

*MUSIC OF HEAVEN AND EARTH*  
*OLIVIER MESSIAEN:*  
*A CENTENNIAL CELEBRATION*

*CONCERT 2*

*CARMEN PELTON, Soprano*

*BRIAN CONNELLY, Piano*

*Monday, October 20, 2008*

*8:00 p.m.*

*Lillian H. Duncan Recital Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

## PROGRAM

### **Trois Mélodies** (1930)

Olivier Messiaen  
(1908-1992)

1. *Pourquoi?*
2. *Le sourire*
3. *La fiancée perdue*

### **Poèmes pour Mi** (1936)

1. *Action de grâce*
2. *Paysage*
3. *La maison*
4. *Épouvante*
5. *L'épouse*
6. *Ta voix*
7. *Les deux guerriers*
8. *Le collier*
9. *Prière exaucée*

## INTERMISSION

### **Chants de Terre et de Ciel** (1938)

1. *Bail avec Mi (pour ma Femme)*
2. *Antienne du silence (pour le jour des Anges gardiens)*
3. *Danse du bébé-Pilule (pour mon petit Pascal)*
4. *Arc-en-ciel d'innocence (pour mon petit Pascal)*
5. *Minuit pile et face (pour la Mort)*
6. *Résurrection (pour le jour de Pâques)*

*The reverberative acoustics of Duncan Recital Hall magnify the slightest sound made by the audience. Your care and courtesy will be appreciated. The taking of photographs and use of recording equipment are prohibited.*

## BIOGRAPHIES

Soprano CARMEN PELTON has appeared in a wide range of works with orchestras, opera houses, chamber music groups, Equity drama theaters, and Off-Broadway productions. Conductors have included Robert Shaw, Jeffrey Tate, Donald Runnicles, Patrick Summers, Gerard Schwarz, and Nicholas McGegan with such diverse groups as the San Francisco Symphony, Baltimore Symphony, St. Paul Chamber Orchestra, Tulsa Opera, West German Radio Orchestra, Goodman Theater, the Smithsonian's 21st-Century Consort, the New York Festival of Song, and the Library of Congress. Ms. Pelton's solo performances are on two recordings that won Grammy Awards for Best Classical Album of the Year: Barber, Bartók, and Vaughan-Williams with the Atlanta Symphony in one of Robert Shaw's last recordings, and William Bolcom's *Songs of Innocence and of Experience*, recorded by Naxos at the University of Michigan.

Ms. Pelton's first success in New York City was in the unlikely role of Susan B. Anthony in *The Mother of Us All* in an Off-Broadway revival of the opera cast by the composer, Virgil Thomson. The production's sold-out and extended run of performances won a Tony Award. Subsequently, Ms. Pelton was invited to perform the final scene of *The Mother of Us All* at the televised Kennedy Center Honors program for the President of the United States and Honoree Thomson. Her European operatic debut was more conventionally suited to Ms. Pelton's dramatic coloratura; Sir Peter Pears cast her as Fiordiligi in *Così fan tutte* at the Aldeburgh Festival and the outstanding London reviews led immediately to her engagement by Scottish Opera as Constanze in *Die Entführung aus dem Serail*. Other leading Mozart roles include Königin der Nacht, Donna Anna, and the title role of Lucio Silla. Ms. Pelton attended the University of Wisconsin and The Eastman School of Music as a student of Lois Fisher and Jan DeGaetani. She has taught on the faculties of the University of Washington, The Eastman School of Music, Brevard Music Center, and the Aspen Music Center and School. She is Associate Professor of Voice at the University of Michigan.

Performances of pianist BRIAN CONNELLY span an unusually broad range of historical and modern repertoires. Born in Detroit, he attended the University of Michigan, where he studied with pianists György Sándor and Theodore Lettvin. Mr. Connelly has premiered works by a host of contemporary composers such as William Albright, Karim Al-Zand, Derek Bermel, William Bolcom, Anthony Brandt, Paul Cooper, David Diamond, Ross Lee Finney, Arthur Gottschalk, Richard Lavenda, and many others. He is a frequent guest with new music groups such as the Pittsburgh New Music Ensemble and the Chicago Contemporary Players, and he was recently featured in the Carnegie Hall series *Making Music* in a tribute to William Bolcom. Known for his affinity for the works of Olivier Messiaen, Connelly's performances this season include recitals of Messiaen's piano music, the song cycles, the chamber music, *Oiseaux exotiques* with conductor Larry Rachleff and the Shepherd School

Chamber Orchestra, and the *Trois petites liturgies de la Présence Divine* with conductor Donald Runnicles at the Grand Teton Music Festival. Mr. Connelly is also widely respected as a scholar and performer of historical instruments, appearing in the United States and Europe on 18th- and 19th-century pianos by Walther, Rosenberger, Graf, Pleyel, Bösendorfer, and Streicher. He performed nearly 150 solo and chamber works for Da Camera of Houston in its path-breaking first six seasons, and he has for thirteen years been a member of the renowned ensemble CONTEXT. Mr. Connelly has appeared with many of today's most respected instrumentalists, such as violinist Sergiu Luca, cellists Roel Dieltiens, Gary Hoffman, and Lynn Harrell, flutist Carol Wincenc, clarinetist Charles Neidich, and pianists Robert Levin and André-Michel Schub, and he has shared ragtime recitals with jazz pianist Marcus Roberts. He teaches piano performance and chamber music at the Shepherd School.

### UPCOMING MESSIAEN CONCERTS

Concert 3 – Saturday, October 25, 8:00 p.m., Stude Concert Hall  
James Winn (guest) and Brian Connelly, piano  
Shepherd School students, Cristian Măcelaru, conductor  
Program: *Visions of the Amen* (for two pianos); and *I Await the Resurrection of the Dead* (for chamber orchestra). A double bill – two of Messiaen's most vehement and uplifting works of apocalyptic vision.

Concert 4 – Wednesday, October 29, 8:00 p.m., Edythe Bates Old Recital Hall  
John Meier, organist  
Program: *The Glorified Bodies* (for organ solo).  
Messiaen was one of history's greatest composers for the organ.  
He described this 50-minute cycle as "seven visions of the life of the resurrected."

Concert 5 – Sunday, November 16, 7:00 p.m., Duncan Recital Hall  
Susanne Mentzer, mezzo-soprano  
Brian Connelly, piano  
Program: *Harawi*.  
Messiaen's largest cycle, the volcanic *Harawi – Songs of Love and Death*, is perhaps the twentieth century's greatest song cycle.  
Presented with short instrumental works.

Concert 6 – Sunday, November 23, 4:00 p.m., Duncan Recital Hall  
Brian Connelly, piano  
Selections from *Catalogue of the Birds* (for piano solo).  
Messiaen's rarely-performed "bird music" for piano is some of his most difficult, imaginative, and exuberant. This final program includes selections from the massive *Catalogue of the Birds*. Presented with surtitles that accompany Messiaen's depictions of birds, landscape, and sky.

