

## Chapter 1 : Project MUSE - Music for the End of Time (review)

*Believe Music (on behalf of Calliope) Song VII. Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps (Tangle of Rainbows, for the Angel Announcing the End of Time) Mix - Messiaen.*

By Michael Barndt - Nov 30th, Photo by Rob C. The concert will include a Beethoven trio that represents the best of his work in that form and a dramatic 20th century quartet by Olivier Messiaen. Rather than list degrees attained and contests won, it may suffice to point out that Adler is one of the several MSO hires of the last several years that have helped give the symphony the strongest wind section in its history. Twentieth-century composer Olivier Messiaen broke fresh ground in his many experiments with musical form. Nothing represents his contribution better than *Quatuor pour la fin du Temps* Quartet for the End of Time. Messiaen was constantly on the search for music that transcended the art, driven by an intense Catholic faith, a deep respect for nature and a willingness to break the rules of Western music to discover more powerful means of expression. But little about the composition was accidental nor borne of those circumstances. Messiaen selected source material for the seven sections of the work to identify his inspiration, as in this quote from the Revelation of St. John, chapter 10 that inspired the first section: The result is a mesmerizing work that succeeds in capturing that intent. The work is very challenging to play. Each instrument is featured at times. The solo section for clarinet stands high in the clarinet repertory. Some of the most unpredictable rhythms call for unison play by the quartet. This is even more challenging as all four players must bring the same precise timing to the section, as it moves from phrase to phrase with few familiar guideposts. Adler observes that many extra-musical ideas are to be expressed through interpreting the music. But the interjections of bird song is the opposite of hopelessness. Photo courtesy of the Milwaukee Symphony Orchestra. As I remember previous performances of *Quatuor pour la fin du Temps*, I can still recall the uncanny suspension of time and the pure beauty of the instruments, particularly in solo turns. You may see angels, blue-orange specters or blackbirds – your choice. The concert will open with a much more familiar sound. A balanced, slow-to-unfold opening movement is followed by a pleasant set of variations contrasting a tender major theme and an aggressive minor one. The third movement offers a cantabile melody with symmetrical phrases in a dialog between piano and strings. The final movement is led from beginning to end by a driven piano part. To accommodate the fan base of the Prometheus Trio, the concert is offered twice: Monday, December 4 and Tuesday, December 5 at 7: Tickets may purchased online or at In a nod to winter, the Tuesday concert on the 13th will be offered at

## Chapter 2 : Glossary of Musical Terms

*"Quartet for the End of Time" is a 20th century classic, but hardly an item that most children would relate to. The music demands sophisticated listening for most adults, though like any music a listener may choose just to daydream with or without Messiaen's own descriptive commentary.*

