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entitled "A Singer's Examination of Oliver Messiaen's
Harawi: Chant D'Amour et de Mort"

be accepted as fulfilling this part of the requirements for the degree of Doctor of Musical Arts in Voice

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A SINGER'S EXAMINATION OF OLIVIER MESSIAEN'S

HARAWI: CHANT D'AMOUR ET DE MORT

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Division of Graduate Studies
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DOCTOR OF MUSICAL ARTS IN VOICE

in the College Conservatory of Music

1982

by

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Contents

Acknowledgments	ii
Notes	iii
Introduction	1
Biography	2
Messiaen's Philosophies	6
Messiaen's Musical Language	8
Music of the Incas	16
Quechua	21
The Quechua Language	22
Introduction to Analyses	24
I "La ville qui dormait, toi"	27
II "Bonjour toi, colombe verte"	31
III "Montagnes"	35
IV "Doundou tchil"	39
V "L'amour de Piroutcha"	44
VI "Répétition planétaire"	50
VII "Adieu"	55
VIII "Syllabes"	59
IX "L'escalier redit, gestes du soleil"	62
X "Amour oiseau d'étoile"	68
XI "Katchikatchi les étoiles"	71
XII "Dans le noir"	75
Concluding Remarks	80
Bibliography	83
Appendix	85

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Notes

All translations are by the investigator unless otherwise noted.

Measure numbers are for each individual movement.

Introduction

Olivier Messiaen's Harawi, Chant d'amour et de mort is a twelve movement song cycle for dramatic soprano and piano. Although other vocal works of Messiaen have achieved a popular status in the contemporary repertoire (most notably Poèmes pour Mi and Chants de terre et de ciel), Harawi is rarely performed. I feel the reasons for this neglect include the extreme difficulty of all aspects of the work: textual, musical, and interpretative.

Composed in 1945, Harawi is the first piece in Messiaen's Trilogy of Love and Death (Tristan Trilogy), with the subsequent works being the Turangalâ-Symphonie and Cinq Rechants. The subtitle of Harawi--Chant d'amour et de mort--as well as its place in the Trilogy, illustrates the importance of the Tristan myth to the interpreter.

In addition to the love-death myth, the symbolism of the work is intertwined with that of Incan culture. In the early 1940's, Messiaen became enamored with Béclard d'Harcourt's La Musique des Incas et ses survivances, and the Incan influence permeates the entire cycle. "Harawi" is a Quechua word (Quechua is the language of the Incan Indians), and the texts of the songs (all written by Messiaen) are hybrid, containing Quechua mingled with French.

Also necessary to the analysis of Harawi are studies in: Messiaen's unique musical language and its application to the Harawi cycle; textual problems (an understand-

ing of the poems is often obfuscated by Messiaen's ultra-symbolist style of writing); text setting; performance difficulties; and musical analyses. Since this study is meant to be a singer's examination of the work, the analyses will be vocally oriented, with the goal of making this formidable work accessible to every performer.

Biography

Olivier Messiaen was born in Avignon, December 10, 1908. His father, Pierre Messiaen, was an English teacher who was best known for his critical translations of the complete works of Shakespeare, and from whom Olivier acquired a love for the theatre. But it was Olivier's mother, the poetess Cecile Sauvage, who exerted the most profound influence on him: "... un livre de vers; intitulé L'Ame en bourgeois, qui a certainement influé sur mon caractère et sur toute ma destinée."¹

Messiaen spent his childhood in Grenoble, near the mountains of Dauphine, which he felt to be his true home, and where he still returns to compose. While there, he taught himself piano, and in 1917 he wrote his first composition, a piano piece entitled "La Dame de Shalott." It was also at this time that he began to discover the

¹Antoine Goléa, Rencontres avec Olivier Messiaen (Paris: René Juilliard, 1960), p. 19. "... a book of poetry, entitled The Flowering Soul, which has certainly influenced my personality and my entire destiny."

theatre; besides his knowledge of Shakespeare, he had become acquainted with Mozart's Don Giovanni, Berlioz' La Damnation de Faust, and Gluck's Alceste.

After the war, Messiaen's family moved to Nantes, where the young composer began his formal studies. Although Messiaen was only ten years old, his teacher gave him a score of Debussy's Pelléas et Mélisande, which was to be a major influence on Messiaen's development. In 1919, he entered the Paris Conservatory, where he studied for the next eleven years under such teachers as Georges Falkenberg, Jean Gallon, Marcel Dupré, Maurice Emmanuel, Joseph Baggers, and Paul Dukas. Messiaen's distinguished career at the Conservatory included prizes for fugue, accompaniment, organ and improvisation, and composition. Also during this period Messiaen discovered Sharngadeva's treatise on Indian music (talas), which was reproduced in Lavignac's Encyclopédie de la Musique,² and would prove to be a major influence upon Messiaen's rhythmic theories.

In 1922 Messiaen was appointed organist at the church of La Sainte Trinité in Paris, a position he has held since that time. The composer's skills as an organist, particularly at improvisation are evidenced here, and his organ compositions are important works in the repertoire eg. Les Corps glorieux (1939), La Nativité du Seigneur (1935) and

²Robert Sherlaw Johnson, Messiaen (Los Angeles: University of California Press, 1975), p. 10.

L'Ascension (1934, revised from the orchestra version).

Out of rebellion against the post-war musical climate, Messiaen joined with Jolivet, Daniel Lesur, and Baudrier to form "La Jeune France." In 1936 this group presented a concert of their own music ascribing to their ideals of more human and spiritual qualities, as well as a more serious intent. In this same year, Messiaen married Claire Delbos, to whom he dedicated his first major song cycle Poèmes pour Mi, based on poetry about marriage. Two years later, inspired by the birth of their son Pascal, Messiaen composed Chants de terre et de ciel, with poems of childhood.

Sept ans séparent la composition des Chants de terre et de ciel de Harawi... Mais sept ans sont certainement ceux qui ont décidé de toute l'orientation de la vie de Messiaen, de la vie de l'homme et de la vie de l'artiste. Il y eut la guerre, puis la captivité, la libération anticipée, le retour à Paris, la nomination de professeur d'harmonie au Conservatoire, et enfin la rencontre, on pourrait dire plus exactement la découverte d'une "pianiste unique, sublime, géniale" dont l'existence transforma non seulement l'écriture pianistique du compositeur, mais aussi son style, sa vision du monde et ses modes de pensée.¹

¹Coléa, p. 146. "Seven years separate the composition of the Chants de terre et de ciel and Harawi. . . But these seven years are certainly those which have determined the entire orientation of Messiaen's life both as man and artist. There was the war, then imprisonment" [where he wrote Quatuor pour le fin du Temps for clarinet, violin, cello, and piano] the anticipated liberation, the return to Paris, the nomination to professor of harmony at the Conservatoire, and finally the meeting, or rather one might say discovery of a 'pianist unique, sublime, ingenious,' whose existence transformed not only the pianistic writing of the composer, but also his style, his vision of the world and his modes of thought."

It was for this pianist Yvonne Loriod (who became his second wife in 1962) that Messiaen composed his major piano works: Visions de l'Amen (1943) Vingt Regards sur l'Enfant Jésus (1944); and Catalogue d'Oiseaux (1956-58).

During this same period Messiaen composed Trois petites Liturgies de la Présence divine, a work causing great musical and religious controversy. In spite of all the criticism, Messiaen's reputation as a composer had already been established, and he received a commission from the Koussevitsky Foundation which resulted in the Turangalîla Symphonie (first performed in Boston, 1949), the second piece of the Tristan Trilogy.

Messiaen's continuing exploration of his musical language is evidenced in the post-war works: Modes de valeurs et d'intensités (1949) uses his own serial techniques; Reveil des oiseaux (1953) is based entirely on birdsongs; and Chronochromie (1960) is "based on a scheme which he calls 'interversions symétriques,' a development of the idea he had already tried out in Ile de feu II and Messe de la Pentecôte."⁴ Sept Haïkaï (1962) includes a myriad of Messiaen techniques including Greek rhythms and rhythmic canons; La Fauvette des Jardins (1970) and Des Canyons aux Etoiles (1971-74) return to the language of

⁴Roger Nichols, Messiaen (London: Oxford University Press, 1975), p. 64.

Catalogue des Oiseaux, with birdsongs as the basis of these works.

Messiaen's influence continues to be felt both through his teaching (students include Pierre Boulez and Iannis Xenakis) and his works. He is still an active force in the contemporary music field and as to what to expect from him in the future, Messiaen prefers to quote a Chinese proverb 'The future is dark as a lake'.⁵

Messiaen's Philosophies

There are three major truths which embody the whole of Messiaen's output: the Catholic faith, the Tristan and Isolde myth, and a love of nature (especially birdsong). Of the three, Messiaen places the greatest emphasis on the tenets of the Catholic faith, and it is Christian symbolism which influenced most of his early works including L'Ascension, Les Offrandes oubliées, La Nativité du Seigneur, Les Corps glorieux, Quatuor pour le fin du Temps, Visions de l'amen, and Vingt regards sur l'Enfant Jésus. Although most of these works seem to emphasize the mystical aspects of the Christian faith, Messiaen insists that he writes "une musique théologique, en opposant à une musique 'mystique'".⁶ The reason for this statement is that a mys-

⁵Nichols, p. 78.

⁶Coléa, p. 47. "theological music as opposed to 'mystical' music."

tical faith aspires to the union of self with God, but Catholic doctrine requires an intercessor to form this union--Christ.

The truth which is the basis for the Harawi cycle is the Tristan myth.⁷ According to Messiaen

this legend is the symbol of all great loves and of all great love poems in literature or music. . . . I've kept only the idea of a love that is fatal, irresistible and which, as a rule, leads to death; a love which, to some extent, invokes death, for it transcends the body--even the limits of the mind--and extends on a cosmic scale. . . . There is an initiation, by death and separation from the world, into a greater and purer love which perhaps the mention of other myths will help you understand better: I think of the airy prison in which Viviane confines Merlin, or the descent of Orpheus into Hades. . . .⁸

The third truth, nature, is also relevant to this study because man is part of nature and must be viewed as one of its phenomena. Messiaen uses nature in several ways throughout Harawi: 1) the personification of the lovers, who are depicted as many objects of nature 2) the mountain setting (the Andes are actually the mountains of Dauphine) and 3) the use of birdsongs. It is the final element that is a passion of Messiaen's; he is an ornithologist and has used birdsongs as a theoretical basis for many works

⁷Messiaen has written three Tristans: Harawi, the Turangalîla-Symphonie, and Cinq Rechants. Although they are all based on the love-death mythology of the Tristan story, they are not related and stand as independent works.

