



# Joie de Vivre

**ANNY CHENG**  
**PIANO**

Laraine Kaizer, VIOLIN

Dane Philpsen, OBOE

Julie Schlafer, BASSOON

Hope Shepherd, CELLO

Courtney Sherman, SOPRANO

DOCTORAL RECITAL SERIES  
KATZIN CONCERT HALL  
SATURDAY, DECEMBER 2, 2006 • 2:30PM

# MUSIC

 Herberger College  
of Fine Arts

ARIZONA STATE UNIVERSITY

# Program

**Trio pour Piano, Hautnois et Basson (1926)** Francis Poulenc

Presto: Lent-presto (1899-1963)

Andante: Andante con moto

Rondo: Très vif

**Trio pour Piano, Violon et Violoncelle, Op. 120** Gabriel Fauré

Allegro, ma non troppo (1845-1924)

Andantino

Allegro vivo

**\*\*There will be a 10-minute intermission\*\***

**Poèmes pour Mi (1936)** Olivier Messiaen

Messiaen (1908-1992)

I. i. Action de grâces

ii. Paysage

iii. La maison

iv. Épouvante

II. v. L'épouse

vi. Ta voix

vii. Les deux guerriers

viii. Le collier

ix Prière exaucée

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This recital is given in partial fulfillment of the performance requirements for the degree Doctorate of Musical Arts in Collaborative Piano performance.

Amy Cheng is a student of Eckart Sellheim.

In respect for the performers and those audience members around you, please turn all beepers, cell phones and watches to their silent mode.

Thank you.

## Program Notes

This afternoon's recital consists of works from early 20-century France. The composers presented today, Gabriel Fauré, Francis Poulenc and Olivier Messiaen, each have their own unique compositional language, and their music has opened up an important pathway for those who have followed. Their compositions have become established as landmarks in the history of modern French music. Each of these composers not only wrote magnificent vocal works but splendid instrumental pieces as well. Their music portrays the legacy of literature and perpetual recollection.

Poulenc, one of Les Six composers, was true to his emotions and not afraid to share them in his music. He consciously pursued a neo-classical ideal with Stravinsky and Debussy as models. In his Trio for piano, oboe and bassoon, he adopted elegant symmetries with an introduction in the French Baroque style. This work shows his interest in traditional forms and reveals an ironic attitude towards the Baroque tradition. He explained that the first movement follows the form of a Haydn Allegro, and the final Rondo, the Scherzo of Saint-Saëns's Second Piano Concerto. This work is one of Poulenc's mature compositions, which illustrate the highest qualities of his music: balance, proportion, lyricism, humor, simplicity and clarity. The oboe and bassoon are ensured that they would never become secondary instruments in this piece and so the piano never dominates the musical discourse throughout this trio.

Fauré, a composer, an educator and a devout Catholic, dedicated his entire life to music which predominantly features piano and chamber works. Fauré's chamber music spanned through his entire life from his first Violin Sonata in 1876 to the String Quartet written in his final year. One of his most celebrated pupils was Maurice Ravel, who was quite devoted to him. While he was composing the last Trio in 1922, he suffered from declining health, with worsening symptoms of sclerosis and breathing and hearing problems. In this last period he pursued a solitary and authentic course in his musical style with greater expressiveness, bold harmonies and rich polyphony. The work to be performed this afternoon reveals his characteristic qualities refined to the point of perfection; it also illustrates his well-known personal quality of gentleness.

Messiaen is a towering figure in twentieth-century music, not only as a tremendously important innovator, but also as an educator who influenced his fellow avant-garde composers. Messiaen's music opens up a creative world of infinite possibility which is made possible by our increased understanding today of his musical language and techniques. *Poèmes pour Mi* was written in 1936, the year he married the violinist Clarie Delbos. Mi was a nickname Messiaen gave his wife and this was the first major song cycle in which he included a dedication. Messiaen wrote the poems himself, into which are integrated thoughts on the sacramental and spiritual aspects of marriage. *Poèmes pour Mi* is divided into two books and consists of nine songs. There are many varieties of styles in these songs. Some are pure poetic impressions, evoking colors, perfume or a specific time of day. Others contain theatrical scenes, psalmodies and ecstatic religious vocalizations. Messiaen used rhythmic patterns from Indian *decî-tâla*, Greek meters, and non-retrogradable rhythms in this cycle, and in these songs we can see these techniques developing during his experimental period in 1949-1951. Messiaen composed the poems and the music at the same time and his choice of rhythm and melodic line reflects the speaking inflections of the poetry.

