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## Olivier Messiaen's Influence in the Violoncello Works of Toru Takemitsu

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OLIVIER MESSIAEN'S INFLUENCE IN THE VIOLONCELLO WORKS OF  
TÔRU TAKEMITSU

A Dissertation

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Doctor of Musical Arts

in

The School of Music

by

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## NOMENCLATURE

The following definitions are for standard violoncello playing techniques. The reader may consult the *Harvard Dictionary of Music*<sup>1</sup> and Samuel Adler's *The Story of Orchestration* for more information.<sup>2</sup>

Arco: the performance of a passage for a stringed instrument with the bow

Double-stop: simultaneous playing of two notes

Flautando: to create a flute-like sound by bowing lightly over the fingerboard

Microtone: an interval less than an equally spaced semitone

Pizzicato: plucking the string with your finger, not using the bow

Ponticello: the bridge of a stringed instrument

Shifting: moving from different positions on the fingerboard of a stringed instrument

Sub ponticello: the performance of placing the bow as close to the bridge as possible

Sul ponticello: the performance of placing the bow near the bridge to bring out the higher harmonics

Traditional/ordinary playing style: the performance of placing the bow on the string between the fingerboard and the bridge

Vibrate: the performance of moving back and forth in quick succession leading to a wavering tone

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<sup>1</sup> Don Michael Randel, *Harvard Dictionary of Music* (Cambridge, Massachusetts: Belknap Press of Harvard University Press, 2003).

<sup>2</sup> Samuel Adler, *The Study of Orchestration* (New York, NY: W.W. Norton and Company, 1982).

## ABSTRACT

This monograph is an examination of Olivier Messiaen's influence in the violoncello solo and chamber compositions of Tōru Takemitsu. A total of sixteen pieces: *Le Son Calligraphie I* (1958), *Le Son Calligraphie III* (1960), *Scene* (1959), *Landscape* (1960), *Corona II* (1962), *Valeria* (1969), *Quatrain* (1975), *Quatrain II* (1977), *Waterways* (1978), *A Way Alone* (1981), *Orion for Violoncello and Piano* (1984), *Orion and Pleiades: Concerto for Violoncello and Orchestra* (1984), *Entre-Temps* (1986), *A Solitary Road* (1988), *Herbstlied* (1993), and *Between Tides* (1993), are studied to determine the degree of Messiaen's influence. The research is through a cellistic and musicological analysis including music theory, history, and performance practice. Messiaen's three main compositional outlines, religious influences, human transcending to divine love, and inspiration from nature as well as more technical compositional techniques such as the use of microtones and the frequent use of stasis to create a sense of space are examined. These techniques range from the employment of textual layering, sophisticated rhythmic devices, to separating pitch from rhythm. Cellistic techniques include innovative fingering or passages, sustained harmonics, and the use of register. Each composition, as allowed, are also analyzed using Messiaen's modes of limited transposition including any connected color to the modes as described by Jonathan W. Bernard in his article *Messiaen's Synaesthesia: The Correspondence between Color and Sound Structure in His Music*.

The monograph is divided into three separate chapters with two sections each, totaling six different sections. Chapter 1 contains the introduction and music history of

traditional Japanese music including general attributes that tie in with French musical characteristics. Chapter 2 contains the biographies and musical characteristics of the composers Takemitsu and Messiaen. The final chapter (3) contains the analysis of all sixteen pieces listed above and the conclusions from those observations. There are varying degrees of influence most of which contain Messiaen traits and compositional aesthetics as delineated above. A chart displaying the chronological order of the compositions as well as the general divisions of Takemitsu's styles, also shows the change made by *Quatrain*, the piece styled and influenced directly from Messiaen's *Quator pour la fin du temps*.

## CHAPTER 1. INTRODUCTION AND JAPANESE MUSIC HISTORY

### 1.1 Introduction

In 1853 Japan was forcefully opened to the West when Commodore Perry sailed into the Uraga harbor with his black ships and ended the 200-year seclusion known as *sakoku*.<sup>1</sup> Since that historic moment and to some extent before, there had existed a fascination between the Japanese and the French cultures, specifically in the arts. The aesthetics of French music were more desirable than characteristics from other countries because Impressionist music in particular represented a “modally based, non-functional harmonic idiom [that] was eminently adaptable for use with the scales of traditional Japanese music, and both traditions shared a fondness for timbral finesse and... picturesque, naturalist subject matter.”<sup>2</sup> It mimicked Japan’s own inherent culture with the music being comprised of a reflection of beliefs and ideals of musical thought.<sup>3</sup> These shared ideals surfaced in the compositions of many prominent Japanese composers. The purpose of this monograph is to discuss the influence of the French composer Olivier Messiaen’s musical style in Japanese composer Tōru Takemitsu’s works, specifically focusing on his violoncello solo compositions as well as chamber works that include violoncello. Japan and France have a long-standing relationship and mutual influence that

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<sup>1</sup> Peter Burt, *The Music of Tōru Takemitsu* (Cambridge, UK: Cambridge University Press, 2001), 4. and David Lu, *Japan A Documentary History: The Late Tokugawa Period to the Present* (New York: East Gate Book, 1997), 281.

<sup>2</sup> Ibid., 14.

<sup>3</sup> Ibid., 12-14.

extends to music with the prominent composers that will be specifically discussed, Takemitsu and Messiaen.


The focus of this research will be through a cellistic and musicological analysis of the violoncello solo and chamber works including music history, music theory, and performance practice. The monograph has been divided into three chapters comprising of 6 sections. The first part of Chapter 1 houses the introduction in which I will discuss the importance of the topic and provide a summary of my organization. The second section of Chapter 1 will detail and emphasize the music history of Japan and its subsequent musical aesthetic influence by France. In Chapter 2, I will outline Tōru Takemitsu's biography and musical characteristics, with the following section discussing Messiaen including his general musical aesthetics. Chapter 3 will detail Messiaen's influence, if any, in the following violoncello solo and chamber compositions by Takemitsu: *Le Son Calligraphie I* (1958), *Le Son Calligraphie III* (1960), *Scene* (1959), *Landscape* (1960), *Corona II* (1962), *Valeria* (1969), *Quatrain* (1975), *Quatrain II* (1977), *Waterways* (1978), *A Way Alone* (1981), *Orion for Violoncello and Piano* (1984), *Orion and Pleiades: Concerto for Violoncello and Orchestra* (1984), *Entre-Temps* (1986), *A Solitary Road* (1988), *Herbstlied* (1993), and *Between Tides* (1993). Messiaen's three main compositional outlines, religious influences, human transcending to divine love, and inspiration from nature will be determined for each piece as well as more technical compositional techniques. These techniques range from the use of textual layering, sophisticated rhythmic devices, to separating pitch from rhythm. Other compositional qualities that will be examined are the use of micro intervals and the creation of space using static techniques. Cellistic techniques that will be outlined include innovative

fingering or passages, sustained harmonics, and the use of register. Each composition, as allowed, will also be examined using Messiaen's modes of limited transposition outlined in Table 1.1 as well as any connected color to the modes as described by Jonathan W.


Bernard in his article *Messiaen's Synaesthesia: The Correspondence between Color and Sound Structure in His Music*.

Table 1.1 Modes of Limited Transposition


Mode 1:1 <02468T> 2 transpositions




Mode 2:1 <0134679T> 3 transpositions




Mode 3:1 <0234678TE> 4 transpositions




Mode 4:1 <0125678E> 6 transpositions




Mode 5:1 <01567B> 6 transpositions



Mode 6:1 <024568TE> 6 transpositions



Mode 7:1 <012356789E> 6 transpositions



In my analysis, the mode number followed by the transposition number of that pattern will indicate the mode. A summary of my conclusions including a timeline cataloguing the degree of Messiaen's influence will close Chapter 3.

A point that must be taken into consideration is the question why Messiaen and Takemitsu. Messiaen was a leading and influential French composer of the 20<sup>th</sup> century. He produced significant works in music literature including the *Quator pour la fin du temps* that contains the movement *Louange à l'éternité De Jésus* that has been incorporated into the standard cello repertoire and a major influence in the writings and works of subsequent composers. Messiaen also heavily influenced and contributed to other areas of musical study with his modes of limited transposition as well as his general compositional characteristics such as his unique use of serialism, religious connotations, human love, temporal manipulations, and the incorporation and influence of nature; all of which will be discussed in greater detail in section four.

Takemitsu, much like Messiaen, was a leading and influential composer in Japan; if not most Asian countries. He was and still is one of the most recognized Asian 20<sup>th</sup> century composers. Takemitsu also had significant solo, chamber, and orchestral works such as *Requiem*, *Dorian Horizon*, *November Steps*, *Quatrain*, and *A Flock Descends into the Pentagonal Garden*. He was a founding member of the experimental group *Jikken Kōbō*, avant-garde artists whose mixed media works spanned multi-disciplinary fields.<sup>4</sup> Takemitsu was also known for his unique and sensitive instrument timbres, a quality that

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<sup>4</sup> Yoko Narazaki and Masakata Kanazawa. "Takemitsu, Tōru." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed February 17, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27403>.

he used to his advantage with pieces that blended East and West together such as *November Steps* and *Garden Rain*.<sup>5</sup>

Lastly, all Japanese word usage in this paper will utilize a system called ‘romanji’, a Westernized phonetically corresponding alphabet to the Japanese equivalent. Japanese translations will contain diacritical marks from the modified Hepburn system. All composers discussed will be addressed in the Western fashion, first name followed by last name.

## 1.2 A Concise Survey of Japanese Music History From The Nara Period – Modern Japan (Meiji to Heisei) Including General Attributes of Traditional Japanese Music and French Musical Attributes and Aesthetic Influence

Archeology and artifacts describe much of how music flourished during what Peter Burt classifies as the “prehistoric era.”<sup>6</sup> These artifacts are comprised primarily of musical instruments such as the *fue* (flute), *tsuzumi* (drum), *koto* (zither), and the *suzu* (bell-tree) and most likely reflected daily life.<sup>7</sup> Early shamanism developed into Japan’s native religion, Shintō (the way of the *kami* or gods), music was further ingrained into all aspects of every day life and strengthened the emerging imperial power.<sup>8</sup> The Shintō myth of Amaretasu shows the earliest influences of music in Japanese culture.

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<sup>5</sup> Ibid.

<sup>6</sup> Burt, *The Music of Tōru Takemitsu*, 120.

<sup>7</sup> Shigeo Kishibe, et al. "Japan." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed March 3, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/43335pg1>.

<sup>8</sup> David W. Hughes, ‘Japan, §I: General,’ *Grove Music Online. Oxford Music Online*, Oxford University Press, accessed July 18, 2013, <http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/grove/music/43335>.



Amaterasu, the sun goddess, hid herself away behind rocks and was only lured out by curiosity of a dance with instrumental accompaniment from Uzume.<sup>9</sup> Shintō vocal music was used either for prayer (*torimono*) or to entertain the gods (*saibari*). *Kagura-uta*, a song cycle comprised of around 40 songs was used in festivals to honor and pacify dead souls. Twelve of these songs are still in use today with each performance lasting almost seven hours. The rhythm of the songs in *Kagura-uta* is mostly unrestricted with a simple melody outline. The vocal production is straight-toned with a musical interpretation that is delicate in nature, a drastic contrast to other Japanese singing.<sup>10</sup> The traditional vocal style was generally high, tight-throated, and melismatic. The dance, vocal, and instrumental traditions reflected the rich and ancient agricultural sense of time in Japanese culture.<sup>11</sup> Drumming has also been an important aspect of Japanese culture. They were used to banish evil spirits or to communicate with and entertain. Drums were also used to celebrate the harvest. During this time, folk songs proliferated.<sup>12</sup>

The first musically historical significant era was the Nara period (553-794). During this time Chinese, Korean, and other Asian musical cultures were being absorbed into Japanese traditions. Buddhism and Confucianism were taking hold as well. Confucianism was a major influence in the aesthetics and practice of music by the Japanese. While Daoism influenced ideas of the common people, Buddhism greatly swayed Shintō philosophies.<sup>13</sup> The first introduction of Buddhism was through Korea.<sup>14</sup>

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<sup>9</sup> Micha F. Lindemans, 'Amaterasu,' *Encyclopedia Mythica*. Encyclopedia Mythica Online, accessed July 25, 2013, <http://www.pantheon.org/articles/a/amaterasu>.

<sup>10</sup> William P. Malm, *Music Cultures of the Pacific, the Near East, and Asia* (New Jersey: Prentice-Hall, Inc., 1977), 195.

<sup>11</sup> Malm, *Music Cultures of the Pacific, the near East, and Asia*, 185.

<sup>12</sup> Bonnie C. Wade, *Music in Japan* (New York, NY: Oxford University Press, 2005), 59.

<sup>13</sup> Shigeo Kishibe, et al. "Japan."

Buddhist chant (*shōmyō*), introduced by China, especially began to affect and change the native vocal styles of Shintoism. *Shōmyō*, like the songs in the *Kagura-uta*, are mostly rhythmically free with a few metered exceptions, however their tonal structures are quite different, consisting of a series of small, connected melodic divisions. Buddhist change also influenced and affected court music and theater secular music.<sup>15</sup> Some of the most powerful influences such as Chinese influences, transmitted by Koreans, were masked dances and pageant known as *gigaku*. Eventually this would become modified into a more “Japanese flavor” and transform into *gagaku* music, the music of the court.<sup>16</sup>

During this era, the imperialist state held most, if not all power. The government designated the creation of Gagaku-ryo, a bureau to oversee all music making within the court system, particularly *gagaku* and native music. The Gagaku-ryo regulated several music categories including “*wagaku* (Japanese music), *sankangaku* (music and dance of the three Korean kingdoms of Koguryo Paekche and Silla), and dance such as *toragaku*, *gigaku*, and *rin'yūgaku*.”<sup>17</sup> During this period, foreign players using foreign instruments gave most court performances.<sup>18</sup> The current imperial treasury houses 75 musical instruments originating from the Tang dynasty, India, and other Asian countries.<sup>19</sup> Some other artifacts that survive from this period are two documents, *Manyōshū* and *Shoku Nihongi*. The *Manyōshū*, dating from the eighth century, is a collection of around 4,000

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<sup>14</sup> Ibid.

<sup>15</sup> Ibid.

<sup>16</sup> Allen Marett, ‘Japan, §V: Court music,’ *Grove Music Online. Oxford Music Online*, Oxford University Press, accessed July 18, 2013, <http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/grove/music/43335>.

<sup>17</sup> Shigeo Kishibe, et al. "Japan."

<sup>18</sup> William P. Malm, *Japanese Music and Musical Instruments*, (Tokyo, Japan: Charles E. Tuttle Company, 1959), 26.

<sup>19</sup> Shigeo Kishibe, et al. "Japan."

poems that are considered to be revisions of songs while *Shoku Nihongi* is a document that relates the connection of music to Shinto rituals.<sup>20</sup>

During the Heian period (794-1185), the inundations of foreign influences showed signs of assimilation into the native Japanese culture, developing Japanese characteristics. While musical instruments continued to be imported from China and other Asian cultures, the musicians performing were increasingly of Japanese descent leading more to the assimilation of these foreign influences into Japanese culture. The political unrest of this period resulted in the court turning inward and thus saw an explosion of output and tradition in *gagaku* (court music).<sup>21</sup> *Gagaku* also became the central focus for most Japanese ceremonies and festivals.<sup>22</sup> Throughout its history, traditional Japanese music has usually been joined with literary and dance forms. If the narrative element were missing, it would be replaced with dance. *Gagaku* music, along with Buddhist chant, remains the foundations of Japanese “classical” music. Its structure is what is known as *jo-ha-kyū*. Roughly, “*jo*” is the start or introduction, “*ha*,” the middle where the action is scattered, with “*kyū*” as the drive to the end. This is seen in most Japanese music, traditional and contemporary, and could apply to several categories all at once such as each phrase’s structure, individual pieces, or the overall emphasis of the concert or play.<sup>23</sup> Even the percussion ensemble, what drives and aids to the aesthetic shape of a piece, follows the pattern of *jo-ha-kyū*. For example, the performers would begin with slow beats in a non-rhythmic fashion, progressing to a regular pattern,

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<sup>20</sup> Malm, *Japanese Music and Musical Instruments*, 26.

<sup>21</sup> Ibid, 200.

<sup>22</sup> Shigeo Kishibe, et al. "Japan."

<sup>23</sup> Malm, *Music Cultures of the Pacific, the Near East, and Asia*, 115-244 and Wade, *Music in Japan*, 83.

accelerating to a climax to then thin and slow to the end.<sup>24</sup> There are two different types of *gaga* music, *komagaku* and *tōgaku*. *Komagaku* represents music originating from Korea and Manchuria with the performers dressed in green costumes.<sup>25</sup> *Komagaku*'s present repertory only consists of 28 pieces, all of which accompany dance. There are three performances modes: *koma-ichikotsuchō*, *koma-hyōjō*, and *koma-sōjō*.<sup>26</sup> *Tōgaku* encompasses the musical influences from China and India with red costumes.<sup>27</sup> *Tōgaku* can be classified as court music, *kangen*, of which the current repertory is around 80 pieces, or music for dance, *bugaku*. *Tōgaku* utilizes 6 different modes: *ichikotsuchō*, *hyōjō*, *sōjō*, *ōshikichō*, *banshikichō*, and *taishikichō*. There are several classifications for *tōgaku*: length and *kogaku* (old music) and *shingaku* (new music).<sup>28</sup> The basic instruments in *gaga* ensembles are the *hichikiri*, a double reed flute, the *ryūteki*, a side-blown flute performed in *tōgaku* or the *komabue* flute used in *komagaku*, and the percussion section, the center of the ensemble. The *biwa* and *koto* were utilized in *tōgaku* concerts. *Gagaku* music is one of the oldest traditions of orchestral performance and its strength lies in restrictions of musical playing to gain the greatest maximum effect.<sup>29</sup> *Gagaku* is also important because it represents the only survival of the music from the T'ang dynasty (618-907). Buddhist songs continued to influence vocal styles, however, secular music performed during banquets were also being affected. This period saw one of the most famous feuds in Japanese history between the Minamoto (or Gengi) and Taira

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<sup>24</sup> Wade, *Music in Japan*, 38. For more information regarding percussion parts in *gagaku*, please see Wade, 34-44.

<sup>25</sup> Malm, *Music Cultures of the Pacific, the Near East, and Asia*, 197.

<sup>26</sup> Shigeo Kishibe, et al. "Japan."

<sup>27</sup> Malm, *Music Cultures of the Pacific, the Near East, and Asia*, 197.

<sup>28</sup> Shigeo Kishibe, et al. "Japan."

<sup>29</sup> Malm, *Music Cultures of the Pacific, the Near East, and Asia*, 197.

(or Heike) clans. This feud resulted in several musical adaptations for the fine arts including one of the most famous literary products *The Tale of Genji* by Lady Murasaki. Towards the latter parts of this period, feudal lords started to increasingly influence all aspects of Japanese culture and society that eventually led to the Kamakura period<sup>30</sup> resulting in the shift from the imperial court to the *gagaku* sponsorship of noblemen.<sup>31</sup>

The Kamakura period (1185-1333), as stated previously, saw the rise of the samurai class and the beginning of the shogun and feudalism traditions. The Minamoto clan established the first feudal system (shogunate or *bakufu*).<sup>32</sup> *Gagaku* court music began to decline, superseded in popularity by the theatrical arts while foreign elements of music were being further absorbed into Japanese culture. Sacred and secular elements were mixing together and a native music movement was slowly gaining momentum. *The Heike Story*, a musical tale for *biwa* and narrator about the battle between the Minamoto and Taira clans was composed during this period.<sup>33</sup>

The Muromachi (or Askikaga) period (1333-1615) is marked by the almost complete shift in power from the imperial state to smaller feudal lords and thus led to the growth of the merchant class. Traditional court music declined to be replaced by *kouta*, narrative songs, and *jōruri*, narrations with drum accompaniment. Wandering Buddhist priests also introduced solo bamboo flute playing that eventually brought about the modern-day *shakuhachi*. The aged court *cithern* morphed into the *koto* and the *jamisen* became the *shamisen*. Drum making reached such heights that the instruments made

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<sup>30</sup> Shigeo Kishibe, et al. "Japan."