⁸Claude Samuel, Conversations with Olivier Messiaen (London: Stainer & Bell Ltd., 1976), p. 9.

(Catalogue des Oiseaux, Reveil des Oiseaux, Oiseaux exotiques, Des Canyons aux étoiles).

Messiaen feels the three truths are related; the love-death of Tristan is a pale reflection of God's love for man; the human aspects of the Tristan myth are part of nature; nature is a reflection of God's love for man. Thus the Catholic faith, the Tristan myth, and nature "are resolved finally in one and the same idea: Divine Love!"⁹

Messiaen's Musical Language

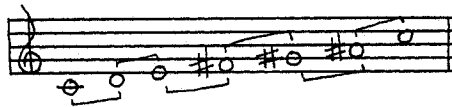
Messiaen's unique musical language stems from a combination of the rather conventional roots of his training at the Paris Conservatory and his explorations in rhythms, scales, etc. The music of Mozart, Chopin, and Debussy (especially Pelléas et Mélisande) all exerted an influence upon the young Messiaen, with studies in traditional forms rounding out a standard musical education. However, it was through the exploration of Hindu rhythms, Greek modes, plainsong, and birdsongs that Messiaen was to acquire the basis for his stylistic procedures. Messiaen set forth his theories in The Technique of My Musical Language, which was published in 1942. All of the devices basic to Messiaen's style are discussed in this work, and a companion volume provides numerous examples illustrating these techniques.

⁹Samuel, p. 14.

Messiaen's harmonic language is derived from a series of synthetic scales: the modes of limited transposition. These modes are artificial and have no relationship to the liturgical modes or those found in Greek music. They serve as a basis for both melody and harmony; Messiaen considers melody to be the tool for deriving harmonies. Each mode has the characteristics of many tonalities, but "without polytonality, the composer being free to give predominance to one of the tonalities, or to leave the tonal impression unsettled."¹⁰

Ex. 1

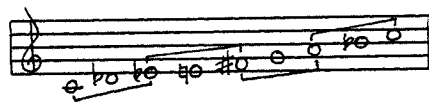
Mode 1



The first mode of limited transposition is the whole tone scale. It is divided into six groups of two notes each, and is transposable once.

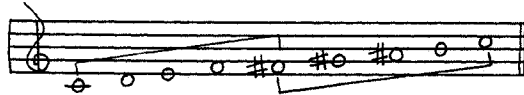
Ex. 2

Mode 2

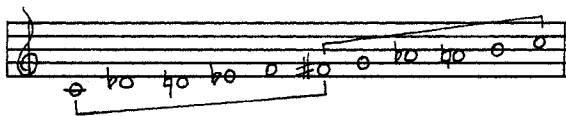


¹⁰Olivier Messiaen, The Technique of My Musical Language Translated by John Satterfield, 2 vol. (Paris: Alphonse Leduc, 1956), vol. 1, p. 58.

Mode 6



Mode 7



Modes four through seven are divided into two symmetrical groups, and each is transposable five times. Modes four, five, and six appear to be truncated forms of mode seven. Mode five is the derivation for Messiaen's 'chord of fourths', which contains all the pitches of this mode.

Ex. 6

Chord of fourths



The device of added resonance is an effective tool of coloration. In this technique a note or chord is played quietly above a louder principal note or chord, or a chord is played loudly in the bass register against other material. Added resonance unites the concepts of harmony and timbre, enabling harmony to function as timbre. In Messiaen's language, chords become entities unto themselves,

an idea which destroys the function of the chord and changes its relationship to its environs. This destruction is further abetted by the rhythmic distribution; the constant flux precludes standard harmonic function.

Ex. 7

Added-resonance

(Harawi VII)
mm. 59-60

52 *Très modéré*

Regarding melody, Messiaen says:

Supremacy to melody; The noblest element of music, may melody be the principal aim of our investigations. Let us always work melodically; rhythm remains pliant and gives precedence to melodic development, the harmony chosen being the "true," that is to say, wanted by the melody and the outcome of it.¹¹

Many of Messiaen's melodies are derived from other sources, ie. birdsong, plainchant, and fragments of standard

¹¹Messiaen, *Technique*, 1:31.

works (like the following example from Mussorgsky's Boris Godunov).

Ex. 8 Melodic Fragment (Boris Godunov)



Messiaen cites certain intervals as the basis of his melodic contours, notably the tritone and major sixth. The use of the tritone is ordained by its presence in the overtone series; the descending major sixth is seen in Rameau's theory.

Indian music has provided both melodic and rhythmic material for Messiaen. Although the melodic contours of Hindu ragas are influential, it is the raga rhythms or talas, that are most important. The article on Indian music found in the Encyclopédie de la Musique lists tala examples from the thirteenth century treatise "Sangita Ratnakara" by Sharngadeva. One of Messiaen's fundamental principles "rhythms with added values" was inspired by these examples. The feature of these Sharngadeva rhythms is their ametrical quality; the concept of beat is replaced by the shortest note pattern from which a rhythmic pattern can be built up.

Ex. 9 "Ragavardhana"



Example nine is one of Sharngadeva's rhythms: 'ragavardhana.' This rhythm is comprised of two parts with b being derived from a. From this pattern Messiaen derives his principle of 'added values' (see Ex. 10) by lengthening a note, or adding a short note value or rest.

Ex. 10 Added value



The modes of limited transposition have their rhythmic counterpart in Messiaen's 'nonretrogradable' rhythms. These rhythms are self contained units of irregular values which read identically in both directions. Because Messiaen's works are generally unmetered, the possible combinations of the 'nonretrogradable rhythms' are myriad.

Ex. 11 Nonretrogradable rhythms



The techniques of rhythmic augmentation and diminution are basic to Messiaen's musical language, but there are other important devices. The vertical aspects of multi-leveled scoring are just as important as the horizontal flow (as seen in ex. 7). Rhythmic canons are a feature of works of the 1940's, and they are sometimes used with a different harmonic coloration for each part. These techniques illustrate Messiaen's self-classification as a rhythmicist, a claim which will be further substantiated in the forthcoming "Traite de Rythme."¹²

Form in Messiaen's music stems from melodic rather than harmonic considerations, since Messiaen's harmonies are coloristic rather than structural. There are three basic forms listed in Chapter XI of Technique:

Binary Sentence

1. Theme - commentary - open cadence
2. Theme - commentary - closed cadence

Ternary Sentence

1. Theme and consequent
2. Commentary on the theme and its consequent
3. Repetition of the theme and its consequent

Song Sentence

1. Theme and consequent
2. Middle period (with a movement towards the dominant)
3. Final period arising from the theme but not an exact repetition of it

¹²An example of this technique will be discussed in the analysis of movement XII of Harawi.

Music of the Incas

It was in the early 1940's that Messiaen became interested in the folklore of the Andes:

A la lecture des admirables ouvrages de madame et monsieur Béclard d'Harcourt sur le folklore andin (Equateur, Pérou, Bolivie), je me suis passionné pour la musique péruvienne qui contient, je pense, les plus belles melodies folkloriques du monde. Les emprunts que j'y ai faits, sont des emprunts uniquement melodiques, en changeant complètement les modes (pentaphones chez les Péruviens, a transpositions limitées dans mon oeuvre) et en transformant également les rythmes, par l'ajout de "penultièmes pointées," de "non rétrogradables" et autres manies propres à monsieur Messiaen.¹³

The Highland region of the Andes of western South America was the site of three outstanding cultures: the Chibcha, the Inca, and the Araucania. Of these three, the Incan was the most advanced civilization, with the most refined musical culture of the entire continent. The surviving evidence of the complexity of Incan music is its instruments. In addition to a myriad of percussion instruments, the Indians had developed many winds, including five- and six-hole flutes with unequal finger holes; fourteen- and fifteen-tube antaras (clay panpipes); double

¹³Goléa, p. 149. "Upon reading the admirable works of Madame and Monsieur Beclard d'Harcourt on Andean folklore (Equador, Peru, Bolivia), I developed a passion for Peruvian music which contains, I think, the most beautiful folk melodies in the world. The borrowings I have made from it, are borrowings uniquely melodic; while completely changing the modes (pentatonic in the Peruvian, to limited transpositions in my work) and likewise transforming the rhythms by the addition of "penultimate dotted notes" of "nonretrogradable rhythms" and other mannerisms belonging to Messiaen."

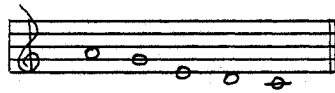
row panpipes; and cross flutes. After the European conquest and missionary influences, string instruments became part of the musical culture as well.

Incan music was essentially monodic and was based on a series of modes. The pure modes had no semitones, and, in the sense of standard harmony, did not modulate (which fits in with Messiaen's limited transposition theory).

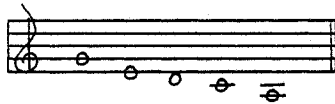
The modes of Andean music as they appear in Béclard d'Harcourt's La Musique des Incas et ses survivances, p. 134 are:

Ex. 12

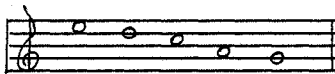
Mode A



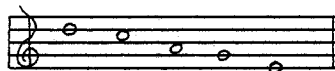
Mode B



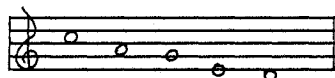
Mode C



Mode D



Mode E



The majority of Incan melodies were built on a descending pentatonic scale, eg.,

sions were used, especially with dactylic formulae. Common formulae included:

Ex. 14



This syncopation (found throughout Messiaen's Harawi) is common in South American music, but here the effect is very different due to the strong accent of the downbeat. Another feature of Incan rhythm is the emphasis of shorter note values when they are found at the beginning of the beat.

There are three basic genres of Andean music:

- 1) la wanka Official music; associated with religious ceremonies
- 2) le harawi intimate music; love songs
- 3) le wayno dance music¹⁵

The first category includes religious chants and funeral lamentations and can be of a free monodic type, or metered. The second category includes many types of love songs (the love-death is only one); love songs, pastorales and farewell songs all are harawis. The third category includes all types of dance music, usually in duple meter and binary form (although there are versions which alternate binary and ternary meters).

¹⁵d'Harcourt, p. 168.

The music of the second category, the harawi, is usually slow and often preceded by a prelude (called fuga). Triple meter (there are many duple examples as well) and an expressive and languorous quality are other characteristics of this genre. The following example, "La mort d'Inca," is illustrative of the haunting quality of the harawi:

Ex. 15¹⁶

N° 43
YARAVI
Mode Bb incomplet.
Chanté par M. Julio Tello. Province de Huarochiri (Pérou).