Word to indicate that the movement or entire composition is to be played grandly. Grave - Word to indicate the movement or entire composition is to be played very slow and serious. Grazioso - Word to indicate the movement or entire composition is to be played gracefully. Gregorian Chant - Singing or chanting in unison without strict rhythm. Harmony - Pleasing combination of two or three tones played together in the background while a melody is being played. Harmony also refers to the study of chord progressions. Homophony - Music written to be sung or played in unison. Hymn - A song of praise and glorification. Most often to honor God. Impromptu - A short piano piece, often improvisational and intimate in character. Instrumentation - Arrangement of music for a combined number of instruments. Interlude - Piece of instrumental music played between scenes in a play or opera. Intermezzo - Short movement or interlude connecting the main parts of the composition. Interpretation - The expression the performer brings when playing his instrument. Interval - The distance in pitch between two notes. Intonation - The manner in which tones are produced with regard to pitch. Introduction - The opening section of a piece of music or movement. Key - System of notes or tones based on and named after the key note. Key signature - The flats and sharps at the beginning of each staff line indicating the key of music the piece is to be played. Klangfarbenmelodie - The technique of altering the tone color of a single note or musical line by changing from one instrument to another in the middle of a note or line. Leading note - The seventh note of the scale where there is a strong desire to resolve on the tonic. Legato - Word to indicate that the movement or entire composition is to be played smoothly. Leitmotif - A musical theme given to a particular idea or main character of an opera. Libretto - A book of text containing the words of an opera. Ligature - Curved line connecting notes to be sung or played as a phrase. Madrigal - A contrapuntal song written for at least three voices, usually without accompaniment. Maestro - Refers to any great composer, conductor, or teacher of music. Major - One of the two modes of the tonal system. Music written in major keys have a positive affirming character. March - A form of music written for marching in two-step time. Originally the march was used for military processions. Measure - The unit of measure where the beats on the lines of the staff are divided up into two, three, four beats to a measure. Medley - Often used in overtures, a composition that uses passages from other movements of the composition in its entirety. Mezzo - The voice between soprano and alto. Also, in sheet music, a direction for the tempo to be played at medium speed. Minor - One of the two modes of the tonal system. The minor mode can be identified by the dark, melancholic mood. Minuet - Slow and stately dance music written in triple time. Modes - Either of the two octave arrangements in modern music. The modes are either major or minor. Modulation - To shift to another key. Monotone - Repetition of a single tone. Motif - Primary theme or subject that is developed. Movement - A separate section of a larger composition. Musette - A Baroque dance with a drone-bass. Musicology - The study of forms, history, science, and methods of music. Natural - A symbol in sheet music that returns a note to its original pitch after it has been augmented or diminished. Neoclassical - Movement in music where the characteristics are crisp and direct. Nocturne - A musical composition that has a romantic or dreamy character with nocturnal associations. Nonet - A composition written for nine instruments. Notation - First developed in the 8th century, methods of writing music. Obligato - An extended solo, often accompanying the vocal part of an aria. Octave - Eight full tones above the key note where the scale begins and ends. Octet - A composition written for eight instruments. Opera - A drama where the words are sung instead of spoken. Operetta - A short light musical drama. For example, Opus 28, No. Oratorio - An extended cantata on a sacred subject. Orchestra - A large group of instrumentalists playing together. Orchestration - Arranging a piece of music for an orchestra. Also, the study of music. Ornaments - Tones used to embellish the principal melodic tone.

Chapter 3 : Until the End of Time by 2Pac on Apple Music

*Music for the End of Time* A new biography examines the life and work of composer and theorist Olivier Messiaen, who moved French music out of the cafes and back to the cathedrals. By David Schiff.

Mar 27, Also Available in iTunes About 2Pac 2Pac became the unlikely martyr of gangsta rap, and a tragic symbol of the toll its lifestyle exacted on urban black America. But in , he delivered an acclaimed debut album, 2Pacalypse Now, and quickly followed with a star-making performance in the urban drama Juice. Over the course of one year, his profile rose substantially, based as much on his run-ins with the law as his music. By , 2Pac rivaled Snoop Dogg as the most controversial figure in rap, spending as much time in prison as he did in the recording studio. His burgeoning outlaw mythology helped his album Me Against the World enter the charts at number one, and it also opened him up to charges of exploitation. Yet, as the single "Dear Mama" illustrated, he was capable of sensitivity as well as violence. Signing with Death Row Records in late , 2Pac released the double-album All Eyez on Me in the spring of , and the record, as well as its hit single "California Love," confirmed his superstar status. Unfortunately, the gangsta lifestyle he captured in his music soon overtook his own life. While his celebrity was at its peak, he publicly fought with his rival, the Notorious B. On September 13, six days after the shooting, 2Pac passed away, leaving behind a legacy that was based as much on his lifestyle as it was his music. His parents had separated before he was born, and his mother moved him and his sister around the country for much of their childhood. Frequently, the family was at the poverty level, but Shakur managed to gain acceptance to the prestigious Baltimore School of the Arts as a teenager. While he was at the school, his creative side flourished, as he began writing raps and acting. Before he could graduate, his family moved to Marin City, CA, when he was 17 years old. Over the next few years, he lived on the streets and began hustling. Eventually, he met Shock-G, the leader of Digital Underground. The Oakland-based crew decided to hire him as a dancer and roadie, and as he toured with the group, he worked on his own material. The following year, he released his own debut, 2Pacalypse Now. However, its blunt and explicit lyrics earned criticisms for moral watchdogs, and Vice President Dan Quayle attacked the album while he was campaigning for re-election that year. By the time the film hit theaters, 2Pac had released his second album, Strictly 4 My N. Late in , he acted in the basketball movie Above the Rim. Although Shakur was selling records and earning praise for his music and acting, he began having serious altercations with the law; prior to becoming a recording artist, he had no police record. He was arrested in after he was involved in a fight that culminated with a stray bullet killing a six-year-old bystander; the charges were later dismissed. The sentence arrived after two other high-profile incidents. In October of , when he was charged with shooting two off-duty police officers in Atlanta. The charges were dismissed, but the following month, he and two members of his entourage were charged with sexually abusing a female fan. In , he was found guilty of sexual assault. The day after the verdict was announced, he was shot by a pair of muggers while he was in the lobby of a New York City recordings studio. Shakur was sentenced to four-and-a-half years in prison on February 7, Later that month, Shakur began serving his sentence. He was in jail when his third album, Me Against the World, was released in March. The record entered the charts at number one, making 2Pac the first artist to enjoy a number one record while serving a prison sentence. While he was in prison, he accused the Notorious B. Shakur only served eight months of his sentence, as Suge Knight, the president of Death Row Records, arranged for parole and posted a 1. By the end of the year, 2Pac was out of prison and working on his debut for Death Row. On November 30, -- the one-year anniversary of the New York shooting -- Walker was killed in a gangland-styled murder in Queens. It debuted at number one upon its February release, and would be certified quintuple platinum by the fall. Although he had a hit record and, with the Dr. Dre duet "California Love," a massive single on his hands, Shakur was beginning to tire of hip-hop and started to concentrate on acting. He also made some recordings for Death Row, which was quickly disintegrating without Dre as the house producer, and as Knight became heavily involved in illegal activities. At the time of his murder in September , there were indications that Shakur was considering leaving Death Row, and maybe even rap, behind. None of those theories can ever be confirmed, just as the reasons behind his shooting remain