<sup>31</sup> Ibid.

<sup>32</sup> Ibid.

<sup>33</sup> Malm, *Japanese Music and Musical Instruments*, 31.

during this period are equivalent in value to that of a Stradivarius violin to Westerners.<sup>34</sup> The latter half of the Muromachi period is also known as the Momoyama period (1534-1615). It is marked by the development of *nō* drama, an art form that remains a refined Japanese art tradition. *Nō* music is considered the pinnacle of Japanese musical aesthetics and is thought to originate with a traveling troupe of performers from a Buddhist temple.<sup>35</sup> It encompasses theater, music, and dance with elaborate costumes and symbolism and its success is based in the flow and continuity of its scenes.<sup>36</sup> “Mainly based in the cities of Tokyo, Osaka, Kyoto and Nagoya, it is performed throughout [Japan] by professional artists (almost entirely men), many of whom are carriers of the tradition as passed down through family lines for numerous generations.”<sup>37</sup> *Nō* plays are divided into five categories: plays featuring gods, warriors, young beautiful women (portrayed by men), supernatural beings such as animals, and miscellaneous plays. They are either one or two acts with numerous *dan* (scenes): *waki*, *shite*, *waki-shite*, action of *shite*, and departure of *shite*. *Dan* may be broken down even further into *shōdan*, with each possessing a specific musical, action, or poetic form. With the highly stylized functions and designations of *Nō* drama, it is not surprising that vocalizations are divided into three structures. The first being melodic, *yowagin/wagin*, which is closest to what is considered song with three different pitches about a fourth apart, high, medium, and low. Dynamic, *tsuyogin/gogin*, is the second type. It can be described as forceful that “involves different breath control to melodic singing and results in strong vocal

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<sup>34</sup> Ibid, 38-41

<sup>35</sup> Wade, *Music in Japan*, 79-114.

<sup>36</sup> Malm, *Music Cultures of the Pacific, the Near East, and Asia*, 200-201.

<sup>37</sup> Shigeo Kishibe, et al. "Japan."

oscillations along with indefinite pitches.”<sup>38</sup> The third and final vocal style is stylized speech that typically begins low and gradually rises and then falls towards the ending of the phrase using microtones to express and heighten an emotion.<sup>39</sup> *Nō* music's structure closely follows the *jo-ha-kyū* structure that encompasses most of Japanese music. “*Jo*” represents the establishment of the characters as well as the setting. “*Ha*” follows the plot and its development with “*kyū*” signaling the end.<sup>40</sup> Underneath this close structure of *jo-ha-kyū*, the role of rhythm and its complexities drive the plot elements forward. *Nō* clarifies metered and non-metered chant in the flute (*nōkan*) melody. Metered chant consists of a system of eight beats ranging from large and expansive with one syllable per beat, medium rhythm with two syllables per beat that usually depicts battles and standard rhythm, the most complicated. Standard is “based on poetic phrases of 7+5 syllables...that are distributed in a set manner over the eight beats.”<sup>41</sup> The second version of standard, *hiranoi*, and is usually designated to the drums, is called the continuous form in which the syllables are doubled resulting in sixteen syllables played over eight beats. Variations of this beat pattern are: 7+4, 6+5, 4+6, etc and demand performers to include flexibility in performing embellishments or extensions.<sup>42</sup> During this period, *nō* drama was supported mostly by the upper crust of society, the samurai class and Buddhist priests. In later periods, the support would turn to the rising merchant classes. It was during this

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<sup>38</sup> Ibid and Malm, *Japanese Music and Musical Instruments*, 123-132.

<sup>39</sup> Shigeo Kishibe, et al. "Japan."

<sup>40</sup> Malm, *Music Cultures of the Pacific, the Near East, and Asia*, 200-201.

<sup>41</sup> Shigeo Kishibe, et al. "Japan."

<sup>42</sup> Ibid.

period that Westerners began to visit and Christian hymnody and chordal harmonies were introduced.<sup>43</sup>

The Tokugawa (or Edo) period (1615-1868) signifies the move of the capitol from Kyoto to Edo (Tokyo). During this era, interest in the theatrical arts continued to spiral upwards. In the latter half of the period, also known as the Genroku period (1688-1703), the pleasure districts of Tokyo, Kyoto, and Osaka became the center of every day life. It was here in this “floating world” (*ukiyo*) that *bunraku*, *kabuki*, and puppet theaters flourished.<sup>44</sup> *Bunraku* is “derived from the stage name (Uemura Bunrakuken or Bunrakken) of Masai Kahei...who brought a puppet tradition from Awaji Island to Osaka.”<sup>45</sup> The tradition of puppetry can be traced to *jōruri*, a narration generally accompanied by the *biwa*. When *jōruri* moved to Osaka, one of the most famous dramas at the Takimoto Theatre, Yotsugi Soga, influenced future generations of puppet tradition. The play was set to the music of Takemoto Gidayū. *Gidayū* music started as an amateur practice with a cast of mostly female performers outside the realm of the theatre. With the establishment of *bunraku* in the theater, the only performers generally allowed are men. There are four ways to perform *gidayū* music: “accompaniment for *bunraku*, in *kabuki* theatre, in concerts or recitals, and a dance accompaniment.”<sup>46</sup> There are also four basic musical styles. *Gidayū* music can be “instrumental (*ai*), declamatory (*kotoba*), lyrical (*ji*), and parlando (*iro*).”<sup>47</sup> The styles weave continuously from one to the other with the instrumental divisions as shorter components. *Gidayū* music contains specific tonal

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<sup>43</sup> Malm, *Music Cultures of the Pacific, the Near East, and Asia*, 200-201.

<sup>44</sup> Malm, *Music Cultures of the Pacific, the Near East, and Asia*, 202.

<sup>45</sup> Shigeo Kishibe, et al. "Japan."

<sup>46</sup> Ibid.

<sup>47</sup> Ibid.



systems, the *yo* and *in* scales with most starting pitches determined by the singer. *Kabuki* was one of the more popular theatrical forms during the Edo period. The meaning of kabuki translates to “something unconventional, such as clothing or behavior”<sup>48</sup> and originates from a dance performed in the 16<sup>th</sup> century by a Shintō shrine female dancer. Folkdances and pantomime were added to the genre as its popularity grew. *Kabuki* cycled through a myriad of performers, starting with females, mostly prostitutes to young boys, and then finally to males. Males continue to dominate performance as *kabuki* settled into its modern form. The music for *kabuki* may be played on or off stage with *gidayū*, *kiyomoto*, *tokiwazu*, and *nagauta* as the majority of music used. The music on and off stage has different functions to convey different meanings. Off stage music “may give sound effects, set the mood, support stage actions or imply unspoken thoughts.... mood and location can be specified further by an offstage song [and] can imply contexts as cold weather, rain or a dark summer night.”<sup>49</sup> Onstage music functions as commentary or to accompany dancing. *Kabuki*, like *nō*, follows the *jo-ha-kyū* structure with different names: *deha*, containing a foreword and travel section, *chūha*, the middle section most often includes expressive and romantic passages with the main dance section, and *iriha*, containing the finale with enhanced music and dancing choreography that may range from 15 to 40 minutes.<sup>50</sup> This era saw the rise of what are considered to be the classical or traditional Japanese instruments: the *shamisen*, *koto*, and *shakuhachi*. The ancient *nō*

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<sup>48</sup> Ibid and Malm, *Japanese Music and Musical Instruments*, 64.

<sup>49</sup> Shigeo Kishibe, et al. "Japan."

<sup>50</sup> Ibid.

dramas were also performed and thus this period saw every type of traditional Japanese music and is known as the “zenith” of all traditional arts.<sup>51</sup>

Japan’s 200-year seclusion ended with Commodore Perry’s *kurofune* sailing into the Uruga harbor.<sup>52</sup> The opening of the ports, *kaikoku*,<sup>53</sup> brought further instability to a country that was already in flux. Shogun Iesada Tokugawa, the 13<sup>th</sup> shogun or military leader, was sickly with no heir, calling into question his succession and causing conflicts to arise between different domains.<sup>54</sup> This also brought a rise in the imperial nationalists within Japan that wanted more authority resting with the imperial court, specifically Emperor Komei,<sup>55</sup> than with the shogun and his military faction, known as the *bakufu*. While unrest continued in Japan, trade treaties were signed with the United States, Russia, the Dutch, and Britain. This brought about more Western influence despite the limited trade at only two ports—Shinoda and Hakodate.<sup>56</sup> In 1858, the Treaty of Amity and Commerce was signed between France and Japan in Edo, the former name of the modern city Tokyo. Other treaties were signed as well, however, the French-Japanese relationship will remain the main focus for the rest of the document.<sup>57</sup> The France-Japan relationship continued as an important partnership in both countries Asian expansion policies as well as developing Japan’s shipbuilding.<sup>58</sup> The civil wars ended as the *bakufu*

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<sup>51</sup> Malm, *Music Cultures of the Pacific, the Near East, and Asia*, 202.

<sup>52</sup> Burt, *The Music of Tōru Takemitsu*, 4.

<sup>53</sup> Lu, *Japan A Documentary History: The Late Tokugawa Period to the Present*, 281.

<sup>54</sup> Ibid, 295.

<sup>55</sup> Ibid, 351.

<sup>56</sup> Burt, *The Music of Tōru Takemitsu*, 6.

<sup>57</sup> Other countries with treaties included the United States, England, and other Western powers. For further information see Lu, 288-292.

<sup>58</sup> Christian Polak, *Soie et Lumières, l’âge d’or des échanges franco-japonais (des origines à l’après-guerre)*. (Tokyo: Chambre de Commerce et d’Industrie Française de Japon, 2001), 29.

lost and the last shogun resigned in 1867. Thus began the Meiji Era also known as the Restoration Era and the necessity to modernize became apparent to the new government. As Emperor Meiji stated to President Grant that Japan needed “to stand upon a similar footing with the most enlightened nations.”<sup>59</sup> The Meiji period (1868-1912) is the time when Western music became an increasingly dominant force of change in Japanese culture. The samurai class all but disappeared and the government instituted drastic changes in all aspects of life.

Musically, when the Japanese government decided to adopt Western forms of education, Western music, *yogaku*, dominated school instruction.<sup>60</sup> Western music practices were incorporated into the new school systems being set up by the Meiji government. Music in schools started with singing in elementary school and instrumental instruction in middle.<sup>61</sup> This is most apparent in children’s songs that even today cause confusion as to its origin. For example, the song title *Auld Lang Syne* in Japan is really the Japanese folksong *Hotaru no Hikari*.<sup>62</sup> There was a musical synthesis and merging of the West and Japan. Japanese children were now learning to sing in harmonies rather than their traditional monophonic style.<sup>63</sup> There were some attempts to integrate Western and Eastern music. Luther Whiting Mason and Shuji Izawa formed the first music school in Tokyo. They adapted Western tunes to Japanese texts and also harmonized Japanese songs. They intended to form a bridge between the two disparate music customs by teaching both styles of instruments. However, only Western-style players went on to

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<sup>59</sup> Lu, 323.

<sup>60</sup> Malm, *Music Cultures in the Pacific, the Near East, and Asia*, 205.

<sup>61</sup> Burt, *The Music of Tōru Takemitsu*, 10.

<sup>62</sup> Ibid, 11.

<sup>63</sup> Malm, *Music Cultures in the Pacific, the Near East, and Asia*, 205.

teach. Eventually, the traditional arts opened up to the public for preservation to remain an integral part in every day life.<sup>64</sup>

The rest of the population started to absorb Western-style music through city exposure of newly formed military bands and electronic mediums such as radio and record players.<sup>65</sup> The most influential and prominent displays of Western music to the Japanese people were military drills with fife and drum bands known as *koteikai*. Because these drills were in the public eye, Western music had more of a widespread impact.<sup>66</sup>

“As Japan opened to Western influence, numerous Western travelers visited the country, taking a great interest in the arts and culture.”<sup>67</sup> In 1867 and again in 1868, Japan attended and participated in the World Fair in Paris, further connecting them to the influence of French music. The general aesthetics of French music are perhaps more desirable than some characteristics from other countries. For example, in the early years of the Tokyo School of Music, all but one teacher, the French conductor Noel Peri,<sup>68</sup> was trained in the German music traditions. Once the aesthetic and functionality differences were apparent in German music and the Japanese language, Japanese composers began to turn towards French music. The fascination of impressionistic music was ideal for the Japanese. French music was “modally based, non-functional harmonic idiom was eminently adaptable for use with the scales of traditional Japanese music, and both traditions shared a fondness for timbral finesse and...picturesque, naturalist subject

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<sup>64</sup> Ibid, 205.

<sup>65</sup> Wade, *Music in Japan*, 134.

<sup>66</sup> Burt, *The Music of Tōru Takemitsu*, 9.

<sup>67</sup> Keiko Omoto and Francis Macouin, *Quand le Japon s'ouvrit au monde* (Paris: Gallimard, 1990) 158.

<sup>68</sup> Burt, *The Music of Tōru Takemitsu*, 13.

matter.”<sup>69</sup> It mimicked their own inherent culture with the music being comprised of a reflection of thoughts and ideals of musical thought.<sup>70</sup>

There were several oscillations between Western and traditional Japanese music. It was a fluctuation between “establishing [Japan’s] own equilibrium between these recurrent, inimical forces—the centrifugal force of adopting a Western idiom, the centripetal one of defining, by contrast, a uniquely ‘Japanese’ identity.”<sup>71</sup> Eventually this fluctuation between an exclusive nationalistic independence and Western influence resulted in a break during the onset of WWII where all Western music and influences were permanently banned by the government. Directly after WWII, there was little in the way of musical study. It was not until around the 1950s that compositional activity started again.<sup>72</sup> “After the war musicians made a prompt start to recover and catch up with the international standards of modern music...orchestras and operas were organized, and new music colleges and schools were established.”<sup>73</sup> In academic circles, much of the music was Western influenced. Again, the Tokyo School of Music was divided by French and German thought. The leading French enthusiasts were Akio Yashiro and Akira Miyoshi being lead by the Nadia Boulanger.<sup>74</sup> Modern classical Japanese composers experienced many different musical movements such as the most controversial and short-lived dodecaphony, avant-garde, and music concrete in which caused the opening of the NHK Electronic Music Studio in Tokyo in 1955.<sup>75</sup>

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<sup>69</sup> Ibid, 14.

<sup>70</sup> Ibid, 12-14.

<sup>71</sup> Ibid, 8.

<sup>72</sup> Ibid 17.

<sup>73</sup> Shigeo Kishibe, et al. "Japan."

<sup>74</sup> Burt, *The Music of Tōru Takemitsu*, 17.

<sup>75</sup> Shigeo Kishibe, et al. "Japan."

Japanese musical aesthetics differ in many ways from Western-style traditions. Its music emphasizes melodic contours with ornamentations of microtones. The use of microtones might give the impression of improvisation, however, that quality is rarely seen in Japanese traditional arts. The melody and its tensions are what drive the music from section to section in musical time. Japanese music is more monophonic and individualistic in comparison to the classical Western-style of chordal harmonies and textures driving a piece.<sup>76</sup> Tone color and timbre are also extremely important devices as is rhythmic freedom. For example, there are different tone classifications in individual drum strikes.<sup>77</sup> Most music is not metered. The entire phrase is thought of without bar lines and thus lends a great amount of flexibility to performances. William Malm states that while “improvisation is absent from Japanese music...the rules of performance are complicated and many cases hidden...thus notation becomes only a flexible framework rather than representation of the actual sonic event [leading to an] awareness of tradition and listening.”<sup>78</sup> The philosophies of the different reigning religions of Japan, Shintoism, Buddhism, and Zen Buddhism affected their musical outlook. This has created a sense of flow and unity within Japanese music. One particular aspect is the aesthetic of space and time, “ma.” Literally meaning “a between,” it describes the silence, space between, and the relationship between two things. Silence being as powerful as sound and leading to rhythmic elasticity and “enlightened listening.”<sup>79</sup> The different seasons and nature also influence Japanese music. It is their awareness of nature that shapes their aesthetic

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<sup>76</sup> Malm, *Music Cultures of the Pacific, the Near East, and Asia*, 195.

<sup>77</sup> Wade, *Music in Japan*, 34-42.

<sup>78</sup> William P. Malm, *Six Hidden Views of Japanese Music*, (Los, Angeles, CA: University of California Press, 1986), 46.

<sup>79</sup> Malm, *Six Hidden Views of Japanese Music*, 43.

expression of music, the motives of the wind, water, birds, trees, blossoms, etc. For example, the philosophy of Zen Buddhism drives all bamboo flute performance. The main goal for performance is the practice of achieving the sound of the wind blowing through a piece of hollow bamboo.<sup>80</sup> As already discussed, the basic structure of most of Japanese music is the principle of *jo-ha-kyū*, the introduction of elements, the action rising to a climax, and then the drive to the end. Also, as previously stated, this principle can dominate all aspects of the music and drama including phrases, entire musical works, and eventually branching out to encompass the structure of a concert or play.<sup>81</sup> A sole composer does not write Japanese songs or compositions. Instead, the work becomes a communal activity between all aspects of performance, through the joint efforts of the musicians and dancers.<sup>82</sup>

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<sup>80</sup> Wade, *Music in Japan*, 49-55.

<sup>81</sup> Malm, *Music Cultures of the Pacific, the Near East, and Asia*, 201.

<sup>82</sup> Malm, *Six Hidden Views of Japanese Music*, 49.

## CHAPTER 2. COMPOSER BIBLIOGRAPHIES AND COMPOSITIONAL TRAITS

### 2.1 Tōru Takemitsu, An Overview Biography and Musical Characteristics

Born on October 8, 1930, Takemitsu's parents soon relocated the family from the Hongo neighborhood in northern Tokyo to the Manchurian district of Dalian in China. Upon returning to Japan, Takemitsu attended public school until 1944 when he was conscripted to work for the military. It was during the war that he was exposed to Western-style music. An officer used a filed down piece of bamboo to operate a record player where Takemitsu heard the popular French chanson *Parlez moi d'amour* by Jean Lenoir.<sup>1</sup> After the war, Takemitsu worked for the American occupation forces and therefore was exposed to more Western-style music such as jazz and composers such as Arnold Schoenberg, Debussy, and Copland via radio broadcasts. It was then that he decided to dedicate his life to music.<sup>2</sup> He was quoted as saying that "being in music I found my *raison d'être* as a man. After the war, music was the only thing. Choosing to be in music clarified my identity."<sup>3</sup> Mostly self-taught, Takemitsu did seek musical guidance from several noted Japanese composers such as Yasuji Kiyose (1948-1949), Toshi Ichiyanagi (b. 1933), of whom acquainted the young music enthusiast with avant-garde Messiaen, Stockhausen, and Fumio Hayasaka. It was Hayasaka that introduced

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<sup>1</sup> Yoko Narazaki and Masakata Kanazawa. "Takemitsu, Tōru." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed March 3, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27403>.

