

**THE AVANT GARDE AND ITS 'OTHERS':
ORIENTALISM IN CONTEMPORARY ART MUSIC**

CHRISTINA TIO EE MING

**Thesis submitted in fulfilment of the Degree of Doctor of Philosophy,
Department of Music, Faculty of Arts, The University of Southampton**

July 2000

UNIVERSITY OF SOUTHAMPTON

ABSTRACT

FACULTY OF ARTS

MUSIC

Doctor of Philosophy

THE AVANT GARDE AND ITS 'OTHERS':
ORIENTALISM IN CONTEMPORARY ART MUSIC

by Christina Tio Ee Ming

The economic and social convergence of the world in recent decades has encouraged cross-cultural exchange to a degree unprecedented in human history. Such interaction has contributed immensely to the stylistic pluralism of contemporary art music, and the proliferation of musical styles has in turn led to a heightened awareness of the dichotomy between 'Self' and 'Other', provoking much discussion on the issues of 'Westernisation', 'Modernisation', 'Universalism', 'Exoticism' and 'Orientalism'. Stimulated by Edward Said's penetrating critique, *Orientalism* (1978), scholarly interest in cross-cultural interaction has increasingly focussed on the need to understand cultural activities in the larger context of institutional, political and socio-economic conditions.

This thesis seeks to devise modes of articulating cross-cultural interaction in contemporary art music. It attempts to develop a critical framework for interpreting the influence of and allusions to Oriental elements in contemporary art music – a framework that emphasises not so much the subversion of ethnocentric narratives, but rather their transformation into more inclusive ones.

This is achieved through study of four contemporary composers of art music of varied cultural and ethnic backgrounds: Olivier Messiaen, Karlheinz Stockhausen, Peter Sculthorpe and Toru Takemitsu. I locate them within broad social and cultural perspectives, and try to identify and compare their differing approaches to and constructions of the musical 'Other'. I argue that, out of these composers, it is Takemitsu whose work best demonstrates the possibility of a productive interaction of musical cultures. Constructed out of multiple overlapping identities, Takemitsu's art, as I see it, creates an image of a new form of world interdependence.

CONTENTS

	Page
List of Musical Examples / Illustrations	iv
Acknowledgements	vi
Introduction	1
Chapter 1 Another Time, Another Place: Mysticism and Orientalism in Olivier Messiaen's 'Gagaku'	
1.1 Introduction	15
1.2 Traditional Japanese Court Music: <i>Gagaku</i>	
1.2.1 A Brief Introduction	19
1.2.2 Legends and Nationalism: Cultural and Political Links	20
1.2.3 <i>Etenraku</i>	23
1.3 Messiaen's 'Gagaku' (1962)	27
Appendix 1 (Transcription of <i>Etenraku</i>)	47
Appendix 2 (Collection of chords)	61
Chapter 2 Shaping the World Musically: Karlheinz Stockhausen and His Universal Music	
2.1 Introduction	63
2.2 Stockhausen's 'Oriental' Ideas and Music	
2.2.1 1948–1965	69
2.2.2 From 1966	
<i>Telemusik</i> (1966) and <i>Hymnen</i> (1966-67)	88
<i>Stimmung</i> (1968)	102
<i>Aus Den Sieben Tagen</i> (1968)	110
<i>Mantra</i> (1970)	115
<i>Licht</i> (1977 -)	123
2.3 Conclusion	126

Chapter 3	The Orient as Surrogate: Peter Sculthorpe's Construction of an Australian Music	
	3.1 Introduction	131
	3.2 The Australian Contexts	
	3.2.1 'European' or 'Australian'?	138
	3.2.2 'International Identity'?	144
	3.2.3 'Australasian'?	148
	3.3 Sculthorpe and 'Bali'	
	3.3.1 The Formation of an Image of Bali	156
	3.3.2 Images of Bali in <i>Sun Music III</i> (1966)	160
	3.3.3 The Disruption of Sculthorpe's Image of Bali	189
	3.4 Conclusion	194
	Appendix (Interview with Peter Sculthorpe)	195
		198
Chapter 4	Mirroring the Orient: Tradition and Postmodernism in the Music of Toru Takemitsu	
	4.1 Introduction	210
	4.2 The Japanese Contexts	
	4.2.1 The Japan-West Encounter	218
	4.2.2 Some Distinctive Japanese Cultural Elements	228
	4.3 Takemitsu and the 'Mirrors'	
	4.3.1 The Formation of the Concept of 'Mirror'	244
	4.3.2 The 'Mirroring' of Two Traditions: From Confrontation to Confluence	
	4.3.2.1 Confrontation: <i>November Steps</i> (1967)	268
	4.3.2.2 Non-blending Confluence: <i>Ceremonial: An Autumn Ode</i> (1992)	285
	4.4 Conclusion	294
Conclusion		300
Bibliographical References		304

LIST OF MUSICAL EXAMPLES AND ILLUSTRATIONS

	Page
Fig. 1 <i>hyo-jo</i> mode	24
Fig. 2 Instrumental distribution in Japanese gagaku and Messiaen's 'Gagaku'	28
Fig. 3 <i>Etenraku</i> and Messiaen's 'Gagaku'	30
Fig. 4 Melodic resemblances of <i>Etenraku</i> and Messiaen's 'Gagaku'	31
Fig. 5 Note-by-note layout of <i>Etenraku</i> and Messiaen's 'Gagaku'	33-34
Fig. 6 Three 8-notes chords and their transpositions on the violins	38
Fig. 7 Transcriptions of Australian Aboriginal music by Clive Douglas	143
Fig. 8 A standard <i>Gender Wayang</i> ensemble	163
Fig. 9 The distribution of music materials in Sculthorpe's ' <i>gender wayang</i> ' in relation to Balinese <i>gender wayang</i>	165
Fig. 10 Sculthorpe's <i>gender wayang</i> section in <i>Sun Music III</i> , bars 21-56	167-170
Fig. 11 McPhee's transcriptions of <i>Pemungkah</i> , Ex. 208, <i>Music in Bali</i>	171-172
Fig. 12 <i>Sun Music III</i> , bars 11-14; bars 23-25	173
Fig. 13 Ex. 181 in McPhee's <i>Music in Bali</i> , showing the tremolando figure; Sculthorpe's <i>Sun Music III</i> , bars 89-92	174-175
Fig. 14 McPhee's transcription of <i>Pemungkah</i> , transposed up a tone, bars 1-26	176-177
Fig. 15 Groups of 'three against four' rhythmic pattern, bars 36-41, <i>Sun Music III</i>	180
Fig. 16 Sculthorpe's ' <i>Gamelan Arja</i> ' passage in <i>Sun Music III</i> , bars 79-90	181-184
Fig. 17 McPhee's transcription of <i>Gamelan Arja</i> , Ex. 290 in <i>Music in Bali</i>	185
Fig. 18 Instrumental imitation of Sculthorpe's <i>Gamelan Arja</i> on the Balinese model	186

Fig. 19 Differing functions of the non-Japanese and Japanese brain (the Tsunoda Theory)	235
Fig. 20 Seating Arrangement for <i>November Steps</i>	272
Fig. 21 An example of Takemitsu's use of contrasting sound blocks in <i>November Steps</i> , bars 40-44	274
Fig. 22 <i>November Steps</i> , as the soloists on the <i>biwa</i> and the <i>shakuhachi</i> enter the piece at bar 25	276
Fig. 23 Bars 4-7, <i>November Steps</i> , showing contrasts of sudden attacks and soft playing in the orchestral writing	278
Fig. 24 An ornamented D played by the <i>shakuhachi</i> towards the end of <i>November Steps</i> ; the same ornamental D when the <i>shakuhachi</i> enters for the first time at the start of the piece	279
Fig. 25 Graphic notation for the <i>shakuhachi</i>	281
Fig. 26 Graphic notation for the <i>biwa</i>	282
Fig. 27 <i>Shakuhachi</i> solo in free tempo	284
Fig. 28 Instrumentation and seating arrangements for <i>Ceremonial</i> , as specified by Takemitsu on the score	290
Fig. 29 Bars 22-25, <i>Ceremonial</i>	293

ACKNOWLEDGEMENTS

I am grateful to many people, but principally to my supervisor Professor Nicholas Cook for his help, advice and support throughout this study. His prompt and painstaking reading and pruning of the various drafts of this thesis, inspiring comments and an unfaltering sense of literary style, immense understanding and fine sense of humour – make him the supervisor *par excellence*.

I thank composer Peter Sculthorpe for allowing me to conduct an interview with him during his visit to the UK in 1998, and for graciously providing a copy of his unpublished chapter on ‘Bali’. I am also grateful for the generous help given by the staff of C.F. Peters, who gave me access to the score of Takemitsu’s *Ceremonial: An Autumn Ode*.

I warmly thank Chan Ah Poh for her time and patience in reading through most of the drafts of this thesis, and for her moral support. I thank Ong Bee Suan for her patience and speed in reproducing most of the musical examples with her usual cheerful efficiency. Thanks to Reuben Lee and Tan Yue Teng for their prompt responses to my urgent calls for more materials for this thesis, for searching through Hartley Library and arranging for speedy delivery of these materials to Kuala Lumpur.

For their friendship, help and thoughtfulness, and for sharing their home with me during the course of this study, I am grateful to Maureen Campion in Southampton, and Ailin and Samuel Chong in Kuala Lumpur. My thanks are also due to Simon and Jill Bird, to James and Daphne Cordle, Graham and Chris Hilton, David and Melvis Preston, Leslie and Ena Lucketts and other families at Carey Church in Reading, for their friendship, warmth and loving support over the course of this research.

While I was writing up this thesis, the staff and students of the Conservatoire at University Putra Malaysia offered their cheerful presence. For their vivacious help in many ways, ranging from solving computer problems to delivering meals to me so that I could work over brief lunch-hour breaks and into the late evenings, I thank Minni Ang, Lam Ming Huey, Liew Ai Lin, Angelin Liong, Ong Bee Suan, Chan Chun Liang, Siau Yee Ching, Ong Yong Ching, Lau Sum Yee, Ong Ai Mei and Loo Fung Ying.

I warmly thank my parents for bearing with my absence from home all these years to study in the UK, and for their care, concern and support rendered to me in their own special way.

For providing enduring moral and practical support throughout this research – for his confidence, constant enthusiasm and interest in what I was doing, for cheering, encouraging and standing by me through the pitfalls in the preparation of this thesis – I am grateful to my love Nikos Christidis.

More than can be acknowledged here, I owe a special debt of gratitude to God for touching and enriching my life through all the people mentioned above, for His peace, reassurance and amazing provisions every step of the way throughout this study. I stand in awe of Him.

INTRODUCTION

In recent decades, advances in communication and information technology have encouraged cultural interaction to the extent of enabling many to believe in the emergence of a unified, global culture. The convergence of the musical cultures of the world has prompted much discussion of the issues of 'Westernisation', 'Modernisation', 'Universalism', 'Exoticism' and 'Orientalism'; and such publications as Jonathan Bellman's collection of essays *The Exotic in Western Music* (Northeastern University Press, 1998), Mervyn Cooke's *Britten and the Far East* (Boydell and Breyer, 1996) and Glenn Watkins's *Pyramids at the Louvre: Music, Culture and Collage from Stravinsky to the Postmodernists* (Harvard University Press, 1994), all testify to current scholarly research in these phenomena. In the contemporary musical scene, such terms as 'Universal Music', 'Planetary Music', 'Worldbeat' or 'World Music' have often been used as convenient labels for music which seeks to cross national and cultural boundaries. The tendency has commonly been to seek a fusion or synthesis of musical materials from diverse cultural and geographical origins.

Cross-cultural influence undoubtedly figured far more significantly in contemporary art music during the twentieth century than it had in earlier centuries. Early exotic influences on Western music were for the most part restricted to decorative or superficial effects – more 'colour' than structure. Opera is the genre that saw some of the earliest use of Oriental subjects, a few characteristic examples from the eighteenth century being *Les Indes galantes* (Rameau, 1735), *Solimano* (Hasse, 1753), *Le Cinesi* (Gluck, 1754), *Die*

Entführung aus dem Serail (Mozart, 1782), and *Le Medecin turc* (Isouard, 1803).¹ In the nineteenth century, such instrumental works as Glinka's *Oriental dances* (1837-42), Balakirev's *Islamey* (Oriental Fantasy, 1869) and Glazunov's *Reverie Orientale* (1888) are all clearly influenced by 'exoticism'.² To be sure, Western composers of the eighteenth and early nineteenth centuries generally knew little or nothing about the reality of the East, or even about its music. Sound images of the 'Orient' were largely imaginative representations, corresponding more to the Orientalist writers of the time than to actual Oriental music. Instruments of far-away places were often caricatured as 'instruments of torture'.³ Non-Western elements were mostly depicted as either cruel or ridiculous, and their musical characterisation was confined to a limited number of stereotypes, such as rhythmic *ostinati* and persistent repetitions of brief melodic phrases, occasionally with an unusual interval like the augmented second or fourth. The features of the 'Orient' were either distorted or stereotyped and the issues were tied in closely with domination, power and politics.

Debussy's exposure to an Indonesian gamelan at the 1889 International Exhibition in Paris represents one of the most significant and popularly known incidents in the history of the influence of Asian thought on Western music. His subsequent affection for the colours of Japanese prints was also responsible for the precision of the artistic route that led to the publication of *Estampes* (1903), including *Pagodes*. These Japanese, as well as Chinese, prints enjoyed an

¹ Karpati, p. 23.

² Watkins (1988), p. 117.

³ Watkins (1988), p. 211.

overwhelming vogue in Western Europe by the early 1900s, and were also of fundamental importance in the evolution of the impressionistic aesthetic pioneered by Debussy. Ravel's Orientalism can be seen in his *Sheherezade Overture* (1898) and his choice of 'Pantoum' for the title of the second movement of his *Piano Trio* (1914). Another characteristic example is the use of translations of ancient Chinese poems in Mahler's symphony *Das Lied von der Erde* (1907-1909). The translated poems, slightly modified, served to provide a means of escape for the composer on a personal level (and on a broader sociological level, from the atmosphere of futility and impending doom that was increasingly in the air after 1900), rather than representing anything characteristically Oriental.

Stravinsky (1882-1971) and Bartók (1881-1945) both had contacts with Eastern music and were at first primarily known for their assimilation of folk and exotic elements. Stravinsky may have been exposed to the Asian music that permeated popular music making in the Russia he knew. A likely example of conscious reference to certain Asian techniques is the opening of *Les Noces* (1914-1917), where the use of grace notes with intervals larger than a second produces a sliding attack that is similar to typical of certain Asian singing styles.⁴ The trenchant brevity of the Japanese *haiku* is also reflected in his *Three Japanese Lyrics* (1912-1913), even though no evidence of actual influence can be established. Bartók involved himself in serious study of musical cultures of non-Western origin and his investigations went beyond East European folk music to cover Arab and Turkish music. His ethnomusicological enquiries influenced and informed his own aesthetics and techniques, and even more significant than his assimilation of the materials he studied was his attitude towards such enquires. He considered the character and tradition of various musical cultures as well as all

⁴ Chou, p. 213.

the inherent qualities of the material itself, not all of which were perceptible or definable according to conventional Western concepts.⁵ While earlier non-Western influences on Western music had been subsidiary, representing a given ambience or a certain landscape within an established Western style, Oriental materials now left their mark on more basic compositional assumptions.

Among the American composers who have explored the possibilities of blending Oriental and traditional Western musical values are a group of California-based composers: Henry Cowell (1897-1965), Colin McPhee (1901-64), Harry Partch (1901-1974), John Cage (1912-1992), and later, Lou Harrison (b.1917). Henry Cowell turned to the serious study of non-European music as early as the mid-1920s, working with ethnomusicologists in Berlin. His interest in new sounds led him to an exploration of ethnic music from the standpoint of both sound and organisation, which eventually resulted in one of Cowell's most revolutionary ideas – ‘elastic form’, in which the notion of indeterminacy is put forward.⁶ Colin McPhee spent a great deal of time in the early 1930s researching and studying the music and instruments of Bali, where he lived for a time. He translated the music of Bali into his own style and instrumentation for standard Western orchestra, and his *Tabuh-Tabuhan* (1936), for example, shows considerable influence of the gamelan gong *kebya*.⁷ The combined influence of Hindu, African, and folk-American cultures is reflected in Harry Partch’s invention of new instruments⁸ while his percussion inventions in special tunings

⁵ Chou, p. 213.

⁶ Watkins (1988), p. 558.

⁷ Cope, pp. 124-5; Watkins (1988), p. 558.

⁸ Cope, p. 126.

seemed an extension of the gamelan.⁹ Building on the work of Cowell, Cage arrived at a newly liberating structural principle: his interest in Oriental philosophy played a vital role in his development of the concept of indeterminacy. More generally, the conception of non-directional time which he derived from the Chinese 'Book of Changes' (*I Ching*) inspired Cage's attempts to create a more static and 'motionless' type of music, which in the ears of many seemed to threaten chaos. And at the same time his prepared piano music again evoked the metallic sonorities of the gamelan. Lou Harrison, too, created a wide variety of works utilising gamelan-type (Javanese) instruments, as well as American folk-like homemade ensembles of gamelan-like instruments. His *Pacifika Rondo* (1963) for a chamber orchestra of Western and Asian instruments and *Concerto in Slendro* (1961) for violin, celesta, and percussion orchestra also show an obvious gamelan influence. These American composers who responded to Eastern sources seem to have been more ready than their European counterparts to abandon their heritage; but their approaches exemplify a tendency to absorb and integrate which may still be regarded as characteristically Western.

World War II brought many cultures into contact with each other for the first time. This no doubt accounts for a heightened awareness of things Oriental for the first time on the part of many Westerners. But this concern with things Oriental may now be considered part of a global cultural expansion, as contemporary music assimilates tendencies from many different cultures. More recent Western interest in, and influence from, Oriental art has become more complex in nature; and the process has also been reciprocated as the flow of influence has gone both from the East to the West and vice versa. Oriental composers such as Isang Yun (Korean, b. 1917), Chou Wen-Chung

⁹ Watkins (1988), p. 558.

(Americanised Chinese, b. 1923), Toshiro Mayuzumi (Japanese, b. 1929) and Toru Takemitsu (1930-1995, Japanese) have joined elements of their native musical cultures with those of Western music. The extensive cross-fertilisation and the adaptation of one system to another have contributed to the stylistic pluralism of Western contemporary music. This has also led, in each case, to a heightened awareness of the existence and significance of the 'Other', that is, the non-Westerner who through his or her non-Westernness contributes towards a definition of what it is to be a Westerner – a significance which includes broader cultural and ideological issues as well as more narrowly aesthetic ones.

Cross-cultural influence has contributed to the proliferation of musical styles in contemporary art music, yet there are fundamental differences in the basic understanding of concepts, styles and values as between different musical cultures. These concepts, styles and values are often of incompatible natures, deeply rooted in the social environments in which each culture exists. In many cases, borrowing and adoption of elements from one musical system to another has involved a certain degree of exploitation and distortion. Such borrowings often function as tools to serve the composer's own purpose within his or her compositional framework.

This thesis seeks to devise modes of articulating musical activity in a larger context, specifically in its social and cultural contexts, thereby developing a critical framework for interpreting the influence of and allusions to Oriental elements in contemporary art music. My research takes as its starting point the premise that all cultural activities, including music, are (in Nicholas Cook's words), 'culture-specific', and therefore, as Cook writes,

To approach another culture's music from an aesthetic viewpoint is to interpret it in an ethnocentric and therefore partial manner. No work of musicology can in a fundamental sense transcend the musical preconceptions of its author or the cultural circumstances that give rise to these preconceptions. On the contrary, it will express them; it will be, to use Dahlhaus's term, dogmatic.¹⁰

Restlessness concerning cultural identity and the validity of tradition often permeates processes of comparative characterisation. As a result, distinctions between cultures are often over-emphasized, creating a situation of overtly polarised binary opposition. Hence, in the construction of alterity, a representation of the 'Other' can often be a reflection of one's own ethnic identity, or an expression of a romanticised or imaginative view of the 'Other'. My research investigates different constructions and uses of the musical 'Other' by contemporary composers of art music of varied cultural and ethnic backgrounds. By pursuing a comparison between four contemporary composers of art music and their borrowings of Oriental elements in different social and cultural settings, I endeavour to examine and critique these composers' reception and handling of the conspicuous differences they encountered, as they themselves contributed towards the diversity of the scene.

As might be expected from the subtitle of this thesis, 'Orientalism in Contemporary Art Music', my research also takes its cue from Edward Said's penetrating critique, *Orientalism* (1978). Said's theory of Orientalism highlights the urgency of understanding cultural activities in a larger context, specifically the

¹⁰ Cook (1990), pp. 6, 9.

context of institutional, political and socio-economic conditions. Basing his interpretation on Michel Foucault's notion of discourse, Said interpreted Orientalism as a highly institutionalised means of 'dominating, restructuring, and having authority over the Orient';¹¹ in this way, he argued, the concept of Orientalism had come to represent a construct, not a reality. Said illustrated at length how the orientalists' pervasive strategies had contributed to the creation of a stereotyped 'pseudo-Orient'. He centred his concerns almost exclusively on Islamic culture and primarily that of the Middle East, whereas the composers represented in my case studies drew their resources mostly from India and the Far East. Nonetheless, Said's theory of Orientalism forms the background of my research in the sense of informing my understanding of the underlying assumptions, ideological prejudices and motives by which Orientalism has been connected to its object.

Said based his book on the premise that historical Orientalism ties in closely with Western ideologies and the West's cultural hegemony over Oriental peoples. I adopt and appropriate the view that many of the concepts and strategies underlying Orientalism have to come under scrutiny, in the sense that there should be a heightened awareness of the methodological assumptions and ideological prejudices underlying the enterprise of representation. In my consideration of the musical avant-garde and its 'Others' I have not, however, taken on board his critique of imperialist consciousness, for instance by interpreting Orientalism as a critical response to political conditions or as addressing racial issues, or through attempting a re-empowerment of a repressed (Oriental) voice in musicology. Instead, I take the stance that a more adequate

¹¹ Said (1995), p. 3.

account of Orientalism sees the relationship between the East and the West as an open-ended dialogue in the sense that the 'Other' need not always be seen as a threat or a formidable 'cultural contestant'. In other words, I emphasise not the subversion of ethnocentric narratives, but their transformation into larger narratives. This perspective is spelled out clearly by J. J. Clarke in his book *Oriental Enlightenment*:

The perceived otherness of the Orient is not exclusively one of mutual antipathy, nor just a means of affirming Europe's triumphant superiority, but also provides a conceptual framework that allows much fertile cross-referencing, the discovery of similarities, analogies, and models; in other words, the underpinning of a productive hermeneutical relationship.¹²

Without ignoring the complex issues of underlying ideologies and assumptions in cultural representation, I aim to absorb Clarke's thoughts into my critical stance, seeing cross-cultural interaction more as a network of relationship than as a mere expression of sentiments of contempt. Ultimately, I am concerned with the shaping of new forms of world interdependence, which is not necessarily or uniformly ethnocentric, but constructed out of multiple overlapping identities.

Hence this thesis may be seen as a study of cross-cultural interaction, and accordingly it represents a response to certain current trends of thought in musicology and a number of related disciplines. Particularly relevant in this regard are issues of intertextuality and influence as propounded by the literary

¹² Clarke, p. 27.

critic Harold Bloom, and appropriated into musicology by Joseph Straus and Kevin Korsyn. Bloom's theory of poetic reception understands influence as consisting of successive traditions of creative misreading, and sees the influence of one poet upon another as a complex interaction in which many creative tensions are brought into play. His model of influence has been appropriated by Korsyn as a basis for rejecting the idea of musical works as 'autonomous, self-contained compositions' in favour of the notion of 'analysing pieces as relational events';¹³ musical meanings are relocated in an intertextual space, carved out of the imaginative reinterpretation of borrowed elements. Straus, on the other hand, adopted Bloom's idea as a means of exploring the allusions to traditional tonal elements within post-tonal musical works, and argued for the prevalence of inevitable and vital creative tensions between post-tonal musical structures and earlier music; with composers incorporating traditional elements so as to reinterpret or 'misread' them.¹⁴

As mentioned earlier, this thesis investigates the use of Oriental elements by composers of contemporary art music of different ethnic and cultural origins. The composers selected here as specific examples of cross-cultural interaction are Olivier Messiaen (1908-1992, French), Karlheinz Stockhausen (b. 1928, German), Peter Sculthorpe (b. 1929, Australian) and Toru Takemitsu (1930-1995, Japanese). A chapter of the thesis is devoted to each of these composers. The chapters are organised not only in the order of the seniority of the composers, but also in such a way as to reveal progressively the different ways in which different perceptions of the Orient or of Oriental music have been embedded within the musical language of the respective composers. In each chapter, I survey the

¹³ Korsyn, p. 3.

¹⁴ Straus, p. 5.

cultural, social and political circumstances that gave rise to the respective composers' conceptions of the Orient, examine the varied roles ascribed to the Orientalist elements, and discuss the ways they were built into the framework of each composer's own musical aesthetics. I also document the sense of cultural entanglement in the musical representations of the composers. Where relevant, a small number of works are examined in some detail, not so much as a contribution to musical analysis, but in order to illustrate the treatment of Oriental elements at different levels, and in different cultural and political contexts.

Chapter One, then, focuses on Olivier Messiaen, and in particular on his 'Japanese' piece, *Gagaku*, showing how it reflects his way of listening to, and preconceptions about, traditional Japanese music. It argues that Messiaen's Orientalism is superficial in the sense that it is, in effect, an expression of his own French-Catholic concepts of mysticism and religious veneration, upon which an imaginative view of traditional Japanese music has been grafted. The second case study, Orientalism in the case of Karlheinz Stockhausen, forms Chapter Two and reflects a more philosophical level of Oriental influence. It will be obvious that the levels at which Oriental influences are appropriated within composition is a major feature serving to link musically technical and broader cultural analysis. Stockhausen embraces Oriental music within a concept of inclusiveness that is ultimately Western and Eurocentric. He uses the human voice and/or electronic sound as a convenient way of collapsing cultural boundaries and geographical space, so attempting to subordinate all 'Others' to the universal. Stockhausen's proposal for a 'universal music' with a cosmic impulse represents a conscious ideological synthesis which, of all the case studies in this thesis, could most easily be seen as representing a form of imperialism in Said's sense.

The third case study (Chapter Three) interprets Peter Sculthorpe's allusions to Oriental elements as a conscious reaction against Western influence, ultimately (and paradoxically) subsumed within his project of developing an autonomously Australian, or Australasian, musical tradition. His borrowings and reinterpretation of Oriental elements operate at a much more structural level than those of Messiaen, and this might be linked with the broader cultural agenda of the time, that of effectively repositioning Australia within the Pacific Rim. In a way, Chapter Four, the final case study, marks the climax of the thesis, as it interprets Toru Takemitsu's Orientalism as representing a notion of dialogue; in other words, Takemitsu's art is relational, based on the interaction between East and West. Takemitsu being Japanese, the Orientalism of his works should perhaps be better termed a reorientalising of the Orient. Beginning with a rejection of his own tradition (though for reasons different from Sculthorpe's), Takemitsu experimented with the interaction of musical and philosophical elements from the West and from traditional Japan, until he arrived at a position of non-blending confluence which celebrates diversity and emphasises plurality. Paradoxical as it may be, this position represents, in the author's opinion, by far the most effective way of appropriating Oriental traditions within a Westernised discourse (and vice versa). Takemitsu and Stockhausen both proposed a 'universal music'. But in contrast with Stockhausen's aim of abolishing cultural differences and merging diverse cultures into a single unity, I see a truly universalistic outlook as one that encourages cultural interaction, and at the same time seeks to affirm local or regional differences. Of the composers studied here, it is the works of Takemitsu that best exemplify this outlook.

I have deliberately omitted from this thesis any detailed consideration of John Cage, for the simple reason that his connections with Oriental philosophy

have already been comprehensively documented.¹⁵ Cage played a pivotal role for Stockhausen and Takemitsu in the sense that his Orientalism is as much philosophical as musical. The 'Other' represented in his works may have nothing to do with anything particularly Oriental, but relates closely to intrinsically ethnocentric ideologies. This may be suggested by his assertion that the relationship of his composition to his study of Zen Buddhism was not one in which Zen 'influenced' him to act and think in certain ways; rather, his understanding of Zen was shaped as much by his compositional concerns as his composition was shaped by his interest in Zen.¹⁶ The subtleties of Cage's personal style have drawn profitable attention to the multiplicity of cultural influences, thus rendering his Orientalism more acceptable to many than might otherwise have been the case. However, his subtlety at times masks an implicit sense of Western hegemony. As Georgina Born notes in her book, *Rationalising Culture*, Cage revealed 'a blatant bid for hegemony' particularly vividly in an article of 1958, as the American composer (in Born's words) 'describes experimental music as "the" American movement, and then equates "America" with "the world" in describing the necessity of America taking the lead from the old European discourse'.¹⁷

Cage assumes the innate potential of the West in spearheading a great musical movement, and this in turn may be seen as part of the 'totalising' discourse of Western cultural imperialism. Underlying his apparently culture-free

¹⁵ See, in particular, James Pritchett, *The Music of John Cage* (chapters 2 and 3 of which provide a detailed discussion of Cage's involvement with Indian philosophical practice and Zen Buddhism), Richard Kostelanetz, *John Cage*, and David Nicholls, 'Transethnicism and the American Experimental Tradition'.

¹⁶ Pritchett, p. 74.

¹⁷ Born, p. 62.

(or even orientalising) technique of indeterminacy, Cage maintains an ethnocentric concept of what music is and what it is for. This shows the necessity in the case of Cage, and of the four composers discussed in this thesis, of understanding orientalising techniques in a broad, cultural context.

CHAPTER 1

ANOTHER TIME, ANOTHER PLACE: Mysticism and Orientalism in Olivier Messiaen's 'Gagaku'

1.1 INTRODUCTION

The composer and pedagogue, Olivier Messiaen (1908-1992), has been held in increasing respect since the mid-1950s, among his audiences as well as among international composers of varying outlooks. As a composer, Messiaen's music is rich and exuberant as a result of his painstaking research in the fields of music analysis, composition, ancient and modern rhythms, bird songs and theology, and the juxtaposing of all he encountered. Throughout his life-time, Messiaen exposed himself to all kinds of musical techniques, languages and schools of thought or aesthetics. He was proud of possessing a very rich, well-supplied 'ensemble' of materials, and his investigation into rhythm has been seen as an immense contribution to Western art music.¹ His deep love for time and rhythm, and his zealous and consistent eclecticism are reflected in his posthumous seven-volume set treatise, *Traité de rythme, de couleur et d'ornithologie*.² The 'class' which Messiaen taught at the Paris Conservatoire from 1941 to 1978 stirred creative minds of many nationalities, and impacted talented students of

¹ Pople, p. 31.

² Boivin, p. 5. Of the seven-volumes set, only three volumes have been made available. These three volumes, published in 1997, have already reached a total of over 1,300 pages.

amazingly diverse academic background and aesthetic allegiances.³ Some of his students who have achieved international stature are Alexander Goehr, George Benjamin, Pierre Boulez, Karlheinz Stockhausen, Iannis Xenakis and Yvonne Loriod.

The reputation of Messiaen was, however, not always so secure, particularly among music critics during the fifteen years from 1944-45 onwards. Public successes also attracted much criticism 'smacking of heresy and "sulphur",' ⁴ as Messiaen suffered hostile comments on his music and in particular his aesthetics.⁵ Roger Nichols reported that Messiaen's music and his musical aesthetics were seen as vulgar,⁶ while in a conversation with Claude Samuel, Messiaen responded indignantly to the accusation repeatedly mounted that his music was 'sensual'.⁷

In response to the unsympathetic and diverse opinions of his critics, Messiaen relentlessly claimed that his music was always an outward display of his allegiance to the Catholic faith. When asked to explain or analyse his own works in interviews or in his composition classes, Messiaen was always willing to enumerate the sources of his inspiration, often a quotation from the Bible or the writings of great theologians. Indeed, the majority of his musical works are

³ A collection of exclusive interviews with nearly a hundred of Messiaen's former students was compiled and edited by Jean Boivin, published as *La classe de Messiaen* (Paris: Christian Bourgeois, 1995).

⁴ Boivin, p. 9. Quoting Pierre Boulez.

⁵ Nichols (1978), p. 20.

⁶ Ibid.

⁷ Samuel, p. 197.

suggestive of theological issues: half of Messiaen's output (twenty four of forty eight) noted in the definitive catalogue organized by Yvonne Loriod are titled with theological or liturgical themes,⁸ and nearly all his works are prefaced by musical and theological explanatory notes written by the composer.⁹ However, considering his eclecticism, a large part of Messiaen's work has also been inspired by other extra-musical references. Even this seems to pose no problem for Messiaen, as he worked the theme of faith into non-Christian myths, exotic cultures and arts, the natural world, and scientific or philosophical theories, subsuming them within his fundamentally theocentric vision of the world. This will be elaborated near the end of the chapter.

Among the various aspects of his spiritually committed musical language, Messiaen seemed to favour particularly, the descriptive quality of 'mysticism', and made explicit claims of his construction of mystical ideas and thoughts in his works. An example is in the preface to the religious masterpiece of his piano literature, the *Vingt Regards sur L'Enfant Jésus*, where the composer claimed his intent was to seek 'a language of mystical love ... in multicoloured arrangements (*un langage d'amour mystique ... aux ordonnances multicolores*)'.¹⁰ Relevant to the issue discussed in this chapter is the fact that this particular mysterious quality of Messiaen's works, which arises from Messiaen's experiences of a transcendental theology, has sometimes been associated with musical aesthetics of Oriental traditions. He has said that

⁸ Metheson, pp. 234-235.

⁹ Shenton, p. 226.

¹⁰ *Vingt Regards sur L'Enfant Jesus*, p. 1.

Japanese music is static, and I myself am a static composer because I believe in the invisible and in the beyond, I believe in eternity.¹¹

Just how far and in what sense are Messiaen's works Oriental? What is the 'static' quality the composer claimed as so characteristic of Japanese music and which he so identified himself with?

In 1962, the composer paid his first visit to Japan. During his tour of the country, Messiaen had contact with Japanese music and musicians, experienced Japanese landscape and visited the temples, as well as collected some Japanese birdsongs. On his return from the trip in the same year, he completed his *Sept Haikai: esquisses japonaises* – a set of seven independent 'sections' or 'movements', as implied by the Japanese word *haikai* (which means 'short poems') and *esquisses japonaises* (Japanese sketches). Messiaen said that the work was a musical reproduction of his fascination with Japanese traditions, what he felt and experienced to be the 'Japanese soul'.¹² To the fourth of the seven 'poems', Messiaen gave the name 'Gagaku', after the name of traditional Japanese court music.

Added to the questions posed above are more specific considerations such as to what extent is 'Gagaku' a 'Japanese sketch', and in what sense could it be seen (as claimed by the composer) as a musical reproduction of the 'Japanese soul'? What experience of 'the Oriental' does the sound of 'Gagaku' convey such

¹¹ Samuel, p. 103.

¹² Samuel, in Messiaen's words, 'I consider this piece my most beautiful homage to Japan, . . . – not to its tradition in the literal sense, but to the Japanese soul as I felt it'. p. 101; p. 138.

that it resembles the ‘sense of the invisible and beyond’ as implied by the Japanese *gagaku*? This chapter seeks to explore and discuss these issues through a comparison between the traditional Japanese court music and Messiaen’s recreation of it in ‘Gagaku’. To facilitate a comparative analysis of the Japanese *gagaku* and Messiaen’s ‘Gagaku’ in *Sept Haikai*, a brief account of the historical conception of the traditional Japanese court music, *gagaku*, may be in order. And so in the next section I shall offer a short introduction to the Japanese court music, *gagaku*, and an illustration of the structural make-up of *Etenraku* – the *gagaku* piece on which Messiaen apparently modeled his ‘Gagaku’.

1.2 TRADITIONAL JAPANESE COURT MUSIC: *GAGAKU*

1.2.1 A Brief Introduction

The Japanese word *ga-gaku* literally means music that is graceful, elegant or refined. Originally, the term *gagaku* was used to refer to the Confucian ceremonial music of the Chinese court. Later in the seventeenth century, the meaning of the term was widened to embrace some Buddhist and secular music imported from China and from all over the Asian continent, including musics from city-states along the Silk Road, from Persia and from India.¹³ And today, *gagaku* is used to mean primarily the

¹³ Marett, programme notes in CD recording, 1990, Digital: KICH 2001.

music and dance performed by the court musicians of the Imperial Palace in Tokyo, as well as that played by ensembles related to some Shinto shrines and Buddhist temples. The most well known example of *gagaku* music is a piece called *Etenraku* – originally a Chinese popular song and the last melody incorporated into the *To-gaku* repertory (of Chinese as opposed to Korean influence) in the eleventh century.¹⁴ In view of its relationship to Messiaen's 'Gagaku', I shall come back in due course to outline the structural properties of *Etenraku*; meanwhile, it may be interesting, and indeed relevant, to digress briefly on how the traditional Japanese court music, *gagaku* music, was canonized through the ages.

1.2.2 Legends and Nationalism: Cultural and Political Links

In an authoritative book on Japanese music, Eta Harich-Schneider makes it clear that *gagaku* music underwent a lot of transformation and changes before it was canonized as the *gagaku* music we know today. Much of the impression of the musical character of *gagaku* music is by no means 'natural to' or 'inherent in' the sound but arises from historical usage. Even the manner in which individual instruments are heard and thought about reflects the many myths long associated with them. Examples are provided by two instruments of primary importance in *gagaku* music, the *hichiriki* and the *sho*.

The *hichiriki* is an end-blown oboe of Chinese origin and represents one of the most important instruments in the *gagaku* ensemble. Its strong tone was

¹⁴ Harich-Schneider (1957), p. 410.

described in the ancient Oriental histories as distinctive and peculiar. The strength of the tone is due to the thick reed, and the embouchure with which it is played. This embouchure, which is unique to the instrument, is also responsible for producing microtone ornaments and pitch wavering upon the basic melody. For generations, its strident tone has been linked with myths and stories which express the super-natural power of the instrument. A famous thirteenth-century story described the sound of *hichiriki* as having the power to charm and to move evil souls towards doing good; and another tells of a *hichiriki* performance capable of commanding rain to fall. The ‘Gothic’ aspect of *hichiriki* has been preserved in modern *gagaku* and the uniqueness of the sound quality continues to be a subject of interest for lovers of traditional music.¹⁵

The *sho* has been considered the most ‘exotic’ musical instrument of *gagaku* music. The Chinese predecessor of the *sho*, the *sheng*, is believed to be the oldest known pipe organ. The weird beauty of the instrument lies in its tone colour, which is complex and ethereal. Sound is produced by blowing into the cup-shaped wind chest through a mouthpiece and closing certain holes in the pipes. The *sho* player can continually sustain the highly delicate chords characteristic of the instrument, since it sounds both when breathing in and out. The shape of the *sho* is said to imitate the important mythical bird of the Far East, the phoenix; and the sound of the *sho*, the cry of the bird. Malm describes the continuous sound of the *sho* as having the effect of ‘solidifying’ or ‘freezing’ the melody, which is said to have granted *gagaku* its rather ‘transcendental quality’. As Malm says, ‘[t]he voice of the phoenix continues to intrigue the ear of man’.¹⁶

¹⁵ Malm (1990), p. 97.

¹⁶ Malm (1990), p. 98.

Eta Harich-Schneider recounts how *gagaku* music was transformed during its transmission to Japan. Generally speaking, the tempi are believed to have slackened over the centuries, with simple usage of the instruments being preferred despite their potential for more elaborate and flamboyant sound production.¹⁷ Harich-Schneider implies that this represents a deterioration of *gagaku* music; certainly there were inadvertent alterations as a result of carelessness or misunderstanding in transcription.¹⁸ And in the nineteenth century, a major transformation took place when, for political reasons, the Meiji authorities forbade development or any further rearrangements of *gagaku* music. Many pieces were dropped from the repertory and efforts were made to preserve the newly selected repertory as an unchanging tradition. The existence of past changes was completely denied, and future changes were deemed legally illegal. In this process of remoulding the repertory, the *gakunin* (traditional musicians recognised by the authority) worked under the supervision of court officials and influential Shinto dignitaries. As Eta Harich-Schneider puts it, ‘oral tradition is *unimpaired* by the passage of time; the true *gagaku* has *never changed*; occasional discrepancies in older sources are *errors of the brush*.¹⁹ Newly defined as a national treasure, *gagaku* was assumed to be unchanging and esoteric; ‘The *holiness of gagaku*’, as it was said, ‘is now [revealing itself] in a slow, solemn,

¹⁷ Harich-Schneider (1957), p. 131. One example is the *sho*. It is said that the musical and technical possibilities of the *sho* are far more extensive. The suspicion is that the Japanese inheritors of Chinese music have been content for twelve centuries to play just what they learned from their Chinese instructors, while the repertory dwindled away gradually. ‘... and many original beauties or virtuoso feats have gradually become blurred, forgotten, and finally lost’.

¹⁸ Harich-Schneider (1957), p. 410.

¹⁹ Harich-Schneider (1973), p. 555.

dignified way of performance'.²⁰ With its 'age-old purity' stressed, the music remains one of the 'moral powers of the realm'.²¹

It therefore appears that the simple and severe *gagaku* music of today is as much culturally conditioned as politically determined. If the 'inside stories' of *gagaku* music – the mythical associations and political interpretations within the Japanese context – have been ideologically constructed, the 'outsiders' tales', as we shall see in the case of Messiaen, have endowed it with just as much glamour and mystery, if not more.

1.2.3 *Etenraku*

As already mentioned, *Etenraku* is the best-known piece in the instrumental *gagaku* repertory. It is aharmonic, based on the *hyo-jo* mode which has E as final (Fig. 1). All the 'keyed-instruments' used in the piece are 'tuned' according to this mode.²²

²⁰ Harich-Schneider (1973), pp. 552-555 (my italics).

²¹ Ibid.

²² Malm (1990), p. 102. The instruments of *gagaku* cannot easily play the necessary chromatic scales due to their untempered tuning. There are only six modes; and when the melody is re-written at a different pitch level, it will be changed.

Fig. 1 *hyo-jo* mode



A characteristic of aharmonic music is that tension is caused by melodic movements to and from the pitch centre. Thus in the case of *Etenraku*, melodic tension is achieved by the well-regulated distribution of pitches above and below the centre pitch E, with all the pitches gravitating towards this centre pitch (see Fig. 3).²³ The division of rhythm of the piece is in simple units of four.²⁴ However, the sense of pulse is not emphasised, and the notational details which forms part of the *gagaku* tradition always serve only as a reference to things learned aurally. Thus the seemingly 'fixed' rhythmic pattern is in reality far from fixed, as musical elements move freely within the rhythmic structure.

Etenraku is traditionally performed by a standard instrumental ensemble, as listed in Fig. 2. The centre of the ensemble is the *hichiriki*, which plays the basic melody. The *hichiriki* remains within the range of g-1 and a-2.²⁵ As it is typical of most Oriental melody to involve pitch fluctuations and embellishments,

²³ Malm (1986), pp. 38-39. Malm explains how melodic tension is important in all traditional Japanese music, citing examples from *Noh* drama and *shamisen* music.

²⁴ Malm (1986), p. 42. Japanese music is not meter-orientated and *gagaku* is said to be the closest to being metrical, having derived historically from a musical tradition of continental East Asia. This tradition became quite 'Japanized', but the fundamental continental approach to such things as meter and form seems to remain.

²⁵ That is, between G above middle C and the A a ninth higher.

the melody of the *hichiriki* is characterized by many microtonal variations, and sustained notes of stable pitch rarely occur. The sound is continuous and melancholic, restless and weird. This same basic melody is duplicated by another wind instrument, the *ryuteki*, the function of which is to double the melody of the *hichiriki* but with slight variations; in other words, it is a 'counter-melody' to be played in heterophony with the *hichiriki*. The *sho* provides a tone cluster as a harmonic matrix. Its primary function is harmonic, and the chords are determined by the mode of the melody. It should be noted that the lowest note of the *sho* part is in fact in unison with the other two wind instruments as they proceed. The use of chords is not to colour the melody or to provide any sense of chord progression. Rather, their presence simply creates a high-pitched, gradually changing harmonic background for the ensemble, veiled with embellishments. The excessively prolific, luxuriant ornamentation and microtonal shadings of the three wind instruments also give the instrumentalists much scope for flexibility of expression within the rigid temporal framework.

Colotomic functions are assumed by the string instruments, the *biwa* and the *gaku-so*, as well as by two of the three percussions, the *shoko* and the *tsuri-daiko*. The *Gaku-so* plays only two basic patterns, and occasionally short melodies or graces. The patterns they play serve to mark off sections of the music, and this is why their function is more colotomic than genuinely melodic. The effect of the *biwa* in the *gagaku* ensemble is like-wise primarily rhythmic, to mark off the passage of time with individual notes or chord-patterns. Larger phrase units are marked off by very refined rhythmic structures played on the percussion instruments, *shoko* and *tsuri-daiko*. It is these colotomic instruments

which provide the basic sense of forward motion in time in the piece.²⁶

Let us consider the manner in which *Etenraku* progresses. A transcription of *Etenraku*, made from a commercial recording by Kunaicho Gakubu (Music Department of the Imperial Household Agency)²⁷ appears at the end of this chapter as Appendix 1. *Etenraku* begins with the separate instruments entering successively. The *ryuteki* first introduces the basic melody, followed by the accelerated drumming on the *kakko* and the single striking of the metallic gong, the *shoko*. Subsequently, the last percussion instrument, the *tsuri-daiko*, enters. The music continues until the *sho* comes in towards the last ‘beat’ of ‘bar’ 6. By this time, the scene is set, ready for the main instrument, the *hichiriki*, to come piercing in at ‘bar’ 7, doubling the melody of *ryuteki*. This is followed by the additional colotomic effects produced by the strings, *biwa* and *gaku-so*. The ensemble plays tutti from the next moment on, progressing in a stately manner. The structure of the piece follows a basic ABCAB pattern as listed in Fig. 3. During the repeats, all the instruments enter together.

The dynamics and tone colour of the ensemble remain more or less constant throughout *Etenraku*, but there is a gradual increase in speed as the piece progresses. After the final B section, the piece finishes with a small coda-like figure, led by the *hichiriki*. The tempo becomes free and the pace slackens, featuring just the *biwa*, the *gaku-so* and the *kakko*. The chord of the *sho* gradually thins out to only a few notes, thus decreasing the volume. Finally, following a

²⁶ Malm (1986), p. 42. Malm introduces the term, ‘sliding doors effect’ and describes the rhythmic patterns of the drums in detail (quoted in Section 4.2.2 of this thesis).

²⁷ KICH 2001, King Record Co. Ltd., 2-12-13 Otowa Bunkyo-Ku. Tokyo, 112 Japan.

short pause, the *gaku-so* ends the piece with the plucking of single notes in succession: the $\wedge 1$, $\wedge 5$ and $\wedge 1$ of the mode (E, B, E).

To summarize, the skeleton of *Etenraku* is very clear and simple. It is characterized first by a firm rhythmic frame. Movement within the 'fixed' rhythmic structure is free and relaxed, resulting from an intuitive understanding of the music learned aurally. The sense of gentle motion is achieved through rhythmic devices provided by the strings and two of the percussions. This is set in contrast with the harmonic colouring of the *sho* which is serene and immobilizing. Between this is sandwiched a melody on the *hichiriki* which is rich in microtonal shadings and florid embellishments; the duplication of this melody by the *ryuteki* only serves to reinforce the austerity and serenity of the sound. The heterophonic arrangement of the *hichiriki* and the *ryuteki* also serves to multiply the microtonal variations, thereby further enriching the tonal colouring of the piece.

1.3 MESSIAEN'S 'GAGAKU'

Messiaen's attempt to reproduce the general qualities of the traditional Japanese court music, *gagaku* is recognizable from the outset in his use of instrumentation. As illustrated in Fig. 2, a trumpet, playing in unison with two oboes and a cor anglais, is chosen to represent the piercing sound of the *hichiriki* used in the standard ensemble of the Japanese *gagaku*. The 'counter-melody' played in the Japanese court music by the *ryuteki* is represented in 'Gagaku' by two 'counter-melodies' played on a piccolo and an Eb clarinet. Also, eight

violins (played non-vibrato, *sul ponticello* and *forte*) are used to create complex blocks of harmony, imitating the strong composite sound of the *sho* in the imperial *gagaku*.

Fig. 2 Instrumental distribution in Japanese *gagaku* and in Messiaen’s ‘Gagaku’

Japanese court music, the imperial <i>gagaku</i> (Standard ensemble)		Messiaen's 'Gagaku'	
'Functional' imitation:			
3 <i>hichiriki</i> (basic melody in unison)	=>	Trumpet \	-- (basic melody in unison)
	=>	2 oboes	
	=>	Cor Anglais /	
3 <i>ryuteki</i> (‘counter-melody’ in unison)	=>	Piccolo \	(2 different ‘counter-melodies’ with the same contours)
	=>	Eb Clarinet /	
3 <i>sho</i> (‘unison chords’)	=>	8 violins (playing independent notes, forming 8-part chords)	
Not apparently corresponding:			
2 <i>biwa</i>	\ string	4 different percussion instruments	
2 <i>gaku-so</i> (similar to <i>koto</i>)	/ instruments	(Cencerros, crotales, cloches and cyms,	
3 different percussions (<i>kakko, shoko, tsuri-daiko</i>)		gongs, tam-tams)	

Apart from substituting Western instruments for traditional Japanese ones, Messiaen was quick to observe the tendency in the Japanese *gagaku* of associating certain instruments with specific sets of material, with no interchanging of materials between the instruments. In other words, the prevalence of horizontal forces is emphasized: instruments are put together side by side, without vertical fusion of the musical material. However, it should be noted that tendencies in this direction could already be identified in Messiaen's earlier works, such as *Chronochromie* (1960). Thus it is questionable whether this aspect of Messiaen's music should be attributed to a Japanese influence. I shall deal with this later in the chapter.

