

DEN
NORSKE
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&
BALLETT



DEN NORSKE OPERA & BALLETT PRESENTERER:

OPERAORKESTRETS KAMMERSERIE: MESSIAEN

4. mai 2024, kl. 14:00 / Scene 2

Forestillingen varer ca. 1 time og 30 minutter

1 pause etter ca. 25 min

OBS! Dørene stenges presis

Det er ikke tillatt å fotografere, filme eller gjøre lydopptak under forestillingen

Vennligst ikke ta med mat og drikke inn i salen

Mobiltelefoner skal være avslått under forestillingen

Operasjef: Randi Stene

Ballettsjef: Ingrid Lorentzen

Orkestersjef: Håvard Vegge

Administrerende direktør: Geir Bergkastet

Program

GIDEON KLEIN (1919–1945)

Benedikt Wiedmann, fiolin
Jan Koop, cello

Duo for fiolin og cello (1941)

Allegro con fuoco

Lento

GIDEON KLEIN

Benedikt Wiedmann, fiolin
Johannes Sykora, bratsj
Jan Koop, cello

Trio for fiolin, bratsj og cello (1944)

Allegro

Variasjoner over en moravisk folkesang, Lento

Molto vivace

OLIVIER MESSIAEN (1908–1992)

Andjei Maevski, klarinett
Victoria Putterman, fiolin
Jan Koop, cello
Julie Yuqing Ye, klaver

Kvartett til tidens ende (1941)

- Liturgie de cristal

- Vocalise, 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'arcs-en-ciel, pour l'Ange qui
annonce la fin du Temps

- Louange à l'immortalité de Jésus

Messiaens forord

- I. "Liturgie de cristal"
Between three and four in the morning, the awakening of birds: a solo blackbird or nightingale improvises, surrounded by a shimmer of sound, by a halo of trills lost very high in the trees. Transpose this onto a religious plane and you have the harmonious silence of Heaven.
- II. "Vocalise, pour l'Ange qui annonce la fin du temps"
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 cello.
- III. "Abîme des oiseaux"
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. "Intermède"
Scherzo, of a more individual character than the other movements, but linked to them nevertheless by certain melodic recollections.
- V. "Louange à l'Éternité de Jésus"
Jesus is considered here as the Word. A broad phrase, "infinitely slow", on the cello, magnifies with love and reverence the eternity of the Word, powerful and gentle, "whose time never runs out". The melody stretches majestically into a kind of gentle, regal distance. "In the beginning was the Word, and Word was with God, and the Word was God." (John 1:1 (King James Version))
- VI. "Danse de la fureur, pour les sept trompettes"
Rhythmically, the most characteristic piece of the series. The four instruments in unison imitate gongs and trumpets (the first six trumpets of the Apocalypse followed by various disasters, the trumpet of the seventh angel announcing consummation of the mystery of God) Use of added values, of augmented or diminished rhythms, of non-retrogradable rhythms. Music of stone, formidable granite sound; irresistible movement of steel, huge blocks of purple rage, icy drunkenness. Listen especially to all the terrible fortissimo of the augmentation of the theme and changes of register of its different notes, towards the end of the piece.
- VII. "Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du temps"
Recurring here are certain passages from the second movement. The angel appears in full force, especially the rainbow that covers him (the rainbow, symbol of peace, wisdom, and all luminescent and sonorous vibration). – In my dreams, I hear and see ordered chords and melodies, known colors and shapes; then, after this transitional stage, I pass through the unreal and suffer, with ecstasy, a tournament; a roundabout co-penetration of superhuman sounds and colors. These swords of fire, this blue-orange lava, these sudden stars: there is the tangle, there are the rainbows!
- VIII. "Louange à l'Immortalité de Jésus"
Large violin solo, counterpart to the violoncello solo of the 5th movement. Why this second eulogy? It is especially aimed at the second aspect of Jesus, Jesus the Man, the Word made flesh, immortally risen for our communication of his life. It is all love. Its slow ascent to the acutely extreme is the ascent of man to his god, the child of God to his Father, the being made divine towards Paradise.

Produsent
Inspisient

Anne Kathrine Fallmyr
Karen Løken

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