<sup>2</sup> Tōru Takemitsu, 'Contemporary Music in Japan,' *Perspectives of New Music* 27, no. 2 (Summer 1989), accessed June 12, 2011, <http://jstor.org/stable/833410>.

<sup>3</sup> Narazaki and Kanazawa. "Takemitsu, Tōru."



Takemitsu to film music.<sup>4</sup> Upon the premiere of his first performed work, *Lento in due movimenti for Piano* (1950), Takemitsu gained the friendship of Yuasa and Akiyama. Together they founded the *Jikken Kōbō*, an experimental group dedicated to creating compositions for fixed media and ridding themselves of all traditional Japanese musical customs and traditions.<sup>5</sup>

Takemitsu first gained notice with his *Requiem for Strings* (1957), which Stravinsky described as a “masterwork.” It was then that the critics finally began to take notice. With the support of the Koussevitzky Foundation, Stravinsky commissioned *Dorian Horizons* (1966) to be premiered by the San Francisco Symphony Orchestra with Copland conducting.<sup>6</sup> In 1964, he was invited to give lectures with John Cage at the East-West Center of Hawaii. It was this encounter that he first started serious study of the native traditional music of his country. He confesses, “in [his] own development for a long period [he] struggled to avoid being “Japanese,” to avoid “Japanese” qualities. It was largely through [his] contact with John Cage that [he] came to recognize the value of [his] own tradition.”<sup>7</sup> From that point on, Takemitsu began to employ the use of traditional instruments in his compositions. The first concert piece he wrote for Japanese “classical” instruments was *Eclipse* (1966) for *biwa* and *shakuhachi* and then in 1967 he was commissioned to compose a piece for the 125<sup>th</sup> anniversary of the New York Philharmonic Orchestra. *November Steps*, a piece combining the sounds and instruments

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<sup>4</sup> Francisco F. Feiliano, *Four Asian Contemporary Composers: the Influence of Tradition in Their Works* (Quezon City: New Day Publishers, 1983), 68.

<sup>5</sup> Narazaki and Kanazawa. "Takemitsu, Tōru."

<sup>6</sup> Ibid.

<sup>7</sup> Ibid.

of Western and Japanese music, emphasized not only their differences but also their similarities.

In the 1970s, Takemitsu slowly began to move away from his previous textures of dense chromatic chords toward a more harmonic and timbral-driven direction. The first composition to be written in this style was *Garden Rain* (1974), a work featuring brass instruments oscillating in slow-moving chordal harmonies. *A Flock Descends into the Pentagonal Garden* (1977), one of Takemitsu's most well known works, combines these harmonies and pedal tones with image painting of a Japanese garden and numerology.<sup>8</sup> Around this time, Takemitsu's incorporation of Western and Japanese music styles achieved a more seamless integration of both cultures, he stated, "there is no doubt...the various countries and cultures of the world have begun a journey toward the geographic and historic unity of all peoples...the old and new exist within me with equal weight."<sup>9</sup>

Takemitsu's works during the 1980s are described as his "sea of tonality."<sup>10</sup> He continued his used of tonal harmonies, but to a greater degree. It was also during this period when Takemitsu's fascination with water manifests itself in his compositions. *Towards the Sea* (1981), *Rain Tree*, and *Rain Coming* (1982) are just a few examples.<sup>11</sup> Some of his awards include the Festival of Contemporary Music in Karuisawa (1958), the Prix Italia 1958), the German Consulate prize at the Tokyo Contemporary Music Festival (1960 and 1961), the Otaka Prize (1976 and 1981), the Los Angeles Film Critics Award (1987, for 'Ran'), the UNESCO-IMC Music prize (1991), the Grawemeyer Award for

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<sup>8</sup> Ibid.

<sup>9</sup> Ibid.

<sup>10</sup> Burt, *The Music of Tōru Takemitsu*, 176.

<sup>11</sup> Narazaki and Kanazawa. "Takemitsu, Tōru."

Music Composition (1994), and the Glenn Gould prize (1996).<sup>12</sup> He has also guest lectured at many institutions and belonged to several prestigious organizations.

Takemitsu died on February 20, 1996, Tokyo.

Takemitsu's statement "I gather sounds around me and mobilize them with the least force possible. The worst is to move them around like driving an automobile"<sup>13</sup> expresses his philosophy on music. Beginning with some of his earlier works, the compositional styles of Arnold Schoenberg and Alban Berg are present. For example, in his *Requiem for Strings* (1957), Second Viennese School serial techniques are utilized. In later works, his style began to shift and encompass more of the influences of Messiaen and Debussy. The incorporation of Messiaen's modes of limited transposition, the sensitivity to timbre, and the suspension of a regular meter are apparent in Takemitsu's works and demonstrates Messiaen's influence in particular. One of Takemitsu's works, *Quatrain I* (1975) and *Quatrain II* (1977) pay homage to Messiaen in the use of the same instrumental ensemble as the *Quator pour la fin du Temps* and melodic motives that imitate examples seen in Messiaen's *Technique de mon langage musical*.<sup>14</sup> It could be argued that the latter two characteristics, timbre and suspension of meter, reflect the aesthetics of Japanese traditional music. This will be discussed in greater detail in section five. Messiaen's style was influenced by oriental "flavors" and perhaps that is the origin of those features. The characteristics of Japanese traditional music in Takemitsu's style will be further discussed later in this section. Takemitsu was fascinated with Debussy's

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<sup>12</sup> Ibid.

<sup>13</sup> Burt, *The Music of Tōru Takemitsu*, 182.

<sup>14</sup> Narazaki and Kanazawa. "Takemitsu, Tōru."

use of color in his orchestrations.<sup>15</sup> Thus his general attributes of orchestra textures share an affinity to Debussy with a “luminosity and remarkable transparency that caused him to be regarded, by the end of his life, as one of the finest orchestrators of the late 20<sup>th</sup> century.”<sup>16</sup> Once Takemitsu embraced the enchantments of his native Japanese traditional-style music, his musical characteristics changed to reflect not only the music, but the religious philosophies as well, particularly that of Zen Buddhism. By incorporating the traditional aesthetics of Japanese music, Takemitsu became more concerned about the music being able to breathe, to have freedom rather than be bound by rules and numbers. He also became fascinated with the complexity of sounds and timbres that were extensive in traditional Japanese music. He exclaimed that these sounds could “transport our reason because they are of extreme complexity...already complete in themselves”<sup>17</sup> and that “with some exaggeration...God dwells in a single sound.”<sup>18</sup> This also led to the fascination with the concept of “ma” discussed earlier under the general characteristics of Japanese music. The philosophy of Zen Buddhism is evident in Takemitsu’s statement “everything that attracts me to music is basically of an inner, personal nature. Outside influences are totally unimportant, though not entirely nonexistent. The only time they can affect me is if I am able to develop and transform those parts which can nourish my music.”<sup>19</sup> One of the centers of Zen philosophy is that a person experience and then gains knowledge through understanding. Takemitsu’s belief

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<sup>15</sup> Ibid.

<sup>16</sup> Ibid.

<sup>17</sup> Ibid.

<sup>18</sup> Ann Warde, “Contemporary Indonesian Composition: Elastic-Edged Experimentalism,” *Asian Music* 34, no.1 (Autumn 2002-Winter 2003), accessed July 5, 2013, <http://jstor.org/stable/834423>.

<sup>19</sup> Feliciano, *Four Asian Contemporary Composers: the Influence of Tradition in their Works*, 69-70.

that a composer's objective was to hear and convey "a single voice in the midst of numberless sounds"<sup>20</sup> is another feature of Zen Buddhism. It is the thought that the truth is only perceived when one sees all things as just things while at the same time seeing "the one in the many and many in the one."<sup>21</sup> Takemitsu has a sense of timing, texture, and structure that reflects traditional Japanese musical values. He creates a sense of drama by giving the listener a perception of floating in time through means of a static quality, like that of his native "classical" music.

## 2.2 Olivier Messiaen, An Overview Biography, Compositional Practices, and Aesthetics

Olivier Messiaen was born December 10, 1908 in Avignon, France. During the First World War, Messiaen's father and uncle were called to service and the family moved to Grenoble. With the absence of his father, much of Messiaen's education and influence came from his mother, Cecile Sauvage, and her cycle of poems called *L'ame en bourgeois*.<sup>22</sup> Messiaen stated, "the greatest influence I received was from my mother"<sup>23</sup> that he went on to describe as "...an atmosphere of poetry and fairy tales that, independent of my musical vocation, was the origin of all that I did later."<sup>24</sup> By age eight, Messiaen had taught himself composition and how to play the piano. He also became

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<sup>20</sup> Ibid, 79.

<sup>21</sup> Ibid.

<sup>22</sup> Vincent P. Benitez, *Olivier Messiaen A Research and Information Guide*, (New York, NY: Routledge, 2008), 1.

<sup>23</sup> Claude Samuel, *Olivier Messiaen Music and Color*, (Portland, OR, Amadeus Press, 1986), 109.

<sup>24</sup> Ibid.

acquainted with the opera scores of Berlioz, Wagner, Gluck, and Mozart. The poet Tennyson's *La Dame de Shalott* inspired one of his first compositions.<sup>25</sup>

After Messiaen's father was released from military duty, he obtained a teaching appointment at Lycee Clemenceau and the family moved to Nanates. By this time Messiaen was given a vocal score of Debussy's *Pellae et Melisande* that became a direct driving influence to his chosen profession as a musician. The family moved once more, this time to Paris when his father taught at Lycee Charlamagne. Messiaen enrolled in the Paris Conservatoire in 1920. During his studies, he earned second prizes in harmony and piano and first prizes in piano accompaniment. He studied organ, improvisation, music history, and composition with: Georges Falkenberg (piano), Jean and Noel Gallon (harmony and counterpoint), Cesar Estyle (piano accompaniment), Georges Caussande (fugue), Charles-Marie Widor and Paul Dukas (composition), Marcel Dupre (organ and improvisation), Maurice Emmanuel (music history), and Joseph Baggers (timpani and percussion).<sup>26</sup>

In 1931, Messiaen obtained a position as the titular organist for Eglise de la Sainte-Trinite, a position that he actively held for fifty-five years.<sup>27</sup> On June 22, 1932, he married Claire Delbos, a composer as well as a violinist, to which he dedicated his *Poemes pour Mi* in 1936; Mi being a nickname for Claire.<sup>28</sup> During 1932, Messiaen was also most likely teaching at Ecole Normale de Musique. In 1936, he taught at the Schola

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<sup>25</sup> Benitez, *Olivier Messiaen A Research and Information Guide*, 1.

<sup>26</sup> Ibid, 2.

<sup>27</sup> Samuel, *Olivier Messiaen Music and Color*, 23.

<sup>28</sup> Benitez, *Olivier Messiaen A Research and Information Guide*, 3. and Paul Griffiths. "Messiaen, Olivier." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed March 3, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/18497>.

Cantorum. He founded *La Jeune France* with Yves Baudrier, Daniel Lesur, and Andre Jolivet. The title, *La Jeune*, came from a designation once used by Berlioz and represented the drive for freedom, passion, youthfulness, and sensuality in music.<sup>29</sup> Messiaen's son, Pasqual, was born in 1937.<sup>30</sup> In 1940, German troops marched into France and Paris became an occupied city. Military bands performed German music while radio stations were... the only aspect of the musical world directly reflecting Paris's political condition. A "war of the waves took place between the communist Radio Liberté, the German-influenced Radio Paris, and Radio Vichy."<sup>31</sup> During the German occupation of Paris, Messiaen was still active. His desire was to go in a different direction when the popular compositional theme of the time, Neoclassicism.<sup>32</sup>

With France's declaration of war with Germany, Messiaen's compositional activity also ended as he was conscripted for military service. During his service, Messiaen studied the scores and music of Beethoven, Ravel, Stravinsky, and Honegger to pass the time.<sup>33</sup> In May of 1940, Messiaen was among the thousands of French soldiers taken prisoner. He was sent to Stalag VIII A, a prisoner of war camp at Gorlitz in Silesia. In Stalag, he composed one of the most important compositions of the 20<sup>th</sup> century, *Quator pour la fin du Temps*. It was premiered January 15, 1941 by some of the other

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<sup>29</sup> Benitez, *Olivier Messiaen A Research and Information Guide*, 2.

<sup>30</sup> Ibid.

<sup>31</sup> Gordon A. Anderson, et al. "Paris." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed March 3, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40089pg7>.

<sup>32</sup> Benitez, *Olivier Messiaen A Research and Information Guide*, 3.

<sup>33</sup> Ibid. and Anderson, et al. "Paris."

prisoners such as Henri Akoka, Jean Le Boulair, and Etienne Pasquier. Messiaen was released in 1941 after which he taught harmony at the Paris Conservatory.<sup>34</sup>

In 1944, Messiaen wrote one of his most influential theses in music, *Technique de mon langage musical*. It was dedicated to Delapierre, an Egyptologist and film composer that he met while in Stalag. During this time, also in 1944, his wife's health began to deteriorate. In 1947, Messiaen was appointed to teach a special class, musical analysis, at the Paris Conservatoire. He also had other teaching engagements: Budapest (1947), Tanglewood (1949), Darmstadt (1949-51), and Saarbrücken (1953).<sup>35</sup> That same year, 1953, Claire was placed in La Varenne, a nursing home. While Louise was at La Varenne, Messiaen's musical, mostly for piano, and personal attention began to move towards Yvonne Loriod. With the death of Claire in 1959, Messiaen married Yvonne in 1961. In 1966, Messiaen was appointed to teach composition at the Paris Conservatoire where he "achieved a stature as a composer-teacher equaled only by Schoenberg in the twentieth century."<sup>36</sup> Messiaen retired in 1978 at the age of 70, however, he declared "I was not liberated, and I didn't have time to lament the loss of my class since I was preoccupied with an enormous task: the composition and orchestration of the opera *Saint Francois d'Assise*, which took me eight years!"<sup>37</sup> *Saint Francois*, his largest work, has "colossal choral-orchestral (150 singers and 120 instrumentalists)...[and] reviews Messiaen's whole career...an artist's assertion of an unmistakably individual

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<sup>34</sup> Benitez, *Olivier Messiaen A Research and Information Guide*, 3. and Griffiths. "Messiaen, Olivier."

<sup>35</sup> Benitez, *Olivier Messiaen A Research and Information Guide*, 3.

<sup>36</sup> Ibid.

<sup>37</sup> Samuel, *Olivier Messiaen Music and Color*, 20.



world...emphatically not about [his] individuality.”<sup>38</sup> During the 1970s and 1980s, Messiaen traveled widely with his second wife, Yvonne, giving concerts and lectures, receiving commissions, as well as participating in festivals that honored his music and life. From the 1980s and 1990s, his health had begun to fail and thusly being less mobile, Messiaen traveled less frequently. The ill health stemmed from arthritic back pain with cancer as the underlying cause.<sup>39</sup> Messiaen died April 27, 1992.

Messiaen “was...a staunch Roman Catholic and his faith already had an important bearing on his musical outlook.”<sup>40</sup> His compositional aesthetics reflected this faith. However, there were several themes and practices that Messiaen employed besides religious characteristics. Most of his works fall under three fundamental themes: religious and theological influences, human love (with particular reference to Tristan and Isolde), and nature that is most often in the form of birdsong. Most of Messiaen’s organ works are theological or religious in nature. Messiaen adamantly expressed that the most important theme for his music was “the illumination of the theological truths of the Catholic faith is the first aspect of [his] work, the noblest, and no doubt the most useful.”<sup>41</sup> They were not to be used necessarily within the liturgy but as “acts of praise in the hall.”<sup>42</sup> Many of the compositions are long organ works with large scale cycles more suited for Low Mass that add comment to the text for that service. *Trois petites liturgies de la Presence Divine* (1943-1944) and *Transfiguration de Notre Seigneur Jesus-Christ* (1965-1969) are some

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<sup>38</sup> Griffiths. "Messiaen, Olivier."

<sup>39</sup> Benitez, *Olivier Messiaen A Research and Information Guide*, 4.

<sup>40</sup> Ibid, 2.

<sup>41</sup> Samuel, *Olivier Messiaen Music and Color*, 20.

<sup>42</sup> Benitez, *Olivier Messiaen A Research and Information Guide*, 5.

of his well-known compositions performed during Mass.<sup>43</sup> The human love that particularly inspired Messiaen, *Tristan and Iseult*, “has nothing to do with the old Celtic legend...[the] only preserved idea of a fatal and irresistible love...for it is a love that transcends the body, transcends even the limitations of the mind, and grows to a cosmic scale.”<sup>44</sup> For Messiaen, the human love of the famous myth, *Tristan and Iseult*, is a representation of love that flows from carnal and mortal realizations to the divine. *Harawi* (1944), *Turangalila-symphonie* (1946-1948), and *Cinq rechants* (1948) are some examples of direct references to the myth.<sup>45</sup> Nature, another extension of the divine, is ever present in Messiaen’s music in the representative form of birdsong. He often declared “I love birds, so my inclination has been to examine bird songs especially; I’ve studied ornithology.”<sup>46</sup> *Catalogue d’oiseaux* (1956-1958), *Chronomoie* (1959-1960), and *La fauvette des jardins* (1970) are some examples of pieces based on bird song.<sup>47</sup> Not all of the “nature” compositions were solely dedicated to birds. *Des canyons aux étoiles* (1971-1974), musically details Bryce Canyon and Zion Park in the United States.<sup>48</sup> The Messiaen scholar Benitez explains, “all of these themes are, moreover, manifestations of God’s presence in the world.”<sup>49</sup> *Les mains de l’abîme* (1984), a piece written about the Romanche River, details the horror and awe that nature conveys. Messiaen stated, “I wanted to...pay homage to the sensation of vertigo it imparts and, symbolically, to the

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<sup>43</sup> Samuel, *Olivier Messiaen Music and Color*, 22.

<sup>44</sup> *Ibid*, 30.

<sup>45</sup> *Ibid*, 30-31.

<sup>46</sup> *Ibid*, 21.

<sup>47</sup> *Ibid*, 92.

<sup>48</sup> *Ibid*, 9.

<sup>49</sup> Benitez, *Olivier Messiaen A Research and Information Guide*, 5.

two gulfs of human misery and divine pity.”<sup>50</sup> So terrifying was the sense of vertigo caused by the river’s ravines and gorges, that it possessed a motto that was a verse by Habakkuk: “The abyss uttered its cry! The deep lifted up both hands.”<sup>51</sup> In order to capture the verse and immense awe, he used extremes of the organ; the low registers to represent the abyss and suffering and the higher registers to represent “the voice of God.”<sup>52</sup> Messiaen viewed nature as “a manifestation of one of the aspects of divinity.”<sup>53</sup>

The underlying compositional practice that Messiaen employed was serialism. However, Messiaen’s style from early development until around 1948 can be categorized by using multiple textual layers as well as sophisticated rhythmic techniques such as non-retrogradable rhythms. These rhythms are inspired and influenced from Greek and Hindu metric patterns. The 1950s represented an intense research and development of his famous birdsongs, accumulated in manuscript notebooks.<sup>54</sup> He spent many hours in nature observing and recording birdsong in “...the spring, the season of love, and at the right moments, which is to say at sunrise and sunset.”<sup>55</sup> His wife, Yvonne, often accompanied his ornithological travels. Messiaen stated,

“My wife records what I transcribe, and when we return home, I compare the recording with my own notation...there are two sources of my material: the notation transcribed from an exact recording and the notation done directly from nature, much more artistic, with all the variants and modifications that each individual creature of each species might contribute.”<sup>56</sup>

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<sup>50</sup> Samuel, *Olivier Messiaen Music and Color*, 119.

