XI, XVII) drawing together motivic threads, and also satisfying Messiaen's need for formal symmetry.

The concept of the reprise is an inseparable part of Messiaen's philosophy. It forms the structure in many of the slow movements in "Vingt Regards..." (I, IV for example). The important point about Messiaen's formal structures however, is that each section is self-contained and able to stand on its own. This fact is particularly relevant because it is this attitude to form which eventually gave rise to the concept of moment form in the works of Stockhausen and Steve Reich.

In his most usual textures Messiaen also deviates from the Western tradition. Counterpoint is practically non-existent in "Vingt Regards..." with the exception of "Par Lui tout a ete fait". The reason is simple - it would imply a control of time's unfolding which is foreign to Messiaen's language. Instead he either chooses the simple unity of homophony, or the "unorderedness" of the heterophonic. The latter, the coexistence of distinct threads, is particularly characteristic of such movements as "Regard du Fils sur le Fils", "Regard des Anges" and "Regard des Prophetes, des Bergers et des Mages". Throughout "Vingt Regards..." Messiaen contrasts textures, alternating thick textures (eg. III) with thinner, more gentle ones (eg. IV).

"Vingt Regards..." manifests many unique features as well as strikingly new techniques not seen before in this composer's earlier works. The converging motive in "Regard de l'esprit de joie" (b.2) is seen as one of these innovations in Messiaen's pianistic style. [11, p.75] This movement also reveals another pianistic idiom which Messiaen claims to have invented. Towards the end of this movement the performer's fingers revolve around the thumb, from right to left, whilst the hand is held in a flat position. [Ibid] Messiaen has also used passages in contrary motion, the two hands violently spreading chords against each other with tiny clashes. Messiaen sees this procedure as being unusual, used by harpists but rarely used on the piano. (see b.38f and b.41-44 in "Regard du Silence") Whilst he claims to be one of the first to have used the extreme registers of
the piano simultaneously, other composers such as Liszt, Skryabin, Debussy, and Ravel also emphasized the extreme registers of the piano. However, there can be no doubt that an emphasis on extremes of register is one of several features in "Vingt Regards...". In "Par Lui tout a ete fait" Messiaen alternates two fragments. Each time they reappear they start at a different pitch. They are completely blurred by the pedal. The alternation of these kinds of phrases (see b.62f) gives rise to a new kind of keyboard writing: a "flashing" fortissimo in the extreme registers, interspersed with pianissimo "mush" of two- and three-note chords. [5, p.4] Another of his claims to innovation in "Vingt Regards..." is the combination of an accelerando and ralentando in "Regard de l'Onction terrible".

In this "tour de force" Messiaen uses the piano as representative of a large orchestra with a whole range of timbres and accents. [11:73] Thus there is the "xylophone" motive in "Regard de la Vierge", the various Balanese timbres in "Noel", "Le Baiser de l'enfant-Jesus" and "Regard des Prophetes, des Bergers et des Mages", and the side-drum "drag" in "Par Lui tout a ete fait". Lastly, "Regard de l'Onction terrible" contains "martele" passages.

"Vingt Regards..." is not merely a compendium of techniques and "recherche" sonorities. If it is a masterpiece it is because Messiaen possesses the genius to give a sense of unity and coherence to a work over two hours in length. This work stands as a monument to piano music which looks to the future in such details as the association of a 12-note succession with a scale of diminishing rhythmic values [41;48] which was later used in "Ile de Feu 2". Even to those unmoved by religious references, the visionary symbolism of the slow-moving (often repetitive) structures, and the hypnotic vastness of its conception are proof indeed - that music knows no bounds in its ability to express the inexpressible.

The following passage from D.H. Lawrence's "The Rainbow" summarises it all:
"Away from time, always outside time! Between east and west, between dawn and sunset, the church lay like a seed in silence, dark before germination, silenced after death. Containing birth and death, potential with all the noise and transition of life, the cathedral remained hushed, a great, involved seed, whereof the flower would be radiant life inconceivable, but whose beginning and whose end were the circle of silence. Spanned round with the rainbow, the jewelled gloom folded music upon silence, light upon darkness, fecundity upon death, as a seed folds leaf upon leaf, and silence upon the root and the flower, hushing up the secret of all between its parts, and death out of which it fell, the life into which it has dropped, the immortality it involves, and the death it will embrace again. Here, in the church, "before" and "after" were folded together, all was contained in oneness."

D.H. LAWRENCE: THE RAINBOW
CHAPTER 7
APPENDIX I

MODES OF LIMITED TRANSPOSITION

MODE 1

\[ \text{\includegraphics{mode1.png}} \]

MODE 2

\[ \text{\includegraphics{mode2.png}} \]

MODE 3

\[ \text{\includegraphics{mode3.png}} \]

MODE 4

\[ \text{\includegraphics{mode4.png}} \]

MODE 5

\[ \text{\includegraphics{mode5.png}} \]

MODE 6

\[ \text{\includegraphics{mode6.png}} \]

MODE 7

\[ \text{\includegraphics{mode7.png}} \]
APPENDIX E

THEME OF GOD

THEME OF STAR AND CROSS

THEME OF CHORDS

THEME OF LOVE
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PUBLISHER:
University of the Witwatersrand, Johannesburg
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