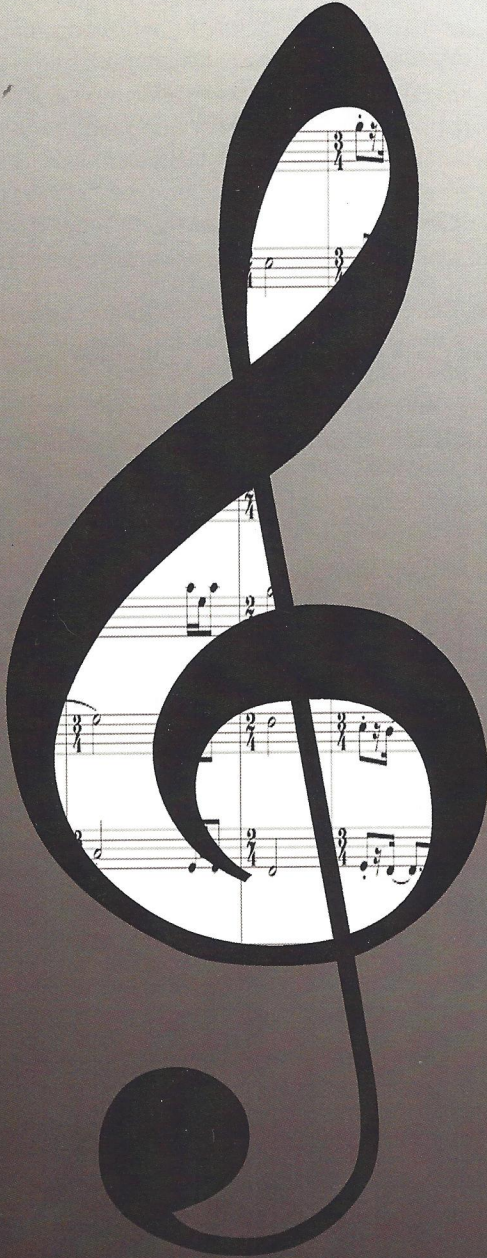




THE UNIVERSITY OF TENNESSEE

CHATTANOOGA

DEPARTMENT OF MUSIC



The Department of Performing Arts of
The University of Tennessee at Chattanooga

Presents

Chamber Music for Body and Soul IV

Friday, November 18, 2016 7:30 PM Roland Hayes Concert Hall

Featuring

Martha Summa-Chadwick, piano
Nikolasa Tejero, clarinet
Mark Reneau, violin
Heather Anderson, cello

Chamber Music for Body and Soul IV

Artist's Life (Kunstler-Leben, Op. 316)	Johann Strauss, Jr., arr. D. Kelley
Emperor Waltz (Kaiserwalzer, Op. 437)	Johann Strauss, Jr., arr. D. Kelley
Merry Widow Waltz	Franz Lehar, arr. H. Nakamura

Mark Reneau, violin, Heather Anderson, cello, Martha Summa-Chadwick, piano

Zuhälterballade (aus "Die Dreigroschenoper")	Kurt Weill, arr. M. Reiter
"Mack the Knife" (aus "Die Dreigroschenoper")	Kurt Weill, arr. M. Reiter

Nikolasa Tejero, clarinet, Martha Summa-Chadwick, piano

BRIEF INTERMISSION

Quartet for the End of Time	Olivier Messiaen
Liturgie de cristal	
Vocalize, pour l'Ange qui annonce la fin du Temps	
Abîme des oiseaux	
Intermède	
Louange à l'Éternité de Jésus	
Danse de la fureur, pour les sept trompettes	
Fouillis d'arc-en-ciel, pour l'Ange qui annonce la fin du Temps	
Louange à l'Immortalité de Jésus	

Program Notes

Tonight's performance is a unique celebration of both the aesthetic and therapeutic value of music, and is made possible with partnership from the University of Tennessee at Chattanooga Department of Performing Arts, and through a generous grant from the Tennessee General Assembly, and administered in cooperation with the State of Tennessee, Tennessee Arts Commission (TAC) Arts Build Communities (ABC) grant program, ArtsBuild and the National Endowment for the Arts. Musicians from the UTC Department of Performing Arts, the Huntsville Symphony Orchestra, and Music Therapy Gateway In Communications, Inc., (MTGIC) combine their talents in the performance of a traditional concert designed to give the audience a unique outlook on the benefits of music. While much is known about how music influences mankind on the aesthetic level, little is generally known about how music is actually experienced in the brain and how it can be specifically directed to actually help rebuild neural networks that may be damaged due to disease or accident. Tonight's concert seeks to bridge this gap in the form of an artistic event designed to create beautiful music in a traditional concert setting, while also raising awareness of the benefits of music in a therapeutic setting.