♩. 60 Expressif

The forms in Incan music include many refrain types and formes fixes. Often the melody contains two phrases, and the second concludes the piece, with or without a coda.

¹⁶d'Harcourt, pp. 298-299.

The form is often dictated by text, eg. the rondeau, with its recitative-like descriptive portions. At times a short instrumental prelude precedes a song, as in the fast introduction to a harawi. There are also examples of nonfixed, fantasy forms, particularly in the instrumental music.

There exists a wealth of information on Indian music which is outside the scope of this study. However even more than the tangible characteristics of Incan music presented here, it is the intense spirituality of the Incan music that most attracted Messiaen. According to d'Harcourt, "les chants de la haute montagne possèdent, d'ailleurs, presque dans le monde entier, cette spiritualité, cette rêverie, ce noble détachement."¹⁷ It is these qualities that Messiaen has transformed and embodied in his own Harawi.

Quechua

There is some ambiguity regarding the use of the term "Quechua." It is used most commonly to describe the Indians of the Andes who speak one of the numerous Quechua dialects. However, due to acculturation, the Quechua language has a much larger geographic area than the Andean highlands. Therefore there are Quechua Indians who speak

¹⁷d'Harcourt, p. 128. "the songs of the Andes possess, more than any others in the entire world, such spirituality, such reverie and such noble detachment."

the Quechua language as well as those who speak another tongue; in addition there are Quechua speaking peoples who are not Quechua. For this particular study, the term refers to the Quechua speaking Indians of the Andean highlands.

The Quechua Language

The use of the Quechua dialect in Messiaen's Harawi poses several problems to the literal translator: 1) the transliteration of the Quechua into Spanish or French, 2) the use of the Quechua language for phonemic purposes only, 3) the use of invented or onomatopoeic words based on the Quechua language. Although discussions of the translations will be presented with the analyses of the songs, some illustrations of these problems will be demonstrated here.

The transliteration problem stems from the fact that Messiaen's knowledge of Quechua is derived only from the d'Harcourt study of Andean music. This volume contains many Quechua songs, most with original Quechua and some with Spanish texts. Usually, these texts are transliterated and/or translated into French. The opening phrase of the fifth song, "L'Amour de Piroutcha," provides a good example: "tougou, ahi, tougou." The use of this text in the song does not appear to be literal, perhaps just a nice term of endearment or even just a good choice for vocalization; it certainly does not seem to fit the rest of the phrase, "tougou, berce toi." An examination of "Tungu, tungu", song 39 found in d'Harcourt's collection, indicates that this is

the Quechua spelling of "tougou," and that the next words of that song are "urpi kola," which means "sweet dove." Therefore the reader assumes the puzzle is solved. However, although d'Harcourt translates every other word of the five stanza song "tungu" is only transliterated. The translation problem lies in this transliteration for although there is no "tungu" listed in the Quechua lexicon, there is "thunku," which means "flying animal." Finally, the reader can make sense of the phrase.

The transliteration difficulties are caused by the three different sounds ascribed to each of the consonants "t" "d" "k". For each of the letters there is an aspirated, unaspirated, and glottalized stop. The meaning of a word can change depending on pronunciation, eg. "mapa" (unaspirated "p") means "vegetable wax" but "map'a" (glottalized stop "p") means "shameless." Messiaen's use of this word in the sixth song, "Repetition planetaire," is of the second category (phonemic), but one can see the problem encountered in a literal translation.

The third type of Quechua word found in Messiaen's Harawi is onomatopoeic or invented. "Doundou tchil" (song IV) is an onomatopoeic word simulating the sound of ankle bells worn during ritual dance; "mane" and "tou" of the eleventh movement represent invented words.

Obviously the difficulties in achieving a good translation are formidable, but not impossible.

Fortunately, it is the flavor of the Quechua language that is important to the songs, and Messiaen uses the dialect effectively to this end.

Messiaen's Harawi: Introduction to Analyses

Harawi: Chant d'amour et de mort was composed by Olivier Messiaen in Petichet between June fifteenth and September fifteenth, 1945. The first performance of the work was given in Macon on June 24, 1946 by soprano Marcelle Bunlet, with the composer at the piano. The cycle was written with Mm. Bunlet's voice in mind, and Messiaen gives specific qualifications for the soprano in the score: "grand soprano dramatique, registre plutôt médium et grave, malgré quelques si aigus en force étendue de la voix." When questioned by Antoine Golea regarding these demands Messiaen replied: "si Harawi réclame de la cantatrice un aigu éclatant, l'influence des folklore péruvien m'a amené à lui demander également un grave chaud, puissant et timbré."¹⁸

Although the cycle is vocally demanding, the piano score is perhaps more difficult to realize. The writing is technically virtuosic, and Messiaen views the instrument as possessing unending colors, adding additional considerations

¹⁸Coléa, p. 157. "if Harawi requires of the singer a brilliant high register, the influence of Peruvian folklore has led me to equally demand a warm, powerful and well-shaded low register."

for the pianist. He was once questioned as to why he never orchestrated the songs and answered

De même que l'orchestre, on peut faire une trompette bouchée avec des flûtes dans de grave, des flûtes avec des harmoniques de violon, plus poétiques que les originaux, de même ils existe un écriture de piano orchestrale, plus orchestrale que l'orchestre lui-même, mais impossible à réaliser matériellement avec un véritable orchestre.¹⁹

Harawi is the first piece in Messiaen's Tristan Trilogy, with the love-death story transformed here to the tale of a Peruvian woman named Piroutcha and her lover. The Incan influence is present to some degree in the melodic content, but is felt even more strongly in the imagery of the text and the Quechua language. "Harawi" is an Incan song of love-death, the all-encompassing love which served as the basis for Wagner's Tristan and Isolde. Messiaen's surrealistic presentation of the Tristan myth is of its transcendent aspects, with the primitive and ritualistic qualities emphasized by the Peruvian context.

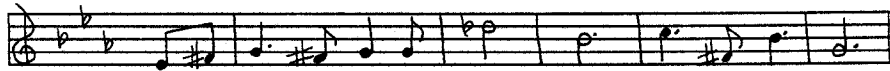
The melodic basis of the Harawi cycle may have stemmed from Incan song, but Messiaen has adapted it to his modes of limited transposition, particularly mode 2. The cycle can serve as an example of Messiaen's adventurous har-

¹⁹Golea, p. 158. "As with the orchestra, one is able to make a trumpet approximate the qualities of flutes in the low register, and to make flutes with violin harmonics, more poetic than the originals, likewise there exists an orchestral piano writing, more orchestral than the orchestra itself, but impossible to realize materially with a real orchestra."

monic language, but it also is surprisingly tonal. Most of the movements have a tonic key, with E-flat major claiming six of them, and G major being used often as well.

Messiaen often used a cyclic theme in his instrumental works, and the presence of one in Harawi illustrates the continuity of the composer's stylistic techniques. This theme (see example 16) is in E-flat major, on the first transposition of mode 2, and is the unifying device of the work.

Ex. 16 Cyclic Theme



The musical core of the cycle is movements VI, VII, and VIII, with the seventh song being the focal point. Movements IV and V, and IX and X are related, and help to balance the weight of the center movements. The inner movements also contain the nucleus of the dramatic content of the entire Harawi; it is obvious that the structure of the work plays a major role in all facets. The following analyses of the individual movements will demonstrate this.

I "La ville qui dormait, toi"

La ville qui dormait, toi.
 Ma main sur ton coeur par toi.
 Le plein minuit le banc, toi.
 Le violette double toi.
 L'oeil immobile, sans denouer ton regard, moi

The city which was sleeping, you.
 My hand on your heart, you.
 Right at midnight the bank, you.
 The double violet, you.
 The immovable eye, without releasing your gaze, me.

The symbolist language of this poem is representative of the entire Harawi cycle and is used to introduce images which will remain throughout the work (Tristan references, Incan symbols). Messiaen uses a device here which is often used in Harawi, that being the transference of outer images to the beloved through personification. The speaker of the poem is the male lover (unnamed), and he directs his thoughts of these images which embody his beloved, Piroutcha.

She is the sleeping city, totally alive but dormant, ready to embark on a new day, which here signifies the blossoming love. She is midnight on the bank; which is a direct reference to Act II of Wagner's Tristan und Isolde. She is the double violet, the Mayan symbol of modesty and indicative of her virginal qualities.

Messiaen uses these images to depict a pure love and reinforces them through the descriptions of the male lover. The lover's hand is on the woman's heart (he touches her without fully embracing her), and he is the immovable eye, his eyes locked with his beloved's in total adoration. Through all of these symbols, the reader construes a love which is about to blossom. All of the elements are present, the stage is set. The poem therefore serves as the prelude to the rest of the cycle.

Messiaen enhances the nocturnal dreamy quality of the text through his opening instructions "extremement lent, en reve", as well as extremely subdued dynamic markings (the loudest dynamic for either performer is piano). The text declamation is calm, and is reinforced by the extremely sustained writing for both soprano and piano.

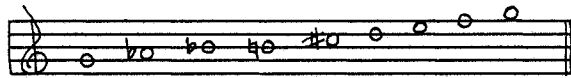
The piece is in G major, Messiaen's key of desire for the fulfillment of human love.²¹ The symbolism of the key is obvious. This love is the thrust of the entire




²¹Johnson, p. 43.


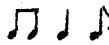
cycle. The key is established in several ways, the most important being the cadences on G⁵ which occur on musical phrases 1, 2, and 7 (the fifth line of the text has three cadence points). Of the other cadential formulae, two are based on D, one on G (but in a different context than those previously mentioned), and one on C⁶ (with A in the soprano).

The key is reinforced melodically through the soprano line. D and B are the only pitches in the first two phrases, and the third phrase outlines the key of G by using neighboring tones of the tonic pitch, and then cadencing on D (V). With the exception of the A natural in bar 10 on "oeil," the entire vocal line is based on the second mode of limited transposition, with "tonic" of G. (See following example).

Ex. 18 Mode Two



adapted to Messiaen's own language. Standard formulae of Andean music include  and . .²³ Although values do not remain constant in the transformation, patterns do, and it is the relativity of duration which is important.

The text setting is dictated by these irregular patterns, which works well for the first two phrases, but not for the third and fourth. Let the values assigned to "double" (m. 7)  and "immobile" (m. 9)  serve as examples. Messiaen bends the text to fit the rhythms and not the reverse, which is a common practice. Still, the effect of the poem is aided by the setting, and the extremely slow tempo makes the rhythmic irregularities seem less of an impediment to the textual flow.