'Gagaku' can be seen to bear a specific resemblance to *Etenraku*. Given its prominent position in the repertory, it is highly likely that Messiaen heard and saw live performances of *Etenraku* during his visit to Japan. It also appears that in or prior to 1962, *Etenraku* was recorded on the only commercial gramophone record of *gagaku* music, and a copy of this recording might have been made available to Messiaen.²⁸ In any case, what is identifiable at the outset about the two pieces is the similarity in their structural pattern. Messiaen's 'Gagaku' is constructed in a ternary ABCAB pattern, like *Etenraku*. The discrepancy is only that after the last B section, *Etenraku* has a small coda in *ritardando*, whereas 'Gagaku' ends with the instruments sounding almost together at the end of section B (Fig. 3).

²⁸ Griffiths (1985), p. 197. Griffiths cites the statement in the *New Grove Encyclopedia of Music and Musicians*, xii, p. 443, that a recorded performance of *Etenraku* may be heard on *Everest Record*, 3322, side A.

Fig. 3 *Etenraku* and Messiaen's 'Gagaku'

<i>Etenraku</i>		Messiaen's 'Gagaku'	
Section	Central note	Section	Central note
A (& repeat)	^1 (E)	A	^1 (F#)
B (& repeat)	primarily ^5	B	primarily ^5
C (& repeat)	^1 and etc.	C	^1 and etc.
A (& repeat)	primarily ^5	A	primarily ^5
B (& repeat)	^1	B	^1
(Rounding off with a small coda-like section)		--	--

The melody of each section of 'Gagaku' is constructed of wedge shaped chromatic formations which resemble those of *Etenraku*. It seems that Messiaen took a few of the actual pitches of *Etenraku* and used them as motifs in his 'Gagaku', as shown in Fig. 4 (which is based on the transcription of the *Kunaicho Gakubu* (Music Department of the Imperial Household Agency) recording of *Etenraku* to which I have previously referred). Fig. 4 (a), (b) and (c) show just the basic melody of *Etenraku* placed alongside 'Gagaku', with the melody of *Etenraku* transposed up a major second for easier comparison.

Fig. 4 The basic melody of both pieces

- (a) i. 'Gagaku': Section A (complete, as played by the trumpet)
- ii. *Etenraku*: Section A (without repeat, as played by the *hichiriki*)

(a) i

ii

- (b) i. 'Gagaku': Section B (complete, as played by the trumpet)
- ii. *Etenraku*: Section B (without repeat, as played by the *hichiriki*)

(b) i

ii

- (c) i. 'Gagaku': Section C (complete, as played by the trumpet)
- ii. *Etenraku*: Section C (without repeat, as played by the *hichiriki*)

(c) i

ii

(i continue...)

(ii continue...)

Melodic gestures such as C# - B - C#, G# - F# - G# are common features in *Etenraku*. In the 'A Section' of both pieces (Fig. 4a), the motif F# - E - F#, as in bars 5-6 of 'Gagaku', is identical to a same sequence in 'bars' 7-8 in *Etenraku*. A similar melodic feature, C# - B - C#, is present in each 'B section' (Fig. 4b), bars 8-9 in 'Gagaku' and 'bar' 10 in *Etenraku*. More of these melodic gestures can be found in bars 3 and 18 of 'Gagaku'. Apart from these gestures, however, there seems to be no other resemblance between the melodies of the two pieces. It appears that Messiaen took a melodic reminiscence based on actual pitches of the Japanese *gagaku*, but removed them completely from their original anhemitonic pentatonic context and reinserted them into a structure and style which is characteristically his own.

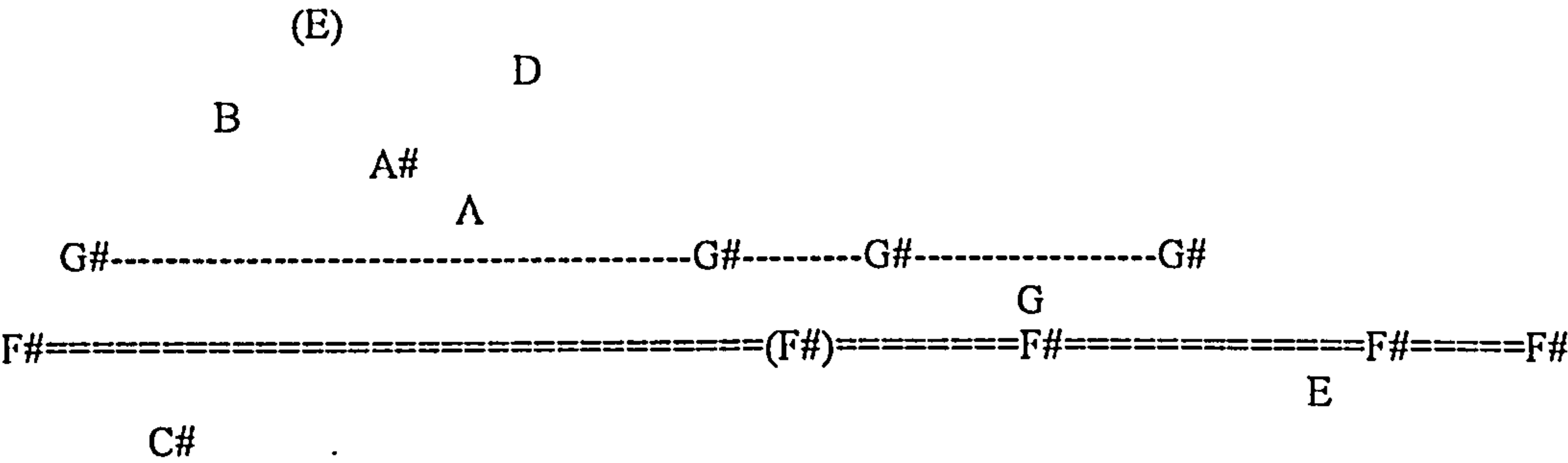
Fig. 5(a) and (b) shows a note-by-note layout of the melody of two pieces. Paul Griffiths, who has also compared the pieces,²⁹ assumes 'Gagaku' to be in a G# tonality; he transposed the first few bars of *Etenraku* up a major third (from E to G#) before comparing them with the corresponding passage of 'Gagaku'. I shall however suggest F# as the melodic centre of 'Gagaku'. My choice is made on the basis that not only is F# the melodic center of 'Gagaku', as E is in *Etenraku*, these respective notes also act as referential points, with pitches above and below 'hanging' from them. In addition, the predominant notes for each sections in *Etenraku* are ^1, ^5 and ^1 respectively, and if we take F# as its pitch center then we shall find a similar 1-5-1 layout in 'Gagaku'. (This is the basis of the scale degrees shown in Fig. 5).

²⁹ Griffiths (1985), pp. 197-198. The transcription of the basic melody of *Etenraku* that Griffiths used was by Shiba (1969), cited in the entry on 'mode' in the *New Grove Encyclopedia of Music and Musicians*, xii, p. 444.

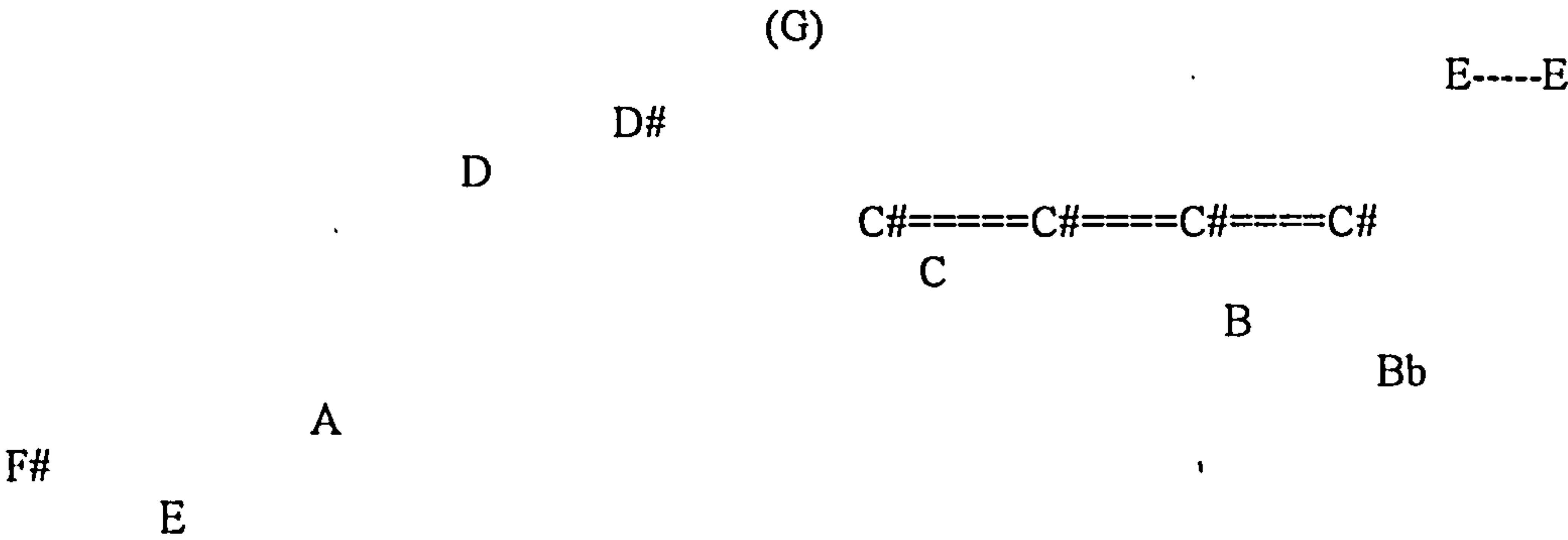
Fig. 5 Note-by-note layout of both pieces, omitting all other musical elements

(a) 'Gagaku', from *Sept Haikai* (as played on the trumpet)

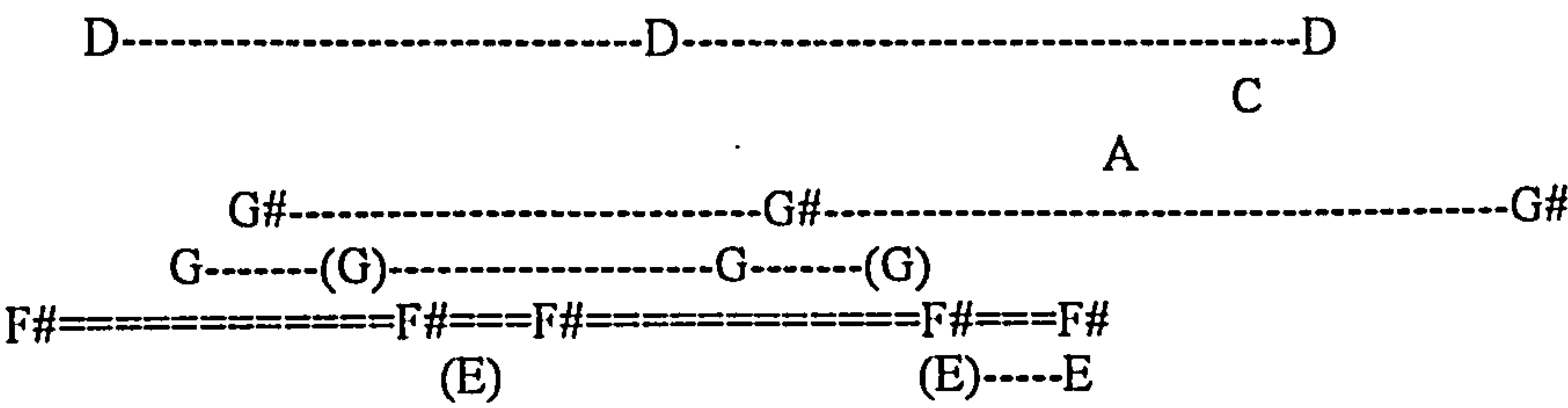
A: Centre = F# (^1)



B: Centre = C# (^5)



(: Centre = F# (^1) and others, F# predominates

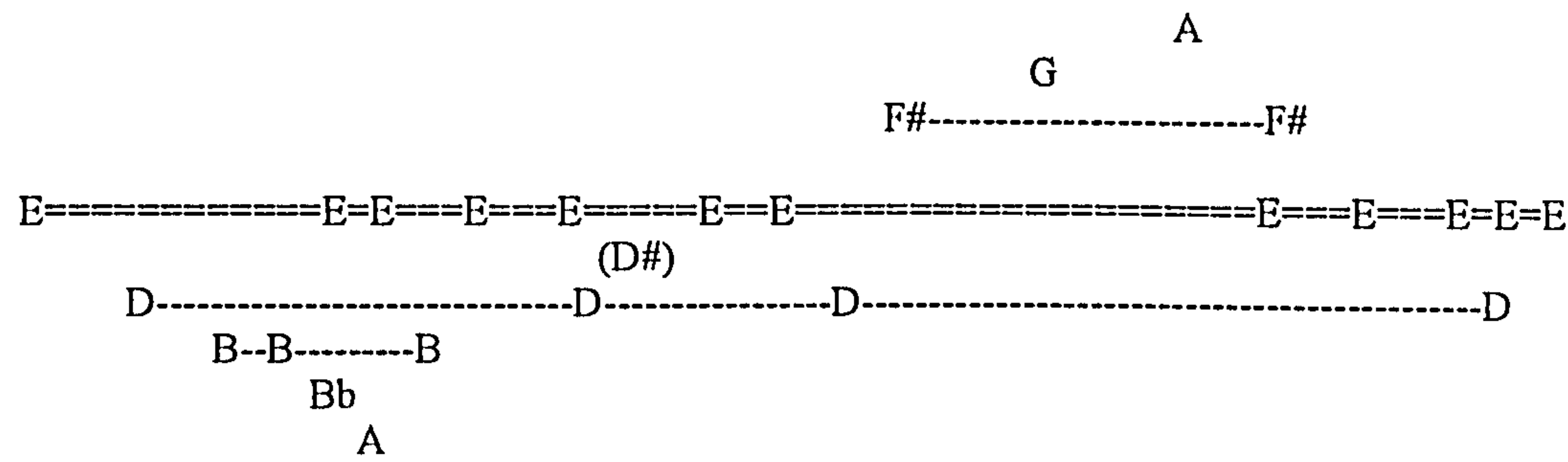


Sections :

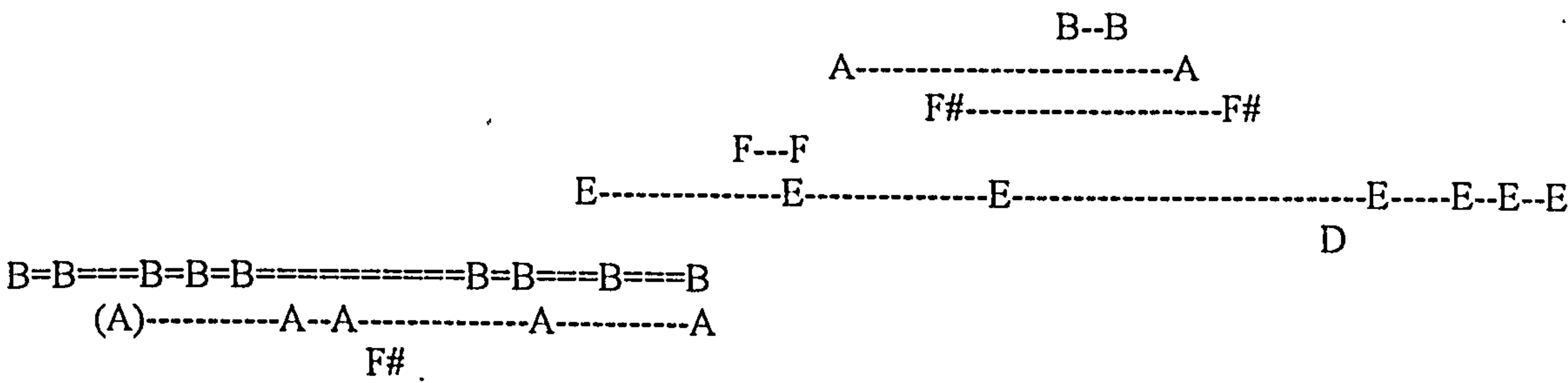
- A ^1
- B primarily ^5
- (^1 and others
- A ^1
- B primarily ^5

(b) *Etenraku* (as played on the *hichiriki* in its original E modal centre)

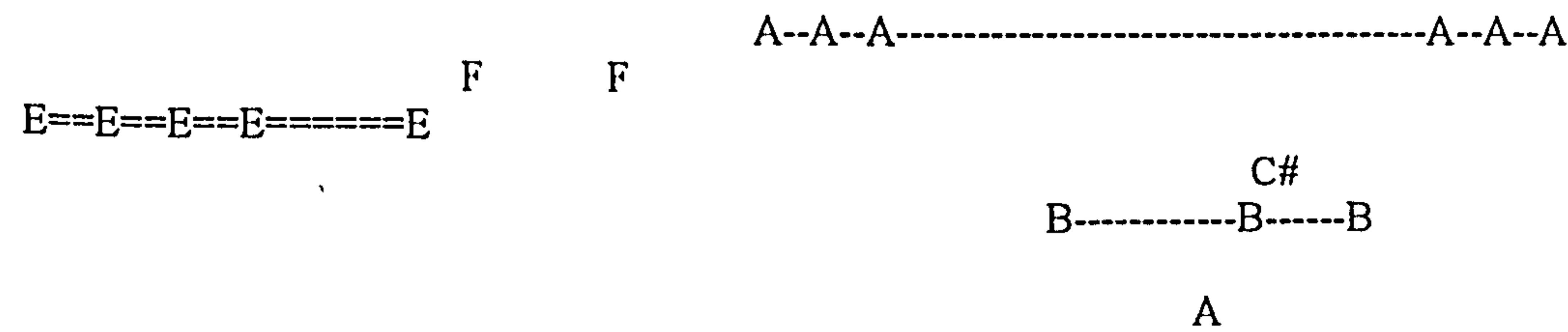
A: Centre = E (1)



B: Centre = B (^5 - ^1)



(: Centre = E (1) & others, E still acts as the 'reference point'



Sections:

- A** ^1
- B** primarily ^5
- (** ^1 and others
- A** ^1
- B** primarily ^5

As shown in Fig. 5, the melodic range for the basic melody in 'Gagaku' is close to that in *Etenraku*, that is, ranging between C#-1 and G-2. However, the melodic contour of 'Gagaku' is fundamentally different from that of *Etenraku*. The contours of the melody in *Etenraku* show obvious symmetries, particularly in Sections A and B; that of 'Gagaku' is typified instead by recurrent intervals of fourths and fifths, as well as by small units of motivic patterns which often seem to appeal more to birdsong models. Despite the difference in the shape of melodic contours, however, there appears to be similarity in the function of the central pitches of the melody. In *Etenraku*, the central pitch E (and for that matter, also its dominant note, B, in Section B) is strategically placed in the piece, as if to hang all other pitches together. Though the central pitches of the melody of 'Gagaku', F# and in Section B, C#, are not very 'centrally' located in the melodic curve, they appear nonetheless to function as reference points: all other pitches seem to move by step or leaps to and from them. These relationships create the melodic tension necessary for the sense of motion that characterizes both pieces.

A characteristic of all the melodies (basic and counter- melodies) in 'Gagaku' is the abundance of grace notes, approximation or shifting of pitches and chromatic intervals. While some of these are also characteristic of his earlier music, particularly his birdsong transcriptions, their use in 'Gagaku' may also be seen as an attempt to imitate something of the aura produced by the quick flickers of articulation in the melodic lines of the Japanese court music. As mentioned earlier, the microtonal shadings of *gagaku* are found in glissandi and oscillations between tones. These may be seen first and foremost as a technical issue: they are consequences of the nature of sound production on musical instruments such as the *hichiriki* and the *ryuteki*. In 'Gagaku', by contrast, the chromatic movements create fundamentally different results: the pitches are fixed and stable as opposed

to being elusive. Also, since all the details of ornamentations are marked in the score, it is always expected that the articulation of the pitches be clear and precise, thus offering less flexibility of expression as compared to the microtonal variations in *Etenraku*. Nevertheless, using discrete scale steps, Messiaen did manage to recreate something of the effect created by microtonal inflection in the original *gagaku* music: the resulting melody is piercing, continuous, aloof and serene, like that of the *hichiriki*.

Unlike *Etenraku*, where one mode determines the notes of the entire piece, Messiaen neither utilized a Japanese mode, nor confined the melody of ‘Gagaku’ to any of his seven ‘modes of limited transposition’ or to his colour chords, as one might expect. The basic melody is made up of eleven pitches from B up to A#, omitting only the F from the chromatic scale. Both the basic melody and the first counter-melody conform to chromatic movements and intervals of fourth and fifth, revolving around the eleven pitches. The second counter-melody and all of the pitched percussions adhere to a straight chromatic scale with similar melodic movements.

The violin chords, each consisting of eight-note chords, are based on three distinct collections, each of which is transposed, as shown in Fig. 6 (where the note names designate pitch classes); the resulting complexity of sound seems to imitate closely the harmonic clusters of the *sho*. These chords thwart any standard harmonic expectations, and unlike the chords of the *sho* in *Etenraku* (where the lowest note plays unison with the basic melody throughout the piece), bear no obvious relationship to the basic melody; the bass line of the chords always remains within the range of g and a (that is, G, G# and A below middle C), which serves to maintain a state of constancy as the chords succeed one to

another. In this way, thirty-nine chords (as shown in Appendix 2) are distributed over thirty-six bars of music, constantly repeating the thirteen shown in Figure 6. The complex resulting texture in the violins is only intensified by Messiaen's polymodal organization of the harmony, imitating the chords used by the *sho*. Different layers of sound flow alongside each other in such a way that, what becomes audible is only the interaction of the different layers of contradictory existence.

Next page: Fig. 6 Three 8-notes chords and their transpositions on the violins

In a footnote to the score of 'Gagaku', Messiaen prescribed that the sonority of the violins should be 'vinegarish, almost disagreeable', and that this is to be achieved by playing the chords non-vibrato, *sul ponticello*, and *forte*;³⁰ he described the overall effect in terms of 'the grating sounds [as of the *sho*] above the melody – "as the sky is above the earth", the Japanese say – in privileged, contradictory, and unexpected places'.³¹ Messiaen's fondness for composite sounds had long been one of his musical characteristics. In his earlier works, complex harmonic blocks often form one of the many distinctive layers of musical materials, with characteristic effects being produced by having the different layers sounding against one another. In 'Gagaku', however, the violin chords do not stand out as 'one of many layers of sound' in quite the same way: though played *forte*, they seem to be reduced to the merest background, which may be seen as an effective reconstruction of the harmonic

³⁰ Footnote, *Sept Haikai*, p. 46. Translated into English by Malcolm Troup. Troup, p. 425.

³¹ Samuel, p. 137.

Fig. 6 Three 8-notes chords and their transpositions on the violins

Chords in the order they appear in scores	From the lowest register up (note: the basses are always G, G# or A)	Order of pitches re-arranged for easy identification of modes
Chord 1 (transposed 3 times)		
1	G# B C# E A# D# F C	=> C C# D# E F G# A# B
2	G# A# D# A D F# B C#	C# D D# F# G# A A# B
3	G# C# G A C E F# B	C C# E F# G G# A B
5	G# C# D# F A A# E F#	C# D# E F F# G# A A#
Chord 2 (transposed 3 times)		
6	G A B F# G# A# D# E	=> D# E F# G G# A A# B
15	G A D F# A# D# F G#	D D# F F# G G# A A#
16	G C# E F# G# A D F	C# D E F F# G G# A
17	G C# D# B D G# A# C	C C# D D# G G# A# B
Chord 3 (transposed 4 times)		
7	A D G A# C# F# G# C	=> C C# D F# G G# A A#
8	A D# G# A# D G B C#	C# D D# G G# A A# B
14	A D# A# E F# B F G	D# E F F# G A A# B
24	A D E F G# C# D# G	C# D D# E F G G# A
25	A D# F A# C E B C#	C C# D# E F A A# B

matrix of the *sho*. Also, the perpetual change of harmonies paradoxically helps to evoke an impression of a static presence. This sense of constancy is intensified when chord changes occur in the least noticeable way. Just as it is a characteristic of the *sho* in the Japanese *gagaku* to change its chords in the middle of the 'bars', Messiaen also arranged changes of all his thirty-nine chords to happen at the most 'unexpected places' (as suggested in the quote above), that is, about mid-way through the individual bars. The unpredictability is heightened by the irregular durations of the chords, which vary from a half beat (a quaver) to more than five beats (one semi-breve plus one doubled dotted crochet), further obscuring the sense of beginnings and endings. Thus it could well be said that although it is not possible for the violins to imitate the actual timbre of the *sho*, their use in 'Gagaku' effectively reproduces some of the essential qualities of the *sho*.

As in *Etenraku*, rhythm in the score of Messiaen's 'Gagaku' is divided into units of four. However, unlike *Etenraku* where a structured rhythmic frame is recognizable, the notated 4/4 time in 'Gagaku' is more obscure to the ear since the rhythms are ametrical in nature. Compared to the rhythmic freedom within a fixed frame of *Etenraku*, which is abstract and ambiguous, Messiaen is far more meticulous in working out his irregular rhythms. Of Messiaen's specific rhythmic organizations, such as those of his additive principle (*Neumes rythmiques*), only rhythmic *talas* are employed in 'Gagaku'. The *talas* are limited to the percussions, based on interversions of 19, 20 and 21 respectively in the cencerros, crotales and bells, arranged in irrational values. Some rhythmic patterns may appear to resemble the contour of birdsongs, though no specific examples of Messiaen's birdsong transcriptions are recognizable.

The overall result of Messiaen's use of ametrical rhythmic structure, in 'Gagaku' as in his earlier music, is having a sense of decentred-ness, which gives the impression of abstractness and constancy of motion. By the time Messiaen was working on 'Gagaku', ametrical rhythm as developed from Hindu rhythms had long been part of his musical vocabulary. And yet, curiously, this characteristic of Messiaen's established style produces results which bear a resemblance to the Japanese *gagaku*, where the effect is produced by the manipulation of irregular pulse; comparing Messiaen's ametrical rhythmic patterns in 'Gagaku' with the rhythmic structure of *Etenraku*, one can see how Messiaen's use of ametrical rhythmic schemes (which are in effect, irregular rhythmic patterns) serves to detach him from the Western conventional metrical system, entering into a different realm – a different reality. The possibility of mapping his ametrical rhythm onto a Japanese model to create his own 'Gagaku' piece might as well have excited him, especially since any such resemblance would also create for him another association, that is, with his perception of Japanese aesthetics.

Messiaen said that his favourite percussion instrument is the bells,³² and this is confirmed by the extensive use of bell-like sonorities in the percussion ensembles of many of his works. In the case of Messiaen's employment of bell-like sonorities in 'Gagaku', however, a specific link with *Etenraku* may be imagined, for the *shoko* (the bronze gong in the imperial *gagaku* ensemble) has a bell-like resonance. As mentioned earlier, rhythmic *talas* based on interversions of 19, 20 and 21 are applied to the three respective percussion instruments: cencerros, crotales and bells. The reservation of structured rhythmic materials for the percussions perhaps establishes a further connection with *Etenraku*, where

³² Samuel, p. 137.

rhythmic functions are fulfilled mainly by the percussion instruments. However, in no way does the jumble of irregular rhythms in the percussion section of 'Gagaku' fulfill colotomic functions as the *shoko* and the *tsuri-daiko* do in *Etenraku*, in the sense of marking off passages for the melodic phrases. On the contrary, the static quality of the percussions in 'Gagaku' serve as a contrast to the onwards-moving character of the other instruments. Having said that, the rhythmic effects of Messiaen's percussions in 'Gagaku' seem to capture something of the precision and delicacy of the Japanese *gagaku*.

Unlike *Etenraku*, 'Gagaku' begins with the full ensemble from as early as bar 3 and the sense of successive entry is by no means as obvious and deliberate as in *Etenraku*. The trumpet resembling the *hichiriki* is marked 'noble, religious, nostalgic' and it is played in unison with the oboes and cor anglais in the strictest exactitude, even in dynamics and all other expressive devices throughout the piece. The two counter-melodies on the piccolo and the Eb clarinet differ in pitch, but they have in common their melodic contours, all dynamics and articulations. Unlike the single counter-melody in *Etenraku*, which duplicates or rather plays in heterophony with its basic melody, the two counter-melodies of 'Gagaku' function more as elaborate and decorative counterparts to the basic melody on the trumpet. There is a constancy of dynamics and tonal colour throughout the piece in 'Gagaku', resembling that of *Etenraku*. However, no change of tempo in 'Gagaku' can be detected from the beginning to the end. Unlike *Etenraku* where the ending is made noticeable by way of a fading coda, 'Gagaku' finishes in a manner more characteristic of Messiaen's style, with the ensemble rounding the piece off almost in tutti, in a quite abrupt and totally unexpected manner.

To sum up, Messiaen's 'Gagaku' resembles its Japanese model in many ways. On the surface level, Messiaen's orchestration evokes *Etenraku* by replacing the Japanese instruments with Western ones; there are also shared motivic features, and a formal structure similar to that of *Etenraku*. These superficial imitations represent a rather typical 'picture postcard' model of Orientalism, with musical elements being removed from their original context and built into a framework which is fundamentally the composer's own. Even if Messiaen's reproduction of the sound of Japanese instruments is musically effective, the cultural significance of the original instruments is totally lost in the new context. Again, the wedge shaped motivic patterns of *Etenraku* are taken completely out of the context of their *hyo-jo* mode, and reinserted into Messiaen's own pitch structures: the reminiscence serves to establish an affinity between the two pieces, but the new melodic context gives the pitches fundamentally different implications. This touristic perception, a snap-shot Orientalism that transfers Japanese elements into a non-Japanese context, involves no specific changes in Messiaen's musical language: everything about these elements is transformed as they are inserted into their new context.

On the other hand, some of the resemblances between the two pieces reflect a coincidence of underlying musical qualities, which may be seen as a result of a 'projection' of one style onto the other. As Messiaen himself claimed of his first visit to Japan: 'during my stay in Japan, I fell in love with this country, *because it conforms to the things I love*'.³³ (my italics) It has become obvious from the analysis that some of the attributes of the Japanese *gagaku* in fact coincide with those of Messiaen's established style. An obvious example is

³³ Rossler, p. 99

Messiaen's multi-layered treatment of musical materials: before his visit to Japan in 1962, he already had a tendency towards building independent musical entities, with specific musical materials being assigned to specific instruments, played simultaneously without any apparent rhythmic or melodic relationship to each other. Robert Sherlaw Johnson has noted that this juxtaposition of ideas in Messiaen's music became sophisticated as early as the 1940s, involving the superimposition as well as the juxtaposition of musical elements to form a total collage.³⁴ Strangely, this characteristic of Messiaen bears a close affinity with the minimal causal relationship between the different formal elements of the Japanese *gagaku*. By making use of this resemblance, Messiaen's 'Gagaku' represents in effect a mapping of his already established style onto the original *gagaku* model, resulting in what might be termed a 'conformation of musical style' between the two.

Another example of such exploitation of affinity is evident in Messiaen's imitation of the sound of the *sho*. Early in his musical career, Messiaen constructed a harmonic system based on acoustical relationships, dissonant notes, and his own variety of harmonic 'resolution'. The effect of denying the duality of dissonance and resolution results in the absence of an obvious sense of progressive movements. In 'Gagaku', Messiaen's modally-derived sonorities intensify the static quality of the music. The resultant harmonic character closely resembles the acoustic effect of the *sho* in the original *gagaku*, despite vast differences in the technical process of the sound production. Similar traits are also evident in Messiaen's use of chromatic motion, his promotion of melodic tension within a non-tonal melody; and the use of his own rhythmic devices. Messiaen's 'Gagaku' represents a reconstruction of Japanese court music through

³⁴ Sherlaw Johnson, p. 24.

substantially different technical means, one which expresses something of the aura or effect of the Japanese original. Having received the whole aura which the original *gagaku* acquired through Meiji political manipulation, Messiaen built something of the 'static', the massive, the mysterious, the ceremonial and dignified – built something of what he saw as the 'Japanese soul' – into his own 'Gagaku', by use of his own musical language. The Orientalism of Messiaen in 'Gagaku', however, did not stop just there. As I explained at the start of this chapter, Messiaen explicitly associated the Orient with his concept of Catholic-Faith, and so with 'the invisible and the beyond', speaking at length of his perception of the mystery of Faith and of his fondness of things Oriental at many of his interviews with Claude Samuel and with Almut Rossler. Indeed he saw the Oriental and the Christian as compatible with one another when he said that 'this calm, this prayer, this constant meditation is Oriental, admittedly Christian in this case, but Oriental in character'.³⁵ It may be deduced from what he said on these subjects that the link he constructed between the 'Oriental' and the 'mystery of eternity' lies primarily in a strong sense of self-discipline, in a sense of ritual and ceremonial, and in the contemplation of the mystical, which he felt had regrettably, to a large extent, been lost to the people of Europe:

[The Japanese] have also a feeling of deference for things which are holy. That's what has induced them to erect those magnificent temples, and their statues of Buddha are particularly beautiful, they radiate tranquillity . . . while gazing at statues like this, one has an unusual feeling of peace similar to that experienced on entering a cloister.³⁶

³⁵ Rossler, p. 100.

³⁶ Rossler, p. 98.

Several writers have emphasized the importance of temporality in expressing these abstract concepts of tranquillity, peace and eternity in musical terms. Timothy Koozin has said that Messiaen's temporal aesthetic is remarkably close to that of Takemitsu's music, in which 'beauty is the appearance of eternity in time'.³⁷ And Messiaen confirmed the association of the Orient and a distinctive sense of time when he asserted that 'there is if you like, some [*sic*] Oriental in my music: the use of unusually slow tempi; this doesn't exist in Europe, whereas in lands of the Far East, it's perfectly well understood and also applied'.³⁸

Of course there is an element of stereotyping in all this. Malm argues that it would be hard for anyone 'listening to the melodramatic weeping and shouting of an excellent Japanese puppet theatre narrator, to think of speaking "of a calm soul with the universe"'.³⁹ Messiaen received Japanese culture selectively: he was drawn to his knowledge of Japanese music's meditative quality, expressed in terms of temporal manipulation. Far from being Oriental in the real sense, the mysticism Messiaen found in Japan tied in closely with the framework of his Christian thinking. William W. Austin wrote of 'Oriental Timelessness' that it

resembles a Balinese ceremony or a Taoist's action in non-action, or a Hindu's steady question about eternity, or indeed a Christian's paradoxical eternal purpose or a Jew's trust in the One who dwells in eternity and revives the spirit of the humble.⁴⁰

³⁷ Koozin (1993), p. 186.

³⁸ Rossler, p. 99.

³⁹ Malm, p. 326.

⁴⁰ Austin, p. 101.

In this light, and in view of Messiaen's customary concern with theological meaning and expression, it can be assumed that what Messiaen reproduced was more than the aesthetics of *gagaku*. In its static quality, Messiaen's 'Gagaku' represents another of the composer's personal contemplations of the Eternal. Having recognized the affinities between his own musical aesthetics and the Japanese *gagaku*, Messiaen was able to bring new meaning into his musical style. The concept is well illustrated by Nietzsche, who said that

the only fish you can catch are those your nets are capable of handling. Sometimes your sense of your nets changes, and the act of hauling in larger fish can demand construction of a larger net. The sense of growth you can receive through art is essentially that of travelling beyond your current position.⁴¹

Thus having discovered what fish his 'net' was 'capable of handling', Messiaen was able to make connections between his music and that of another time and place. The exploration of such connections in turn resulted in a shifting of perspective and the enriching of his music's meaning.

⁴¹ Nietzsche, quoted in Tucker, p. 10.

APPENDIX 1

Transcribed from the recorded performance of *gagaku* by Kunaicho Gakubu Music Department of the Imperial Household Agency (KICH 2001, King Record Co. Ltd., 2-12-*13 Otowa Bunkyo-Ku. Tokyo, 112 Japan.

'ETENRAKU' (*Hyo-jo* mode)

♩=50

A

ryuteki

hichiriki

sho

gaku-so

biwa

kakko

shoko

Tsuri-daiko

The musical score is written for eight instruments: ryuteki, hichiriki, sho, gaku-so, biwa, kakko, shoko, and Tsuridaiko. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked as ♩=50. The score is divided into two systems. The first system (labeled 'A') contains measures 1 through 4. The second system contains measures 5 through 8. The ryuteki part is the most active, featuring a melodic line with eighth and sixteenth notes. The kakko part features a complex rhythmic pattern of sixteenth notes, with a 's' marking above a group of notes in measure 6 and measure 8. The shoko and Tsuridaiko parts are primarily percussive, with notes marked with 'x' and some rests. The hichiriki, sho, gaku-so, and biwa parts are mostly silent, indicated by whole rests.

7 REPEAT A

Musical score for measures 7-14. The score is written for a multi-staff instrument, likely a harp or a similar stringed instrument. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and a '5' marking above a group of notes in measure 14.

13

Musical score for measures 15-20. The score continues from the previous system. The notation includes various musical symbols such as notes, rests, and an '8vb' marking below a group of notes in measure 19.

13

16

B

19

Musical score for measures 19-21. The score consists of seven staves. The first four staves are treble clef, and the fifth is bass clef. The key signature has one sharp (F#). Measures 19-21 show various melodic lines with eighth and sixteenth notes, rests, and slurs. The sixth staff contains a complex rhythmic pattern with many 'x' marks, possibly representing a specific instrument or a dense texture. The seventh staff has a few notes and rests.

22

Musical score for measures 22-24. The score consists of seven staves. The first four staves are treble clef, and the fifth is bass clef. The key signature has one sharp (F#). Measures 22-24 show various melodic lines with eighth and sixteenth notes, rests, and slurs. The sixth staff contains a complex rhythmic pattern with many 'x' marks, possibly representing a specific instrument or a dense texture. The seventh staff has a few notes and rests.

25 REPEAT B

28

31 c

8vb

34

37

REPEAT C

40

43

8^{va}

5

46

5

49 A

Musical score for measures 49-51. The score consists of six staves. The first two staves are treble clef, the third is a grand staff (treble and bass clef), the fourth is treble clef, and the fifth and sixth are bass clef. The key signature is one sharp (F#). Measure 49 features a melody in the first staff and a bass line in the fifth. Measure 50 has a complex texture with a grand staff and a treble staff. Measure 51 continues the melody and bass line. The bottom two staves show a rhythmic pattern with 'x' marks and slurs.

52

Musical score for measures 52-54. The score consists of six staves. The first two staves are treble clef, the third is a grand staff (treble and bass clef), the fourth is treble clef, and the fifth and sixth are bass clef. The key signature is one sharp (F#). Measure 52 features a melody in the first staff and a bass line in the fifth. Measure 53 has a complex texture with a grand staff and a treble staff. Measure 54 continues the melody and bass line. The bottom two staves show a rhythmic pattern with 'x' marks and slurs.

55

REPEAT A

Musical score for measures 55-57. The score is written for a multi-staff instrument, likely a guitar, with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and slurs. A large, stylized graphic element, resembling a series of overlapping loops or a large 'S' shape, is superimposed over the middle staves of measures 55 and 56. The bottom staves show a rhythmic pattern of eighth notes and rests.

58

Musical score for measures 58-60. The score continues the notation from the previous page, maintaining the key signature of one sharp (F#). The large, stylized graphic element from the previous page is repeated over measures 58 and 59. The bottom staves continue with the rhythmic pattern of eighth notes and rests.

63

64

B

67

8^{va}

70

73 REPEAT B

76

[illegible]

82

Key signature: one sharp (F#). The score consists of six staves. The first five staves are for a vocal melody and accompaniment. The sixth staff is for a guitar accompaniment, featuring a series of 'x' marks indicating fretted notes. The music is in 3/4 time and ends with a double bar line.

APPENDIX 2

Thirty-nine Chords for the Violins in Messiaen's 'Gagaku'

1) G# B C# E A# D# F C	C C# D# E F G# A# B
2) G# A# D# A D F# B C#	C# D D# F# G# A A# B
3) G# C# G A C E F# B	C C# E F# G G# A B
4) G# B C# E A# D# F C	C C# D# E F G# A# B
5) G# C# D# F A A# E F#	C# D# E F F# G# A A#
6) G A B F# G# A# D# E	D# E F# G G# A A# B
7) A D G A# C# F# G# C	C C# D F# G G# A A#
8) A D# G# A# D G B C#	C# D D# G G# A A# B
9) G# B C# E A# D# F C	C C# D# E F G# A# B
10) G# C# D# F A A# E F#	C# D# E F F# G# A A#
11) G# B C# E A# D# F C	C C# D# E F G# A# B
12) G# A# D# A D F# B C#	C# D D# F# G# A A# B
13) G A B F# G# A# D# E	D# E F# G G# A A# B
14) A D# A# E F# B F G	D# E F F# G A A# B
15) G A D F# A# D# F G#	D D# F F# G G# A A#
16) G C# E F# G# A D F	C# D E F F# G G# A
17) G C# D# B D G# A# C	C C# D D# G G# A# B
18) G A B F# G# A# D# E	D# E F# G G# A A# B

19) A D# A# E F# B F G	D# E F F# G A A# B
20) G A D F# A# D# F G#	D D# F F# G G# A A#
21) G C# E F# G# A D F	C# D E F F# G G# A
22) G C# D# B D G# A# C	C C# D D# G G# A# B
23) G A B F# G# A# D# E	D# E F# G G# A A# B
24) A D E F G# C# D# G	C# D D# E F G G# A
25) A D# F A# C E B C#	C C# D# E F A A# B
26) A D G A# C# F# G# C	C C# D F# G G# A A#
27) G# B C# E A# D# F C	C C# D# E F G# A# B
28) G# A# D# A D F# B C#	C# D D# F# G# A A# B
29) G# C# G A C E F# B	C C# E F# G G# A B
30) G# B C# E A# D# F C	C C# D# E F G# A# B
31) G# C# D# F A A# E F#	C# D# E F F# G# A A#
32) G A B F# G# A# D# E	D# E F# G G# A A# B
33) A D G A# C# F# G# C	C C# D F# G G# A A#
34) A D# G# A# D G B C#	C# D D# G G# A A# B
35) G# B C# E A# D# F C	C C# D# E F G# A# B
36) G# C# D# F A A# E F#	C# D# E F F# G# A A#
37) G# B C# E A# D# F C	C C# D# E F G# A# B
38) G# A# D# A D F# B C#	C# D D# F# G# A A# B
39) G# C# G A C E F# B	C C# E F# G G# A B

CHAPTER 2

SHAPING THE WORLD MUSICALLY: Karlheinz Stockhausen and His Universal Music

2.1 INTRODUCTION

Now approaching his seventy-second year, the German composer Karlheinz Stockhausen has long enjoyed the distinction of being one of the most significant leaders of the musical avant-garde. Largely preoccupied at present with the writing of his vast musico-dramatic cycle *Licht* which he plans to complete by the year 2005,¹ Stockhausen with his aggressive ability for self-promotion is also actively involved in the documenting, publishing and recording of his own musical works, prose writings and theoretical analyses through his own publishing company (the Stockhausen Verlag), thereby making available virtually all his works to the musical public. Stockhausen has also been racing around the world, giving lectures, organising and performing at festivals and large music projects devoted to his compositions, with members of his own highly rehearsed ensemble – a group of players that might conveniently (and largely literally) be referred to as the ‘Stockhausen Family’.² In every way, the composer manifests himself as, in the true sense of the word, the central figure in all the production of his works.

¹ Stockhausen, in an interview with *Die Zeit*, August 1988. Nevill, p. 113.

² Regular interpreters of Stockhausen’s music in the group include his children and regular members of his household: his sons Markus (trumpeter) and Simon (synthesizer player), his daughter, Majella (pianist), his companion Suzanne Stephens (clarinetist) and the flutist Kathinka Pasveer.

The artistic route of Stockhausen involved extensive study and active responses to many works and personal life experiences. Apart from his musical and musicological training in the early years in Cologne, he had composition lessons in Paris with Messiaen in 1952. Stockhausen also studied acoustics between 1954-6 at the Institute of Phonetics and Communications Research at Bonn University with Hans Werner Meyer-Eppler, a brilliant and imaginative man who held two professorships (in theoretical physics and in phonetics and information theory). Meyer-Eppler used statistical methods derived from information theory to investigate sonic processes without an orderly acoustic structure. His work on the nature of sound helped to shape Stockhausen's conception of statistical forms, qualitatively measured parameters, and ultimately, the extreme concentration on intuitive processes which Stockhausen named aleatory music.³

But this was just one of a multiplicity of different influences. From the late 1950s, Stockhausen was exposed to the literary and visual arts. In the 1960s, he also studied and adopted concepts and terms from physicists such as Albert Einstein, Werner Heisenberg, and the biologists Konrad Lorenz and Adolf Portmann; not to mention also, his continuous exposure since those years to philosophies and spiritual approaches of diverse orientations. Personal crisis in his life also led him to establish some particular links with the ideas of the Indian philosopher Sri Aurobindo, which have subsequently transformed his outlook as a composer and set new paths for his music. As we shall see later in section 2.2.2, *Aus den sieben Tagen* (1968), produced under extreme personal circumstances,

³ The term 'aleatory' was in fact coined by Meyer-Eppler. Stockhausen quotes Meyer-Eppler to explain that '*alea* means dice, and "aleatory" means to have chance operations'. Kurtz, p. 70.

represents a work that marks a new phase of his compositional direction. Generally speaking, Stockhausen claims to be always taking up 'hot themes that were in the air', as he once put it, and evolving striking musical responses to them.⁴ His music, in its totality to date, may be seen as a somewhat self-referential statement alluding to a well-constructed world-view, based upon what he considers phenomena and imperatives of 'natural' processes. From his 'point music' to compositions of 'groups', 'moments' and electronic music, Stockhausen's dynamic reactions to personal circumstances, and to social phenomena as he sees them, shaped his musico-theatrical vision; and as time passed, this prepared the road that led to the development since the late 1970s of his own mythology, culminating in what he calls the 'cosmological opera',⁵ *Licht*.

Stockhausen has often been regarded as Germany's latter-day Wagner, an association that has been further exemplified by his preoccupation since 1977 with *Licht*. Comparable to the *Ring* in scope and in character, *Licht* is an opera-cycle that consists of seven musico-dramatic works called by the seven days of the week; each of the seven works can be performed as a single work, independent of the others. More than a conventional opera, the work represents in some ways a 'total theatre' or a *Gesamtkunstwerk* (a 'total-work-of-art'), and the realisation of it involves singers, instrumentalists, dancers, mimes, actors/actresses, speaker, chorus, orchestra and magnetic tape; the performers are not simply musicians but participants in the drama. As with Wagner and his *Ring*, *Licht* has also occupied a large part of the composer's life, putting into

⁴ Nevill, p. 17.

⁵ Kurtz, p. 1, quoting from Kurtz's interview with Stockhausen, 24 January 1981, abridged in Stockhausen, *Texte zur Musik 1977-1984*, vol. vi: *Interpretation* (Cologne, 1989). The composer added that the opera also 'accords with the truth of the Now and the Eternal', an assertion which alludes to both Zen philosophy and Catholic mysticism.

action an intensive mix of the personal and the mythological. Whereas Wagner drew his sources from the Nordic and the Greek, with a hint of Buddhism as well (in part assimilated through Schopenhauer), Stockhausen incorporates elements from Catholic rituals, Indian mysticism, Japanese monastic rites, astrology, musical esotericism of the Sufi tradition, and elsewhere. Another significant parallel with the older composer is the proposing of a sense of totality of conception, an underlying principle that involves integrity and spiritual truth beneath apparent diversity on the surface.

The ideas of Stockhausen are lofty, yet eloquently reasoned, and his explanations are mostly persuasive. His writings and scores are not only artistic creations but also impressively detailed and systematic documents of research. Stockhausen considered himself 'affected by an unshakeable perfectionism. A perfectionism that extends to technique, ... that comes close to pedantry ... where pedantry means precision, clarity, completeness'.⁶ Apart from claiming a high sense of craftsmanship in his works, theatrical writings, concerts and lectures, his whole thinking is also charged with a transcendental vision. Since the 1960s, Stockhausen has increasingly stressed the importance of music-making as a 'spiritual activity',⁷ seeing himself 'less as a creator than as a privileged recipient, a vessel through whom the cosmic, universal spirit may be encountered'.⁸ Since that time, the composer, as the subject of lengthy interviews and numerous

⁶ Stockhausen, in an interview with Tannenbaum. Tannenbaum, p. 92.

⁷ In an interview with Peter Heyworth, in Nevill, p. 4.

⁸ Richard Steinitz, in Nevill, 'Preface', p. ix.

biographies, has characterised himself as a self-professing 'genius',⁹ a 'prophet',¹⁰ a 'spiritual medium',¹¹ a 'more highly developed' person,¹² or simply a 'good radio set'¹³ capable of tuning in to and picking up messages from the supra-natural world. His provocative utterances either in his words or in his music and musico-theatrical productions have elicited much controversy, as well as stimulating his notoriety.

Overawed by Stockhausen the Systematist and Mystic and/or succumbing to the myths propagated by Stockhausen himself, there has been a considerable mystification of the composer, and the life of Stockhausen seems to be already drifting gently off into legend. On the other hand, a one-time student of Stockhausen, the New Zealand composer Gillian Bibby in her article, 'Genius or Madman? Stockhausen the demagogue as teacher', describes Stockhausen as 'a man of great drive and a brilliance bordering on the edge of mental instability, ... his actions and life-pattern remind one of another, more famous madman, Adolf Hitler: a genius inspired by a passion for power and leadership'.¹⁴ Stockhausen's growing egotism and his desire to dominate is evident from his attempt to create a universal music, a music for all people and nations of which his works shall be

⁹ Cott, pp. 24-25 and p. 126. Also in Bibby, p. 35.