## Translations

### Poèmes pour Mi

#### i. Action de grâces

Le ciel  
Et l'eau qui suit les variations des nuages,  
  
Et la terre, et les montagnes qui attendent  
toujours,  
Et la lumière qui transforme.  
Et un œil près de mon œil,  
Une pensée près de ma pensée,  
Et un visage qui sourit et pleure avec le mien,

Et deux pieds derrière mes pieds  
Comme la vague à la vague est unie.  
Et une âme,  
Invisible, pleine d'amour et d'immortalité

Et un vêtement de chair et d'os qui germera  
pour la réurrection,  
Et la Vérité, et l'Esprit, et la Grâce avec son  
héritage de lumière.  
Tout cela, vous me l'avez donné.  
Et vous vous êtes encore donné vous-même,  
Dan l'obéissance et dans le sang de votre Croix,

Et dans un Pain plus doux que la fraîcheur des  
étoiles,  
Mon Dieu.  
Alleluia, alleluia.

#### ii. Paysage

Le lac comme un gros bijou bleu.  
La route pleine de chagrins et de fondrières,

Mes pieds qui hésitant dans la poussière,  
Le lac comme un gros bijou bleu.  
Et la voilà, verte et bleue comme le paysage!

Entre le blé et le soleil je vois son visage:

Elle sourit, la main sur les yeux.

Le lac comme un gros bijou bleu.

### Poems for Mi

#### i. Thanksgiving

Sky  
And water, following the changes  
of cloud,  
And earth and mountains, ever  
waiting,  
And light, transforming.  
And an eye close to my eye,  
A thought close to my thought,  
And a face that smiles and weeps  
with mine,

And two feet behind my feet  
As wave to wave is joined.  
And a soul,  
Invisible, full of love and  
immortality,

And garments of flesh and bone  
to germinate for the resurrection,  
And Truth, and Spirit, and Grace  
with its luminous heritage.  
All that, you have given me.

And you have given yourself too,  
In the obedience and blood of  
your Cross,

In Bread sweeter than the  
coolness of stars,

My God.

Alleluia, alleluia.

#### ii. Landscape

The lake like a big blue jewel.  
The road full of sorrows and  
pot-holes,

My feet faltering in the dust,  
The lake like a big blue jewel.  
And there she is, green and blue  
like the landscape!

Between corn and sun I see her  
face:

She smiles, one hand shading  
her eyes.

The lake like a big blue jewel.

#### iii. La maison

Cette maison nous allons la quitter:  
Je la vois dans ton œil.  
Nous quitterons nos corps aussi:  
Je les vois dans ton œil.  
Toutes ces images de douleur  
qui s'impriment dans ton œil,  
Ton œil ne les retrouvera plus:  
Quand nous contemplerons la Vérité,  
Dans des corps purs, jeunes,  
éternellement lumineux.

#### iv. Épouvante

Ha, ha, ha, ha, ha, ha, ho!  
N'enfouis pas tes souvenirs dans la terre,  
tu ne les retrouverais plus,  
Ne tire pas, ne froisse pas, ne déchire pas.  
Des lambeaux sanglants te suivraient  
dans les ténèbres  
Comme une vomissure triangulaire,  
Et le choc bruyant des anneaux  
sur la porte irréparable  
Rythmerait ton désespoir  
Pour rassasier les puissances du feu.  
Ha, ha, ha, ha, ha, ha, ho!

#### v. L'épouse

Va où l'Esprit te mène,  
Nul ne peut séparer ce que Dieu a uni,  
  
Va où l'Esprit te mène,  
L'épouse est le prolongement de l'époux,  
  
Va où l'Esprit te mène,  
Comme l'Église est le prolongement du  
Christ.

#### iii. The house

We shall be leaving this house:  
I can see it in your eye.  
We shall be leaving our bodies too:  
I can see them in your eye.  
All these images of pain imprinted  
on your eye,  
Your eye shall not find them again:  
When we come to gaze on Truth  
In bodies pour, young, and ever  
luminous.

#### iv. Terror

Ha, ha, ha, ha, ha, ha, ho!  
Don't bury your memories in earth,  
you will not find them again.  
Don't pull, don't crease, don't tear.  
The bloodied shreds would pursue  
you in the dark  
Like a triangular lump of vomit,  
And the clanging of rings on the door  
beyond repair  
Would beat time to your despair  
To satiate the powers of fire.  
Ha, ha, ha, ha, ha, ha, ho!

#### v. The bride

Go whither the Spirit lead you,  
No one can put asunder what God has  
united,  
  
Go whither the Spirit lead you,  
The bride is the extension of the  
bridegroom,  
  
Go whither the Spirit lead you,  
As the Church is the extension of  
Christ.

