



Department of Music
University of Alberta

In Recital

Greg Caisley, piano

Candidate for the Master of Music degree in Applied Music

Tuesday, March 29, 1994 at 8:00 pm
Muttart Hall, Alberta College

Trio in B-Flat Major, Op. 99, D898 (1827)

Franz Schubert
(1797-1828)

- I. Allegro moderato
- II. Andante un poco mosso
- III. Scherzo: Allegro
- IV. Rondo: Allegro Vivace

Patricia Armstrong, violin
Ronda Metszies, cello

INTERMISSION

Quatuor pour la Fin du Temps (1941)
(Quartet for the End of Time)

Olivier Messiaen
(1908-1992)

1. Liturgie de cristal
2. Vocalise, pour l'Ange qui annonce la fin du Temps
3. Abîme des oiseaux
4. Intermède
5. Louange à l'Eternité de Jésus
6. Danse de la fureur, pour les sept trompettes
7. Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps
8. Louange à l'Immortalité de Jésus

"I saw a mighty angel come down from heaven, clothed with a cloud; and a rainbow was upon his head, and his face was as if it were the sun, and his feet as pillars of fire. He set his right foot upon the sea, and his left foot on the earth, and standing upon the sea and upon the earth, lifted up his hand to heaven, and swore by Him that liveth for ever and ever, saying: THERE SHALL BE TIME NO LONGER; but in the days of the trumpet of the seventh angel, the mystery of God shall be finished."

Allison Storochuk, clarinet
Boris Kipnis, violin
Ronda Metszies, violoncello

Program Notes

Except for two youthful and minor experiments, Schubert's serious involvement with the piano trio came only towards the end of his short life. According to some sources the Bb trio was composed in 1827, either immediately preceding or just following the death of Beethoven. (March 26)

The trio's sunny outlook belies the tragic hopelessness of Schubert's last years. Lack of respect from the musical establishment of the time combined with his deteriorating health and financial unstableness left Schubert's personal life in near chaos. However, in the music there is little outward sign of these crises- the opening Allegro moderato is surely among Schubert's most unassumingly joyous works. The slow movement, Scherzo and Rondo which follow are full of the fantastic melodic inspiration one associates with Schubert, but they also have a formal cohesiveness- interlocking themes in the last movement, for example. I find it difficult to try and give this music a predestined meaning- (this theme represents the struggling artist...). However, it is amazing to hear how Schubert's music contrasts so strongly with his own personal situation.

The following note about the Quartet was prepared by the composer. The unusual group for which I wrote this quartet- violin, clarinet, cello and piano- is due to the circumstances surrounding its conception. I was a prisoner-of-war (1941), in Silesia. Understandably with such a group I was drawn not to the cataclysms and monsters of the Apocalypse, but rather to its silences of adoration, its marvellous visions of peace. Why this choice of text? Perhaps because, in these hours of total privation, the basic forces which control life reasserted themselves. On the other hand, this text sums up all that I hope for, all that I loved, and continue to love.

Firstly the rainbow, symbol of the variations of sound keeler, of the inner coloured visions which I experience when listening to and reading music. In the Stalag, the lack of food made me dream of sound-colors- and one morning, forgetting the horror of the camp, the snow and the wooden drawers which served us for beds, I was lucky enough to see the Northern Lights, extraordinary green and violet drapes folding and unfolding, twisting and turning in the heavens.

Then there are the words of the Angel: THERE SHALL BE TIME NO LONGER. This disturbing phase, on which all commentators disagree- there it is, and surrounded with what solemnity! As a musician I have studied rhythm. Rhythm with its divisions, its changes, alterations and inequalities, is part of Time. And Time is associated with Space. When we are no longer subject to distances, when we are freed from before and after, when we enter into that other dimension of the beyond, thus participating a little in Eternity, then we shall understand the terrible simplicity of the angel's words, and then there shall indeed be TIME NO LONGER.

To close- a special thankyou to my friends and teacher who made this performance possible. Chamber music is a collaborative effort, and it has been a pleasure to have the opportunity to work together with such talented musicians. Thankyou.