



**Olivier
Messiaen**

Quatuor pour la fin du temps

Paul Hindemith

Quartet für Klarinette, Violine,
Violoncello & Klavier

Philippe Graffin | violin **Charles Neidich** | clarinet
Pascal Devoyon | piano **Colin Carr** | cello



Olivier Messiaen (1908 – 1992)

Quatuor pour la fin du temps (1941) (53:55 min)

1. **Liturgie de cristal** (2:40)
2. **Vocalise, pour l'Ange qui annonce la fin du Temps** (5:38)
3. **Abîme des oiseaux** (10:46)
4. **Intermède** (1:40)
5. **Louange à l'Éternité de Jésus** (10:25)
6. **Danse de la fureur, pour les sept trompettes** (6:45)
7. **Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps** (7:59)
8. **Louange à l'Immortalité de Jésus** (7:59)

Paul Hindemith (1895 – 1963)

Quartet für Klarinette, Violine, Violoncello und Klavier (1948) (26:55 min)

09. **Mäßig bewegt** (7:07)
10. **Sehr Langsam** (9:03)
11. **Mäßig bewegt** (10:45)

Hindemith and Messiaen

It is an uncanny coincidence that within a period of three years two of the most important composers of the twentieth century wrote two remarkable chamber works, both for a combination of instruments, clarinet, violin, cello, piano, for which there was virtually no precedent. Paul Hindemith wrote his **Quartet for clarinet, violin, cello, and piano** in 1938 and, without having any way to have known about Hindemith's earlier endeavor, Olivier Messiaen completed his monumental **Quartet for the End of Time** in 1941. Both works were responses to the rise of Nazism and the 2nd world war and both, in their own ways, were affirmations of the strength of Art to bear witness in the face of tragedy unparalleled in the history of mankind. Messiaen's work has taken its place as one of the most famous and important chamber works for the twentieth century; written in a prisoner of war camp, it has become a symbol of the triumph of Art in the face of extreme adversity. Hindemith's work, while one of the chamber masterpieces of the twentieth century, has remained virtually unknown.

A man of indefatigable energy, composer, performer, teacher, from the late 1920s, Hindemith stood at the center of German musical life. His initial reaction to the rise of Hitler and Nazism was one of benign disregard for a movement which he was sure would be short lived. He openly maintained his friendship with Jewish

musicians, and, importantly, collaborated with the Jewish Kulturbund. In conversations with colleagues and students he was openly disdainful of the Nazi party and in works such as the finale of his **Kammermusik No. 5** he did not hesitate to parody Nazi marches.

Beginning in 1934, the Kulturgemeinde, the Nazi office of cultural affairs, began increasingly vitriolic attacks on Hindemith culminating, in December of that year, in a personal attack by Goebbels. Hindemith's reputation in artistic circles, however, allowed him to continue his activity for four more years. He kept his position in Berlin, was allowed to go on a concert tours of the United States, and to visit Turkey to help the Turkish government set up a music program for the country. The attacks continued, however, and in 1937, he resigned from his post at the Berlin Hochschule. His wife, Gertrud's Jewish origins were highlighted in an exhibition entitled "Degenerate Music" in 1938 and in September of that year, Hindemith and his family left Germany for exile in Switzerland. Two years later, he left Switzerland for the United States. About the quartet, little is known. What is known is that the work's premiere took place in New York in a concert of his music on April 23, 1939. Hindemith began the composition on his return voyage to Europe in April 1938 after his second tour to the United States and finished it within the next month in Zurich, presumably

while attending rehearsals for the premiere of his opera is "Mathis der Maler." Mathis was Hindemith's autobiographical allegory, a work in which he affirmed the primacy of art and the powerlessness of the artist to effect social change, and posed the heartbreaking dilemma of the artist, who must take inspiration from "the soil of his people," yet who finds his people have become corrupted.

The quartet is, in a sense, Hindemith's answer to the questions he posed in Mathis. The work, one of the earliest of his "mature" period, uses a combination of virtuosic counterpoint, classical form, and his expanded tonal language to produce great emotional intensity. The three movements build to a climactic coda of terrifying fury. Finishing *fff* in f-minor, it is both a cry of rage and defiance, perhaps, the clearest expression of Hindemith's fury over what had become of Germany, taken from the forefront of culture and progress by the Nazis, and transformed into a xenophobic culture of death. Hindemith may not have publicly expressed his outrage, but he expressed himself through his art. In the quartet he uttered a most powerful condemnation.