The mood of the cycle is set by this piece, and Messiaen does well with its presentation. There are some performance difficulties involved not least of which is the direction of the phrase which is carried by the timbral adjustments of the piano, rather than the soprano line. This technique of harmony used as timbre is basic to Messiaen's language, but is a very new concept for the performers and may impede the flow of the line if the musicians are not attuned to it. The soprano would do well to be influenced by the piano writing, for although the horizontal vocal writing

²³d'Harcourt, p. 156.

is the point of stability, it must be colored with slight timbre modifications for interpretative reasons. Other performance difficulties include the sustained quiet vocal writing, the relatively low register (a reason for Messiaen's elaborate vocal specifications) and the characterization of the male lover, narrator of the poem.

II "Bonjour toi, colombe verte"

Bonjour toi, colombe verte,
Retour du ciel.
Bonjour toi, perle limpide,
Départ de l'eau.
Etoile enchaînée,
Ombre partagée,
Toi, de fleur de fruit de ciel et d'eau,
Chant des oiseaux.
Bonjour d'eau.

Goodday to you, green dove,
Heaven returned,
Goodday limpid pearl,
Setting out from the water.
Chained star,
Dispelling shadow,
You of flower, fruit, sky, and water,
Song of birds.
Goodday, from water.

The entire poem is addressed to the young girl, who has now awakened to a life of love. She is the green dove²⁴ and limpid pearl whose glow is able to dispel gloom and bring joy to her lover (again the narrator). This poem,

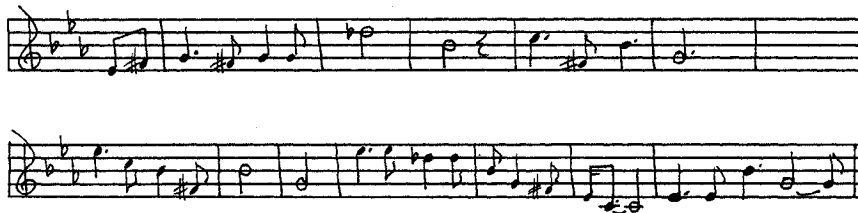
²⁴Coléa, p. 135 Messiaen says: "La colombe est la jeune fille au Pérou, la couleur verte est la couleur du printemps." "The dove is the young Peruvian woman, the color green is the color of spring."

overflowing with joie de vivre, is the first of the three texts which sum up the dramatic whole of Harawi (the others are movements VII and XII). All three use the symbol of the green dove and indicate the course of the love relationship, suggesting life, death, and eternity respectively.

The images of the text all signify newness and joy: "bonjour," is "goodday" and "colombe verte" uses green to symbolize the color of spring. The middle lines of the text "limpid pearl, setting out from the water; Chained star, Dispelling gloom" are a wonderful description of the rising sun. The use of the sun to personify the woman is of particular significance because the Incans were sun-worshippers, and this representation honors both the woman herself and her lover's feelings for her. Birdsong is a universal symbol of joy, and flowers and fruit are also representative of this emotion. The descriptions of sunrise and spring signify the first phase of the love relationship.

The cyclic theme is introduced in this movement and it constitutes the entire vocal material of the song.

Ex. 19 Cyclic Theme



The theme is based on the second mode of limited transposition, which was also the harmonic basis for movement I. The key of the theme is E-flat, which is the key center of the piece and the key for all subsequent appearances of the cyclic theme. Messiaen reinforces this tonality in the accompaniment, ie. measure 5, with all pitches deriving from mode 2 on E-flat. Also of interest are the intervallic structure of this same measure (Messiaen alternates sevenths with major thirds and perfect fourths, a commonly used device of tension and release) and the simultaneous horizontal statements of the mode in the right hand of the piano.

The structure of the piece is sectional, with the statements of the cyclic theme (section A) alternating with birdsong elaborations for solo piano (section B). The cyclic theme is duplicated and harmonized by the piano in the A sections, with the right hand adding bird-like figurations. The emphasis of these A sections is obviously the presentation of the theme.

The B sections consist entirely of birdsong, symbolic of the joyousness of new love. These statements are connected with the A sections by the restatements of an E-flat triad in the left hand, this triad being symbolic of the cyclic theme. As the birdsong progresses it becomes more elaborate and the frequency of the triad heralds the return to the cyclic theme.

The melody of the third A section is based on the next portion of the cyclic theme (see example 19), this portion being derived from the first. Messiaen combines techniques from both A and B sections in the accompaniment and has expanded the registration; the E-flat chords have been moved to the bass register. The climax of the song occurs in this section, on the words "Toi, de fleur, de fruit, de ciel et d'eau." The textual high point is certainly here for a symbolic translation would read "you are all things." The extended melody, and more importantly, the cadence on A minor, heighten the setting of this phrase.

The final section (the concluding 9 measures) is a compilation of all the techniques used in the song, using birdsong, elaborate figuration on mode 2, and the E-flat triad. The last three measures serve as a coda, with the piano cadencing on E-flat.

The text is set very well and although Messiaen uses a strict rhythmic pattern, it is suited to the poem. The piece is easy to sing, with its beautiful lyric theme supported throughout in the accompaniment. The largest obstacles for the soprano are the lengthy birdsong sections for the pianist. It is only through a dramatic presentation which utilizes these sections, that the piece can be sustained and cohesive.

III "Montagnes"

Rouge-violet, noir sur noir.
 L'antique inutile rayon noir.
 Montagne, écoute le chaos solaire du vertige.
 La pierre agenouillée porte ses maîtres noirs.
 En capuchons serrés les sapins se hâtent vers le noir.
 Gouffre lancé partout dans la vertige.
 Noir sur noir.

Red-violet, black on black.
 The ancient useless black furrow.
 Mountain, listen to the solar chaos of the vertigo.
 The stone which is kneeling down carries his black masters.
 In dense cowls the fir trees hasten toward the black.
 Abyss strewn everywhere in the vertigo.
 Black on black.

The text of this movement is the first example of love-death imagery in the cycle. Here Messiaen unites the symbols of death with the act of falling in love,²⁵ the dizziness one feels while looking down from a mountain top, and the dizziness of falling into a great chasm can both be equated with the headiness of newfound love. The vertigos of death and of love are intertwined here. Black, the color of death also plays a role in the poem. Everything rushes toward the blackness of death, the inevitable abyss whose color is black. Even the opening color of red-violet, a color of life, is tinted with black, with the finality of death depicted in the line "noir sur noir."

There is also an allusion to South American Indian mythology in this poem. According to Rafael Karsten in The Civilization of South American Indians, "Jachai is the

²⁵Johnson, p. 79

spirit of the black stones and the dark abysses. It is the demon most feared, and its color is almost black."²⁶

Although the Incan Indians were less influenced by transmigrations of souls and demons than many South American cultures, they still held these types of beliefs as the basis of their religious ideas.

The obvious locale for the text would be the Andes, but the mountains Messiaen describes here are those he knows, the mountains of Dauphine, "(parce que je n'ai jamais vu la Cordillere des Andes)."²⁷

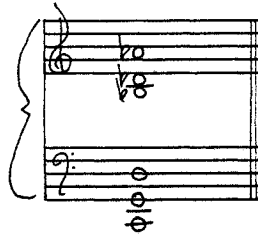
The piece is in strophic form (ABAB with a coda on A), and opens with a bell-like accompaniment (representing the mountains) consisting of perfect fifths in the right hand and minor sixths in the left. This technique of opposition and polarity serves Messiaen well in the fanfare introduction, which is used to set the scene.

The vocal line is delivered as a commentary on the piano part, which is where the dramatic content of the piece lies. Every utterance of the soprano is preceded by the same chord (example 20)

²⁶Karsten, Rafael, The Civilization of South American Indians (New York: Alfred A. Knopf, 1926), p. 220.

²⁷Goléea, p. 155, "because I had never seen the mountain range of the Andes."

Ex. 20



which is not a typical harmonic basis for the recitative-like vocal writing. However, it does prove to be a wise choice because the harmonic instability complements that of the text: the use of the dissonance throughout depicts the on-rushing tension of the vertigo.

The melody of the soprano is developed from one of the melodic contours of The Technique de mon Langage Musicale. The transformation is unmistakably from Boris Godunov of Mussorgsky.

Ex. 21²⁸

Mussorgsky Ex. 75 in *Technique*

Messiaen Ex. 76 in *Technique*

Messiaen Measure 9 of "Montagnes"

l'an-tique in-u-ti-le ray-on noir

All of the melodic content is present in this example, as the soprano has only four pitches in the entire song.

The most intricate writing of the piece is the piano description of vertigo. The dense harmonies and inner movements are musical embodiments of the "solitary chaos" and "abyss strewn" qualities of the vertigo. The "vertigo" section 2 (beginning m. 39) leads immediately into the mountain fanfare (m. 55); the act of falling into the abyss is musically transcribed. The piece cadences on the recitative chord, with the soprano pronouncement of death, "noir sur noir."

²⁸Messiaen, *Technique*, 2:13. Melodic example 76 from *Technique* is also found in *Poèmes pour Mi*.

IV "Doundou tchil"

Doundou tchil. (28 times)
 Piroutcha te voilà, ô mon àmoi,
 la danse des étoiles, doundou tchil.
 Piroutcha te voilà, ô mon àmoi,
 miroir d'oiseau familier, doundou tchil.
 Arc-en-ciel, mon souffle, mon écho,
 ton regard est revenu, tchil, tchil.
 Piroutcha, te voilà, ô mon àmoi,
 mon fruit léger dans la lumière, doundou tchil.
 Toungou, toungou, mapa, nama, mapa, nama, mapa kahipipas
 Toungou, toungou, mapa, nama, mapa, nama, mapa mahipipas
 Piroutcha te voilà, ô mon àmoi,
 la danse des étoiles, doundou tchil.
 Piroutcha, te voilà, ô mon àmoi,
 miroir d'oiseau familier, doundou tchil, doundou tchil.
 Arc-en-ciel, mon souffle, mon écho,
 ton regard est revenu, tchil, tchil, tchil, tchil.
 Piroutcha, te voilà, ô mon àmoi,
 mon fruit léger, mon fruit léger dans la lumière,
 doundou tchil.
 Doundou tchil. (21 times)

A literal translation of the Quechua portion of this poem is both senseless and unnecessary (as explained earlier in this study). However, there is a definite significance to the word "doundou tchil," for it is the basis of the song.

The derivation of this word is apparently from an Equatorian song "Quisiera, quisiera ser danzantito," as quoted in d'Harcourt's La Musique des Incas. The text of the song and a French translation follow.

Ex. 22²⁹

Quisiera ser danzantito	Je voudrais gentil danser
Con el cascabel a pie	Avec les grelots aux pieds,
Dundu čil, čil-čil-čil!	Doundou tchil, tchil-tchil-tchil!
Para bailar con minovia	Pour danser avec ma fiancée

²⁹d'Harcourt p. 459.