**vi. Ta voix**

Fenêtre pleine d'après-midi,  
 Oui s'ouvre sur l'après-midi,  
 Et sur ta voix fraîche  
 (Oiseau de printemps qui s'éveille).  
 Si elle s'ouvrait sur l'éternité  
 Je te verrais plus belle encore.  
 Tu es la servante du Fils,  
 Et le Père t'aimerait pout cela.  
 Sa lumière sans fin tomberait sur tes  
 épaules,  
 Sa marque sur ton front.  
 Tu complèterais le nombre des anges  
 incorporels.  
 À la gloire de la Trinité sainte  
 Un toujours de bonheur élèverait  
 ta voix fraîche  
 (Oiseau de printemps qui s'éveille):  
 Tu chanterais.

**vii. Les deux guerriers**

De deux nous voici un. En avant!  
 Comme des guerriers bardés de fer!  
 Ton œil et mon œil parmi les statues  
 qui marchent,  
 Parmi les hurlements noirs,  
 Les écroulements de sulfureuses  
 géométries.  
 Nous gémissons: ah! écoute-moi,  
 Je suis tes deux enfants, mon Dieu!  
 En avant, guerriers sacramentels!  
 Tendez joyeusement vos boucliers.  
 Lancez vers le ciel les fleches du  
 dévouement d'aurore:  
 Vous parviendrez aux portes de la Ville.

**vi. Your voice**

Window brimming with afternoon,  
 Opening onto the afternoon,  
 And onto your fresh voice  
 (Awakening bird of spring).  
 Were it to open on eternity,  
 I'd see you fairer yet.  
 You are the maidservant of the Son,  
 And for that the Father would love you.  
 His unending light would fall on your  
 shoulders,  
 His sign on your brow.  
 You would complete the number  
 of incorporeal angels.  
 To the glory of the Holy Trinity.  
 A joyous ever-after would raise up  
 your fresh voice  
 (Awakening bird of spring):  
 You would sing.

**vii. The two warriors**

The two of us now are one, Onwards!  
 Like iron-clad warriors!  
 Your eye and mine among walking  
 statues,  
 Among black shrieking,  
 Among sulphurous geometries  
 tumbling down.  
 We moan: ah! listen to me,  
 I am your two children, my God!  
 Onwards, sacramental warriors!  
 Joyfully hold up your shields!  
 Cast to the heavens the arrows of  
 dawn devotion:  
 You shall reach the City gates.

**viii. Le collier**

Printemps enchaîné, arc-en-ciel  
 léger du matin,  
 Ah! mon collier! Ah! mon collier!  
 Petit soutien vivant de mes oreilles  
 lasses,  
 Collier de renouveau, de sourire  
 et de grace,  
 Collier d'Orient, collier choisi  
 multicolore  
 Aux perles dures et cocasses!  
 Paysage courbe, épousant l'air  
 frais du matin,  
 Ah! mon collier! Ah! mon collier!  
 Tes deux bras autour de mon cou,  
 ce matin.

**ix. Prière exaucée**

Ébranlez la solitaire, la vieille  
 montagne de douleur,  
 Que le soleil travaille les eaux  
 amères de mon cœur!  
 Ô Jésus, Pain vivant et qui donnez  
 la vie,  
 Ne dites qu'une seule parole, et mon  
 âme sera guérie.  
 Ébranlez la solitaire, la vieille  
 montagne de douleur,  
 Que le soleil travaille les eaux  
 amères de mon cœur!  
 Donnez-moi votre grâce,  
 Donnez-moi votre grâce!  
 Carillonne, mon cœur!  
 Que ta résonance soit dure,  
 et longue et profonde!  
 Frappe, tape, choque pour ton roi!  
 Frappe, tape, choque pour ton Dieu!  
 Voice ton jour de gloire et  
 résurrection!  
 La joie est revenue.

**viii. The necklace**

Spring enchained, light rainbow  
 of morning,  
 Ah! my necklace! Ah! my necklace!  
 Small living support of my weary ears,  
 Necklace of renewal, of smiles,  
 of grace,  
 Oriental necklace, chosen, multicoloured  
 With hard, whimsical pearls!  
 Curving landscape, espousing the fresh  
 morning air,  
 Ah! my necklace! Ah! my necklace!  
 Your two arms round my neck,  
 this morning.

**ix. A prayer granted**

Shake up the solitary, ancient mountain  
 of pain,  
 May the sun work over the bitter waters  
 of my heart!  
 O Jesus, living bread, giver of life,  
 Say but one word and my soul shall  
 be healed.  
 Shake up the solitary, ancient  
 mountain of pain,  
 May the sun work over the bitter waters  
 of my heart!  
 Give me your grace,  
 Give me your grace!  
 Ring out, my heart!  
 May your ringing resound hard,  
 long, and deep!  
 Strike, knock, smite for your king!  
 Strike, knock, smite for your God!  
 Behold the day of your glory and  
 resurrection!  
 Bliss has returned.