No piece of chamber music has been surrounded by more mythology than Olivier Messiaen's "Quartet for the End of Time." The fact that Messiaen composed the piece during the 2nd world war in a prisoner of war camp is in itself extraordinary. Messiaen maintained the mythology

for instance - that the cello did not have all its strings - that the premiere was attended by 5000 inmates, but recently the real story of its genesis has come to light, in large part thanks to the wonderful work of the musicologist, Rebecca Rischin, whose book, "For the End of Time: The Story of the Messiaen Quartet" and the true saga she uncovers is, if anything, even more extraordinary than the mythology it replaces. The Quartet is intimately bound up with the musicians who played the first performance, cellist, Etienne Pasquier, clarinetist, Henri Akoka, and violinist, Jean LeBoulaire. Messiaen, Pasquier, and Akoka met in 1940 at the fortress at Verdun where they were serving as part of a military theater orchestra. Akoka, apparently, asked Messiaen to write a work for him and Messiaen composed what became the third movement, *Abîme des oiseaux*. The three musicians were captured by the Germans on June 20, 1940 and were forced ruthlessly to march 70 kilometers to a field near Nancy where the Germans had decided temporarily to hold the thousands of French soldiers they had captured. In this field, as Pasquier recalled, while most of the prisoners fought to get a sip of water, *Abîme des oiseaux* received its premiere; Pasquier held the music and Akoka, who always had his clarinet with him, tried to read the difficult score, as Messiaen uttered words of encouragement. After being held for about



three weeks, they were shipped to Stalag VIII A near the town of Görlitz in German Silesia bordering Poland. Jean Le Boulaire, captured in another part of France, soon joined them.

At the camp, one more person played an essential role in the drama of the quartet.

Karl-Albert Brüll (Hauptmann), a lawyer before the war, employed as a guard at Stalag VIII A, was one of the unsung heroes of the 2nd World War. He was anti Nazi, spoke fluent French and used his position to protect the French and Belgian prisoners under his supervision. He protected the Jewish prisoners as well, so for the entire duration of the war, not a single West European Jewish prisoner at the camp was transferred to a concentration camp. Henri Akoka, being Jewish, very likely owed his life to him.

Brüll paid special attention to Messiaen and his trio of friends. He supplied manuscript paper and pencils for Messiaen and made sure he had a place where he could compose undisturbed. He and, perhaps the camp commandant, Alois Bielas, acquired instruments for the musicians. The performance took place on January 15, 1941 in barrack 27B which had been converted into a makeshift theater. Outside, the ground was covered thick with snow and inside it was bitter cold. The barrack which, it has been estimated, could fit up to 400 people, was packed with German officers, wounded prisoners on stretchers, and prisoners from all social back-

grounds. Le Boulaire recalled, "The audience... was overwhelmed at the time. They wondered what had happened. Everyone, We too..."

Messiaen, a devout Catholic mystic, inspired by the Revelation of St. John, chapter 10, "... There will be no more time; but in the days when the seventh angel is to blow his trumpet, the mystery of God will be fulfilled," created a work which is unique in the history of western chamber music. Three monumental solo movements form its philosophical backbone. *Abîme des oiseaux*, for solo clarinet, *Louange à l'Éternité de Jésus* for cello and piano, and *Louange à l'Immortalité de Jésus* for violin and piano are three of the slowest as well as most poignant works ever written. The other movements, wonderful tone paintings, are like medieval illuminations providing color and visceral excitement to fill out the work.

Messiaen wrote in his preface (translated by Rebecca Rischin), "The piece was directly inspired by the above passage from Revelation. Its musical language... bring(s) the listener closer to infinity, to eternity in space ... to the effect of banishing the temporal."

It overwhelmed the audience at the premiere. It is still overwhelming today.