Desde ahora al amanecer Depuis maintenant jusqu'a l'aube,
 Dundu čil, čil-čil-čil! Doundou tchil, tchil-tchil-tchil!

The song was used for festival days, and was the accompaniment for a dance. The dancers were costumed, and wore ankle bells which tinkled as they moved. "Doundou tchil" is the onomatopoeic word for the sound of the bells.

The French portion of the text translates thus:

Piroutcha, there you are, Oh my love,
 the dance of the stars,
 Piroutcha, there you are, Oh my love,
 mirror of the familiar (pet) bird,
 Rainbow, my breath, my echo,
 your gaze is returned,
 Piroutcha, there you are, Oh my love,
 my delicate fruit in the light,

This song marks the true introduction to the Incan context of the piece and Messiaen turned to d'Harcourt for much of the material found here. In addition to the use of "doundou tchil;" the woman's name, Piroutcha, is taken from an Equatorial song of the same name "Piruca." The word "piruca" is Quechua for "top," here, a young woman who turns like a top, turning while dancing.³⁰

The poem is a description of the young Peruvian, Piroutcha, who is dancing the ritual dance of love. The love is now consuming and full blown; she is his breath and his echo, she looks at him while dancing.

The love-death context is hidden in one word "arc-en-ciel." Although Messiaen often uses the rainbow as a

³⁰d'Harcourt, p. 277.

symbol of joy (eg. Les Chants de terre et de ciel), here the Peruvian influence changes the meaning. According to Incan mythology the rainbow is a celestial serpent which demands human hearts to satisfy its appetite. Birds are dipped in the blood of the serpent and become the colors of the rainbow.³¹ Both the demand for human hearts and the transformation of the bird into the rainbow are important here; the human hearts relating to the love-death; the bird symbolizing Piroutcha, the green dove.

Messiaen's setting of this text is a dance-song in the nonretrogradable form A B C B A. Section A opens with a drum-like pattern in the piano, with the words "doundou tchil" chanted on C-sharp over this accompaniment. The character of a primitive dance is captured here, the sound is definitely a "culture shock" from the previous content of the cycle. The B section contains the cyclic theme, which is taken from a Quechua war dance entitled Khacampa (Ex. 23).

³¹Pierre Grimal, ed. Larousse World Mythology (London: The Hamlyn Publishing Group Limited, 1973), p. 490.

Ex. 23³² "Khacampa"

N° 3

animer de plus en plus jusqu'à la fin

The musical score consists of eight staves of music in treble clef. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a single melodic line. The first staff contains the first measure, which is marked with a fermata. The subsequent staves show a continuous melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The piece concludes with a final measure on the eighth staff, marked with a fermata.

³²d'Harcourt, p. 504.

Here is the soprano line of measures 22-26 of
Messiaen's Doundou tchil.

Ex. 24 "Doundou tchil"



Messiaen has merely adapted the Peruvian melody to his own techniques to form the theme. The elements of this transformation include the use of: mode 2 of limited transposition, nonretrogradable rhythms, and an E-flat tonic (the key of the cyclic movements).

The C section, beginning with measure 38 is a beautiful love song on a series of Quechua words. Harry Halbreich³³ claims that these words are invented; but they are not: they are merely nonsensical. "Toungou" means bird (the male lover's term of endearment for Piroutcha); "kahipipas" and "mahipipas" mean "whatever" and "wherever" respectively. The feeling here is that the lovers are in their own world with their own language, for a brief moment in this ritual dance.

The return of the B section (bar 50) begins like the original, but in measure 54 Messiaen transposes both soprano and piano to A-flat (up a perfect fourth). The material in measure 66 also marks a change from its first appearance, due to the repetition of the text in that bar.

³³Halbreich, p. 335.

The concluding section A marks a return to the opening of the song, but Messiaen has embellished the drums of the left hand of the accompaniment, with birdsongs in the right hand. The symbols of the primitive culture combine with the joyousness of birdsong to bring the movement to an abrupt close, with both performers cadencing (surprisingly) on B flat.

This is the most difficult movement thus far. The A sections are difficult to sustain; the C sharp chant is emotionally void, the voice is used as an instrument. This section is in sharp contrast with sections B and C, which are extremely emotional and constantly moving. The song is also musically difficult, the rhythms are highly irregular (although they are typical for Messiaen) and the melodies have some unexpected twists. The piece is highly descriptive and inventive, and a good vehicle for the text.

V "L'Amour de Piroutcha"

La Jeune Fille	"Toungou, ahi, toungou, berce toi, ma cendre des lumières, berce ta petite en tes bras verts. Piroutcha, ta petite cendre, pour toi."
Le Jeune Homme	"Ton oeil tous les ciels, doundou tchil. Coupe-moi la tête, doundou tchil. Nos souffles, nos souffles, bleu et or. Ahi; Ahi; Chaines rouges, noires, mauves, amour, la mort."
The Young Girl	"Toungou, ahi, toungou, rock you, my ash of lights, rock your little girl in your green arms. Piroutcha, your little ash, for you."

The Young Man "Your eye all the heavens, doundou tchil.
 Cut off my head, doundou tchil.
 Our breaths, our breaths, blue and gold,
 Ahi; Ahi;
 Red, black, mauve chains, love, death.

This poem, the first in which the woman speaks, is a dialogue between the lovers. The text expresses the desire for the fulfillment of their love and the inevitable death wish. The woman speaks first, and she talks to her lover about herself, asking to be cradled in his arms. The reference to Piroutcha being her lover's little ash is related to ritual practices of the Incans. In this culture, the women were tattooed from the time they were little girls, so that by the time they were of marrying age their faces were nearly covered with marks. This tattooing was done with ashes (made permanent by pricking the skin), which were considered to hold purifying powers.

The tattooings were also regarded as protection against disease. Since a woman lacking this protection naturally would be shunned by the men, it is easy to understand that tattooing may secondarily become in a way a means of sexual attraction.³⁴

The young man's speech is an abrupt change from the lulling sensuality of Piroutcha's. The brutal quality of "Cut off my head" gives the glimpse of what is to come, and brings a directness to the death wish; only hinted at in the earlier poems. "Doundou tchil" coupled with the death

³⁴Karsten, p. 191.

request adds the necessary factor to create a ritual love death; a primitive and transcendent love-death. "Nos souffles, bleu et or" refers to the mingling of the lovers' breaths (souls) which are blue when separate, (like blood within the body), and gold when joined (the color of the sun and the richest substance of Incan civilization). The chains refer to the mountains of the third movement (both the Andes and Dauphine), an association which relates to the love-death wish.

The melodic basis of this song is a beautiful harawi "Piruča" (mentioned earlier regarding the origin of the woman's name). Although Messiaen has again adapted the Incan melody to his own techniques, the original flavor has not been damaged but heightened. The entire harawi as given in d'Harcourt's La Musique des Incas³⁵ follows, along with Messiaen's adaptation of it (measures 1-7).

³⁵d'Harcourt, p. 276.

Ex. 25

N° 31

PIRUÇA

Mode D.

Chanté par M^{re} P. Rivet.

Cuenca (Équateur).

♩ = 63 p Souple et ballonné

Que te pa.re.ce, Pi.ru . ça,

meno p

Que te pa.re.ce, Pi . ru . ça,

cresc.

Lo que nos es.ta pa.san . do?

Lo que nos es.ta pa.san . do?

p rall.

Ay, ay, ay! Pi . ru.. ça mi . a!

Ex. 25, cont.

L'AMOUR DE PIROUTCHA

V

Lent, tendre et berceur
LA JEUNE FILLE

CHANT
"Toungou, ahi, toungou, — toungou, ber...ce, toi, — ma cendre des lu...mières, —

Lent, tendre et berceur

PIANO
p pp p pp p pp p pp

*Do. *Do. *Do. *Do. **

ber...ce ta pe...tite en tes bras verts. — Pi...routcha, — ta pe...ti...te cendre,

Même mouvement
LE JEUNE HOMME

ppp mf
pour toi. — "Ton œil tous les ciels, doun...doun...tchil. Cou...pe...moi la tête, doun...doun...tchil.

Même mouvement
ppp mf

The song opens in the key of G major, the key of desire for the fulfillment of love. The Incan melody has been adapted to the second mode of limited transposition, which also is constant in the accompaniment. The music is gentle and caressing and is somewhat reminiscent of the first movement, in spirit, key center and rhythmic patterns. The rocking instruction given by the composer is enhanced by the accompaniment. Both the rise and fall of the chords and the opening figure of the right hand (which tends to fall into the unaccented portion of the beat) evoke the image of a cradle rocking.

There is a complete musical change at the entrance of the young man, which is imperative to the mood of the text. The text setting is particularly well done, with both rhythmic and melodic aspects fitting the weight and pitch of the poetry. The setting of "Coupe moi la tete" is notable, for it is exactly like the preceding line. This gives a matter of fact, conversational quality to the request which is chilling, but serves to place the line on a par with the rest of the text making it part of the course of life. The death of the lovers is not to be dreaded, but is the natural outcome of their love; their orgiastic entry into the transcendental world.

Messiaen sets both texts twice, the structure of the piece is ABAB. Both of the second versions are slightly ornamented, with the B section containing tonal expansion.

The increased range and wider interval content make this statement of the text more insistent and perhaps possessed.

The movement is more vocally demanding than its predecessors; the range is increased and the singer often has to change timbres along with the wide leaps. The dramatic presentation is abetted by the music; there are no dead spots or lengthy repetitions of the same material. The transition between characters is well delineated such that this factor should cause no problem for the soprano.

VI "Répétition Planétaire"

The following text is preceded by a series of cries and Quechua-like words.

Enfourche un cri noir,
 Echo noir du temps,
 Cri d'avant la terre à tout moment,
 Echo noir du temps,
 Escalier tournant,
 Tourbillon,
 Etoile rouge,
 Tourbillon,
 Planète mange en tournant,
 (This text is repeated)

Tourbillon,
 Etoile rouge,
 Tourbillon,
 Planète mange,
 Planète mange en tournant,
 Ahi! Ahi! Ahi! O. . .

Bestride a dark cry,
 Dark echo of time,
 A cry out of eternity before the earth was formed,
 Dark echo of time,
 Winding staircase,
 Whirlwind,
 Red star,

Whirlwind,
Planet eating while turning,

Whirlwind,
Red star,
Planet eating,
Planet eating while turning,
Ahi! Ahi! Ahi! O. . .

