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VECTORS MUSICAL TIME IN THE WORKS OF OLIVIER MESSIAEN

Musical time is determined by the ratio of musical sounding towards sense, and sense – to the sounding music form...

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The article describes the different ways to work with O. Messiaen's musical time categories, displayed in various compositional levels. Uniform aesthetic principle – the desire to overcome the time and achieve eternity – can be seen in the works of different periods of creativity. The texts of these works reveal two central musical composer emblems: the birds singing and the emblem of love.

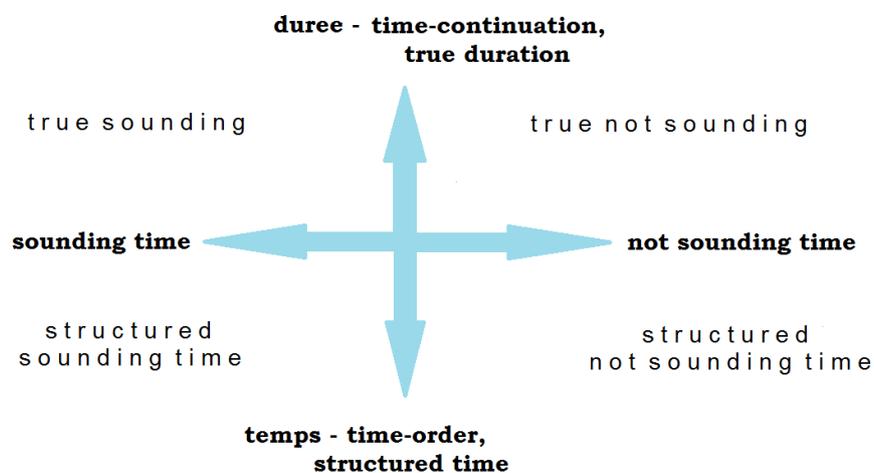
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In the XX century the concept/category of time was considered with great attention as in the natural sciences (in particular, in physics), and in humanities (in particular, in philosophy). From all variety of theories and concepts the attention in this article is paid to understanding of category of time by Henri Bergson whose terms Olivier Messiaen uses. At the same time Messiaen does not seek to recreate/embody the philosophical concept of Bergson in the music. He only uses some notions and positions to explain the understanding to time. In one of the late works – "Duration and Simultaneity" (1922) – Bergson aimed to correlate the concept of duration to category of time in the theory of relativity of A. Einstein, and also to differentiate categories of time and space [4].

In human use time performs two functions: serves for measurement of duration of processes and allows to establish an order of events. The possibility of such use is predetermined by the dual nature of a phenomenon of time [3]. For an explanation of his understanding of time Bergson uses couple of categories of quantitative and qualitative time, and is called them respectively as time-order and time-continuation (temps and duree) [3; 2, p. 9]. In category of time-order "time as if stops, eliminated – according to Bergson – turns into space and number" [2, p. 9]. Time-continuation (duree) – a single, indivisible, "true" time, which is deprived of any spatial characteristics, opposed to "the solidified time" of physics ("as physical time describes small intervals which, in fact, are identical") [1] and corresponds to musical art [6, p. 62–63]. This statement of Bergson allows M. Arkadev to equate "time by Bergson" to musical time-energy as the pulsating-expressive continuum [2]. At the same time it is possible to find in Bergson's works also more exact characteristics of

time-continuation, and it gives the chance to attribute to time-continuation not all musical art all in all and not single musical time as such, but only its separate fragments.

If to be based on prevalence of category of time in musical art and on a concept of musical time which is not limited only to sounding of the composition of music it is possible to consider musical times as complete unity "sounding" and "not sounding" matter of time (musical fabric). If to consider "sounding" and "not sounding" categories in a complex with concepts of the true duration and structured time, then the vector of this couple of categories can be imposed on a vector of the following couple: "true duration – the structured time" (time-continuation and time-order by Bergson) [3]. Imposing of these categories will allow to understand better the principles of manifestation of category of time in Messiaen's music.