Charles Neidich

Philippe Graffin | violin
Charles Neidich | clarinet
Pascal Devoyon | piano
Colin Carr | cello





Philippe Graffin | violin

Philippe Graffin's individual style of playing and outstanding achievements have already placed him among the finest of French violinists. A student of the late Joseph Gingold and Philipp Hirschhorn, Graffin's interpretations of his native repertoire compelled Gramophone magazine to proclaim "his understanding of the idiom is second to none," while his charismatic and imaginative performances of the mainstream and contemporary reper-

toire have been praised throughout the world by audiences and reviewers alike.

Philippe's ever-questing mind led him to rediscover original settings of classics such as Chausson's Poème and Ravel's Tzigane. He has also brought back to life the forgotten violin concertos of G. Fauré, Saint-Saens and the English composer Samuel Coleridge-Taylor, as well as championing rare sonatas such as the Bruno Walter, thereby expanding the repertoire.

Philippe has shared the stage with some of the greatest musicians of our time: Lord Menuhin, M. Rostropovich, Martha Argerich, S. Commisiona, Jean-Yves Thibaudet. Additionally he regularly partners the cellists Gary Hoffman, Truls Mork, pianists Pascal Devoyon, Stephen Kovacevich, Claire Desert and the Chilingirian Quartet to name but a few.

Philippe Graffin is the founder and artistic director of "Consonances", the international chamber music festival of St Nazaire, France and is invited regularly to appear at the major chamber music festivals across Europe and the United States. He has also appeared in the BBC Proms Chamber Music series and been invited to be

Artistic Director of several chamber music projects at London's Wigmore Hall. As concerto soloist, he has performed all over Europe with orchestras such as the Royal Philharmonic, BBC Philharmonic, BBC National Orchestra of Wales, Royal Liverpool Philharmonic, Orchestre National de Lyon, Orchestre Philharmonique de Radio France, the Hague's Residentie Orkest, Gothenburg Symphony, Czech Philharmonic and the Netherlands Radio Symphony Orchestra.

Contemporary music forms an essential part of Philippe's interests. A number of composers have written for him: most recently the Lithuanian composer Vytautas Barkauskas has received the 2004 Lithuanian National Prize for Art for his violin concerto "Jeux", which he dedicated to Philippe. David Matthews wrote his 2nd violin concerto for Philippe and Yves Prin, Vassili Lobanov and Philippe Hersant have written solo pieces for him. Currently, the celebrated Russian composer Rodion Shchedrin is writing a work for violin and orchestra for Philippe. Additionally, Barkauskas is creating a double concerto specifically for Graffin and violist Nobuko Imai, and American composer Joel Hoffman is composing a concerto for violin, accordion and strings.

Philippe has made numerous landmark recordings for Hyperion that have won many awards, including the complete Chausson chamber music, the three Saint-Saëns violin concertos and a wonderful collection of rare French works for violin and orchestra. Pending releases are discs of rare sonatas of Pierre de Breville and Joseph Canteloube with Pascal Devoyon for Hyperion and the concertos of Dvorak and Coleridge-Taylor for Avie records.

His concerts will soon take him to Sweden to perform concertos and chamber music with the Swedish Chamber Orchestra, to London for a Ravel celebration at the Wigmore Hall, to Holland for a Brahms concerto, to New York City for the Lincoln Center Chamber Music Society and to South Africa for a concert tour.

Philippe Graffin plays a Domenico Busano violin, made in Venice, 1730.



Charles Neidich | clarinet

The winner of several prestigious competitions, including the 1982 Munich International and, in 1985, the first major clarinet competition in the United States, the Walter W Naumburg Competition, Charles Neidich has become one of the world's finest and most widely recorded clarinetists. His virtuosic dexterity and unassuming showmanship have made him a popular soloist and sought-after chamber musician. He is also increasingly in demand in his role of conductor/soloist.

A native New Yorker of Russian and Greek descent, Neidich began clarinet studies with his father and piano with his mother and continued his studies with the famed pedagogue, Leon Russianoff. Instead of attending a music conservatory he continued private lessons with Mr Russianoff until graduating from Yale University with a degree in Anthropology. In 1975 he became the first American to receive a Fulbright Scholarship to study in the former USSR. He attended the Moscow Conservatoire for three years, studying with Boris Dikov and Kirill Vinogradov.

