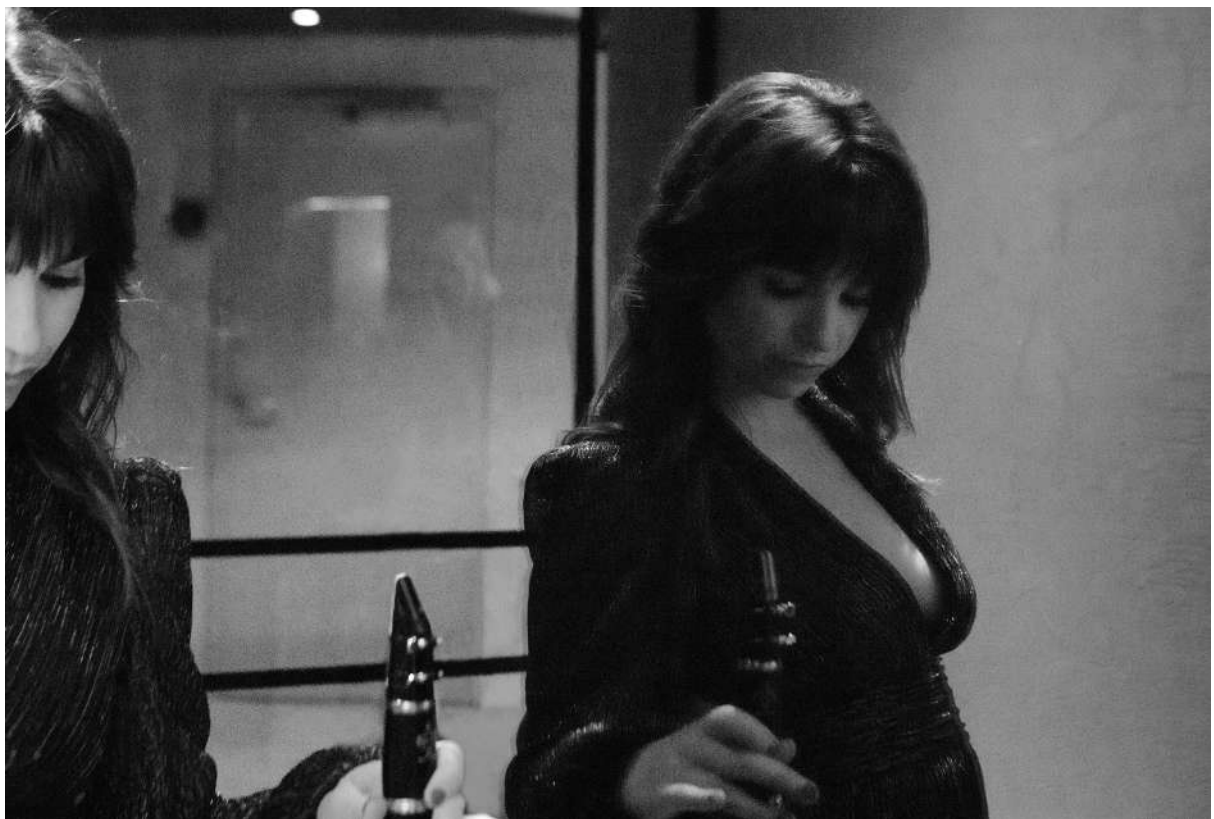


CAROUSEL

QUARTET The last butterfly



Olivier Messiaen wrote his *Quatuor pour la fin du temps* when, shortly after the outbreak of the Second World War, he was held as a French prisoner of war in a German camp. The first performance also took place there, at Stalag VIII A in Görlitz. For this powerful work, whose extraordinary origins are inseparable from its meaning, the composer found inspiration in the small pocket Bible that the Germans allowed him to keep. Messiaen was particularly drawn to the Book of Revelation.

The “end of time” does not refer to the end of the world, but to the disappearance of time itself, as announced by an angel in the text of Revelation: “There shall be time no longer.” Perhaps no composer was better able than Olivier Messiaen to translate this sense of timelessness into sound.

The *Quatuor* became one of the most iconic compositions of the turbulent twentieth century. For Annelien Van Wauwe, it is a deeply moving work that never leaves either performers or audience untouched.

“I still remember the first time I heard it live. I must have been fourteen, and I was completely overwhelmed. Time seemed to stand still. The *Quatuor* constantly approaches the absolute limits of what a human being can endure, both physically and mentally.”

– Annelien Van Wauwe, clarinet

Program

The last butterfly

Annelien Van Wauwe, clarinet

Alexandra Soumm, violin

Louis Rodde, cello

Paloma Kouider, piano

75 min.