<sup>51</sup> Ibid.

<sup>52</sup> Ibid.

<sup>53</sup> Ibid, 34.

<sup>54</sup> Benitez, *Olivier Messiaen A Research and Information Guide*, 5.

<sup>55</sup> Samuel, *Olivier Messiaen Music and Color*, 36.

<sup>56</sup> Ibid.

Messiaen also employed the use of micro intervals. It was during this time that he wrote *Technique de mon langage musical* where he emphasized the separation of musical parameters, with special attention to rhythm. In his thesis, Messiaen emphasized that rhythm should be inspired by nature, with its movements containing a free and unequal character. Messiaen accomplished this freedom by juxtaposing long and short values to avoid equal or square repetitions scene in classical music. These juxtapositions in musical terms included serial, non-retrogradable rhythms and permutation techniques in which “rhythmic successions are characterized by both complex and flexible qualities, vastly different, in a word, from the rhythmic successions of metrical music.”<sup>57</sup> One of the first works to use this was *La Nativites du Seigneur* in 1935. *Quator pour la fin du temps* (1940-1941) also employ these rhythmic characteristics. *Chronochromie* (1959-1960) is a famous example in which Messiaen employs the use of symmetrical permutations; in which the note-values that follow one another in a specific order and “always reread from the starting point.”<sup>58</sup> In addition, many of the patterns that Messiaen employed were Greek and Hindu. Rhythm was not the only element that Messiaen employed from Greek influences. He also looked to form such as strophe, antistrophe, and epode; what Messiaen calls the “Greek triad.”<sup>59</sup> For example, the “triad” is used at the beginning of *Catalogue d’oiseaux* as a basis of overall musical form, despite its linguistic origins.<sup>60</sup> Messiaen’s “rhythmic language is precisely a combinations of all these elements: note-values distributed in irregular numbers, the absence of equal times, the love of prime

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<sup>57</sup> Benitez, *Olivier Messiaen A Research and Information Guide*, 6.

<sup>58</sup> Samuel, *Olivier Messiaen Music and Color*, 80.

<sup>59</sup> *Ibid*, 117.

<sup>60</sup> *Ibid*.

numbers, the presence of non-retrogradable rhythms, and the action of rhythmic characters...are blended and superimposed.”<sup>61</sup>

Pitch was almost exclusively ruled by Messiaen’s synesthesia.<sup>62</sup> Upon hearing music, Messiaen would see “colors that move with the music; and [he] vividly [sensed] these colors, and sometimes [he had] precisely indicated their correspondence.”<sup>63</sup> He translated these sound-colors into music and believed that “certain sound complexes and sonorities were linked to complexes of color.”<sup>64</sup> Because of these complexities, colors cannot distinctly correspond with exact keys. Messiaen explained that he often associates colors to his limited modes of transpositions.<sup>65</sup> For example, “Mode 2 revolves around certain violets, blues, and violet-purple, while Mode 3, in its first transposition, corresponds to an orange with red and green pigments, to specks of gold, and also to a milky white with iridescent, opaline reflections.”<sup>66</sup> Benitez explains that Messiaen would often treat his modes as colors on a canvas, painting and juxtaposing each other to enhance their colors.<sup>67</sup> Messiaen’s modes of limited transposition are “divided into symmetrical groups, the last note of each group being “common” to the first note of the following group.”<sup>68</sup> Messiaen stated, “my modes have neither a tonic nor a final; they are colors. The classical chords have attractions and resolutions. My chords are colors. They engender intellectual colors, which evolve along with them.”<sup>69</sup> Because of the “limited”

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<sup>61</sup> Ibid, 79.

<sup>62</sup> Benitez, *Olivier Messiaen A Research and Information Guide*, 5.

<sup>63</sup> Samuel, *Olivier Messiaen Music and Color*, 40.

<sup>64</sup> Ibid, 41.

<sup>65</sup> Benitez, *Olivier Messiaen A Research and Information Guide*, 7.

<sup>66</sup> Samuel, *Olivier Messiaen Music and Color*, 42-43.

<sup>67</sup> Benitez, *Olivier Messiaen A Research and Information Guide*, 7.

<sup>68</sup> Samuel, *Olivier Messiaen Music and Color*, 48.

<sup>69</sup> Ibid, 62.

qualities of the modes, it logically plays out that after a certain number of transpositions, it returns to the original. Thus, it is impossible to endlessly transpose. This falls into Messiaen's philosophy of the "charm of impossibilities" that within the confines of transpositions, permutations, etc "that after a certain number of transpositions...modes return to the same notes, and consequently, it's impossible to continue...[as well as] the unfolding of permutations in a certain order...they possess... a calculated ascendancy."<sup>70</sup> Messiaen often declared, "my music, then, juxtaposes the Catholic faith, the myth of *Tristan and Iseult*, and a highly developed use of bird songs. But it also employs Greek metrics...rhythms...of ancient India; and several personal rhythmic techniques...finally, there is my research into sound color- the most important characteristic of my musical language."<sup>71</sup>

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<sup>70</sup> Ibid, 48.

<sup>71</sup> Ibid, 21.

## CHAPTER 3. ANALYSIS AND CONCLUSIONS

### 3.1 Concise Examinations of Olivier Messiaen's Influence in Tōru Takemitsu's Violoncello Solo and Chamber Compositions

Messiaen's influence in the musical world had been ongoing before Takemitsu's fateful meeting in New York City. Beginning with some of Takemitsu's earlier works, the compositional styles of Arnold Schoenberg and Alban Berg are present.<sup>1</sup> In 1953, a well-known composer Kishio Hirao, who had refused to take Takemitsu as a student, gave him a copy of the newly published Japanese translation of Messiaen's *Technique de mon langage musical*. "In this way, Hirao finally did become a teacher of Takemitsu, for from this book came Takemitsu's deep appreciation of the music of Messiaen."<sup>2</sup> The first known direct influence that Messiaen had upon Takemitsu's music took place in New York City in 1974. Takemitsu and members of the TASHI ensemble,<sup>3</sup> a contemporary performing group, attended a seminar given by Olivier Messiaen. The seminar focused around his influential *Quator pour la fin du temps*. Inspired by this quartet and with Messiaen's knowledge and blessing, Takemitsu composed *Quatrain* and *Quatrain II* for TASHI. It "uses the same four instruments, four-measure phrasing, tonal intervals of the fourth, etc."<sup>4</sup> In Takemitsu's later works, his style began to shift and encompassed more of the influences of Messiaen and Debussy. The incorporation of Messiaen's modes of

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<sup>1</sup> Narazaki and Kanazawa. "Takemitsu, Tōru."

<sup>2</sup> Siddon, *Tōru Takemitsu A Bio-Bibliography*, (Westport, CT, Greenwood Press, 2001), 8.

<sup>3</sup> Irving Kolodin, et al. "New York." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed March 4, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/19843>.

<sup>4</sup> Siddon, *Tōru Takemitsu A Bio-Bibliography*, 77.

limited transposition, the sensitivity to timbre, and the suspension of a regular meter are apparent in Takemitsu's works and demonstrates Messiaen's influence in particular.

From that point on, Messiaen's influence could be seen to an even greater extent.

Before delving into the examination of each piece, the parameters for what will be researched are outlined below. I will be taking the characteristics of Messiaen's compositional style as well as observations on his cello writing from certain scores to create the considerations and identify to what, if any, Messiaen's degree of influence on the following works: *Le Son Calligraphie I* (1958), *Le Son Calligraphie III* (1960), *Scene* (1959), *Landscape* (1960), *Corona II* (1962), *Valeria* (1969), *Quatrain* (1975), *Quatrain II* (1977), *Waterways* (1978), *A Way Alone* (1981), *Orion for Violoncello and Piano* (1984), *Orion and Pleiades: Concerto for Violoncello and Orchestra* (1984), *Entre-Temps* (1986), *A Solitary Road* (1988), *Herbstlied* (1993), and *Between Tides* (1993).

From Messiaen's compositional characteristics, each of the following aspects will be outlined in the following examinations: any or overall religious aspects, human love, transcending love, inspirations from nature including but not limited to birdsong, the use of multiple textual layers, sophisticated rhythmic techniques such as non-retrogradable rhythms and additive rhythms, inspiration of musical forms outside of music, particularly literary forms, and the separation of musical parameters and freeing pitch from rhythm. Each composition will undergo modal examination utilizing Messiaen's modes of limited transposition outlined in the introduction. The examination will also include any connection to colors. Additionally, the use of micro-intervals, static passages used to create a sense of space and time, and finally, innovations of passagework and fingering will also be delineated. From my observations of Messiaen's cello lines, the following



parameters will also be including: the use of long, quiet sustaining harmonics including the use of glissando with the harmonics, sustaining pitches over the bar lines to obscure the beat and any further intentional blurring of the sense of pulse, linear chromatic writing for the cello but with limited range- the same notes in succession, the use of higher registers and rhythmic freedom and complexity with solo writing and the use of middle to low registers and more metric and regular rhythmic patterns in ensemble writing.

*Le Son Calligraphie I* (1958) was written for four violins, 2 violas, and 2 cellos, all with independent melodic lines. Currently, Editions Salabert holds the copyright for both *Le Son Calligraphie I* and *Le Son Calligraphie II*. Japanese calligraphy was the inspiration for writing *Le Son Calligraphie I* and *III*. For Takemitsu it “was the aesthetic experience of black ink on white paper suggesting color.”<sup>5</sup> In order to musically parallel the idea of black strokes on white paper, the individual string lines were intentionally written as “monochromatic in tone color.... [to] be made to evoke color...or in his words, “mattaku jiyū na ongaku desu” (completely free music).”<sup>6</sup> Takemitsu was awarded first prize for *Le Son Calligraphie I* at the Karuizawa Contemporary Festival, where it was premiered. *Le Son I* has also been described as “the Japanese equivalent to Darmstadt... [with] its fragmented, ‘pointillist’ texture of angular, jagged, rhythmically irregular shapes clearing [reflecting] the ‘post-Webernian’ aesthetics of the period.”<sup>7</sup> However, there are several moments of modality that will be discussed further into the analysis.

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<sup>5</sup> Ibid, 65.

<sup>6</sup> Ibid.

<sup>7</sup> Burt, *The Music of Tōru Takemitsu*, 60.

Knowing the inspiration for the work, the first three points of religion, love, and nature can be ruled out. It might be noted that calligraphy in Japan is in itself a serious art with many religious aspects and connotations. Takemitsu utilizes multiple textural layers in *Le Son I*. For example, in mm. 6-7, there is a rhythmic and tonal gesture with a hint in f-sharp minor in violins III and IV, violas and celli in the ordinary playing style, while violin II has a quick succession of the same harmonic note in *sul ponticello*. Violin I is playing a long held G-natural acting as drone over the two competing textures. Looking at all the pitches together, the hint of F-sharp minor dissolves into chromaticism with a missing D-natural.

Violin I and II, shown in Figure 3.1 (measure 8), continue this multiple textural layering with an eighth note followed by two sixteenths that merge from a traditional playing style to *ponticello*.



Figure 3.1.<sup>8</sup> *Le Son Calligraphie I*. ©With kind authorization of Editions Salabert

<sup>8</sup> Tōru Takemitsu, *Le Son Calligraphie I*, (Paris, France, Editions Salabert, 1958), 1.

Viola I, cello I, and cello II have triplet, sixteenth groupings performed in *sul ponticello* and then moving into an ordinary playing intonation. Underneath these jagged rhythmic figures, violins III and IV and viola II are performing a long tone with the specific indication to vibrate with a *crescendo* as well as moving into a *sub ponticello* position to end with a *glissando* to their final notes of the gesture. Takemitsu does not employ the use of micro-intervals in *Le Son I*, nor are pitch and rhythm separate. There is never a clear repetition of pitches or rhythm to make this separation of musical parameters understood. However, the composition does contain non-retrogradable rhythms that are free and unequal. There are some apparent instances of modal activity, perhaps in thanks to Hirao.<sup>9</sup>

The opening of *Le Son I* does not give you a clear indication of any modal activity seen in Figure 3.2. The first viola begins the piece with a purely chromatic line: C-sharp, B-natural, C-natural, A-flat, F-natural, G-natural, F-sharp, E-flat followed by an octave E-flat, D-natural, and finally, B-flat.



Figure 3.2.<sup>10</sup> *Le Son Calligraphie I*. ©With kind authorization of Editions Salabert

As the other instruments enter, there is an unmistakable outline of the whole tone scale, mode 1:2. From Figure 3.1, there is an incomplete hint of mode 6 or 3:2. There are

<sup>9</sup> For clarification, please see the explanation outlined at the beginning of this section.

<sup>10</sup> Tōru Takemitsu, *Le Son Calligraphie I*, 2.

several other instances throughout *Le Son I* with modal outlines, however, not one mode is completed used or outlined for longer than a chordal instance within a measure.

The end of *Le Son I*, as indicated by Figure 3.3 ends with a minor third with the fundamental pitch being D. Measure 30 starts with an indication of mode 3:3 in the pitches C-sharp, D, E, F, and F-sharp. However, there are added notes that change the timbre and “muddle” the mode 3 outline.

The image displays two systems of musical notation for 'Le Son Calligraphie I'. Each system consists of five staves. The top staff of each system is in treble clef with a 3/4 time signature. The second staff is also in treble clef with a 3/4 time signature. The third staff is in alto clef with a 3/4 time signature. The fourth staff is in bass clef with a 3/4 time signature. The fifth staff is in bass clef with a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. Performance instructions like 'rall. Sans interrompre' and 'Long.' are present. Dynamics include 'ppppp' and 'mf'. Articulation marks like 'L.V.' are also visible. The score is divided into two measures per system, with a double bar line separating them.

Figure 3.3.<sup>11</sup> *Le Son Calligraphie I*. ©With kind authorization of Editions Salabert

<sup>11</sup> Ibid, 4.

As seen in Figure 3.3, this unclear modal, chromatic mixture fades into the minor third to end the piece. Many of those modalities fall under mode 3, 6, and 2 as well as rare moments of modes 4 and 7. The colors relatively associated with these modes as described by Jonathan Bernard range from orange, blue, violet, and yellow as the main foundation with hints of deepening yellows and violets.<sup>12</sup> Mode 7 is more chromatic than other modes, being comprised of its predecessors, and is therefore almost white, with white containing all colors in the spectrum.<sup>13</sup> With these hues, intentional or not, Takemitsu certainly paints a bright canvas of colors in brief moments of chromaticism as indicated previously. When observing the level of activity of *Le Son I*, moments of Messiaen's static qualities are difficult to spot. At the end of m. 8 and moving forward into mm. 9 and 10, the passage starts with a very soft and quiet *pianissimo* with extended and rhythmic structures to end in an even softer, more distant, *ppp*. The following measure begins with *ppp* harmonics in the violas and cellos, prolonging the static quality. There are additional moments of space in *Le Son I* that can be attributed to Messiaen or to Takemitsu's own inherent cultural music background, the idea of "ma."<sup>14</sup> The string writing, specifically for the cello, is effortless and does not contain many moments of innovation in fingering or passagework.

There are moments of long, quiet, sustaining harmonics in mm. 11 and 12 as outlined in Figure 3.4.

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<sup>12</sup> Jonathan W. Bernard, 'Messiaen's Synaesthesia: The Correspondence between Color and Sound Structure in His Music,' *Music Perception: An Interdisciplinary Journal* 4, no. 1 (Fall 1986), accessed February 8, 2015, <http://www.jsotr.org/stable/40285351>, 8.

<sup>13</sup> Ibid, 7.

<sup>14</sup> For further explanation, please see Section 2.



Figure 3.4.<sup>15</sup> *Le Son Calligraphie I*. ©With kind authorization of Editions Salabert

There are also continual observations of sustaining over the bar lines as well as entrances on weaker pulses of the beat to further blur the metric pulse of the piece. This occurs in all instrumental parts, not just the cello. Both cello parts stay within the mid-low range of the instrument serving as a fundamental ground for the group with only a few spare higher range notes.

*Le Son Calligraphie III* (1960) was written as part of the “Le Son Calligraphie” works. The notes of monochromatic string writing yet evoking senses of colors applies to this piece as well. The instrumentation is the same as *Le Son I Calligraphie* with the premiere on April 28, 1960, Sōgestu Hall, Tokyo.<sup>16</sup> The writing for *Le Son III* is much more pointillistic and reminiscent of Webern when compared to *Le Son I*. There are less counterpoint textures occurring instantaneously with the exception of one instrument performing in pizzicato while the others are not. As in its predecessor, *Le Son III* contains non-retrogradable patterns with diverse rhythmic figures including the absence of micro-intervals or microtones and the indeterminate separation of musical parameters. The nature of the rhythms and characteristics of the Webernian-like structures do not possess a recycling of materials. Similarly to *Le Son I*, its third inception utilizes modes at infrequent intervals. There are chordal moments with modes that are never fully realized

<sup>15</sup> Tōru Takemitsu, *Le Son Calligraphie I*, 2.

<sup>16</sup> Siddon, *Tōru Takemitsu A Bio-Bibliography*, 66.

and some at times, ambiguous. Additionally, not every chord, or moment when all instruments are playing together, possesses modal qualities. Frequently, there are not enough pitches realized to designate harmonies.

For example, the above Figure 3.5 shows the pitch collection and rhythmic figures of m. 5. Not only does it outline the composition's pointillistic nature, but it also demonstrates the modal ambiguity.

The image displays a musical score for two systems of staves. The first system consists of a piano part (treble clef) and a bass part (bass clef). The piano part begins with a 'pizz.' (pizzicato) instruction and a 'mf' (mezzo-forte) dynamic. The bass part starts with a 'pp' (pianissimo) dynamic. Both parts feature a triplet of eighth notes. The second system also consists of a piano part and a bass part. The piano part includes a 'p.o.' (pizzicato) instruction and a 'mf' dynamic. The bass part starts with a 'pp' dynamic. Both parts feature a triplet of eighth notes. The score is marked with 'accel.' (accelerando) in both systems, indicating a change in tempo.

Figure 3.5.<sup>17</sup> *Le Son Calligraphie III*. ©With kind authorization of Editions Salabert

The only chordal moment, however brief, could be considered to be 2:2 (octatonic), 7:3, or 7:6, both of the latter not often used by Messiaen because of mode 7's

<sup>17</sup> Tōru Takemitsu, *Le Son Calligraphie III*, (Paris, France, Editions Salabert, 1962), 1.

chromatic nature. Some other ambiguous modal moments where the sporadic rhythms coalesce to create chordal harmonies are measures 11 (4:2, 7:1, 7:2), 15 (3:1, 6:3, 7:2, 7:6), and measure 43 (3:3, 6:1, 7:6). There is a point where the jagged and irregular rhythms come together in unison.

At mm. 24 through 27, all instruments, violins, violas, and celli have the same 4:3 rhythmical structure of two eighth notes followed by a sixteenth and dotted eighth as indicated by Figure 3.6.

The image displays a musical score for measures 24 through 27 of 'Le Son Calligraphie III'. It is organized into two systems, each with four staves. The staves are for Violins I, Violins II, Violas, and Cellos/Double Basses. Each staff shows a rhythmic pattern of two eighth notes followed by a sixteenth note and a dotted eighth note, marked with a 4:3 ratio and 'L.V.' (Lento Vivace). The dynamics are marked 'f' (forte). The notation includes various accidentals and articulation marks.

Figure 3.6<sup>18</sup> Le Son Calligraphie III. ©With kind authorization of Editions Salabert

<sup>18</sup> Ibid, 4.