In the United States Neidich has worked with many of the major orchestras such as the Minnesota Orchestra, St Louis Symphony, American Symphony Orchestra as well as with the renowned Orpheus Chamber Orchestra, with whom he also records, and many ensembles such as the Lincoln Centre Chamber Music Society, Peabody Trio, Juilliard String Quartet and I Musici di Montreal. This season he has worked with the San Diego Symphony in the triple role of conductor, soloist and composer in a programme which featured the Mozart clarinet concerto, the premiere of Neidich's work "Scherzissimo" for clarinet and string orchestra, together with a Mozart overture and Haydn symphony.

Charles Neidich has an active European career and following on from his success two years ago with the BBC Symphony Orchestra performing the Copland Clarinet Concerto, he made his debut at the BBC Proms in 1999 with the Royal Philharmonic Orchestra under Daniele Gatti playing Mozart's A major Clarinet Concerto, in his own reconstruction for the basset clarinet. In Zurich's Tonhalle he has played the Brahms clarinet quintet with the Carmina Quartet and the Elliott Carter Concerto conducted by Heinz Holliger. Also under Holliger's baton he performed Helmut Lachenmann's Accanto with the Austrian Radio Symphony. Neidich has performed Elliott Carter's concerto with the Deutsches Sinfonie-orchester and this season he is featured in Berlin's Konzerthaus in a chamber music programme.

Neidich's repertoire of well over 200 solo works includes pieces commissioned or inspired by him, as well as his own transcriptions and compositions. He plays the Copland concerto in his own reconstruction of Copland's original version and has given premiÈres of works by leading composers such as Milton Babbitt, Elliott Carter, Edison Denisov, Helmut Lachenmann, William Schuman, and Joan Tower.

Charles Neidich extensive discography includes Schumann's Violin Sonatas (in his transcription for clarinet) and Romances for Sony Classical, a recording of the Weber clarinet concertos and Rossini Introduction, Theme and Variations with the Orpheus Chamber Orchestra for Deutsche Grammophon and a recording celebrating Elliott Carter's 85th birthday.

Neidich is a leading performer on period instruments and is founder of the period wind ensemble, Mozzafiato. He has toured Europe with the ensemble Tafelmusik playing the Mozart concerto and made many recordings for Sony's Vivarte label, playing chamber music on period instruments.

In addition to performing, Charles Neidich has a high profile as a teacher and is on the faculties of the Juilliard School, the Manhattan School of Music and the State University of New York at Stony Brook. He has given many masterclasses in Europe, the US and Japan.

Pascal Devoyon | piano

A prizewinner in many of the top international competitions such as the Viotti, Busoni and Leeds competitions, it was through his achievement as Silver medallist in the 1978 Tchaikovsky competition in Moscow, the highest award ever achieved by a French pianist in this prestigious competition, that Pascal Devoyon became known around the world.

Pascal Devoyon has performed with orchestras such as the London Philharmonic, Orchestre de Paris, Rotterdam Philharmonic, Helsinki Philharmonic, Montreal Symphony and Tokyo's NHK Symphony and has worked with many great conductors such as Bychkov, Dutoit, Krivine and Sanderling.

Devoyon has given highly acclaimed recitals in New York's Carnegie Hall, Amsterdam's Concertgebouw, the Philharmonie in Berlin and the Queen Elisabeth Hall, London. He is invited each season to Japan and performs there in the major halls. His repertoire is extensive and varied; he performs the complete Beethoven sonata cycle, major twentieth century works, such as Bartok and Messiaen and works by contemporary composers.

Chamber music plays an important part in Devoyon's career and his skills are greatly appreciated by international musicians such as the violinists, Dong -Suk Kang and Philippe Graffin, and the cellist, Steven Isserlis. He is regularly invited to chamber music festivals such as the Bath Festival in England and to Graffin's "Consonances" festival in St. Nazaire, France. He is member of the Trio "Vipiace" with Ingolf Turban violin and Tilmann Wick cello.

Pascal Devoyon's recordings include Tchaikovsky's 1st Piano Concerto (with the Philharmonia Orchestra and Charles Dutoit), the Grieg and Schumann concertos (with the London Philharmonic and Jerzy Maksymiuk), recitals of Ravel, Liszt,

Franck and Schumann. He has also recorded chamber works with Steven Isserlis (all Fauré, St Saens, Poulenc...) Dong-Suk Kang (Schubert, Fauré, Honneger...) and with Philippe Graffin, Devoyon has recorded the complete works of Saint-Saëns for violin and piano as well as two discs of Chausson chamber music with Graffin, the Chilingirian Quartet, Gary and Toby Hoffman.