¹⁰ To be 'a prophet' who 'announces' the approaching of a universal disaster, and to prepare people for that day. Quoting Stockhausen: '[A composer is someone who] should have vision if he is not a bad musician. That visionary force in his music should prepare people for what is coming. And if he doesn't have that, well, then he is just an entertainer'. Nevill, p. 15.

¹¹ Cott, p. 53. Also, in Stockhausen (1989), pp. 135-136.

¹² In an interview with Jill Purce, in Nevill, p. 16.

¹³ In Cott, p. 119.

¹⁴ Bibby, p. 34.

the supreme models. His justification for the concept of a global music has been largely supported through his contact with and his use of musical elements and philosophical ideas drawn from other cultures. He especially highlighted his works dating from between the late sixties and the early seventies, such as *Telemusik* (1966), *Hymnen* (1966-7), *Stimmung* (1968), *Aus Den Sieben Tagen* (1968) and *Mantra* (1970), as belonging to the genre worthy to be classified as 'world music' (or 'planetary music').¹⁵ We learn from interviews, programme notes (often prepared by Stockhausen himself), and from his various essays, that among the sources tapped into, Stockhausen showed particular interest in the philosophies and cultures of India and Japan.¹⁶ Ideas and impressions were adopted, transformed, and re-adapted to fit into a form or formula of his own conception, so as to serve his own purpose.

It is the intention of the present chapter to survey Oriental influences on Stockhausen: his opportunities and openness to encounter Oriental musical / philosophical traditions up to the early 1970s, by which time he had produced those works among his overall output that carry strong Oriental overtones (titles as mentioned above). I shall then consider the specific nature of his responses to them. In Stockhausen's case, how much is it a case of Oriental *musical* influence, or of Oriental *philosophical* influences received (and expressed) through music? What are the particular uses he has made, and is making, of the influences?

¹⁵ In an article by Stockhausen entitled 'World Music' written for *Musik International* in 1973, Stockhausen proposed the eventual evolution of music of 'symbiotic' nature, 'consciously shaped from the most remarkable criss-crossings of all historical and freely-invented possibilities'. He added that a number of *his* compositions, including *Telemusik*, *Hymnen*, and *Stimmung* 'provide some idea of what such symbiotic forms may be like'. (My emphases) The article is printed in *Texte IV*, pp. 468-76; it also appears in Nevill's book, pp. 27-34, and in *Stockhausen in Calcutta*, pp. 19-29.

¹⁶ Mentioned for example, in the interview with Ekbert Faas, p. 198.

2.2 STOCKHAUSEN'S 'ORIENTAL' IDEAS AND MUSIC

2.2.1 1948-1965

There are strong suggestions that Stockhausen's interest in Oriental culture and music is linked with his spiritualism, and that his spiritualism is ritualistically inclined; as he himself admits,

Naturally, I am all for ritual. I think the Catholic mass is fantastic musical drama, a highly articulate play, and musical ritual. I think of the rituals in Bali, in India – I have heard many different versions of the Ramayana, also rituals in Africa (and I don't mean only the folk rituals, but also the more developed esoteric rituals, like those of Dogon priests [of Japan]) ...¹⁷

Stockhausen once said, 'of my own choice I first became a practising Catholic ... That was after the war. I was 17 or 18'.¹⁸ However, Stockhausen seems to have been inclined towards supernatural phenomena from a very early age, and the inclination has never left him. This is evident first in his German Catholic childhood, in his fascination with the mysterious and the miraculous; and even after breaking off his ties with the Catholic church in his thirties (that is, in the early 1960s) as a result of a severe tension between his spirituality and sensuality,

¹⁷ Stockhausen (1989), p. 154.

¹⁸ Stockhausen, in an interview with Peter Heyworth, p. 38. In an interview with Cott, however, Stockhausen explained that 'until 1960, I was a man who related to the cosmos and God through Catholicism, a very particular religion that I chose for myself almost as a way of opposing the post-war Sartrean nihilistic attitudes of the established intellectuals'. Cott, p. 26.

his yearning for an unattainable ideal led him to begin developing his personal mythology, which consists of adapted elements from various religious and spiritual traditions. By the late 1970s, Stockhausen had gone as far as feeling convinced that he had been sent from the 'mother sun', Sirius – 'the central sun of our local universe'.¹⁹ This latter conviction or assertion has come to form a basis for his general outlook as well as for all his works ever since. I shall come back to this near the end of the chapter.

Stockhausen was already religious at a very young age. As a boy, he says, he always saw himself as being in a daydream when he prayed, 'kneeling on the lowest step of an infinitely long stairway of white stone that led steeply upwards':

I knew for certain that God was shining up there, and looking at me. And he gave so much light, and was so warming and so radiant that I was blinded when I raised my head a bit and glanced upwards for even a moment ... up there it is blinding golden-white.²⁰

He attended his First Communion at the age of ten at Altenberg Cathedral, which he recalled as follows:

... I still know for certain that during the whole celebration of the first Holy Communion I was in a trance ... We had had to learn certain texts in advance: the renewed confirmation of faith, the creed, a game of question and answer between the priest and the new communicant.

¹⁹ Nevill, pp. 17-18.

²⁰ Stockhausen, quoted in Kurtz, p. 17.

One learns the answers by heart, and I went through them mechanically because I had so often said them from the bottom of my heart, and God had long since known that I really meant it, that I was utterly immersed in it ... I have never forgotten this pure state of trance.²¹

He remained a professed Catholic into the 1950s, as may be seen from the letters he wrote to his wife and friends while in Paris as a student in Messiaen's courses.²² These details in Stockhausen's childhood give us some impressions of his link with Catholicism, and the link is to have important bearing on his later Orientalism.

A key contact with Oriental ideas before Stockhausen's Parisian years had been his experience of reading Hermann Hesse's *Glass Bead Game* in 1948. Considered as one of the great German novelists, Hermann Hesse (1877-1962) started his writing career in the early 1900s, but his popularity as a novelist in the German-speaking world really began after he was awarded the Nobel Prize for Literature in 1946, that is to say, two years before Stockhausen first read his work. Significant to Hesse's output – such as the *Glass Bead Game* and particularly *Siddharta* – is the fact that before settling in Switzerland in 1911, Hesse travelled 'as far as India, the land he considered his spiritual home'.²³ It is therefore not surprising that Hesse was later taken up by the hippy generation of

²¹ Stockhausen, quoted from an interview with Kurtz in Jan. 1981, abridged in *Texte* vi. Kurtz, pp. 16-17.

²² As he admits in his 'manifesto' in response to Mya Tannenbaum's interview, Tannenbaum, p. 2; and in his letters which appear in various articles and books about him, including Kurtz's. (For example, Kurtz, p. 48).

²³ Information about the writer as described on the inside of the cover page of Hermann Hesse's *Glass Bead Game*, published by Picador Classics.

the 1960s, as a result of which many of his writings were translated into English to reach a wider public from the late 1960s.

Stockhausen is said to have felt 'a deep affinity with the mental world' of Hesse's *Glass Bead Game*.²⁴ The novel, written in 1943, was dedicated to 'the Journeyers to the East'. The story is set in a legendary province named Castalia, a province of élite schools devoted to an 'Order' for fostering music, mathematics and philosophy; a prestigious setting for training since only boys of special talents might be chosen as members there. The focal point of the training is the 'glass bead game' which involves 'science, reverence for the beautiful and meditation' – a game 'invented and elaborated over several centuries ... as a universal language and method for expressing all intellectual concepts and all artistic values and reducing them to a common denominator'.²⁵ The protagonist of the story, Josef Knecht, is a talented boy particularly gifted in music, who started his life at Castalia at the age of twelve. In the course of his stay in Castalia, Josef studies not only meditation (with implications of Hindu Yoga),²⁶ which represents a crucial element of *Glass Bead Game*, and various other intellectual activities which constituted his training, but also the Chinese language and classics: he was taught the *I Ching* and other 'ancient Chinese principles' by a Chinese hermit called 'Elder Brother' in the 'Bamboo Grove'.²⁷ The *Glass Bead Game* was regarded by Stockhausen as 'an essential book', as the composer acknowledged in an interview in 1981:

²⁴ Kurtz, p. 23.

²⁵ Hesse, p. 121.

²⁶ *The Glass Bead Game*, pp. 102-103 describes a 'Sanskrit scholar who went by the nickname of "the Yogi"'.

²⁷ Hesse, pp. 126-132.

[The novel] connects the musician with the spiritual servant. I found it prophetic, for I realised that the highest calling of mankind can only be to become a musician in the profoundest sense; to conceive and shape the world musically.²⁸

Despite this being a retrospective remark made in 1981, there are clear Oriental overtones in the notion of 'conceiving and shaping the world musically'. Such ideas parallel the neo-Pythagorean thinking that is also known to have influenced Anton Webern, and perhaps sparked off Stockhausen's interest in numerological and serial systems, as seen in his early compositions of the 1950s, such as *Kontra-Punkte* and the first of his *Klavierstücke*, both of 1952.²⁹

Aspects of Oriental thought, philosophical ideas and religious mysticism as represented in Hermann Hesse's novels seem to have immediately influenced the then twenty-year-old Stockhausen. This is evident in the fact that around that same time, he became interested in what Kurtz terms 'the Indian spiritual world'.³⁰ This was also a time when Stockhausen was still unsure of his vocation, whether to become a writer or a composer. By May 1949 (a year after reading *Glass Bead Game*), Stockhausen had ideas for a long story about the Indian Mogul emperor Humayun (1508-1556). The story, *Geburt im Tod* (Birth in death) was completed in the summer of 1949, and he produced it (in Kurtz's

²⁸ Stockhausen, in an interview with Kurtz in 1981, quoted in Kurtz, p. 24.

²⁹ Bailey, p. xiv.

³⁰ Kurtz, p. 24.

words) 'as if in a trance'.³¹ Michael Kurtz reports that Stockhausen wrote to Hermann Hesse during this time requesting 'a personal judgement of his (own) art; he enclosed a few poems and an incidental fairy tale, taken from the story [*Geburt im Tod*]',³² Remarkably, the reply from Hesse the Nobel Prize winner was prompt, and they had an exchange of several letters, in which the young student was encouraged to 'treat music as a way of making money: he had a talent to be a poet'.³³ Hesse's obvious influence on Stockhausen's early literary works may have had particular significance in relation to Stockhausen's early music that incorporates his own poetry, such as *Drei Lieder* and *Choral* (both of 1950). Yet Hesse's representations of Oriental philosophy, Indian mysticism and the Buddhist concept of universality also, in their own way, conveyed these values to Stockhausen's mind; and along with other influences, helped to prepare the way for greater creative adventures in the future.

Stockhausen decided to devote himself wholly to music in 1950. He went to the Darmstadt Summer Course in 1951, and struck up a close friendship with one of Messiaen's former pupils, Karel Goeyvaerts from Antwerp, Belgium. Goeyvaerts was then deeply involved in studying the scores of Anton Webern.³⁴ Partly through the influence of Webern, and partly through that of Catholic

³¹ Ibid.

³² Kurtz, p. 25.

³³ Ibid. These are Kurtz's words; he had been told by Peter Lachmund of the content of Hesse's written reply. Extended excerpts from the correspondence have been reproduced in *Die Grundlegung der Musik Karlheinz Stockhausen* (1993) by the German musicologist (also the editor of volumes 4-5 of the composer's *Texte*), Christoph von Blumroder.

³⁴ Particularly the *Piano Variations op. 27* and also the *Symphony op. 21*. Kurtz, p. 34.

mysticism,³⁵ Goeyvaerts constructed what he called the principle of 'synthetic number', conceived as a means of connecting the rational with the transcendental. Kurtz describes the principle:

A special rule allocated a number to each value within the series for each parameter, and the sum of the four parameters was always seven. Behind it lay a transcendental, perhaps almost religious attitude: the structural idea should be the image of an ulterior, absolutely serene spiritual one that is present at every instant, in all parameters of the piece, both temporally and spatially. The composer was to be the 'sound-crafter' of this 'static music'.³⁶

The link between music, mathematics and spirituality immediately struck a familiar chord in Stockhausen. According to Goeyvaerts, Stockhausen was extremely fascinated by his theory, and 'thought he had discovered a resemblance to Hesse's *Glass Bead Game*'. Goeyvaerts, however, disagreed with this on the grounds that 'Hesse is dealing with an image of human knowledge and not with something as intangible as the trace of a mode of existence – without time and space'.³⁷ Nonetheless, their shared conviction that music is to be seen as a projection of a metaphysical reality created a strong tie between them. 'Totally organised music (i.e. integral serialism)', as Toop reports, was to them 'intended as an image of Divine Perfection: the more rigorously organised music was in all its parameters, the more faithful was its image of the *harmonia mundi* and,

³⁵ Richard Toop described both Goeyvaerts and Stockhausen as 'fanatically doctrinaire Catholic mystics'. Toop (July 1979), p. 383.

³⁶ Kurtz, pp. 14-15.

³⁷ Goeyvaerts, letter to Kurtz, quoted in Kurtz, p. 35.

indeed, the harmony of the universe'.³⁸ At Darmstadt that year (that is, in 1951), Stockhausen 'tried to explain the "spiritual bases" of Goeyvaerts' new technique to other people over lunch' when Goeyvaerts' 'static music' did not get much of a hearing, and persisted in standing up as a defender for Goeyvaerts who was able to speak only a limited amount of German.³⁹

Also aware of Stockhausen's spiritual 'ambitions', and of his attempt to create a musical analogue of divine creation, was his wife Doris. One month after their marriage in January 1952, Doris Stockhausen (Andreae) wrote from Hamburg to her husband (who had gone to study with Messiaen in Paris), that

Sometimes the following disturbs me – the urge to make music which reaches up to God. We are human beings, and God has given us human faculties, which we should use to the full; but not in speculating how we might perhaps find something that equals Him in perfection. Sometimes I think that this refinement, and this accountability for each note, only produce 'perfect music', and doesn't stem from the humility of faith. It is as if one's aim were to seek God within music, whereas God is everywhere, and perhaps wishes to be found in other domains. Music might then acquire more of the role that Bach gave it within his life; for Bach too, music was his one and all, but always as prayer, and without Faustian traits.⁴⁰

³⁸ Toop (July 1979), p. 383.

³⁹ Goeyvaerts, *Autobiografie*, p. 54, quoted in Kurtz, p. 35.

⁴⁰ Quoted from within Stockhausen's letter to Goeyvaerts of 4th February 1952 in Toop (1991), pp. 2-3.

Doris, who came from a long established North German Catholic family, seemed fully aware of her husband's fanatical tendencies and Faustian outlook which, as she saw it, departed from the doctrinal basis of Catholicism. Stockhausen's compositional direction (that is, the budding of his serialism), closely linked with philosophical inclinations which were just beginning to take shape, would have taken a very different path if Stockhausen had heeded Doris's advice at that point. Apparently Stockhausen did take his wife's letter quite 'seriously', as Richard Toop (who has access to Stockhausen's archive, including his letters) has observed from the comments Stockhausen made to Goeyvaerts in the same letter in which he quoted Doris's concerns. Yet Stockhausen changed nothing. Instead, in a roundabout way, he restated his stance as the 'humble' (nevertheless, 'uniquely chosen') vessel of Divine Transmission (a position he has maintained to this day); as he expressed it to Goeyvaerts at the time, '[t]he humblest are chosen for the most important tidings'.⁴¹

The friendship with Goeyvaerts had a longer term influence, too, for it was also through Goeyvaerts that Stockhausen was informed of the works of Messiaen and decided to study with him in Paris. Beginning in 1952, he attended Messiaen's courses in aesthetics and analysis twice a week for a year. It is apparent that the initial attraction to Messiaen (who of course was a devout Catholic throughout his life) had largely been on account of the spiritual aura of the music of the older composer. At an interview with Andrew Ford in 1993, Stockhausen acknowledged that he was 'deeply touched' by Messiaen's *Trois petits liturgies* which he heard as a student in Cologne; he later heard the *Quatre études de rythme* for piano in Darmstadt. It was the sound world of Messiaen's

⁴¹ Again, quoted in Toop (1991), p. 3.

music, 'not only aesthetically but also religiously, as an image of the divine creation',⁴² rather than its compositional technique, which appealed to Stockhausen, as he explains:

There was an atmosphere in Messiaen [i.e. in his *Trois petits liturgies* and *Quatre études de rythme* for piano] which struck me as being new and yet very lyrical, very poetic. When I was in his class I was very disappointed because there was nothing of the atmosphere. ... Afterwards I improvised myself on the piano to create a similar atmosphere ...; it had this association, for me, of looking at the sky, where the dots create a music of isolated sounds which touch our souls – like when we look at a star constellation in the night sky and [it] gives us the feeling that we are cosmic beings. These isolated notes make one long for another kind of world.⁴³

Although Messiaen's use of the techniques of the Indian *raga* and *tala* was a well-established fact, there is little evidence that Stockhausen adopted cross-cultural elements from Olivier Messiaen. Nevill explained that the composer 'listened to Asiatic instrumental and vocal groups' during his years in Paris.⁴⁴ To guess whether these performances were given by resident Asian musicians, French Vietnamese or touring troops from French Asian colonies, would be mere speculation. The point remains that Stockhausen was opened to non-Western music in the early 1950s, and that the rise in the level of awareness of non-

⁴² Griffiths (1985), p. 6.

⁴³ Stockhausen, in an interview with Ford. Ford, pp. 141-142.

⁴⁴ Nevill, p. x.

Western music on Stockhausen's part may have been reinforced by actual experience of Asian Music.

Stockhausen became rather obsessed by Webern particularly in the early years of the 1950s – at a time when what Kathryn Bailey calls 'serial madness'⁴⁵ was in the air. He initially knew only the *Five Movements Op. 5* of 1909, which he encountered while at the Musikhochschule in Cologne. Then at Darmstadt in 1951, Goeyvaerts informed him of the *Variations Op. 27*, but copies of Webern's music were unobtainable until June 1952 when Stockhausen succeeded in ordering all the published scores from Vienna through Universal Edition.⁴⁶ Stockhausen's study of these scores led particularly to his *Kontra-punkte* (1952) and *Klavierstücke VI* (first version 1954),⁴⁷ and to his first Webern lecture in Darmstadt in 1953,⁴⁸ where he interpreted Webern to suit his own purposes – thus causing a commotion at the summer courses.⁴⁹ Stockhausen showed great interest in the simplicity of Webern's two-note formulae, that is, in the way that (as Stockhausen put it) his 'motif and musical themes are ultimately reduced to formulae of two notes, so called intervals'.⁵⁰ Stockhausen hailed Webern as one of 'the most important forerunners' of the 'new spirit' of music since 1950,⁵¹ and

⁴⁵ Bailey, p. xiii.

⁴⁶ Stockhausen (1989), p. 35; and in letter to Goeyvaerts quoted in Toop (1991), p. 4.

⁴⁷ As Richard Toop explains in his article (1991), p. 4; see also Kurtz, p. 60.

⁴⁸ Kurtz, p. xiv.

⁴⁹ See Kurtz for Stockhausen's interpretation of Webern at Darmstadt 1953; and see Toop (1991), p. 4 for a demonstration of how Stockhausen interpreted Webern's music in the context of his own *Klavierstück VI*.

⁵⁰ Stockhausen (1989), p. 35.

⁵¹ Nevill, p. 8.

claimed that he himself was 'continuing' the 'traditional heritage' of Webern,⁵² that is, in finding 'a new beauty' so that '[t]oday and in the future, as in the past, it will always be a matter of discovering what is beautiful, of drawing close to beauty, of writing beautiful music'.⁵³ However, it was the hidden principle of Webern's works, so to speak, which Stockhausen was most concerned with; as he said after his first experience of Webern's works, 'It is almost impossible to describe the sheer excitement of the musical experience. I only know that from that time on I felt a deep desire to hear more of his music, to know how it was created and what manner of man it was who wrote it'.⁵⁴ As Stockhausen soon discovered, Webern also specifically associated the simplicity of form that he saw as pure and beautiful, with the Divine; as the older composer wrote:

I understand the word 'Art' as meaning the faculty of presenting a thought in the clearest, simplest form, that is, the most 'graspable' form. Given this, I cannot conceive of Our Father as being something antithetical to art; rather it is the highest example. For it achieves the greatest 'graspability', clarity, and directness'.⁵⁵

And elsewhere, Webern wrote that:

It's for a later period to discover the closer unifying laws that are already present in the works themselves. When this true conception of art is achieved, then there will no longer be any possible distinction

⁵² In 1952, with reference to *Kontra-Punkte*.

⁵³ In an interview with Kurtz. Kurtz, p. 60.

⁵⁴ Stockhausen, quoted in Womer, p. 78.

⁵⁵ Letter to Hildegard Jone in August 1928, in Webern, p. 10.

between science and inspired creation. The further one presses forward, the greater becomes the identity of everything, and finally we have the impression of being faced by a work not of man but of Nature.⁵⁶

Such views resonate with the Pythagorean notion of a unified world concept in which everything in the universe is inter-related, and Stockhausen's understanding of the Pythagorean idea of 'music and musical intervals, obeying just a few universal laws out of which diversity develops'⁵⁷ further informed his philosophical thinking. And of course the Pythagorean outcome of a unified world concept also coincides with the ideas underlying various Oriental traditions. The ancient Chinese, for example, considered music as 'an image of the universe, the accord of heaven and earth, man in harmony with nature', and believed that the objective of music is 'to convey eternal truths rather than to please the senses'. The Confucian concept also has it that 'greatness in music' lies in the 'attainment of spiritual power inherent in nature'.⁵⁸ Consequently in the old days, new musical compositions had to be endorsed by 'the son of heaven', that is the emperor – the only person possessing the power to maintain the communion of man and heaven, so as not to offend the forces of nature.⁵⁹ Similarly, the classical scholarship of India – be it the monistic Vedanta school or the dualistic Samkhya and Vaisheshika schools of Hinduism – also presupposes 'the existence of the One Absolute Being, underlying the diversified phases of the phenomenal world', assuming that 'all of the phenomenal phases belong to it, proceed from it, depend

⁵⁶ Webern, quoted in Cott, pp. 242-243.

⁵⁷ Stockhausen, in conversation with Rudolf Frisius in 1982, cited in Nevill, p. 109.

⁵⁸ All quoted from F. F. Feliciano, p. 4.

⁵⁹ Chew, pp. 56, 59.

upon it, and are controlled by it'.⁶⁰ It is therefore conceivable that Stockhausen's acquaintance with Webern's Pythagoreanism, perhaps reinforced by his early experiences as a Catholic, predisposed him to the orientalising aspects of his works of the late 1960s and early 1970s.

* * *

Stockhausen got to know John Cage when Cage and the American pianist David Tudor made their first tour in Germany in 1954. New American piano music was included in the same concert on 19 October 1954, in the Large Broadcasting Hall of Cologne, at which Stockhausen premièred his *Studie I* and *II*.⁶¹ Cage was by then already familiar with the teaching of Meister Eckhart, Ananda Coomaraswamy, with Zen (via Suzuki), and the *I Ching*. As the composer of the innovative *Music of Changes* for piano (1951) as well as the notorious 'silent piece' 4' 33" (1952), and surrounded by a group of young composers and artists such as Earle Brown, Morton Feldman, Christian Wolff and David Tudor, Cage held a similar kind of key position in New York as Messiaen held in Paris.⁶² Cage's visit to Cologne made a special impact on Stockhausen, though Stockhausen has denied that this should be understood (in his own words) 'in the sense of influence'.⁶³ However, Stockhausen admits it was mainly through

⁶⁰ Nakamura, p. 68.

⁶¹ Kurtz, p. 73. Also in Griffiths, p. 104.

⁶² Kurtz, p. 73.

⁶³ In the interview with Faas, p. 192.

David Tudor that, again in his own words, he ‘came closer’ to Cage;⁶⁴ before the concert of 19 October, Tudor ‘spent a few days with Stockhausen and played him works for piano by Cage’s circle: parts of *Music of Changes*, a piece by Christian Wolff for prepared piano and Morton Feldman’s *Intersection III*.⁶⁵ Shortly after his visit in Cologne, Cage wrote to Stockhausen that:

I should have liked to be longer with you. I doubt whether our differences of thought would have changed, or indeed our differences of useful means, ways of working except in the way in which, of their nature, they change. But what I respond to is your own relation to your work (what I sense of it), which rises up in the most affirmative and life-communicating way.⁶⁶

Despite these differences, it seems that some level of stimulating exchange of thought must have taken place between them, for they responded to each other’s works during these few days of meeting. This is certainly suggested by the fact that Stockhausen began to write aleatoric music from 1955, the year after Cage’s visit, even though Stockhausen insists that (as I explained earlier) his method was derived from studying acoustics and information theory with Meyer-Eppler between 1954-6.⁶⁷ Stockhausen’s aleatory processes may, as Griffiths suggests, contribute towards ‘making Cage seem far more relevant than could have been the

⁶⁴ Faas, p. 198.

⁶⁵ Kurtz, p. 75. Also in Maconie (1989), p. 70.

⁶⁶ Cage, quoted by Kurtz, p. 75.

⁶⁷ Related to this is the fact that, despite Cage’s well-known claims of Zen influence on his chance music, Stockhausen has repeatedly asserted his conviction (as if speaking for Cage) that his American colleague had been influenced, instead, by ‘painters who did tachistic painting or abstract expressionist painting – Kline, de Kooning, Pollock, and Motherwell’. Cott, p. 68.

case earlier';⁶⁸ but that is hardly an argument against the possibility of influence. The Oriental underpinnings of Cage's aleatoricism no doubt increased the impact of Oriental influence on Stockhausen, and Cage may also have introduced him to the works of Meister Eckhart. At any rate, Stockhausen was familiar with them in the 1960s, when he introduced them to Mary Bauermeister, the painter who later became his second wife.⁶⁹

Works in the visual arts have been important to Stockhausen, and he has often claimed an affinity between certain of his compositional ideas and mainstream abstract art. Among those he alludes to are Paul Klee (1879-1940) and Piet Mondrian (1872-1944), whose works he became particularly interested in at the end of the fifties. The attraction of Klee to Stockhausen may be partially explained by the interesting parallel – as observed by Richard Verdi, the author of a book on *Klee and Nature* – between Klee and Hermann Hesse. Verdi asserts that, as a contemporary of Hesse, Klee's views on art may be seen as in broad agreement with those of the novelist-poet; of relevance here are, in particular, the common striving for a concept of totality, and the shared belief in the spiritual, the eternal and the contact with the Divine. Klee wrote of the 'power-house of all time and space [that] activates every function; who is the artist who would not dwell there?'⁷⁰ And an undated poem by him expresses the aspiration towards the

⁶⁸ Griffiths, p. 104.

⁶⁹ Kurtz, p. 118.

⁷⁰ Klee, p. 49.

divine in a way that coincides with Stockhausen's view of producing 'music that brings us to the essential *One*'.⁷¹

Even closer to Stockhausen's ideal was Piet Mondrian,⁷² for whom art was 'a spiritual mission, an escape route from a world seemingly dedicated to material progress alone'.⁷³ The obvious metaphysical influences on Mondrian came from Hegel and Schopenhauer; and central to Mondrian's work was the belief that 'art was the means by which the opposition between matter and spirit could be resolved by which a metaphysical Ideal could be reached'.⁷⁴ Indeed Mondrian's work can be seen as an attempt to extract the spiritual essence from the material world, thereby resolving the spiritual-material dichotomy.⁷⁵ Stockhausen however extends this conception of art and life, to the resolution of every kind of opposition and contradiction he encounters. This contributed towards the role he ultimately assumed as the mediator for the music of the East and the West, the composer of a 'universal music'.

Stockhausen's final break from Catholicism was the result of his relationship with Mary Bauermeister, which began in 1961. Stockhausen was at that time still married to Doris, and they had four children. Having felt

⁷¹ Stockhausen, in conversation with Nevill, p. 12. Klee's poem reads: 'Bird – you who sing / Fawn – you who spring / Bloom on the fell / Fish in the well / Worm in the ground / Help us to build / the tower that leads to God / echo "to God".' Klee, quoted in Verdi, p. xvii.

⁷² Stockhausen's visit to Den Haag to see a Mondrian's exhibition in 1966 was especially significant to the production of *Adieu* (1966). See Kurtz, pp. 145-146.

⁷³ Hooker, pp. 375-376.

⁷⁴ Ibid.

⁷⁵ Ibid.

‘condemned by the Church’ for his extra-marital affair, Stockhausen ‘excommunicated [himself] and gave up all religious practices’,⁷⁶ until he was re-introduced shortly afterwards, in more personal ways, to various spiritual activities of the East as a direct and/or indirect consequence of his relationship with Mary Bauermeister. In Kurtz’s account of Stockhausen’s life, Bauermeister is said to have had a ‘disappointingly empty experience of a Protestant confirmation’, and thus ‘had ostensibly rejected the church and become an atheist. Yet she took the rebirth of humans for granted, which Stockhausen described as her “Goethean pantheism”.’⁷⁷ Apart from some reciprocal artistic influences,⁷⁸ during their first years together Bauermeister introduced Stockhausen to *Western Way, Eastern Way* by the Japanese Zen philosopher Daisetsu T. Suzuki, while, as I have already mentioned, Stockhausen brought to her the teaching of Meister Eckhart. They also stimulated each other’s works ‘by reading and discussing various books together’: books in philosophy and cybernetics (such as Gotthard Gunther’s *Idee und Grundriss einer nicht-Aristotelischen Logik*), as well as in the fields of physics and biology.⁷⁹

⁷⁶ Stockhausen; both quotes from Tannenbaum, p. 2.

⁷⁷ Quoting Stockhausen, in Kurtz, pp. 118-119.

⁷⁸ They influenced each other with opposing ideas, which Mary Bauermeister explained: ‘For my painting, Stockhausen meant structure and form ... Something like the *Sand-Stein-Kugelgruppe* would be inconceivable without Stockhausen’s *Momente* ... Conversely, what he saw in my work was the possibility of loosening rigid structures. He was really drilled in strict composition. So I brought a certain freedom by saying: if you have made a schematic form, you can unmake it too’. Kurtz, p. 118, quoting from Mary Bauermeister, ‘*Frühe Aktivitäten in Köln*’, in Ursula Peters and G.F.Schwarzbauer (eds.), *Fluxus: Aspekte eines Phänomens*, exhibition catalogue for the Kunst- und Museumverein Wuppertal (1981-2), p. 202.

⁷⁹ Kurtz, pp. 118-119. A direct result of Stockhausen studying the book *Organismen, Strukturen, Maschinen*, written by the biologist and cyberneticist, Wolfgang Wieser, was the use of the idea of expansion and contraction in *Plus-Minus*, and in later works (p. 124).

Stockhausen took up a visiting professorship at the University of Pennsylvania in Philadelphia for six months in 1964. Because of Bauermeister's term contract with the New York Galerie Bonino, they rented an apartment in Manhattan, from where Stockhausen drove regularly to Philadelphia. These were busy months during which Stockhausen visited several electronic studios in the USA and Canada, conducted and composed; but during this time, as Kurtz explains, he also made acquaintance with the happenings artist Allan Kaprow,⁸⁰ the experimental poet Jackson MacLow, and the Beat poet Allen Ginsberg.⁸¹ New York, the meeting place of various artistic inclinations and a melting pot of nationalities and races, has often been seen as a beacon of newness and hope – the hope of a multicultural public sphere. Living in New York was therefore an inspiration for Stockhausen, for as he wrote shortly afterwards,

Anyone living in New York today is confronted daily with the collision of all races, religions, philosophies and customs, and with the frictions between the conventions regarding the civilisation and culture of all nations ... New York, the first model for a global society, is unquestionably an indispensable experience for a contemporary artist.⁸²

This was in the 1960s, when views and visions of New York are lodged in some kind of a dream: New York City represented challenge and opportunity for (in Stockhausen's words) 'possible integration, a coherent unification, or possible

⁸⁰ Kaprow was involved in Cage's work, *happenings*.

⁸¹ Kurtz, p. 131.

⁸² Stockhausen, from *Texte III*, quoted in Kurtz, p. 130.

syntheses of influences issuing from all parts in the globe'.⁸³ The idea of different people coming together was seen as a symbol of the New, as what a 'global society' should be. In this way, the image of the cosmopolitan New York in 1964 was a significant stimulus for Stockhausen in the construction of his universalist ideal. The dream soon finds its fulfilment principally in two succeeding works, *Telemusik* (1966) and *Hymnen* (1965/6-7). *Telemusik*, in particular, has acquired non-European connotations, emphasising its sense of cross-culturalism or even globalism, if only because of having been produced in the Japanese Studios on the occasion of Stockhausen's visit to that country in 1966. And so, in the next section, I shall show how the composer's travelling experiences continued to reshape his preconceived ideals. I also attempt to show how associations and ideas have been grafted into the works of Stockhausen particularly since *Telemusik*, both by the composer himself (in the way he explains or talks about his works and travelling experiences), and by the audiences and commentators who buy into his proclamations and arguments.

2.2.2 1966–1970

Telemusik and Hymnen

In January 1966, Stockhausen visited Japan 'through the good offices of his composition student Makoto Shinohara'.⁸⁴ Japanese Radio (NHK) invited him

⁸³ Stockhausen, in Worner, p. 139.

⁸⁴ Kurtz, p. 141.

to Tokyo for a few months to carry out two commissions in their electronic studios in celebration of the station's fiftieth anniversary in 1965. This was Stockhausen's first visit to Japan or to the Far East, and for the first time, he came into contact with a culture and tradition completely different from any he had experienced before. He later explained his bewilderment: 'My arrival in Japan ... made such an enormous change to my life that I felt like someone coming out of the provinces into the big wide world'.⁸⁵ Stockhausen found himself considerably shattered by his Japanese experiences from the start, for on top of a heavy schedule working in the studio from the first day of his arrival, as well as severe jet lag, he identified a series of cultural shocks – not only 'a foreign language, food, water, air and the yes/no confusion, but also ... a completely different technical set-up in the studio'.⁸⁶ These difficulties were soon overcome by his strong will to fabricate, to construct form out of confusion. He recounted a 'recurring vision' that occurred to him as he lay awake at night from the fifth day of his stay in Japan:

A vision of sounds, new technical processes, formal relationships, pictures of notation, human relationships, etc. – all at once and in a network too tangled up to be unravelled in one process. It was to preoccupy me for a long time.⁸⁷

⁸⁵ Stockhausen, *Texte IV*, p. 442. Stockhausen marks the year and sees the major events of his life taking place in cycles of eighteen and a half years: at eighteen-and-a-half years old, he experienced a sea change of life when he left the village seclusion of Altenberg to study in Cologne; eighteen-and-a-half years later, he arrived in Japan; and a third key year was his fifty-sixth, when he 'addressed the question of death in his opera *Samstag* from *Licht*'. Kurtz, p. 141.

⁸⁶ Stockhausen, quoted in Harvey (1975), pp. 99-101.

⁸⁷ Stockhausen, quoted in Kurtz, p. 141.

The vision led rapidly to the realisation of an electronic composition lasting seventeen-and-a-half minutes, which Stockhausen named *Telemusik*. The project started on 23 January and was completed by 2 March, in the Electronic Studio of the Japanese Radio, Tokyo.

As already mentioned, theoretically speaking, *Telemusik* was conceived as a result of a Japanese commission, and Stockhausen dedicated the piece, at its première in Tokyo, to the Japanese. It contains snap-shots of recorded music from Japanese ceremonies such as the sounds of temple bells and the chanting of Shinto priests, though very much transformed and distorted through ring modulation. But as Kurtz said, it was 'more than just a matter of Japanese music'.⁸⁸ Stockhausen explained that his experience of arriving in Japan in 1966 awoke in him an 'old dream', which prompted him once again to take on the role of a visionary-composer. Hence his famous declaration concerning *Telemusik*, that he was 'moving a step forward in writing not "my" music, but a music of the whole world'.⁸⁹ Along with 'Japanese elements', Stockhausen combined his own electronic sound with tape recordings of music (or as Stockhausen called them, 'acoustic photos') from across the world including China, the mountains of Vietnam, Bali, the Shipibo Indians of the Amazon, a Spanish village celebration, and music from Hungary and the southern Sahara. He then transformed and modulated them, so that the sound of one source merges imperceptibly into that of another.

⁸⁸ Kurtz, p. 142.

⁸⁹ Stockhausen, in Kurtz, p. 142.

Telemusik, from the Greek words, *tele* (far off) and *mousike* (music), literally means 'music at a distance', and this could be said to represent an ethnocentric conception in that the 'far off' distances the source music from 'here' and in this sense constructs a cultural 'Other'. Regardless of what has been said about the conception of the piece, the original idea of a 'tele-music' was by no means totally new to Stockhausen in 1966. Kurtz notes that in the Cologne studio the previous year, evidently inspired by popular views and his own experiences and visions of New York City, the composer 'had begun work on a tape composition, *Hymnen*, whose material was national anthems from all over the world'; however 'Stockhausen had not been able to complete it in time for a première before his trip to Japan'.⁹⁰ The production of *Telemusik* could therefore be seen as not only a response to his Japanese experiences but also a continuation of the universalist ideas already embodied in his work on *Hymnen*. It may also be relevant to quote from an article originally printed in *The Bangkok Post*: when asked about his use of 'African, South American, Hungarian and Japanese music, along with the electronic sounds' in *Telemusik*, Stockhausen's reply was that 'recordings are so easy to find'.⁹¹ One cannot help wondering how different the piece might have been if produced in the Cologne Studio. I am not suggesting that the very fact of Stockhausen being in Japan and working in a Japanese environment, with Japanese technical assistants in the studios, had absolutely no impact on the composer. But the stories Stockhausen linked to the piece, and the way he chose to think about it afterwards, added new dimensions to *Telemusik* which were arguably not there in the first place.

⁹⁰ Ibid.

⁹¹ Rolnick, p. 140.

An example is an incident related by Jonathan Harvey in his biography of Stockhausen: 'Stockhausen visited the *Noh* theatre ... about thirty times, and acknowledges that it had more influence on *Telemusik* than just supplying some of the multifarious recorded music of which the work is composed'.⁹² However, a list of dates reveals some discrepancies as to the feasibility of the composer's claims:

19 January:

Arrival in Japan for the first time. 19-23 January were described by Stockhausen as 'four sleepless nights and four days of working in the studio for eight or nine hours without any viable result'.⁹³

23 January:

Began work on *Telemusik* (according to Kurtz, 'the work had taken a few days to get under way, but then the project rushed ahead';⁹⁴ in Stockhausen's words, '[the inspiration] made me go like a moon-struck man').⁹⁵

2 March:

Work completed

25 April:

Première of *Telemusik* at Japanese Radio in Tokyo

End of April:

Eventually left Japan

⁹² Harvey (1975), p. 30.

⁹³ Stockhausen, quoted in Kurtz, p. 141.

⁹⁴ In Kurtz's words.

⁹⁵ Quoted in Harvey (1975), p. 45.

Considering Stockhausen's tight work schedule in the studio, it is doubtful that he could have attended *Noh* theatre 'about thirty times' either within the brief few days prior to the start of his work on *Telemusik*, or during the course of the project, which appears to have been extremely intensive and took just over five weeks. This is not to deny that the composer eventually frequented *Noh* theatre while in the country, as seen from his elaborate and generous account of a seemingly extensive tour of Japan guided by Aiko Miyawaki (a painter and sculptress from an old Japanese family), and by the director of the electronic studio, Wataru Uenami. The point is simply that the bulk of Stockhausen's trips around Japan took place only *after* he had completed work on *Telemusik*. It follows that the often-illustrious associations of Japanese atmosphere, such as the 'sounds of Japanese music' and particularly the tremendous sense of 'time as used in *Noh* theatre',⁹⁶ were mainly or wholly retrospective impressions supported by Stockhausen's eloquent and persuasive explanations. The sense of creativity seen in Stockhausen's imaginative use of pre-recorded ceremonial music from Japanese and other ancient cultures is thoroughly arresting and impressive. But to see *Telemusik* simplistically as an expression of his Japanese experiences, as has often been suggested, is to bring hindsight to bear on them.⁹⁷

Stockhausen was fascinated by the unfamiliar elements among the people and places he encountered in Japan, particularly the temples he visited. On his tours around the country, he was captivated by the differences he encountered, so much so that he attempted to simulate the traditional Japanese way of life: 'I

⁹⁶ Maconie (1989), p. 176.

⁹⁷ Apart from Harvey, who quoted Stockhausen's linkage of *Telemusik* with the time structure used in *Noh* theatre, Kurtz also asserts that '*Telemusik* is bound up with [Stockhausen's] experience of Japan'. Kurtz, p. 153.

bought myself Japanese clothes – old clothes – and dressed up in a kimono etc. And I went and participated in their ceremonies’.⁹⁸ He also said that whenever he could, he would ‘sit still somewhere, in Kamakura, in Kyoto, in Nara – leaning against a tree, gazing into the valley, listening in the evening to the bells, ... great temple bells that summoned and answered one another’, and he also ‘sat for hours in temples’.⁹⁹ Completely overwhelmed by his imagination of himself as ‘Japanese’, in fact as perhaps (as he said) ‘more than a Japanese’, Stockhausen asserted that he ‘got so absorbed in [the Japanese traditional ceremonies] – even more than the Japanese themselves – that I said to myself: This is impossible, I don’t at all feel like a stranger. Instead, I feel like someone who is coming home’.¹⁰⁰ He also noted his experiences of being brought to attend a *Noh*-theatre performance, performances of *gagaku* music, *kabuki*, and *sumo* wrestling, as well as attending many tea ceremonies.

Witnessing the climax of the Omizutori ceremony in the temple of Nara especially inspired many ideas about ‘the movement of sound in space’.¹⁰¹ Stockhausen said that ‘[a]s if in a confessional chair’,¹⁰² he peeped through cracks in the thin wooden wall from a gangway to observe and listen to the ritualistic performance of eleven Buddhist monks in the altar room. The meditation of the monks as preparation for the climax of the ceremony, their ‘stylised walk’ in wooden clogs, and later their running around the altar at increasing or decreasing

⁹⁸ Stockhausen, in Faas, p. 199.

⁹⁹ Stockhausen, in Kurtz, p. 143.

¹⁰⁰ Stockhausen, in Faas, p. 199.

¹⁰¹ Stockhausen, quoted in Cott, p. 181.

¹⁰² Stockhausen, interview with Cott. Cott, p. 182.

speed, their 'abrupt falls vertically down onto the floor' and their slow and rapid breathing and panting into large shells¹⁰³ – Stockhausen perceived all the details of the rituals at the ceremony as if purely in musical and theatrical terms; and the effectiveness of a combination/co-relation of rituals, music and drama was further impressed upon his mind.

Bauermeister, who had flown over to Japan after the birth of their first child, soon joined Stockhausen. Together, they went to visit Suzuki, then over ninety years old, whose work they had studied together five years earlier. I do not know of a detailed account of the conversation between them; but recalling the meeting, Stockhausen recounted one particular point raised by the Zen philosopher, which apparently had been affirmative if not revelatory for him. Referring to Stockhausen's electronic music, Suzuki reassured the composer that everything is 'natural' if one follows his 'inner conviction'. As Stockhausen reports:

[Suzuki] said, 'It would only be artificial if it went against your inner conviction. You're being completely natural in the way you do it'. And then I said, 'Wonderful, I'll forget about my Western education, and the way we call things artificial and natural. When we speak about a homunculus we think it's an artificial man that they tried to make in medieval times'. He [Suzuki] said, 'That is quite natural. I don't see anything wrong with it'.¹⁰⁴

¹⁰³ Stockhausen, in Cott, pp. 181-184.

¹⁰⁴ Cott, p. 30.

The meeting with Suzuki was obviously emancipatory for the already audacious composer. As Stockhausen said to Jonathan Cott at their interview, 'You see, he [Suzuki] took artificial to be something that is more than merely artful. If something conflicts with our natural feelings and prevents our being at one with ourselves, only then would that be artificial'.¹⁰⁵ These words of encouragement from the Zen master, on the one hand, provided a 'justification' for Stockhausen's actions and deeds, in the sense of naturalising all possible odds or absurdity, making them seem as if they are 'just the way things are'. On the other hand, in a subtle way, Suzuki's words also seem to have been perceived and presented by Stockhausen as the unerring words of wisdom from the East, providing a gateway and renewed confidence for Stockhausen in attaining self-gratification in his life as well as in his compositional career.¹⁰⁶

Stockhausen left Japan at the end of April that year. En route to Germany, he stopped by Hong Kong, Cambodia (Angkor), Bangkok, New Dehli, Tehran, Beirut and Istanbul, spending a few days in each place, visiting temples and ancient cultural sites as well as giving talks on his works at the radio stations. Recollections of these trips seem to have centred also on just one single point of reference. Stockhausen cites an encounter with an old Indian village musician along the journey, for whom making music on a little string instrument he had made for himself was more precious than selling his instrument at an extremely

¹⁰⁵ Cott, p. 30.

¹⁰⁶ However, just a few years later in an interview with Faas in 1976, when asked if Suzuki falls into Stockhausen's category of 'the five or six higher men of our time', Stockhausen replied: 'Perhaps he may have been one of them at some point. But when I met him, he was not shining any more. He was ninety-five and his whole appearance was depressing to me. He was finished, so to speak, he had gone already'. Faas, p. 203.

good price.¹⁰⁷ Stockhausen took up the story of this old man as material in his essays on music pedagogy, such as 'Freibrief an die Jugend' (Open letter to the young) of 1968. Basically, the essence of the story coincides well with Stockhausen's general sense of discontent with many of the musicians he dealt with, whom he considered to care more about the amount of money they earned than about the 'quality' of music they produced.¹⁰⁸ Related to this is Stockhausen's new stress on 'the importance of a "new serving mentality" among performers' of the new generation;¹⁰⁹ he encouraged his musicians 'to go beyond ... the limits of technical competence and of routine, animated by a spiritual fervour which gives meaning to the job of making music'.¹¹⁰ De Beer comments cynically that for Stockhausen, 'service to music' often really means 'service to *Stockhausen's* music', and that 'the dividing line between service and serfdom is vague'.¹¹¹ In his attempt to stimulate and inspire the performances of the 'new music' he so eagerly propagated (that is to say, *his* music), Stockhausen naturally welcomed the discovery of some form of parallel between his attitudes of music making and traditional music practices in Oriental countries (and in this case, India). The story of the old Indian man represented a living 'proof' for Stockhausen that his personal conviction was 'in tune with universal forms of musical expression'.¹¹² As Griffiths puts it, 'in beginning to search out roots and

¹⁰⁷ Kurtz, p. 145.

¹⁰⁸ Tannenbaum, p. 61. Also in Kurtz, where Stockhausen is quoted from the *New York Times* as having likened working with the New York orchestral musicians to 'scheduled factory labour'. Kurtz, p. 186.

¹⁰⁹ De Beer, p. 37.

¹¹⁰ Stockhausen, in his interview with Tannenbaum, pp. 61-62.

¹¹¹ Both quotations are from de Beer, p. 37.

¹¹² Borrowing Griffiths' words. The original context concerns Stockhausen's attempt to relate *Telemusik* to the cultural tradition of Japan. (pp. 159-160).

linkages, [Stockhausen] was ... thinking and acting for his generation'.¹¹³

An article which appeared in the *The Official Programme Book of the International Stockhausen Symposium* reports that while passing through Bangkok in the same year, Stockhausen performed *Telemusik* at the German Cultural Institute in the city.¹¹⁴ The reporter Harry Rolnick, writing in *The Bangkok Post* on 4th May, 1966, did not mention whether those present in the audience were predominantly German or Thai nationals, but the composer apparently received a mixed reception for his work. Stockhausen was introduced right at the beginning of the article as the 'leading avant-garde composer in the world', and an 'established revolutionary in contemporary music'.¹¹⁵ Despite Rolnick's attempts to convey something of the adoration of the audience towards the great *composer* (rather than the *music*), he reports also a sense of bewilderment among the listeners:

And no matter how strange the music sounded – some in the audience even questioned the term 'music' itself – Stockhausen's explanations and almost messianic attitude towards his compositions fascinated even the most hardened traditionalist at this concert.¹¹⁶

¹¹³ Griffiths, p. 160.

¹¹⁴ Blumroder, p. 141.

¹¹⁵ Rolnick, p. 140.

¹¹⁶ Ibid.

It appears that the audience could not help asking also 'the great question', as Rolnick termed it: 'how do you listen to such music?'¹¹⁷ Stockhausen's evasive response to this explanation (Rolnick called it a 'semi-explanation'¹¹⁸) at least 'brought more sense'¹¹⁹ to the experience of his music:

'There is no such thing as, how to listen' stated the composer emphatically. 'Some music will change the personality. Most music will not – people will merely "agree" with it. But faced with creativity in a strong way, we don't know ourselves ... our whole personalities are changed'.¹²⁰

Stockhausen was clearly determined to see himself portrayed as 'a prophet, a visionary',¹²¹ possessing the divine ability to tap into the subconscious of his listeners by way of his music. Seventeen years later (in 1983), his reply to a similarly perplexed audience sounded a far more forceful tone: '[my] work in particular divides people sharply down the middle, between those who become sarcastic and those who recognise something in it which they themselves are in search of'.¹²² In each case, Stockhausen positions himself on a higher plane of consciousness than the ordinary people of whom he said (in 1973, with reference to the audience of Beatles), 'whenever the majority follows a fashion, it pursues

¹¹⁷ Ibid.

¹¹⁸ The author explains in parantheses that 'Stockhausen stated that he never "explained" his music'. Ibid.

¹¹⁹ Rolnick, pp. 140-141.

¹²⁰ Rolnick, p. 141.

¹²¹ Stockhausen, quoted in Nevill, pp. 14-15.