All instruments are playing *forte* in ordinary playing position as well as violin I and III playing in unison. The modes change for each chord of the measures. For the first and last eighth notes in mm. 24 and 26, you will find 2:2 (octatonic), 7:3, 7:6. The middle two chords of mm. 24 and 26 both have an indication of mode 7, however they oscillate between modes 6 and 3. Measures 25 and 27 show a brief pause, “ma” or a sense of stillness. With mode 7 consistently prevalent throughout the passage, Takemitsu might not have been using Messiaen’s modes of limited transposition specifically, but chromaticism, leading the color scheme to a mostly white canvas. However, with the subtle hints of modes 2, 3, and 6, colors violet, orange, and yellow-gold, there might be some interaction and experimentation occurring between modes/diatonicism versus total chromaticism. There are other moments of static quality that occur in Le Son III besides what is seen in Figure 3.6 with measures 25 and 27. The Figure 3.7 shows m. 9 with violin I, II, viola I, and cello I holding a *ppp* harmonic over into bar 10.

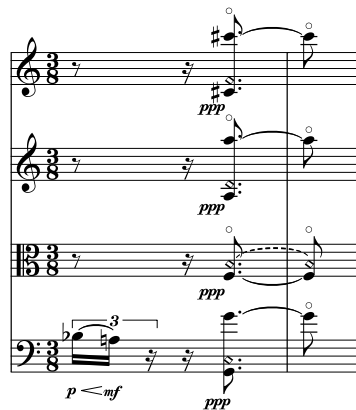


Figure 3.7.<sup>19</sup> Le Son Calligraphie III. ©With kind authorization of Editions Salabert

<sup>19</sup> Ibid, 2.

Figure 3.7 shows multiple points of analysis: the use of harmonics, a sense of space and pause, and a distortion of the discernment of pulse with entrances on weak beats with pitches held over the bar line. All of these traits fall under the guidelines and observations set at the beginning of this section.

Figure 3.8, m. 34, employs the same techniques and characteristics as that of Figure 3.7, m. 9; the only difference that the starting dynamic is slightly louder than *pianissimo* with a hint of mode 1 (whole tone).

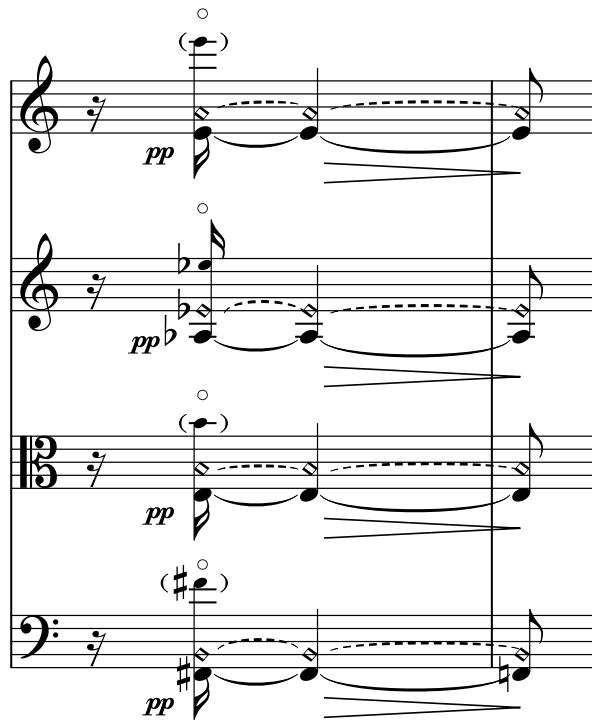


Figure 3.8.<sup>20</sup> Le Son Calligraphie III. ©With kind authorization of Editions Salabert

<sup>20</sup> Ibid, 5.

Takemitsu also employs harmonics with *glissando* effects, echoing another Messiaen trait as seen in Figure 3.9. Because of the Webernian characteristics of *Le Son III*, there are no moments with the cello in a solo role.

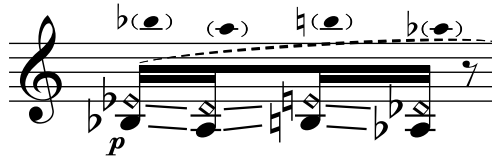


Figure 3.9.<sup>21</sup> *Le Son Calligraphie III*. ©With kind authorization of Editions Salabert

The register remains mid-low with sporadic instances of higher notes, mostly as harmonics. As in *Le Son I*, there is not any indication of any particular innovative passagework or fingering aside from the anticipation of quick changes from ordinary playing notes to harmonics.

*Scene* (1959) was premiered December 27, 1959 by *Chambre Nonetto* conducted by Hiroyuki Iwaki.<sup>22</sup> After its premiere on NHK, Japan's broadcasting network, *Scene* was the third installment of a series of works outside of his work in *Jikken Kōbō*. Takemitsu would eventually withdraw this work for reasons that are uncertain.<sup>23</sup> The score available for analysis was provided by the current copyright holder, Schott, and was edited by Toshio Hosokawa.<sup>24</sup> While the background research for *Scene* is not readily available to answer the question of any overall religious inspirations, the piece does begin

<sup>21</sup> Ibid, 3.

<sup>22</sup> Siddon, *Tōru Takemitsu A Bio-Bibliography*, 86.

<sup>23</sup> Burt, *The Music of Tōru Takemitsu*, 58 and *Scene*, page 2

<sup>24</sup> Tōru Takemitsu, *Scene*, (Tokyo, Japan, Schott, 2004), 2

with the tempo indication of “Lent extrêm, *chante expressif et triste*”<sup>25</sup> which roughly translates to extremely slow to be played in a song-like manner with expression and wistfulness. Figure 3.10 illustrates the above-mentioned tempo as well as the slow chordal activity of the strings.

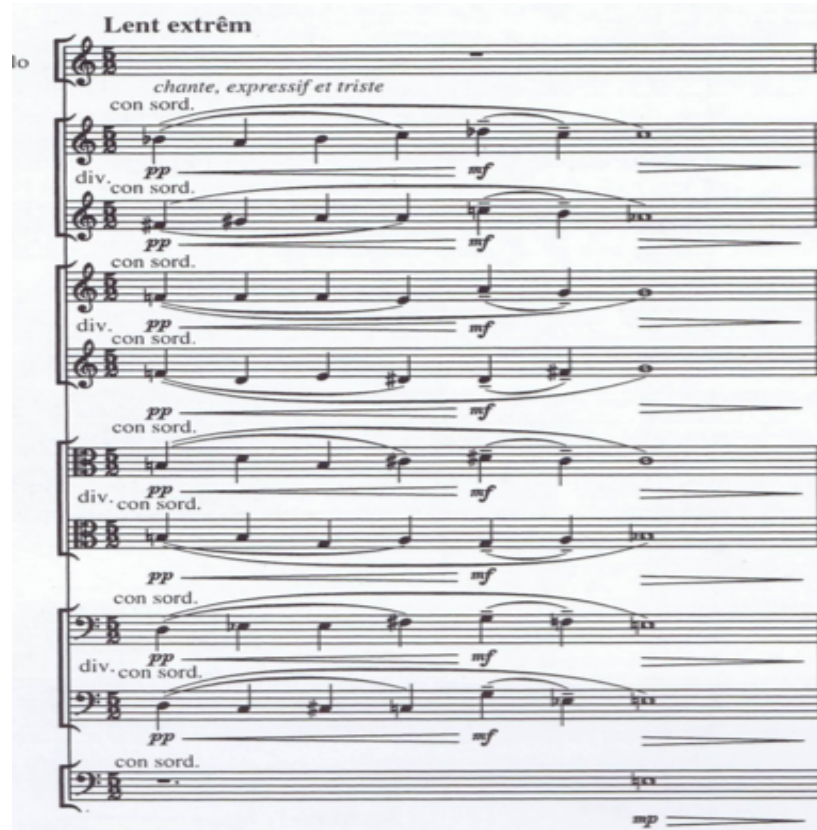


Figure 3.10.<sup>26</sup> Toru Takemitsu SCENE, Copyright © 1984 Schott Music Co. Ltd., Tokyo, All Rights Reserved. Use by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music Co. Ltd., Tokyo

The first chord contains a mixture of B-flat major and B minor with a non-chord tone of F-sharp. After this indistinct beginning, modal mixing takes over with the next chords outlining modes 2:3, 7:1, 7:4/3:2, 6:6, 7:3, 7:5/2:1, 7:2/4:2, 7:1, 7:3/6:2, 7:5 and

<sup>25</sup> Ibid, 3.

<sup>26</sup> Ibid.

finally ending with the final chord as 6:3, 7:2, 7:6. You can also interpret the final chord as C major with non-chord tones A-flat and B-flat. The following measure, bar 2, proceeds along the same lines as m. 1 ending on a solid 7:5 with no ambiguity. There are several moments of Messiaen's modes 2, 3, 6, and 7 that are prevalent throughout. The end of *Scene* is quite unusual showing Takemitsu's experimentation with modes rather than Western conventional key centers and harmonies. The ending chords of Figure 3.11, m. 31, start with the third chord from the end possessing an F tonal center.



Figure 3.11.<sup>27</sup> Toru Takemitsu SCENE Copyright © 1984 Schott Music Co. Ltd., Tokyo, All Rights Reserved. Use by permission of European American Music Distributor Company, sole U.S. and Canadian agent for Schott Music Co. Ltd., Tokyo

<sup>27</sup> Ibid, 7.

It neither exhibits F major/minor nor possesses enough distinct pitches to classify a mode. The chord second from the end is 7:4. The harmonies move from an F tonal center to a mode leaning toward chromaticism. The final ending chord of *Scene* is in D minor. There is a strong suspicion that Takemitsu is experimenting with diatonicism and chromaticism in *Scene*. The last chords of the piece move from an unclear tonality with just a central pitch, F, to mode 7, and then to finally end in a definite tonality of D minor. The modes of *Scene* are constantly shifting, never staying as one or the other, with the exception of mode 7 being ever present. Because of the constant and ever-shifting modal use, Takemitsu seems to be using modes as timbral and sonic events rather than utilizing them at a constant pace. Messiaen used modes and colors in close correspondence to portray his ideas of music. While he did not readily provide his use of colors publically, there can be no mistake of his intentions. Takemitsu's uses of color in *Scene* range from violet, orange, yellow-gold, and white; the same pattern as the two above-mentioned pieces, *Le Son I* and *Le Son III*. There are not many instances of multiple textual layering among the string accompaniment. Even the solo cello line and the accompanying strings mostly have the same sonic textures and timbres. However, there are a few moments when the solo cello lines moves from uniformity to individuality.

In m. 10, portrayed in Figure 3.12, the accompanying strings are playing *tremolo* quarter notes in *sul ponticello*.



Figure 3.12.<sup>28</sup> Toru Takemitsu SCENE, Copyright ©1984 Schott Music Co. Ltd., Tokyo, All Rights Reserved. Use by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music Co. Ltd., Tokyo

The solo cello starts out in the same *sul ponticello* position, non-*tremolo*, and then quickly moves into a traditional position mixing the two different sonic timbres and textures. To further create a dimension of complexity, Takemitsu moves the strings from playing exclusively near the bridge to an ordinary bowing position. As demonstrated from the above figures, the rhythmic complexity of *Scene* is somewhat found in *Le Son I* and *Le Son III*. The rhythmic beat of a quarter note is enforced frequently and there are not many instances of a pulse smaller than the eighth note utilized. This is quite a different contrast to Messiaen and the pieces already discussed where the sixteenth-note dominated rhythm divisions.

<sup>28</sup> Ibid, 4.

The most rhythmic diversity is found in the solo cello. As demonstrated in the quasi cadenza starting at m. 24, Figure 3.13, the most complex rhythm used is the triplet-sixteenth. The first half of the solo cello line exhibits total chromaticism.



Figure 3.13.<sup>29</sup> Toru Takemitsu SCENE, Copyright ©1984 Schott Music Co. Ltd., Tokyo, All Rights Reserved. Use by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music Co. Ltd., Tokyo

Takemitsu plays with half steps and major and minor thirds only to pause briefly at C and then finally B-flat, creating a linear line of expressive chromatic notes that do not fall into modal or diatonic harmonies. After the last pause at B-flat, the solo cello line outlines a clearly delineated 7:6 to usher back the return of the beginning measures in the strings. There are several repetitions that occur in *Scene*. The first instance of repetition of pitch and modal material occurs in mm. 17 through 20. Measure 17 begins with exact repetition of measure 14; however, m. 18 is not an exact repetition but a simplified version of the more rhythmically and filled out version of m. 15. This also applies with mm. 19 through 20 in comparison with measure 16. Measures 21 through 23 are the exact repetition of mm. 11 through 13. Once aligned, the structure thus far can be described as Introduction or A (mm.1-10), B (mm.11-13, C (14-16), C' (mm. 17-20), and B mm. 21-23).

<sup>29</sup> Ibid, 6-7.



After the quasi cadenza, the return of the pitch and modal material from the beginning of A returns. However it is an incomplete statement with a significant difference in the solo cello line, the pitches being up a step as demonstrated in Figure 3.14, measure 28. This section is not only a return to the Introduction but functions as a closing section, or coda, as well.



Figure 3.14.<sup>30</sup> Toru Takemitsu SCENE, Copyright ©1984 Schott Music Co. Ltd., Tokyo, All Rights Reserved. Use by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music Co. Ltd., Tokyo

The ending material is comprised of long, sustained, and static tones in which the solo cello line outlines in the last 2 mm. G- F- C-sharp- E- G- F-sharp- C-sharp- F,

<sup>30</sup> Ibid, 7.

playing with the minor and major tonalities and intervals as displayed in the cello line of Figure 3.15.



Figure 3.15<sup>31</sup> Toru Takemitsu SCENE, Copyright © 1984 Schott Music Co. Ltd., Tokyo, All Rights Reserved. Use by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music Co. Ltd., Tokyo

As in the previous two pieces, *Le Son I* and *Le Son III*, there are no innovative passages in which the cellist must invent non-traditional fingerings. Even the cadenza is tame compared to the workhorses of more classical pieces such as the Dvorak cello concerto. However, once the conflicts of modes, minor and major intervals, and chromaticism are taken into consideration, the performer can utilize that knowledge as well as the beginning indications of *triste* to blend the performance into the state that conveys Takemitsu's intent.

<sup>31</sup> Ibid, 7.

*Landscape* (1960) for string quartet, was commissioned by Mr. and Mrs. Frank Korn and premiered April 28, 1960 as part of the of the 2<sup>nd</sup> Composers' League in Tokyo. It was “composed under the influence of the *shō* (a *gagaku* instrument) as indicated by the sustained tones and slow pace of this music.”<sup>32</sup>

The *shō* is one of the more “exotic” *gagaku* wind instruments. Figure 3.16 shows the unusual construction of the instrument; with seventeen reed pipes placed in a “wind cup. By blowing into this wind chest through a mouthpiece and closing certain holes in the pipes, a series of ethereal chords can be produced.”<sup>33</sup>



*Shō*

Figure 3.16.<sup>34</sup> *Shō*.

The *shō*'s predecessor is the Chinese *sheng*, said to be the oldest known pipe organ with its sound a shape mimicking the mythological phoenix. The *shō*'s primary function in *komagaku* was to provide a harmonic basis, with fleeting moments of leading melody. Chords are usually sustained continuously using a type of “circular breathing” in which both the exhale and inhale are used at a soft volume.

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<sup>32</sup> Siddon, *Tōru Takemitsu A Bio-Bibliography*, 64.

<sup>33</sup> Ibid.

<sup>34</sup> Malm, *Japanese Music and Musical Instruments*, 110.

Figure 3.17 illustrates the chords the *shō* is able to produce. The chords are “different from the Western concept of harmony... the chords of the *shō*... ‘freeze’ the melody.



FIGURE 45. The chords and notes of the *shō*

Figure 3.17.<sup>35</sup> Chords of the *shō*.

They are like a vein of amber in which a butterfly has been preserved.”<sup>36</sup>

However, Peter Burt claims that *Landscape* “may have also been influenced by a work by another composer whose acquaintance Takemitsu had made by this time: the *String Quartet in Four Parts* (1949-50) of John Cage.”<sup>37</sup> Indeed, the next piece in discussion, *Corona II for Strings* is a direct influence of Cage and involves Takemitsu’s involvement in the experimental group *Jikken Kōbō*. This might be considered a viable consideration. Around the time of the composition, Cage was already familiar with Japanese musical

<sup>35</sup> Ibid, 285.

<sup>36</sup> Ibid, 112.

<sup>37</sup> Burt, *The Music of Tōru Takemitsu*, 91.

language and thus it might be implied that *String Quartet in Four Parts* received its influence from Japanese music.<sup>38</sup>

Measures 1 through 2 from Figure 3.18 illustrate the static chordal harmony that delineates the mode 7:3. This is the same soft harmonic activity illustrated in the *shō*. All parts, violin I, violin II, viola, and cello, start with harmonics, adding to the “white” and motionless atmosphere.



Figure 3.18.<sup>39</sup> Landscape. ©With kind authorization of Editions Salabert

Also, outlining the characteristics of the *shō* and as mentioned earlier, the beginning measures outline mode 7:3, the most dissonant of Messiaen’s modes. The *shō* chords demonstrated in Figure 3.17 are dissonant harmonies and thus *Landscape* further exhibits these stationary, hushed, dissonant chordal characteristics of the *shō*. The

<sup>38</sup> James Pritchett, et al. "Cage, John." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed March 7, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2223954>.

<sup>39</sup> Tōru Takemitsu, *Landscape*, (Paris, France, Editions Salabert, 1962), 1.

majority of the chordal structure in *Landscape* is mode 7, the white color of Messiaen's modes.

Mode 7 does not dominate the entire piece, however, its presence is more apparent and insistent than in previously examined works. In mm. 53 through 56, as outlined in Figure 3.19, it begins as mode 7:3 and slowly becomes the interval of a perfect fifth.

Figure 3.19.<sup>40</sup> *Landscape*. ©With kind authorization of Editions Salabert

Once more, Takemitsu displays this play with consonance and dissonance. Another item worth noting is that the greater part of the piece is in softer dynamic ranges. Utilizing and combining the soft dynamic range and mode 7, it seems too coincidental that the appropriate coloring of *Landscape* would be white. Whether intentional or not, Takemitsu paints a white canvas with a quiet, stationary, and modally chromatic

<sup>40</sup> Ibid, 4.

composition. The structure of *Landscape* is unique and unconventional, an idea that Messiaen achieved through the use of literary forms in place of conventional, “classical” forms. According to Siddon, the main theme is repeated 14 times.<sup>41</sup> Upon examination of the score, there are many instances of repetition worth noting. For example, mm. 16 through 19 are a duplication of mm. 8 through 11. This phenomenon of repeating material represented in m. 8 through 11 occurs twice more in mm. 103 through 106, and mm. 111 through 114. The notes in mm. 8 through 11 are not the only material recurring in the composition. The material from m. 16 through 38 is repeated in mm. 103 to the end. The exact pitch and rhythm sequences in mm. 31 through 34 are displayed again in mm. 39 through 42. This occurrence of repetition exhibits the innovative style of form that Takemitsu employs in *Landscape*. While the use of multiple textual layering is more simplistic than in previously examined works, Takemitsu frequently employs the use of harmonics in combination of longer, extended rhythms and a slow tempo to obscure the sense of pulse.

For example, Figure 3.20 displays mm. 134 through 136. All strings are performing with harmonics, some with double-stop harmonics, in mode 7:3 held continuously over the three bars. The cello line does not have any outstanding original writing other than the Bartok pizzicato eighth notes followed immediately by an elongated, sustained harmonic. The coordination required takes some skill to perform exactly as Takemitsu instructed in the score.