Two recordings have been released in 2004 : Sonate of Pierre de Bréville and Suite of Joseph Canteloube for violin and piano with Philippe Graffin as well as the both Sonatas of Brahms for cello and piano with the german cellist Tilmann Wick.

Since 1999, he is with Dong-Suk Kang artistic director of the festival “MusicAlp” in the french Alpes. This festival is as well one of the biggest Academie in Europe with more than 700 students and 70 professors coming from the major schools of the world.

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In 1996 Pascal Devoyon was appointed Professor at the Berlin Universität der Künste following a five year appointment as Professor of Piano at the Paris Conservatoire. Since September 2003, he teaches as well in Geneve.

In 2001 he received a prestigious distinction in France and became “Chevalier” in “l’Ordre du mérite”.



Colin Carr | cello

Colin Carr has appeared throughout the world as soloist, chamber musician, recording artist and teacher.

As a concerto soloist, Colin Carr has played with major orchestras worldwide including the Royal Concertgebouw Orchestra, The Philharmonia, Royal Philharmonic, BBC Symphony, and the orchestras of Chicago, Los Angeles, Washington, Philadelphia and Montreal, with Rattle, Gergiev, Dutoit, Elder, Skrowaszewski and Marriner. He is a regular guest at the BBC Proms, he has twice toured Australia and has also played concertos in South Korea, Hong Kong, Malaysia and New Zealand.

Recitals take him to major cities each season and as a member of the Golub-Kaplan-Carr Trio he recorded and toured extensively for twenty years before forming Sequenza with Mark Kaplan and Yael Weiss. He is a frequent visitor to international chamber music festivals worldwide and has appeared often as a guest with the Guarneri and Emerson string quartets and at the Chamber Music Society of Lincoln Center in New York.

His recordings of the unaccompanied cello works of Kodaly, Britten, Crumb and Schuller and Bach Suites for Unaccompanied Cello performed live at Boston's Jordan Hall (GM Recordings) have been highly acclaimed and the Brahms Sonatas (Arabesque) with Mr. Luvisi is a favorite. He was also the soloist in Elgar's Cello Concerto with the BBC Philharmonic on a BBC Music Magazine cover CD.

Colin first played the cello at the age of five; three years later he went to the Yehudi Menuhin School, where he studied with Maurice Gendron and later William Pleeth. He is the winner of many prestigious international awards, including First Prize in the Naumburg Competition, the Gregor Piatigorsky

Memorial Award and Second Prize in the Rostropovich International Cello Competition.

He was made a professor at the Royal Academy of Music in 1998 having already been on the faculty of the New England Conservatory in Boston for 16 years; in 1998 St. John's College, Oxford created the post of "Musician in Residence" for him and in September 2002 he became a professor at Stony Brook University in New York.



He is playing on the Marquis de Corberon Stradivarius, generously loaned by the Royal Academy of Music.

Colin lives with his wife Caroline and 3 young children Clifford, Frankie and Anya in an old house outside Oxford.

What is the Internationale Stichting Masterclass Apeldoorn?

What does one do if one has a big country house in the middle of nowhere, a music room and two grand piano's? One organises a master class for pianists. And that is exactly what Annette Brattinga-Aeneae Venema has done in 1987.

She asked her good friend Jerzy Romaniuk to give the lessons and shortly the rooms were overtaken by youngsters who learned and practised in this welcoming house at the border of woodland and heather. And day after day the sound of piano's mingled with the wind in the trees and the shriek of the buzzard.

However, very soon the applicants were too many for the music room and Annette turned to the Orpheus theatre. Its director was only too glad to give her the opportunity to liven up the musical scene in Apeldoorn in the quiet month of August, which resulted in the foundation of the "Internationale Stichting Masterclass Apeldoorn" in 1990

Colin Carr and Pascal Devoyon had already concerted in Apeldoorn on several occasions and as members of the board they have played an important role in the shaping of the Masterclass.