¹²² De Beer (1983), p. 37.

mediocrity and banality'.¹²³ Associated with this is his introduction of what he calls 'the unknown' into his works, as he explained in 1993:

If you make quotes you must place the known into the unknown, where the unknown is much stronger and much more fascinating and mysterious – and unidentifiable in the beginning, so that it takes generations to make sense of what someone has composed as new music.¹²⁴

It was not until 1968, however, that Stockhausen began to incorporate the 'unknown' in a more esoteric sense into his works, as in *Stimmung*. Meanwhile, in his *Telemusik* and *Hymnen*, the 'mysterious visitors'¹²⁵ that constitute his musical materials continued to be 'people from all countries, nations and races'.

Within a few months of his return from his grand tour to the East, Stockhausen completed his work on *Hymnen* in the Cologne studio: this became the first version of *Hymnen*, for electronic music and *musique concrete* with soloists.¹²⁶ As a work whose origins precede *Telemusik*, and which follows on from his experiences with *Telemusik*, *Hymnen* turns out to be 'tele-music' of a much grander scale. Lasting over three hours, the work consists of a selection of 137 pre-recorded national anthems from around the world, which he began

¹²³ Stockhausen, quoted in excerpts from a Cambridge discussion after his 1973 lecture on 'The Four Criteria', cited in Nevill, p. 71.

¹²⁴ Quoted in Ford (1993), p. 146.

¹²⁵ Stockhausen's words. In Harvey (1975), p. 100.

¹²⁶ There are altogether three versions, the second and third having been subsequently produced as modified versions of the first so as to accommodate live performers (individuals or small groups) at subsequent performances of the piece.

collecting in 1964, put together to represent a sense of globalism, a reflection of the world's 'universal people'. Alongside the anthems (which he sometimes transformed in the manner of *Telemusik*, but sometimes retained in their original form), Stockhausen also inserted other chosen sounds and noises. These include scraps of speech, environmental and crowd noises, recorded conversations, excerpts from short-wave receivers, recordings of public events and demonstrations, and even his own voice shouting the name of his Finnish girlfriend, Iri.¹²⁷ While insisting on the one hand that his chosen materials 'are "loaded" with time, with history – with past, present and future',¹²⁸ Stockhausen also compared *Hymnen* with American pop art, in which materials of multiple origins were treated as 'the most banal and obvious things imaginable'.¹²⁹ These banal objects, he explains, are to be alienated and made new by being placed in unfamiliar contexts. Seen in this light, one might wonder how far *Hymnen* respects the individuality of any culture or nationality: contrary to his notorious claims that *Hymnen* 'emphasizes the subjectivity of peoples',¹³⁰ the work represents more a meta-collage of megalomaniacal conception, with no sense of individual cultural traditions. The use of radio sounds and other random objects serves to camouflage the compositional control exerted by the composer, but Stockhausen, the ultimate 'mediator', was the choreographer behind the scene, tempering all his materials, be they national anthems or other selected objects, to his taste and according to his own preoccupations.

¹²⁷ Stockhausen was quoted in Kurtz, p. 154 as saying that he shouted the name of his Finnish girlfriend because he 'felt somewhat strange toward Mary because she was the only person I really loved ... so that she'd listen to me and forgive me'. This was before Stockhausen and Mary Bauermeister were married. Perhaps he simply wanted to make Mary jealous, which would then be a high-risk strategy!

¹²⁸ Stockhausen, in Kurtz, p. 153.

¹²⁹ From a 1967 press conference, in Stockhausen, *Text IV*, p. 79

¹³⁰ Stockhausen, CD (DGG record, August 1968) pocket book of *Hymnen*.

Stimmung

Stockhausen was invited to the United States from November 1966 as a visiting professor in composition, this time at the University of California at Davis. His six-month stay in California turned out to be especially significant for the next few years to come. Equidistant from Europe and Asia, California had always been regarded as 'a focal point for Eastern philosophy and religion within the USA'.¹³¹ Stockhausen found lodgings in the artists' quarter of Sausalito, and the location of the lodgings was, as Kurtz describes, 'facing San Francisco from the opposite end of the Golden Gate Bridge; the house had a direct view of San Francisco Bay'.¹³² Coincidence has it that this was precisely the time when San Francisco was the goal of American hippy pilgrimages, and psychedelic pop music was at the height of its popularity.¹³³ Stockhausen was quick to observe the social influences of the hippy cult and the emerging rock scene there, and was soon preoccupied with many things related to the hippies. Pop musicians, including members of *The Grateful Dead*, attended his public lectures. Stockhausen went along to the shows of the group *Jefferson Airplane* as well as the psychedelic light shows that became popular. He struck up friendships with members of a hippy commune in the neighbourhood, and became preoccupied with the idea of repeated lives on earth. He said at an interview twenty years later that

¹³¹ Kurtz, p. 148.

¹³² Ibid. And in Shere, p. 856.

¹³³ Both in Kurtz, p. 171.

I have found myself back in places where I had already been in an earlier life: in Japan, India and central America I have recognised particular houses and streets as *déjà vu*. How often I have met people with the secret certainty that I know them well. I really do not know where my autobiography begins, but I know that it is already very old.¹³⁴

Stockhausen also seemed to come close to embracing other aspects of Hinduism, such as the concept of God having 'different appearances'. When asked at an interview in 1971 with Peter Heyworth if he felt close to the hippies in their 'supra-religious orientation', Stockhausen replied: 'Well, I feel the movement of young people – hippies, or whatever you like to call them – expresses what I've just said [that is, "a spiritual state beyond exclusive religions, ... which will be above ideologies, and in which we shall be one family"]'.¹³⁵ Hinduistic polytheism implicitly rejects the exclusive claim of God/Truth proclaimed in Catholicism which Stockhausen had turned away from and renounced only a couple of years previously. Still obsessed by a strong sense of the supernatural world, it is little wonder that Stockhausen saw this liberal approach to the transcendental world as a welcome alternative. What Stockhausen had seen in his student years in the early 1940s as mere materials for his novels began to mean something quite different for him. He was now ready to embrace them, however not simply as they were but as philosophical concepts upon which to build his own personal mythology. (I shall, as I said, return to Stockhausen's expansion of his mythology again near to the end of the chapter). It will become clearer as this section progresses how his mythology evolved and expanded over the years

¹³⁴ Kurtz, p. 148.

¹³⁵ In an interview with Heyworth in 1971, p. 38.

through his imaginative transformation and appropriation of ideas and philosophical concepts he adopted along the way.

The encounter with the Californian hippies, and soon after with the Beatles, redefined Stockhausen's spiritual search, focussing it on Indian-influenced mysticism, meditation, and the idea of spiritual regeneration. As has been generally assumed, the hippy generation, together with the Beatles, were the main publicists for Indian culture in the late 1960s and the early 1970s. The irony is that there was really only a superficial connection between India and hippy-type meditation and drugs; indeed the linkages of India with the hippy (particularly with the much-feared culture of drugs and psychedelia) have often been seen as 'insulting and annoying'.¹³⁶ It was really what Jonathan Bellman called the 'hippie cosmology',¹³⁷ connected with the teaching of the Maharishi Mahesh Yogi (with his 'turn-on' meditation), sitar music, and the avowed aim to 'have an ecstatic, beautiful, productive, wide-awake, self-realised life', that 'turned Stockhausen on'.¹³⁸ Indeed, the hippy goal of a life that is 'ecstatic, beautiful, productive, wide-awake and self-realised' could serve as a motto of Stockhausen's own, even to this day.

In 1967, a photo of Stockhausen appeared on the cover of the new Beatles release, *Sergeant Pepper's Lonely Hearts Club Band*, making all the more evident the connection between Stockhausen and the Beatles and their Indian-tinged

¹³⁶ See Bellman, pp. 292-306.

¹³⁷ A term coined by Bellman to describe the general outlook of the hippy. Bellman, p. 300.

¹³⁸ Bellman, p. 301.

songs. Stockhausen felt an affinity with the works of John Lennon and considered that '[Lennon's] texts also made young people prick up their ears'; he described him as 'the most important mediator between popular and serious music of this century'.¹³⁹ Stockhausen even claimed to have a personal relationship with John Lennon, and that the latter 'often used to phone [him] ... [and] was particularly fond of [his] *Hymnen* and *Gesang der Junglinge*, and got many things from them, for example in *Strawberry Fields Forever*'.¹⁴⁰ There were even plans for a joint concert with the Beatles in 1969; unfortunately, the plan was called off after bad weather prevented the Beatles' representative from reaching the apartment in New York where discussions were to be held. Finally Stockhausen returned home, and the plan was never revived.¹⁴¹

What Stockhausen did not mention or openly acknowledge was the possible influence the Beatles had on him, one obvious case being the use of the mantra concept less than a year later (early 1968) in his *Stimmung*¹⁴² for six vocalists. Conceived in March 1968 as a commission for the Cologne vocal sextet Collegium Vocale, *Stimmung* followed shortly after Stockhausen's trip to Mexico City. Kurtz describes it as having been 'influenced by [the composer's] impressions of the previous weeks'.¹⁴³ This seems to be quite right. Soon after his stay on the Californian coast, Stockhausen visited Hawaii and then spent more

¹³⁹ Quoted in Kurtz, p. 171.

¹⁴⁰ Stockhausen. Both quotations are from a telephone interview, after John Lennon was murdered in December 1980. Ibid.

¹⁴¹ Ibid.

¹⁴² Stockhausen, in Cott, p. 162. According to Harvey, the word 'stimmung' can mean 'mood', 'frame of mind' or even 'voicing'. Harvey, pp. 111-112.

¹⁴³ Kurtz, p. 156.

than two months in Mexico City giving a series of lectures and concerts. Accounts of his visit to Mexico City show that while in the country, Stockhausen visited the ancient temples and cultural sites of the Mayas and Aztecs. However, unlike his contact with the Californian hippies, and unlike his experiences in Japan where he was able to witness live performances of traditional music and dance as well as attending ritualistic ceremonies, Stockhausen's trips around Mexico City were mainly on the level of tourism. But it is, unsurprisingly, the spiritual aspect of the ancient culture that fired his imagination:

In Mexico I would sit for hours in the ruins of temples, absorbing what the Mayan religion is and the particular character innate in a Mayan temple. Each temple awakens its own religious feelings as part of its atmosphere.¹⁴⁴

Apart from 'feeling' and 'absorbing' the aura of the ancient tradition, he also 'imagined' himself, as he said, 'becoming a Maya, a Toltec, a Zatopec, an Aztec, or a Spaniard – I became the people ... I relived ceremonies, which were sometimes very cruel ... [...] I imagined a priest standing on top of the 108th step of a pyramid, shouting for the sacrificial victims to be brought up. In the end it was terrible how many people they offered. You get the impression that such ceremonies were constantly taking place'.¹⁴⁵ Again, it was books he read and stories he heard that fired his imagination. Stockhausen explained later in 1984 that his impressions of the Aztec rituals came from reading, during his stay in Mexico, a book by Bernal Diaz entitled *The Conquest of New Spain*.¹⁴⁶ Although

¹⁴⁴ Stockhausen, quoted in Kurtz, p. 155.

¹⁴⁵ Ibid.

¹⁴⁶ Quoted in Nevill, p. 90.

I have not been able to trace this book, I suspect that it assumed or highlighted what scholars of exoticism would term the 'primitive aspects' of the ancient civilizations in Mexico. Stockhausen had presumably also been informed by travel brochures and tourists' guides, as well as through conversation with his travelling companion, the anthropologist Nancy Wyle (who later, among other contributions, compiled a list of names of gods from various cultures in the world for *Stimmung*. She also made a collection of illustrations of prayer gestures from various world cultures for *Inori*). And again, preoccupied by his idea of a universal harmony, Stockhausen was also interested in the architectural prospects of the buildings he saw:

It is like a sixth sense of mine and it always makes me measure architecture because of course I know that a temple, in all its dimensions, reflects the profound secret of a harmony that is mathematically sound, and that good music is the same. That is why it fascinates me.¹⁴⁷

Stockhausen set to work on *Stimmung* in Madison, apparently still very much overwhelmed by his creative imagination of the ritualistic activities of the ancient civilisation of Maya and Aztec. But as mentioned earlier, influences on the work are likely to have also gone back a few months further, to all his amazing encounters with the hippies and the Beatles: it is not just that it was really not long before that Stockhausen had found himself in the epicentre of the hippie movement, but also that there are explicit borrowings from his contacts with the hippies. In this way, *Stimmung* should perhaps best be seen as the culmination of

¹⁴⁷ Stockhausen, interview with Kurtz in 1981. The above quote is printed in Kurtz's book, p.155.

the interplay of all the spiritualistic and occult impressions which Stockhausen received up to this point.

Stimmung has often been perceived as consisting of overt references to non-Western elements, perhaps due mainly to its whole way of referencing the meditational transcendental tradition. This is suggested, for instance, by the rhythmic incantation of 'aum aum aum kala', by a single chord sustained over the whole work, by a wholly sustained sonority within each section which evokes a prolonged sense of 'now', or simply by the act of concentrating the mind on particular sounds, timbres or centres of the body in performing. As Nicholas Cook comments in his analysis of *Stimmung*, 'listening to the piece, or with its sound ringing in your ears after a performance, you lose track of time and enter a kind of trance'.¹⁴⁸ The ritualistic inclination of the piece is reinforced by the performing gestures of the six singers, which follow the ritual of sitting together on the floor. Crossing their legs in a circle and with eyes closed, the performance of *Stimmung* is especially reminiscent of the hippy movement on the west coast of America. Determined to make the work appears 'deeply religious', Stockhausen invokes the names of gods and goddesses of various religious traditions. On the one hand, this reflects Stockhausen's (now) polytheistic thinking, and on the other, it reveals the composer's ever-increasing desire to be all-encompassing, to 'integrate everything' (which, in Stockhausen's definition, also implies the divine quality long associated, as I mentioned in the first part of this chapter, with genius).¹⁴⁹

¹⁴⁸ Cook (1987), p. 370.

¹⁴⁹ Stockhausen said in his interview with Cott that "ultimately I want to integrate everything. Yes, that's what the concept of God is. If I were not God, then what's the point, and if God were not me ... I'm just a particle". Cott, p. 79.

Because it is a sacred work: one has to call the names of the divinities of many different religious traditions of this planet *in a fashion that the listeners can believe*. In many of my works you need a performer who is religious – deeply religious – not in the orthodox way, but [so] that the musicians have an aura which makes the listeners feel that making music is a sacred act and that the sounds have a spiritual force'.¹⁵⁰

While introducing his own private sense of spirituality, Stockhausen also included erotic poems, which he had written earlier for Bauermeister so as, he explained, to 'create, in this spiritual atmosphere, a sensuality in the way they are spoken'.¹⁵¹ In view of this intensive mix of the personal and global, it is little wonder that when the piece was first performed in Paris, it was nicknamed a 'hippy camp'.¹⁵² At an interview with Cott, while recalling such a remark, Stockhausen said, 'I liked that comment',¹⁵³ as if implicitly acknowledging the influence received from the hippy generation. It is evident that from around this time, Stockhausen's work increasingly emphasised what he terms 'the supra-human element in human beings'.¹⁵⁴ *Stimmung* represents the first overt revelation of Stockhausen's spiritual path towards the occult and the mysterious – a trail which has continued and intensified to the present day.

¹⁵⁰ Ford, p. 143.

¹⁵¹ Stockhausen, quoted in Ford, p. 143.

¹⁵² Ford, p. 143.

¹⁵³ Ibid.

¹⁵⁴ Stockhausen, quoted in Nevill, p. 60.

Aus Den Sieben Tagen

While in California the previous year, a girl who attended Stockhausen's seminar gave him a book, *The Adventure of Consciousness*, written by Satprem about the Indian philosopher Sri Aurobindo. The book ended up untouched on Stockhausen's bookcase at his house in Kurten until an opportune moment in May 1968, when Stockhausen was undergoing a personal crisis. Stockhausen and Bauermeister had married in San Francisco in April 1967. During the following year they were frequently separated: Stockhausen set off in May for a series of trips, including a Scandinavian concert tour and summer courses in Darmstadt, followed by his travels to Hawaii and to Mexico City. After spending the winter with Bauermeister and the children in Connecticut (during which time he wrote *Stimmung*), Stockhausen left again for Europe in March 1968 to fulfil more concert obligations, in the hope that he would rejoin Bauermeister and the children in Kurten early in May. On his arrival in Kurten, Stockhausen found instead a letter which Bauermeister had sent from America to say that she was not coming and had decided to end their relationship. The resulting emotional tensions unleashed depression, and Stockhausen found himself coming 'very close to death, to suicide, and giving [himself] up in that sense'.¹⁵⁵ After begging Bauermeister in vain to come, Stockhausen began a seven-day hunger strike on 6 May to induce her to return. Stockhausen recalls that during these days of 'near death experience'¹⁵⁶ when he did nothing and ate no food, he wandered around in his room. On the second or third day of the strike, he discovered the old, out-of-print book by Satprem about Sri Aurobindo on his bookcase, and began to read it.

¹⁵⁵ Stockhausen, in conversation with Cott. Cott, p. 26.

¹⁵⁶ Stockhausen, in an interview with Faas. Faas, p. 198.

He was confronted with a staggering sense of failure, as if all his striving and endeavours hitherto had led to nothing. At the peak of his desperation, the philosophy which Aurobindo had to offer made an immediate impact:

I found that what I was reading was in extraordinary accord with the feelings about life and the spiritual mood that was in me at that moment. I felt that this spirit was entirely kindred to mine, and I identified completely with these ideas.¹⁵⁷

Stockhausen's previous knowledge and encounters of Oriental philosophical systems seem to have served to prepare him for this moment. The first essential thoughts of Aurobindo as represented by Satprem are explained in terms of yoga: one is to suppress all the thoughts and stimuli that usually fill one's consciousness, to empty the mind so that one becomes susceptible to intuitions from a level of consciousness higher than that of daily life.¹⁵⁸ Another passage by Satprem also seems critically fitting at this point: 'It is obvious that we must first leave the old land, if we want to discover a new one within us – everything depends on the decisiveness with which we take this step'. It was through reading Satprem's writings that Eastern meditation (as an aspect of Indian philosophy), chiefly characterised by this emptying of the mind and consciousness, became relevant to Stockhausen; as he said:

I have always had a mental picture of God in front of me while I prayed. But I had never consciously produced the void in me, the emptiness. I have only started doing that since I read about the

¹⁵⁷ Stockhausen, quoted in Kurtz, p. 160.

¹⁵⁸ As explained by Kurtz, presumably paraphrasing Satprem. Kurtz, p. 163.



possibility of thinking nothing, of having no mind pictures and no thoughts for longer stretches of time. And that came through the Aurobindo influence via Satprem.¹⁵⁹

The crisis not only transformed Stockhausen's spiritual orientation and practices (that is to say, the furtherance of his journey into mysticism and occultism, as reflected in the way he meditates and prays, as he claims, to this day),¹⁶⁰ it also marks a turning point in his way of composing. During those days of hunger strike, while discovering in Satprem's book 'certain exercises ... which turn my mind into a blank',¹⁶¹ Stockhausen wrote a series of texts. In the course of the next few days, he also wrote a number of philosophical and poetic aphorisms describing his relationship with Bauermeister and some of the extreme experiences of those days. Perhaps as a retrospective attempt to prove his devotion to his calling as a composer and therefore the 'chosen vessel of Divine Transmission', even while he was still recovering from his loss, Stockhausen assembled a set of fourteen of these texts in the form of an 'intuitive text composition'.¹⁶² The new work consisting of mere verbal notations, was then entitled *Aus den sieben Tagen* (From the Seven days).

Aus den sieben Tagen also formed the basis for a series of similar compositions to come, which Stockhausen named 'intuitive music'. More 'intuitive' than his aleatory music, where the outcome of the composition was

¹⁵⁹ Faas, p. 200.

¹⁶⁰ At the interview with Faas in 1977, Stockhausen claimed that he began to meditate on a regular basis from this May 1968 experience. Faas, p. 199.

¹⁶¹ Ibid.

¹⁶² One further text composition was later added to make the work a set of fifteen texts.

based on chance operations, Stockhausen specified that performances of his intuitive music, 'should not be based on too much reflection or thinking on the part of the musicians when they are receiving'.¹⁶³ Stockhausen expects the interpreters to suppress conscious thoughts and memories of any kind, so that performances may be dependent only on the creative impulse of the moment of performance. Stockhausen promptly justified his new compositional approach by saying, in the spring of 1969, that 'the era of intellectual absolutism is coming to an end, and so too, therefore, is the era of artistic products that – in increasing measure – are primarily products portraying the human capacity to think'.¹⁶⁴ The same tone of speaking for his generation is also evident in his claim, in 1971, that

After a period of about a thousand years of the elaboration of mental ability, we have now reached a new era. We must go through this needle's eye and start again from zero, so as to catch intuitive levels that go beyond the mental level.¹⁶⁵

In order to 'reach a maximum of group intuitive activity', Stockhausen gave 'a minimum of instructions' to the interpreters, thereby (in line with his will to demolish all boundaries) blurring the distinction between composer and interpreter.¹⁶⁶ However, ironically, Stockhausen found after a few performances

¹⁶³ In an interview with Heyworth, p. 33.

¹⁶⁴ Stockhausen, from *Texte III*, pp. 124f, quoted in Kurtz, p. 170.

¹⁶⁵ Stockhausen, in an interview with Heyworth, p. 33.

¹⁶⁶ Ibid.

that his intuitive music severely challenged his authorship of the music.¹⁶⁷ Stockhausen decided that the interpreters had too much control over the performance, and the destruction of the composer-interpreter hierarchy had gone too far. So in 1969, he declared that:

I felt that I wanted to develop further a kind of music that only I was responsible for and not only make music with our group or with other musicians where I proposed rather than 'ordered'.¹⁶⁸

To reinstate his authority, Stockhausen returned to the use of fully and exactly notated scores from 1970, and began a new way of composing, which he called formula composition. The first such work was *Mantra* (1970).

As far as his spiritual orientation and practices are concerned, the experiences surrounding *Aus Den Sieben Tagen* permanently transformed Stockhausen's compositional outlook. Intuition remained elevated above intellectualism as *the* approach to music, as Stockhausen brought the 'spiritual dimension' of music to the fore, turning his music into a kind of ritual performance art. Progressively, he created for himself an image of authorship possessed of occult power. In this way, his aspiration for a planetary music also intensified alongside his journey into mysticism and spiritualism; he saw himself increasingly as the mouthpiece of messages from the divine through his works.

¹⁶⁷ In 1969, one of the first interpreters of *Aus Den Sieben Tagen*, Vinko Globokar (a composer and trombone virtuoso), claimed 'ownership' of his interpretation, which seriously upset Stockhausen. Kurtz, p. 174.

¹⁶⁸ Cott, p. 223.

Meanwhile, Stockhausen's spiritual interests deepened as a result of further visits to occult ceremonies and religious festivals featuring the supernatural. In February 1970, Stockhausen travelled to Bali for three weeks in the company of Mary Bauermeister (who came back to him between 1969 and spring 1971). They visited temples and pagodas, and came across Ramayana performances, gamelan concerts and other examples of Balinese music and dance. Stockhausen said little about his trip to Bali. There has so far been little evidence of Balinese influence on his music (apart from his claims of having 'some Balinese Music' in *Mantra*, which is somewhat arbitrary since the only apparently non-Western material in it is a hint of modal sounds, ring modulated).¹⁶⁹ However, the trip to Bali no doubt further encouraged his ideas of linking new music with indigenous music, thereby promoting performances of new music as necessarily 'primal and original, deeply rooted religious events'.¹⁷⁰

After Bali, Stockhausen and Bauermeister left for Japan, this time for the Osaka World Fair 1970. For a period of six months, works by Stockhausen, billed as representing German music, were performed every afternoon and evening at the German Pavilion. The project was a joint effort between Stockhausen and a Dusseldorf painter and light-artist, Otto Piene. Stockhausen used a technical set-up designed by himself to create electro-acoustic effects of sound movement; his exploitation of the technical facilities offered him

¹⁶⁹ Stockhausen also claimed of *Mantra* that 'Several colleagues have mentioned to me that, though there's no exact resemblance, the whole Orient is in it'. Cott, p. 238.

¹⁷⁰ Stockhausen (1984), p. 20.

contributed to the considerable success of the German sector at the exhibition. Stockhausen frequently cited the encouraging Japanese reception of his music as proving its accessibility beyond social and national boundaries.¹⁷¹

The most extraordinary trip was probably to Kataragama on the island of Sri Lanka (then called Ceylon) in the same year, en route from their second trip back from Japan. Stockhausen's visit coincided with the Kataragama festival season, a traditional Sri Lankan festival, which perhaps represents the most extreme and spectacular of supernatural events the composer has ever seen. Located in the dry jungle of remote south-eastern Sri Lanka, Kataragama is a multi-religious sacred city comprising Hindus, Sinhalese Buddhists, and members of the Islamic esoteric tradition – all seemingly intertwined in one way or another in a complex manner, with astrological and local cults of hobgoblins and spirits. The transcendental elements within these Sri Lankan traditions suggested to Stockhausen an esoteric 'Otherness', a world beyond appearance, which coincided all too well with his mental outlook by that time, as he sought out the infinite in the 'ancient spiritual realm'. The Kataragama festival (also known as the Aesala festival) dates back over two thousand years, and is an annual religious celebration lasting fifteen-days in July and August. Months before the Kataragama festival, the particular sects of Hindu, Buddhist and Muslim pilgrims from all over Sri Lanka, India and even from central Asia travel on foot through the magnificent landscapes of Sri Lanka towards Kataragama.¹⁷² As noted by

¹⁷¹ For example, in a reply to Andreas Hilsberg's letter which Stockhausen wrote on 2 November 1971, published in Stockhausen (1984), pp. 42-44.

¹⁷² From web page <http://xlweb.com/heritage/skanda/dionysus.html> (Access: December 1999), written by Patrick Harrigan, (also known as Shahabuddin), who made the Kataragama *pada yatra* an object of in-depth study from 1971, and has been the acting editor of the Kataragama Research Publications Project since 1989.

Patrick Harrigan, the acting editor of the Kataragama Research Publications Project, the festivities of Kataragama have been severely threatened by social disruption and other changes, but only from the early 1980s.¹⁷³ It is therefore apparent that this sacred Sri Lankan tradition was still very much intact when Stockhausen visited Kataragama in 1970.

For the Hindus, the Kataragama Festival was primarily an annual celebration of the courtship and marriage of the Hindu god (Murugan) to a Vedda princess, and they believed that their god, who has a reputation for sacred and mysterious power, never died, and would display his 'divine play' at the festival. The Sinhalese Buddhists, inclined towards rituals of magical animism, came to Kataragama with the objectives of 'receiving teaching on Dhamma from Lord Shakyamuni', as well as receiving help from King Mahasena who also 'lives to this day'. Similarly, Islamic esoteric legend had it that Kataragama is where the revealing angel known as Hayat Nabi ('the ever-living prophet') is to be found; Sufis journeyed to the festival to receive higher teachings. Despite their differing objectives, the Kataragama festival season shared a common theme of 'the descending *divine* meeting the ascending *human*', and was characterised by numerous ritualistic events that displayed the 'initiatric mystery' of the respective religions, which often culminates in highlights including fire-walking, or other ecstatic gestures.¹⁷⁴ The spirit of the festival was in complete accord with Stockhausen's ideal of meeting with the divine, of attaining a high level of consciousness and of enacting 'religious ceremony' for the transmitting of messages from the supernatural. As we shall see, though *Mantra* was formulated

¹⁷³ Ibid.

¹⁷⁴ Ibid. Also in Ling, p. 15.

in Osaka before Stockhausen visited Sri Lanka, it is conceivable that the entire experience at Kataragama concretised and affirmed his ideas for the work.

During his stay in Kataragama, Stockhausen picked up all that was colourful and spectacular on the streets of Sri Lanka, such as the ritualistic dancing and magical displays of representatives from the three religious groups who, in their ecstatic state of mind, pierced themselves with swords and knives through their skulls and other bones yet remained physically unhurt. The encounters with these spiritual practices obviously prepared Stockhausen for his subsequent encounter with the Sufi tradition. For it was only a year later, in 1971, that Stockhausen discovered the writings of the Sufi musician Hazrat Inayat Khan through his friendship with an English art historian, Jill Purce, and began to quote Khan.¹⁷⁵ The introduction to some activities of the Sufi movement in Sri Lanka could have provided Stockhausen with a first glimpse into the Islamic esoteric tradition, the impact of which can be seen in later works, such as in *Spiral* and particularly in the opera cycle, *Licht*. Stockhausen also visited temples and shrines, and Sinhalese musical improvisations in a temple stimulated a text composition, *Ceylon* (1970). Memories of Japan while in Sri Lanka also resulted in another text composition, which he entitled *Japan*.¹⁷⁶ But it is the occult practices at Kataragama which left the most lasting impression. Consistent with his egotism, the experiences intensified his conviction to become a (if not *the*) spiritual leader, responsible for the creation of quasi-religious works of art for the salvation of mankind.

¹⁷⁵ Kurtz, p. 189.

¹⁷⁶ Kurtz, p. 180.

As already mentioned, Stockhausen named his first formula composition *Mantra*, and he wrote it for two pianists and ring-modulated pianos (as well as antique cymbals and wood blocks). Stockhausen explained in the programme note at the première of *Mantra* that the title of the piece was taken from Satprem's book. The term is defined by Satprem as 'the basic or essential sounds, which have the power of establishing the communication [with the divine]' or 'great poetry, great music, the sacred Word' that 'comes from the overmind'.¹⁷⁷ The formal plan of the piece is said to have been conceived within seven weeks while in Osaka, but the music was not written out until Stockhausen returned to Germany from Sri Lanka.¹⁷⁸ *Mantra* lasts a full hour, and everything within the piece is derived from a melody (which Stockhausen used as, in his term, a 'formula') that is subjected to permutation, expansion and contraction. But what is significant about *Mantra* and nearly all his later works of a similar kind is that the formula style enabled Stockhausen to exercise full control over the performance, thus resuming his declamatory authority for his music. By implication, since *Mantra*, Stockhausen has been impressing clarity and logic upon his works, by way of the self-imposed role of a Guru, a person of higher consciousness 'who has the capacity to enter more and more consciously into relation with the higher plane'.¹⁷⁹ As he explained to Cott,

When I was composing the work, I had no accessory feelings or thoughts; I knew only that I had to fulfil the mantra. And it demanded itself, it just started blossoming. As it was being constructed through

¹⁷⁷ Selected by Stockhausen from Satprem's book, for the première of *Mantra* at Donaueschingen in October 1970. Nevill, p. 137.

¹⁷⁸ Kurtz, p. 184.

¹⁷⁹ Quoting from the programme note of the first première of *Mantra*. Nevill, p. 137.

me, I somehow felt that it must be a very true picture of the way the cosmos is constructed. I've never worked on a piece before in which I was so sure that every note I was putting down was right. And this was due to the integral systemization – the combination of the scalar idea with the idea of deriving everything from the One. It shines very strongly.¹⁸⁰

This whole idea of becoming a medium for the divine, and the authoritarian power structure built into all his sayings about his being 'commissioned, so as to speak, by a supernatural power to do what I do',¹⁸¹ have been part and parcel of Stockhausen's oeuvre from this time. This goes along with a sense of personal superiority:

As far as my personal experience is concerned, I think it absolutely certain that in the midst of humanity there exist beings who are far superior in all respects to everything else – not just in the way they live and behave but also with regard to what they really can *do*. The arts certainly also reflect this entire process.¹⁸²

As one who has been 'transformed' and/or 'elevated above the others' in the process of evolution, Stockhausen has since constructed a story of the apocalypse, an age which (he asserts) will involve 'a lot of death', after which 'will come rebirth'. In no uncertain terms, he insists that we are now living in a

¹⁸⁰ Quoted in Cott, p. 242.

¹⁸¹ Quoted in Cott, p. 53.

¹⁸² Quoted in Nevill, p. 71.

pre-apocalypse age, that is, 'an age of purification'. Having been convinced that he in some sense 'came from' and was 'educated on' the star Sirius (which he reckons is the 'mother sun', the star at the 'centre of our local universe'), Stockhausen believes with utter conviction that he possesses 'visionary forces', which he transmits or conveys through his works:¹⁸³

What I'm trying to do, so far as I'm aware of it, is to produce models that herald the stage after destruction. I'm trying to go beyond collage, heterogeneity and pluralism, and to find unity: to produce music that brings us to the essential One. And that is going to be badly needed during the time of shocks and disasters that is going to come. Models of coming together, of mutual love, of love as a cohesive force. I'm sure that if I'm in my best state, my music will have a unifying effect.¹⁸⁴

Unsurprisingly, an overt sense of Eurocentricism is innate in Stockhausen's apocalyptic statements, as is clearly suggested by the following exchange that took place in 1978 regarding 'the end days':

Stockhausen: There will be some wars. I think I only have a few more years to bring out my scores, then it will become very difficult because everything will be so expensive with terrible devaluation. There will be a Chinese-Russian war; then the Arabs will come and try to get everything from the Europeans because they have nothing; and then the Africans – although that is much later. I would say that until the

¹⁸³ Conversation with Jill Purce, Purce, p. 23

¹⁸⁴ Nevill, p. 12.

middle of the next century we will have a lot of trouble, but finally some peace, for fifty years perhaps, through exhaustion.

Jill Purce: Do you think there will be anyone to enjoy the peace?

Stockhausen: I think so, yes. All of us – but probably not me. I will think twice before I come back.

Jill Purce: And after the fifty years

Stockhausen: The Chinese will come, and then the Africans will make a lot of trouble.

[...]

Jill Purce: Where are you going to now, afterwards?

Stockhausen: Oh, probably back to Sirius first, and then I'll try to take another, better job. I want to become a composer of more efficient means.¹⁸⁵

Whimsical as the story may seem to us, there is an obvious linkage between the Stockhausen cult and Orientalism in Said's sense. The story is explicitly racist in its negative evaluation of non-Western peoples (that is, the Chinese, the Arabs, and the Africans); it is not only ethnocentric but also imperialistic. More than that, as a composer who regards himself as a 'non-earthling' (or in his words, a

¹⁸⁵ Conversation with Jill Purce, Nevill, p. 16.

‘super-human being’), Stockhausen’s vision of humanity in general is highly exclusive in just about every imaginable way. When asked if he, then, writes music ‘for the super-human minority’, he replied:

Well, if you want to belong to that minority, yes. I simply do not write music for specific people. I write music because it must be written. It enters me, and I must work very hard to compose it as accurately as possible. And then you can do with it what you want.¹⁸⁶

The implication is obvious: commissioned by the divine, Stockhausen is compelled to write great masterworks for planet earth. Parallel with the Western classical idea of masterworks which have intrinsic and eternal value, he cares little whether they are appreciated or not, but considers it an imperative that his great works be written, and reproduced in performance by receptive and initiated performers.

Licht

To be sure, Stockhausen is by no means the only composer who describes the act of composition as in some sense one of making contact with supernatural, divine forces. Nineteenth-century composers such as Beethoven, Brahms and Wagner, as well as twentieth century composers such as Schoenberg, have also claimed (or at least had claims attributed to them) that their creative activity is an

¹⁸⁶

Quoted in Nevill, p. 71.

act of revelation by the higher Author. However, there is more to it with the Stockhausen myth. Epitomised in his massive opera-cycle, *Licht* (which essentially consists of a mish-mash of his ideas of religious rituals from around the world), Stockhausen fosters in his mythology a global musical identity which is fragmented, somehow private, almost exclusive, and decidedly occult. A combination of eroticism and playfulness aside, the cosmic world theatre *Licht* is also Stockhausen's grotesque demonstration of his autobiography charged with a cosmic vision. Michael, seen as the creator-angel or King of the World, represents the composer himself. The other cosmic characters include Lucifer, Michael's opponent who continuously protests against the cosmic will, and Mondeva or Eve who (among other roles) teaches her children 'laughing, singing, dancing, and uttering the names of stars, planets, animals and people'¹⁸⁷ – effectively an image of Mary Bauermeister. So far, the design for the costumes and staging of the operas has been most absurd, bizarre, and often insulting, displaying Stockhausen's eccentricity to the extreme. The première of *Montag* in 1988, for example, saw an enormous naked female figure whose womb was made the entrances and exits of stage appearances. At the première of *Donnerstag* in Milan, no conventional seatings were provided for the spectators. The arena had been draped with a huge Lucifer face made of armrests and cushions, on which the spectators sat.¹⁸⁸ Conveniently, as if evading responsibility, Stockhausen attributes his intuition or inspiration to spiritual personal or mythological forces of *all* kinds:

All my life I have been convinced that there is an angel constantly guiding me. Depending on the tasks I have set myself, and that have been set me ... the angel changes ... There are several of them. They

¹⁸⁷ Quoted in Nevill, p. 96.

¹⁸⁸ Kurtz, p. 217.

specialize in particular subjects, stages of life, and also particular kinds of change of life and of creative activity. My angel is highly experienced in questions of music. It is certainly possible that if, for a moment, I do not invoke my angel, or if I get involved with the means, or with other spirits, then other influences may come into my work – I am not always pure, it is true. On the contrary, I am often exposed to lively mixtures of other people's tendencies – interpreters, technicians and many people I work with. So it is absolutely possible that I may receive satanic transmissions, and let them into my work.¹⁸⁹

It could be a possibility that Stockhausen has sometimes been possessed by evil spirits, and that his creative impulse has indeed been guided by satanic forces, considering his exposure and his openness to the multitude of esoteric rituals to date, and the daring vulgarity expressed in his works. On the other hand, the declaration could simply be a strategy so as to promote further, his notoriety.

Integral to Stockhausen's mythology as demonstrated in *Licht* is, however, his assertion that 'all the differences between cultures, languages and works by individual composers are *dialects*, and that their basic units, the intervals, are the same for all of them'.¹⁹⁰ In line with both the Western classical idea and Oriental traditional beliefs that beneath the surface variety of cultures in the world there lies a core of truth, Stockhausen suggests that 'All dialects' are 'means of access to something universal, to a unified language'.¹⁹¹ Based upon this concept of

¹⁸⁹ Kurtz, p. 228.

¹⁹⁰ Quoted in Nevill, p. 84.

¹⁹¹ Quoted in Nevill, p. 85.

unification, Stockhausen regards ‘individual elements, pieces, sections, moments or scenes’ in *Licht* ‘as dialects’, ‘expressing them with a style of their own – thus colouring this abstract formula structure, and making it into individual forms of local music’.¹⁹² In other words, Stockhausen approaches cultural unity through the obliteration of diversity by addressing an underlying fundamental law. His agenda is that cultural diversity is merely superficial, representing varying expressions of a single underlying truth. As epitomized in *Licht*, Stockhausen’s imaginative construction of ‘Formula’ music (that is to say, his universal music) is naïve in the sense that not only its methods but also its aesthetic is specifically Western in nature. After all, as we have seen, what lies at the heart of them is the Western concept of genius.

2.3 CONCLUSION

Stockhausen admits that he always has a strong natural desire ‘to create a new world out of everything I found’,¹⁹³ ‘to create the most diverse world possible out of a unified starting-point’.¹⁹⁴ In an interview with Frisius in 1978, he quite accurately summarised his life and work:

¹⁹² Quoted in Nevill, p. 84.

¹⁹³ Stockhausen, in Cott, p. 34.

¹⁹⁴ Nevill, p. 109.

The adventurous will to make myself open to whatever is constantly new, and the unconditional will to bring as much as possible into a state of unity, have always been equally strong within myself.¹⁹⁵

As I see it, unification and assimilation are concepts that pervade the thought and music of Karlheinz Stockhausen. From his 'Points and Groups' in the 1950s, through 'Moments and Electronics', 'Intuitive Music', to works employing a unifying 'Formula' from the 1970s, Stockhausen invented compositional processes capable of integrating and appropriating materials into his works. He endeavours to perceive things in entirety, so as to dominate, to construct, to invent, for his own sake, and in European terms. Above all, he seeks to find a 'unified field theory' of immediately practical techniques, upon which he sets 'universal criteria' of music as a performing art, claiming what he does as of great significance for contemporary composers, as well as for the 'healing' of present and future generations at large. Karlheinz Stockhausen's image of a world music, or planetary music, typified by statements such as the following (written in 1989), reflects the basic pompousness of his conception:

Since 1967, the concept world music has become universally associated with my work. When certain cultures on this planet have been isolated for thousands of years – such as China, Japan, India, Java, Bali, Thailand, Senegal, Mexico, Brazil, etc. – and then all at once aeroplanes are built and one can, in the span of a single generation, experience the entire globe as if it were a village, then one can simply dream one last time of the "world-music" of a planet – the planetary music, which is something much smaller – and then that's that. ... *Telemusik, Hymnen*

¹⁹⁵

Quoted in Nevill, p. 79.

combine abstract sound shapes with musical forms of national awareness, of folk awareness, also of provincialism, of folkloristic patterns and feelings. And this unification develops into a planetary music.¹⁹⁶

As described and illustrated in Section 2.2, Stockhausen's unifying concept has been strongly conditioned by his ritualistic inclination. Rooted in his childhood Catholicism, his obsession for religious rituals was redefined in later years through contact with Oriental-influenced ideas, including his reading of Hermann Hesse, and the neo-Pythagoreanism which he acquired through Goeyvaerts, Webern and contemporary painters. The influence of Cage, as well as possible actual hearing of Asian music in the early days, also predisposed him to things Oriental, particularly to traditional Oriental philosophies. Later, his acquaintance with the hippies, his personal crisis, and his witnessing of religious practices and ritualistic activities abroad further prepared him for the orientalising tendencies of his works from late 1960s to the early 1970s. Consolidating and appropriating all he selectively received culminated in his re-construction of a concept of musical performance as a ritual, so that performances of his works present complete realisations of his musical-mystical concepts. In this way, his music is at once a representation of underlying truth, and an intrinsically meaningful performance. To be sure, Stockhausen's turning to the study of the world's mystical traditions was not simply a matter of seeking out an alternative to prevailing orthodoxy (in his case, Catholicism). Rather, as has been made clear in Section 2.2, his openness to the ritualistic and esoteric aspects of the traditions of the 'Other' always coincided with the expansion of his egotism. The eventual

¹⁹⁶ Stockhausen (1989), p. 8.

evolution of his private mythology as epitomised in *Licht* represents the consequence of his early rejection of Christianity when the gratification of his desire was severely challenged, and of his subsequent selective adoption of philosophies and esoteric rituals of foreign traditions, which he tempered to his needs. In this way, the formulation of his personal metaphysics is able to provide him with an alternative route to his spiritual consolation, as well as a means to express his megalomaniacal tendencies.

For Stockhausen, the 'Orient', that is, the construction of the 'Other', is therefore a vehicle to the global, that is, an imputed higher level that transcends national or cultural differences. In this way, the 'Other' is appropriated within a larger conception of the 'self' – a conception that gives rise to the megalomaniac quality – to which I have referred. Universalism, as understood by Stockhausen, marginalises diversity. And this reflects some very old Western traditions. As we have seen, Stockhausen's concept of a principle that underlies apparent diversity reflects ancient philosophy: for centuries, the Pythagoreans argued that the beauty, significance and power of music mirror the astronomical systems of heavenly bodies. And Stockhausen's notion of the spiritualisation of music is reminiscent of the nineteenth-century European writer, E. T. A. Hoffmann, who spoke of music as 'the spirit realm'.¹⁹⁷ Stockhausen's image of himself as a mouthpiece for the divine is equally suggestive of the genius composer as described by Schenker, who functions 'as a medium, so to speak, and quite spontaneously'.¹⁹⁸ And more than that, Stockhausen's appropriation of Oriental philosophies within a highly Western agenda also resembles Wagner's

¹⁹⁷ Cook (1999), p. 35.

¹⁹⁸ Cook (1999), p. 32.

relationship with Buddhism and the Oriental philosophies he learned from Schoenpenhauer.

Thus it may be concluded, ironically, that while attempting to 'shape the world musically' through his adoption and adaptation of Oriental philosophies, Stockhausen has in effect been propagating concepts long embedded within Western classical traditions. It turns out that the work of Stockhausen, in a fundamental sense, represents a powerful cocktail of influences which has hardly departed from the shadow of his very own European tradition.

CHAPTER 3

THE ORIENT AS SURROGATE:

Peter Sculthorpe's Construction of an Australian Music

3.1 INTRODUCTION

The contemporary Australian composer Peter Sculthorpe (b. 1929) has written works that exhibit specifically 'Oriental' influences. In his note to *Sun Music III* (1967), Sculthorpe wrote that

Sun Music III is to me a very important piece; this is the first work in which I really did something about my interest in Asian music. Parts of *Sun Music III* are written exactly in the style of Balinese *gamelan*, but instead of the music being played by gongs, the textures are created through the use of conventional Western instruments, mainly woodwind. The work opens with the shimmering sound of sixteen adjacent notes, in strings, followed by a pentatonic section written in the manner of music for a Balinese shadow play. This gently flowing section is interrupted by another shimmering sound, here consisting of thirty-two adjacent notes, which leads to the central part of the work. Suggested by *gamelan arja*, music used in a form of Balinese popular theatre, the central section is dominated by an extended melody, the repeated notes of which are reminiscent of the sound of gongs.¹

¹ Sculthorpe (1969), p. 12.

Sculthorpe is regarded as one of the most significant Australian composers, and one who truly invented an 'Australian voice' in his music.² In the process of constructing an Australian musical identity, Sculthorpe was determined to eliminate traces of Europe from his works in search of a distinctive 'regional style'. The works of Sculthorpe from the mid-1970s onwards display overt native Australian Aboriginal influences; however, before he began to look seriously at Australian Aboriginal elements, for a period of about 10 years, Sculthorpe's idea of the 'regional' locale relevant to him stretched from Australia to his Pacific neighbours, specifically to Asian countries – Indonesia and Japan. The resulting Asian-influenced works of this period, including *Sun Music III* of 1966-1967, served to propel Sculthorpe to fame. A report dating from 1986 claims that despite more international recognition in recent years, the composer's public profile was highest in the sixties than at any other time.³

In retrospect, Sculthorpe admitted having used Japan and Bali as 'surrogates for Australia' between the mid-1960s and mid-1970s.⁴ His biographer, Michael Hannan, wrote that Asian music was important for Sculthorpe during that period 'for his morale in his resistance of Western traditional influences':

² Warburton, p. 44; also in Tokita, p. 469.

³ Strachan, p. 9.

⁴ Hayes, p. 32.

Certainly it seems to have supplied an effective antidote to the encroaching influence of twentieth-century European music. More significantly, perhaps, it has helped create an equilibrium in his approach, which does not prevent the music from being a legitimate Western statement.⁵

Apart from his compositional influences in promoting 'things Oriental', Sculthorpe has also been influential in imparting his interest in non-Western music to a younger generation of composers in Australia. For several years, Sculthorpe taught a course on 'World Music' at Sydney University; the course was later extended to contemporary Japanese music. Among his pupils have been Barry Conyngham (b. 1944) and Anne Boyd (b. 1947), whose enthusiasms in exploring non-Western music have contributed to their compositional achievements (which have also received international acclaims).

Most Australian composers at the time further their education in Europe or in America. Barry Conyngham, however, decided to go to Japan on a Churchill Fellowship to study composition with Toru Takemitsu in 1970, and the news 'caused headlines at that time'.⁶ Conyngham worked closely with Takemitsu for several months but felt he did not 'find anything in [Japanese] tradition music that is explicitly useful'. He claims the 'most Japanese influence' of Takemitsu to be 'the influence of attempting to deal with European music somewhat as an

⁵ Hannan, p. 70.

⁶ Tokita, p. 469.

outsider', while retaining one's own identity.⁷ Implications of Japanese elements in Conyngham's works are expressed simply in the form of a generalised Oriental aesthetic, such as in his use of pentatonic structures in *Basho* (1981), a setting of seven poems (by the Japanese poet Basho, presumably) for soprano and ensemble of winds, piano and strings. The pentatonic structures were not drawn from the actual Japanese scale system but were mere impressionistic representations of pentatonic music. Conyngham suggests that there would be 'multiple contradictions involved in an Australian composer relying too heavily on the essentially alien music culture of Asia'.⁸ Thus, unlike Sculthorpe, for whom borrowing from the Asian cultures had been a means to an end, elements of Oriental cultures in Conyngham's compositions, whenever present, are for him incidental rather than fundamental devices. As far as his aesthetic principles are concerned, Conyngham aims to 'communicate to young Australians' of his, and the younger generation.⁹ This in turn has earned him the reputation of having consciously sought an 'Australian accent'.¹⁰ His Australianism is illustrated mainly through the use of Australian subjects in his operas and theatrical pieces – the genres that comprise a significant proportion of his total output to date.¹¹

⁷ Both quotations are from Tokita, p. 470.

⁸ Shaw, p. 38.

⁹ Conyngham, p. 38.

¹⁰ Tokita quotes from a lecture given by Conyngham in 1988 that, 'whereas [Conyngham's] mentor is credited with creating an Australian "voice", Conyngham claims modestly to have an "Australian accent" in his music', Tokita, p. 471.

¹¹ Shaw, pp. 38-51. His use of Australian subjects is mostly revealed in the titles of his works, such as *Crisis – thoughts in a city* (1968), designed to reflect the tensions of the urban environment occupied by more than 85 per cent of the Australian population; *The Apology of Bonny Anderson* (1977), which depicts the degrading treatment of a semi-fictional convict on Norfolk Island; and *Vast* (1987), a ballet piece which explores the four distinctive geographical areas of Australia: sea, coast, centre and cities.