mysterious. Six days later, he died from his wounds. Hundreds of mourners appeared at the hospital upon news of his death, and the entire entertainment industry mourned his passing, especially since there were no leads in the case. Sadly, six months after his death, the Notorious B.

Chapter 4 : Classical: Music For the End of Time Â» Urban Milwaukee

*Music for the End of Time is the story about the time that French composer Olivier Messiaen spent as a prisoner of war in \*Stalag VIII A, in GÃ¶rlitz, Germany. It begins with his arrival at the camp, clutching a knapsack.*

Listen to Samples Reviews of A Mass for the End of Time "To commemorate the millennial anticipation and anxiety felt the first time around by our medieval forebears, the members of Anonymous 4 bring us another of the shrewdly assembled programs for which they are famous. Returning to chant and early polyphony from the 10th century, set down in Aquitanian manuscripts and the celebrated Winchester Troper from Britain, they have constructed a Mass for Ascension Day, a feast with strong liturgical associations to the apocalypse. This is the earliest music to which Anonymous 4 has lent their distinctively pure, beautifully blended voices. Such purity and repose might at first seem strange when combined with texts describing the Last Judgment. The mass performed here is rooted in chant, and the group takes the opportunity to add drones and polyphonic lines where appropriate, according to instructions from treatises of the time. The moments in which a single, austere chant melody blossoms into a rich interplay between the voices are stunning without fail. And the group paces the program for maximum effect, starting from unadorned chants, gradually supplementing them with drones and added lines, and reaching high points of rapture in a climactic sequence of two Alleluias. They descend gracefully from this arch, ending once again in a plainchant hymn. Like much of the music Anonymous 4 perform, it may sound simple to the ears, but its serene beauty is crafted -- and sung -- with the utmost artfulness". As the year approached, people all over the Christian world were convinced that the Apocalypse--as depicted in the biblical Book of Revelation--and the end of the world were at hand. In one of the more interesting musical program ideas to be inspired by the turn of the calendrical odometer, Anonymous 4 revisits the original "millennium madness" with a disc of chant from around the year specifically, a Mass for the Feast of the Ascension, one of the few occasions on which the liturgy included readings from the Book of Revelation. Yet, the challenges involved seem to have done these ladies good: The entire program seems thoroughly considered, as well as immaculately executed. A trope is an addition or an enhancement to an original plainchant melody. They were first introduced in the eighth century. The Mass text is pulled from a variety of first millennial sources, such as the Winchester Troper, with help from a trio of expert early music musicologists. The chaste vocal styling of Anonymous 4 delightfully underscores the text of the opening plainchant processional hymn, "Judicii signum" RealAudio excerpt , which is squarely focused on the destruction of the world and the judgment of the wicked and the virtuous. The real treats here are the polyphonic excerpts, one being the "Alleluia II. Another point of interest is the Lection, or reading, from the 21st chapter of the Apocalypse of St. I like to say that listening to Anonymous 4 is a little like a soak in a virtual hot tub. Their latest is a collection of music from the turn of the last millenium, at a time of great turmoil and anxiety. If we thought Y2K was stressful, imagine the people of the dark ages dealing with what had been predicted to be the end of the world, the year This CD is a collection of medieval chant and polyphony used in the Catholic Mass at a time of tremendous upheaval. Travel to a distant time and place and never leave your living room with this new CD from the wonderful Anonymous 4. It was a time when the Christian world was preoccupied with the Apocalypse and the Final Judgement. It was also a time of much creative activity, when the construction of great cathedrals began, Roman plainchant was revitalized and the creation of staff lines and solfeggio the assigning of syllables to tones for teaching purposes allowed for music to be written more easily disseminated. With this as historical context, the excellent a cappella quartet Anonymous 4 has constructed a Mass for Ascension Day, a Catholic feast with ties to the Apocalypse. As the detailed liner notes explain, the chants are among the oldest surviving notated music. The program is based on the Ordinary and Proper chants of the Ascension Mass found in 1,year-old French manuscripts, with newly written music and texts. Some are adorned with polyphony and drone, following rules of improvisation the group found in theoretical treatises of the time. While in some areas of music consistency is neither a virtue nor a key to commercial survival, in the case of Anonymous 4, its absolute devotion to a particular repertoire -- medieval chant and polyphony -- and vocal style -- the purest, most natural, unadorned unity of sound--has made it arguably the most successful and