The featured work for tonight's concert is Olivier Messiaen's *Quartet for the End of Time*. Messiaen had synesthesia, a neural anomaly that affects only one in two thousand people. Synesthesia manifests in a jumbling of the sensory system wherein one sensory sensation triggers a response in a different sensory area. Those affected with this disorder may experience a relationship of colors with letters, sounds, or words. Messiaen could see sound and hear color, and this rare physiological ability to transcribe sound into colors and also his devout Catholic faith were major influences on his compositional style, even before he was conscripted into the French army during World War II. But it is likely that his internment in June 1940 as a German prisoner in POW camp Stalag 8A in Gorlitz, Poland, created a new personal reality of his music, and also served to deliver him from the horrors of war.

Quartet for the End of Time was written in its entirety while Messiaen was a prisoner of war. 2016 marks the 75th anniversary of the work's premiere, performed at Stalag 8A, Gorlitz, Poland, on January 15, 1941; tonight's performance begins by setting the stage with short selections of the public facade of musical entertainment taking place in war-torn Europe during 1941. The propaganda machines of Hitler's forces were determined that performances in concert venues, dance halls, and cabarets continued normally even while the war was raging.

Messiaen would later recall that the dismal sight of the inmates in various stages of starvation and cold, as well as his own extreme physical and psychological hardship, influenced his dreams with an exceptional amount of coloration, which was the inspiration for the composition. The unusual scoring of piano, cello, violin, and clarinet resulted from the limitations of instruments and competent musicians that could be found at the camp. The premiere took place in front of an audience of four

thousand prisoners and their guards. Messiaen later wrote, "The cold was excruciating, the Stalag was buried under snow. The four performers played on broken-down instruments. Etienne Pasquier's cello had only three strings, the keys on the piano went down but did not come up again. But never have I had an audience who listened with such rapt attention and comprehension."

Messiaen's own description of each movement of the Quartet is shown in the italicized text:

I. Liturgy of crystal. *Between three and four o'clock in the morning, the awakening of the birds; a blackbird of a solo nightingale improvises, surrounded by efflorescent sound, by a halo of trills 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 outpouring 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 towards his Father, of the being made divine toward Paradise.

Music can have a powerful influence on motor, speech, or cognition outcomes in the body. For more information about how music can positively affect therapeutic outcomes, please visit the MTGIC website at www.mtgic.org. Organizations interested in learning more about biomedical music via MTGIC's free lecture series can contact Martha Summa-Chadwick via the MTGIC website or her personal website, www.marthasumma.com.

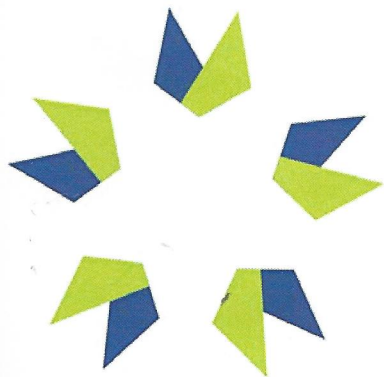
The Artists

Martha Summa-Chadwick – piano. Dr. Summa-Chadwick has achieved a wide reputation as a performer of chamber and solo works for piano and also as an advocate of the use of music in therapy. She holds a Bachelor of Music degree from the Hartt School of Music, a Master of Music degree from the University of Tennessee at Chattanooga, and a Doctorate of Musical Arts degree from the University of Kansas. Her teachers have included Luiz de Moura Castro, Jack Winerock, and Yakov Kasman. Dr. Summa-Chadwick has performed in roles of piano and harpsichord soloist with orchestras in New York, Pennsylvania, Connecticut, Massachusetts, Maine, and Alabama, and has also specialized in performing 20th century chamber and solo works. She has completed both Academy and Fellowship level training at Colorado State University's Center for Biomedical Research in Music. She is a regular presenter at national and regional conferences to discuss utilizing biomedical music techniques for persons with special needs, and she was a speaker at TEDxChattanooga in 2016. She is currently on the faculty of the Cadek Conservatory in Chattanooga and is the Executive Director of the non-profit organization Music Therapy Gateway In Communications, Inc.