As for Anne Boyd, she aligned herself with non-Western traditions as early as 1968 with her first string quartet, *Tu Dai Oan – The Fourth Generation*, based on a Vietnamese folk song. Boyd has also looked to Japan, Indonesia and Korea for compositional ideas. Favouring thin and delicate textures, she uses Western musical instruments of high pitch such as the flute to reproduce effects from various Asian sources. While Boyd has always chosen to organise her compositions using timbre and registration as the most important considerations, she has seen her movement from tonal to modal structures as representing an orientalising quality. However, Boyd made it clear that her overriding priority is to seek ‘a new musical language’, and she considers music as ‘a framework for meditation’ in achieving her goals.¹²

As these different aesthetic stances indicate, it is not simply a matter of Sculthorpe’s reference to non-Western traditions that is of interest in this case study, but the aesthetic and ideological framework within which this happened. The uniqueness of Sculthorpe’s case may be further illustrated by a comparison with a contemporary and friend, Richard Meale (b. 1932). Meale seemed to begin treading along a similar path towards Oriental musical cultures as Sculthorpe, and at the same time, his passion for Oriental music led him to study Japanese Court Music (*Gagaku*) and Javanese and Balinese *Gamelan* at the Ethnomusicological Institute of the University of California at Los Angeles, with a Ford Foundation Grant, which he won in 1960. Apart from the Japanese allusions in the titles of some of his works, such as *Clouds now and then* and *Soon it will die*, the qualities of some of Meale’s music are said to be traceable to traditional Japanese music.

¹² Crisp, p. 471.

However, while Meale admits that he is strongly attracted to Japanese culture in general, 'particularly Zen',¹³ he disclaims any direct Asian influence in his music, describing the role of Oriental cultures in his compositions as 'one of indelible impression'.¹⁴ Unlike Sculthorpe, who has been univocal in his search for a 'pure Australian sound', Meale is far from keen to create an uniquely Australian music.¹⁵ Quite to the contrary, he proposed early in 1971 the possibility of a 'stateless' musician in a 'global village'.¹⁶ (An active promoter of the European avant-garde and of American experimental music in Australia as early as the 1960s, Meale conducted Schoenberg's *Pierrot Lunaire* in its entirety for the first time in Australia (1964); as a virtuoso pianist too, he became especially well known for his solo performances of the piano works of Messiaen). Meale's stern belief in the internationalism of music has caused him not only to oppose the formation of an Australian school of music but to ridicule such sentiments as 'an artifice, a denial [that] would have to be illiberal'.¹⁷ Consequently, he has been ready to absorb into his compositions whatever that is new in European and American music, and has also looked to Spain for inspiration.¹⁸ He has been described more as an eclectic composer, who 'throws his net wide and consciously pulls in from everywhere influences that his musical personality can dominate'.¹⁹

¹³ Tokita, quoting Meale, p. 468.

¹⁴ Tokita, p. 468.

¹⁵ Ford, p. 32.

¹⁶ Meale, p. 830.

¹⁷ Ibid.

¹⁸ His works of significant Spanish influence include *Homage to Garcia Lorca* and *Very High Kings*.

¹⁹ Williamson, p. 13.

Thus it has most generally been recognised that Peter Sculthorpe is the key musical figure to consciously seek and achieve in the formation of an Australian musical identity via Asia. The present chapter seeks to explore the emergence of an Australian interest in Oriental music in the post-war period, the sociological and personal reasons behind the choices made by Peter Sculthorpe and other Australian composers, and the attitude of Sculthorpe towards the 'Oriental' musical materials he had contact with. Some musical illustrations are drawn from *Sun Music III* (1966-1967), a work which the composer himself claimed to be 'the first manifestation of his Asian interest' (in the quotation at the start of this chapter). *Sun Music III* is also chosen for the fact that the work drew its influence from Indonesia, specifically Bali – the Oriental musical culture that has the most significant and enduring influence on the composer.²⁰ Sculthorpe has noted a brief 'Japanese period' in the 1960s,²¹ but regards it as of much lesser significance than his involvement with Bali, which represented a conscious influence that lasted almost ten years.²² I will discuss Sculthorpe's handling of his Balinese musical ingredients, and the extent to which his treatment of these 'Oriental' musical materials has contributed to his construction of an Australian musical identity.

²⁰ Sculthorpe has himself claimed to have a personal bias towards Balinese music. He claimed (in retrospect) that he is attracted to Balinese music and art for its 'classical forms'. Lim, p. 83.

²¹ His brief 'Japanese period' ended some years before his visit to Japan in 1968. Sculthorpe's chapter, *Bali*, p. 3. Also, in Hayes, p. 9.

²² Sculthorpe's chapter, *Bali*, p. 3. However, Sculthorpe asserted in the personal interview that Oriental influence hasn't 'gone out of' his music, and that 'the spirit of Balinese music has always remained' in his music. See Appendix.

3.2 THE AUSTRALIAN CONTEXTS

3.2.1 'European'? or 'Australian'?

The first settlements of white Europeans arrived in Australia in 1788. The earliest musical life among the settlements was provided by occasional bandsmen of the regiments sent to the colony on temporary duty. Soon, choral societies and philharmonic clubs began to be set up one after another by the immigrants. Musical activities together with other more general aspects of life – ideas, habits and manners – were said to resemble or model the traditions of 'mother England'. There was a strong sense of a European heritage, as a result of which, for over a century, the Australian musical scene was steeped in distant European cultural traditions, knowingly and voluntarily acquiring imported traditions 'at second-hand'.²³

Reports show that from the 1900s, as more and more young Australians were native born without nostalgic memories of green English fields, there was an increase upsurge of awareness of their country, of their very own outback and of the life lived in it. Their rejection of British or European cultural traditions could also be traced back to the fact that the original settlers were in many cases literally outcasts of their motherland. There was, among the younger generation, increasing resistance to seeing themselves as displaced persons, or outcasts of society. In trying to shake themselves free of a tradition which seemed to them a mere representation or a transplantation of traditional nineteenth-century cultural

²³ Matthews, p. 12.

patterns from Britain or from other parts of Europe, painters and writers turned increasingly to the outback and the bush which offered them the most distinctively Australian types of life and scene to be found on the continent.

Beginning in the 1930s and 1940s as an attempt to identify with the Australian landscape and to recognise the value of Aboriginal culture, a chiefly literary movement called *Jindyworobak* was launched nationwide in Australia. According to Mareva Schmidt, the term *Jindyworobak* was selected by Rex Ingamells to name the society of Australian poets he founded in Adelaide in 1938. The word *Jindyworobak* was taken from the glossary of James Devaney's novel, *The Vanished Tribes* (1929), and Ingamells explained that it meant 'to annexe, to join'. Whatever the meaning it carried then, it is a title for a patriotic literary group devoted to promoting Australian poets from the late 1930s.²⁴ The movement also sought at the same time to resist European and especially English influences in a reversal of traditional colonial attitudes.²⁵ The *Jindyworobak* movement has led to the success of such writers as the novelist Patrick White. Subsequently, the painters Russell Drysdale (1912-1981), Arthur Boyd (1920-1999) and Sydney Nolan (1917-1992) also began to establish a presence in the international scene of Australian artists, whose works expressed an Australian locale characterised by an obsession with the emptiness of the bush and the hostility of the outback.²⁶

²⁴ Schmidt, <http://www.ozlit.org-jindyworobaks> (Access: June 2000)

²⁵ Shaw, pp. 13-14. Also in McCredie, pp. 7-8.

²⁶ Crawford, p. 29.

A similar appeal for a distinctive 'local' style somehow did not impact the musical scene of that time as forcefully. The music public only began to react more critically from the 1950s towards what they increasingly felt to be an inherited musical tradition. A strong national feeling was emerging within the Australian musical scene but manifestations of nationalism were yet to be fully explored. There was a growing recognition that the musical traditions of Europe were alien and remote to the Australians in the sense of geographical and historical distance. The rejection of Europe and of 'mother England' was the first and most important stimulus for Australian musicians to begin to search consciously for a medium of creative expression more relevant to their geographical location and social tradition. However, while it had been relatively easy for their counterparts in literary and visual arts to adopt a native scene and a way of life with an Australian locale, there was a basic lack of interest in a fruitful interaction with Aboriginal musical elements. There were relatively few incentives of either making association with the Aboriginal music or drawing on Aboriginal sources for musical ideas and materials. Two reasons may account for this.

First, the culture of the land's native inhabitants had been seen as terribly alien, and therefore deemed 'unusable' for a national musical character. Unlike folk songs of most of the other indigenous traditions, the chants of the Australian Aborigines do not have diatonic melody or harmony in the conventional European sense. The songs are characterised by descending glissandos devoid of any sense of climax and melodic curve, and sung using a nasal vocal quality. Instruments are made mainly from wood or stone, the best known being the didgeridoo, which is made from a hollow bamboo pipe. Aboriginal percussion instruments are made out of hollow logs, and apart from the didgeridoo, other wind instruments are

confined to gum leaves and reeds from the swamps.²⁷ The immigrant Australians, steeped in a musical tradition of major-minor tonality propelled by melodic and rhythmic interests, and having been used to the refinement of musical instruments of classical Western orchestra, were confronted by a music too different from the traditional Western musical language they were familiar with. For a long time, white Australian musicians in general, perceived native Australian songs as 'musically limited' or as 'crude materials'.²⁸ Views about finding a possible point of intersection for the social and musical differences between the immigrants and native Australians were pessimistic. Even Peter Sculthorpe in the earlier stage of his compositional career was doubtful of the quality of the indigenous music; in the late 1950s he expressed the view that there was 'nothing of melodic or rhythmic interest of any significance to the Western mind or technique to be gained from Aboriginal material'.²⁹ A much stronger sense of prejudice can be detected in an article that appeared in *London Magazine* in 1962 by Max Oldaker, who vehemently asserted that 'the sum-total of [an Australian Aborigine's] offering lies in his primitive percussive devices, his tuneless chants, and the dispiriting didgeridoo, that wind instrument that emits nothing but a sad, "black", mooring ululation'.³⁰ As late as in 1971, Richard Meale also said that, 'whether or not Aborigine music would have been a profitable field for the cultivation of an Australian musical identity is a question not worth asking'.³¹

²⁷ Douglas, pp. 82-83.

²⁸ Douglas, p. 82.

²⁹ Murdoch, p. 165.

³⁰ Oldaker, p. 75.

³¹ Meale, p. 830.

Secondly, the few exceptional attempts made to notate Aboriginal music were largely impoverished. The most remarkable (though short-lived) attempt was that made by Henry Tate (1873-1926), who went as far as publishing his *Australian Musical Resources* in 1917, and *Australian Musical Possibilities* in 1924. Tate sought to postulate alternative musical patterns to those of the Western German tradition, under such topics as 'Bush Rhythm', 'Bush Melody', 'Bush Harmony', 'Bush Orchestration', and 'Aboriginal Music'. Unfortunately, his compositions were regarded as incapable of conveying his ideals, and his 'theories' gradually dwindled.³² Conceivably, prejudices and misunderstandings also tended to neutralise the artistic effects of whatever documentary sources of Aboriginal music had become available. Other attempts made by the next generation of composers (between the wars) consisted largely of harmonised transcriptions associated with a conscious aim to construct Australia as generally 'civilized' in the Western sense. Strategies of representation employed were deeply ingrained in Western culture, and were constructed on European terms. Contrasts between the 'civilised' and the 'primitive' were highlighted and exaggerated, as in the well-known Aboriginal ballet, *Corroboree* by John Antill (1904-1988), where native Australians were portrayed as 'highly coloured and primitive'.³³ In the works of another notable Australian composer during this time, Clive Douglas (1903-1977), transcriptions of Aboriginal music showed an altering of the original: the melodies were flattened, the melodic intervals arranged to fit into diatonic scales, and the rhythms were regularised. The Aboriginal elements were modified so as to render them legible and comprehensible. At the same time, Western harmonic laws prevailed. Chordal harmonies were added to render them usable in the composers' own musical

³² McCredie, p. 7. Also see Patricia Shaw's thesis.

³³ Henderson, p. 594.

compositions which were fundamentally Western in construction.³⁴ Fig. 7 (a) and (b) show some of Douglas' transcriptions:³⁵

Fig. 7 (a) Aboriginal Lullaby chant. The cor anglais theme is said to be an 'exact reproduction of the Aboriginal motif'.

Flute
Cor Anglais
Violins & Violas
Cello & Double Bass

Final Dominant Harmonic

p espres.

pp etc.

(b) The Aboriginal motif is played by the flutes 'with a variation to relieve the flat line of the original'.

Flutes
Percussion
Strings Collegno

Final Dominant Harmonic

pp etc.

p etc.

34 Shaw, p. 12.

35 Douglas, p. 84.

The disconnection with both of its own 'old' (Aboriginal) and 'new' (colonial) worlds therefore countered the search for an Australian voice. There was a vivid sense of loss, an awareness of a lack of cultural roots. Despite the success of the move to 'Australianise' art in literary and fine arts, the parallel effort in the case of music was less successful because of the perceived lack of musical intersection; hence the tension between the urge to 'civilise' Aboriginal musical elements, and the need to find an Australian voice the components for which seemed to be lacking. The result was the well-known sense of 'cultural cringe' that afflicted many educated Australians, forming a major obstacle to Australian creative and artistic development.³⁶ It was only with the next generation of composers that a concerted effort to create a distinctively Australian art began to have a strong and lasting impact on the musical scene.

3.2.2 'International Identity'?

The same misfortune, or identity crisis, could also be a 'virtue'³⁷ when it served to challenge creative minds to 'develop', or rather 'invent' a national identity. As a reaction to the dilemma, 'progress' in the Australian musical scene can be seen to have ventured in two different directions, each of which I shall outline in some detail. One denounced adherence to any national identity, and claimed 'statelessness', propagating an 'international culture' as represented by

³⁶ One common feature of 'cultural cringe' was the general assumption that Australian composers had to be trained in Europe in order to gain recognition in Australia. Larry Sitsky (1965), p. 177.

³⁷ Mellers (1965), p. 48.

Percy Grainger or Alfred Hill, and later by Richard Meale. The other alternative was to look elsewhere, finding a root in (or more accurately, constructing) an 'Australasia', characterised by the building of national identity through an alliance with Asia. This was the option propagated by Peter Sculthorpe.

Percy Grainger (1882-1961) envisaged the concept of Internationalism as early as the second decade of the twentieth century. An irony about Grainger as an Australian composer is the fact that, though born and buried in Australia, Grainger spent a large part of his life away from his country of origin. Educated mainly in Germany from the age of thirteen, Grainger settled in America and became an American citizen from 1914 onwards. His own conscious assertion of himself as an Australian, and occasional visits and tours in Australia until his death in 1961, however won the determined expatriate his reputation as an Australian composer with a universalist tendency.³⁸ Grainger's contributions to both Australian music and ethnomusicology at large, have recently received increasing recognition. His musical style and character is hard to categorise or summarise due to his eccentricities and versatility. Some of his radical innovations and experimentation include his proposal for a 'free music' which 'comprised independent-moving parts consisting of beatless rhythms and gliding tones', and an interest in the outdoor, in the expansiveness of the Australian natural environment which he related to an expansiveness in its music. The latter quality became seen by younger composers such as Sculthorpe as a 'basic concept of Australian musical form'.³⁹ Grainger's most 'futuristic' claims, however, were perhaps his 'universalist outlook' on music, and his idea of music as a universal

³⁸ Covell, p. 88.

³⁹ Shaw, p. 7.

language.⁴⁰ Through his writings, transcriptions, compositions, lectures and radio broadcasts, he attempted to draw attention to 'all' musics including, among others, music of the Aboriginal Australians, as well as that of 'the islands north of Australia'.⁴¹

Other significant Australian composers in the decades after 1900, such as Alfred Hill (1870-1960), Margaret Sutherland (1897-1984), and Arthur Benjamin (1893-1960), were also cosmopolitan in their compositional resources. Nearer to our time, as I have already mentioned, the most sophisticated internationalist has been Richard Meale. Meale considers himself as '[having] taken no party-line' and belonging 'to no single school'.⁴² He suggests an 'internationalist position' as the 'musical birthright – a right of freedom and individuation [*sic*], unique to Australian composers'.⁴³ Influences of Japan, Spain and other parts of Europe and America are to be found, in Meale's music, but treated in a highly abstract fashion, so that there is no trace of them discernible in his music. This is because Meale usually isolates certain characteristics, forms, timbres, or other musical parameters of such music, utilizing them in a different context to create new effects. This perhaps also accounts for a comment that the influence of Asian music in Meale's work was 'less stylistic than structures [*sic*]'.⁴⁴ As a 'stateless'

⁴⁰ Grainger's overall views on both music and racial issues were conflicted and contradictory. For instance, while acknowledging (and in fact promoting) the distinctiveness of ethnic cultural traditions, Grainger at the same time made special emphasis of his Nordic origins, and regarded his European heritage as superior to non-European traditions. See Broinowski, pp. 47-49; and Blacking (1987), p. 149.

⁴¹ Covell, p. 99; also in Hannan, p. 6.

⁴² Meale, p. 830.

⁴³ Tokita, quoting from de Ferranti. Tokita, p. 468.

⁴⁴ Ford, p. 31.

musician, Meale proposes that 'one can give more attention to the creative act *per se* than to the inflictions [*sic*] of foreign nationalistic pressures, orientalia and intellectual covens'.⁴⁵ It is therefore difficult to categorise the works of Meale, apart from being clear that his musical writings share affinities with the post-Webern European school. Meale is thoroughly familiar with the total serialisation championed by Messiaen, Boulez or Xenakis. Essentially interested in serialisation, mobility, and dramatic spatial distribution of the instruments, his works generally invite much aural imagination, as with the works of other European and American composers of his generation.

The internationalism of Australian composers such as Grainger and Meale greatly enhanced the reputation of Australian music, and encouraged the access of Australian works to the world's major music centres. Despite their great contributions to Australian music, however, their experimentations did not do justice to the emergence of an Australia cultural identity. For those eager to break away from a virtual state of cultural bondage, the works of the internationalist composers lacked a recognizable 'true Australian spirit' that would function as a symbol of national pride and consciousness. While the internationalists contributed little to the development of a national music, the lack of a fruitful intersection between the musical cultures of the settler and the Aboriginal Australian brought others to a state of compromise: the incorporation of Asian musical cultures into their own. This led to 'Australasian music', as proposed by Peter Sculthorpe.

⁴⁵ Meale, p. 830.

3.2.3 'Australasian?'

The concept of 'Australasia' was not unprecedented in Australian history. According to Alison Broinowski, the idea was first put forward as early as 1783 by James Mario Matra in his proposal for the colonisation of New South Wales, and with the hope of developing trade with China, Japan and Korea. The idea of 'Australasia' has always been supported by only a small minority, and has therefore been seen as a controversial issue. By the late 1890s, the concept had become as complex a matter as a political notion associated with colonisation and neo-imperialism at one extreme;⁴⁶ and on the other, as a romantic ideal of developing a 'healthy national "type" with the benefits of good food, education, and climate' from all the islands in the Pacific Rim.⁴⁷ The scenario had changed again by 1901, however, when the Australian Federation was reported to be held together 'not by the "Australasia" ideal but by anti-Asianism'. Australian nationalism began to be seen as 'the chauvinism of British imperialism, intensified by its geographic proximity to Asia'.⁴⁸

However, the immediate history of the modern Australasian concept begins with the new phase of cultural openness, which generated a new mood and new understanding that began by the 1960s. The 'New Music' of the European

⁴⁶ One of the highlights being Alfred Deakin's statement in his proposal as future prime minister in the early 1900s that, 'We intend to be masters of the Pacific by and by'. Broinowski, p. 3.

⁴⁷ Ibid.

⁴⁸ Humphrey McQueen, quoted in Broinowski, p. 4.

and American avant garde began to burst upon the Australian scene, as more of the works of Webern, Berg, Busoni, Stravinsky, and Schoenberg were performed in Australia, as well as broadcast by the Australian Broadcasting Company (ABC). Technology also enabled good-quality recorded music, music scores and broadcasts of concerts from all around Europe and America to become more accessible to Australians. For those who were ready to embrace an international identity, such as Richard Meale and the younger like-minded enthusiasts, the proliferation of contemporary Western music at this time was both stimulating and challenging. For others the delayed, though sudden, influx of the innovations of Western avant-garde music in the 1960s highlighted the cultural isolation of Australia from the world musical scene, prompting reactions such as, 'I believe we should play their music only when they play our music'.⁴⁹ The irony is only that 'our music' was yet to be properly defined.

Possibly inspired by such composers as Messiaen and Stockhausen who were looking East for new musical ideas, a renewed sense of appreciation of and attraction to the music, ideas and philosophy of the East also began to bubble within the Australian musical scene at around the same time. Asian music began to be vigorously promoted too in the 1960s, as a part of the Australian educational curriculum. An example is Sydney University, where a set of Balinese *gamelan* metallophones was brought to the Music Department by Professor Donald Peart, who was then Head of the Department. Encouraged by Peart, Peter Sculthorpe was, as mentioned earlier, given the task to teach Ethnomusicology and 'World music' upon his joining the university in 1963.⁵⁰ Openness to Asian cultural

⁴⁹ George Dreyfus, quoted in Broinowski, p. 93.

⁵⁰ He taught 'World Music', which was first on 'Asian and Polynesian musics', later extended to 'contemporary Japanese Music'. Hannan, p. 20.

elements was also widespread among visual artists who were already employing Asian themes and techniques in their works. Alongside contemporary European influences, Asian inspiration was fashionable. But as long as the self-image of an Australian identity remained fluid, the pendulum would continue to swing, between 'those settler Australians for whom *geography* was dominant, who wanted to become Australasians, part of the Asia-Pacific hemisphere,' and 'those for whom *history*, and their British [or European] identity, dominated all else'.⁵¹

Peter Sculthorpe was obviously very much aware of this dichotomy between 'geography' and 'history'. However, despite being 'proud to be a fifth generation immigrant Australian whose forebears came out with a government retinue rather than as convicts', Sculthorpe has always consciously preferred 'geography' to 'history'.⁵² Sensing the isolation of his home island of Tasmania from mainland Australia, and subsequently the geographical and cultural distance of Australia from Europe, Sculthorpe chose at an early stage of his composing career to see 'geography' as of greater socio-cultural and philosophical importance to him. He was born into an essentially European (-Australian) culture and his music education in Australia had been fundamentally European-orientated. However, he was discontented with musical life in Australia in the 1950s, and was conscious of a spirit of patriotism in Australia which did not seem to be reflected in music. The successes of the contemporary Australian painters and writers appealed to him, provoking in him the determination to develop a musical style that could also coincide with the nature of his Australian experience.

⁵¹ Broinowski, p. 5.

⁵² Murdoch, p. 163.

Sculthorpe first began his search for an indigenous style by trying to eliminate as many European elements as possible from his compositions. His first important work, *Sonatina* for piano, written in 1954, is programmatic, the story of which is based on an Aboriginal legend. By using chords without immediately discernable functional relationships, exposed dissonances, and melodic intervals of a minor second and minor third, the piece creates a sense of sparseness quite opposed to the characteristics of conventional Western Romantic composers. *The Loneliness of Bunjil* (1955) moves very slowly, mainly in crotchets and in simple rhythms, and with little recurrence of tones in the melody so as to avoid tonal centering. These works enjoyed some sporadic success,⁵³ but Sculthorpe was yet to feel comfortable enough with his musical *Jindyworobakism*. Meanwhile, Sculthorpe got himself involved in a business venture with his brother, with whom he 'opened a Huntin', Shootin' and Fishin' shop in Launceston'.⁵⁴ Sculthorpe did continue to write music, but for the theatre, radio, film and television, in part in search of a direction for his career where he could best express himself, and in part as a means of supplementing his income. The notion of an indigenous or a regional style was not fully consolidated until after Sculthorpe's direct contact with Europe in the early 1960s.

⁵³ *Piano Sonatina*, for instance, was written for a 'competition for a Piano Sonatina', but did not win. Sculthorpe subsequently sent the same work to a branch of the International Society for Contemporary Music in Melbourne, to be assessed by an international jury. The piece eventually reached Europe, and was chosen for performance in the Festival at Baden Baden in 1955. Sculthorpe (1969), p. 9.

⁵⁴ Ibid.

In 1958, Sculthorpe left for England to study for a PhD at Oxford University, expecting (in his words) 'to find knowledge'⁵⁵ under professors Egon Wellesz (once a pupil of Schoenberg) and Edmund Rubbra. His experience of living in England provoked a reaction against Europe in general. He became acutely aware of the social and political distance of his home country from Europe. Deliberately challenging the traditional Australian sense of cultural inferiority, Sculthorpe expressed much indignation with 'the Old World attitudes' of the Oxford scholars.⁵⁶ An often quoted example is the *Oxford History of Music*, which referred reverentially to the 'achievements of the Western world' and slightingly to the 'contributions made by Eastern civilisations and primitive societies'; Sculthorpe added that the dictionary made no reference to any Australian music.⁵⁷ In effect, Sculthorpe came to realise vividly that his Australian nationality was placing him at the margins of Western / European culture. Having known what it meant to be the 'Other', and seeing himself as a member of 'one oppressed minority addressing another',⁵⁸ Sculthorpe was able to associate readily with what was referred to as the East. Identifying himself therefore with 'Eastern musical traditions', Sculthorpe still expresses his resentment that historians of music of the present and the previous generation often spell 'primitive' and 'Asian music' using lower case, thus implicitly implying the inferiority of these cultures.⁵⁹ Sensing his own 'Otherness' in the

⁵⁵ Sculthorpe also said that he went to Oxford for a PhD so as to 'please' his father because that was the kind of prestige his father could appreciate. He left his doctoral programme unfinished when his father died in 1961, since his reason for undertaking the degree had ceased to be relevant. Sculthorpe, speaking at Wigmore Hall, 25/10/97.

⁵⁶ Broinowski, p. 95.

⁵⁷ Ibid.

⁵⁸ Borrowing the words of David Foster, a contemporary Australian scientist-turned-novelist. Quoted in Broinowski, p. 200.

⁵⁹ Sculthorpe, at Wigmore Hall, 25/10/97.

face of Europe, Sculthorpe found himself reacting negatively towards the music he was exposed to, finding little of it 'appropriate to his vision of Australia'.⁶⁰ Sculthorpe also claims to have declined an offer of a scholarship arranged by Egon Wellesz to study at Darmstadt: after learning that all he would learn in Darmstadt would be 'German music', he chose to stay in Oxford and write his own music.⁶¹ Sculthorpe apparently perceived cultural differences between himself and his German colleagues that both inhibited and upset him.

An important aspect of Sculthorpe's stay in England is that he befriended Professor Wilfrid Mellers (b. 1912), who, according to Broinowski, was then teaching ethnomusicology in Birmingham.⁶² Mellers, whom Sculthorpe referred to as the greatest living writer on music, especially encouraged Sculthorpe to look imaginatively to the pacific neighbours of Australia for cultural identification as much as for compositional inspiration. Mellers held the view that Western European music needed to regain its spiritual impulse through contacts with the music of other parts of the world. In his book *Caliban Reborn* (1967), he expounded his theory that nineteenth-century Western European music with its emphasis on harmony 'reflected a concern with "consciousness and the will" which led to "spiritual impoverishment".' The twentieth century saw a much-needed spiritual renewal of European art music through 'a revival of melodic and rhythmic elements, ... that were lost or discarded in Europe's post-Renaissance "heroic" period'.⁶³ Mellers's view encouraged Sculthorpe in his rejection of

⁶⁰ Hayes, p. 17.

⁶¹ Sculthorpe, at Wigmore Hall, 25/10/97.

⁶² Broinowski, p. 96. Mellers has been acting somewhat like a mentor to Sculthorpe ever since.

⁶³ Mellers, quoted in Broinowski, p. 17.

European idioms, and confirmed the younger composer's vision of an authentic Australian music that seeks spiritual meaning in older music and cultural traditions. These sources of stimulation in England led Sculthorpe to form a stronger opinion about himself as an Australian; as he said in retrospect, it was at Oxford that he could 'for the first time, rationalise the chief source of his stimulus, that is, Australia'.⁶⁴ Seen in this light, Sculthorpe's enthusiasm for a distinctively Australian music can be better understood as an expression and negotiation of his own 'Otherness' in the context of Europe. The encouragement he received from Mellers brought him closer to a logical conclusion in his search for cultural identity.

Sculthorpe returned to Australia in 1961. Despite his intensified sense of 'Australianism', there was no drastic change in his attitude towards the musical culture of the Aboriginal Australians. His return, however, coincided with an unprecedented climate of social openness to Asian cultures among artistic circles. This openness to Asian culture did not necessarily imply that the Australians had come to terms with Asia in the sense of identifying themselves with their neighbours. Rather, Asia and the Pacific were seen as an interesting and growing part of Australia's sphere of influence.⁶⁵ At the same time, the climate of patriotism and nationalistic spirit further convinced Sculthorpe of the need to invent an Australasia by establishing a geographical connection with Australia's Pacific neighbours. Described as a composer who found himself 'under the pressure' of being 'aggressively Australian',⁶⁶ Sculthorpe began the process of

⁶⁴ Hayes, p. 17.

⁶⁵ Broinowski, p. 5.

⁶⁶ Ford, p. 165.

legitimising the present by rewriting the past. He has since talked a lot about responding to the impetus of his early personal inclinations towards things Oriental (to be elaborated in Section 3.3.1), as he envisions a Pacific culture that incorporates all the countries bordering the Pacific Ocean:

For some years I have believed that a high culture, which might be known as a Pacific culture, will arise from the countries bordering the Pacific basin. The traditional music of this area ranges from that of the most primitive societies to that of the most sophisticated; from, say, Micronesian vocal music to Japanese court music, from work and play music to music as art. No other ocean embraces so many different kinds of music, and such richness of musical traditions.⁶⁷

The relevance of Asian musical materials was not only a potential substitute for Aboriginal elements to open up compositional possibilities but also, more importantly, to provide Sculthorpe with a means to define a certain non-Europeanness about Australia, an alternative source of tradition for Australia. In this way, the appropriation of Asian elements as part of an Australian music aesthetic provided Sculthorpe with a 'solution', to the problem of 'naming an Australian place' for his music.

⁶⁷ Sculthorpe (1984), p. 42.

3.3 SCULTHORPE AND 'BALI'

3.3.1 The Formation of an Image of Bali

When illustrating his personal interests in things Oriental, Peter Sculthorpe often quotes the Chinese music he heard at a Melbourne market place as a young boy. That is said to be his first encounter with Oriental music. Sculthorpe has been collecting Oriental objects and works of arts since an early age, and made drawings of a Javanese woman and a Balinese woman when he was about thirteen years old. He admits that these drawings, which he still keeps, reflect the early popular image of Bali as 'the island of bare-breasted smiling women'.⁶⁸ Sculthorpe recalled meeting Percy Grainger as a child (that is, in the early 1940s) and was advised by Grainger to 'look to the islands'.⁶⁹ He also claims to have been 'introduced to Indonesian music' by Sir Bernard Heinze in the 1950s.⁷⁰ It is not clear what exactly he had been introduced to on these occasions, but Sculthorpe would not deny that his image of Asia in those days was that it was collectively an 'exotic place', and one which stood in striking contrast with what he was familiar with.⁷¹ This general perception guided Sculthorpe's quest for an elemental Asia, and was particularly appealing to him at the time and under the circumstances of writing most of *Sun Music III* (1966). Written in New York

⁶⁸ Quoted from Sculthorpe's interview with Vi King Lim. Lim, p. 82.

⁶⁹ Hannan, p. 6. Also, in Broinowski, p. 49.

⁷⁰ Hayes, p. 14.

⁷¹ As claimed by Sculthorpe at his interview with me: 'But you know, I'm sure, part of my interest, particularly when I was younger, was because it was exotic, I won't deny it'. See Appendix, p. 207.

State one bleak and snowy mid-winter, Sculthorpe recalled: 'often I'd look out the window and dream of a place like Bali, an endless warm paradise'.⁷²

This romantic image of Asia and specifically of Bali is not all that different from that held by most Australians, Europeans, and Americans in those days: information on far-fetched cultures relied heavily on secondary or tertiary sources such as travel brochures, documentary albums and scholars/orientalists' researches, views about which often portrayed a paradisaical image. Indeed, Sculthorpe attributes his initial impressions of Asian, particularly Balinese music and cultures to books and photographs by Westerners. He started to learn seriously about Asian music and cultures in 1963 when teaching Ethnomusicology at Sydney University. Sculthorpe said he has dipped into 'lots of books and photographs'. He cites particularly three publications which he studied at that time: *Dance and Drama in Bali* (1938) by Beryl de Zoete and Walter Spies, *Balinese Character: A Photographic Analysis* (1942) by Gregory Bateson and Margaret Mead, and *Island of Bali* (1965) by Miguel Covarrubias. The composer describes the last book as 'a summary of all the images of Bali from the 1930s'. Sculthorpe admits in retrospect that at this time his ideas of the Orient still represented romantic images of the Exotic: 'for some years I'd been teaching Balinese music from books. I'd been teaching about a paradise where everybody made music for love, and not for money. Perhaps there's no such place on Earth'.⁷³

⁷² Sculthorpe, in Lim, p. 84. Sculthorpe was also quoted as saying in his film *Tabuh-Tabuhan*, upon his visit to Bali in 1973, that his early ideas of Bali 'are a grossly exaggerated, overly romanticised view of the real situation'. Lim, p. 7.

⁷³ Transcription of Sculthorpe's words from the film, *Tabuh-Tabuhan*, by Vi King Lim. Lim, p. 7.

In the same way, Sculthorpe claims to ‘compose surrounded by books’ adding that ‘the rest is in my imagination’:⁷⁴ this accounts for any discrepancies between his perception of Balinese music and the real thing. As we shall see in Section 3.3.2, the work under discussion, *Sun Music III*, was inspired not by Balinese music *per se* but by the transcriptions of Balinese music in Colin McPhee’s book, *Music in Bali*, published in New Haven in 1966. Despite his claims in 1969 (quoted at the beginning of the chapter) that *Sun Music III* was written ‘exactly in the style of Balinese *gamelan*’, Sculthorpe contradicted himself at an interview in 1979 when he admitted that ‘my music is probably not at all related to Balinese music. Composers tend to be magpies, ... I was simply picking out from the *gamelan* anything that could be used for my own musical purposes’.⁷⁵ Similarly, at an interview in 1994, he said that ‘once I got into the Colin McPhee book, I wasn’t greatly concerned with Bali and Balinese culture. I was just thinking, “Isn’t this fantastic? Here I have a wonderful music that I can use in some way to offset the weight of hundreds of years of European tradition,” and I think that that was more my concern’:⁷⁶ it is as if the found material could be from some extraterrestrial space, but just happened to be Asian. But it was not just that McPhee’s transcription was able to transport Sculthorpe’s mind away from Europe: Bali, as he perceived it through McPhee, also answered to his imaginative needs.

Sculthorpe’s attitude towards borrowing to serve his own purposes was warmly supported by his long-standing English friend, Wilfrid Mellers. In a 1965

⁷⁴ Hayes, p. 9.

⁷⁵ Sculthorpe, in interview with David Hush, p. 31.

⁷⁶ Lim, p. 84.

article on Sculthorpe, Mellers commented on the Australian composer's Asian music course at Sydney University that

He has little academic knowledge of the subject; as a composer, he has become fascinated by Japanese music, and imparts his fascination to his pupils. They 'make their own Japanese music, not in an attempt to emulate an alien culture, *but to discover how far this music may be relevant to them*'.⁷⁷ (my italics)

It is clear, therefore, that, Sculthorpe's constructed images of Asia reflect his own purposes and ideology. It is also clear that the stereotyped Western characterisations, with their constant emphasis on the paradisaical and timeless Orient with its exotic sounds, often seem to have more to do with an agenda of constructing 'Otherness', than with a genuinely accurate description of the culture in question. As described in Section 3.2.3, neighbouring cultural traditions within the Pacific Rim represented for Sculthorpe a substitute, a feasible 'Other', that facilitated an escape from conventional expectations. His imaginative representation of Asia also contributed to his optimism for a relocation of Australia in the Asia-Pacific world. Sculthorpe's image of Bali, defined in Western terms as Europe's 'Other', became a surrogate providing inspiration and great insight in his eventual evolution of an Australian musical identity.

⁷⁷ Mellers (1965), p. 458.

3.3.2 Images of Bali in *Sun Music III*

As noted by Sculthorpe in the quotation at the beginning of the chapter, *Sun Music III*⁷⁸ is the first work in which the composer claimed to have written ‘exactly in the style of Balinese music’.⁷⁹ Sculthorpe incorporated two particular genres of *gamelan* within *Sun Music III*, *gender wayang* and *gamelan arja*. As already mentioned, the basis for Sculthorpe’s *gender wayang* and *gamelan arja* passages in *Sun Music III* was the transcriptions of Balinese music in McPhee’s book *Music in Bali*.

Sun Music III is a piece for full orchestra, with a *gender wayang* passage inserted near the beginning (bars 21-56), and another passage in the style of *gamelan arja* nearer to the end (bars 79-90, 95-108, 159-176). These *gamelan*-like passages do not relate to most other sections of the work in the sense of one section developing into the other. In other words, the *gamelan* elements cause the passages to stand out as distinctively different from other sections of the piece. The actual models of the *gamelan* passages are the transcription of I Lotring’s version of a *gender wayang* piece called *Pemungkah*,⁸⁰ included as Ex. 208 on page 219 of *Music in Bali*; and a piece of *gamelan arja* style transcribed into Western notation as Ex. 290 (page 301). Before we look at the manner in which Sculthorpe incorporated these materials into his *Sun Music III*, I will first briefly

⁷⁸ *Sun Music III* is also known as *Anniversary Music*, since the work was commissioned for the twentieth anniversary of the ABC youth concerts in 1967, but Sculthorpe prefers to call it *Sun Music III*.

⁷⁹ Sculthorpe, quoted in Hayes, p. 51 and in Hannan, p. 19.

⁸⁰ *Pemungkah* is somewhat like an overture to a *gender wayang* performance.

describe some characteristics of the two specific genres of Balinese *gamelan* in question. Balinese *gamelan* music has been well documented; therefore I shall give a summary account only of those aspects of Balinese *gamelan* relevant to this study.

Balinese Gamelan

The repertory of the Balinese *gamelan* is by and large fixed. However, as reported by Michael Tenzer, some revolutionary changes in Balinese musical form took place from the 1920s and 1930s with the works of I Lotring and his contemporaries.⁸¹ The contribution of Lotring to the contemporary Balinese *gamelan* repertory and its performance practice has been regarded very highly. He was the leader of the *gender wayang* ensemble of Kuta village, referred to by McPhee as 'a composer and dance teacher who was known throughout the island for his many-sided musicianship and original musical style'.⁸² Apart from constructing free-form works for the *pelegongan* and *kebyar gamelans*, Lotring is also said to have pulled various *gamelan* styles out of their restricted ritual settings, and employed their melodies and rhythms in a secular, non-functional context. He was perhaps best known for his updating of many pieces from the traditional *gamelan gender wayang* repertory, including the version of *Pemungkah* used by Sculthorpe in *Sun Music III*. New versions of *gamelan*

⁸¹ Tenzer, p. 35.

⁸² McPhee (1966), p. xvii.

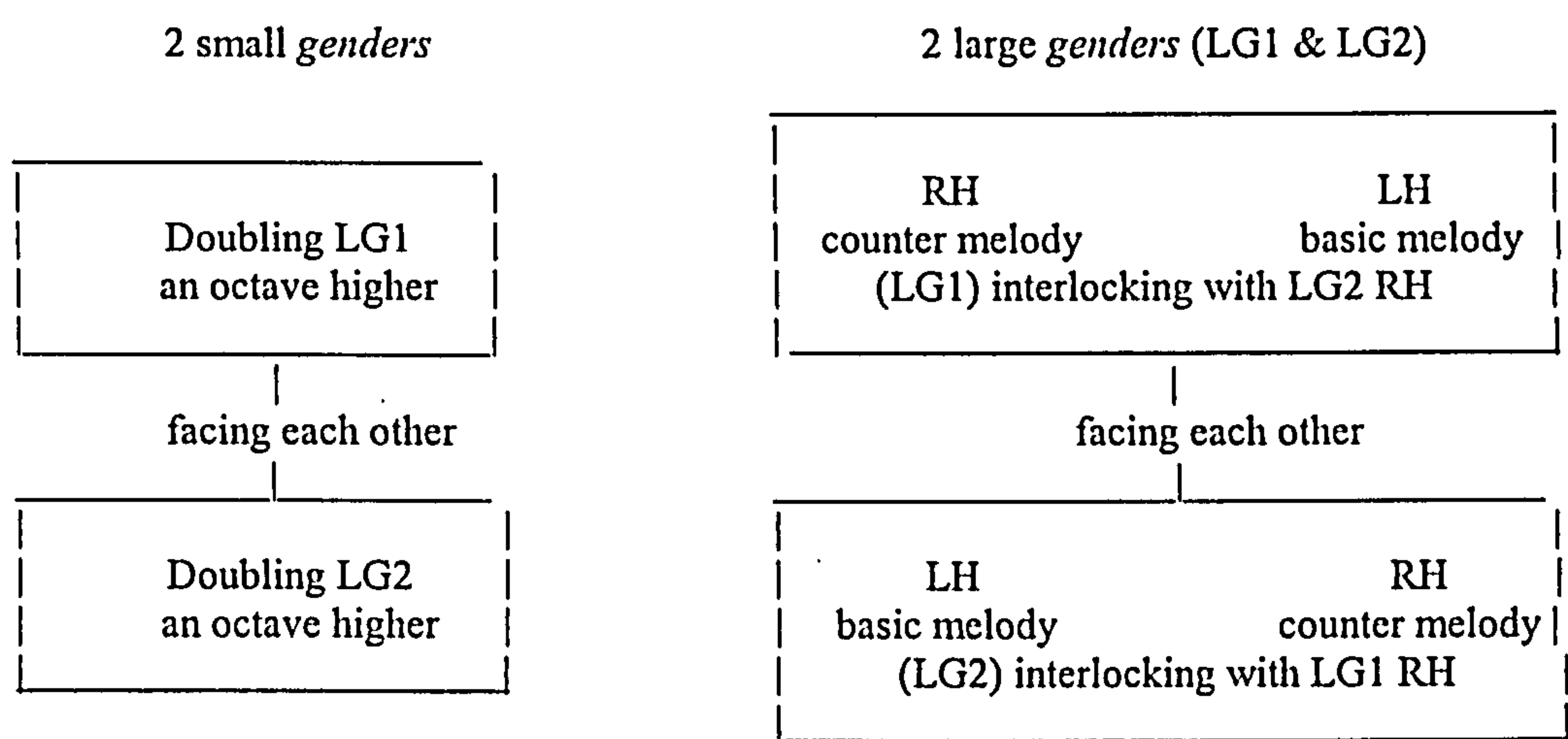
pieces intended only for secular use, known as *kreasi baru*, have mushroomed on the island ever since. Now free from any religious context, these latest compositions have emphasised the virtuosity of the musicians and the flamboyant new styles of interlocking figuration called *kotekan*.⁸³

Gender Wayang

Gender wayang is the music that accompanies the miniature theatre known as *wayang* or shadow puppets play. It is played by an instrumental ensemble usually made up of a set of just four metallophones called *genders*, tuned to the *slendro* (pentatonic) scale. A percussion group called the *batel* is added to the quartet ensemble when needed, to lend rhythmic excitement and noise depending on the stories told. However, the set of four *genders* is considered complete as a *gender wayang* ensemble. There are two large *genders* as the leading unit, and the two smaller ones double everything played by the large *genders* an octave higher, as summarized in Fig. 8.

⁸³ Tenzer, p. 55.

Fig. 8 A Standard *Gender Wayang* Ensemble



Gamelan Arja

Gamelan arja is the popular theatre of Bali, a kind of modern singing-play characterised by the lyrical spaciousness of the *arja* songs. The *arja* song is basically pentatonic in structure, but because they are more often than not sung as freely performed chants, it is not easy to detect whether the song belongs to the *pelog* (heptatonic scale) or *slendro* category. The phrases are graceful and broad, progressing in a very leisurely manner. Each phrase is sung in a single breath, floating freely above the steady beat of the percussion instruments. The song is further supported and impelled by swift and continuous drumming, which imparts both tension and direction to the long drawn out phrases. A standard instrumental combination for *gamelan arja* is known as *guntangs*, which includes the use of two barrel-shaped drums called *kempur* and *kempli* (smaller than *kempur* in size),

and a small gong known as *klenang* or *kelenang*.⁸⁴ The *kelenang* repeats a regular pulse on the third beat, and the *kempli* has a steady pulse on every beat of the music.

* * *

In order to imitate the sound of the 'gong-orchestra',⁸⁵ Sculthorpe scored his *gender wayang* passage in *Sun Music III* for winds and vibraphone, the Western orchestral instruments which are perhaps 'closest' in timbral quality and sonority to the *gamelan*.⁸⁶ The intricate sound texture of the *gender wayang* ensemble is partly the result of the distribution of the melody and accompaniment between the players and between the hands. Sculthorpe attempted an imitation of the arrangements as shown in Fig. 9:

⁸⁴ McPhee (1966), pp. 294-303.

⁸⁵ A term used by Percy Grainger to describe *gamelan* music.

⁸⁶ Sculthorpe's original intention of reading *Music in Bali* was to write a series of educational pieces for small woodwind ensembles, which did not materialise. The *gamelan*-passage has then been included into *Sun Music III*. Hannan, p. 69.

Fig. 9 The distribution of music materials in Sculthorpe's '*gender wayang*' in relation to Balinese *gender wayang*

Standard *gender wayang* ensemble

Sculthorpe's *gender wayang*

Basic melody:

In unison or interchangeably between: Large <i>genders</i> 1 & 2 LH, doubled by small <i>genders</i> 1 & 2 LH	In unison: Piccolo Vibraphone
---	-------------------------------------

Counter melody / Ostinato / Accompaniment figures:

In unison: Large <i>gender</i> 1 RH Small <i>gender</i> 1 RH	In unison: Flute 1 Clarinet 1
Played interchangeably with	
In unison: Large <i>gender</i> 2 RH Small <i>gender</i> 2 RH	In unison: Flute 2 Clarinet 2

According to McPhee, Lotring's melody is sometimes performed not in unison throughout, but broken up into two separate interlocking parts between the two large *genders*, with everything doubled on the two small *genders*. Sculthorpe has however arranged his *gender wayang* melody to be played in unison on the vibraphone and piccolo. The technique of distribution of musical materials is adopted in the accompaniment instead: two sets of musical materials are devised as the accompaniment figures for the flutes and clarinets, and they play the materials interchangeably. One is an ostinato, which is a simple alteration of a 'minor third' interval. Whenever one pair of instruments reiterates this ostinato

figure, the other pair resolves to a simple dotted-note rhythmic pattern, the downbeats of which mark the pulse for the music. Sculthorpe also adds an array of percussions to the ensemble. His use of percussion is similar in concept to the Balinese gamelan. However, Sculthorpe's percussion group is one of his own inventions and the arrangement is also very much his own musical style.⁸⁷ This includes the often syncopated pulses on a small cymbal, triangle, or tom-tom; the roll on gong or large cymbal to aid rhythmic excitement; and the use of cello as a percussion instrument, marked *tranquillo* with a 'rapid glissando from any very high note'.⁸⁸ In this way, the additional use of percussion instruments in the background lends Sculthorpe's *gender wayang* passage a personal colour, tying it closer into his own musical language. Fig.10 and 11 show respectively, Sculthorpe's and Balinese *gender wayang* passages.

⁸⁷ Sculthorpe claims that the distinctive style of rhythmic accompaniment he has used since the 1980s, characterised by bass punctuation, derives from his personal experience as a bass-player. Sculthorpe, speaking at Dartington Summer School, 24/10/97.

⁸⁸ Notated on scores.