popular early music group ever. Their grasp of the soul within this flowing, simple music is engaging. Such singing and imaginative programming-plus first-class production and packaging-mean Anonymous 4 can look forward to another hit album as surely as the doom-saying originators of this music faced another dawn. A Mass for the End of Time Program Notes Medieval Chant and Polyphony for the Ascension After this I looked, and, behold, a door was opened in heaven; and the first voice which I heard was as it were of a trumpet talking with me; which said, Come up hither, and I will show thee things which must be hereafter. And I beheld when he had opened the sixth seal, and lo, there was a great earthquake; and the sun became black as sackcloth of hair, and the moon became as blood. And the stars of heaven fell unto the earth, even as a fig tree casteth her untimely figs, when she is shaken of a mighty wind. And the heaven departed as a scroll when it is rolled together; and every mountain and island were moved out of their places. And when he had opened the seventh seal, there was silence in heaven about the space of half an hour. Slowly, painfully, a new European order began to emerge from the rubble. Once-pagan warrior kings looked upon Christianity as a politically unifying and civilizing force. The Church, under the brilliant leadership of Pope Sylvester II formerly the scholar-monk Gerbert of Aurillac began to turn this spiritual authority into political power. Great cathedrals, the first monumental architecture in the west since the collapse of the Roman Empire five hundred years before, began to appear. There occurred as well a burst of intense creative activity in European Christian liturgy and its music. The traditional Roman plainchant repertory was vigorously renewed and greatly enlarged; new developments in the science of music, including staff line notation and solfeggio, allowed the new creations to be quickly learned, written down and disseminated throughout Europe. Much as the fear of nuclear annihilation was an ever-present theme in the second half of the twentieth century, so too did fear and anticipation of the Last Judgment and end of the world influence the late-tenth-century Christian world view. Would an antichrist rise up, to be defeated in anticipation of the Last Judgment? Who would be saved, who damned, and what horrors awaited the earth? His imminent return, in the glorious manner in which he departed Acts 1: Most of these works are found in manuscripts of c. Two of them, the Gloria: Prudentia prudentium and the Alleluia: Ascendens cristus, are from the Winchester Troper, an important source from Britain, c. The troped portions of the Aquitanian chants would almost certainly have been adorned with polyphony, created by the singers according to certain rules of improvisation that are preserved for us in theoretical treatises of the time. We have constructed polyphonic lines, based on examples from the Winchester Troper and on contemporary theoretical writings, with an occasional drone or ison to enhance the texture. With the exception of the Alleluias, all here are enlarged with Ascension tropes. Most notable of these is the extensive introductory dialog to the Introit: Viri galilei, Quem creditis super astra ascendisse. It is a rich, self-contained work in itself, modeled on the widely popular Easter Introit trope Quem queritis, which is generally seen as the precursor of liturgical drama. Like the Quem queritis, Quem creditis exists in more than one version; we have chosen the melody associated with the Aquitanian abbey of St. In this work one can easily hear how the Aquitanian plainchant style differs from the earlier, more subtly refined Gregorian style, most recognizably in its vigorous, outgoing melody, with gesture and emphasis enhancing a strong tonal center. The second of the two Alleluias, Ascendens cristus, is set with an organal line in the Winchester Troper. The Ascension Prose and sequence: Rex omnipotens, with its introductory trope Salvator mundi te ascendente, is one of the finest of these. We also sing the extensive trope, Elevatus est rex fortis, to the Offertory: Viri galilei, with an added organal line. The items of the Ordinary of the mass are those that usually remain the same regardless of the occasion. The Gloria is expanded with the Ascension trope Prudentia prudentium, and the Kyrie: Celestis terrestrisque, although its text is not specific to the Ascension, is designated for that feast in its manuscript source, written in the little town of Apt, where a fine, anonymous musician in an artistic backwater created new liturgical works of his or her own inspiration. The brief but artful Sanctus: Ante seculum and Agnus: Omnipotens eterne are intended for general use on high feast days, and we have added organal lines to their tropes. The processional hymn Judicii signum enjoyed a long life in medieval liturgy, and is based on the prophecies of one of the early medieval Christian Sibyls. And he carried me away in the spirit to a great and high mountain, and showed me that great city, the holy Jerusalem. And the foundations of the wall of that city were garnished with all manner of precious stones. And the twelve gates