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<sup>41</sup> Siddon, *Tōru Takemitsu A Bio-Bibliography*, 64.

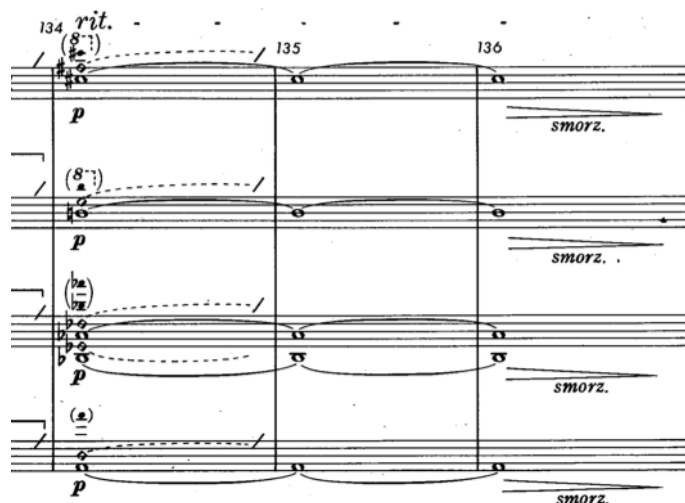


Figure 3.20.<sup>42</sup> Landscape. ©With kind authorization of Editions Salabert

Other than those brief and few moments, the cello writing, and the rest of the string writing, is simplistic; something that Takemitsu did not take into as great importance when composing this work. His focus was more concentrated on timbral qualities and sonic harmonies rather than unnecessarily difficult string composition.

*Corona II for Strings* (1962) follows *Corona for Pianists* written in the same year, 1962. It was previously published under Salabert, however, no score is available for analysis and therefore for the purposes of this paper I cannot give a specific or clear examination regarding Messiaen's influence. Upon researching the piece despite not seeing the score, it can be determined that the piece gains its inspiration and impact from John Cage. The score is completely comprised of sheets of plastic graphic circles. The instrumentation is officially designated under strings although it may be for "one or more string instruments of performer-determined instrumentation and duration."<sup>43</sup> Each

<sup>42</sup> Takemitsu, *Landscape*, 6.

<sup>43</sup> Siddon, *Tōru Takemitsu A Bio-Bibliography*, 43.



performer is given colored circular patterns that can be interlocked.<sup>44</sup> It was premiered April 23, 1964 in Honolulu as part of a festival honoring 20<sup>th</sup> century composition and performance.

*Valeria* (1969) has an interesting origin in the work *Sonant* (1965) contains the following instrumentation; violin, cello, guitar, electronic organ, and two piccolo flutes. It is also part of a trilogy that includes *Ring* (1961) and *Sacrifice* (1962).<sup>45</sup> *Sonant*, before it was withdrawn and rewritten as *Valeria*, was premiered November 1965 as part of the 6<sup>th</sup> Tokyo Contemporary Music Festival.<sup>46</sup> It is unknown why *Sonant* was revised. *Valeria* begins with rhythmically fragmented and chromatic lines. The jagged and non-retrogradable rhythms play more with intervallic relationships than with Messiaen's modes. The opening passage outlines sporadic intervals, mostly major and minor seconds, in the violin and cello lines with the guitar carrying the chordal activity. The first moment that the instruments play together is m. 5. The pitches outline the mode 2:2 (octatonic) with a missing G-natural and G-sharp. Once that moment passes, the complex rhythms return with only brief fragments of that same octatonic scaling before dissolving into total chromaticism. Because of the linear characteristics of the violin and cello lines, other modal activity is short-lived and fragmented. For example, the instruments come together again with chordal motion and a fragment of mode 7:6 is shown in m. 9 through 10. *Valeria* possesses interesting form. The piece begins with Second Viennese school, Weberian characteristics with linear lines, chromatic interplay, and jagged rhythms. At m.16, the time signature is removed and an aleatoric section begins in which will be

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<sup>44</sup> Burt, *The Music of Tōru Takemitsu*, 94-95.

<sup>45</sup> Siddon, *Tōru Takemitsu A Bio-Bibliography*, 100.

<sup>46</sup> Ibid, 89.

referred to as B. The only tempo indications is “Senza tempo, *as fast as possible*”<sup>47</sup> in which the violin, cello, and guitar possess eighth notes that must be played together. The passage then accelerates until each instrument is playing their notes in an un-uniform manner. There is a brief pause followed by a *fortissimo* chord together outlining mode 7:3. These senza tempo moments continue to occur three more times before the return of a time signature at C. In section B, *Valeria*’s characteristics outline dissolution of normality into chaos. With the return of tempo, the instruments start the passage with chordal motion together on weak beats to give the sensation of regular pulse. The chords are mostly octatonic, mode 2:1 or 2:3, with a glimpse of mode 3:3. As the two measures continue, the instruments begin to break down, moving into less chordal and modal methods into chromaticism. These two measures chart the same characteristic of section B, the dissolving of regularity into disarray, a theme that will be prevalent the rest of the piece. *Valeria* continues with the same Werberian customs as the beginning with the addition of the two piccolos. The violin and cello writing carry more melodic qualities while the piccolo parts play intermittently. Many of the modal fragments during these measures are mode 7 followed by chromatic cluster chords. The electronic organ finally enters with the return of a senza tempo, B prime. Takemitsu indicates for the instruments to play the passage slowly, one of the first moments of static and calm. There are frequent uses of mode 2, coloring this passage blue-violet. Takemitsu does not seem to connect modes and color and therefore has no specific pallet of shades in mind, however, these instants of deliberate, chordal movement are pleasant contrasts to the hurried and frantic activity preceding. This static moment is short-lived, however, with the return of the time

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<sup>47</sup> Tōru Takemitsu, *Valeria*, London, Universal Edition, 1973), 2.

signature. The rhythms are not quite so sporadic. With this return, it is the first time in the piece where all instruments are on the page with lines of music. The piccolos continue interjectory material, the violin and cello possess the “melody,” and the guitar and electric organ provide “harmonic” base. There are fragments of mode 2, and 7 popping out of the chromatic nature of each instrument’s lines. *Valeria* ends with the dissolution of meter and mode, an arrival of *senza tempo*, heralding the thematic emphasis of ordinariness and regularity dissolving into chaos. The cello writing in *Valeria* is more sophisticated with intense uses of extended techniques and complex rhythms. Takemitsu deliberately uses large leaps of harmonic and non-harmonic notes requiring the performer to understand and prepare each atonal and complex shift. The fast shifts from normal note playing to harmonics are quicker than in previous compositions already discussed.

*Quatrain* (1975) is for clarinet, violin, cello, piano, and orchestra. As discussed previously at the beginning of this section, Takemitsu and members of TASHI attended a seminar by Messiaen in New York and thus *Quatrain* was composed. It was commissioned by FM Tokyo and awarded the Arts Festival Grand Prize and the Otaka Prize.<sup>48</sup> *Quatrain II* (1977), premiered March 13, 1977 in Boston, is a chamber version of *Quatrain* and therefore the above description about *Quatrain* applies to *Quatrain II*.<sup>49</sup> Because of the close almost symbiotic relationship and ease of score reading, my analysis will focus on *Quatrain II*. There is a close relationship between *Quatrain* and Messiaen’s *Quator pour la fin du temps*, the melodic pattern is an imitation of “Example 94 in Messiaen’s *Technique*, the only difference being that the second interval has been

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<sup>48</sup> Siddon, *Tōru Takemitsu A Bio-Bibliography*, 77.

<sup>49</sup> Ibid.

reduced from a major to a minor second.”<sup>50</sup> Figure 3.21, from Peter Burt’s *The Music of Tōru Takemitsu*, illustrates the melodic themes and similarities between Takemitsu’s *Quatrain* and Messiaen’s music.

Ex. 83 Comparison of themes by Takemitsu and Messiaen with Ex. 94 of latter’s *Technique*

(i) Messiaen: *Louange à l’immortalité de Jésus*



(ii) Messiaen: Ex. 94 from *Technique*



(iii) Messiaen: *Fouillis de l’arc-en-ciel, pour l’ange qui annonce la fin du temps*



(iv) Takemitsu: *Quatrain*



Figure 3.21.<sup>51</sup> S-E-A themes.

There are many scholarly works on *Quatrain* comparing *Quator pour la fin du temps*. Without being presumptuous nor willing to regurgitate another’s research, this paper will contain my own observations by surveying the Messiaen characteristics as outlined at the beginning of this section and examine the score to discover any similarities. Additionally, the cello line will be examined along the further points as delineated at the beginning of this section. Knowing the musical inspiration of this work, we can safely rule out Messiaen’s trinity of religion, transcending human love, and nature. *Quatrain* is filled with textual and rhythmic complexity. The piece begins with

<sup>50</sup> Burt, *The Music of Tōru Takemitsu*, 155.

<sup>51</sup> Ibid, 156.

*pianissimo* harmonics in the cello line followed by entrances on weak pulses in the violin and clarinet.

The piano plays the first chord of the piece outlines mode 6:3 followed by 3:2 and 7:5 as shown by Figure 3.22. Meanwhile, the cello possesses harmonics on weak pulses and over the “bar line” obscuring the sense of beat.



Figure 3.22.<sup>52</sup> Quatrain II. ©With kind authorization of Editions Salabert

<sup>52</sup> Tōru Takemitsu, *Quatrain II*, (Paris, France, Editions Salabert, 1984), 1.

Figure 3.23 illustrates the same harmonic effect with the addition of *glissandi*. The construct of the rhythms is at its smallest division, the thirty-second note. Messiaen often employed the use of the smaller constructs of rhythm, particularly the sixteenth note to ensure a non-retrogradable rhythm that freed it from the equal treatment of classical music.



Figure 3.23.<sup>53</sup> Quatrain II. ©With kind authorization of Editions Salabert

The five measures or divisions of dotted lines are under the modal umbrella of 7:3 until a chordal/modal change shift occurs at the 4/8, 5 dotted bars later. Figure 3.23 also demonstrates a multi-textural layering prevalent in Messiaen's and, consequently,

<sup>53</sup> Ibid, 2.

Takemitsu's music as well. The cellist is indicated to perform the harmonics as *sul ponticello*, with the rest of the performers playing their notes in a conventional position. This creates a unique timbral layering often seen in Takemitsu. Another interesting note, is the clarinet line containing the intervallic similarities to Messiaen's Example 94 in *Technique* as discussed previously. This dotted rhythmic figure is a main theme and repeated at varying levels of transposition throughout the work. For example, Figure 3.24 shows modal change that occurs at the 4/8 (from 7:3 to 7:6) as well as the repetition of the rhythmic and melodic theme. There are other similarities that Takemitsu incorporates into *Quatrain*.



Figure 3.24.<sup>54</sup> Quatrain II. ©With kind authorization of Editions Salabert

<sup>54</sup> Ibid.

For example, Figure 3.25 displays the *Meno Mosso* on page 14. The clarinet, violin, cello, and piano are in unison, and/or octaves, with aggressive rhythms swelling in and out of a louder dynamic, *forte*.



Figure 3.25.<sup>55</sup> Quatrain II. ©With kind authorization of Editions Salabert

This is reminiscent of *Intermède* from Messiaen’s *Quator pour la fin du temps* in which the violin, clarinet, and cello are also performing in a *forte*, unison, and forceful style. *Quatrain* possesses many moments of static, where the sense of space or “ma” is present. For example, at letter F, the piano holds clusters of chords in pianissimo, crystallizing each chord. This occurs again before letter H where each instrument holds a B-flat until the sounds fade. This includes the *piano* where the performer is given the

<sup>55</sup> Ibid, 14.



indication to “let [the chord] ring.”<sup>56</sup> The “measure” before letter H is an empty bar with a fermata, filled with the silence and echoing ring of the piano. There are several instances this motionless space is specified. Takemitsu seems to be exemplifying the expansiveness and timelessness of the work, perhaps as homage to *Quator pour la fin du temps*’s title. The cello writing is sophisticated and requires a great deal of thought to discover the composer’s intentions of the phrases and direction of line. The use of moving harmonics in higher registers also adds a degree of complexity to the performance. As an ensemble, all instrumentalists must be able to count and move together as a single unit without frantic motions to disturb the performance. Takemitsu also writes large leaps to and from the higher registers, adding to the difficulty in anticipating and preparing those changes to be accurate and precise, without the added extra-noise associated with poorly executed shifting. *Quatrain* also contains an interesting additional compositional complexity not only seen in the cello line. Thirty-seven eighth beats after letter H, at the 6/8 after a *piu mosso*, the cello line contains a curious series of grace notes before the B-flat. Traditionally, a grace note is one note or a series of two to three notes before the actual played pitch. Here, Takemitsu has written a five-series grace note pick up that leaps from an A-flat on the A-string to a B-natural played on the G-string. The pitches then leap up in succession before landing at the B-flat. This kind of grace note series is not often seen and thus could be considered novel. With the use of microtonal writing, this adds another layer of intricacy to the performance as the cellist, in conjunction with the other performers possessing microtones, must discern between intentionally bent notes and pitches that are not just out

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<sup>56</sup> Ibid, 11.

of tune. The microtones that are first apparent in the cello line appear on page 22 before the 6/8 before letter P.

Takemitsu wrote a series of compositions tied together by the theme of water or the sea. *Waterways* (1978), written for clarinet, violin, cello, piano, and two harps, is part of the “sea motive” collection.<sup>57</sup> The “sea motive” is where “the core motive of the music consists of the three notes E-flat, E, and A, spelling a homonym for ‘sea’ in the sense of the phrase ‘sea of tonality,’ in which “gives the proper meaning to the streams of sound which permeate the world.”<sup>58</sup> *Waterways* premiered June 3, 1978 in Tokyo at the Seibu Theater.<sup>59</sup>

The construction of the work is complex with lines drawn from instrument to instrument indicating when to line up entrances as illustrated in Figure 3.26.

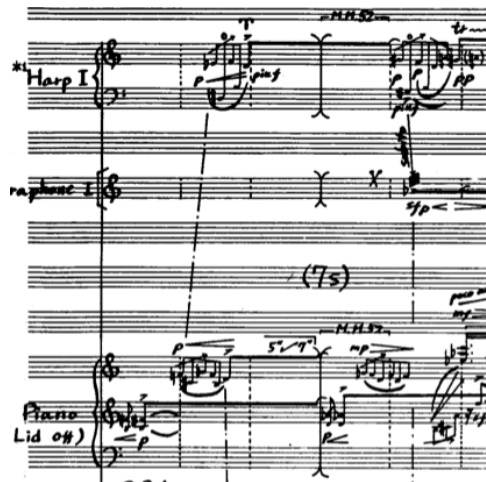


Figure 3.26.<sup>60</sup> *Waterways*. ©With kind authorization of Editions Salabert

<sup>57</sup> Siddon, *Tōru Takemitsu A Bio-Bibliography*, 104.

<sup>58</sup> Ibid, 94.

<sup>59</sup> Ibid, 104.

<sup>60</sup> Tōru Takemitsu, *Waterways*, (Paris, France, Editions Salabert, 1990), 2.

For example, the first “measure” which consists of flourishes in the harp and piano set in a chronological indication rather than meter, are connected with a line dictating the starts and entrances for certain pitch collections. Takemitsu also employs the use of expressive microtones, as seen in some of Messiaen’s works. The first microtone is indicated in the harp, “measure” 2. See Figure 3.26.

The entrance of the cello, Figure 3.27, illustrates the use of several Messiaen influenced techniques, the use of harmonics in *glissando* in a free and irregular tempo reminiscent of aleatoric writing, as well as expressive microtones.



Figure 3.27.<sup>61</sup> Waterways. ©With kind authorization of Editions Salabert

The outline of the pitches is octatonic, mode 2:1, although mode is distorted by the *glissando* effect. The cello entrances continue in this manner through page 3 until coming to letter C (page 4) with a sustained harmonic pitch, A-flat moving up a major second to B-flat.

The cello, violin, and clarinet lines suddenly change characteristics of indeterminacy to a metric pulse starting on page 4, through 5 until reverting back to their original form of aleatoric composition. Figure 3.28 illustrates the motion on page 5 in the violin, cello, and clarinet.

<sup>61</sup> Ibid, 3.



Figure 3.28.<sup>62</sup> Waterways. ©With kind authorization of Editions Salabert

The rhythm contains an additive quality often seen in Messiaen's music. In addition, all the instruments are performing melodically homorhythmically, not pitches, creating a reminiscent quality of Messiaen's movement *Danse de la fureur, pour les sept trompettes* from *Quator pour la fin du Temps*. The later of which contains unison pitches and rhythm. The outline of pitches in the cello line illustrated in Figure 3.28 is modes 7:1.

The second "measure" of page 2 contains an almost exact repetition of notes but not rhythm, thus exemplifying Messiaen's separation of musical parameters with particular reference to freeing pitch and rhythm. While the violin, cello, and clarinet lines are performing in a more metric structure, the piano and harp parts possess indeterminate qualities and thus mix the unknown and known. This quality will continue to be seen throughout the piece and become a driving thematic force. *Waterways* is one of the more unique works, incorporating many non-traditional techniques and sonic events. For example, the first indication of innovative and non-traditional writing is illustrated in the piano part on page 2. The score contains graphic indications of *glissando* for the piano strings with a metal bar. The *gliss* occurs over a specified duration of seconds and should have the performance qualities of "dreamy and spaciouly."<sup>63</sup> Figure 3.29 indicates the non-traditional writing for the cello line.

<sup>62</sup> Ibid, 5.

<sup>63</sup> Ibid, 2.

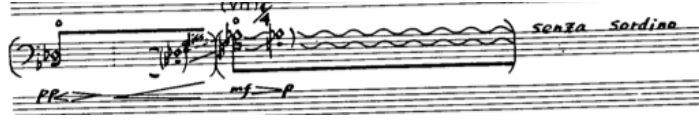


Figure 3.29.<sup>64</sup> Waterways. ©With kind authorization of Editions Salabert

This innovative writing is another indication of Takemitsu's inventive writing to incorporate the theme of the sea and dream-like timbral qualities. Over the course of the piece, the indeterminate writing slowly starts to morph together into an aligned passage by gradually slowing the tempi and repeating pitches “indefinitely until the tempo of the all instruments gathered up to M.M. 40”<sup>65</sup> See Figure 3.30.



Figure 3.30.<sup>66</sup> Waterways. ©With kind authorization of Editions Salabert

The complete alignment occurs on page 20 with all instruments playing the same pitch, C-natural, as illustrated in Figure 3.30 of the cello line. The coalition quickly loses its qualities over the course of the page, disbanding into indeterminacy and finally ending on a sustained A-flat.

*A Way Alone* (1981), for string quartet, premiered by the Tokyo String Quartet in Carnegie Hall, New York, February 23, 1981. It also contains the same “sea motive” as

<sup>64</sup> Ibid, 6.

<sup>65</sup> Ibid, 19.