Fig. 10 Sculthorpe's *gender wayang* section in *Sun Music III* (bars 21 - 56)

21 - - a tempo poco accel. - - [3] Tranquillo (♩ = c. 160)

Picc. 1 *p espresso*

Fl. 1 *mf* *pp*

Fl. 2 *mp* *cresc.* *mf* *pp*

Cl. 1 *mf* *pp*

Cl. 2 *mp* *cresc.* *mf* *pp*

Vibr. *soft sticks* *f* *pp* *p espresso*

Perc. 1 (Gong) *poco cresc.* *mf* *Small Cymbal* *mp*

Perc. 2 (Tom-tom) *a tempo* *poco accel.* - - [3] Tranquillo (♩ = c. 160)

Vic. *meta, arco* *mp* *pp*

26

Picc. *mf* *mp*

Fl. 1 *mf* *mp*

Fl. 2 *mf* *mp*

Cl. 1 *mf* *mp*

Cl. 2 *mf* *mp*

Vibr. *mf* *mp*

Perc. 1 Gong (on rim) *p* *poco cresc.* *mp*

Perc. 2 *p* *mp*

Vic. *p* *mp*

*rapid glissando from any very high note

31 *senza rall.* 4

Picc. *cresc.* *mf*

1 *cresc.* *mp*

Fla. 2 *cresc.* *mp*

1 *cresc.* *mp*

Cl. 2 *cresc.* *mp*

Vibr. *cresc.* *mf*

Perc. 1 Large Cymbal *cresc.* *mf*

2 (Small Cymbal) *mp* Tom-tom *mf*

Vlc. *pp* *p* *mf*

senza rall. 4

36

Picc. *mf* *mp*

1 *mf* *mp*

Fla. 2 *mf* *mp*

1 *mf* *mp*

Cl. 2 *mf* *mp*

Vibr. *mf* *mp*

Perc. 1 Triangle *mf* Large Cymbal *mf* Triangle *mf*

2 *mf* *mf* *mf*

Vlc. *mp*

51

Picc. *f* *molto rall.*

Fl. 1 *dim.*

Fl. 2 *dim.*

Cl. 1 *dim.*

Cl. 2 *dim.*

Vibr. *f*

Perc. 1 (Small Cymbal) *mf*

Perc. 2 Large Cymbal *mf*

Vic. *f* *sempre f* *molto dim.*

56 [6] Poco lento (♩ = c. 52) *rall.*

Picc. *pp* *cresc.* *p* *dim.* *pp* *mf* *dim.* *p*

Fl. 1 *pp* *cresc.* *p* *dim.* *pp* *mf* *dim.* *p*

Fl. 2 *pp* *cresc.* *p* *dim.* *pp* *mf* *dim.* *p*

Cl. 1 *pp* *cresc.* *p* *dim.* *pp* *mf* *dim.* *p*

Cl. 2 *pp* *cresc.* *p* *dim.* *pp* *mf* *dim.* *p*

Vibr. *G1 A1 B1 D1 E1* *mf* *dim.* *pp* *mf* *dim.* *p* *to Chimes*

Perc. 1 Gong *mf*

Perc. 2 *dim.* *mf*

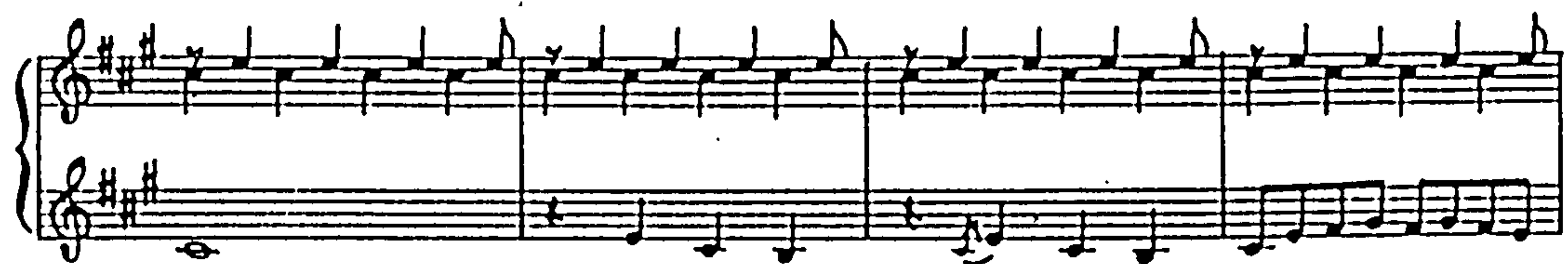
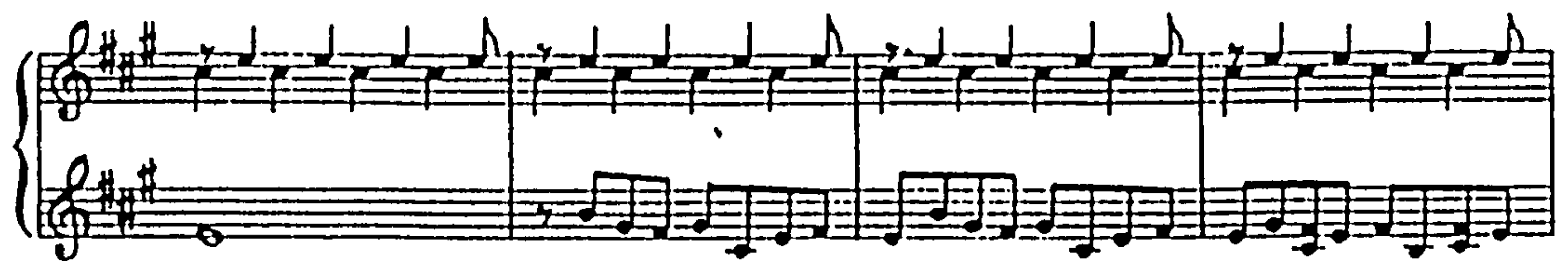
Vic. *pp* *mp* *div.* *p* *rall.* *unif.* *div.* *p*

[6] Poco lento (♩ = c. 52)

Fig. 11 McPhee's transcriptions of *Pemungkah*, Ex. 208, *Music in Bali*

Ex. 208. *Pemungkah*; closing section, first half $\text{♩} = 72$

The musical score is written for piano and right hand. It consists of six systems of music. The key signature is D major (two sharps). The first system is marked 'Animato' and 'ff' (fortissimo) with a tempo of $\text{♩} = 36$. The second system is marked 'p' (piano) with a tempo of $R \text{ ♩} = 72$. The third system is marked 'simile'. The remaining systems continue the melodic and harmonic development. The score ends with a double bar line.



The *gender wayang* section begins from bar 23 (see Fig. 10). Before the *gender wayang* section, from bars 11-22, Sculthorpe created little motives based on the same pentatonic pitches that are to appear in the *gender wayang* melody: for example, the sounding of the three-note figure Bb-Db-Eb at bar 11 (Fig. 12a), which is repeated in bar 13, anticipates the motives Eb-Gb-Ab and Db-Eb-Gb which end the phrases of his *gender wayang* melody (Fig. 12b).

Fig.12

(a) *Sun Music III*, bars 11-14

Musical score for *Sun Music III*, bars 11-14. The score includes staves for Tuba, Vibraphone, Percussion, and Double Bass. It features tempo markings like "molto rall." and "Doppio movimento", and dynamic markings like "mp" and "p".

(b) *Sun Music III*, bars 23-25

Musical score for *Sun Music III*, bars 23-25. The score includes staves for Flute, Piccolo, Clarinet, Violin, Percussion, and Viola. It features tempo markings like "a tempo", "poco accel.", and "Tranquillo", and dynamic markings like "pp" and "mp".

Similarly the two notes of the *tremolando* figure between bars 11 and 13 anticipate the ostinato figure in the *gender wayang* section (Fig. 13b). Sculthorpe makes much use of reiterated notes and rapid alteration of two notes, which reappear in bars 89-90 and bars 101-102. The use of repetitive figures as an ostinato represents a pre-existing stylistic strand in Sculthorpe's music, influenced by Stravinsky, but coinciding in this instance with a common device of Balinese music. The transcriptions in McPhee's book show that the use of *tremolando* is common in *gender wayang*. In the same way, bars 11-14 of *Sun Music III* could be understood as derived from some of the *gender wayang* examples in McPhee's book, but reworked to suit Sculthorpe's own compositional ends (see Fig. 13).

Fig. 13

(a) Appear as Ex. 181 in McPhee's book, showing the *tremolando* figure

Ex. 181. Pemungkah; introduction

(b) Bars 89-92 in Sculthorpe's *Sun Music III*

89

poco rall.

Picc. *pp*

Fla. 1, 2 *pp*

Obs. 1, 2 *molto dim.* *ppp*

Cla. 1, 2

Bsns. 1, 2 *mp cresc.* *mf*

1, 3 *pp* *mp cresc.* *mf*

Hrn. 2 *mp* *mp* *mf*

1 *dim.* *pp*

Tpta. 2 *p* *cresc.* *mp*

1 *gliss. b \flat b \flat *mp dim.* *pp* *gliss. b \flat b \flat *mp dim.* *p***

Tbas. 2 *p dim.* *ppp*

Timp. *mp*

Vibr.

1 *Maracas* *mp*

Perc. 2 *Small Cymbal* *mp* *dim.* *pp*

Vla. 1 *poco rall.*

Vla. 2

Vla. *pizz.* *mf*

Vlc.

Db. *unis.* *meta* *mp*

Sculthorpe transposed the *gender wayang* melody in McPhee's book up a tone, and made several alterations to the melody (see Fig. 14). It is obvious from Figs. 10 and 11 that imitation of the original melody as transcribed by McPhee ceases at bar 35 when Sculthorpe's own musical material takes over. Between bars 23 and 35, whenever Sculthorpe altered the melodic contour, he replaced the notes in McPhee's transcriptions with notes of higher (never lower) pitch. The sounding of short alternations of a principal note with a higher note being more 'cheerful' and 'uplifting' than the opposite, it is as if Sculthorpe is determined to associate his 'Balinese' melody with 'the image of Bali as "an endless, warm paradise" – a thought which (as I have already said) brought comfort to him during the bitter winter he experienced at New York State, where he began work on *Sun Music III*'.⁸⁹

Fig. 14

(a) McPhee's transcription of *Pemungkah*, transposed up a tone, bars 1-26

(b) Sculthorpe's 'gender wayang' passage in *Sun Music III*, bars 23-48 (notes in brackets are Sculthorpe's own)

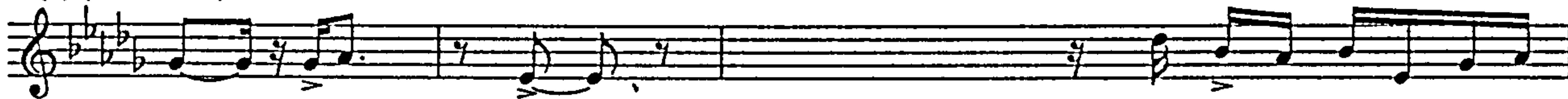
(c)

⁸⁹ Lim, p. 5.

(a) (continue...)



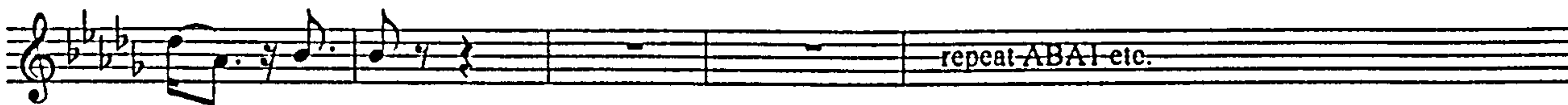
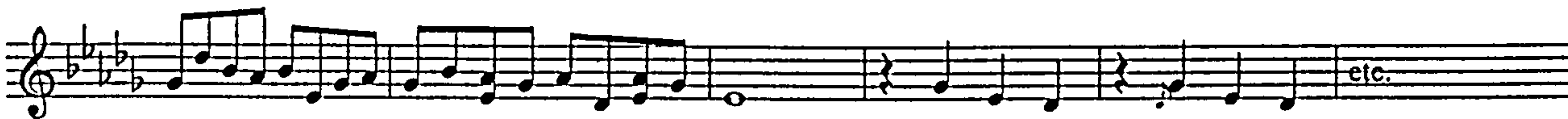
(b) (continue...)



B1



C



Unlike the Balinese *gamelan*, which shows no obvious 'form' in the Western sense, the phrases of Sculthorpe's *gender wayang* have been so regulated that a clear A-B-A1-B1-C structure in the Western sense can be identified (see Fig. 14). Whereas A1 represents an answering-phrase version (that is, a 'consequent') of A, B1 is a variant of B, at the same time acting as a transition passage that builds up to the climax in C. At C, Sculthorpe departs completely from the *gender wayang* model, returning to his own musical material and basing the section on a dotted-rhythm motion with major seconds, minor thirds, perfect fourth and fifth – the melodic intervals that have characterised Sculthorpe's melodic style since the 1950s. Far from meandering on in even groups of four pitches, as would be the case in a Balinese *gender wayang* melody, Sculthorpe's dotted-note figures, phrased and accented, give the section a sense of onward movement which is essentially Western in character.

Emphases have in fact been added to the entire *gender wayang* melody lending it a clear and strong melodic shape. The setting up of this technique of anticipation and delay is characteristic of Sculthorpe's musical language since the 1950s, and may be found as early as his *Sonatina* (1954). Apart from the accented Eb in bar 35 which represents the apex of Sculthorpe's *gender wayang* melody, another obvious example is in bar 26, where the melodic figuration Ab-Bb-Db-Ab-Bb (as in bars 3-4 in McPhee's transcription) is delayed in Sculthorpe's version, so that the highest note, Db, may be shifted to a downbeat, again stressed with an accent. This creates a sense of melodic tension, resolved only as the phrase arrives on its final pitch. It has often been said that Sculthorpe's Asian influenced works are 'static' and non-developmental, mainly due to his extensive use of repetitive melodies and ostinato accompaniment

figures.⁹⁰ However, despite his use of constant melodic substance, the textural variations involved in his melodies and accompaniment often provide a forward-moving sense of growth, resulting in a pattern of a series of tension and resolution, and thus a sense of direction much in the Western sense.

In bars 35-42, 121-122, 131-134, 159-164, 169-170, 177-178 of *Sun Music III*, Sculthorpe adopted a common rhythmic feature of the Balinese *gamelan*, characterised by groups of mainly three notes playing against four. An example is shown as Fig. 15. The repetition of this tightly organised structure lends a sense of ritualistic dynamism, and contributes most to the *gamelan*-like texture of Sculthorpe's *gamelan wayang* passage. Of all the stylistic threads found in McPhee's book, this rhythmic pattern represents, as the composer readily admits,⁹¹ a new style that left a permanent trace in Sculthorpe's works: it may be seen, for instance, in *Tabuh Tabuhan* (1968), *String Quartet No. 8* (1969), and *Rite of Passage* (1973).

⁹⁰ Wilfrid Mellers has been especially passionate in promoting the association between Sculthorpe's musical style and the 'static Asiatic quality' in seminars, summer schools, and in his writings: see for instance his articles of 1965 and 1991 (See Bibliographical References). This is ironic considering that Sculthorpe thinks it is ridiculous to hear Asian music as static. (See Appendix, p. 206).

⁹¹ At my interview of him in 1998. See Appendix, p. 200.

Fig. 15 Groups of 'three against four' rhythmic pattern, bars 36-41, *Sun Music III*

The musical score for Figure 15, bars 36-41 of *Sun Music III*, is arranged in a multi-staff format. The staves are labeled as follows: Picc. (Piccolo), Fla. 1 and 2 (Flutes), Cl. 1 and 2 (Clarinets), Vibr. (Vibraphone), Perc. (Percussion), and Vlc. (Violoncello). The Percussion staff is further divided into Triangle, Large Cymbal, and Triangle. The music is written in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The 'three against four' rhythmic pattern is evident in the woodwind and string parts, where groups of three eighth notes are played against a four-beat measure. Dynamics such as *mf* (mezzo-forte) and *mp* (mezzo-piano) are indicated throughout the score.

Sculthorpe calls himself 'very much a melody person',⁹² and his emphasis on melody coincides with Balinese music where the core component of the *gamelan* is a melody, supported by the use of drums, and punctuated cyclically by gongs.⁹³ As previously described, the Balinese *gamelan arja* is especially characterised by the utilization of a firmly grounded core melody throughout the performance. The *gamelan arja* section in Sculthorpe's *Sun Music III* (bars 79-90, 95-108 and 159-176) consists of extended melodies based on the only example of *gamelan arja* in McPhee's book, Ex. 290. Figs. 16 and 17 show Sculthorpe's and Balinese *gamelan arja* passages.

⁹² See Appendix, p. 200.

⁹³ Tenzer, p. 21.

Fig. 16 Sculthorpe's 'Gamelan Arja' passage in *Sun Music III*, bars 79 - 90

77

[9] Lento calmo (♩ = c. 40)

Picc.

Fl. 1. 2

Obs. 1. 2

Cl. 1. 2

Bsns. 1. 2

1. 3

Hsa.

2

1.

Tpts.

2

1

Tbas.

2

Timp.

Vibr.

1

Perc.

2

[9] Lento calmo (♩ = c. 40)

Vla. 1

Vla. 2

Vla.

Vlc.

Db.

* any very high note

Picc.
 Fla. 1, 2
 Oba. 1, 2
 Cla. 1, 2
 Bass. 1, 2
 1, 3
 Haa.
 2
 1
 Tpt.
 2
 1
 Tbn.
 2
 Timp.
 Vibr.
 1
 Perc.
 2
 Vla. 1
 Vla. 2
 Vla.
 Vic.
 Db.

(1)
 (2)
 (3)
 (4)
 (5)
 (6)
 (7)
 (8)
 (9)
 (10)
 (11)
 (12)
 (13)
 (14)
 (15)
 (16)
 (17)
 (18)
 (19)
 (20)
 (21)
 (22)
 (23)
 (24)
 (25)
 (26)
 (27)
 (28)
 (29)
 (30)
 (31)
 (32)
 (33)
 (34)
 (35)
 (36)
 (37)
 (38)
 (39)
 (40)
 (41)
 (42)
 (43)
 (44)
 (45)
 (46)
 (47)
 (48)
 (49)
 (50)
 (51)
 (52)
 (53)
 (54)
 (55)
 (56)
 (57)
 (58)
 (59)
 (60)
 (61)
 (62)
 (63)
 (64)
 (65)
 (66)
 (67)
 (68)
 (69)
 (70)
 (71)
 (72)
 (73)
 (74)
 (75)
 (76)
 (77)
 (78)
 (79)
 (80)
 (81)
 (82)
 (83)
 (84)
 (85)
 (86)
 (87)
 (88)
 (89)
 (90)
 (91)
 (92)
 (93)
 (94)
 (95)
 (96)
 (97)
 (98)
 (99)
 (100)

mp
 mp
 mf
 p
 p
 dim.
 fp
 mp
 p
 cresc.
 mp
 con sord.
 mp
 dim.
 (senza sord.)
 p
 gliss.
 mf dim.
 p
 gliss.
 mp dim.
 Bongo, soft sticks
 p
 poco cresc.
 sim.
 unis. pizz.
 mp
 div. pizz.
 mp

10

183

Fig. 17 McPhee's *Gamelan Arja*, Ex. 290 in *Music in Bali*

Ex. 290. 'Tembang Jinada* ♩ = 126

Prince 1. *mf*
Ka - - ka Pun - ta ka - - - - -

Karlala

kelèngang *f*
kempli *p*
kempur

- - - - - ta - la

Aing pa-lut li-li-ang pa-ra-kan chō-kor l

2a. *P. mf*
Kra - na - - - ni - ra

Dé - wa

2b. *P. mf*
ja - ni

Aing ti-li-ang un-ing chō-kor l Dé - wa

* As sung by a girl. Pitched around a fourth lower, the song would lie in the tenor range.

Unlike his *gamelan wayang* section described earlier, the *gamelan arja* section does not imitate the melodic interest of Balinese *gamelan arja* in the sense of melodic contour, mode or pitch. The imitation is rather in the character of the melody – in its lyric spaciousness, and in the manner in which the accompaniments for the melody are arranged, as summarised as Fig. 18.

Fig. 18 Balinese *Gamelan Arja* and Sculthorpe’s imitation of it

<i>Gamelan arja</i> from McPhee’s book, (Ex. 290)	<i>Sun Music III</i> (bars 79 – 176)
Melody	Sculthorpe’s own melody
Intermittent sections of verse	Replaced by Sculthorpe’s own materials
<i>Kelenang</i> (providing a third beat pulse)	Vln 1 and 2 (bars 79 – 82, 85-88) Vibr. (bars 77-78, 95 - 96) Crotales (bars 97-100, 103-106, 161-164, 167-170) Tbns (bars 83-84, 89-91, 93, 101-102, 107-108, 165-166, 170-176)
<i>Kempli</i>	Vla (bars 77-90, 95-108, Bsns (91-94) Vln & Vla. (bars 159-172)

To resemble the *kelenang* accompaniment, which with its accentuation of the third beat, the strings, vibraphone, crotales, and trombone play interchangeably on the third beat; in this way he has produced his own version of an *arja* song by modifying the original model. However, there is evidence that he made similar

use of slow expressive melodies with rhythmical accompanying figures in earlier works, particularly a series of works written since 1955. An excerpt from *String Quartet No. 6* (1964-1965), for example, shows the resemblance of Sculthorpe's pre-existing style to the *arja* style.⁹⁴ It may be concluded while Sculthorpe's encounter with *gamelan arja* represented in one sense a new stylistic influence, in another way it served to reinforce a pre-existing stylistic strand. In this way, the process of appropriating the adopted model into his existing style also serves to consolidate his musical style, leading him on to new directions.

Sculthorpe found rhythmic and melodic ideas in McPhee's transcriptions that corresponded to his own aesthetic values. His fondness for melody, his use of accompanying punctuation, and the ostinato technique also represent shared preoccupations. As may be seen from Sculthorpe's later works, the ideas drawn from 'Balinese' sources seemed to have strengthened and developed Sculthorpe's pre-existing stylistic tendencies. It is not surprising then, that Sculthorpe adapts and modifies his Asian musical materials so as to fit them in to his own compositional framework, which is fundamentally Western. This is typified by his fondness for standard nineteenth-century Western musical structures, with tuneful phrases propelled by melodic tension through his use of syncopated rhythms. The inclination to transmute adopted musical materials into his own style is so blatant, and even deliberate, that the composer has himself admitted this as a 'ransacking approach'.⁹⁵

⁹⁴ Lim also noted the prevalence of the *arja* style in Sculthorpe's *Irkanda* series, written between 1955-1961. Lim, pp. 32-33.

⁹⁵ Hannan records that the term is used by Sculthorpe himself to describe his approach to Asian musical materials. p. 69.

Sculthorpe's appropriation of the borrowed materials earned for *Sun Music III* the cynical remark, 'Suzy Wong music with its obvious *chinoiserie*.'⁹⁶ However, when asked to define *chinoiserie* in 1994, the composer defended himself by saying that

I suppose that the ultimate *chinoiserie* would be to take a Balinese melody and harmonise it with tonic-dominant harmony. I would like to think that quoting something literally and keeping it reasonably close to the original, has much less *chinoiserie* about it. On the other hand, if one quotes something and keeps it fairly close to the original, and then employs other sounds which place it in the context of a piece, maybe it does become *chinoiserie*. But then, I've never regarded *chinoiserie* as being particularly pejorative.⁹⁷

He also justifies the technical aspect of his *chinoiserie* on the ground that 'to some extent I was looking to Asia for techniques in order to just balance a little bit the European techniques',⁹⁸ and claims that the process 'happened in three stages'. The first stage, he explains, involves an imitation of the sound. Then, he used the techniques without trying to imitate the sound. Finally, 'all that came together and I approached the spirit of the music'.⁹⁹ This reasoning also serves to justify his view that 'the spirit of Balinese music' remained after overt 'Balinese influence ... stopped' in his music.¹⁰⁰ Evidently, in *Sun Music III*, the first work

⁹⁶ Strachan, p. 9.

⁹⁷ Lim, p. 86.

⁹⁸ Strachan, p. 9.

⁹⁹ Ibid.

¹⁰⁰ During my interview with him, Sculthorpe explained that he 'followed what [his] heart wanted to do; and then, [he] had to defend what [he] was doing, which came second'. See Appendix, p. 204.

that reveals his interest of Asian music, and in subsequent works such as *Tabuh Tabuhan* (1968), *Sun Music II* (1969, originally known as *Ketjak* or 'monkey dance'), and *String Quartet No. 8* (1969), Sculthorpe was still handling the incorporated materials through an imitation of the sound and techniques. By the time a residue of 'Asia' had become part of Sculthorpe's musical language, his concept of the intricate and ambiguous Asia-Australia relationship had been transformed. The next section examines some of the ways in which Sculthorpe's music expresses both a redefinition of Asia and a restructuring of national identity.

3.3.3 The Disruption of Sculthorpe's Image of Asia

Sculthorpe made two unsuccessful attempts to visit Bali before he finally made it late in 1973. His first attempt was while *en route* to England in 1958. Due to bad weather, his flight on a frail twin-engined plane from Djakarta was cancelled. A second attempt was made early in 1973 on his way back from England to Australia.¹⁰¹ Without an Indonesian visa, Sculthorpe was offloaded in Singapore.¹⁰² His visit to Bali was finally made possible later that year,¹⁰³ seven years after his 'Balinese period' had begun. Perhaps it was just as well that Sculthorpe did not visit Bali earlier, since his concern was really about the

¹⁰¹ His second visit to England, from 1971 to 1973, as visiting professor at the University of Sussex.

¹⁰² Sculthorpe, *Bali*, p. 1.

¹⁰³ Sculthorpe visited Bali with a company of film crews for the shooting of his film, which he entitled *Tabuh-Tabuhan*.

construction of an imaginative ‘Other’ for Australia. Conceivably, things would have turned out differently if Sculthorpe had known the ‘real’ Bali in the 1960s, for as he admitted,

Looking back, if my first experience of Bali had been going to Bali, and not having the books, I think it would have been quite different. But I’ve always been very much a ‘book’ person and so, having a slightly photographic memory – therefore, the printed page stays there and does influence me – I tend to act upon what I read.¹⁰⁴

The visit to Bali in 1973 apparently ‘surprised’ the composer¹⁰⁵ and ‘dispelled’ his ‘romantic images of Balinese music’.¹⁰⁶ Thus it is hard to know whether, as Sculthorpe paradoxically put it, ‘my Balinese period came to an end well before I first visited Bali’,¹⁰⁷ or it was in reality the visit that actually brought about the event. Either way, the effect was to bring him to a self-awareness that led to a redefining of his Australian identity.

The moment seems to have been right for Sculthorpe’s restructuring of his image of an authentically Australian music. The scene had actually been set, for by the time of Sculthorpe’s visit to Bali, he was already recognised as an established Australian composer. As a personality who always went ‘all out to

¹⁰⁴ Lim, p. 83.

¹⁰⁵ Hannan, p. 22.

¹⁰⁶ Lim, p. 7.

¹⁰⁷ Hannan, p. 22.

win over the audience',¹⁰⁸ Sculthorpe had acquired the image of a fashionable composer whose 'dominant trait is charm, [as] he charms artists into playing his music, discussing it, and liking it'.¹⁰⁹ By the early 1970s, Sculthorpe had been given numerous awards, including the prestigious and generous Australian Encyclopaedia Britannica award in 1968, and his works had been performed widely and regularly in Australia: 'no radio programme or concert schedule seems complete without its quota', noted one critic.¹¹⁰ He was made MBE in 1970, the first Australian musician to be given such honour.¹¹¹ Hayes reports that, as the subject of countless interviews and with his photo on the front pages of top Australian magazines and newspapers, Sculthorpe 'admitted with charming candor, to have famous artists calling "and with money involved in their artistic wishes"'.¹¹² Even the *Australian Home Journal* 'published pictures of the interior of his "tiny house" in fashionable Woollahra and talked about its "warmth of atmosphere" and Asian touches'.¹¹³ There was also a noticeable increase in performances and reviews of his works overseas. The Kronos Quartet (formed in the seventies) took Sculthorpe's works abroad and made Sculthorpe's *String Quartet No. 8* their 'signature piece'.¹¹⁴ The *London Times* published an extensive interview in 1965 headed 'Australian composer with something new to say', explaining that 'a little conversation with Mr. Sculthorpe is enough completely to explode the myth of the New World's artistic dependence on the

¹⁰⁸ In Sculthorpe's own words, speaking at Wigmore Hall, 25/10/97.

¹⁰⁹ As Paul Frolich wrote in *Bulletin*, 1968, quoted in Hayes, p. 27.

¹¹⁰ Prerauer, p. 5.

¹¹¹ Hayes, p. 25.

¹¹² Hayes, p. 27.

¹¹³ Ibid.

¹¹⁴ Hayes, p. 31.

Old'.¹¹⁵ Both Donald Peart and, of course, Wilfrid Mellers publicised his works in English journals as well as at seminars and music festivals.¹¹⁶

All this lent weight to Sculthorpe's definition of an Australian identity. Sculthorpe now spoke of needing 'to attune ourselves to this continent to listen to the cry of the earth, as the Aborigines have done for many thousands of years'.¹¹⁷ He began to write, or speak more boldly and extensively at interviews, about the relevance of Australian Aboriginal culture. Talking to David Hush in 1979, Sculthorpe described how as a small boy living in Tasmania, he was fascinated by the incompatibility between the architecture of the colonial, Georgian-style houses and the Australian climate, which led him to think in terms of what was and was not appropriate to Australia. 'This,' he continued, 'quickly led me to our indigenous music, a music that has grown from, is a part of, our landscape'.¹¹⁸ Less and less about Asia was mentioned, as the focus was shifted gradually towards 'more authentic' Australian elements. And so Sculthorpe's 'Balinese period' began to subside into the background.

Critics in the 1970s began to note his immersion in 'Australian music history',¹¹⁹ reflected especially in the programme notes for a series of works

¹¹⁵ Henry Raynor, quoted in Hayes, p. 164.

¹¹⁶ Mellers gave a public lecture specifically on Sculthorpe's music as recently as 1998 at the Dartington Summer School.

¹¹⁷ Sculthorpe, quoted in Strachan, p. 9.

¹¹⁸ Hush, p. 32.

¹¹⁹ He studied, for example, the Aboriginal sites, though only from books until he finally visited them from 1989 onwards. Hayes, p. 33.

premiered from the late 1970s onwards, where Aboriginal themes prevail.¹²⁰ *Port Essington* for string trio and string orchestra (1977), one of his 'most loved work[s] both at home and overseas',¹²¹ tells a story about settler Australians who tried to adapt to the peculiar living conditions at Port Essington in north Australia. The string trio represents the settlement and plays what appears to be drawing-room music, while the string orchestra represents the bush. The work is primarily a dialogue between the two parties, ending with a statement made by the string trio and echoed by the string orchestra, 'suggesting that some kind of agreement could have been possible'.¹²² *Eliza Fraser Sings* (1978), written for the theatre, is the tale of the fate of a Mrs. Frazer – the sole survivor of a shipwreck off the coast of Queensland, in the hands of the Aboriginal tribes. *Manganinnie* (1980), *The Song of Tailitnama* (1984), *Djilile* (1986), *Kakadu* (1988), and *Dream Tracks* (1992) represent just some of Sculthorpe's works from late 1970s that employ either an Aboriginal theme or Aboriginal music, or both. Re-reading his earlier works, to say that it was the "'Asian Sun" of tropical warmth'¹²³ that inspired *Sun Music III* is no longer sufficient. To the 'Asian Sun', is now added the 'Mexican' Sun,¹²⁴ and above all (the brightness of) the Australian Sun (as a life-giving force)'.¹²⁵

¹²⁰ Hayes, p. 31.

¹²¹ Ibid.

¹²² Sculthorpe, programme note for *Port Essington*. Quoted in Hayes, p. 65.

¹²³ Skinner, p. 4.

¹²⁴ Skinner, p. 3. There has been some not-so-significant influence of Mexico in his works.

¹²⁵ Wright, p. 340.

3.4 CONCLUSION

When asked in 1979 if the works of his Balinese period were 'as uniquely Australian' as his more overtly Australian works, Sculthorpe replied, 'they are very much my own pieces, Australian pieces, because any Balinese ... elements that I have used are elements compatible with my own style, or elements that I'm able to adapt in some way in order that they flow into my own manner of writing. If anything were alien, then I couldn't use it'.¹²⁶ We understand from Section 3.2 that Sculthorpe has indeed identified a similarity between some of the rhythmic and melodic ideas in his perception of Balinese music and his own musical aesthetics. As seen in the case of Messiaen and of Stockhausen, and indeed in Sculthorpe's case too, some sense of compatibility or familiarity is of course a minimal precondition for establishing influence. However, as De Ferranti reports, Sculthorpe recognises in retrospect that '*gamelan* music was perhaps not really as compatible with his own style as he had once thought'.¹²⁷ To be sure, Sculthorpe's conception of *gamelan* music had been largely imaginary, gained from written sources or recordings but not from personal experience. In this way, he can be seen, in terms of Harold Bloom's theory of poetic influence, as an extreme case of the inaccurate reader or misreader, thereby opening 'prior texts to his own imaginative needs'.¹²⁸

¹²⁶ Hush, p. 32.

¹²⁷ De Ferranti, p. 21.

¹²⁸ Korsyn, p. 10.

In any case, by way of these imaginative affinities, Sculthorpe was able to find points of intersection between his musical style and first, Asian, and subsequently Australian Aboriginal, music. It is by now clear that the linkage between Sculthorpe's musical style and Australian Aboriginal music did not begin with technical compatibility as such. Rather, it was first and foremost a matter of the redefinition of what constitutes Australianism. Sculthorpe set out to redefine Australian music as necessarily and primarily concerned with the idea of 'Australia as a "visual" country'. He explains that visual stimuli have more appeal for Australians than auditory stimuli. Nature therefore becomes important to Australians.¹²⁹ And 'since much of the music of Asia is concerned with nature' (see Section 4.2.2 in Chapter 4), it follows that Asian music is 'appropriate to what an Australian music should be'.¹³⁰ In this way, Asia becomes appropriated in the making of a national Australian identity.

Expressed technically, Sculthorpe's musical painting of the sparseness and loneliness of the Australian landscape depends on sparse musical textures characterised by a general lack of harmony. But of course this had been a feature of his style from the start. Another characteristic feature of Sculthorpe's musical Australianism is his consistent use of intervals of minor seconds and thirds, in melodic constructions that consist usually of descending figures;¹³¹ as he has pointed out, these are typical features of Aboriginal melodies. Patricia Shaw, for example, argues that, 'the minor second and its derivative intervals, including the superimposed tritone and semitone, are harsh intervals which [presumably]

¹²⁹ Hannan, p. 109.

¹³⁰ Hannan, p. 68.

¹³¹ Quoted in Shaw, p. 26.

contribute to the sound-picture of a harsh desert landscape that Sculthorpe tried to portray in so many of his works'.¹³² But again, this intervallic make-up exists in Sculthorpe's musical language from the time of his first successful work, *Sonatina* (1954). As a stylistic trait, it was refined and reinforced over the years of Sculthorpe's Balinese period (as we saw in *Sun Music III*), only later being ascribed a nationalistic meaning by Sculthorpe.

Shaw also argues patriotically for the genuineness of Sculthorpe's Australianism in 1988:

Although these influences from the 'new world' exist, Sculthorpe places more emphasis on the Australian inspiration for his music. It may be cynically suggested that this is because he does not wish to mar his image as Australia's great composer by appearing to be as inspired by the music of other countries as many other Australian composers are happy to be. His sincere desire has been, however, to create a specifically Australian music, not merely a South Pacific one.¹³³

Shaw's bias and nationalistic inclination is glaringly obvious in view of all that has been discussed about Sculthorpe. Her argument may be in line with Sculthorpe's own position since the late 1970s. Yet, ironically, the composer himself admitted during my interview with him in 1998 that 'I think I said a lot about trying to create an Australian music or Australian sound when I was younger. But I really wish I hadn't said all that'.¹³⁴

¹³² Shaw, p. 30.

¹³³ Shaw, p. 25.

¹³⁴ During my interview with Sculthorpe. See Appendix, p. 203.

We may therefore conclude that, as a highly approachable person who has the reputation of always maintaining a dialogue with interviewers ranging from students to critics and journalists, Sculthorpe has been able to temper his language and imagery to the trends or fashions of the time. He has in particular a gift for explaining and legitimising what he has done, for example through interpreting the relationship between each stage of his life and works and the previous or following one. And this also applies, in many ways, to his paradoxical construction of a national identity. Drawing, then, upon his European training, Asian music and Australian Aboriginal elements, Sculthorpe has somehow created a body of work now recognised as 'wholly Australian'.¹³⁵

APPENDIX

This is a transcription of my (CT) interview with Peter Sculthorpe (PS) on Monday, 24th August 1998, during Sculthorpe's visit to the UK as resident composer at the International Summer School, Dartington, Devon. The interview was conducted on a sunny afternoon in the beautiful garden compound of Dartington Hall.

CT: How do you feel about what you have done in terms of constructing a distinctive Australian Music?

PS: Well, I suppose because I write for string quartets, I write for orchestras and I write for Western-oriented ensembles; but I wanted to write a music that was a part of our world. And I believe that Australia's next hundred years will be Asian, and we will be incorporated more into Asia; and therefore it seems to me to make sense that I should look to Asia for my music. And in this way, balance the Western influences in the music.

CT: How far is it a conscious agenda?

PS: I would say that in the first place, when I first heard Gagaku, I thought, 'this is the most wonderful music ever to be created on this planet'. That is how much I love Gagaku. It was an emotional reaction, and I looked to Gagaku for my music for emotional reasons. Later came the mental / intellectual side, or I

rationalised it by saying / talking about Australia and Asia. But first of all, I was following my heart, really.

CT: When you learnt about Gagaku music or Balinese music, did you have any recordings to help in forming your perception of Oriental music?

PS: When it first happened, I was quite untrained as an ethnomusicologist. Certainly when I was in Sydney University, we didn't have any ethnomusicologists, and I was given the job of teaching ethnomusicology. I had to find recordings and books. Although I loved it, I had to study a bit ... This was in the 60s, when recordings were very hard to get; but it was possible, and there were not so many books.

CT: How far do you feel that you understood Asian music, as you knew it only from recordings and books?

PS: I have been very drawn to Asian religion – such as Shintoism in Japan – more than to any other religion. I think because of my interest in Asian culture and arts, I did have some understanding of the spirit of the music, of the literature and the arts of Asia. As you can see, today, I collect Chinese ceramics of the Sung Dynasty, and I collect Asian works of art and not Western works of art.

CT: But really it was the period of time between the 60s and the 70s when you incorporated Asian elements more. Nowadays you gear more towards Australian elements.

PS: There is a reason for that, I found at that time it was very difficult to name an Australian place. *Port Essington*, written in 1977, was the first piece that has an actual Australian name. And I think because I didn't feel comfortable with Australian places, I looked to Asia. And, what is interesting is that by the time I did go to Bali in 1974, the Balinese influence had stopped in my music, but something of the spirit of Asia remains.

CT: *How far do you find your style Asian then, and what do you mean by 'something of the spirit of Asia remains'?*

PS: I used Gagaku melodies in a number of works, and I think the way they are constructed still exists in my melody. And also, in a simple way, the idea of having three little gongs (da, da, da) and when I use the 'three against four figuration', in other words, putting three against four – I use that a lot today. So, that remains from the Balinese influence. I think there are many signs that the spirit of Asian music remains, including a few little techniques. Therefore I am grateful that I looked to Asia before I looked to Australia.

CT: *How far do you find the underlying principles relevant at all, or are they not the point?*

PS: No. I've never used it. I've been more concerned with melodic materials. Because I regard myself always as a melody person, so melody interests me more than anything does. In *Sun Music III*, for instance, I used a melody which I found in Colin McPhee's book, *Music in Bali*. I didn't realise then that the composer was alive. As you read in here [a chapter on 'Bali' written by Sculthorpe], I

found the composer, I Lotring, later. With that melody, I have altered it to make it right for my music.

CT: This leads on to my next question. I read in a thesis by Patricia Shaw that, in Sun Music III, the effort of assimilation was not immediately successful, because the sonority and style of Balinese gamelan and your music were not reconciled ... Did you aim to reconcile or is reconciliation the point at all?

PS: Well, I do and don't reconcile. I think they are reconciled in Sun Music III. But she might have her reasons. She is very good, a nice person and a very good musicologist. I'm not quite sure what she means. It could be that after the 'Introduction', ...the Vibraphone ... like a little gender wayang ... I didn't try to reconcile that with the music. I wanted that just to exist, and there was no attempt to assimilate because I do that in much of my music. As in the Cello Requiem, I didn't try to integrate the plainchant with my own music or to reconcile it, but it exists, and the other also exists.

CT: It occurs to me that when they don't reconcile, it's like a kind of collage technique which ...

PS: No, no, it's not collage, because there are usually only two things. It's one like Balinese gamelan, and my music ...

CT: ... So it's a duality.

PS: Duality, yes. That's what it is. And therefore, sometimes, you think of thesis, antithesis, and synthesis when they are brought together. Well, in some

pieces, it's just thesis and antithesis. But in others, as in the *Cello Requiem*, it ends with synthesis when they came together. With some pieces, they don't.

CT: Back to the issue of Asian music: what was it about Asian music that appealed to you in the first place? Was it just different, was it not European? or ...

PS: Living in Australia, Asia became a part of my life. From an early age, the first concert I heard was Chinese music in the market. That's not like what would happen here in England as a young boy, but it happened to me in Tasmania. Friends of mine, and an uncle went to Japan every year or two, and brought back presents. So I have many objects from Japan, and from Asia. East Asia became a part of my life from an early age, therefore it wasn't difficult for me to look to Asia.

CT: But later on, you were consciously determined about constructing an Australian Music. Can you explain how it was that you incorporated Asian elements to construct Australian music?

PS: Do you mean technically or just ... is it a general question?

CT: ... General.

PS: Well, I love being in the northern territory. Because there, along the long coastlines, the cultures of Aboriginal Australia, New Guinea, Indonesia, Malaysia, have all come together, all have merged. Yet it's very much Australian, in a way. That coastline represents my music, in a sense, because of

the merging of cultures, and therefore to me, it makes sense that one can look to any of these cultures and use whatever one wants in one's music.

CT: But later on, it was less obvious that you incorporate these, it seems that Aboriginal elements became more dominant.

PS: I mean, this is odd, but I didn't actually travel a great deal in Australia until ... oh almost, ten years ago. I travelled from city to city but not in the outback. Maybe when I finally did go to the outback, I was so moved, that's when Aboriginal Australia took over me, really.

CT: Hm, I understood that there was a period of time between late 60s and early 70s, when you used the Asian elements as surrogate. ...

PS: Yes, as surrogate ...

CT: And later, from the 70s onwards, you abandoned Asian elements and began to incorporate Australian Aboriginal elements more. It seems to me like a detour, via Asia. How do you agree with that?

PS: I agree with that totally, and my music is richer for that. If I had started off just in Australia, then I would never have had Asia. And so as I said there is a residue of Asia in my music. And this is not to say that I won't be openly influenced in the future by Asian music. In recent years, I have been influenced not so much by Asia, but New Guinea music, and who knows what's ahead.

CT: So, the use of Asian elements at that time was not so much a kind of construction of Australian music via Asia. It didn't work that way, did it?

PS: No, I think I follow what my heart, what I wanted to do; and then, I had to defend what I was doing, which came second. And then I would say, well, we are part of Asia, and we would be a part of Asia more and more as time goes by. Therefore it was logical for me to do these. But I didn't think of it first, I did it first, and then defended my position later. Because I mean, music has to be about instinct, intuition and the heart, not reason. For me, reason comes after.

CT: How far in those days did your familiarity with, say, music by Debussy predispose you to be in touch with, for example, gamelan music?

PS: That's a very good question. Because in Australia during the Second World War, no German music was played except Beethoven's 5th Symphony because the opening was the victory motto. Concerts in Australia consisted entirely of French or English music. French Impressionistic music was probably more related to Asian music than any other music, because it's not all these ... (marching gesture) ... German ... Rather, it's more what one sees and takes in, and it is also concerned with nature. I grew up hearing a great deal of French music, and naturally I love Debussy. It was not a very big step really from there. Debussy has a love for *gamelan* music, and also, I've always liked Percy Grainger, and he was interested in *gamelan* music. It was very easy for me to jump to Java or Bali.

CT: So the influence did actually help.

PS: I'm sure it did. Yes. If I was brought up like today, going to concerts consisting of Brahms, Mozart, Beethoven, German music, I may not have looked to Asia, or I might have looked to it even more to get away from it. But I was well prepared by all the music I came to love.

CT: *The 50s and 60s was also a time when European composers began to look to the East for musical ideas. Messiaen composed Sept Haikai in 1962, and Stockhausen completed his Telemusik in 1966. How far were you conscious of writing in that context? How far did you see that you were paralleling what European composers were doing at that time?*

PS: No! That's really very interesting, because with Messiaen's *Sept Haikai*, he named every moment after a place or something, it was like picture postcards. But with me, it's not to do with naming, it's more to do with the spirit of the place.

CT: *But what about the idea of looking to the East? Were you affected by that attitude?*

PS: Well, I was rather amused. Because, ... ah, did you go to the viola concert last night?

CT: *Yes, I was there.*

PS: Right, well, when I wrote that work [*Sonata for Viola and Percussion*], Egon Wellez, my tutor in Oxford, arranged a scholarship for me to go to Darmstadt and suddenly I thought, I don't want to go to Darmstadt. I'd rather

stay back to write music. He was rather annoyed with me. The *Sonata for Viola and Percussion* is one of the pieces I wrote then. In a way, it might have been interesting if I had gone to Darmstadt, because at that festival, Boulez said that Western music is dynamic and Eastern music is static. And I laughed to myself because, that's a Western perception. You don't hear Malaysian music as static, do you? I don't. Western music has harmony to push it along, to move it, and therefore the Westerners think that Western music is dynamic. Most Asian music doesn't have harmony, therefore they see it as static. I wasn't influenced by what they were doing in the West at all. I didn't take seriously the attitude. It was typical, the Boulez attitude, that Asian music was static, that was ridiculous.

CT: Then do you consider your construction of Australian music an individualistic attitude?

PS: Yes. (Sigh!) Now, I think I said a lot about trying to create an Australian music or Australian sound when I was younger; but I really wish I hadn't said all that. Because looking back, it seems to me that I was simply pursuing my own vision, my own view of Australia. A personal view, not really trying to create an Australian music or Australian sound in that. Do you know any Australian painters?

CT: Sydney Nolan ...?

PS: Right, Sydney Nolan's paintings, with Australian themes. When you look at them, we don't say, 'Oh! He is a really Australian painter', or 'that is an Australian look in painting'. It is simply Sydney Nolan's view of Australia, his personal view and so I feel my music represents my personal view of Australia. It's like no other view, just my view.

CT: *Hmm ... I think it is perhaps a generalisation to be considering all composers of European ethnic origin who use Oriental elements in their works, as Orientalist in the same way.*

PS: If it was done coldly, and without any reason, then it is Orientalist, if you know what I mean. But Asia was very much a part of my life, in that, from an early age, I collected Buddhas. Say, the people who were called Orientalists, when they grew up, they probably didn't collect Buddhas. But these objects were part of my life, and therefore it was perfectly natural for me to look to Asia. But you know, I'm sure, part of my interest, particularly when I was younger, was because it was exotic, I won't deny it.

CT: *Would that intensify your own identity because of it being different?*

PS: Yes. Some time in the future, I will be looking to Tibetan Orchestral [*sic*] music in Buddhist services. It's wonderful music, I've wanted it to influence my music for many years. And I'm waiting for the time. So Asia is not gone from my work.

CT: *Will you be learning about Tibetan music from transcriptions, or ...*

PS: ... transcriptions, recordings and books. Yes, I haven't been there. Maybe I need to go there. It does help. Particularly today, I'd like to. Whereas I didn't want to, but now ...

(At that point, we heard the sound of gamelan music from a gamelan class which was going on in an adjacent building. We paused and listened to it for a few seconds).

PS: Maybe ... the influence [of *gamelan*] dropped off when I stopped teaching it. I wonder, I don't know.

CT: *Was it not after your visit to Bali? I remember reading about your disappointment after your first encounter with actual Balinese music in Bali, because what you heard was different from your perception of it ...*

PS: ... By the time I did finally reach Bali, the influence was over, but not altogether.

CT: *So it wasn't because of the visit then.*

PS: No, no, not at all. If anything, a visit would make me love the culture and music even more.

* * *

PS: When Takemitsu died, he left instructions in his will for Suntory Hall, that the hall commissions me to write a big work and for a big fee. People fly me to Japan to give lectures, and I plan a programme in which works are to be played. It didn't cost him a penny, because he left the instructions in his will. They had to

agree, otherwise it would have been loss of face if they hadn't, and also because Toru was the artistic director of the contemporary music programme at Suntory Hall. The work is called *Great Sandy Island*, and it will receive its first programme on October 13th this year. I had to devise the programme, so I decided that the first work is a Japanese arrangement of the court music piece, *Etenraku*, music from heaven, which is the first Japanese music I ever heard when I was very young. I heard it on the radio, an orchestral arrangement, it's very beautiful. So I thought we must have that. Then Takemitsu was staying with me in Sydney, and then he went to Groote Island just off the northern coast of Australia, to get inspiration for a piece. He was writing for the Netherlands Dance Company, the piece is called *Dreamtime*, inspired by Aboriginal music and the island. So I thought because of the Australian connection, I would have that, *Dreamtime*. And then a piece by Barry Conyngham called *Ice-Carving*. Because Barry was a student of mine, and then he went to study with Toru. When I was in Japan at one stage, Toru and I went to visit Barry while he was writing the piece. So it seemed to be nice to do that. Then I thought, what would I write? Since Toru's piece was inspired by an island, I would write a piece about an island too! So I've written, and my piece is about *Great Sandy Island*, which is off the coast of Queensland. So we have two island pieces.

CHAPTER 4

MIRRORING THE ORIENT:

Tradition and Postmodernism in the Music of Toru Takemitsu

4.1 INTRODUCTION

Toru Takemitsu (1930-1996) has been recognised as the best-known contemporary composer in Japan.¹ Of his generation of Japanese composers reaching maturity in the post-war years, Takemitsu was also the one who made the strongest international impact.² Not only has Takemitsu been well received in the international musical scene as a 'Western' post-war avant-garde figure, he is also honoured as a 'moral as well as a purely musical voice in present day Japan'.³ Despite the fact that only a handful out of his output of around a hundred and fifty works involve the use of traditional Japanese instruments, the contributions of Takemitsu in the musical world of Japan have (as noted by Taniyama in her article, 'The Development of Toru Takemitsu's Musical Philosophy') served to raise to a contemporary classical level the musical traditions once considered by Japan's Western-imitative musical establishments as stagnant, 'ancient or strictly folk music'.⁴ Hence the uniqueness of

¹ Editor of *EAR, Magazine of New Music*, on the front page of an article by Takemitsu: Takemitsu (90-91), p. 19.

² Foreword by Seiji Ozawa in Takemitsu (1995), p. vii; and in Rubin, p. 505.

³ Taniyama, p. 71.

⁴ Taniyama, p. 71. Garfias's article also illustrated the lack of interest for traditional art in contemporary Japan, and said with reference to *Gagaku* that the developing of an international audience

Takemitsu's music. Takemitsu did not seem to attempt any kind of obvious synthesis between Western and Japanese composing traditions in his music. His greatest contribution to the contemporary musical scene was perhaps precisely in his obscuring, in no superficial terms, of the traditional distinctions between Western and Japanese music, yet not claiming exclusive adherence to either tradition.