In the years following Jerome Lowenthal was a regular guest. By then the international status of the Masterclass Apeldoorn was widely acclaimed, resulting in the participation of many students of high potential from abroad. Now-a-day the professionalism of the participants is of such high standard that concerts given during the Master class week attract a large audience. The number of applications is much higher than the places available.

Since 1993 the Masterclass Apeldoorn has been able to give yearly a commission to a young, rising composer. The emphasis on late twentieth century's music is a new aspect in the Masterclass' programming. From 1999 onwards Colin Carr, Pascal Devoyon, Philippe Graffin and Charles Neidich have been a credit to the Masterclass Apeldoorn by expressing their musical talents, professionalism, teaching qualities and their sincere interest in the students

In 2005 the International Masterclass Apeldoorn lives fully up to its name.

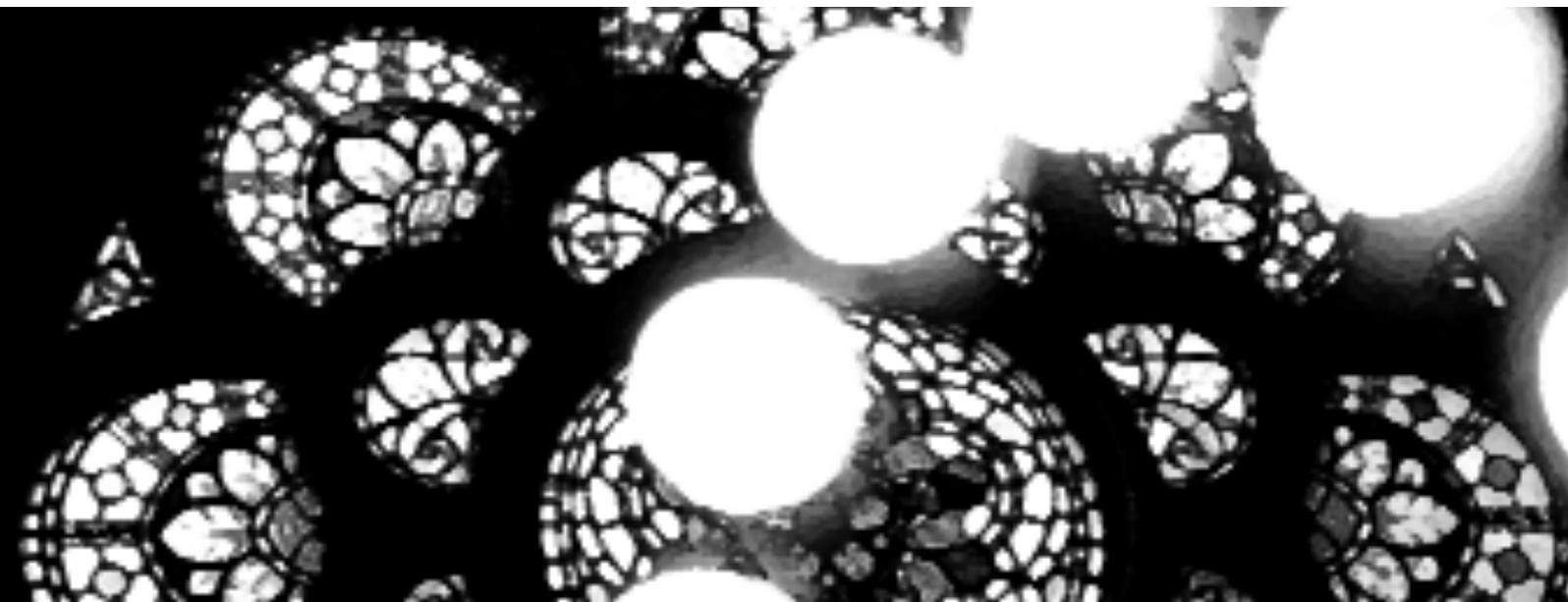
The fifteenth anniversary has been marked by the cd production of Olivier Messiaen's "Quatuor pour la fin du temps" and Hindemith's Clarinet quartet performed by the four musicians who have greatly contributed to the increasing success of the Masterclass Apeldoorn.



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Herman van de Vijver

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Messiaen | Quatuor pour la fin du temps

Hindemith | Clarinet Quartet

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