**Anny Cheng**, a native of Taiwan, came to the United States in 2000 to pursue studies in Collaborative Piano. She received her Master of Music in Piano Accompanying and Coaching from Westminster Choir College, Princeton, NJ, in 2002, studying with J. J. Penna and Dalton Baldwin. After moving to Boston, Ms. Cheng enrolled at the Longy School of Music, Cambridge, where she earned a Graduate Performance Diploma in Collaborative Piano in 2004 under the guidance of Brian Moll. In the summer of 2005, Anny Cheng joined the faculty of the Tanglewood Institute's Young Artist Vocal Program as a principal Vocal Coach and Musical Director, working with such varied artists as Director of BU Opera Institute Sharon Daniels; vocal pedagogues Phyllis Hoffman, Penelope Bitzas and Amy Schneider; Metropolitan Opera Bass Simon Estes; and the legendary soprano Phyllis Curtin. Anny is currently completing her Doctorate in Collaborative Piano at Arizona State University.

**Dane Philipson** is in his first year of MM study at Arizona State University. Prior to beginning graduate studies here, he lived in Iowa where he earned a BM in Oboe Performance from The University of Northern Iowa in Cedar Falls. While in Iowa, Dane performed with the Waterloo-Cedar Falls Symphony Orchestra from 2003 to 2006. He has also performed throughout the U.S. on two tours with the American Wind Symphony Orchestra. The most recent tour in 2006 was centered in southern Louisiana bringing music to the areas that suffered and endured hurricanes Katrina and Rita.

**Laraine Kaizer** was born 1976 in Peoria, IL. She earned her Bachelors Degree in 1998 majoring in violin performance at her home town school, Bradley University studying with Marcia Henry. After which she studied violin with Mauricio Fuks at Indiana University in Bloomington, IN where she received her Masters Degree in 2000 also majoring in violin performance. Laraine completed her doctorate degree in 2004 at the University of Cincinnati College-Conservatory of Music majoring in violin performance, studying with professor Sassmannshaus. With all three degrees Laraine has studied violin pedagogy as her secondary concentration. For two years she served as director of the Starling Kids program at the University of Cincinnati. In 2004 she launched a visual arts career with her paintings which can be viewed at [www.larainespainting.com](http://www.larainespainting.com). Laraine is a free lance violinist performing with the Phoenix Symphony and Musica Nova Orchestras. Throughout the year she performs as a strolling violinist in local restaurants and venues and sometimes with friend and virtuoso accordion player, Agostino Figurelli. Laraine currently serves as a teaching artist for both the Phoenix Symphony and Phoenix Conservatory of Music at Bethune and Emerson Schools respectively.

**Julie Schlafer** (D.M.A. Arizona State University, M.M. and B.M. University of Cincinnati, College Conservatory of Music) is a native of rural New York state, where her early musical training including playing the violin for her parent's cows. She later switched to bassoon and completed bachelor and master degrees at the University of Cincinnati, College Conservatory of and a doctor of musical arts at Arizona State University. She has performed around the country and the world in various events including the Sarasota Music Festival, Texas Music Festival, Opera Theatre and Music Festival of Lucca, Italy, and performances in Japan. Past teachers include William Winstead, Mark Timmerman and Jeffrey Lyman. Her interests have recently branched out to include language. She currently is a master student in teaching English as a second language at Arizona State University, teaches English as a second language privately and both through Mesa Community College and Arizona State University's American English and Cultural Program.

**Hope Shepherd**, a native of Mesa Arizona, began playing the cello at the age of ten. She is currently a student of Thomas Landschoot at Arizona State University. She will graduate with her Bachelor's degree in May.

**Courtney Sherman**, soprano, is a native of Ludington, Michigan. After graduating from high school, she began her undergraduate work at Michigan State University, majoring in music education. After transferring schools, she received her Bachelor of Music degree in voice performance in 2003 from Western Michigan University. In 2005, Ms. Sherman received the Master of Music degree in opera performance from Arizona State University. Now, she is pursuing the Doctor of Musical Arts degree in voice performance from ASU. Ms. Sherman is a student of Dr. Jerry Doan. Past teachers include Marie Valade and Meredith Zara. Her role credits include Susanna in *The Marriage of Figaro*, Pamina in *Die Zauberfloete*, Adina in *L'elisir d'amore*, Blanche in *Dialogues of the Carmelites*, as well as many opera scenes performances of Mozart roles. Ms. Sherman recently gave her first Doctoral recital at ASU, a program consisting of 20<sup>th</sup> Century American music.



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