This movement is one of the most ritualistic of the entire Harawi cycle. The opening cries evoke images of a primitive, savage culture, which are heightened by the use of the Quechua-like language. These cries now echo across "eternity, before the earth was formed" and seem to invoke the cataclysm of the cosmos soon to follow. Here the lovers climb the staircase of time into eternity (descriptive of the passage of the lovers into death); with the threat of being consumed surrounding them. The whirlwind and (bloody) red star are the planet which eats as it rotates; attempting to swallow the lovers up into the cosmos. All these symbols herald the approach of death, and provide a glimpse of the ultimate chaos of movement XI.

The violent imagery alludes to the total dissolution of the physical world that is death; and graphically represents the pain of the loss of self in death and in love. One may lose oneself to love only through a certain denial of self; the self becomes consumed to become part of the greater whole, as the soul is consumed in death to become part of the cosmos. Here is the interleaving of love and death, they now merge and become inseparable and inevitable.

The movement is very sectionally structured and consists of three major components: the cries, the incantations, and the dance. The cries ("à pleine voix, un peu faux, comme un appel en forêt") have their roots in Incan music, their grace note attacks being reminiscent of a lament. The accompaniment to the cries hints at what is to come; the dissonance of the figure is descriptive of the impending planetary chaos, and provides the intervallic content for the soprano figurations (example 26).

Ex. 26, mm. 40-41.



This soprano flourish is one of the most vocally difficult passages in the repertoire to negotiate. I dare say the passage is rarely performed accurately, although Messiaen's instructions indicate he expects this. The tempo of the passage is moderate, but thirty-second notes still would move quite rapidly, and the series of tritones (a favored interval of Messiaen) is almost impossible to execute. The intervallic pattern of the phrase is notable because it

is used again in movement VIII, although at a much more sensible pace, and with a text to aid articulation.

The incantations, a series of Quechua fragments, are chanted on a monotone E-natural. The chant seems to be invoking the chaos of the dance section, and this invocation is well supported in the accompaniment. The bass line of the accompaniment in measure 19 is related to the fioratura of bar 40 (example 26) and hence to "Syllabes."

The main theme of the song is an adaptation of the melodic contour of the previously quoted fragment from Boris Godunov (see example 21). This melody was also used as the basis of "Montagnes," and helps to bind the structure of the cycle. This theme is introduced here in the left hand of the accompaniment of measure 50.

Ex. 27, m. 50 Theme A

The musical notation for Example 27, measure 50, Theme A, is presented in three staves. The top staff is a treble clef with the tempo marking "Presque vif". The middle staff is a bass clef with the tempo marking "Presque vif" and the dynamic marking "pp stacc. mystérieux". The bottom staff is a bass clef with the dynamic marking "p legato" and a bass line starting on a dotted line with a flat sign (b). The notation includes various rhythmic values and articulation marks.

It is repeated several times, and is colored through transpositions and rhythmic alterations. The soprano intones another incantation (on a series of nonretrogradable

rhythmic patterns) over both this theme and the B theme (example 28).

Ex. 28, m. 77

Tchil pampahi - ka - ma, tchil.

B theme

These two themes (examples 29 and 30) serve as the melodic material for the entire French text.

Ex. 29, m. 81 Main Theme

En - - fourche un cri noir,

mf stacc.

Ex. 30, mm. 93-95 Theme B

Tour - bil - lon, E - toi - le rou - ge,

The B theme is the "répétition planétaire." It is repeated over and over to the text "planete mange en tournant." The planet's threat to swallow up the lovers is acted out musically. If one takes the B theme's last and first three pitches, and then plays them in retrograde, he has the fragment for "mange en tournant."

Ex. 31 Theme B

The image shows two staves of musical notation. The first staff is labeled "Tour-bil-lon é -toi-le rou-ge" and the second staff is labeled "Mange en tour-nant". The notation consists of a single melodic line on a five-line staff with a treble clef and a 4/4 time signature. The first staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes in the second staff are a retrograde of the first three notes of the first staff (G4, A4, B4).

This B theme section becomes frenzied and breathless, until it comes to a complete halt. The close of the movement is a return to the opening material, and the dark cries echo across eternity once again.

VII "Adieu"

Adieu toi, colombe verte,
Ange attristé.
Adieu toi, perle limpide,
Soleil gardien.

Toi, de nuit, de fruit, de ciel, de jour,
Aile d'amour.

Adieu toi, lumière neuve,
Philtre à deux voix.

Etoile enchainée,
Ombre partagée,

Dans ma main mon fruit de ciel, de jour,
Lointain d'amour.

Adieu toi, mon ciel de terre,
Adieu toi, desert qui pleure, miroir sans
souffle d'amour,
De fleur, de nuit, de fruit, de ciel, de jour,
Pour toujours.

Goodbye to you, green dove,
Saddened angel.
Goodbye to you, limpid pearl,
Sun guardian.

You, of night, fruit, sky, day,
Wing of love.
Goodbye to you, new light,
Philtre with two voices.

Chained star,
Dividing darkness,
In my hand my fruit of sky, of day,
Far from love.

Goodbye to you, my heaven of earth,
Goodbye to you, desert that weeps, mirror
without the breath of love,
Of flower, night, fruit, sky, day,
Forever.

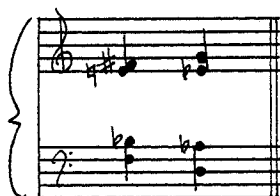
This movement is the poetic and musical basis for the entire Harawi cycle. The poem evokes the parting of death; the separation of soul and body. The speaker is the male lover, who is bidding Piroutcha goodbye. The images here are derived from the second movement, for it is in movements II, VII, and XII that the course of the cycle is contained. "Colombe verte," perle limpide," and "étoile enchainée" have all been used to depict Piroutcha. But there are some new symbols here as well, symbols particularly important to the love-death mythology--the saddened angel, the Philtre (taken from the Tristan myth), and the

final words of the poem "pour toujours." The death imagery is also indicated by "miroir sans souffle d'amour." A reflection without the breath of love (of life) invokes an apparition or a spirit. These symbols are coupled with the repeated goodbyes to connote death, although the death here is viewed as a desired goal rather than a nemesis.

As in the second movement, the sections of the cyclic theme are interspersed with piano solos. In the second song these interludes were birdsongs, symbolic of the joy of new love. In this movement the birdsongs are replaced by funeral bells, heralding the death of the lovers.

Although the melodic material of the opening measures is identical to that of the second movement, the piano scoring is very different. The delicate figurations are replaced by solid, heavy triads in a low register which add a solemnity to the cyclic theme. The funeral bells of the B section are used to reinforce the E-flat tonic; Messiaen weaves around the major third of E-flat and G throughout the section, using the following progression:

Ex. 32a



Each of the dyads resolves to E-flat and G.

Ex. 32b

expands to resolve to

contracts to resolve to

cadences on

As in the birdsong sections of movement II, the B sections become lengthier and more elaborate, but the content remains constant throughout.

There is a considerable change in the soprano setting of the final stanza of the text. The musical content of "Adieu toi, mon ciel de terre" is identical to the opening statement of the theme, but the setting of the next line, is greatly expanded, for this is the climax of the movement. Here the cyclic theme is transposed higher with a change in harmonic context caused by a dissolution of the second mode of limited transposition.

The movement is a motherlode of Messiaen's own language, in addition to the use of the modes, we find augmentation and diminution of the accompanimental rhythms.

The device of added resonance is seen for the first time in Harawi (measure 59).

The text setting is similar to that of movement II, with the lyric line being of utmost importance. The music carries the text so well that the slight aberrations to the speech rhythms are of little consequence. The B sections are easier to sustain dramatically than those of the second song, because the solemnity of the solo sections is the underlying emotion conveyed in the piano writing. The most difficult portion of the song for the soprano is the final section for piano alone, particularly because the musical material consists of shifts between augmentations and diminutions of only 2 chords (see previous example). This same problem of lengthy stretches for piano alone is inherent to the cycle however, and the soprano must learn to continue the drama throughout the numerous passages of vocal silence.

VIII "Syllabes"

Columbe, colombe verte,
Le chiffre cinq à toi,
La violette double, doublera,
Très loin, tout bas.

O ô mon ciel, tu fleuris,
Piroutcha mia!
O ô deplions du ciel,
Piroutcha, mia!
O ô fleurissons de l'eau,
Piroutcha, mia!

There are repetitions of the above, which are separated by sections of Quechua (based on "mahipipas" and "kahipipas") and several pages of ape cries "pia."

Dove, green dove,
The figure five to you,
The double violet will double,
Very distant, very quiet.

Oh oh my heaven, you flower,
My Piroutcha!
Oh oh let us unfold the heavens,
My Piroutcha!
Oh oh let us blossom from the water,
My Piroutcha!

This movement is a reenactment of the 'Dance of the Apes', a "ritual dance which commemorates an Incan prince who was once saved from great danger by the warning cries of the apes as they swung from tree to tree. In both the original dance and in "Syllabes," the cries of the apes are simulated by the repetition of the syllable 'pia'."³⁶

Messiaen has brought together many of the previous symbols of the cycle in this poem--the double violet (symbolic of modesty); the green dove; and setting out from the heavens and water. There is a new symbol here as well, "le chiffre cinq à toi," or the number five. Messiaen is somewhat of a numerologist, and five is the number of the Indian god Shiva who represents the death of death.³⁷ The

³⁶Johnson, p.81.

³⁷Preface to Messiaen's "Et exspecto resurrectionem mortuorem."

significance of the five then, is that of the redeeming and transcendent death.

The poem is addressed to Piroutcha; the lover is speaking of their growing love, the outcome of which is their separation from the world. The warning cries of the apes signal impending death and though they are highly insistent, it is the lover who wins out; his 'tout bas' is the final statement of text.

The piece opens in the key of desire, G major, and this is the key for all sections of the "colombe verte" theme.

Ex. 33 "Colombe verte" Theme

Co-lom-be co-lom-be ver-te Le chif-fre cinq à toi. La
vio-let-te dou-ble dou-ble-ra Très loin, tout bas.

The second theme (example 34), used for the second stanza of poetry, is derived from the soprano flourish of movement VI (see example 26). The accompanimental harmonies reinforce the dissonance of this theme. The tritone, second and seventh are omnipresent in the piano. In spite of this harmonic basis, the accompaniment completely supports the voice.

Ex. 34 m. 10



These stanzas of text are separated from their repetitions by brief Quechua utterances and lengthy sections of ape cries. It is the ape cries which are the "Syllables" of the title, but perhaps Messiaen has overstated their usage; the final section contains five pages of them. Although the piano part is highly chromatic and provides some interest to the soprano's B-naturals, it becomes repetitive as well. The efforts necessary to sustain these sections are major, due to the musical content, and the breath control of lengthy phrases with a constantly increasing tempo.