Vsevolod Zaderatsky (1891-1953) – Selection from *24 Preludes and Fugues*

Prelude No. 8

Prelude No. 3

Prelude No. 16

Lori Laitman (b. 1955) – From *I Never Saw Another Butterfly*

I. The Butterfly

III. Birdsong

Olivier Messiaen (1908-1992) – *Quatuor pour la fin du temps*

I. Liturgie de cristal

II. Vocalise, pour l'Ange qui annonce la fin du Temps

III. Abîme des oiseaux

IV. Intermède

V. Louange à l'Éternité de Jésus

VI. Danse de la fureur, pour les sept trompettes

VII. Fouillis d'arc-en-ciel, pour l'Ange qui annonce la fin du Temps

VIII. Louange à l'Immortalité de Jésus

Background

Vsevolod Zaderatsky – Selection from *24 Preludes and Fugues*

Written between 1937 and 1939, while the composer was interned in a labour camp in eastern Siberia, Vsevolod Zaderatsky's cycle of 24 Preludes and Fugues is a remarkable act of spiritual resistance. Without access to an instrument or music paper, Zaderatsky composed the entire work in pencil on telegram forms. The cycle combines the strict discipline of Baroque polyphony with the innovative elements of Soviet music of the period: sharp, percussive rhythms reminiscent of the young Prokofiev, a lyricism that sometimes borders on despair, and a neoclassical harmonic language. Within this programme, the selected Preludes can be heard as a pianistic echo of Olivier Messiaen's masterpiece *Quatuor pour la fin du temps*, which likewise emerged from circumstances of deprivation and profound spiritual suffering.

Lori Laitman – From *I Never Saw Another Butterfly*

In her music, the American composer Lori Laitman is guided by the idea of Tikkun Olam: the belief that each person, through their unique talents, can contribute to repairing and improving the world. Her music therefore seeks beauty, human dignity and hope, even when addressing the Holocaust.

I Never Saw Another Butterfly (1995–1996) is based on poems written by children in the Theresienstadt ghetto. Despite the terrible circumstances in which they were written, the poems speak of imagination, innocence and a longing for life. Laitman combines the voice with clarinet, whose warm, sometimes poignant sound evokes both the human voice and the Jewish klezmer tradition. *Birdsong* reflects Laitman's fascination with nature and the human voice as carriers of memory, beauty and hope. In this version, the vocal part of the songs is performed on violin.

Olivier Messiaen – *Quatuor pour la fin du temps*

Written in 1940, when Olivier Messiaen was a prisoner of war, *Quatuor pour la fin du temps* is one of the most poignant works of the twentieth century. Inspired by the Apocalypse, Messiaen sought to create music that could transcend our perception of time, through suspended rhythms, birdsong, intense colours and moments of profound silence. The result is a work full of light, born in the darkest of circumstances – a meditative journey through eternity, faith and the power of music.

Biography

CAROUSEL Chamber Music Ensemble

The chamber music ensemble CAROUSEL, based in Mechelen (BE), brings together twelve young, outstanding musicians around the award-winning Belgian clarinetist Annelien Van Wauwe. The musicians come from France, Belgium, Germany, the Czech Republic and Romania and are all active chamber musicians and soloists. CAROUSEL members are prize winners of renowned competitions such as the Internationaler Musikwettbewerb der ARD in Munich, the Borletti Buitoni Trust Award, the International Tchaikovsky Competition, the USA International Harp Competition, the Opus Klassik, the Klara Award, the Aeolus Wettbewerb Düsseldorf, the Bottesini Competition and the Deutscher Musikwettbewerb.

Founded in 2019 by Annelien Van Wauwe, the CAROUSEL Chamber Music Ensemble played its debut concert at Klara in the Singel 2020. Since then, the ensemble has built an impressive international reputation and has been a guest at prestigious venues and festivals such as the Beethovenfest Bonn, the Schleswig-Holstein Musik Festival, the Wigmore Hall London, de Vereeniging Nijmegen, Concertzaal Tilburg, Concertgebouw Brugge, the Bijloke Ghent, the Singel Antwerp, Festival van Vlaanderen, Festival 20/21, Lunalia, Musica Divina, cc Hasselt, the Hindsgavl Chamber Music Festival and the Brucknerhaus Linz.

The ensemble regularly commits itself to charities and organises concerts and master classes to benefit organisations such as Kom op Tegen Kanker. During the Covid-19 pandemic, CAROUSEL took matters into its own hands and organised a successful - coronaproof - concert series in Leuven.

Supporting and training young talent remains an essential part of CAROUSEL's mission. Every year, the ensemble organises the International CAROUSEL Masterclasses in Kortrijk, Belgium, where young musicians take individual masterclasses, chamber music and workshops around yoga and meditation.

CAROUSEL's approach is modern and creative, with a repertoire that includes both traditional and contemporary. The ensemble has the privilege of premiering new music and commissioned compositions for this purpose. It performed works by Wim Henderickx, Jelle Tassyns and Jeroen D'hoë, among others. In the 2021-22 season, CAROUSEL created three compositions under the title They have waited long enough by composers Annelies Van Parys, Aftab Darvishi and Calliope Tsoupaki.

CAROUSEL's programmes are flexible, range from quartet to octet and offer a wide repertoire. The ensemble aims to bring its audiences closer to its core philosophy: togetherness and transcending cultural boundaries through the universal language of music. This is expressed, among other things, in the 'Very Important Passenger' events, where CAROUSEL strives to establish a close and personal connection with its audience.

With CAROUSEL, you step into a lively, inspiring and passionate musical journey!

Bookings

For inquiries and clarification, please reach out to **annelien@annelienvanwauwe.com**

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