



Donald F. Cook Recital Hall
M.O. Morgan Building
Saturday, 28 February 1997 at 8:00 p.m.

Kristina Szutor, piano
Alison McLellan, violin
Paul Bendzsa, clarinet
Theo Weber, cello

Sonata #1 for Violin and Clavier in b minor

J.S. Bach
(1685-1750)

Adagio

Allegro

Andante

Allegro

Piano Trio #1 op. 52* (Swann)

Michael Parker
(1948-)

Passacaglia

Rondo

INTERMISSION

Quartet for the End of Time

Olivier Messiaen
(1908-1992)

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'arcs-en-ciel, put l'Ange qui annonce la fin du Temps*

VIII. *Louange à l'Immortalité de Jesus*

*Premier performance of his piece, commissioned by Francesca Swann
through a grant from the Canadian Broadcasting Corporation.



Memorial
University of Newfoundland

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School of Music faculty members Kristina Szutor and Paul Bendzsa are joined in this evening's performance by Alison McLellan and Theo Weber who are both members of the Atlantic String Quartet and who hold first chair positions in the Newfoundland Symphony Orchestra as well.

Quartet for the End of Time

Quartet for the End of Time is universally regarded as one of the century's most remarkable works. It was conceived and written during Messiaen's imprisonment in Stalag VII A during the Second World War and was first performed there on January 15, 1941 by fellow prisoners, Jean Le Boulaire (violin), Henri Akoka (clarinet), and Etienne Pasquier (cello) with Messiaen himself at the piano.

The work contains a highly evocative series of meditations upon the Apocalypse for which Messiaen's inspiration was the following excerpt from Revelation (10:1-7).

"I saw a mighty angel coming down from heaven, robed in a cloud with a rainbow above his head. His face was like the sun and his legs were like fiery pillars. He planted his right foot on the sea and his left foot on the land, and standing on the sea and on the land he raised his hand to heaven and swore by him who lives forever and ever saying: There will be no more delay; but in the days of the trumpet of the seventh angel, the mystery of God will be accomplished."

1. "Liturgy of crystal" Between three and four in the morning, the awakening of the birds; a lone blackbird or a nightingale improvises, surrounded by echoing dust, a halo of trills lost high in the trees.
2. "Song for the Angel who announces the last days" The first and third parts (very short) evoke the might of this strong angel, with a rainbow over his head and clothed in the clouds, who places one foot on the sea and one foot on the land. In the second part, ethereal harmonies of heaven. At the piano, soft cascades of red-hot pitch surround with their far-away chimes the half plainsong chant of the violin and cello.
3. "Abyss of the birds" Clarinet solo. The abyss is Time, with its sadness and weariness. The birds are the opposite of Time; they are our desire for light, stars, rainbows and jubilant songs!
4. "Interlude" Scherzo. More removed in style from the other movements but tied to them nevertheless by several melodic references.
5. "Praise to the Eternity of Jesus" One long majestic melody from the cello infinitely slow, embodies love and reverence for Jesus the merciful, Jesus the eternal, Jesus as the Word. "In the beginning was the Word and the Word was with God, and the Word was God".
6. "Dance of wrath for the seven trumpets" Rhythmically the most distinctive piece of the series. The four instruments in unison take on the semblance of gongs and trumpets (the first six trumpets of the Revelation followed by various catastrophes, the trumpet of the seventh angel announcing the accomplishment of the mystery of God). Music of stone, formidable and resounding granite, irresistible movement of steel, of enormous outpourings of purple rage, of icy ecstasy. Listen especially to the terrible fortissimo of the theme through rising registers towards the end of the piece.
7. "Frenzy of rainbows, for the Angel who announces the end of Time" Certain passages from the second movement return here. The mighty angel appears and especially the rainbow which covers him - the rainbow, symbol of peace, of wisdom and of all bright and sonorous sensation.
8. "Praise to the Immortality of Jesus" Sweeping violin solo, corresponding to the cello solo of the fifth movement. Why this second praise? It addresses more specifically the second aspect of Jesus, the god-Man, the Word made flesh, raised immortal to give us life. It is all love. Its slow ascent to the highest point is the ascent of man toward his God, of the child of God toward his Father, of the glorified creature toward Paradise.

Olivier Messiaen