished....*

## PROGRAM NOTES

(continued)

According to the composer, the Quartet was intended not to be a commentary on the Apocalypse, nor to refer to his own captivity, but to be a kind of musical extension of the Biblical account and of the concept of the end of time as the end of past and future and the beginning of eternity. For Messiaen there was also a musical sense to the angel's announcement. His development of a varied and flexible rhythmic system, based in part on ancient Hindu rhythms, came to fruition in the Quartet, where, more or less literally, Messiaen put an end to the equally measured "time" of western classical music.

The architecture of the Quartet is both musical and mystical. Of the former you will hear many thematic relationships between movements where snippets of melodies and gestures surface and resurface like familiar birdsong. Of the mystical, the very structure of the work in eight movements is a commentary on the eternal. In Messiaen's own words: "This Quartet comprises eight movements. Why? Seven is the perfect number, the Creation in six days sanctified by the divine Sabbath; the seventh day of the repose extends into eternity and becomes the eighth day of eternal light, of unalterable peace."

Messiaen created a Preface to the original score of *Quatour pour la fin du temps*, which is printed below. The community of St. Mark's Cathedral invites the listener to contemplate these words on this Palm Sunday, the traditional entry into Holy Week, a culminating time in the liturgical year. We encourage you to treat the performance not only as a concert but also as a time of reflection and contemplation: of the present and the eternal.

-James Falzone, Dean, Cornish College of the Arts

### **Messiaen's comments in the *Preface to Quatour pour la fin du temps***

#### ***I. 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 harmonics lost high in the trees...

#### ***II. 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 plainchant song of the violin and violoncello.

#### ***III. 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.

#### ***IV. Interlude***

Scherzo, of a more individual character than the other movements, but linked to them nevertheless by certain melodic recollections.

#### ***V. 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."

#### ***VI. 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...

#### ***VII. 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 colors and forms... The swords of fire, these outpourings of blue-orange lava, these turbulent stars...

#### ***VIII. Praise to the Immortality of Jesus***

Expansive solo violin, counterpart to the violoncello solo of the fifth movement. Why this second encomium? 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.



## ABOUT THE ARTISTS



**Rachel Yoder** serves as instructor of clarinet at Western Washington University; editor of *The Clarinet*, quarterly journal of the International Clarinet Association; and adjunct professor of music at the DigiPen Institute of Technology. Rachel performs with the Odd Partial clarinet/electronics duo, the Seattle Modern Orchestra, The Sound Ensemble, and the Yakima Symphony Orchestra and Federal Way Symphony. She has been featured on NPR's "Performance Today." Rachel has performed and presented throughout the US, including ClarinetFest® conferences, the International Computer Music Conference, and Society for Electroacoustic Music in the United States conferences. Recent composer collaborations include premieres of clarinet works by William O. Smith and Joël-François Durand. With the Madera Wind Quintet, Rachel can be heard on two recordings, *Five at Play* featuring premiere recordings of new works for wind quintet, and *Five Piece Combo* featuring the three suites for wind quintet by Don Gillis. She can also be heard on recordings of the University of North Texas Wind Symphony. Rachel also enjoys educating musicians of all ages in her private studio and as guest coach with the Seattle Youth Symphony and Cascade Youth Symphony. She has taught for Seattle JazzEd, and also adjudicated the Witold Friemann International Clarinet Competition in 2022.



**Luke Fitzpatrick** is a violinist, composer and improviser. He is a founding member and artistic director of Inverted Space, a Seattle-based new music collective. Recent performances include the complete *Freeman Etudes* by John Cage, Luigi Nono's *La Lontananza Nostalgica Utopica Futura* with André Richard and Marcin Pączkowski and the music of Harry Partch at both the Teatro Colón in Buenos Aires, Argentina and Beyond Microtonal Festival in Pittsburgh, PA. He has worked personally with composers such as Brian Ferneyhough, Helmut Lachenmann, Ben Johnston, Charles Corey and Qasim Naqvi. Additionally, he has performed with Deltron 3030, The Penderecki String Quartet, The Parnassus Project, the Seattle Modern Orchestra, The Moth, The California EAR Unit and is currently concertmaster of the Seattle Philharmonic Strings. His world premiere recording of Vera Ivanova's *Quiet Light* for solo violin was released on Ablaze Records in 2011. In 2017 he was selected as an Artist-in-Residence by the Jack Straw Foundation to record *The Complete Works for Adapted Viola and Intoning Voice* by Harry Partch. Luke holds degrees from The University of Washington (DMA), California Institute of the Arts (MFA) and the University of Missouri-Kansas City (BM). His principal teachers include Benny Kim, Mark Menzies, Lorenz Gamma and Ron Patterson. He previously served as Artist-in-Residence at the University of Washington.