It may be generally known that the generation of Japanese composers after the Second World War participated in the rise of modern international music right from the beginning,⁵ but most Japanese composers had in fact already been receiving conventional Western musical education since before World War II. The majority of this generation of composers was educated at the Tokyo National University of Fine Arts and Music,⁶ an institution established in 1887 with a prevailing German influence and a board of staff made up primarily of Westerners.⁷ This generation of Japanese composers graduated from Tokyo National University of Fine Arts and Music and furthered their studies either in Germany or in France. This subsequently resulted in two dominant and diverse tendencies among the succeeding generations of Japanese composers: one which adhered to the German tradition of Western music; and the other, French-

for Japanese traditional music and art may 'help to keep it from being embalmed for some time longer'. Garfias, pp. 7-10.

⁵ Harich-Schneider (1973), p. 547.

⁶ Such as members of the music association *Yagi no kai* (The Goat Group): Michio Mamiya (b. 1929) was at the Tokyo National University of Fine Arts and Music from 1949 to 1952; Hikaru Hayashi (b. 1931), from 1951 to 1953; and members of *Sannin no kai* (Group of three men), such as Toshiro Mayuzumi (b. 1929) also graduated from the same university, in 1951. Herd, pp. 120, 133.

⁷ Wilson, pp. 10-11.

orientated in compositional styles.⁸ Apart from these 'Western schools' of different orientations, there were also composers who marked themselves out as nationalists, proposing the use of Japanese resources in their works.

Issues of the evolution of the various styles of composition will be dealt with in the second part of the chapter. It may suffice by way of introduction to state that since the period immediately preceding World War II, there was already a wealth of musical resources in terms of musical styles, specific musical elements and philosophical ideas and concepts, both from the West and from Japanese tradition available to the composers to experiment with stylistic fusion.⁹ After recovering from the war, having fully assimilated the Western musical vocabulary and balanced it against their traditional art, these post-war composers produced a great variety of Western- and national-style musical compositions.¹⁰ This was the generation into which Takemitsu was born, raised and rose to become one of the leading composers of contemporary music.

Compositions couched in cultural cross-over were therefore by no means unprecedented in Japan prior to the achievements of Toru Takemitsu. The work of Takemitsu, however, excels above his contemporaries in his unique balance of bi-musical cultural quality, a quality which reveals his complex views of a Japan-

⁸ Wilson, pp. 10-12. This will be further discussed in the next section of the chapter.

⁹ Herd, pp. 118-119 and Wilson, pp. 12-13.

¹⁰ The significance of post-war Japanese composers in creating a series of national styles of composition is highlighted and dealt with comprehensively by Judith Herd in her PhD thesis (1987) and article (1989).

West collaboration. One may argue that some of the isolated features of Takemitsu's music, such as the sparse texture, are not without Western counterparts. However, fundamental to Takemitsu's philosophy of music was the manifestation of a cultural pattern which Takemitsu readily identifies; as pointed out by Fredric Lieberman, Takemitsu's works often

appear Japanese only to the Japanese who understand the spirit he is attempting to convey; the Westerner hears only the technical elements familiar through the works of many contemporary European composers.¹¹

The question, as to what extent the Western avant-garde style has coincidentally embodied values compatible with 'the Japanese spirit', is a particularly interesting one, and will be fundamental to the discussion in this chapter.

Despite the Japanese sense of beauty and time intensely reflected in the qualities of his music, almost all of Takemitsu's works were projected in a contemporary Western idiom.¹² This 'co-existence of assimilation and individuality'¹³ in the character of his musical language also renders simple descriptions of 'cosmopolitan' or 'eclecticism' inadequate for defining the composer's musical characteristics. In the light of what Takemitsu achieved, he

¹¹ Wilson, p. 16.

¹² Koozin (1988), pp. 35-37.

¹³ Ohtake, p. xvii.

may be seen as having contributed to an effective re-orientalising of Japanese contemporary music. The impact of his musical voice on his and later generations of Japanese composers may be seen as a continuous re-interpretation of elements recognised in the contemporary musical scene as inherently Oriental or non-Western. An example of the evidence of such impact is that, having heard Takemitsu's *November Steps*, many young Japanese began to rekindle their interest in things Japanese.¹⁴

Toru Takemitsu was often regarded as 'a man who belongs both to traditional Japan and the modern West',¹⁵ and the composer also claimed himself to be 'living out two different things at once, Western innovation and Japanese tradition'.¹⁶ He was acutely aware of the great contradictions that exist between the cultures of the East and the West; and having learnt Western compositional techniques primarily by himself, he found his own life to be in the midst of great contradictions with Japan.¹⁷ Despite being constantly and intensely bewildered by a sense of crisis, Takemitsu does not seem to have been inhibited by the circumstances. On the contrary, he said that

There is an advantage for a Japanese composer who has studied modern Western music – music from a completely different culture.

¹⁴ Takemitsu (1990-1991), p. 25.

¹⁵ Editor of *EAR, Magazine of New Music*, at the top of the front page of article: Takemitsu (1990-1991), p. 19.

¹⁶ Takemitsu (1990-1991), p. 25.

¹⁷ Takemitsu (1984-1985), p. 4.

That is, he can view his own Japanese tradition from within but with another's eyes.¹⁸

He spoke and wrote extensively about this viewing of diverse musical cultures from within and without, illustrating the phenomenon in terms of the reflecting of cultural 'mirrors'. In his usage of the term, 'the unpolished mirror' refers to non-Western musics, while Western music is signified by 'the huge, broken, but polished mirror'. 'The function of the unpolished mirrors', he claimed, 'would be to serve to indicate an original state of music which existed prior to the polishing that took place in the West'.¹⁹

This chapter seeks to examine Takemitsu's approach to composition in the face of the two worlds of musical culture – the two 'mirrors'. First, I trace the introduction of Western music from the beginning. I then present a brief

¹⁸ Takemitsu (1995), p. 143.

¹⁹ R. Reynolds (1992a), pp. 77-78. Quoted from Takemitsu (1984-1985), pp. 3-6; and Takemitsu (1992), pp. 36-80. Takemitsu illustrated this reversibility using the punning and word games possible in the Japanese language (in *hiragana*, the original Japanese characters, rather than in *kanji*, the Japanese character adopted from Chinese language) as below. Takemitsu asserted that a palindromic reversibility between the 'polished' and the 'unpolished' is too simple for a return to the ur-music, but the title is multidimensional:

	mi	
"unpolished"	ga	"mirror"
	ka	
	nu	
	ka	
"mirror"	ga	"unpolished"
	mi	

Therefore a sonic palindrome coexists with the implication, visually, that the mirror and the polishing are themselves reciprocal. The title being written in *hiragana* and not in *kanji* asserts the multidimensionality of the palindrome syllabically, rather than with an ideogram. The translators/editors of the article quote novelist Kenzaburo Oe to say that this kind of word play (though not used in Takemitsu's musical compositions) is a literary stylistic frontier characteristic of Takemitsu's writing. It is intended to be an interaction between the sounds of the words, the appearance of the characters,

historical account of Japanese reactions to foreign influences since the *Meiji* Era (1868-1912), as well as describing the sociological, and particularly the aesthetic context of the assimilation of Western music into Japanese society. This is necessary so as to make the development of Takemitsu's music and philosophy, and his contributions and approaches to music fully intelligible. So much has been said about 'Japanese elements' or Japanese 'spirit', yet what exactly are they? What are Japanese cultural aesthetics? I believe some elucidation is necessary. Thus I also endeavour to give a brief account of traditional cultural patterns, from their early inception, to the patterns that have been truly 'Japanised' and recognised today as characteristically and distinctively Japanese.

Subsequently, in the third section, which is the main part of this chapter, I discuss Takemitsu's ways of exploiting the inherent contradictions in the musical materials of two traditions. At an early stage of his compositional career, Takemitsu claimed that he would not try to solve the contradictions of the diverse cultures in any simple manner, but instead, would like to 'deepen many of the contradictions, and made them more vivid'.²⁰ A representative work of this period was *November Steps* (1967), where instruments from two cultures are employed. Later, however, from around 1988 onwards, he began to turn his concern 'mostly to find out what there is in common'.²¹ It is interesting to note that even though the composer continued to persist in 'intensify[ing] the opposition and contradiction',²² he was ready in later years to also assimilate the common

and time and succession. 'Sound is, in any case, the final arbiter and Takemitsu will often listen to a passage read aloud in order to test its quality'.

²⁰ P. Horner (1992), pp. 908-911.

²¹ Takemitsu (1989), pp. 209-210.

²² Takemitsu (1992), p. 71.

elements of Western and Japanese music into his work.²³ This subtle shift in his attitude to a paradoxical state of what I shall call a non-blending confluence will be discussed and explored through comparing and contrasting *November Steps* with *Ceremonial: An Autumn Ode*, written just four years before his death in 1996.

Much of the Japanese spirit and philosophical ideas as manifested by Takemitsu in his works seem to coincide with contemporary Western values, and with post-war avant-garde musical styles. Thus the point of confluence between modern Western music and traditional Japanese art as reached and maintained by Takemitsu has made his time and place in the history of world music particularly interesting and significant. The Japanese elements already explained will be discussed in conjunction with values and trends of contemporary culture such as postmodernism. After demonstrating this, I shall seek to draw conclusions as to the extent to which the 'unpolished mirrors', or the 'mirrors of the East' so amplified by Takemitsu have percolated into contemporary Western musical culture and brought about 'restoration' as anticipated by the composer.²⁴

²³ Taniyama (1991), p. 94.

²⁴ Takemitsu (1992), p. 77.

4.2. THE JAPANESE CONTEXTS

4.2.1 The Japan-West Encounter

The first introduction of Western culture in Japan began early in the 1540s with the arrival of sailors and merchants from Portugal. Soon afterwards, Portuguese missionaries led by Francis Xavier began a Catholic era in Japan. They founded a Christian community and, among other things, introduced Christian liturgy, chant, music and Western musical instruments into the country. European music, both religious and profane, gained a wide sphere of influence at this early period.²⁵ However, following the extirpation of Christianity from the early 1600s, the country was closed to all foreigners except the Dutch,²⁶ and remained so for over two hundred years. A re-introduction of Western music happened during the Tempō era (1830-1844) with military music in Dutch style. This aroused a strong interest first within the Japanese military academy, and the influence of Dutch military music extended into the musical life of the Imperial Music Academy, remaining evident even until the beginning of the twentieth century. It was said that the Japanese were very impressed by the dazzling sounds of a classic Western military march. These marches appeared on concert programmes for a good many years, until they were 'mingled together with (Western) classical music in the concerts of Imperial Music Academy, without

²⁵ Harich-Schneider (1973), pp. 445-447.

²⁶ Harich-Schneider (1973), pp. 483, 487.

any distinction between the two kinds'.²⁷ The interest shifted to Western classical orchestral music only when the Japanese realised that military band music was 'in fact, [a] second-rate type'.²⁸

The strongest and more long-lasting impact of Western music upon Japan occurred during the *Meiji* era (1868-1912). This era facilitated a constant flow of resources between Europe, Japan, and the United States. Although this was largely a period of cultural restoration and political development, it was also the beginning of radical westernization and active internationalisation in Japan.²⁹ Western models had the dominant influence in many aspects of Japanese life. Western styles of composition were highly revered and favoured over Japanese music and art, and the first Western-style composition was written in 1897 by Nobuko Koda.³⁰ Partly due to this period being a preliminary phase of musical experimentation particularly with Western techniques, and partly as a result of the carry-over of the Japanese cultural tradition which encourages faithful adherence to the model and strict emulation of the master, the majority of the Japanese compositions of this time through to the *Taisho* era (1912-1926) were (in Judith Herd's words) 'written in a pedantic style with obvious references to popular European composers'.³¹ For example, the piano works of one of Japan's first

²⁷ Harich-Schneider (1973), p. 533.

²⁸ Garfias, p. 8.

²⁹ Lee, p. 2.

³⁰ Herd (1989), p. 118.

³¹ Herd (1989), p. 119. Herd illustrates this by making reference to his early piano works such as *Poeme Variation Melancolique* (1931) and *Kare to kanojo (Poemes)* (1919).

celebrated musicians, Kasaku Yamada (1886-1965), were 'little more than a musical homage in form, style, and even melody' to Scriabin's piano pieces.³²

Despite such detrimental remarks,³³ the contributions of the early 'pioneers' have been widely acknowledged. Kasaku Yamada is known today as the 'father' of Japanese music. After he graduated from Tokyo National University of Fine Arts and Music, Yamada went on to study in Berlin for two years with Max Bruch. He was noted for developing 'a style of *Lieder* that led to a "German school" in Japan'. His influence could be traced in succeeding generations of composers who concentrated on *Lieder* compositions, such as Ryutaro Hirota, Shimpei Nakayama and Nagayo Motori. Other contributions of Yamada included the founding and directing of the first major symphony orchestra that promoted Japanese compositions, as well as having 'brought "classical" repertoire to the Japanese people'.³⁴ The German thread continued with Saburo Moroi (b. 1903) who studied in Germany between 1934 and 1936, and was later known as 'the first composer to master "German form".' Saburo Moroi was also known to be responsible for introducing the principles of analysis and played a significant role in the development of 'Western' music in Japan. Some of his disciples include his son, Makoto Moroi (b. 1930),³⁵ Yoshiro Irino (b. 1921) and Minao Shibata³⁵ (b. 1916). The emphasis on theory and method is considered the greatest contribution of the German School to the history of musical development in

³² Ibid.

³³ Wilson, p. 11.

³⁴ Wilson, p. 12.

³⁵ Minao Shibata's works were featured at the IMS conference in Osaka in 1990.

Japan, setting a firm foundation for the formation of any truly original works to come.³⁶

The French school arrived relatively later. The 'school' was represented first by Kishio Hirao (1907-1953) and Tomojiro Ikenouchi (b. 1906). Ikenouchi spent nine years studying in France, from the age of 21. The works of these French-orientated composers were said to incorporate Japanese elements 'with a calculated skill, brevity, and naturalness'.³⁷ Their orchestration has however been described as 'ineffectual', lacking in strength; and their significance lies more in their production of fine vocal works.³⁸ Nonetheless, since the emphasis of French impressionism and particularly the music of Debussy on simplicity, elegance and suggestive qualities are in line with much of Japanese taste and aesthetics, the French School made a particularly strong appeal to some Japanese composers from the early twentieth century. The French school was thus the first to make attempts to gradually incorporate Japanese elements in musical compositions.³⁹ Among later exponents of the French school are Sadao Bekku (b. 1922), Toshiro Mayuzumi (b. 1929), Akio Yashiro (b. 1929) and Akira Miyoshi (b. 1933).⁴⁰ Toshiro Mayuzumi is certainly the most successful of his peers in the post-war years. We shall return to the discussion of some aspects of his musical style in a later section together with the other post-war composers.

³⁶ Dan, pp. 212-213.

³⁷ Wilson, p. 12.

³⁸ Dan, p. 213.

³⁹ Lee, p. 4.

⁴⁰ Ikuma, pp. 213 - 214. Also in Wilson, p. 12.

Active at around the same time as the composers of the German and French School were a group of composers known as the nationalist composers. From around the late 1920s onwards, reactions to the growing Western influence began to be felt in the socio-cultural life of Japan. The achievements of pre-war nationalist composers such as Fumio Hayasaka (1914-1955), Yasuji Kiyose (1900-1981), Yoritsune Matsudaira (b. 1907), Shukichi Mitsukuri (1895-1971) and Akira Ifukube (b. 1914), represented an obvious break from the prevailing trend (German and French Schools), which was considered largely biased towards an uncritical adoption of Western music. Encouraged by the government policy of the time to promote cultural nationalism,⁴¹ these composers, largely self-taught, stood apart by incorporating familiar traditional Japanese elements into their works. In 1930, Kiyose (who was later to become Takemitsu's teacher), Mitsukuri and Matsudaira formed the *Association of Young Composers* to help promote each other's work. The association later became the Japanese branch of the International Society for Contemporary Music.⁴² From around the mid-1930s, the association drew the attention of the Russian composer, conductor and publisher Alexander Tcherepnin (1899-1977) who frequently visited Japan, and who also published some of their works as well as promoting their compositions abroad.⁴³

⁴¹ *Showa* era (1926-1989). Under the Ministry of Information's isolationist policies which began in early 1930s, overt cultural nationalism was forced upon musicians of this time.

⁴² Bekku, p. 95.

⁴³ For example, Tcherepnin sponsored a 'Night of Music from the Far East' in Karlsruhe, Germany in 1937. Lee, p. 6.

As I mentioned earlier, this group of nationalist composers had comparatively little formal Western training.⁴⁴ Judith Herd notes that 'Hayasaka's wide range of orchestral timbres' was 'borrowed from the colourful sounds of *Gagaku*'; and 'Ifukube's complicated polymeters and instrumental combinations' were 'learned from years of listening to Ainu melodies in Hokkaido'.⁴⁵ Mitsukuri did scientific studies of traditional music, particularly the harmonic structures, and devised 'his own theory based on the interval of the fifth'.⁴⁶ Matsudaira, on the other hand, combines Japanese ideas primarily from his study of *Gagaku* with neo-classical style as well as with twelve-tone and other contemporary techniques.⁴⁷ As regards the music of Yasuji Kiyose, composer Sadao Bekku was not very complimentary. He described Kiyose as

not approach[ing] music theoretically but rather in such a way as to express his intimate emotion with quiet naiveté. Most of his instrumental music is also small in scale. His large-scale compositions ... appeal to us less than his small works. His harmonic treatment seems Japanese in nature but not theoretical: he seems to follow the dictates of his natural and simple sensibility.⁴⁸

As a whole, the nationalist school is seen as lacking the strict theoretical training and foundation of the German School. However, they have been honoured

⁴⁴ Lee, p. 4.

⁴⁵ Herd (1989), p. 119.

⁴⁶ Bekku, p. 94.

⁴⁷ Herd, in the section subtitled 'Yoritsune Matsudaira: Dodecaphonic *Gagaku*', pp. 140-153. Also in Wilson, p. 13.

⁴⁸ Bekku, pp. 94-95.

particularly for their efforts in researching folk music of little-known regions of Japan.⁴⁹

A complicated process of trial and error continued among the composers of this generation. Another example is a group called the 'Promethe', formed in 1937 by Shiro Fukai (1907-1959), Komei Abe (b. 1911), Kazuo Yamada (b. 1912), and Ro Ogura (b. 1911). 'Promethe' was formed as a reaction, against both uncritical adherence or blind imitation of Western models, and the works of the nationalist movement. Strongly suspicious of the quality of then newly composed Japanese works, in the sense of suspecting that these compositions were (in Bekku's words) 'aimed at arousing the exotic curiosity of foreigners', the group endeavoured to produce more authentic works so as to 'meet with the traditions of Western music in its inmost, basic sphere'.⁵⁰ Cultural consciousness and continuous ideological reassessment were chiefly responsible for the constant search for new direction and new styles of composition in Japan.⁵¹ However, the bold and active experimentation by these composers resulted in a gradual internalisation yet secure adoption of Western techniques, until the techniques become more effective tools for the expression of Japanese aesthetic and ideas in the later generation of composers.⁵²

* * *

⁴⁹ Ikuma, p. 215.

⁵⁰ Both quotations are taken from Wilson, p. 95

⁵¹ Herd, p. 120.

⁵² Wilson, p. 14.

Toru Takemitsu, born in 1930, falls naturally into the category of the post-war composers, and by way of background I shall briefly discuss two of his contemporaries who have also been representative figures in post-war Japan: Toshiro Mayuzumi (b. 1929), and Hikaru Hayashi (b. 1931).

Toshiro Mayuzumi was one of the first composers (alongside Takemitsu) to receive recognition in the West.⁵³ A graduate of the Tokyo School of Music and Art, Mayuzumi went on to study at the Paris Conservatoire with Tony Aubin in 1951-1952, 'where he absorbed the contemporary techniques of Varèse, Messiaen, and Boulez'.⁵⁴ However, he was dissatisfied with what he considered 'an over-conservative French education', and stayed in Paris for less than a year. Nevertheless, he is said to have 'thoroughly digested European avant-garde trends' by the time he left France.⁵⁵ In 1953, Mayuzumi organised *Sannin no kai* (Group of three men) with Yasushi Akutagawa (1925-1989) and Ikuma Dan (b. 1924) to promote each other's works. One of the controversies over its formation and debut was that the group revitalised the idea of pan-Asianism, an idea first begun by pre-war nationalist composer Fumio Hayasaka.⁵⁶ Whereas Hayasaka and other pre-war composers defined pan-Asianism as 'borrowing and assimilating from the art forms of Asia for new models',⁵⁷ Mayuzumi and his collaborators justify their assimilation of other Asian art forms by considering the

⁵³ Rubin, p. 504.

⁵⁴ Ibid.

⁵⁵ Herd (1989), p. 133.

⁵⁶ Herd (1989), pp. 118-163, 132-133.

⁵⁷ Judith Herd notes that the term 'Pan-Asianism' from around 1935 to the end of WW II as defined by the Japanese in general had imperialistic connotations, suggesting the Japanese domination of Asia. However, the pre-war composers Fumio Hayasaka and others distanced themselves from any overt political ideology, and were concerned merely with musical borrowings. Herd, p. 158.

origins, or roots of Japanese music, to extend all across China and India, to Central Asia.⁵⁸ Mayuzumi's pan-Asian synthesis is displayed in his interest in traditional Asian instruments and languages, particularly in his allusion to Buddhism whether in terms of philosophical ideas or other Buddhist elements. *Nirvana Symphony: Buddhist Cantata* (1957-1958), for example, is concerned basically with the instrumental re-creation of the tolling of a Buddhist temple bell using a full orchestra and two smaller ensembles made up of treble woodwind and bass brass instruments. Buddhism is also represented vocally by having a male choir chanting Buddhist scriptures in three movements of the six-movement work. While identifying with pre-war nationalism with all its political implications, *Sannin no kai* strove for autonomy and developed entirely new styles with no links to the Japanese past. The group took pride in propagating a new consciousness among the Japanese which was neither openly patriotic nor narrowly nationalistic.

Hikaru Hayashi represents a slightly different trend. Together with Michio Mamiya and Yuzo Toyama, a group called *Yagi no kai* (The Goat Group) was formed (also) in 1953, to 'devote themselves to the creation of a truly national music'. Hayashi and his collaborators endeavoured to 'adapt the structure and idiomatic elements of Japanese folksongs and other traditional music genres to their works' in the sense Bartók did with resources from Eastern Europe.⁵⁹ However, members of *Yagi no kai* differ from the contemporary *Sannin no kai* and the prewar nationalist composers in that not only did they use Japanese folksongs and other traditional musics as materials in their compositions, they

⁵⁸ See Ikuma (1961) for a detail account of the ideals and aspirations of *Sannin no kai*.

⁵⁹ Both quotes are from Herd (1989), p. 120.

also drew on the resources of literature, politics, folklore and topical issues.⁶⁰ The founder of the group, Hayashi also graduated from Tokyo National University of Fine Arts and Music, and is well known in Japan for his vocal works and music for film. He is highly respected for his sensitivity to Japanese contemporary issues and language, particularly controversial or emotional issues. For example, Herd notes that two years before Krzysztof Penderecki's *Threnody: to the Victims of Hiroshima* (1960) was composed, Hayashi 'had already completed the first movement of *Gembaku Shokei* (*Little Landscapes of Hiroshima*, 1958-71), a chilling memorial to the victims of the atomic bomb.⁶¹ The works of Hayashi and his collaborators have been described as 'neoclassical' in 'form and style', and they use materials from traditional Japanese music 'in a manner that is difficult to pinpoint as strictly nationalistic'.⁶²

The works of post-war neonationalist composers such as Mayuzumi and Hayashi have no doubt contributed to the diversity and vitality of contemporary Japanese music, as well as encouraging and inspiring further musical experimentations. It would be unlikely for Takemitsu to be unaware of the compositional developments of fellow composers of his generation. Yet, Takemitsu took a musical path that was determinedly different from his precursors and contemporaries. The point of this chapter is therefore to examine

⁶⁰ Ibid.

⁶¹ Herd (1989), p. 124.

⁶² Ibid.

this whole issue of the distinctiveness of Takemitsu's contribution to the contemporary musical scene.

4.2.2 Some Distinctive Japanese Cultural Elements

The Japanese tradition, and its aesthetic and psychological assumptions, has been a seeming enigma particularly for the Western world. Many features of the Japanese tradition are shared by other Oriental cultural groups, since strong cultural influences from Korea, India, and particularly China were evident from as far back as the middle and later *Yayoi* period (from around 10 BC-500 AD). However, Takemitsu maintains that certain perceptions of sound and attitude towards music do differ within the Oriental cultures, and each has its own characteristics.⁶³ Regarding the distinction, Kikkawa notes that a novel written as early as around year 897 in the mid-*Heian* period (794-1185) already claimed audible differences between the music of Korea and China imported from mainland Asia, and the music of Eastern Japan.⁶⁴

Nevertheless, what is known today as traditional Japanese music, *hogaku*, is considered to have been born, nurtured to its maturity and reached the height of

⁶³ Takemitsu (1992), p. 43.

⁶⁴ Kikkawa, p. 85. Kikkawa quotes a passage in the mid-*Heian* period novel by Murasaki Shikibu, from the chapter "New Herbs Part 2" (*Wakana ge*), which says that 'More than the ostentatious music of Korea and China, the familiar *azuma asobi* [folk music of Eastern Japan] is friendly and pleasant ...'. Korean and Chinese music were already considered foreign and unfamiliar, whereas *azuma asobi*, a music with Japanese origins, was accepted as 'familiar, approachable and interesting'.

its expressiveness in the urban society of the *Edo* period (1615-1867).⁶⁵ Various types of music from the previous eras, whether borrowed or acquired, underwent tremendous change during this period. Further to the changes, the concept of beauty was 'systematised' and 'took clear form in the conventions of *ie* (lineage), *ryu* (school), and *fu* (style), which are the dominant influences in traditional Japanese music today'.⁶⁶ It would be erroneous to assume that concepts and forms of music never changed at all in the ensuing centuries through all the political and social changes in the country. However, Takemitsu maintains that having been 'given definite form by law' during the *Edo* reign, and strictly kept through guild-conserved oral channels in the succeeding generations, many aspects of the character of traditional Japanese music as well as cultural attitudes which were standardised during that time have more or less been maintained.⁶⁷

Aspects of traditional Japanese aesthetics constitute an independent topic of study.⁶⁸ It is neither possible nor relevant to discuss the issues fully in this work. Thus, only those related to the musical aesthetics or philosophy of Takemitsu are outlined here. One of the chief characteristics seen as distinctively Japanese today is the general inclination of Japanese affinity with nature, which has a multitude of implications such as the fondness for the sounds of nature, and the likening of traditional music to the sounds of nature. This is a trait that may have its roots in the *Heian* period (794-1185) and has simply been assumed as a

⁶⁵ Takemitsu (1992), p. 49.

⁶⁶ Takemitsu (1992), pp. 48-49.

⁶⁷ Takemitsu (1992), pp. 42-43. Kikkawa, p. 93; also R. Reynolds (1992b), pp. 30-31.

⁶⁸ Some substantial researches in this area include a book entitled *The Theory of Beauty in the Classical Aesthetics of Japan* by Tochihiro and Toyo Izutsu published in 1981, and Kikkawa's article, 'The Musical Sense of the Japanese' of 1987; both of which will be referred to extensively in this study.

traditional Japanese 'habit' or 'custom'.⁶⁹ Another common trait is the appreciation of the 'noise'-like quality of sound known as *sawari*, introduced into music in the *Edo* period. Takemitsu speculated that its development is 'probably due to deep-seated religious, political, and social factors'. The actual reason however remains unknown.⁷⁰ A third characteristic is the inclination not to think in absolute terms, influenced by the concept of '*fusoku-furi*' in Zen Buddhism, and conditioned by the daily life of the Japanese. And fourthly, the fondness for restrained beauty and tension, and the appreciation of silence known in Japanese as *ma*. These concepts will be explained later.

These cultural patterns marked the traditional Japanese as different, and the intensity of some of the habits and customs in the culture can be very hard to understand, particularly for Westerners.⁷¹ Perplexed by the many differences between Japan and the West, a common Western reaction is to consider Japanese classical aesthetics as simply exotic, abstract, meditative or mysterious, as asserted by Toshihiko and Toyo Izutsu, that

The Japanese sense of beauty as actualised in innumerable works of art ... has often been spoken of as something strange to, and remote from, the Western taste. It is, in fact, so radically different from what in the West is ordinarily associated with aesthetic experience that it even

⁶⁹ Kikkawa, pp. 87-88.

⁷⁰ Takemitsu (1990), p. 23.

⁷¹ It has been acknowledged that much of the Japanese traditional and cultural patterns are already lost in modern Japan. The younger generation today which has not been exposed to the way of life as practised by traditional Japanese, is no longer able to understand some of the traditional Japanese customs, such as listening intently to the sounds of nature. However, other traits still remain. Kikkawa, p. 86. Earle, pp. 64-73.

tends to give an impression of being mysterious, enigmatic or esoteric.⁷²

They go on to observe that

This [mysterious, enigmatic or esoteric] state of affairs comes from the fact that this is a peculiar kind of metaphysics, based on a realisation of the simultaneous semantic articulation of consciousness and the external reality, dominating the whole functional domain of the Japanese sense of beauty, without an understanding of which the so-called 'mystery' of Japanese aesthetics would remain incomprehensible.⁷³

Palmer quotes Toshihiko and Toyo Izutsu to explain this 'realisation of the simultaneous semantic articulation of consciousness and the external reality' of the Japanese minds, in terms of a seeming blurring of the subject-object relationship, in which objective experiences are 'brought into the sphere of subjective cognition'. This peculiar form of consciousness, which is 'ultimately individual and subjective in its cognizing of objects in the external as well as internal world', is also one 'in which dynamic tension arises from an awareness that all things co-exist equally and [are] unified in a non-temporal dimension'.⁷⁴ This pinpoints an important distinction between the traditional Japanese mind and

⁷² A. Palmer, p. 424.

⁷³ Ibid.

⁷⁴ A. Palmer, p. 424, quoting from Izutsu, pp. ix, 29, and 33.

that of the non-Japanese. Compared with Western sensibility, Toshihiko and Toyo Isutsu say, the subject-object relationship in the traditional Japanese mentality is 'essentially contemplative', and the transference of experiences and cognition in the objective-subjective spheres of consciousness is accomplished in ways unique to the Japanese.

In this way, the story of the 'peculiarity of the Japanese brain' entered the literature. The story proposes that fundamental differences can be detected in the cerebral processing mechanism for musical sounds between the Japanese and the non-Japanese. This phenomenon is approached and explained by Dr. Tsunoda Tadanobu, a specialist on hearing and speech disorder of Tokyo Medical-Dental College. Tsunoda published a book in 1978 entitled *The Japanese Brain*, offering a scientific explanation of the unique Japanese sensibilities.⁷⁵ According to what has come to be known as the 'Tsunoda Theory', unlike people from all other cultures and traditions in the world with whom all non-verbal sounds⁷⁶ are registered in the minor, non-dominant, right half of the brain, the Japanese register many of these non-verbal sounds, such as those which contain vowel sounds and the sounds of nature, in their left brain.⁷⁷ The Tsunoda theory offers interesting implications for more in-depth understanding of Japanese aesthetics and cultural patterns.

⁷⁵ Published by Tokyo: Daishukan Shoten, in Japanese in 1978. Steven Earle explains the 'Tsunoda Theory' in his article, Earle, pp. 64-73. An article by Tsunoda himself in English, entitled, 'The difference in the cerebral processing mechanism for musical sounds between Japanese and non-Japanese and its relation to mother tongue', appears in *Contemporary Music Review*, 1987, Vol. 1, pp. 95-117.

⁷⁶ This includes human voice other than words such as 'ah', 'eh', 'ee', 'oh', 'oo', tones of musical instruments, sounds of nature, or mechanical sounds.

⁷⁷ It is a well recognised fact that the left hemisphere of the brain in almost all human beings is dominant in verbal and logical thought processes, or, objective thinking; whereas non-verbal processes

According to the Tsunoda model, the peculiar mechanism of hearing that affects the perception of vowel sounds in the left brain of the Japanese people results directly from some special factor in the Japanese language environment.⁷⁸ Japanese language being the only language known in which all the vowel sounds function as meaningful words in themselves, the particular emphasis upon vowel sounds in Japanese language causes the Japanese to invariably register all vowel sounds in the verbal, left hemisphere of the brain. Due to the intense affinity of Japanese culture with nature, the sounds of nature are seen as resembling 'pure vowel sounds'. Unlike speakers of other languages (which are all 'consonant-oriented'), Japanese people subconsciously treat the sounds of nature as 'meaningful Japanese words' to be processed in the left brain, in other words, to be apprehended 'semantically'.⁷⁹

The 'Tsunoda Theory' also has it that the manner in which a Japanese uses the left or right brain is directly related to his or her traditional definition for things 'living' and 'non-living', which is fundamentally different from all other cultures. 'Living things' in the traditional Japanese sense include the human voice, the sounds of nature, and traditional Japanese music; these are all registered in the left brain. The right brain registers all other sounds, categorised

such as appreciating music and all subjective cognition are functions of the right hemisphere of the brain.

⁷⁸ These hearing responses were characteristic of anyone born or brought up in the Japanese language environment. Regardless of racial or cultural origins, all Korean, Chinese and European children brought up in Japan responded like Japanese children, whereas 'all second and third generation Japanese brought up abroad lost this singular characteristic ability in direct proportion to their lack of exposure to the mother tongue. By the third generation these racial Japanese usually showed exactly the same brain functions as the people of the society into which they were born'. Earle, p. 68.

⁷⁹ Earle, p. 68.

as 'non-living', including non-traditional Japanese music and most mechanical sounds (Fig. 19).⁸⁰

Next page: Fig. 19 Differing Functions of the Non-Japanese and Japanese Brain

As seen in the classification, traditional Japanese music is placed in the opposite category from non-traditional Japanese music (such as Western music). This is because as with the Japanese language, no strict distinction is made between the sounds of traditional Japanese music and the sounds of nature. That is to say, traditional Japanese music is seen to be based on the patterns of the sounds of nature.⁸¹ As if listening to the articulation of words, traditional music is also perceived semantically, as suggested by Toshihiko and Toyo Izutsu in the quotation earlier.

Regardless of the plausibility of the Tsunoda version of the story, the assumed tendency for the Japanese to equate the sound of nature with that of music has direct consequences upon the sound production of traditional Japanese instruments. Sound production on traditional Japanese instruments is generally seen as lacking refinement and purity when compared with the sound of Western instruments.⁸² While the ideal sound quality for Western instruments is the purest tone free from extraneous noise, the Japanese deliberately 'add to the instrument a

⁸⁰ Earle, p. 68.

⁸¹ Earle, p. 68; Kikkawa, pp. 86, 91-92.

⁸² Ibid.

Fig. 19 Differing Functions of the Non-Japanese and Japanese Brain

Non-Japanese	
Left Brain Language Consonant sounds Computation	Right Brain All kinds of music Sounds made by musical instruments Mechanical sounds Vowel sounds Human voice: crying, laughing, moaning, snoring, humming, sounds produced in the throat
Japanese	
Left Brain Language Consonant sounds Vowel sounds All sounds of human voice Traditional Japanese music Sounds of traditional Japanese musical instruments Insect sounds Animal sounds Computation	Right Brain All kinds of music except traditional Japanese music Sounds made by non-Japanese musical instruments Mechanical sounds

device for producing a kind of noise'.⁸³ A typical example of coarse and unrefined sound is an acoustical phenomenon known as '*sawari*', developed in the *Edo* period. The term is itself ambiguous, and it is used to denote many things. As Takemitsu explains, it is most commonly used to imply 'touching another thing' or 'feeling something'.⁸⁴ The word *sawari* is also said to contain, 'hidden within it, a broad and deeper meaning that is relevant to our understanding of the notion of beauty among Japanese people'; this might be translated as 'interference', for the Japanese sense of beauty involves having a 'noise, or interference present in each sound produced'.⁸⁵ This concept of 'interference' is particularly vivid with reference to the Japanese traditional string instrument, *biwa*, which has an ivory piece attached to the neck of the instrument. This ivory piece is carved with grooves which run parallel to the neck, with four or five strings loosely fitted into the grooves. When the strings are strummed, they touch the sides of the grooves, and the vibrations of the strings within the grooves of the *sawari* produced a resonant noise which is not only desirable, but necessary for the technique of playing the instrument. Takemitsu quotes certain ancient books according to which 'to perform on the *biwa*, one must resolve to produce sounds like the cry of the cicada'.⁸⁶ He claims that the *biwa* is especially treasured for possessing such unique properties of sound, and that *sawari* is a quality of such importance that the *biwa* could be called the mother of traditional Japanese music.⁸⁷

⁸³ Kikkawa, p. 91.

⁸⁴ Takemitsu (1990-1991), p. 23.

⁸⁵ Ibid.

⁸⁶ Ibid.

⁸⁷ Ibid.

The Japanese appreciation of nature is directed exclusively towards 'objects and phenomenon [*sic*] which are small, charming and tame',⁸⁸ as reflected in almost every example of their artistic reproduction of nature. As Yuriko Saito noted in her article 'The Japanese appreciation of nature', this characteristic tendency becomes conspicuous 'especially when compared with the Western and other Oriental traditions (such as Chinese and Korean), which appreciate not only small, tame objects of nature but also gigantic or frightful aspects of nature'.⁸⁹ Hajime Nakamura also points out that 'the love of nature, in the case of the Japanese, is tied up with their tendencies to cherish minute and delicate things'.⁹⁰ Even when a grand landscape is appreciated, it is not the awesome scale of the scene, but rather its composition compressed into a compact design that is praised.⁹¹

Another characteristic frequently claimed of the Japanese is the inclination to think in terms that are not absolute or exclusive.⁹² This is reflected in the Japanese language which comprises many elaborate expressive nuances that suggest rather than logically pinpoint an idea or mood.⁹³ An example is the common greeting '*yoroshiku*', which literally means 'rightly', 'properly', or 'at your discretion', so conveying adaptability and flexibility of mind. Although Takemitsu finds this flexible mentality echoing the 'lack of clear definition

⁸⁸ Saito, p. 240.

⁸⁹ Ibid.

⁹⁰ Nakamura, p. 356.

⁹¹ Saito, p. 240.

⁹² Kikkawa, pp. 88-89. Kikkawa illustrates this using various examples in Japanese everyday life, in religious practises, as well as in traditional music.

⁹³ Lee, p. 13.

between seasons that is typical in the country',⁹⁴ Kikkawa traces the attitude to the thought systems of Zen Buddhism, and attributes it to the Buddhist concept of '*fusoku-furi*' which literally describes the relationship between two entities which are neither connected ('*fusoku*') nor separate ('*furi*').

In transferring this concept into music, it is not surprising to find the juxtaposing of disparate elements as one of the major characteristics of Japanese traditional music. Curiously, Japanese musical perception finds a certain unity or connection in the relationship of disparate musical elements. Almost all Japanese traditional musics possess their own unique time structures in which two or more different 'times' overlap and penetrate each other. In one type of *Noh* theatre ensemble called *hayashi*, for example, the relationship between the three percussion instruments, a traverse flute and the vocal part are 'not fixed but free', in such a way that a particular note in one part need not always coincide exactly with a particular note in another part. Likewise, when the string instrument *shamisen* is to play together with a singer/narrator, the relationship between the vocal part and the *shamisen* accompaniment seems to follow different times in a common frame. The parts simply co-exist with one another, neither connected nor separated, resulting in 'a music of mutual discretion and intuition'.⁹⁵ The specialist in Japanese music, William Malm, has called this the 'sliding-doors effect', and explained that

The similarity between sliding doors and Japanese rhythmic structure is as follows. If there are two or more doors in a frame, each has a

⁹⁴ Takemitsu (1987), p. 12.

⁹⁵ Kikkawa, pp. 88-89.

specific size and each has a track parallel to that of the other doors. However, when doors move along their tracks they may start from different positions. They usually come to an equal, parallel position only at the end of the track. The 'sliding', disjunct phrases in Japanese music are one of the hidden devices that contribute to the sense of forward motion in time.⁹⁶

This same tendency³ is also responsible for the fact that different types of Japanese art, generated in different periods, did not supplant each other. Rather, they co-existed and more or less remained from the time of their first appearance up to today. Practically no style ever died.⁹⁷

A well-known characteristic of Japanese aesthetics is the traditional fondness for restrained beauty and tension. The restrained character of much Japanese music and its disdain for the more immediately attractive is probably the reason why it appears unapproachable, preventing it from being widely exported and enjoyed abroad, as some other Oriental music has.⁹⁸ The performers in Japanese traditional music remain in postures which are almost fixed throughout, with severe facial expressions. Yet in careful observation, their seeming lack of expression is accompanied by a high degree of tension.⁹⁹ A related phenomenon is the Japanese appreciation of 'intense waiting imbued with meaning,'¹⁰⁰ —

⁹⁶ Malm, pp. 42-43.

⁹⁷ Rubin, pp. 502-503.

⁹⁸ MacDougall, p. 27.

⁹⁹ Kikkawa, pp. 92-93.

¹⁰⁰ Koozin (1988), p. 55.

‘thinking accompanied by sound, or thinking in the silences,’ known as *ma*. As Ikuma Dan explains,

Ma is the term for the interval between sounds in Japanese music and is not to be confused with the rest in Western music. In Western music, the beat is all-important and determines the rhythm, while the rest is subsidiary to the beat and merely emphasises it. In Japanese music, however, it is the interval which determines the rhythm, while the beat is subsidiary and serves to enhance the interval, which thus has an importance difficult for those schooled in Western music to appreciate fully.¹⁰¹

Architect Arta Isozaki compares the phenomenon to a traditional Japanese expression of changes in nature. He suggests that *ma* is ‘a flickering of shadows, a momentary shift between the world of reality and unreality’; it is seen as an expressive force that fills the void moment of waiting for this kind of change.¹⁰²

We can thus infer that the perception of *ma* requires a passive contemplative and active imaginative response, consequently evolving a wide range of multi-layered meanings and explanations. Completely in line with the concept of ‘*fusoku-furi*’ found in Zen Buddhism where as explained earlier the emphasis is to suggest rather than to pinpoint ideas, a spatial grasp of the content of an object in *ma* facilitates shifting of viewpoints, thus allowing a pool of

¹⁰¹ Ikuma, p. 201.

¹⁰² Quoted in Koozin (1990), p. 36.

meanings and associations to resonate.¹⁰³ Takemitsu illustrates this by referring to other aspects of Japanese art:

When appreciating a *renga* poem or the picture-scroll, the reader or viewer follows the work by hypothesising his own version of its compositional intent or connection of meaning while contemplating the separate and independent significance of each individual verse or scene depicted.¹⁰⁴

This special receptivity is commonly required in all the traditional art forms of Japan. Developmental goals or dramatic events in the Western sense are not to be expected, and no attempt will be made to clearly explain the process. It is intended that the readers', viewers' or listeners' imaginative responses be evoked, the result of which is the evolving of a multitude of meanings as desired by the nature of the art.

Added to the above mentioned is the spirit of traditional Japanese music that often seems to imply a subtle sense of hopelessness and despair, which may sometimes be defined as frail beauty. As mentioned earlier, much of the character of traditional music was very much standardised in the *Edo* era. Takemitsu points out that apart from the Imperial Court *Gagaku* which was set apart completely to serve as a symbol of the authority of the Imperial house, all other forms of music

¹⁰³ Quoted in Rubin, pp. 502-503.

¹⁰⁴ Takemitsu (1987), p. 12.

were created by the members of the general public at this time.¹⁰⁵ During the two-hundred-year rule of the *Edo* Tokugawa Shogunate, the Japanese lived under a feudal system of government which severely oppressed and suppressed its subjects. This is reflected in the Japanese literature of the period, which displayed a 'mean and miserable escapism'. The music of the common people, which was strongly allied with literature, naturally revealed a gloomy pessimism, far removed from the cheerful expression of hopeful, 'normal, healthy life' of most Western music.¹⁰⁶ Quoting a passage from Ikuma Dan,

The emphasis was on pathos, and hopeless grief seemed to be the major theme of all music. Broken hearts and unrequited love and forbidden marriage and double suicide were the subjects of *Edo* songs. There was nothing about the sweetness and happiness of healthy young love. Love inevitably was illicit love, and the woman usually was a courtesan. Devoid of cheerfulness, music could only trace over the story a faint line in the sombre minor mode. If occasionally there seemed to be something cheerful, it really was a nihilistic farce or false and hysterical outburst.¹⁰⁷

Another social situation in the *Edo* period which Ikuma Dan illustrates is also telling: the common people

lived under the constant surveillance of their closest neighbours through the *gonin-gumi* system, which divided townsfolk into groups

¹⁰⁵ Takemitsu (1992), p. 43. And in Ikuma, pp. 208-209.

¹⁰⁶ Ikuma, pp. 208-209.

¹⁰⁷ Ikuma, p. 209.

of five families, each of which was responsible for spying on the other four families to ascertain whether any member was committing a crime. Were a crime committed, all five families in the group were subject to punishment, possibly execution.¹⁰⁸

Under such circumstances where not only were the people oppressed by the authorities, but intense suspicions prevailed in everyday relationships, it is perhaps not at all surprising when ‘people do not sing in order to express themselves or to tell a story’.¹⁰⁹ More than a preoccupation with sadness and grief, Takemitsu notes that when a traditional musician sings, the resulting music ‘is not the first revelation of its content’: stories are hinted at, or told ‘metaphorically with disguising events’, and the quality of the music lies in the ‘completed beauty’ of the sound, with a reluctance to add anything extraneous.¹¹⁰ This has been a characteristic of Japanese music since the *Edo* period.

Summarising the above, it is possible to trace a common trait – the lack of a fundamental sense of the absolute – in the general philosophical aesthetics of traditional Japan. The concept of ‘interference’ in the appreciation of *sawari*, the concept of ‘*fusoku-furi*’ which encourages a certain unity of disparate or contradictory elements, the sensitivity towards *ma* which offers a vast domain of interpretive possibility, and the fondness for an element of vagueness in communication all seem to suggest an essentially relativistic or pluralistic outlook. This will be elaborated at the end of the chapter.

¹⁰⁸ Ikuma, p. 209.

¹⁰⁹ Takemitsu (1992), p. 43.

¹¹⁰ Ikuma, pp. 208-211; and Takemitsu (1992), pp. 42-43.

4.3 Takemitsu and the 'Mirrors'

4.3.1 The Formation of the Concept of 'Mirror'

Whether in lectures, interviews or in his writings, Takemitsu often used the term 'mirroring' to refer, basically, to a means by which the existence and values of diverse musical cultures may be revealed and made vivid. The idea is that one musical culture could serve as a mirror to reflect the state, or sharpen the uniqueness, of another musical culture, and vice versa. Takemitsu's conception is such that to learn to know of many mirrors in the world, one is to actively project oneself onto different mirrors, rather than simply waiting to passively observe the reflections.¹¹¹ In the midst of what Takemitsu called an 'inner maze',¹¹² one may then gaze upon the rays of the reflection of all the mirrors to find one's own identity. Takemitsu said that as a composer, he did not compose 'for simple personal gain but to be reassured of [his] own being and to explore [his] relationship to others'.¹¹³ It is as if Takemitsu was suggesting that the identity of his music was revealed 'through the pursuit of his self-identity' as defined in the reflections of various cultural mirrors.¹¹⁴ In other words, his identity was to be determined within a continuously growing context as he acquainted himself with

¹¹¹ Takemitsu (1992), fn. 19, p. 74.

¹¹² Takemitsu (1992), p. 71.

¹¹³ Takemitsu (1995), p. 91.

¹¹⁴ Taniyama, p. 74.

the increasing number of musical cultures and traditions in the world. This perhaps implies a necessary sense of fluidity of his musical identity since his discoveries of various mirrors happened progressively over time.

Takemitsu's concept of mirror as a means by which his identity evolved coincides with the idea of 'corrective mirror' expounded by J. J. Clarke in his book, *Oriental Enlightenment: The Encounter between Asian and Western Thought* (1997). Clarke explains that the East has often been used by the West as a 'corrective mirror', 'to criticise the follies and inadequacies of European civilization'. This 'self-questioning strategy', he continues,

is a recognisable factor in the West's intellectual history which has emerged over the past few centuries and acquired a distinctive pattern, one which the historian of religions, Mircea Eliade, has spoken of as a "hermeneutical" engagement with the East and as a 'confrontation with "the Others" [which] helps Western man better to understand himself' (1960: 10-11). At one level it appears quite simply as a means whereby thinkers could stand back from Europe and view it as if from the outside, a mirror in which to scrutinise the assumptions and prejudices of their own traditions.¹¹⁵

Obviously the idea of the 'corrective mirror' cuts both ways, and is by no means confined only to the East for the West. As will be seen in the case of Takemitsu, the role of 'Others' as mirrors in a self-questioning strategy is very much in evidence: in Takemitsu's attitude towards the West, and in his attitude towards all 'Others' that are beyond Japan. In other words, a parallel attitude of looking

¹¹⁵ Clarke, p. 28.

outwards to remedy one's failings is also present in the Oriental attitude as exemplified by Takemitsu. Hence, as Clarke explains (in the words of the philosopher of religion Ninian Smart): East and West each constitute 'a useful critique of the other tradition [whereby] each will challenge the other and stand as a corrective to the other'.¹¹⁶ Quoting from Richard Bernstein at an East-West Philosophers' Conference, Clarke continues:

it is only through an engaged encounter with the 'Other', with the otherness of the 'Other', that one comes to a more informed, textured understanding of the traditions to which 'we' belong.¹¹⁷

Takemitsu's 'more informed, textured understanding' of his 'traditions' came about through his encounters with various musical cultures, and his understanding and evolving identity had greatly impacted his musical development. Details of his first contacts with the 'Others' were documented and illustrated in many of his essays.¹¹⁸ As a composer in post-war Japan, Takemitsu was conscious of the variety of musical styles, and particularly the diversity of the musical resources around him. However, significant to Takemitsu is the fact that as a Japanese, his first 'mirror' was not the musical culture of Japan as one might

¹¹⁶ Clarke, p. 29, quoting from Smart (1992).