<sup>66</sup> Ibid, 20.

described in *Waterways*, the core motive consisting of E-flat (for S), E, and A to spell “sea.” While the piece is nature-inspired, it has yet other extra-musical inspiration. The title of the work is from the final line of James Joyce’s novel *Finnegans Wake*. Part of the line reads: “a way a lone a last a loved a long the...”<sup>67</sup> The inspiration of the sea, nature, falls into Messiaen’s sphere of influence. However, it can easily be debated that inspiration and respect for nature is an inherent Japanese cultural trait and therefore Messiaen’s influence in this trait cannot be specifically identified. The E-flat (S), E, A theme is readily apparent throughout the composition, spanning instrumental sonic moments as well as “passing/leading” notes to finally settle on one of the three main pitches. For example, in measures 18 through 20 in the violin I line, the pitches E-flat, E are stated twice and then leap a minor third to G-natural, G-sharp, and eventually to A. There are also several moments where the construction of the motive begins in a literal translation of E-flat and E, never resolving to A as other pitches swirl to obscure the theme. In mm. 13 through 15, the cello line possesses the first continuous literal translations of the pitches, starting with E-flat, rising a half step to E-natural, and the leaping to the higher octave E. The line then proceeds to G-natural, skirting to B-natural, but never settling on A to give the final succession of thematic material. *A Way Alone* employs the use of multiple layering in the timbral qualities of the instruments as well as rhythms. For example, in mm. 30 through 32, violins I and II, and viola are playing sustained dotted quarter notes in *tremolo*, slowly moving the bow from *sul ponticello* to a traditional playing position. The cello begins in an ordinary playing position in regular patterned shifting dotted eighth notes in tremolo to create a resonant difference by

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<sup>67</sup> Siddon, *Tōru Takemitsu A Bio-Bibliography*, 38.

moving in quick succession from *sul ponticello*, to ordinary playing. With complex, non-retrograde rhythms and *glissando* harmonics, Takemitsu seems to be following the influences of Messiaen, at least by the characteristics and standards set in the beginning of this section. The use of Messiaen's modes is prevalent through the work, although not the degree in which any specific color or canvas can be properly or clearly displayed. The modal use is sporadic and inconsistent. The beginning of *A Way Alone* starts with an ambiguous modal 4:1/6:4/7:1/7:3 combination to move to a more determined mode 7:1 chord in measure 2. Other examples of fleeting modal use can be found throughout the work. *A Way Alone* follows the pattern of how Takemitsu uses Messiaen's modes more for color and timbre of chords rather than closely correlating sounds with color to paint a portrait of events. The sense of space, "ma," or Messiaen's static qualities is not as prevalent as in *Landscape*. There is a grand pause at m. 117 that forces the strings to take a breath before plunging into m. 118 with quickly moving thirty-second notes. *A Way Alone* contains other moments of pause or quietly performed chords to allow the players and audience time to digest the complexities that proceeded. Like many of the compositions discussed, this piece does not seem to contain innovative passagework for the cello. The complexity of rhythm and time signatures must keep everyone equally occupied as they try and count 3.5/8 or 3+4+3/16.

*Orion for Cello and Piano* (1984) was commissioned by the Austrian Radio (Österreichischer Rundfunk) and premiered in Vienna March 1984. Siddon notes "the score has the English title and the kanji "*suki*," meaning "plow." This is the Japanese name of Orion's belt...read "*karasuki*."<sup>68</sup> *Orion* was composed during Takemitsu's "sea

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<sup>68</sup> Ibid, 73.

of tonality” phase. Within this phase was a preoccupation with sonority, instrumental colors, and tone. Many of his compositions, this work in particular, reflect “an essentially static background harmony [projected] by means of such devices as long pedal notes, ostinati, and ‘aleatorically’ repeated mobile materials.”<sup>69</sup> *Orion* is related to the ancient Greek hero Orion and his 3-star constellation. However, the champion Orion was not the only mythological figure that Takemitsu wished to encompass. This other figure is the Shinto god O-Susano-o and his daughter Karasuki. Siddons explains:

Orion represents a process by which a melismatic melody for cello solo is gradually formed into definite lines that symbolize Orion’s belt. And naturally, the number three is dominant here. The Japanese for Orion’s belt is Karasuki, the name of [O-Susano-o’s] daughter who became a ruler of the sea and, it is said, is supposed to be a goddess enshrined in the sea, delineated by three oblique coordinate axes: the open sea, the middle, and the shore.<sup>70</sup>

This extra-musical stimulation encompasses both nature and religion, however, since the piece is designated as part of the “star series,” it will be classified under nature. The beginning of the *Orion* starts with sonorous chords in the piano, a low C octave pedal and a bass chord outlining the modes 3:3 and 7:2.

The C pedal is repeated in the following measure this time with the modes 2:1, 7:1, or 7:4. These harmonies continue as the solo cello enters on a plaintive B-flat melody with the incorporation of microtones in measure 3 as exemplified by Figure 3.31.

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<sup>69</sup> Burt, *The Music of Tōru Takemitsu*, 200.

<sup>70</sup> Siddons, *Tōru Takemitsu, a Bio-Bibliography*, 73.



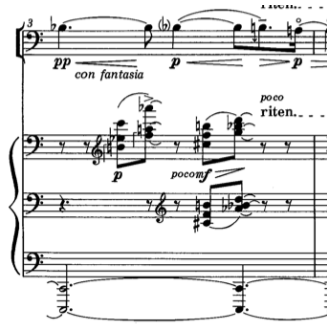


Figure 3.31.<sup>71</sup> Toru Takemitsu *ORION*, Copyright © 1984 Schott Music Co. Ltd., Tokyo, All Rights Reserved. Use by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music Co. Ltd., Tokyo

The chordal activity in the piano is at a faster rate with the same result, a low C pedal followed by clusters of notes outlining modal movement, modes 3:2, 7:1, and 7:4. The cello line continues to incorporate microtones until the character changes around m. 23. Despite the instrumentation, cello and piano, there are some textual layering that explores the unique timbres created by each instrument.

For example, Figure 3.32 demonstrates the timbral layering in the piano. Takemitsu employs the use of extended techniques in the piano. The measure begins with a held over chord from m. 19, outlining the modes 6:1, 7:4, and 7:6. The pianist must then play the D-natural above middle C as muted and then pizzicato the following two notes, B-flat and F-sharp.

<sup>71</sup> Tōru Takemitsu, *Orion*, (Tokyo, Japan, Schott, 1984), 4.



Figure 3.32.<sup>72</sup> Toru Takemitsu ORION, Copyright © 1984 Schott Music Co. Ltd., Tokyo, All Rights Reserved. Use by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music Co. Ltd., Tokyo

This combination of sonic events creates a wonderful layering of texture. In addition to sonic layering, there are several other interesting developments in this same measure that hint at some of Messiaen's persuasions. The offset sense of pulse is present in this measure with even beats of dotted eighth notes giving the impression of regularity, only to be thrown into vertigo with the return of "original" eighth notes in the last beat of the measure. To further increase the complexity of writing within m. 20, the modal harmonies of 6:1, 7:4, and 7:6, as explained above, resolve to 7:6 in the last beat of the bar. The beginning of m. 20 implies uncertainty, an illusion of normality, to then resolve to reality. Takemitsu plays with this deceptive sense of pulse throughout the work. As in the style of Messiaen, Takemitsu also, at times and not consistently, separates the musical parameters of pitch and rhythm. He also gravitates around the same collection of pitches, this occurring frequently throughout.

<sup>72</sup> Ibid, 7.

The solo cello line demonstrates this phenomenon in mm. 31 through 32, Figure 3.33.



Figure 3.33.<sup>73</sup> Toru Takemitsu ORION, Copyright © 1984 Schott Music Co. Ltd., Tokyo, All Rights Reserved. Use by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music Co. Ltd., Tokyo

The performer begins on a high-register F-natural to cycle downward to F-sharp, B-flat, and back to F-sharp. This cycle repeats F, D, F-sharp, B-flat, E, etc. with the addition of “passing” notes. As the piece continues, the modes become increasing chromatic, with mode 7 predominant. Eventually that mode breaks down into total chromaticism until the cello cadenza in measure 57.

The cadenza begins with rising perfect fifths in m. 57, Figure 3.34.



Figure 3.34.<sup>74</sup> Toru Takemitsu ORION, Copyright © 1984 Schott Music Co. Ltd., Tokyo, All Rights Reserved. Use by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music Co. Ltd., Tokyo

<sup>73</sup> Ibid, 9.

Measure 58 is a stretto of triplet sixteenth notes that cycle almost endlessly through the same collection of pitches, playing with major and minor fifths and sevenths, until finally coming to modal ambiguity of modes 6:5, 7:2, and 7:4 in m. 59. Takemitsu morphs the pitch collections from a pure play and experimentation with intervals to modal harmonies. Measure 60 begins much in the same way as m. 50 with the observer fooled into thinking this was a repetition of the same characteristics in the previous phrase. However, intervals, perfect fifths and tritones, and modes 6:2, 7:1, and 7:5, merge in this measure to create a balance between both systems of melodic and harmonic design. Measure 64 signals the return of microtones in the solo cello as well as sonorous activity in the piano until the homecoming of the same pitch and melodic material as the beginning in m. 78. *Orion* possesses many static moments. The piece begins with the quiet interlude of the cello, rising only to levels just barely above *piano*. Before the beginning material returns in m. 78, the preceding measures are *piano* and *pianissimo* chords in m. 76 followed by the held low C pedal in m. 77.

The solo cello line contains many innovative passages in which the performer must be creative to execute the piece to the composer's specifications.

For example, the difficulty of microtonal passages is increased when there are leaps involved instead of step-wise motion. Figure 3.35 shows m. 10 in which the cellist must execute a microtone of C-sharp bent slightly down coming from a non-microtonal E-flat.

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<sup>74</sup> Ibid, 12.



Figure 3.35.<sup>75</sup> Toru Takemitsu ORION, Copyright © 1984 Schott Music Co. Ltd., Tokyo, All Rights Reserved. Use by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music Co. Ltd., Tokyo

The cello line includes harmonics; quick, anticipatory harmonics, *glissando* harmonics, and long, sustained harmonics held over the bar lines to blur the sense of rhythm. The melodies are also filled with complex rhythms combined with large shifts to and from higher registers that must be anticipated and “heard” before the shift occurs. Some of these shifts incorporate intentional *glissandi* that while seemingly make the passage easier, only serve to increase its difficulty by an added extended technique. Despite the complexity, the cello line is truly unique and expressive, lending extensively to the performer’s pedagogy.

*Orion and Pleiades for Cello and Orchestra* (1984), like *Orion for Cello and Piano*, contains “modal melodies emerging from a chromatic background, the suspensions of regular [meter] and an acute sensitivity to register and timbre.”<sup>76</sup> *Orion*

<sup>75</sup> Ibid, 7.

<sup>76</sup> Narazaki and Masakata, “Takemitsu, Tōru.”

*and Pleiades* was dedicated to and written for Tsuyoshi Tsutsumi, a highly respected Japanese cellist, and commissioned by the Sunatory Foundation. It is known that Takemitsu revised the work considerably after listening to Tsutsumi's performance of the Dvorak Cello Concerto. The Tokyo Philharmonic Orchestra with Tsuyoshi Tsutsumi, on violoncello, and Tadaaki Otaka conducting, premiered it in Paris on May 7, 1984.<sup>77</sup>

*Orion and Pleiades for Cello and Orchestra* is described as part of the "star series." It is a group of compositions whose subjects all relate to constellations in the night sky. Some other works include *Journey on the Milky Way* (1953), *Cassiopeia* (1971), *Star-Isle* (1982), and *Equinox* (1993). As the name of the work implies, it is based on the famous constellations of Greek mythology and the tales involving Orion and the Pleiades, the seven daughters of Atlas. Long ago, after the titan Atlas was first punished by the gods to carry the earth on his shoulders for all eternity, Orion, a great hunter of giant proportions, began his feverish pursuit of the Pleiades, the seven captivating daughters of Atlas. In order to escape, the daughters became stars in the heavens. Thus to this day Orion forever chases the Pleiades from May to November only and the daughters from November to May only.<sup>78</sup> The numerology of the two constellations plays an important part in the composition. Orion's constellation is made from 3 stars and the Pleiades, 7. Thus the numbers 3 and 7 form the core of the interval constructions. The first movement, suggested by its title, *Orion: Lento quasi una fantasia*, is an orchestrated transposition of the previously discussed piece *Orion for Cello and Piano* and relates to the mythical hunter while the third movement *Pleiades: Allegretto* symbolizes the 7 daughters with

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<sup>77</sup> Siddon, *Tōru Takemitsu, a Bio-Bibliography*, 75.

<sup>78</sup> Cotterell and Storm, *The Ultimate Encyclopedia of Mythology*, (London, Hermes House, 2006), 474-475.

“each movement [possesses] time differences that recall astronomical constellations.”<sup>79</sup>

As stated by Siddons, “the time-distance and contrast separating the first and third movement recall the astronomical constellations representing these Greek characters.”<sup>80</sup>

There has been some debate as to why Takemitsu chose the cello as a solo instrument and not a more “classical” Japanese instrument. Perhaps the most persuasive argument is from Burt and his suggestion that Takemitsu desired the instrument to be capable of creating lyrical and long, sustaining lines. The cello was chosen over a more traditional Japanese instrument because it was capable of doing this very thing.<sup>81</sup> Because the first movement is essentially an orchestrated *Orion for Cello and Piano*, please see the discussion above.

The second movement, *And: Intermezzo*, is the bridge or space between *Orion and the Pleiades* and is described by Siddons as “a pastorella with cadenzas.”<sup>82</sup> *And* contains many of the similarities of influence described in *Orion*. However, unlike *Orion*, *And* begins in a sea of chromaticism.

This chromaticism extends until m. 5, Figure 3.36, in the flute, bassoon, and horn lines with the first mode of the movement, mode 7:2. From the examination of other Takemitsu works, he often uses modes in sporadic chordal moments and does not employ a single mode for long degrees of time. Mode 7:2 extends to one of the longest periods, totaling at least five measures. The color quality of mode 7 is white and the intentional correspondence of mode to a painter’s wheel is still not clear in Takemitsu’s music.

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<sup>79</sup> Siddons, *Tōru Takemitsu, a Bio-Bibliography*, 75.

<sup>80</sup> Ibid.

<sup>81</sup> Burt, *The Music of Tōru Takemitsu*, 204.

<sup>82</sup> Siddons, *Tōru Takemitsu, a Bio-Bibliography*, 74.



Figure 3.36.<sup>83</sup> Toru Takemitsu *ORION AND PLEIADES*, Copyright © 1984 Schott Music Co. Ltd., Tokyo, All Rights Reserved. Use by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music Co. Ltd., Tokyo

The imagery associated with the star constellations of Orion's belt does not exactly convey the color white as well. From m. 15 until nearing the end of the movement, the harmonies modulate between chromaticism and mode 7.

It is not until the pick up into m. 5 after the letter E with the congruent rhythmic figures in the strings that modes other than 7 are discovered. The modes outlining the passage seen in Figure 3.37 are 2:3 (octatonic), 3:3, 7:1 and/or 7:4, coloring the passage with green, blue-orange and green, and white.

<sup>83</sup> Tōru Takemitsu, *Orion and Pleiades for Cello and Orchestra*, (Tokyo, Japan, Schott, 1986), 31.





Figure 3.37.<sup>84</sup> Toru Takemitsu *ORION AND PLEIADES*, Copyright©1984 Schott Music Co. Ltd., Tokyo, All Rights Reserved. Use by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music Co. Ltd., Tokyo

Figure 3.37 also illustrates some other Messiaen influenced characteristics: the entrance on a weak pulse that is tied across the bar line to obscure and free the pulse, the use of the sixteenth note as the division of the rhythms, and the extremely *lento* tempo indication creating solemnity and grandeur. The cello writing is not quite as complex as *Orion*, still possessing many of the same characteristics with the exception of microtones.

The cadenza, as demonstrated in Figure 3.38, contains some of the more complex cello writing with the large successive leaps and double-stop harmonics.

<sup>84</sup> Ibid, 37.



Figure 3.38.<sup>85</sup> Toru Takemitsu ORION AND PLEIADES, Copyright © 1984 Schott Music Co. Ltd., Tokyo, All Rights Reserved. Use by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music Co. Ltd., Tokyo

*Pleiades: Allegretto* is inspired by the tale of the seven daughters of Atlas and is therefore more varied with sections based on “ritornello-like constructions.”<sup>86</sup> Many of the qualities discussed in Orion and the second movement are applicable to Pleiades as well. In order to avoid redundancy, other points of interest are summarized below. The movement opens with chordal harmonies, seen in Figure 3.39, supporting an octave motive and outlined mode 7:6, another indication of “white.”

The musical score for Figure 3.39 consists of multiple staves. The top staff is for a 2nd flute, marked "2<sup>a</sup>", with instructions "with medium hard mallets" and "Motor off (Ped.)". Below this is a section titled "Allegretto ben moderato" with a tempo marking of "♩ = 112-108 (Tempo I)". The score includes various dynamics such as *p*, *pp*, and *f*, and performance instructions like "con sord.", "div. in 2", "div. in 3", and "2 Soli Harm. suono reale". The piece concludes with a final measure marked with a "6" and a "8" above it.

Figure 3.39.<sup>87</sup> Toru Takemitsu ORION AND PLEIADES, Copyright © 1984 Schott Music Co. Ltd., Tokyo, All Rights Reserved. Use by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music Co. Ltd., Tokyo

<sup>85</sup> Ibid.

<sup>86</sup> Siddon, *Tōru Takemitsu, a Bio-Bibliography*, 74.

<sup>87</sup> Takemitsu, *Orion and Pleiades for Cello and Orchestra*, 39.

The rhythmic motion clearly charts the quarter note metric pulse and does not take on the same qualities as Takemitsu's other works by using sophisticated and non-retrogradable rhythms in congruence with ties over bar lines to dissolve the sense of regular meter. Instead, the reinforcement of the beat enhances the solemn and static qualities of the passage and thus exhibits one of Messiaen's compositional traits.

The triplet sequence in the solo line, as well as the harp, shown in Figure 3.40, is reminiscent of the opening sequence of chords in the strings from the first movement, Figure 3.41.



Figure 3.40.<sup>88</sup> Toru Takemitsu ORION AND PLEIADES, Copyright © 1984 Schott Music Co. Ltd., Tokyo, All Rights Reserved. Use by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music Co. Ltd., Tokyo

<sup>88</sup> Ibid, 40.



Figure 3.41.<sup>89</sup> Toru Takemitsu ORION AND PLEIADES, Copyright © 1984 Schott Music Co. Ltd., Tokyo, All Rights Reserved. Use by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music Co. Ltd., Tokyo

There are a few additional pitches in m. 4 of the first movement, however the outline remains. The mode utilized in Figure 3.40, m. 4 of Pleiades, is 7:4. It is interesting to note that the passage almost contains the pitch structure of mode 2:3 (octatonic) with the B-flat being a non-chord tone.

Once more, Takemitsu employs the use of vertigo with the pulse. The Figure 3.42 shows measures three before letter C.

<sup>89</sup> Ibid, 7.



Figure 3.42.<sup>90</sup> Toru Takemitsu ORION AND PLEIADES, Copyright © 1984 Schott Music Co. Ltd., Tokyo, All Rights Reserved. Use by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music Co. Ltd., Tokyo

There is a battle between those instruments with the regular metric eighth note pulse and those that are off the pulse by one-sixteenth note. Many of the rhythms employed in *Pleiades* are basic with the exception of the few sextuplet scalar passages in the harp and woodwinds. The solo cello line is mostly simplistic in nature as well tending to use the meter of the piece rather than sophisticated rhythmic features seen in other works. In addition, the application of microtones in the cello line is non-existent. Harmonics are present in the cello melodic contour, but not as frequently used.

The cadenza before letter O on page 60, Figure 3.43, contains some of the more inventive and interesting melodic writing.

<sup>90</sup> Ibid, 42.