Cellist **Rose Bellini** is an avid performer of a wide variety of music, especially contemporary and experimental music. She regularly performs with classical music ensembles, modern dance companies, bands, and chamber and orchestral groups from Seattle to New York City to San Francisco. Currently based in Seattle, Rose performs with Seattle Modern Orchestra, and collaborates with the top active performers of 21st century music in the Pacific Northwest. A founding member of mixed chamber ensembles REDSHIFT and Hotel Elefant, Rose's career has included appearances with the Wordless Music Orchestra, Ensemble Signal, FLUX Quartet, Orchestra of St. Luke's, East Village Opera Company, Phoenix Ensemble, folk and rock bands, and in venues from ranging from neighborhood bars to Carnegie Hall. Rose frequently collaborates with living composers from around the world and often premieres and records new works for cello and for chamber ensemble. A graduate of Indiana University-Bloomington, her primary teachers were Emilio Colón and Janos Starker. Rose leads a dual career as a Non-Profit Development professional, and volunteers her time to local arts organizations to provide fundraising strategy and leadership.



Seattle-based pianist **Jesse Myers** is an adventurous explorer of music that expands the possibilities of the piano. With a strong interest in performance that pushes piano music into new realms, Myers frequently performs music for prepared piano, new music for piano and electronics, as well as traditional classical literature. He is a performer, educator, and composer with a goal of giving the audience a fresh perspective of the piano and an imaginative understanding of the music. His solo concerts have been featured in City Arts Magazine, KingFM's Second Inversion, Seattle Weekly, The Live Music Project, and were a part of The Stranger's Best Concerts of 2017 for three seasons. His recent work with the prepared piano and electroacoustic music has led to tours across the country including artist residencies and guest performances at Cornish College of the Arts, Capital University Conservatory of Music, Bowling Green State University, Lewis University, and Carlsbad Music Festival. Jesse has a Master of Music degree from the University of Washington in piano performance. He also attended Bowling Green State University, where he earned his Bachelor of Music in piano performance. His important teachers have been Robin McCabe, Virginia Marks, Valrie Kantorsk, Frances Burnett, and Marilyn Shrude.

JOIN US FOR THE NEXT SAINT MARK'S MUSIC SERIES CONCERT

# *All Bach on the Flentrop Organ*

Kimberly Marshall, Organ

Friday, May 3 at 7:30 pm  
St. Mark's Cathedral

Kimberly Marshall will perform Saint Mark's annual All-Bach concert. This multi-faceted musician is known for pushing the organ to its limits with her virtuosic playing. Combining her artistry on the Flentrop with Bach's genius will surely be awe-inspiring.



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## AND FOR THE MONTHLY *Organ by Night* SERIES

*Organ by Night* is presented at Saint Mark's Cathedral on the third Sunday of each month following the Compline service, about 10:00 pm. Informal mini-concerts will introduce you to the power and beauty of a real pipe organ. All are welcome in-person in the nave or join the organist in the loft to get a feel for what playing an instrument of this size is like. Ask questions and learn more about the Flentrop organ after the concert.

**NEXT UP on SUNDAY, APRIL 21**

**Christopher Stroh** performing:

*Variations sur un thème de Clement Jannequin* by Jehan Alain

*Variations on 'O filii et filiae'* by Jeanne Demessieux

*Three American Folk Hymn Tunes* by Dale Wood, Undine Smith Moore & George Shearing

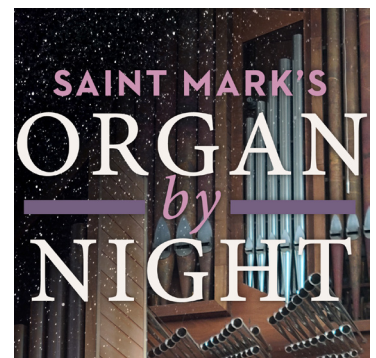
*Apparatus musico-organisticus: Toccata duodecima et ultima* by Georg Muffat

**Christopher Stroh** serves as Assistant Director of Music and Organist at St. James Cathedral, Seattle. Chris served previously at The Basilica of Saint Mary, Co-Cathedral, Minneapolis, as Organist and Liturgical Music Associate from September 2006 until July 2021 and as Organ Scholar at the Cathedral of Saint Paul, Saint Paul, Minnesota, from 2005 until 2006. Christopher attained Baccalaureate and Masters Degrees in organ performance, with emphases in sacred music, choral conducting, and theology at Saint John's University and Graduate School of Theology, Collegeville, Minnesota. Teachers include Joanne Pearson, Kim Kasling, James Biery, Marilyn Biery, David Jenkins, Don Saliers, Axel Theimer, and Leo Nestor. He most recently served as organist for worship services during the 2022 National Convention of the American Guild of Organists in Seattle. Christopher is an active member of the Conference of Roman Catholic Cathedral Musicians and was most recently nominated Sub-Dean of the Seattle Chapter of the American Guild of Organists.

**MORE UPCOMING *Organ by Night* CONCERTS:**

MAY 19: Wyatt Smith

JUNE 16: Julian Petrallia





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