Nikolasa Tejero–clarinet. Dr. Tejero is Associate Professor of Clarinet and Woodwind Division Coordinator at The University of Tennessee–Chattanooga, where she also coaches chamber music, teaches theory and literature courses, and researches Latin American art music traditions (in 2014, Scholars' Press published her book *Music and Culture: Folklore in Cuban Clarinet Music*). She has presented at conferences and festivals internationally, including the ICA's ClarinetFest® (Assisi, IT; Baton Rouge, LA; Lawrence, KS), College Music Society (Buenos Aires, AR; Knoxville, TN; Birmingham, AL), Southern Composers League (Huntsville, AL; Chattanooga), TNMEA (Memphis; Nashville; Chattanooga), TMEA (San Antonio, TX), TMTA (Chattanooga), Spoleto USA (Charleston, SC), and International Music Festival (Sydney, AU). Celebrated for her engaging programs, Tejero appears regularly in recital. The *Post and Courier*, (Charleston, SC) described her playing as "...[possessing] technical and musical mastery...rhythmic and expressive flavor." She is a proponent of new music and has premiered numerous compositions written for her. An advocate for the arts as a vehicle to effect positive change in our communities, Dr. Tejero has created events like the *River City Clarinet Winter Festival*, which has drawn participants to Chattanooga from across the US. Most recently, she partnered with the Chattanooga Public Library to create *Symphonic Tales*, a music-and-literacy program for young children, now in its third season.

Mark Reneau – violin. Mark Reneau's career encompasses solo, recital and concerto appearances, as well as orchestral, opera, chamber music and baroque performance. Mr. Reneau is concertmaster of the Huntsville Symphony Orchestra, and also plays frequently in the violin section of the Chattanooga Symphony Orchestra and the Nashville Symphony Orchestra, performing with such conductors as Stefan Sanderling, Carlos Kalmar and Leonard Slatkin. Since 2005, he has been Associate Concertmaster of the Bellingham Festival of Music in Washington state. Several of his performances with the Bellingham Festival have been broadcast on National Public Radio's Performance Today. Mr. Reneau has made several recordings with Orchestra Nashville, including the first stereo recording of Virgil Thomson's cello concerto and a critically acclaimed Naxos disc of works by Aaron Copland. He has also made studio recordings with diverse artists such as Trey Anastasio, James Brickman and Rebecca Lynn Howard. He is a gifted and dedicated teacher, serving over twenty years on the faculty of Southern Adventist University.

Heather Anderson – cello. Heather performs and teaches in the Chattanooga area. She has performed frequently with the Chattanooga Symphony, as well as the Greenville Symphony, the Oak Ridge Symphony, and the Sewanee Symphony. Heather has served as principal cellist of the Orford Academy Orchestra in Quebec and the Colorado College Summer Music Festival Orchestra, and has participated in the National Orchestral Institute and the Bowdoin International Music Festival. A passionate chamber musician, she has performed with chamber ensembles at venues in the community, including Lee University, Southern Adventist University, and Covenant College, as well as across the United States and in Canada and France. Heather is a graduate of the Eastman School of Music in Rochester, NY, where she studied with David Ying of the Ying Quartet. A native of Minneapolis, MN, she also studied piano for over ten years.



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This concert is made possible through a generous donation from The Tennessee General Assembly and administered in cooperation with the State of Tennessee, Tennessee Arts Commission (TAC), Arts Build Communities (ABC) grant program, ArtsBuild and the National Endowment for the Arts, and the University of Tennessee at Chattanooga Department of Performing Arts.



Fall 2016 Events

All events will be held in the Roland Hayes Concert Hall with no admission charge unless otherwise noted.

- Nov. 20**
3:00 pm **Graduate Percussion Recital:** Drew Daniels
- 4:00 pm **Piano Studio Recital:** students of Dr. Sigrid Luther
Cadek Conservatory Recital Hall
- 7:30 pm **Faculty Flute and Piano Recital:**
Dr. Ronda Ford- flute, Jenny Parker- piano
Cadek Conservatory Recital Hall
- Nov. 21**
7:30 pm **UTC Percussion Ensemble: "Beat Hunger"**
Dr. Monte Coulter, director
- Dec. 2**
3:00 pm **Focus on Composition:** hosted by Dr. Sigrid Luther
MTNA Collegiate Chapter (CACC)
Cadek Conservatory Recital Hall
- 7:30 pm **UTC Choral Showcase,** Dr. Kevin Ford, Mr. Perry Ward,
and Ms. Alison Allerton, directors
2nd Presbyterian Church
- Dec. 4**
3:00 pm **UTC Clarinet Studio Recital,** Dr. Nikolasa Tejero,
Dr. Nikolasa Tejero, director
Cadek Conservatory
- Dec. 11**
3:00 pm **Scenic City Flute Ensemble Holiday Concert**
Dr. Ronda Ford, director
Good Shepherd Lutheran Church

Program cover design by Emaleigh Grantz

Please silence all digital devices during the concert. Due to copyright laws, audio or video recording of the performance is prohibited.

For 2016-2017 Concert Events visit www.utc.edu/music



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