were twelve pearls; every several gate was of one pearl; and the street of the city was pure gold, as it were transparent glass. And the gates of it shall not be shut at all by day:

Chapter 5 : Olivier Messiaen: beyond time and space | Music | The Guardian

*"Music for the End of Time" is a minute work for trombone, video and quadraphonic electronics based on the Book of Revelation. Premiere: Montreal, McGill University, March The version with optional video was premiered in our Taos studio in September,*

I was intrigued, but by no means bowled over. Still, I liked it enough to ask my mum to buy me the score, and thereafter found myself increasingly captivated by its remarkable musical language. In particular, I was fascinated by the juxtaposition of deep calm and great complexity. I have always been drawn to music with large contrasts. When I play, my default position is to reach for the extremes, to seek the greatest possible emotional range. It is rare that I find a piano I can play both as loud and as soft as I want. It feels slightly juvenile, to be honest: But there we are – those are my raw instincts, and Messiaen lets me give full rein to them. The struggle to not only endure the terrible conditions, but also to incorporate the experience into his Catholic faith, must have been profound. Henri Akoka, the clarinetist for the premiere of the quartet, asked Messiaen to join him in attempting to escape; Messiaen answered: To me, it is the most open and vulnerable of all his compositions, its religious certainties balanced with a palpable sense of longing. The piece is so deeply involving to hear that one can miss how odd it is. The unusual combination of piano, clarinet, violin and cello, reflecting the players he had available to him at the camp, is only a part of it. Of its eight movements, only half involve all four players: Even stranger, the clarinet and cello are silent for the last 10 minutes of the piece. In fact, each musician has to sit still for this long once or twice, which can make the experience of performance feel rather disjointed. This reflects a curious and disparate genesis: Only the remaining four movements were written with the quartet in mind. So how does Messiaen hold all this together? Personally, I think the lack of a unifying inspiration has left its traces; in particular, the trio movement has always struck me as sounding slightly out of place, a bit too jocular for what surrounds it without having a clear emotional function in the broader structure do we really need light relief in this piece? But that is a small point compared to the majestic shape of the whole, which rests on the interplay between complexity and simplicity. Benjamin Ealovega In the four movements that involve all the players, Messiaen experiments with subverting the idea of linear time – using palindromic rhythms, disturbing the sense of regular metre by adding or subtracting small note values, overlaying different-lengthed ostinati thereby creating in a few bars a process that would take several days to return to its starting point, and quoting birdsong, which seems to exist in its own realm without need of cause or effect. These movements play with time in a different way – they are broad melodies in E major gradually unfolding within an exceptionally slow pulse. A fool for God, perhaps. As a metaphor for eternity, extreme slowness might seem suspect. Why should eternity be slow any more than fast? To play as slowly as written, performers need a great deal of trust in the music: It is a bit like walking in super-slow motion. In fact, it is so slow that it can be a challenge just to count to eight. But the rewards for engaging with this radical rhythmic space are profound: There are few pieces that offer the possibility of such transfiguration, and that it should have emerged from such horrific beginnings seems little short of miraculous. It offers a stark juxtaposition between the destructive and creative potentials of humanity, a struggle we all embody to some degree. Do we seek to transform whatever forms of violence we experience into something creative and relational, or do we spit them out and perpetuate the cycle?