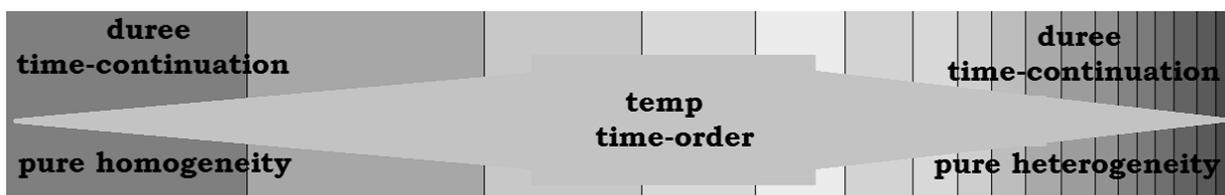


Among four simulated couples which are intended to characterize somehow musical time nevertheless not musical sounding finds the direct embodiment in each of these couples. An exception is the "the true not sounding time". The **true not sounding** time is **true "sounding"** of time per se, out of the sounding chronotopes, this sounding of silence or sounding of space, it is area in principle inaccessible to the person, "the ideal not sounding temporary pulsation continuum". And, therefore, such time leaves to the sphere of categories which are connected with a concept of Eternity. Messiaen has no opportunity in detail, musically "to touch" him, but, nevertheless, he aspires to a concept of Eternity (goes in this direction), what he "reports" by means of a programmness of his works.

In music true time (duree) is shown in the sounding look and at the same time is deprived of any spatial characteristics. The true sounding time of the music composition becomes the uninterrupted pulsing chrono-articulation continuum. According to Messiaen, "to grasp the phenomenon of true duration, in music there should be no repetitions, symmetry, nothing that would allow our mind to consider and compare <...> therefore,

"heterophony", "heterochrony", "heterochromia", "hetero-dynamics" and, at last, "hetero-chrono-dynamia" becomes pure expression of time (the quote from t. 3 "The treatise about a rhythm, color and ornithology") [7].

Bergson calls, what Messiaen calls "hetero-chrono-dynamia", "**pure heterogeneity**", as in the following quoted statement: " Pure duration is only a succession of qualitative changes that establish, penetrate, without precise contours, without any tendency to reveal them to each other, without any relationship with the number: it is **pure heterogeneity**". From what Messiaen draws a conclusion: "from the last statement Messiaen draws a conclusion: "to grasp the phenomenon of true duration, in music there should be no repetitions, symmetry, nothing that would allow our consciousness to consider and compare" [7]. But repetitions, symmetry and any numerical manifestations are possible if "hetero" to replace on "mono", and in this case "the true sounding time" is embodied through "**pure homogeneity**". Thus, one more couple of categories appears: **heterogeneity** and **congeneric (homogeneity)** time. In order to avoid a conglomeration meanings, this couple is imposed on originally opposed the true duration and structured time.



Interchanged **heterogeneity** and **homogeneity** time are two opposite (and extreme) options of one process of crushing, structuredness of time: in the first case ("**pure heterogeneity**") it infinitely divisible and it is not perceived by hearing, in the second case, time does not divisible at all.

"**Pure heterogeneity** " can be characterized by means of rhythmic and metric freedom, the predominance of **short-length notes**, in the intonation – the maximum variety, but less attention is paid to a timbre, dynamics and an articulation. Form-building elements here too are absent. Musical material of "**pure heterogeneity**" represents pure "reproduction" of singing of birds. Except cycles and some parts of compositions in which singing of birds is specially represented, not less shining example is the sixth part from seven symphonic cycles of "Chronochromie" / "Time-colour" (1960) – Epode¹. In this case эпод

¹ In ancient poetry Epode in verse, is the third part of an ode, which followed the strophe and the antistrophe, and completed the movement.

represents a counterpoint of 18 string instruments or 18 solo voices intertwining in "chaos", as neatly (symptomatically) Messiaen pointed to lack of structuring time. By the way, it is also only part of a cycle in which the rhythmic cycle of permutation (the pure embodiment of structuring (the idea of number) and of an order) is not used.