Figure 3.43.<sup>91</sup> Toru Takemitsu ORION AND PLEIADES, Copyright©1984 Schott Music Co. Ltd., Tokyo, All Rights Reserved. Use by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music Co. Ltd., Tokyo

Harmonic *glissandi*, repetition of the perfect fifth material from the cadenza in the first movement, the quick succession of notes moving from *sul ponticello* to traditional playing style, and the various *accelerando*, *allemandes*, and *stretti* to obscure regular meter herald to Takemitsu's usual style of writing and Messiaen influences. The piece ends on unison distributed C-natural distributed over 4 octaves with lingering pitches of A, E, and B.

*Entre-Temps* (1986) is part of Takemitsu's dreamscape series. It is based on the first three lines French poet Tristan Tzara's "Entre-Temps." Takemitsu described the piece as "the music [resembling] the structure of a dream, where the episodes, arising from the same depths but differing in contour, move on through the night toward the twilight."<sup>92</sup> The instrumentation of *Entre-Temps* is oboe and string quartet. Because of

<sup>91</sup> Ibid, 60.

<sup>92</sup> Siddon, *Tōru Takemitsu A Bio-Bibliography*, 49.

the piece's extra-musical origins in the Dadaism of the poet, it possesses "an affinity of sorts with those "surrealist" influences."<sup>93</sup> The piece saw its premiere May 1986 by the Cleveland String Quartet and Richard Killmer, oboe, in Tokyo.<sup>94</sup> The beginning of the piece has a dream-like quality with the use of swelling harmonics in the string quartet creating an almost eerie, static atmosphere. The activity remains mostly slow in part to the use of slower rhythmic figures and the tempo indication of "Slowly and calm."<sup>95</sup> The use of harmonics is prevalent throughout the work, perhaps to lend to the dream-like fog atmosphere. However, the harmonic writing across the bar lines as seen with Messiaen is also indicated in *Entre-Temps*. The cello line makes particular use of this characteristic in mm. 13-14, 24-27, 30-31, 32-33, 37-39, 41-42, 49, 98-100, 102-106, and 126-129. This multitude of sustained harmonics occurs more often than in the pieces discussed previously. In addition to the use of harmonics, Takemitsu also employs the use of multiple textual layering. For example, in m. 8, the first violin and viola move in melodic contrary motion. The second violin and cello sustain a chord off the beat, mixing non-harmonic playing with harmonic. The latter half of the bar, violin I has *tremolo* sixteenth notes moving from *sul ponticello* to ordinary playing. During the violin I *tremolo*, the viola has sixteenth notes under 5:6 moving from ordinary playing to *sul ponticello*. *Entre-Temps* contains other moments of textural mixing, mostly in the beginning and ending moments of the composition. The middle is filled with very active and agitated rhythms with the strings mostly moving simultaneously. Takemitsu uses a combination of non-retrogradable rhythms as well as those that are not as free and unequal.

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<sup>93</sup> Burt, *The Music of Tōru Takemitsu*, 210.

<sup>94</sup> Siddon, *Tōru Takemitsu A Bio-Bibliography*, 49.

<sup>95</sup> Tōru Takemitsu, *Entre-Temps*, (Tokyo, Japan, Schott, 1987), 4.

Figure 3.44 illustrates Takemitsu's use of sophisticated rhythms to create a free and unequal metric structure that also furthers to blur the sense of regular pulse.

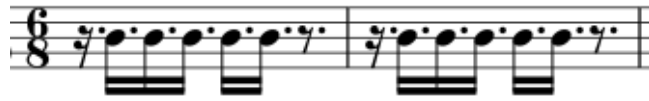


Figure 3.44.<sup>96</sup> Rhythmic values.

The rhythm in Figure 3.44 is employed in all string writing, mostly during moments when the other performers are holding long, sustained chordal harmonies. The dotted-sixteenth notes rhythm always begins off the beat by dotted-sixteenth and generates the false impression of a regular pulse. When the regular pulse returns in the next measures, an off-balance sense of vertigo is created from the sliding rhythm construction. Because of the nature of unsteadiness and illusionary techniques used frequently throughout *Entre-Temps* and knowing the extra-musical intentions and inspirations, this method is used deliberately to create the space of dream qualities.

The use of Messiaen's modal composition is sporadic at best with many of the few moments of chordal activity containing ambiguity rather than any modal confirmation. However, *Entre-Temps* begins with the beginning 3 measures with the following sequence, 7:2, 7:5, 7:1. This "white" construct already hints to the chromaticism that follows. Despite most of the wash of chromatic lines, there are some instances of modal outline such as in m. 9 with the pitches G-sharp, B, F, C, B-flat, D, and C making up 6:1, 7:4, or 7:6. All of the strings in mm. 9 through 11 are in static

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<sup>96</sup> Ibid, 6.



*pianissimo* chords with a slight swell to *mezzo forte* in m. 10. The modal structure then moves from m. 9 to m. 10 in which its construct is too ambiguous to clearly identify. It then moves to the resolution of 3:1 or 7:5 in m. 11. Like many of Takemitsu's compositions, this seems to be a play of consonance versus dissonance, timbre, and color of note-clusters. The progression moves from a possible modal definition to chromaticism and finally to a clearer sense of mode 3 or 7. *Entre-Temps*'s ending chord is an indefinite D-flat major chord with a non-chord, discordant G-natural. Other moments of modality are too few and infrequent for any intentional color uses to be present. Cellistically, there are some innovative moments, especially with the use of harmonics. There are several instances where the cello line contains double-stop harmonics; not a truly inventive technique, but requires the quick and precise skill needed to execute. For example, in m. 41, the cello is required to perform natural harmonics at the F and D note positions on the C and G-strings. The placement of these fingerings are not difficult, however, bow and exact finger placement are crucial. Another interesting development would be the frequent occasion of playing ordinary notes while simultaneously playing harmonics. One of the more interesting moments in *Entre-Temps* would be in mm. 126 through 129 in which the cellist is mandated to play a drone C-sharp on the C-string while playing two different harmonics in the B and C positions on the G-string at an extreme softness of *sub ponticello* at *pianissimo*. This requires precise bow placement and control in order for the effect of the soft dynamic to be achieved in conjunction with the harmonics. Additionally, the fingers must be in exact position for the harmonics to speak correctly while holding the C-sharp, necessitating an un-natural stretching of the hand and fingers.

*A Solitary Road* (1988), like *Corona II for Strings*, did not have a score available for analysis. Unlike, *Corona II for Strings*, *A Solitary Road* was never published and therefore any Messiaen influence that could have been examined with a score is unavailable. Its first and only performance took place May 29, 1988 in Maly Hall, Leningrad.<sup>97</sup> After considerable research, there is no recording of the performance available in the United States or via the internet.

*Herbstlied* (1993) is a four-minute transcription of Tchaikovsky's composition written for clarinet and string quartet.<sup>98</sup> *Herbstlied* is transcribed from the work *Die Jahreszeiten* and premiered in September 25, 1993 in Nagano for the Yatsugatake Kogen Festival.<sup>99</sup> The piece begins in d minor and employs the same melodies and gestures as the original. There are some moments in the cello line that seem more 20<sup>th</sup> century than what would be in *Die Jahreszeiten* such as indicating the cellist to perform middle C on the C-string as a harmonic. In addition, the cellist is asked in two different instances to *pizzicato* and play in arco a G-natural simultaneously on the G and C strings. These few rare moments seem to be Takemitsu applying his personal stamp of timbre exploration rather than a direct lifting of materials from the original. After tonal, traditional playing, the piece ends in D major. Messiaen's direct influence seems to be absent in this transcription and any 20<sup>th</sup> century occurrences are most likely attributed to the modern writing of the time and from Tchaikovsky's own characteristics.

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<sup>97</sup> Siddon, *Tōru Takemitsu A Bio-Bibliography*, 36.

<sup>98</sup> Ibid, 59.

<sup>99</sup> Tōru Takemitsu, *Herbstlied*, (Tokyo, Japan, Schott, 1996), 2.

*Between Tides* (1993), commissioned by the Berliner Festspiele, is scored for violin, cello, and piano. The premiere was given September 20, 1993 by Pamela Frank, violin, Yo-Yo Ma, cello, and Peter Serkin, piano.<sup>100</sup>

“The relevant ‘S-E-A’ motif thus also appears in this work,”<sup>101</sup> as outlined by Peter Burt on page 222 of *The Music of Tōru Takemitsu*, Figure 3.45, and thus connects with one of Messiaen’s main three themes, nature.



Figure 3.45.<sup>102</sup> S-E-A motif.

Although this is not a literal statement of E-flat, E, A, the intervallic relationship is still present, minor second followed by a perfect fourth. *Between Tides* is one of Takemitsu’s longer chamber pieces, with a duration of 18 minutes.<sup>103</sup> It begins with a parallel fifth motion and modal outlines of 3:2 or 7:1. Once the cello and violin enter, the mode is reduced to series of 7:5 and 7:2. Much of the violin and cello writing is composed as unison or in octave relationships, however, there are instances of layers of different timbral and rhythmic occurring simultaneously. For example, in m. 18, the violin is playing with the bow in an ordinary position while the cello is outlining chords underneath playing in *sul ponticello*. Another interesting effect between all voices,

<sup>100</sup> Siddon, *Tōru Takemitsu A Bio-Bibliography*, 38.

<sup>101</sup> Ibid, 221.

<sup>102</sup> Burt, *The Music of Tōru Takemitsu*, 222.

<sup>103</sup> Tōru Takemitsu, *Between Tides*, (Tokyo, Japan, Schott, 1995), 4.

particularly the violin and cello is the use of unison but slightly offset from one another creating a Gregorian chant effect. For example, in m. 50, cello begins a sequence of pitches and intervals starting with a *flautando* bow in piano on E-flat, moving to C, E-flat, and then back down to C, E-flat. The violin, in the same measure starting at the cello's higher E-flat, starts the exact same sequence of pitches with the same performance indications to fashion an echo of what was heard in the cello line. This effect occurs again in m. 53 but with harmonics at a softer dynamic of *pianissimo*. With the use of multiple textual layering, Takemitsu also employs the mixture of regular rhythms that reinforce the pulse as well as trick the listener and performer into thinking there is a sense of pulse where there is none.

The first rhythmic figure in Figure 3.46 illustrates the offset sense of meter in the piano with the equal dotted eighth notes in the 6/8.



Figure 3.46.<sup>104</sup> Rhythmic values.

The illusion is created with a shift in tempo with the pulse, yet that is not what occurs. In addition, the second rhythmic figure from Figure 3.46 further demonstrates

<sup>104</sup> Ibid, 15 and 22.

Takemitsu's meddling with the false impression of pulse. This rhythmic sequence is found throughout the work. *Between Tides* contains the use of a sequence of pitches, not written in the same order, but a continual revolution and use of notes, following a characteristic of Messiaen's use of pitch collections. The cello line contains some innovative passagework worth noting. As in all of the previously mentioned works, Takemitsu employs the use of quick successions of harmonic and non-harmonic playing that the performer must anticipate and adapt. Takemitsu also uses the simultaneous performance of *pizzicato* and traditional playing. For example, in m. 105, the cello begins the sequence of chromatic sixteenth notes on B-flat. The next note, D-natural with a superscript zero above must be played as a harmonic and concurrently, the G and C-strings must be plucked. The following bar, m. 106, the cellist holds a three note-chord of B-flat of which lasts one eighth note beat, A-flat, and D-natural, that should be performed with a non-broken style. A non-broken style chord is one in which the performer does not start the chord from the bottom and plays the pitches one at a time, but plays the notes all at the same time. The inner voice in the chord transforms into a harmonic played a third above, different from the normal fourth, creating a unique and difficult situation for the cellist. Finger and bow placement are critical for the normal sounding note and harmonic to be played continuously with control and correct tone color. *Between Tides* employs Takemitsu's unique use of modes for color and timbre qualities rather than emphasizing any kind of tonal or pitch center, mixture of pulse and unequal rhythm, tranquility, inspiration from nature (the sea), compound timbral and rhythmic levels, and distinctive practice of harmonic sequences and cello advancements seen throughout the works discussed in Section 5.

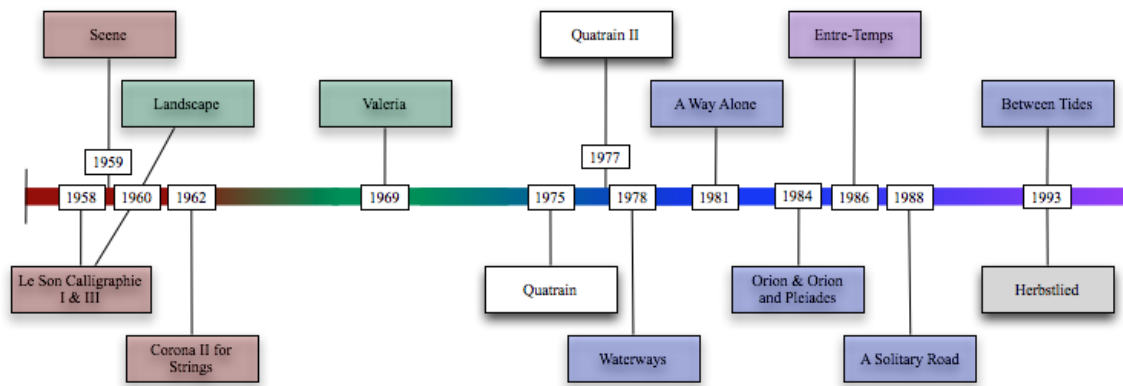
### 3.2 Conclusions

There are several influences of Messiaen apparent in the violoncello solo and chamber works examined in Section 5. Ranging from inspirations from nature in the “sea” pieces, *Waterways*, *A Way Alone*, and *Between Tides*, to pieces inspired by star constellations, *Orion for Cello and Piano* and *Orion and Pleiades for Cello and Orchestra*, Takemitsu is equally inspired by elements in and of nature. Takemitsu also quite frequently employs the use of timbral and textural layering in the examined compositions, ranging from rhythmic textures to the timbral mixtures of harmonics, non-harmonics, *sul ponticello* playing against ordinary playing, etc. Some compositions have more than one, however, the layering is evident. Sophisticated rhythms such as non-retrogradable rhythms are also utilized in all of the compositions with most divisions at the sixteenth-note level or smaller, as in the case of *Quatrain*. The characteristics of each piece and the musical or extra-musical inspirations governing them drive the need for the sonic qualities utilized. The compositions *Valeria*, *Le Son Calligraphie I*, and *Le Son Calligraphie III* possess Webernian characteristics and therefore the rhythms employed are angular and unequal. Other pieces such as *Scene*, *Landscape*, and *Pleiades from Orion and Pleiades for Cello and Orchestra* use the regular metric pulse to create a sense of expansiveness and stasis that is also a Messiaen characteristic. *Landscape*, whose inspiration comes from the *gagaku shō*, further evokes a sense of timelessness and stasis with the still, morphing, and dominating chordal harmonies. Often, Takemitsu separates pitch from rhythm and utilizes the same cycle of pitches, not necessarily in the same order, in order to emphasize modal or intervallic relationships. His use of modes does not govern the harmonic qualities of the pieces quite like Messiaen; however, he emphasizes

color and timbral qualities. Rarely will a complete mode be extended for a long period time, with the exception of *And: intermezzo* from *Orion and Pleiades for Cello and Orchestra*. Takemitsu uses modal mixture, with chords constantly shifting from mode to the next, with not all chords containing traces of harmonies. There does not seem to be any relationship between Takemitsu's use of Messiaen's modes and color. Indeed, Messiaen was secretive regarding his correlation for many years. Only recent research has revealed those relationships in more detail. However, there are peculiar color coincidences with *Landscape*, *Le Son Calligraphie I and III*, and *Entre-Temps* as discussed in Section 5. With Takemitsu's preoccupation with sonority, instrumental colors, and tone, there is also an over-arching theme regarding construction, order, and consonance versus chaos, dissolution, and dissonance. As seen in *Le Son Calligraphie III* and *Scene*, Takemitsu employs a constant interplay with modality, consonance and dissonance with resolutions dissolving into chromaticism and visa versa. He also would use this same theme in conjunction with a piece's structure. For example, also discussed in Section 5, *Landscape* possesses an unusual overall structure with the number of repetitions. *Waterway* and *Valeria's* underlying themes contained an inspection and battle between regularity with meter pulse and indeterminacy, of which in both cases, the latter won. The cello writing contains many 20<sup>th</sup> century techniques and innovations of which Messiaen employs in his compositions and upon which Takemitsu builds: harmonics, double-stop harmonics, *glissando* harmonics, anticipating the move in and out of harmonics, microtones used for expression, complex leaps to and from higher registers in quick succession with difficult rhythms, and non-traditional techniques as were seen in *Waterways*.

Table 3.1 introduces the chronological order of Takemitsu's compositions discussed in Chapter 2. It also contains a color-coding outline of the works that indicates the compositional "period." This helps illustrate and describe the influences and backgrounds of each piece.

Table 3.1 Chronological timetable including compositional color references



Takemitsu's earlier works are mainly influenced by the Second Viennese school with some Messiaen characteristics sprinkled in part due to Hirao's gift of *Technique du mon langage*. In the 1950's, Takemitsu undergoes his experimental period with influences from the Second Viennese School, John Cage, and *musique concrete*. The above diagram outlines this phase in red. With Cage's prodding, Takemitsu began to take an interest in his culture's musical heritage and thus, roughly, in the 1960's he began to use inspiration of Japanese music. It was during this time that he also started to blend East and West together into a closer relationship as noted in the diagram in green. *Quatrain* and *Quatrain II* stand as an homage to Messiaen and shift in compositional



style. Before these compositions, Takemitsu employed the use of Messiaen's characteristics, however, the string writing was less complex and the experimentation of those traits was still evident. After the direct influence of *Quator pour la fin du temps*, Takemitsu's string writing becomes increasingly complex and the use of rhythmic and melodic gestures more settled. The pieces also herald his "sea of tonality" phase in the 1980's (blue) in which most of the compositions focus on sonorities, colors, and timbres. Takemitsu's "dream" series follow in the 1990's as noted in the diagram as purple. The techniques employed during this final phase are congruent with the shift in maturity of his compositional style. Messiaen's influences are more freely used, not in imitation, but in Takemitsu's own unique language.

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## VITA

Susannah Montandon was born in Boise, Idaho and currently resides in Baton Rouge, LA. Ms. Montandon has been the cello instructor at the LSU Performing Arts Academy and the cello studio leader at the University of Evansville in Indiana. She has also held the positions of Program Director for Kids' Orchestra of Baton Rouge, Conservatory Director for the Acadiana Symphony Orchestra & Conservatory of Music in Lafayette, LA, as well as Music Librarian for the LSU School of Music. Ms. Montandon has performed at Twisted Oak Festival 2014 in Louisiana, LATEX Festivals 2007-2011 in Texas and Louisiana, LSU Composer's Forum 2007-2014, and NACUSA performances in Louisiana. She is the principal cellist of the Louisiana Sinfonietta and cellist of the Louisiana Sinfonietta Quartet. She has also performed in the Baton Rouge Symphony Orchestra, Acadiana Symphony Orchestra, Opera Louisiane, and Evansville Symphony Orchestra. In April of 2015, Montandon was the performance judge for the annual Louisiana Music Teacher's Association and in February of 2014, she was a guest artist and conductor for a string festival in Nashville, TN. Ms. Montandon's performances extend beyond the cello to include her passion for new and modern music. She is a founding member of LoLs (Laptop Orchestra of Louisiana) and has studied composition with Dinos Constantinides. She holds a Bachelor's Degree in cello performance from the University of Evansville, a Master's degree in cello performance from Louisiana State University and is currently pursuing a Doctoral degree in cello performance with a minor in musicology at LSU with Dennis Parker.