**Chapter 6 : Music for the End of Time by Jen Bryant**

*The second movement, "Song for the Angel Who Announces the End of Time," is an extended aria for the violin and cello accompanied by shimmering nontonal piano chords (Messiaen called them "waterfalls of red-hot pitch") bracketed with fortissimo flourishes by the whole ensemble.*

The combination of instruments was unusual at the time, but not without precedent: Walter Rabl had composed for it in , as had Paul Hindemith in The quartet was premiered at the camp, outdoors and in the rain, on 15 January The musicians had decrepit instruments and an audience of about fellow prisoners and guards. And I saw another mighty angel come down from heaven, clothed with a cloud: And the angel which I saw stand upon the sea and upon the earth lifted up his hand to heaven, and swore by him that liveth for ever and ever But in the days of the voice of the seventh angel, when he shall begin to sound, the mystery of God should be finished The work is in eight movements. Liturgie de cristal[ edit ] I. In his preface to the score, Messiaen describes the opening of the quartet: Between three and four in the morning, the awakening of birds: Transpose this onto a religious plane and you have the harmonious silence of Heaven. The underlying pulse is provided by the cello and piano: The piano part consists of a note rhythmic pattern permuted strictly through 29 chords, as if to give the listener a glimpse of something eternal. 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. 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. Scherzo, of a more individual character than the other movements, but linked to them nevertheless by certain melodic recollections. 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. The tempo marking is infiniment lent, extatique "infinitely slow, ecstatic". Danse de la fureur, pour les sept trompettes[ edit ] An excerpt from Movement VI "Danse de la fureur 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. Hear especially all the terrible fortissimo of the augmentation of the theme and changes of register of its different notes, towards the end of the piece. Toward the end of the movement the theme returns, fortissimo, in augmentation and with wide changes of register. 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. These swords of fire, this blue-orange lava, these sudden stars: 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. The music is an arrangement of the second part of his earlier organ piece "Diptyque", transposed up a major third from C to E. Derivative works[ edit ] The piece is the inspiration for Quartet for the End of Time , a novel by Johanna Skibsrud that borrows its title and structure from the piece.

**Chapter 7 : Perry Como "Till the End of Time" Sheet Music in Bb Major - Download & Print - SKU: MN**

*MUSIC FOR THE END OF TIME. Tapestry of the second trumpet from the Angers Apocalypse, end of the 14th century. What is the twentieth-century's greatest piece of music?*