This movement is the most difficult to interpret successfully. While the "colombe verte" theme is a beautiful lyric melody with lush accompaniment and the second theme is difficult but accessible, the ape cry sections seem out of proportion and are an impediment to the dramatic content of the piece.

IX "L'Escalier Redit, Gestes du soleil"

Il ne parle plus, l'escalier sourit,
 Chaque marche vers le sud.
 Du ciel, de l'eau, du temps, l'escalier du temps.
 Son oeil est desert, lumière en secret.

Pierre claire et soleil clair.
De l'eau, du temps, du ciel, l'escalier du ciel.

Ma petite cendre, tu es là, tes tempes vertes, mauves,
sur de l'eau.
Comme la mort.
L'oeil de l'eau.

L'escalier redit, gestes du soleil,
Couleur de silence neuf.
De l'eau, du temps, du ciel, l'escalier du ciel.

J'attends dans le vert étoile d'amour.
C'est si simple d'être mort.

Du temps, du ciel, de l'eau, l'escalier de l'eau.
Ma petite cendre, tu es là, tes tempes vertes, mauves,
sur du temps.
Comme la mort.
L'oeil du temps.

Du ciel, de l'eau, du temps,
Ton oeil present qui respire.
De l'eau, du temps, du ciel,
Le coeur de l'horloge folle.

La mort est là, ma colombe verte.
La mort est là, ma perle limpide.
La mort est là.
Nous dormons loin du temps, dans ton regard.
Je suis mort.

L'eau dépassera nos têtes,
Soleil gardien.
Le feu mangera nos souffles,
Philtre a deux voix.
Nos regards d'un bout a l'autre
Vus par la mort.

Inventons l'amour du monde
Pour nous chercher, pour nous pleurer,
pour nous rever, pour nous trouver.
Du ciel, de l'eau, du temps, ton coeur qui bat,
mon fruit, ma part tes tenebres, tu es la, toi
L'amour, la joie!

Le silence est mort, embrasse le temps.
Le soleil aux cris joyeux.
Du temps, du ciel, de l'eau, l'escalier de l'eau.
La gaité fleurit dans les bras du ciel.
Eventail en chant d'oiseau.
Du ciel, de l'eau, du temps, l'escalier du temps.

Ma petite cendre, tu es là, tes tempes vertes, mauves,
 sur du ciel.
 Comme la mort.
 L'oeil du ciel.

It no longer speaks, the staircase smiles,
 Each step towards the south,
 Of sky, water, time, the staircase of time,
 Its soul is empty, in secret light.
 Bright rock and bright sun.
 Of water, time, sky, stairway of the sky.

My little ash, you are there, your temples green, mauve,
 on top of the water.
 Like death.
 The eye of the water.

The stairway speaks again, deeds from the sun,
 the color of new silence.

Of water, time, sky, the stairway of the sky.
 I wait in the green star of love.
 It's so easy to be dead.

Of time, sky, water, the stairway of water,
 My little ash, you are there, your temples green,
 mauve, on top of time
 Like death.
 The eye of time.

Of sky, water, time,
 Your present eye that breathes.

Of water, time, sky,
 The beat of a demented clock.

Death is there, my green dove.
 Death is there, my limpid pearl.
 Death is there.
 We sleep far from time in your gaze.
 I am dead.

The water will rise above our heads,
 Guardian sun.
 The fire will consume our breaths,
 Philtre with two voices.
 Our glances from one end to the other,
 Seen by death.

We will invent the love of the world
 To enable us to look for ourselves, to cry, to dream of
 ourselves, to find ourselves,

Of sky, water, time, your heart that beats, my fruit,
 My share of darkness, you are there, you.
 Love, joy!

The silence is dead, embrace the time.
 The sun of joyous cries.
 Of time, sky, water, stairway of water.

Joy flourished in the arms of the sky.
 Fan in the form of birdsong.
 Of sky, water, time, stairway of time.
 My little ash, you are there, your temples green, mauve,
 above the heaven.
 Like death.
 The eye of the sky.

The poetry of this movement is a companion piece to the ritualistic movements "Doundou tchil" and "Répétition planétaire." The staircase winding into the heavens (movement VI) is now smiling, for it knows that the lovers' passage through it into death is now a certainty. The lovers now are in communion with all nature, sky, water, and time join with the lovers, and provide the means of the ritual love death. The three elements recall the "cri d'avant la terre a tout moment" of movement VI, by their ageless qualities: time, sky, and water belong to the eternal.

The purifying aspects of the love-death are alluded to in several lines: "l'eau dépassera nos tetes" and "Le feu mangera nos souffles." Water and fire can provide death and they are also two of the universal symbols of purification. Thus death by either of these elements is welcomed in the transcendent love-death.

The "philtre a deux voix" is the philtre containing the love potion of the Tristan myth. The potion which was

to have brought death brought love; hence Messiaen's philtre has two voices, those of love and death.

The concept of self sacrifice in love is brought to its fruition in this poem. The lover (again the narrator) states "Je suis mort," meaning he already has put aside his self to become part of the new life of the world--a total, consummate and absolute love. This idea of the loss of self to the ideal love is one of the major philosophies expressed in Harawi.

The absolute joy found in this abandoning of self is expressed in the last few stanzas of verse. "Joyous cries," "birdsong" "love" and "joy" have replaced all of the warning cries of impending doom from movement VIII. The total experience of love is now a reality.

The musical content of this song is closely related to that of "Doundou tchil." Both of these movements use material based on the cyclic theme, and are in the E-flat tonality of said theme. Each of these movements is related to the one immediately following it, so that IV and V, and IX and X serve to balance the core movements of the cycle (see example 17).

The form of the song is A A' B C A, with the final section extended. Several of the techniques already demonstrated are successfully utilized in this piece including nonretrogradable rhythms, melodic contours (a strong presence of the tritone, although the major second is the

skeletal device of the melodies), and rhythmic diminution and augmentation. An example of the augmentation follows.

Ex. 35 (mm. 71-79)

Du ciel, de l'eau, du temps, ton cœur qui bat,

mon fruit, ma part de ténèbres, tu es là, — toi.

Chords with added tones add to the density of the harmonic structure and provide a functional harmonic context for the polymodality (Messiaen's modality) often seen in the accompaniment. In spite of these added tones the key feeling of E-flat is very strong, and though mode 2 of limited transposition is the true harmonic basis, the listener's perception is extremely tonal.

The expression of the philosophical "abandonment of the self to love" and the joyous outcome of such abandonment

are given such preference in the musical setting that the climax of the song occurs on "Inventons l'amour du monde." This phrase soars over the movement, and in fact contains the highest sustained pitch in the cycle. Messiaen's musical reinforcement of the importance of the text is blatantly obvious and illustrates that it is the love aspect of love-death that is the ultimate truth of the Harawi cycle. (However, the ultimate truth is not necessarily the final goal, as the twelfth movement will explain.)

X "Amour Oiseau D'Etoile"

Oiseau d'étoile,
Ton oeil qui chante,
Vers les étoiles,
La tete a l'envers sous le ciel.

Ton oiel d'étoile,
Chaines tombantes,
Vers les étoiles,
Plus court le chemin de l'ombre au ciel.

Tous les oiseaux des étoiles,
Loin du tableau mes mains chantent,
Etoile, silence augmente du ciel,
Mes mains, ton oeil, ton cou, le ciel.

Bird of stars,
Your eye that sings,
Toward the stars,
Your head upside down beneath the sky.

Your eye of stars,
Falling chains,
Toward the stars,
The shortest path of darkness to the sky.

All the birds of the stars,
Far from the image my hands sing,
Star silence augmented from the sky,
My hands, your eye, your neck, the sky.

The text of movement X was inspired by a painting by the surrealist Roland Penrose. The painting is known by two titles: "Seeing Is Believing" and "The Invisible Isle." The poem "Amour Oiseau D'Etoile" is a description of this painting.



Seeing is Believing
Roland Penrose
1936

According to Messiaen, "le tableau est le symbole de tout Harawi."³⁸ As the outstretched hands connect the physical world with the surrealistic one of the painting, so does the reality of love join with the symbols of Harawi. On a practical level, the woman in the painting is

³⁸Goléa, p. 156. "this scene is the symbol of the entire Harawi".

Piroutcha, and the hands are her lover's. The death references found in Harawi (eg. "Coupe-moi la tete") have also been derived from this painting. The imagery taken from Penrose is supplemented by the other symbols of Harawi; the woman is still represented by a bird, and the heavens symbolize the cosmos (here the origin and destination of all life and in particular the lovers.)

The song is in F-sharp major, the key of mystical love,³⁹ and the soprano melody is basically an elaboration of the tonic triad with an added sixth (nine of the twelve soprano lines fit this pattern.) The structure is simple and direct: the soprano's phrases are homophonically accompanied and then are answered by a birdsong. This pattern is without exception.

The chordal accompaniment is an example of Messiaen's equivalent of chord progressions called "chord connections."⁴⁰ In this technique the harmonic density is increased around a pivot pitch (see example 36).

³⁹Johnson, p.43.

⁴⁰Messiaen, Technique, p. 53.

Ex. 36 (mm. 1-2)
Presque lent, avec charme et tendresse, très pur

Oiseau de toi le,

pp comme un oiseau

This example also serves as an illustration of rhythmic augmentation, which is found throughout Messiaen's works.

The song is very gentle and tender; the birdsongs seem to be caresses on the sung text. The dynamics are relatively subdued and the harmonic rhythm is slow. These factors contribute to a peaceful movement which is devoid of conflict in all respects. It stands in startling contrast to the frenzy of movement XI.

XI "Katchikatchi les étoiles"

Katchikatchi les étoiles, faites-les sauter,
 Katchikatchi les étoiles, faites-les danser,
 Katchikatchi les atomes, faites-les sauter,
 Katchikatchi les atomes, faites-les danser.

Les nébuleuses spirales, mains de mes cheveux.
 Les électrons, fourmis, flèches, le silence en deux.
 Alpha du Centaure, Betelgeuse, Aldebaran,
 Dilatez l'espace, arc-en-ciel tapageur du temps.

Rire ionisé fureur d'horloge au meurtre absent,
 Coupez ma tête, son chiffre roule dans le sang!

Tou, ahi! mané, mani,
 Tou, ahi! mané, mani,
 Roule dans le sang etc.
 Ahi!

Grasshopper the stars, make them jump,
 Grasshopper the stars, make them dance,
 Grasshopper the atoms, make them jump,
 Grasshopper the atoms, make them dance.