"Pure homogeneity" is characterized by the same type instrumentation and the similar texture: in most cases it is a unison of violins and ondes Martenot; a melody in a choral texture without any counterpoint on a harmonious pedal, silent dynamics, slow temp (Treslent, Tresmodere, Trestendre, Moderelourd, Unpeulent). Here the absolute continuity is presented that is expressed in lack of pauses, domination legato and **long-length notes**. Author's self-repetitiveness which allowed to unite this thematic material in an independent chronotope – emblem of love became a key to contents disclosure of "pure homogeneity". The emblem of love is obvious continuation themes of love from "Turangalîla-Symphonie" (1948), where II and VI parts of this kind carry the names "Chant d'amour I" / "Love song I" and "Jardin du Sommeil d'amour" / "Garden of Love's Sleep". Also this emblem is shown in the orchestral cycles "Des canyons aux étoiles..." / "From the canyons to the stars..." (1974, in the VIII part "Les ressucités et le chant de l'étoile Aldebaran" / "The resurrected and the song of the star Aldebaran"), "Éclairs sur l'au-delà..." / "Lightning Over the Beyond" (1992, V – "Demeurer dans l'Amour..." / "Abiding in Love", XI – "Le Christ, lumière du Paradis" / "Christ, light of Paradise"). In the dramaturgic plan the emblem of love performs an important role, appearing in the culmination and final (ending) sections of a form.

Being in area of true time, an emblem of love and a symbolical image of birds, being basic in poetics of the composer, point out that sense, which is designed not to be opened fully, up to the end, and which borders on the true not sounding time. Because the sense is where there is no time any more where it "disappears". Time disappears at boundless increase in units of measure of one of categories (a duration or an order) and, as a result, boundless reduction of units of measure another [3]. On the example of homogeneity-heterogeneity it is possible to track a tendency to increase in duration of one chronotope (emblem of love) and to ordering of very short other chronotopes (singing of birds).

So, time-continuation of Messiaen is true, "lasting" time. This understanding of time is immeasurable, and therefore it will be coordinated with not measurability of time as Eternity, at the same time he says that true duration is a feeling of a continuity of life, its direct stay in the present which appears as exclusively subjective phenomenon.

And once you measure time, to structure and count it, it acquires characteristics of space at once – it is time-order. How such understanding of time can correspond to musical time?

The principle of repetitiveness as the important reception of the composer's technique and the idea of number (according Bergson) having the practical embodiment and symbolical meaning in Messiaen's works are the main ways of structuring musical fabric. The structured sounding time is most brightly shown in category a "dissonance-expression", using V. Holopova's term, in late and early works of Messiaen in which we can see lineaments of neoclassicism ("Fugue in D Minor" (1928), "Thème et variations" / "Theme and Variations" (1932), "Vocalise" (1935), "Fantasie" (1933), "Rondeau" (1943), "Un Sourire" / "A smile" (1989), "Pièce pour piano et quatuor à cordes" / "Piece for piano and string quartet" (1991), "Concert à Quatre" / "Quadruple concerto" (1990–91). The "dissonance-expression" is turns out in crushing, discreteness of musical sounding by means of obvious expressive receptions: short intonational motives, frequent change of the texture, orchestration, dynamics, tempo-rhythm, articulation. This sphere acts as antinomic couple to "consonance-expression" which gravitates to "true time". Lineaments of neoclassicism is a special case of use of the discreteness concentrated in the field of form-building means. The composer addresses to neoclassicism consciously, paying a tradition tribute (what it is told in dedications to some late works about).