Barely out of his teens, Messiaen became a fixture of musical life in Paris, which in the early 1900s was the most fashionable and richest capital in Europe. Captivated by the Harlem import Josephine Baker famous for appearing on stage adorned by only a few bananas, stylish Parisians crowded music halls a-sizzle with le jazz-hot. They only slightly less eagerly awaited the latest creations of Stravinsky, Poulenc, and Milhaud, either in the public theaters or in the rival private salons of the Polignacs and Beaumonts. Messiaen was a deeply committed Catholic. Messiaen replaced traditional major and minor scales by those of his own invention, which not only resonated differently than the traditional scales, but were not bound by the same relationships. His most important innovation, though, was rhythmic. Messiaen began to complete the dislocation of rhythm from meter, which Wagner had begun and which Debussy continued, both by making his piece extremely slow and by avoiding any suggestion of a regularly weighted beat. Although only twenty-five measures long, the Banquet lasts for over six minutes. By any standards of the day, this was a daring piece of music. The Banquet was a profound and unnerving musical meditation on the sacrament of the eucharist; the most time-conscious of arts celebrating that least temporal event. Messiaen disjointed meter because the sacrament exists outside of time. And he adopted bizarre harmonies because the colors of such a celestial banquet are too vivid for the familiar progressions of Wagner and even Debussy to convey. The Banquet was not so much a work of art as an act of private piety publicly expressed. It was prayer first, music second. Messiaen was thirty-one when France entered the war against Nazi Germany. Although a pacifist, married, and the father of a two-year-old son, Messiaen volunteered for the hospital corps. He was overtaken by the German advance near Nancy in June. Herded into cattle cars, Messiaen and his fellow prisoners of war were shipped across Germany to Silesia where he was imprisoned in Stalag 8a. The program for the first performance of the Quartet The camp commander soon discovered this bespectacled prisoner with all the scores, and gave him manuscript paper and a quiet place to compose. Three other musicians had been caught in the German advance a cellist, a violinist, and a clarinetist, and Messiaen began to write for them. He completed the quartet late in incorporating in it two earlier works rewritten from memory, and performed it in January in the prison camp. He added to this a cello part constructed of five harmonics coupled to a pattern of fifteen rhythmic values, arranged in two palindromes: But Messiaen cut it off after only two and a half minutes for a theological purpose. This music functions as does an icon in Orthodoxy. It is as if, in the full cycle implied by the four rhythmic and harmonic gears, Messiaen stretches out eternity and in this short piece allows us to experience a fragment of it. Messiaen reinforced that eternal vision by his violin and clarinet parts. For the first time in his own writing, Messiaen incorporated bird songs, perhaps inspired—as have been so many prisoners before him—by the sight of birds free to fly over the prison walls. Tapestry of the New Jerusalem from the Angers Apocalypse, end of the 14th century Messiaen cast that apocalypse in eight movements, one for each of the days of creation, the seventh day of the sabbath extending into the eighth day of eternity. The third movement for clarinet alone is perhaps the earliest piece of minimalist music. This movement, with its simple iambic accompaniment and ethereal violin line, may very well be the most radiant and transfixing piece of music written in the twentieth century. The great revolutionary works of the previous generation can be seen as logical developments of nineteenth-century traditions. I have called the work a miracle. Certainly, any masterpiece is a kind of miracle. And it can be called miraculous that Messiaen found himself imprisoned where his abilities would not only be recognized by the camp commander, but encouraged and even rewarded by a performance. But what is most miraculous about this quartet is its character. This is deeply irenic and joyous music, yet it is written in a prison camp, by a prisoner, in the middle of a war, about the end of the world. This is not the kind of work one would most likely expect under such circumstances. Berlioz and Verdi had both written depictions that chill—or more honestly perhaps, thrill—us to this day. But Messiaen has no place for such neo-pagan hysterics. In the middle of a prison camp, a prisoner unsure if

he would ever again see his family or home again, Messiaen composed a vision of heaven where anger, violence, vengeance, and despair are not so much repressed as irrelevant. There is no darkness here. There is no bitterness. There is no rage. Instead there is power, light, transcendence, ecstasy, and joy eternal. Fortunately, this miracle is well represented on CD. The clarinetist Eduard Brunner joins the Trio Fontenay in a fine performance on the Teldec label. Messiaen was repatriated to occupied France in the spring of 1941. Back in Paris, he returned to his liturgical and academic positions, and his compositions continued to win enthusiasts and detractors. They admired and even praised his work, but cared little or purposefully ignored its message. But the miracle of the Quatuor perhaps the greatest artistic miracle of our times remains.

### Chapter 8 : William Osborne & Abbie Conant, Music for the End of Time

*Music For the End of Time. Prometheus Trio performs unique work by Messiaen, along with a Beethoven trio.*

### Chapter 9 : Music for the End of Time

*Music for the End of Time (nonfiction picture book) written by Jen Bryant illustrated by Beth Peck Eerdmans Books for Young Readers, ISBN*