The spiral nebulae, hands of my hair,
 The electrons, ants, arrows, the twofold silence.
 Alpha Centauri, Betelgeus, Aldebaran,
 Expand the space, blustering rainbow of time.
 Ionized laughter fury of a clock absent to murder
 You chop off my head, its figure rolls in blood.

You, ahi! mane, mani,
 You, ahi! mane, mani, (mané & mani are not actual.
 Rolls in the blood, etc. Quechua words)
 Ahi!

The tranquility of the previous movement has been totally usurped by the cataclysm of the entire universe. Everything in the cosmos is alive and is jumping about like a grasshopper. Although it is difficult to determine whether this is the death of the lovers, or a precognition of it, the effect is terrifying either way. The lovers are part of the cosmos here and the energy of the dancing stars which explode around them illicit a reaction of awe for nature and man's place in it.⁴¹ The death wish has become more vivid, with the addition of "roule dans le sang." The beat of the demented clock of movement IX has changed to rage; and its "ionized laughter" adds a demonic aspect to the death.

⁴¹A parallel and antecedent of Messiaen's mysticism may be found in the works of Alexander Scriabin, particularly his "Mysterium." In the finale of this piece, man and nature would become one through a tumultuous explosion, and all physical matter would return to a spiritual nontangible state.

There are some cyclic elements at work here, for this is the "danse d'etoiles" spoken of in movement IV. There was even a foreshadowing of the event in the third movement, in the request to listen to the solar chaos. There is an immediate musical connection in the tone cluster of the opening measure of this movement; it is a repetition of that used in both the final measure of "Doundou tchil" and again in the eighth movement with the reappearance of the "doundou tchil" text. (See bottom staff of example 37)

The key of the cyclic movements (E-flat major) is used on paper, but this tonality is extremely difficult to hear and exists in name only. The opening theme remains constant throughout the song with the accompaniment building the harmonic context through its successive repetitions. The theme is as follows:

Ex. 37 (mm. 4-7)

(poco staccato)

Ka.tchi - ka.tchi les é . tol . les.

fa . tes - les sau . ter, Ka . tchi - ka .

The accompaniment becomes more and more complicated as the stars dance, and the wide leaps and grace notes are graphic representations of this dance. These intricacies reach their culmination with the setting of "Rire ionisee . . ." and "Roule dans le sang."

The accompaniment hurls along violently, in a brilliant setting of the text. The complex harmonies are built on modes of limited transposition, most notably the second. Example 38 is of the left hand of measure 24, which is a

succession of chords, with each voice realizing the first transposition of mode 2.

Ex. 38 Chord Succession



The cries of the decapitation are enhanced by piano glissandi and punctuating chords; the figure for the head rolling in the blood is equally descriptive. Messiaen again places a major interpretative responsibility on the pianist, for here the voice narrates on a relatively simple melody, while the piano describes all that is being said. The dance of the stars is brief but concentrated, and the terror of the lovers is very tangible.

XII "Dans le Noir"

Dans le noir, colombe verte.
 Dans le noir, perle limpide.
 Dans le noir, mon fruit de ciel, de jour,
 Lointain d'amour.

Mon amour, mon souffle!

Columbe, colombe verte,
 Le chiffre cinq à toi,
 La violette double, doublera,
 Tres loin, tout bas.
 Tres loin, tout bas, tres loin.

La ville qui dormait.

In the blackness, green dove.
 In the blackness, limpid pearl.
 In the blackness, my fruit of sky, of day,
 Far from love.

My love, my breath!

Dove, green dove,
 The figure five to you,
 The double violet will double,
 Very far, at the lowest.
 Very far, at the lowest, very far.

The city that was sleeping . . .

"In the blackness" symbolizes the death of the lovers, for the "green dove" and "limpid pearl" now are part of the black. Not only have they moved into the realm of infinity, they have also travelled "far from love." The ultimate statement is that human love is finite. This is brought out in the last line of text: "La ville qui dort . . ." This is the opening line of the cycle, but notice now the following "toi" is missing for the lovers are no more. The temporal aspects of man's existence and man's love have become part of nature and the cosmos, for like all things human they must perish.

This movement is a summation of material from earlier movements. The first of these is the cyclic theme which opens the piece (example 39).

Ex. 39 Cyclic Theme

Tres lent, solennel

f

Dans le noir, co - lom - be ver -

Tres lent, solennel

pp legato

f

Pa. Pa.

Pa.

- te.

This is an exact repetition of the theme at the original pitch level. The accompaniment doubles the theme in the left hand, while the right hand plays a series of chords based on the second mode of limited transposition (similar to the technique illustrated in example 38). As in the earlier statements of this theme (movements II and VII) there are interludes separating the lines of text. Here the interlude contains an extremely complex rhythmic canon (example 40).

Ex. 40 (mm. 19-23)

Bien modéré

Bien modéré

pp

p

The pattern (with note values regrouped to facilitate reading) superimposed with the lower voices is:

Upper voice:

Lower voice:

The bottom voices are a rhythmic augmentation of the upper voices, being $1\frac{1}{2}$ times as long. The dynamic marking differs for each staff and the resulting effect is one of different simultaneous tempi.

The setting of "Mon amour, mon souffle" is one last attempt at the extasy of love before the return of the green dove (example 41).

Ex. 41 (mm. 70-72)

Lent
très ému, très expressif
(pour 2)

Co - lom - be, co - lom - be ver - te. Le chif - fre cinq à

Lent
(pour 2)

très ému, très expressif
(pour 2) *(marquez le chant à la basse et à la partie supérieure)*

This is a transposition of the theme from movement VIII, with an extension of "tout bas." The accompaniment plays a series of chord connections on mode 2.

The cycle concludes with a return to the opening music of movement I (example 42).

Ex. 42 (mm. 88-91)

Extremement lent, en reve
 Très lent
 La vil . le qui dor . mait...
 Extremement lent, en reve
 Très lent
 (tres long)
 Cadenza

followed by the "tout bas" motive of a major sixth. Here the soprano is instructed to hum her pitches for the lovers are dead and there are no words. The pianist adds a final chord and all fades away into nothingness.

Concluding Remarks

Through the preceding analysis some conclusions regarding the Harawi cycle as a whole may be drawn. First, it is a cycle in the true sense of the word, there is a continuity of both thought and musical material. The work is tightly structured and the movements are balanced against one another.

Second, the symbolic content of the work is of a surrealist nature and requires an intense study for valid

interpretation. This is true here much more than in Messiaen's other vocal works. The poetry is at times totally related to Incan symbols and makes no sense without an understanding of the background material.

Third, the cycle ascribes to Messiaen's compositional techniques which are technically difficult to realize. The rhythmic aspects of the work would take a study all their own, but the reliance on the smallest note value for pulse, with no time signatures and irregular groupings can leave the performers groping for the beat. The rhythmic patterns become easier with familiarity, but their intricacies are not for novice performers.

The melodic and harmonic content fall in this same category. The work is based on the modes of limited transposition which favor dissonant intervals and a blurring of traditional function, again leaving the performers with a new set of pitch relationships.

These difficulties are compounded by the length of the work as a whole, and certain movements specifically. I would here emphasize the problems with "Syllabes," which is the most formidable movement in this respect. "L'escalier redit, gestes du soleil" requires highly inventive performers to intensify the musical reiterations, and to make the glorious climax the natural outcome of these passages.

The text setting is dictated by Messiaen's rhythmic patterns, especially nonretrogradable rhythms. In spite of

these aberrations from the natural speech declamation, the language flows smoothly. Thanks to the composer's skillful use of dynamics, tempi, and pitch levels, the soprano should feel quite comfortable with the delivery of the text.

For both performers the work contains exceptionally rigorous demands both technically and interpretatively. The singer must have the ability to negotiate extremes of range, wide leaps, and difficult rhythms; must possess incremental dynamic control, and be capable of characterizing all that the text implies. The pianist must be technically proficient in every respect but to compound this Messiaen asks for orchestral timbre changes by requesting specific instrumental sounds. The performers should also realize the importance of the drama of the cycle. Harawi is almost an opera monologue and should be treated as such.

The length of the piece and its difficult symbolism require an erudite audience with a knowledge of the work. For these reasons Harawi might best be performed as a lecture presentation. Movements could also be separated into two or more groups, which would provide vocal and dramatic relief.

Notwithstanding the difficulties involved, the cycle deserves to be realized by performers who are prepared to meet the challenge of this demanding and fascinating work.

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Appendix - Reproduced from
Olivier Messiaen, Harry Halbreich.

Catalogue des oeuvres d'Olivier Messiaen
dans l'ordre chronologique

- 1917 La Dame de Shalott (piano). Inedit
- 1921 Deux Ballades de Villon (chant et piano). Inedit
- 1925 La Tristesse d'un grand ciel blanc (piano). Inedit
- 1927 Esquisse modale (orgue). Inedit
- 1927-28 Le Banquet eucharistique (orchestre). Inedit
- 1928 Variations ecossaises (orgue). Inedit
Fugue en re mineur (orchestre). Inedit
Le Banquet celeste (orgue). Leduc
L'Hote aimable des ames (orgue). Inedit
- 1928-29 Huit Preludes (piano). Durand
- 1930 Simple chant d'une ame (orchestre). Inedit
Trois Melodies (chant et piano). Durand
La Mort du nombre (deux voix, violon, piano).
Durand
Diptyque (orgue). Durand
Les Offrandes oubliees (orchestre). Durand
- 1931 Le Tombeau resplendissant (orchestre). En
depot chez Durand
- 1932 Hymne (orchestre). Broude
Theme et Variations (violon et piano). Leduc
Fantaisie burlesque (piano). Durand
Apparation de l'Eglise eternelle (orgue).
Lemoine
- 1932-33 L'Ascension (orchestre). Leduc
- 1933 Fantaisie (violon et piano). Inedit
Messe (8 sopranos et 4 violons). Inedit
- 1933-34 L'Ascension (orgue). Leduc
- 1935 Piece pour le Tombeau de Paul Dukas (piano).
Revue musicale
Vocalise (chant et piano). Leduc
La Nativite du Seigneur (orgue). Leduc

- 1962 Sept Hai-kai (piano et orchestre). Leduc
- 1963 Couleurs de la Cite celeste (piano et orchestre). Leduc
- 1964 Et exspecto resurrectionem mortuorum (orchestre). Leduc
- 1965-69 La Transfiguration de Notre-Seigneur Jesus-Christ
(7 solistes instrumentaux, choeurs et orchestre).
Leduc
- 1969 Meditations sur le Mystere de la Sainte Trinite (orgue).
Leduc
- 1970 La Fauvette des jardins (piano). Leduc
- 1971-74 Des Canyons aux Etoiles (piano et orchestre).
Leduc