Use by Messiaen of number as instrument of structuring time is not so evident and obvious to acoustical perception, but is important for holistic understanding of the concept of his some works. Repeatedly he spoke about his the love to numbers that was expressed in the difficult numerical regularities forming a permutation cycle in "Chronochromie", "Sept haïkaï" / "Seven haikus" (1962), "Couleurs de la cité céleste" / "Colours of the Celestial City" (1963). However use of numeric methods at Messiaen is not the basic composition principle and extends only to rhythmic structures. In structure and a shaping of works throughout all creative way it is possible to track symbolism and an emblematics of number [5] that is repeatedly noted by domestic and foreign musicologists (for example, number 3 in "Trois petites liturgies de la présence divine" / "Three small liturgies of the Divine Presence" (1944), number 7 in "Sept haïkaï", number 8 in "Quatuor pour la fin du temps" / "Quartet for the end of time" (1941), etc.).

It is necessary to tell also about a role of pauses in discreteness of musical material, but their meaning is much wider/deeper. Pauses represent the detached area of **the structured not sounding time**. The composer told about his "vision" of pauses on pages his "Treatise on Rhythm, Color and Ornithology". He distinguish three a type of pauses: "1) silence of prolongation, 2) silence of preparation, and 3) empty silence" (translation by Melody Baggech) [7]. The last type of pauses for the first time in Messiaen's creation meets in "Chronochromie". Subsequently Messiaen will address similar pauses more than once. In particular, not having, at first sight, direct references on the idea of the embodiment of time, the score of the orchestral cycle "Des canyons aux étoiles..." comprises a number of similar examples. Characterizing these pauses, T. Tsaregradskaya uses such words: "gap", "anything", "vacuum". Arrangement of these pauses in the structure of the work - on the joint of two independent musical themes / fragments. He emphasizes independence of these pauses by means of individual remarks which accompany tempo designations. Based on the specifics of tempo designations, T. Tsaregradskaya builds her own assumption that such pauses of Messiaen are "ways" at a other time. Her assumption is right, because as except naturally written out tempo, in the score also necessary tools are specified, "performed" this pause and отличающиеся from tools of the previous and subsequent fragments.

If the sphere of true time results in category of sense, then the sphere of the structured time point out a form and ways of its manifestation in signs. Messiaen confers special sign responsibility on a timbre.

Experimenting with timbres, Messiaen handles them as with independent characters, intrust everyone own party, giving it with special function (sense, the concept). Messiaen uses timbres as a speech formula, a musical lexeme, akin to the verbal statement; timbres "speak" and "inform": performing the signal functions borrowed from cult ceremonies; showing and his steady (in the European music) semantic functions; timbres perform form-building function and are one of three transmission media of color, coloring of time (two other means are a melodic counterpoint and harmony).

From O. Messiaen's conversations with K. Samyuel: "It is necessary if I dare so to speak that brass instruments "played red color", wooden wind instruments "played blue" and so on ...". It is the quote from dialogue about the orchestral cycle "Colours of the Hail Heavenly" in which score these colors as notes are specified. On the example of this cycle it

is possible to see the fullest embodiment of an order in music where time stiffens and stops, turning into color.

With the color embodied in space and time Messiaen plays/manipulates and in the opposite direction what it is possible to be convinced on the example of the opera "Saint Francis of Assisi" of. In the spatial plan of the opera (in recommendations to registration of suits of characters) it develops in time (and space) two-dimensional pictures of various artists of Renaissance inspired by tradition of the image of Francis, Angela, Leprous. This its experiment reminds model of the developed terrestrial time of space which is rather existing out of time. The two-dimensional "picture" visual row which is the cornerstone of the opera leads to perception of music not as procedural phenomenon and as systematic scoring of timeless spatial pictures as the explanation and sensual experience (on) this events. The events connected with the Saint Francis's life and miracles happening to him.

This opera is an example of realization of various temporary vectors, both in structural and composite, and in semantic plans as at the heart of it – two main / dominating, emblematic designated ideas of the composer: singing of birds and noem of love. Their uniting condition is the fact that, whatever direction had vectors of musical time in Messiaen's works, they are always sent to Eternity.

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