¹¹⁷ Clarke, p. 28, quoting from Richard Bernstein (1991).

¹¹⁸ Taniyama, p. 72. Since 1960, Takemitsu has written essays and commentaries in Japanese, most of which have been published in Japan, either as individual articles in newspapers and journals, or compiled and published as collected essays in book form. Some examples of his collected essays are *Oto, Chinmoku ... (Sound: Confronting the Silence)*, Tokyo: Shinchosha, 1971; *Ongaku no Yoharu Kara (From a Blank in Music)*, Tokyo: Shinchosha, 1980; *Subete no Inshu ... (To Escape From All Institutions)*, Tokyo: Ongakunotomosha, 1987. Some of his lectures have also been transcribed for publication. Takemitsu's writings cover a wide range of subjects: arts, movies, his contemporaries, nature in all of its manifestations, his philosophical inclinations and music (traditional and contemporary, Eastern and Western, folk music, his own compositions and approach to composing). Takemitsu (1995), 'Translators Preface', p. xiv; Taniyama, p. 94.

naturally assume, but rather the musical tradition of the West.¹¹⁹ Having been brought up in Japan, he could not be completely independent of his own traditions. Takemitsu in fact claimed that when he was a child, he lived with an aunt who was a *koto* teacher. He said that

I heard traditional classical Japanese music around me all the time. For some reason, it never really appealed to me, never moved me. Later, hearing traditional classical Japanese music always recalled the bitter memories of war.¹²⁰

Anthony Burton also notes in the booklet of a Philips recording of Takemitsu's *November Steps* that Takemitsu's father was an amateur *shakuhachi* player.¹²¹ Evidently, Takemitsu heard a great deal of traditional Japanese music though he never attempted to listen to it at that time; hence his insistence upon 'not knowing' traditional classical Japanese music, until he 're-discovered' it many years later. Takemitsu was drawn to Western music under the circumstances of his early life experiences. The 'mirror of the West' came to him during the time of his total rejection of his indigenous tradition, thus giving, as Takemitsu said, a 'special meaning'¹²² to his 'rediscovery' of Japanese traditional music at a later stage. He also became aware of, and came into contact with, more of what he

¹¹⁹ Takemitsu (1995), p. 91.

¹²⁰ Takemitsu (1989), p. 200.

¹²¹ Burton, p. 6.

¹²² Takemitsu (1995), p. 91.

regarded as the unpolished mirror,¹²³ that is to say other non-Western musics such as those of Indonesia and Aboriginal Australia.

* * *

Takemitsu was born in Tokyo in 1930. At one month old, he was taken to China where his father was working at the time. He returned to Japan when he was seven to enter an elementary school. Takemitsu never referred to his childhood experiences in China;¹²⁴ hence it is impossible to know what influences these years of his young life abroad had upon him. However, it is not difficult to speculate that seven years of living away from his own culture was enough to provide him with a sense of distance, a sense of his own 'Otherness' against the non-Japanese cultural environment during his stay in China. Until his later disillusionment with Japan when the war began, for a period of seven years after his return to Japan from China (in other words until he was about fourteen years old), Takemitsu clung to Japanese values and showed heightened sense of patriotism. These facts when seen in the context of his childhood experiences abroad, will simply be details that unfold an earlier inner conflict, which eventually found release and fulfilment when Takemitsu was received into his own indigenous cultural environment. It is interesting that Takemitsu had begun his life as an 'Other' himself, away in China. This may also have contributed to

¹²³ Takemitsu (1992), p. 59.

¹²⁴ Apart from a brief comment by his biographer Noriko Ohtake: writing in the context of the differences between Chinese and Japanese music/art, Ohtake notes that 'while visiting China in 1976, Takemitsu recognised the vast landscapes from his childhood. Just as Japanese music is partially rooted in China, there possibly is a hidden Chinese influence on Takemitsu'. The speculation was left there, and Ohtake rounded off the paragraph by suggesting that 'Takemitsu's main concern is not to

his eventual search, many decades later, for a universality of music; or as he put it, the 'hatching of a cosmic egg'.¹²⁵ This will be expounded in detail in section 4.4.

Back in Japan, Takemitsu began his formal education. However, school education did not last long for him. Takemitsu was deprived of further schooling when the Second World War broke out. In 1944, though under-age, Takemitsu was called to serve as a full time labour conscript at one of the mountain bases far away from Tokyo until the end of the war. Takemitsu often recalled the experience as 'an extremely bitter one'.¹²⁶ Memories of wartime Japan cast a long shadow over the life of the young Takemitsu, and were to significantly determine the direction of his future. As with other Japanese children, Takemitsu had by then embraced Japanese values as the only values, and Emperor Hideki Tojo was to be looked upon as a god, the much adored and supposedly 'ideal Japanese man'. As Takemitsu wrote in *From a Blank in Music*, 'I had to spend the former half of my boyhood in the excitement of victories, [...] Japan existed in harmony with an Emperor oriented towards an extremely exclusive nationalism'.¹²⁷ The defeat of Japan and the prosecution of Hideki Tojo as a war criminal after Japan's defeat were therefore profoundly shocking and disillusioning for young Takemitsu.¹²⁸ Haunted by the 'corruption of the old

trace his personal upbringing but rather to find the components of the universal mirror where foreign cultures co-exist'. Ohtake, p. 61.

¹²⁵ Takemitsu (1984-1985), p. 6.

¹²⁶ Takemitsu, quoted in Ohtake, p. 1.

¹²⁷ Takemitsu, quoted in Taniyama, p. 73.

¹²⁸ Taniyama, p. 73.

imperial system and its lies',¹²⁹ the remaining years of Takemitsu's adolescence were dominated by a continuing sense of betrayal, pain, fear, and further disappointments. Taniyama notes that Takemitsu did attempt to resume his schooling after the war, only to realise that 'his teachers were only interested in using their students to find out where black market rice was sold'.¹³⁰ Disillusioned as he was with Japanese nationalism, Takemitsu henceforth also rejected further standard education. The rejection of an old value system created a moral void, causing Takemitsu to yearn consciously and increasingly for a value system of another existence hitherto unknown to him. The West soon appealed to young Takemitsu as 'a great, shining dream',¹³¹ a viable and a welcoming 'Other'. Concerning his disillusionment with Japan, his intense longing for and encountering of an alternative 'existence', Takemitsu has been quoted as saying that

I was in my youth just after the war. At that time there was something about Japan we had to negate. We had a feeling, a kind of gut-level response that whatever was Japanese should be rejected. Besides, we certainly had a longing toward various things in foreign countries. It is funny but the B-29 bomber was always an object of curiosity for us although the B-29 was also frightening. Sometimes I thought the bomber was beautiful and the bits of glass shattered by its bombs gave off the smell of chocolate. [Chocolate then was rare and associated with luxury items from the West]. Unconsciously I knew I would find

¹²⁹ Taniyama, p. 73.

¹³⁰ Taniyama, p. 74.

¹³¹ Takemitsu's words, quoted in Ohtake, p. 2.

the existence of something ready to be opened which Japanese society had thus far kept closed to me.¹³²

Like a mirror, Takemitsu's distorted and imaginative constructions of the West reflect his assumptions of the West. The imageries represented what he expected himself to see in the West. Apart from his imaginative link of the B-29 bomber with chocolate or other beautiful things, feeling betrayed and victimised by the war, Takemitsu was also apparently impressed by the image of 'the sunken British battleship "Prince of Wales",' (a ship sunk by Japanese torpedo aircraft in a particularly humiliating defeat in World War II – in December 1941). The sunken ship was depicted in a popular Japanese military song, and it was meant to inspire Japanese patriotism. Ironically, the glamour of the ship represented for Takemitsu, 'Western splendour and modernism'.¹³³ Parallel with the popular Western attitude of the fascination for the so-called 'enchanted Orient', Takemitsu also expressed on many occasions, his intense infatuation in those days with Western images portrayed in American movies:¹³⁴ such as 'glowing hair being brushed', 'curtains with two layers, one being a very rich fabric, and then behind it, a lovely, filmy, lacy curtain blowing in the wind – which we ... never saw in Japan'.¹³⁵

¹³² Quoted by Hikaru Kataoka, and requoted by Taniyama, p. 73.

¹³³ Ohtake, p. 2.

¹³⁴ According to Takemitsu, American movies were popular in Japan immediately before the Second World War. Takemitsu said that from childhood, he and his family were 'great movie fans', and 'particularly loved seeing American movies'. Two of the movies he mentioned are 'It Happened One Night' and 'High Hat'. Takemitsu (1989), p. 200.

¹³⁵ Takemitsu (1989), p. 200.

Takemitsu's first significant encounter with the music of the West came unexpectedly in August 1945, just before the war ended. One day at the army camp, a practice officer took Takemitsu and a few other young labourers to his room and played a recording of *Parlez-moi d'amour* by Josephine Baker on an old gramophone operated by a piece of sharpened bamboo instead of the needle. Recounting this experience of listening to the 'forbidden "enemy music"',¹³⁶ Takemitsu is quoted as saying that

It is virtually impossible to write what I felt about the 'song'. I felt that I was not listening to the 'song' with my will but rather the 'song' was pouring quietly over my body like a cascade of water. Soaking my body, this cascade, like the water of a tributary separated from a wide river, made me feel as if I were feeling the entire world. For the first time I noticed 'Other existence'.¹³⁷

Up to this time, Takemitsu had only been exposed to Japanese traditional music which he had not appreciated. As a teenager brutalised by the austerity and cruelty of war, and surrounded by the martial music force-fed by the army which Takemitsu regarded with disdain as part of his everyday life at that time, this French song sung by Josephine Baker stood in stark contrast to anything that was familiar or known to him. This decisive encounter obviously also intensified Takemitsu's fondness for things outside Japan.

¹³⁶ Taniyama, p. 72.

¹³⁷ Ibid.

Takemitsu often recalled another piece of music he heard after the war: *Prelude: Choral and Fugue* by César Franck broadcast by the radio network established in Tokyo by the American Occupation government for the expatriate soldiers. The piece moved him so much at his first hearing that he thought he had 'found the "ultimate in instrumental music"'.¹³⁸ Immediately after the war, he frequently visited the library of the Civil Information and Education branch of the Occupation government, which had a collection of records. There, Takemitsu 'sought out American music'.¹³⁹ He listened to the music of Roy Harris, Aaron Copland, Walter Piston and Roger Sessions. Having heard Aaron Copland's *Violin Sonata*, Takemitsu described Copland as the 'American Mozart', and his music as 'very simple, but very well done'.¹⁴⁰ He regarded this music as immensely hopeful, as compared to the miserable experiences of the war years he had just been through.¹⁴¹ A lot of these impressions clearly represent Takemitsu's subjective and imaginative reaction against the social reality immediately around him. As an outer reality which was yet reachable or accessible, the often exaggerated images of the West which Takemitsu invented for himself served as motivation in his attempt to really begin relating himself to the Western world – the 'mirror' of the West.

Takemitsu decided to become a composer when he was sixteen; and the composer asserted that at the start, no one taught him. Considering himself as

¹³⁸ Takemitsu, in Taniyama, p. 74.

¹³⁹ Takemitsu (1989), p. 200.

¹⁴⁰ Ohtake, p. 8.

¹⁴¹ Takemitsu (1989), p. 200.

‘almost an autodidact’,¹⁴² he was not willing to affiliate himself to any music school. He taught himself by means of the sheet music, scores, books on music and recordings which he started collecting after the war,¹⁴³ and ‘studied new music – Western music ... mostly through radio’.¹⁴⁴ Soon he began to try his hand at composition, as he said, ‘working on my own music, little by little, step by step’.¹⁴⁵ Having no idea how to notate scores, he ‘learned through reading theory books’.¹⁴⁶ Takemitsu ascribed that which established him as a composer, more importantly, to ‘a book I read, a friend I got to know, or a picture’,¹⁴⁷ to ‘this daily life, including all of music and nature’,¹⁴⁸ and to ‘society as a place which constantly reforms with reciprocal influences’.¹⁴⁹ In line with the principle that a musical culture operates ‘within the framework of presuppositions [...] that constitutes a culture’,¹⁵⁰ Takemitsu recognised the susceptibility of a human being to the ‘philosophical and practical social environment in which [he] exists’.¹⁵¹ Thus Takemitsu saw the need to ‘imagine worlds otherwise unknown to him’, the importance to him as a creative artist of interacting with the various

¹⁴² Takemitsu (1989), p. 207.

¹⁴³ Taniyama, p. 74.

¹⁴⁴ Takemitsu (1989), p. 207.

¹⁴⁵ Takemitsu (1989), p. 201.

¹⁴⁶ Ohtake, p. xviii, quoted from a book written by Takemitsu, *Ongaku o Yobisamasu Mono* (Awakening of Music), p. 44

¹⁴⁷ Ibid.

¹⁴⁸ Quoted from the programme notes for the performance of *November Steps* by the New York Philharmonic, 1967.

¹⁴⁹ Ohtake, p. 66. Quoting Takemitsu’s own words.

¹⁵⁰ Cook (1990), p. 3.

¹⁵¹ Ohtake, p. 65.

‘wavelengths’ outside of him,¹⁵² explaining metaphorically that ‘all sounds on earth are formed by the accumulation of different wavelengths. These accumulated wavelengths (‘signals’) reciprocally bring on a change in the vibrations of other wavelengths’. His mission as a composer was, therefore, ‘to influence a change on others and on oneself’ by way of a ‘signal’ of life – music.¹⁵³

In the brief biographical details of a book (a compilation of Takemitsu’s selected writings translated into English) entitled *Confronting Silence*, Takemitsu was, however, also quoted as describing himself as having ‘studied music composition under Yasuji Kiyose’s guidance (but mainly self-taught)’.¹⁵⁴ Kiyose, whom we remember as one of the Japanese nationalist style composers, taught Takemitsu from 1948 for about two years. Ohtake asserts that ‘their lessons consisted of general discussions about art rather than conventional criticism in compositional techniques’, and notes that before he began composing himself, Takemitsu ‘saw the embodiment of what he had been searching for’ in Kiyose’s *Violin Sonata*.¹⁵⁵ Apparently, Kiyose won the admiration of Takemitsu for his ‘penetrating vision’ that showed him to be ‘in touch with the reality of life’, which is ‘expressed through the simplicity of [his] music’.¹⁵⁶ However, unlike Kiyose, Takemitsu did not see himself as a nationalist composer: having been so

¹⁵² Quoted from Takemitsu’s article, ‘Mirror of Tree, Mirror of Grass’ (1975), p. 37. Ibid.

¹⁵³ Ohtake, p. 66.

¹⁵⁴ Takemitsu (1995), p. xi. The ‘Eulogy of Takemitsu’ at <http://www.nytimes.com/web/docsroot/yr/mo/day/news/arts/takemitsu-obit.html> (access date: December, 1996) also records that Takemitsu had ‘intermittent composition lessons with Yasuji Kiyose during his high school years’.

¹⁵⁵ Ohtake, p. 15.

¹⁵⁶ Ibid.

disillusioned with the country and the war, it comes perhaps as no surprise that he 'opposed nationalism of every sort', and thought it led to 'fascism'.¹⁵⁷ The influence of Kiyose on the young Takemitsu can be seen primarily in the affirmation of the artist's responsibility to 'properly recognise social reality', and to 'consciously ... think of art as contained within society'.¹⁵⁸ The value of this influence could be phenomenal, for it may have been the foundation upon which Takemitsu's concept of 'mirror' later evolved: as he extended his contextualisation of music to internationalism, rather than confining it to one particular society. Having learnt from Kiyose about thinking of music in its social and political contexts, Takemitsu saw this context in terms not of Kiyose's nationalism but rather of internationalism.

The impact of Kiyose's musical sensibilities on Takemitsu is also reflected in the attitude of the young composer towards certain elements of Western music. Recounting his development as a composer, Takemitsu said that for over fifteen years after the war, he 'struggled to avoid being "Japanese", to avoid "Japanese qualities"',¹⁵⁹ and was only concerned about projecting himself into the 'Western mirror'.¹⁶⁰ His first interest in Western music was his perception of the Western musical ensemble as a social unit: 'I was very infatuated by ensemble in a social sense, that is by the idea that many kinds of people leading different ways of life

¹⁵⁷ Takemitsu, quoted in Taniyama, p. 93.

¹⁵⁸ Ohtake, p. 15.

¹⁵⁹ Takemitsu (1989), p. 199.

¹⁶⁰ Takemitsu (1992), p. 47.

could harmonize into one world through, say, a piece of music by Beethoven'.¹⁶¹ This perception is also linked with Takemitsu's idea of music as 'relational'; as he said, 'music is something that an individual cannot possess, yet it begins strictly through an individual and later shows its form in relation to other individuals'.¹⁶² Takemitsu later discovered that in fact, 'traditional Japanese music does not exist through relationships',¹⁶³ in the sense that the concept of music as a relational art does not exist in the Japanese traditional sense of music. This represents one of the many contradictory sentiments which Takemitsu never attempted to reconcile, and I shall return to this in section 4.3.2. Takemitsu's fondness for the Western ensemble or orchestra is evident in the fact that most of his important works were written in that medium. Besides its social implications, musically speaking, the diversity within the Western orchestra also provides an abundance of timbral and textural possibilities which Takemitsu greatly exploited. This will also be further discussed later in section 4.3.2.

While Takemitsu delved into Western music and compositional techniques, he allowed himself to be strongly influenced by a number of Western composers, an important influence from the early days being Debussy. Writing about Debussy, Takemitsu said that 'of course, I studied in my own way, but I think of him as my great mentor'.¹⁶⁴ Takemitsu was particularly inspired and fascinated by Debussy's orchestration, his 'use of colour, of light and shadow',

¹⁶¹ Takemitsu, quoted in Taniyama, p. 74.

¹⁶² Takemitsu (1992), p. 66.

¹⁶³ Ibid.

¹⁶⁴ Takemitsu (1995), p. 110.

and his ideas.¹⁶⁵ Takemitsu considered Debussy's orchestration to have 'many musical focuses',¹⁶⁶ or a 'pan-focus',¹⁶⁷ as a result of a sensibility which was a product of learning 'from both Japan and the West'.¹⁶⁸ Elaborating his definition of the 'many musical focuses', Takemitsu said that

At first I intuitively fell in love with Debussy's music, but later I studied his scores carefully and heard performances of his music many times. His orchestration is so special. Sometimes, especially in German music, the orchestration ... oh, so many beautiful composers, but ... their way of using the orchestra has too much emphasis, is too much a single thing. But Debussy seeks many points of focus and many gradations of colour. These are very important. He combines several things at the same time, not only single things. ... and this music is also very spatial. German orchestration is very condensed, with emphasis; it is very strongly one thing, like a tight, concrete building or something. Debussy's harmonies move, float.¹⁶⁹

We also learn from one of Takemitsu's essays, 'Notes on *November Steps*' that, in spring 1967, while working on that piece, he had with him 'two scores by Debussy, *Prélude à "L'Après-midi d'une faune"* and *Jeux*'. Apart from commenting imaginatively on the 'reality'¹⁷⁰ of the 'handwritten symbols that

¹⁶⁵ Ohtake, pp. 6-7. Takemitsu (1989), p. 207.

¹⁶⁶ Takemitsu (1995), p. 110.

¹⁶⁷ Takemitsu, quoted in Ohtake, p. 7.

¹⁶⁸ Takemitsu (1995), p. 110.

¹⁶⁹ Takemitsu (1989), pp. 207-208.

¹⁷⁰ Or in Takemitsu's words: 'they took on a vivid life of their own'. Ibid.

appeared as half-erased stains' on Debussy's scores, there was no indication from Takemitsu as to how much Debussy's works had directly impacted his own work-in-progress. However, it is obvious that Takemitsu was intensely in love with the works of Debussy, and traces of some of the characteristics of the 'mentor' can be found in Takemitsu's own compositions, as will be illustrated in Section 4.3.2.

It is all very well that Takemitsu learnt from the music of Debussy and allowed himself to be influenced by Debussy. However, it is particularly interesting that while looking intensely to the West, such as to the music of Debussy, Takemitsu in fact turned subconsciously to the types, or elements in certain types of Western music which bear qualities that resemble those found in Japanese traditional music. Debussy's use of 'many musical focuses' to produce a 'spatial' effect,¹⁷¹ as opposed to the progressive Germanic developing theme, coincides with the concept of *fusoku-furi* of Japanese culture, in which the co-existence of disparate elements in non-exclusive terms is greatly encouraged. Disparate entities are to exist on the same level in a state of connectedness, yet remain separated. Related to this concept of multiplicity of sound is an extreme sensitivity to tone colour and tone quality in the French musical tradition, a tendency which is also shared in the perception of traditional Japanese music.¹⁷² Takemitsu recalled Debussy's interest in Oriental art and its influence on the older composer following the 1889 at the Paris Exhibition: '... I knew that many decades earlier ... Debussy ..., after hearing a gamelan performance in Paris, was profoundly influenced by that music. ... the logical sense of Debussy's music was

¹⁷¹ Takemitsu (1989), p. 208.

¹⁷² Takemitsu (1995), p. 110.

strengthened by that experience'.¹⁷³ With particular emphasis on the impact of this incident on Debussy, Takemitsu saw an interesting 're-importation' of Oriental-influenced French music into the East, a 'reciprocal action' or an 'interplay' of musical influence which he might not have realised during his first contacts with the music of Debussy.¹⁷⁴

Another significant French influence was from Messiaen, whom Takemitsu regarded as his 'spiritual mentor'¹⁷⁵ and his major "art music" influence'.¹⁷⁶ In the early 1950s, Takemitsu was given a copy of Messiaen's *Preludes* for piano by his composer friend Toshi Ichiyanagi. Writing about the incident in 1993, Takemitsu asserted that he was 'still captivated by a kind of enigmatic power in that music'.¹⁷⁷ Ohtake notes that the discovery and subsequent exposure to Messiaen's music was followed up by the founding of the 'concert and exhibition series' known as *Jikken-kobo* (Experimental Studio) by Takemitsu and several other Japanese artists in 1951 which premièred much of Messiaen's music in Japan.¹⁷⁸ A direct influence of Messiaen is in Takemitsu's *Quatrain* (1975) where the instrumentation was modelled deliberately on

¹⁷³ Takemitsu (1995), p. 94.

¹⁷⁴ Takemitsu, quoted in Ohtake, p. 6.

¹⁷⁵ Takemitsu (1995), p. 141.

¹⁷⁶ Wilson, footnote 47, p. 27.

¹⁷⁷ Takemitsu (1995), p. 141.

¹⁷⁸ Ohtake, p. 7. In the Translators' Preface of *Confronting Silence*, translators Yoshiko Kakudo and Glenn Glasow explain this 'Experimental Workshop' by quoting from an account of the planning for its first exhibition: 'The purpose of having this exhibition is to combine the various art forms, reaching an organic combination that could not be realised within a gallery exhibition, and to create a new style of art with social relevance closely related to everyday life ...'. Inclined towards multimedia productions, the various art forms presented are categorised under 'painting', 'objects', 'ballet', 'music', and 'presentation of works as single pieces, or as a combination of painting, objects and music compositions'. Takemitsu (1995), p. xi.

Messiaen's *Quartet for the End of Time*. Before writing his work, Takemitsu visited Messiaen (in New York) with members of the contemporary music ensemble TASHI who commissioned *Quatrain*, and consulted Messiaen regarding the intent of his new piece. Messiaen was said to offer immense encouragement, and analysed his *Quartet* for Takemitsu, 'measure by measure'.¹⁷⁹

As with Debussy's music, in the instrumental writing of Messiaen, chordal structure and types of density are used more as decorative than as functional devices. Changes in the structure of chord forms are as much for timbral and coloristic difference as for harmonic alteration. These technical and aesthetic tendencies have much influenced Takemitsu's style of writing. Although Messiaen's response to colour reflected a synaesthetic inclination which also fits in with the propensity of the French tradition of composers for subtle changes of timbre and texture, this tendency finds a certain affinity in Takemitsu. As in the case of Debussy, it is interesting that right from the beginning, Takemitsu's interest in Messiaen's music had been geared unknowingly towards musical sensibilities which are embodied in traditional Japanese aesthetics. Another feature of Messiaen's works is the use of birdsong, the concept of which might have been appealing to Takemitsu as a means of identification with the sounds of nature. Takemitsu's contemplation on nature was made explicit in titles of works such as *A Flock Descends into the Pentagonal Garden* (1977), *Towards the Sea II* (1981), *Rain Tree* (1981), *Rain Coming* (1982) and *All in Twilight* (1987). However, as we know, the love of nature is also common to traditional Japanese cultural practice.

¹⁷⁹ Ohtake, p. 8. Takemitsu also fondly illustrated this experience himself in Takemitsu (1995), p. 141.

In saying this, I am not denying the importance of either Debussy or Messiaen to Takemitsu's technical development as a composer. At an earlier stage when he saw himself as a young composer still discovering his own original musical idiom, Takemitsu must have been incredibly inspired to find the crystallisation of some of his personal aesthetic ideals in the music of these French masters, and to discover new scope via their works. Through the music of his 'mentors', a reservoir of technical possibilities was opened up for Takemitsu: particularly the technical means of the transference of abstract entities and philosophical ideas into musical compositions.

Apart from his relationships with the works of Debussy and Messiaen, Takemitsu also claimed to be a 'captive of Webern's music' for some time (see the quotation in the next paragraph), saying that he 'studied scores of the serial works and heard Robert Craft's Columbia recordings'.¹⁸⁰ An empathy with Webern's music – in his use of cells as the basis of structure, and his concern for the refined control of all musical parameters – is heard particularly in Takemitsu's works such as *Music of Tree* (1961), *Arc* (1963-66/76) and *Stanza I* (1969).¹⁸¹ However, as elaborated in Section 4.2.2, a passion for miniatures and the tendency to cherish minute and delicate things is a characteristic of the traditional Japanese aesthetic. Chou Wen Chung has also suggested that Webern's concern with all the defineable physical characteristics of individual tones may be considered 'conceptually and aesthetically in sympathy with important categories

¹⁸⁰ Takemitsu (1992), fn. 39, p. 77

¹⁸¹ Wilson, pp. 30-31.

of Asian music'.¹⁸² Thus, Takemitsu may have been drawn to Webern for the same reason as with Debussy and Messiaen, in that the alignment of Webern's music with Oriental ideals subconsciously reminded Takemitsu of a characteristic tendency inherent in the aesthetic of traditional Japan.

Takemitsu acknowledged influences from other Western composers throughout his life. However, of decisive influence on his compositional development after he studied Western music for over a decade was his 'discovery', as Takemitsu put it, in the early 1960s, of another 'mirror': the mirror of Japanese traditional music.¹⁸³ As explained earlier, despite having been 'surrounded' by traditional Japanese music in his childhood, Takemitsu's rejection of all Japanese values from the age of fifteen had so affected him that it was as if he had never known traditional Japanese music before; thus, his description of his resurgence of interest as a 'discovery' (or in my word, a 'rediscovery'). The decisive experience was at a performance of *Bunraku* puppet theatre which Takemitsu just happened to see.¹⁸⁴ By then, Takemitsu was already strongly acquainted with Western music. Having begun 'by doubting traditional values', Takemitsu said that this was the first time he 'became aware of Japan',¹⁸⁵ coming 'to realise the value of Japanese music',¹⁸⁶ and the impact of this 'first impression of Japanese music [was] unusually strong'.¹⁸⁷ He was moved and

¹⁸² Chou, p. 214.

¹⁸³ Takemitsu (1992), p. 47.

¹⁸⁴ Takemitsu (1995), p. 53.

¹⁸⁵ Takemitsu (1992), p. 55.

¹⁸⁶ Takemitsu (1989), p. 209.

¹⁸⁷ Takemitsu (1995), p. 53.

shocked by the music, and wondered why his attention had never been captured by it before.¹⁸⁸ And at the same time, he found this very confusing:

It is difficult to describe the sensation I had. I was a captive of Webern's music at that time. But the music performed then impressed me as even more astonishing than Webern. The music I heard was the accompaniment for *Horikawa* ... a famous scene from ... a late eighteenth century *Bunraku* play [about] the elaborate skill of a monkey trainer – not such attractive music, as I think back on it. However, it was completely new world to me, and I did not know what to do about facing this territory of music which had such a different nature.¹⁸⁹

As a result of the encounter, Takemitsu became involved in studying traditional Japanese music, including learning to play the traditional string instrument *biwa*.¹⁹⁰ Though it is hard to credit Taniyama's nationalistically-inspired claim that the composer 'suffered a crisis of conscience and started to question his identity as a composer in relation to his country's music',¹⁹¹ Takemitsu's 'discovery' of this second 'mirror' may have been caused (as Ohtake suggests) not only 'by the discovery of his Japanese heritage but also because of the uncertainty he feels about the present position of Western music'.¹⁹² By contrast,

¹⁸⁸ Takemitsu (1989), p. 201.

¹⁸⁹ Takemitsu (1992), pp. 56-57.

¹⁹⁰ At an interview with Cronin and Tann in 1988. Quoting the words of Takemitsu: 'I have studied the *biwa*, so writing a piece for the *biwa* is much easier, because the *biwa* is – not really, but anyway, sometimes I feel – a part of myself'. Takemitsu (1989), p. 212.

¹⁹¹ Taniyama, p. 71.

¹⁹² Ohtake, p. 61.

the encountering of Japanese traditional music as a new musical territory opened up new dimensions in his musical perception, and new ideas offered new musical possibilities; as Takemitsu said, 'my concepts of "Others" revealed itself to me in greater variety and richness, broader and deeper than ever before'.¹⁹³ The following account from Takemitsu's article 'Mirrors' vividly illustrates his perception of the entire experience:

Once I believed that to make music was to project myself onto an enormous mirror that was called the West. Coming into contact with Japanese music, I became aware of the fact that there was another mirror. ... Soon, sounds of the collapse of this enormous mirror, the West, reached my ears, ... For me, it is impossible to think of going towards the East if the West is no longer a viable direction. ... It is my desire to further train and renew my powers of auditory imagination by placing myself among the refracted rays of light arising from the intricate reflections of various mirrored fragments [i.e., those resulting from the collapse of the Western mirror].¹⁹⁴

Takemitsu later explained in several of his articles that what impressed him about the *Bunraku* performance at that decisive encounter was 'the intensity of the melodies and the rhythm of the *futozao*'.¹⁹⁵ Taniyama notes in her article that it was the 'different kinds of music the *shamisen* was capable of' which

¹⁹³ Taniyama, p. 74, quoted from Takemitsu (1995), p. 45.

¹⁹⁴ Takemitsu (1992), p. 47.

¹⁹⁵ Takemitsu (1995), p. 53.

Takemitsu received with 'a kind of shock'.¹⁹⁶ A closer look at the nature of the music of *Bunraku* shows that, to be sure, what Takemitsu referred to as shocking was one particular feature of *Bunraku*: the mosaic-like musical patterns resulting from the unique interaction between melodic and rhythmic lines.

A *Bunraku* performance involves one *shamisen* player and a *gidayo* (sung narrative) singer / narrator;¹⁹⁷ the *futozao* which Takemitsu referred to is simply a type of *shamisen* used for accompanying *gidayu*. As with other genres of Japanese traditional music involving voice and *shamisen*, in *Bunraku* the *shamisen* takes a full share in the dramatic development, supporting the singer/narrator in every way, mostly on a drone. The uniqueness of the *shamisen* (or rather the *Bunraku* theatre) lies in the rhythmical relationship between the accompanying *shamisen* and the vocal part, in the manner once again of *fusoku-furi*. As explained in the earlier section on traditional Japanese cultural elements, the concept of *fusoku-furi* in music also implies different parts following the same general melodic line, yet seldom changing pitch on the same beat. One part often seems to float behind the other, thereby creating a mosaic of stereotyped patterns. This rhythmical disjunction is well illustrated by Kikkawa in the description below. Though referring to the *nagauta* theatre – a related genre of traditional Japanese theatre (which has a *hayashi* ensemble added to the *shamisen* accompaniment), Kikkawa's illustration nonetheless gives a good impression of

¹⁹⁶ Taniyama, p. 74.

¹⁹⁷ *Shamisen* is widely used either as an accompaniment to song and narrative, or as a solo instrument as part of the *Bunraku* and *kabuki* puppet theatre. It has three strings (that is what its name means), and a banjo-like small square body covered with catskin, with a long and slender neck. The *shamisen* in *Bunraku* theatrical performances is plucked with a large sturdy plectrum. The *gidayo* refers to the style of sung narration in *Bunraku* performance, named after Gidayu Takemoto (1651-1714), a virtuoso chanter for the puppet plays who was instrumental in the emergence of the *Bunraku* form. Takemitsu (1992), fn. 13, p. 74; Harich-Schneider, pp. 516-517; pp. 524-525.

the melodic and instrumental interaction typical of all traditional Japanese theatrical performances:

The text ... is sung very slowly in an extremely lyrical fashion, and is accompanied by a *shamisen* part that supports the melody of the vocal part. Although performed simultaneously with things, the music of the *hayashi* (ensemble of flute and three drums) is played independently with no reference to the vocal or *shamisen* parts, with the result that the two are in a *fusoku* or disconnected relationship. The absence of any musical (melodic or rhythmic) relationship is of no significance; In spite of the fact that when viewed in a Western musical sense the piece ... fits with neither the vocal nor *shamisen* parts, this type of juxtaposition of unrelated musical elements is permitted and actually appreciated in the traditional music of Japan.¹⁹⁸

The effects of the concept of *fusoku-furi* in all its manifestations can be seen, for instance, in Takemitsu's use of dissonance created by the juxtaposing of different rhythmic or melodic patterns upon one another, resulting in rhythmic tension and a kind of heterophony which became a characteristic feature of his works. This kind of musical writing could be seen as a direct result of Takemitsu's studying of the musical form of *Bunraku*.¹⁹⁹

¹⁹⁸ Kikkawa, p. 90.

¹⁹⁹ Taniyama, p. 71.

4.3.2 The 'Mirroring' of Two Traditions: From Confrontation to Confluence

4.3.2.1 Confrontation: *November Steps*

We saw in the previous chapter how the meeting with an 'Other' (the West) caused Peter Sculthorpe to question his 'original' national identity, thereby resulting in his eventual 'return' to claim affinity with his native land. Takemitsu reacted quite differently after encountering both the Western and his indigenous musical traditions. Unlike Sculthorpe, having confronted two diverse musical cultures, Takemitsu did not consider it meaningful to make simple distinctions between the music of the East and West,²⁰⁰ neither did he see himself as a nationalist composer. Regarding the latter, Takemitsu in fact asserted that, 'I am a Japanese composer, but it is not necessary to relate music to some nation, some race. Music should be beyond such fictions'.²⁰¹ Takemitsu spoke extensively about 'the hatching of an universal egg' which implies his international outlook.²⁰² Borrowing the idea from Buckminster Fuller, Takemitsu believed that 'since the 1930s, cultures of the world have begun a journey toward the geographic and historic unity of all people'.²⁰³ Takemitsu saw himself as having a

²⁰⁰ Takemitsu (1984-1985), p. 3. Takemitsu wrote about this in the context of an elaboration of his view that 'civilizations and the arts have always been in a state of give and take'. He therefore suggested that it would be utterly meaningless to compare the values of, or to make a simple distinction between, Western music and music of the East.

²⁰¹ Takemitsu (1989), p. 209.

²⁰² Takemitsu (1995), p. 94.

²⁰³ Takemitsu (1995), p. 91. Quoting Buckminster Fuller, in foreword for Noguchi's *A Sculptor's World* (New York: Harper & Row; London: Thames & Hudson, 1968), p. 7.

responsibility, amidst 'countless individuals', to 'hatch' a 'universal music' by way of his imagination. He attempted a universality of music by presenting musical elements from both cultures simultaneously. However, he soon became acutely aware of the vastness of fundamental differences and feelings of ambivalence when the two traditions confront each other. Feeling it 'superficial' to blend them simplistically, he chose instead to contrast the differences. He explained this in 1975 at a lecture to a group of composition students at Yale:

Japan and I have arrived at the present with great contradictions. Political attempts to resolve those contradictions may bring on a crisis and, indeed, may not be possible. Speaking from my own intuition, rather than from a simple-minded resolution to blend Western and Japanese elements, I choose to confront those contradictions, even intensify them. And those contradictions are for me a valid visa for the world. That is my act of expression. ... Nothing that truly moves us will come from the superficial blending of East and West. Such music will just sit there.²⁰⁴

Takemitsu also spoke about his intensification of contradictions as a means to invoke momentum and drama, which he considered almost as the essence of the reality of life to be reflected in music:

Theoretically, the coexistence of two individualities is a contradiction. I am not trying to eliminate that contradiction by working in collaboration. On the contrary, by experiencing stronger contradictions I hope to know reality. Is not the effort in reconciling differences the

204

Takemitsu (1995), p. 93.

real exercise for life? Contradiction will result in movement, and that will make the air circulate.²⁰⁵

Some reflections of these ideas of active confrontation and contradiction between two cultures can be seen in *November Steps* (1967) for two traditional Japanese instruments, the *biwa*²⁰⁶ and the *shakuhachi*,²⁰⁷ and Western orchestra. As Takemitsu himself claimed, ‘creating *November Steps*’ was for him ‘a priceless experience’.²⁰⁸ It was through the process of composing this work that he first arrived, in more concrete terms, at the idea of confronting differences.²⁰⁹ The piece is regarded as a culmination of Takemitsu’s view of Japan-West collaboration at that time, and is also one of the first works with which Takemitsu ‘announced his presence on the international scene’.²¹⁰ *November Steps* was commissioned by the New York Philharmonic as part of its 125th anniversary celebrations in 1967. It may be worthwhile quoting his recollection of the experience in full:

²⁰⁵ Takemitsu (1995), pp. 13-14. From one of his essays, written in 1971.

²⁰⁶ A traditional Japanese instrument (related to the *ud* in the Middle East today and the Chinese *pipa*; introduced into Japan during the *Tempo* era (729-749), since then ‘Japanized’ and further developed over a long period into its modern form). The *biwa* is a lute with a pear-shaped body and silk strings, played with a plectrum, and very flexible in its intonation; Takemitsu specifies the five-string “*satsumabiwa*”. Takemitsu (1995), p. 60.

²⁰⁷ Also of Japanese indigenous tradition of Chinese origin, the *shakuhachi* is a large bamboo end-blown flute with five finger-holes, also capable of a great deal of subtle inflection of pitches.

²⁰⁸ Takemitsu (1990), p. 25.

²⁰⁹ Takemitsu (1995), pp. 83-90.

²¹⁰ Burton, p. 4.

In 1967 I was asked to compose something to mark the 125th anniversary of the New York Philharmonic. Some years before that I had written a small piece for the *biwa* and the *shakuhachi*. I played it for Seiji Ozawa, who was quite astonished, having never before heard the *biwa* and the *shakuhachi* played in concert with each other. He taped my composition and took it back to the States with him. Leonard Bernstein heard the tape and asked me to compose a work that paired these two instruments in concert with orchestra. I was young then, and had never been abroad, so I happily accepted the request and began to work on the piece. Soon enough I realised that the difference between Western instruments and Japanese instruments is so profound, so fundamental, that it is beyond words. I had started off thinking that I could somehow triumph over differences in musical instruments, since I was already intellectually familiar with the problem. I thought I could bring two different things together as one and create my own musical composition in my own manner. It turned out that this was not the simple process I had imagined it to be.²¹¹

Takemitsu then devoted himself to studying the different types of musical instruments he intended to use in his new work, only to realise the vast dissimilarities between them, and found it 'close to impossible to write one piece in which the two were orchestrated':

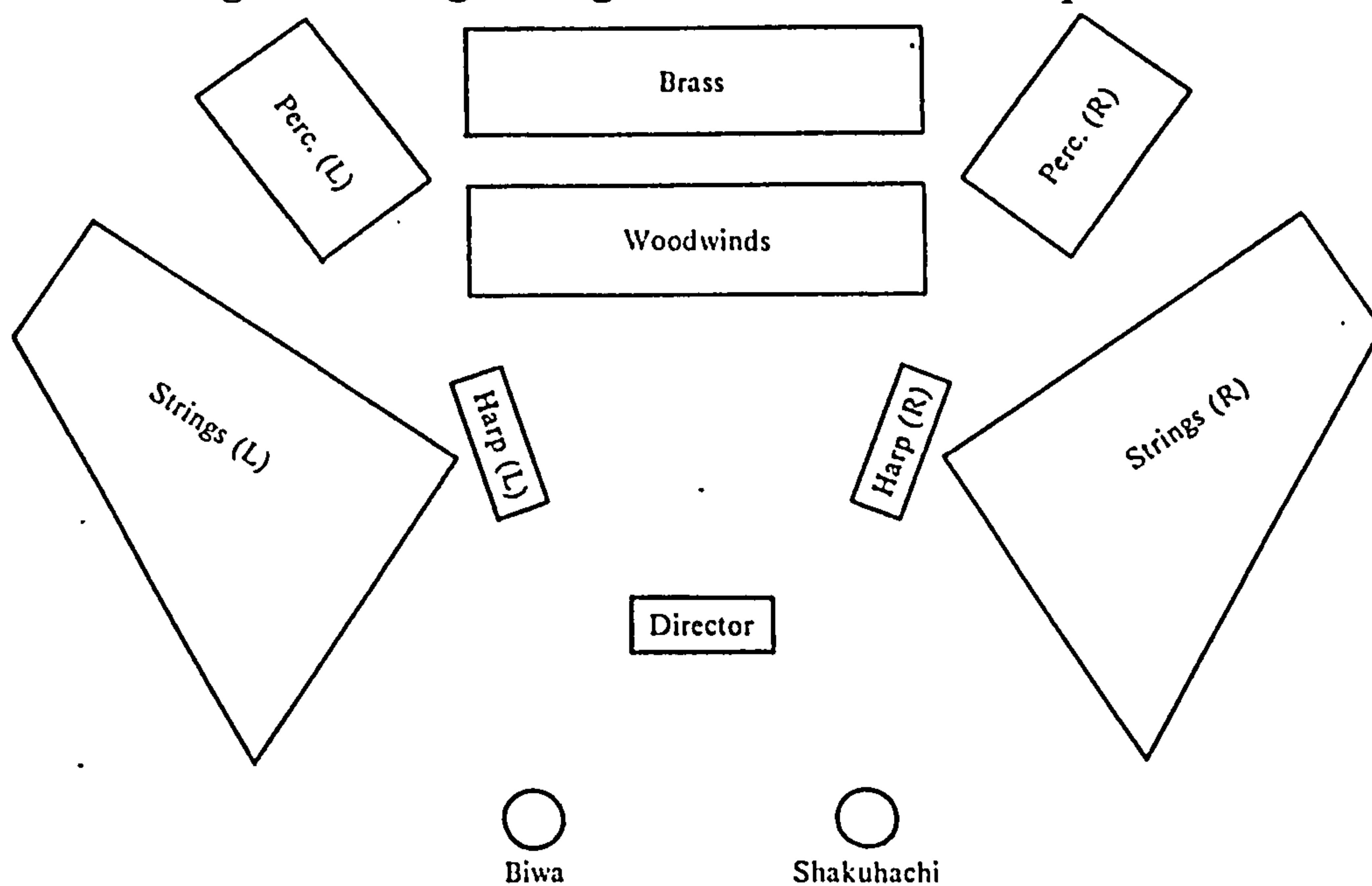
First I thought I might give up and not do the piece. Then I reconsidered: it would be important to have American audiences come to know the existence of such musical dissimilarities just as they are. I also thought it was important for me to gaze relentlessly at the intrinsic

²¹¹ Takemitsu (1990), p. 21.

differences between traditional Japanese music and modern European music, to stare them down, and digest them. Realising that as a musical composition the work would probably be a failure, I resolved to blend some intrinsically mismatched instruments in one ensemble so as to reveal, to the extent that I could, their underlying differences.²¹²

Takemitsu demonstrates the fundamental differences between the *biwa-shakuhachi* and the Western orchestra by juxtaposing the two worlds of sound.²¹³ At the outset, this may be noticed in the seating arrangement of *November Steps* (Fig. 20).

Fig. 20 Seating Arrangement for *November Steps*



(R) and (L) Strings should be placed as far apart as possible

²¹² Ibid.

²¹³ Takemitsu considered Japanese instruments such as the *biwa* and the *shakuhachi* as 'producing sounds that are very vivid and near to man', whereas 'the sound of European instruments is already very abstract (removed from nature)'. Thus the 'two worlds of sound'. Borris, p. 285.

As seen in the plan printed in the score, the conductor is positioned between the two 'worlds': the two Japanese traditional instruments, the *biwa* and the *shakuhachi* are placed almost behind the conductor (to his/her left and right) at the front of the platform, and the Western orchestra at the back of the platform, facing the conductor. This seeming 'back and front' visual contrast in the seating arrangement for the instruments, with the full Western orchestra placed behind the two solo instruments, the *biwa* and the *shakuhachi* on the platform, may be most conventional and acoustically logical. However, Takemitsu further divides the Western orchestra (except the brass and woodwinds which are placed at the centre back of the platform) into two groups specified as left and right bodies on the platform. Each group consists of 24 strings, a harp, and extensive percussion with 2 players. With the major part of the orchestra symmetrically divided into two heterogeneous 'groups' in this manner, Takemitsu also marked on the score that the two groups of strings on the right and the left side are to be 'placed as far apart as possible'. It may be necessary to add that, as noted by Takemitsu in the quotation above, the *biwa* and the *shakuhachi* do not belong to the same genre of traditional instruments, and were never used to play together until Takemitsu combined the sounds in his works. Such deployment of instruments, distancing and juxtaposing of instruments and instrumental groups highlight Takemitsu's liking for, and facilitates his manipulation of, the contrast of blocks of sound to produce antiphonal effects (Fig. 21).

40

Obs. 1-2

Br. Cls. 1-2

Trps. 1-2

Trbs. 1-3

Hp. 1

Vns. 1-12

Vas. 1-3

Vcs. 1-2

Cb. 1-3

Hp. 2

Vns. 1-12

Vas. 1-3

Vcs. 1-2

Cb. 1-3

All of the d's here for the 12 Violins both right and left are Bva....
for their indicated durations.

Takemitsu expressed his fondness for antiphonal effects on various occasions, and these effects are related to his emphases on the temporal and spatial aspects of sound in composition. In his notes on *November Steps* in the book *Confronting Silence*, Takemitsu wrote that ‘like time zones on the globe, [he would] arrange the orchestra in several time zones – a spectrum of time’.²¹⁴ By structuring his piece in a series of independent sections which contain blocks of sound, Takemitsu also aimed to create ‘several different audio foci’.²¹⁵ The result of these emphases on the spatiality and temporality of sound is the creating of heterophonic and pluralistic sound textures that are constantly flexible, blending and changing, ebbing and flowing like ocean tides, a sound which also seems capable of moving outward and upward with no sense of boundary. This is as opposed to a total, compact and seamless sound, characteristic of music of the traditional Western tonal tradition. As Takemitsu said, ‘sound in Western music progresses horizontally. But the sound of the *shakuhachi* rises vertically, like a tree’.²¹⁶ These temporal and spatial effects play important roles in Takemitsu’s construction of sound; as he also explained in the notes from the brochure provided at the Steel Pavilion, “expo ‘70” Osaka, Japan,

The conventionally arranged space of most halls initiates no movement, brings about no human experience (spatial or temporal) as a qualitative experience, and is a standardised, provisional thing. ... From 1948, music has opened up new areas by electronic means and has made it possible to listen simultaneously to plural, heterogeneous musical images and heterogeneous time structures. The idea of this

²¹⁴ Takemitsu (1995), p. 88.

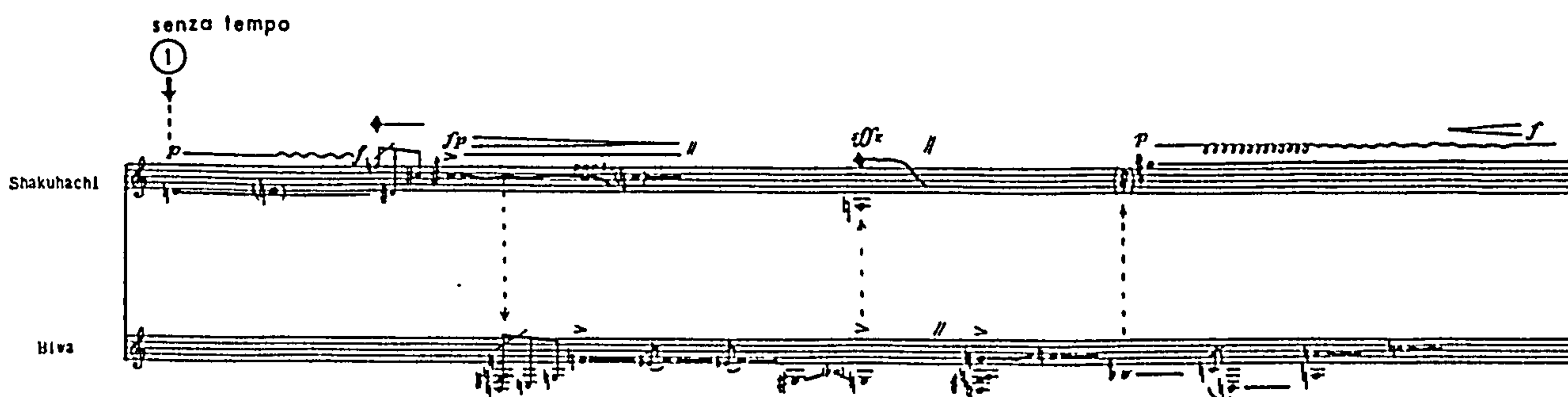
²¹⁵ Takemitsu (1995), p. 87.

²¹⁶ Ibid.

new music (concrete and electronic music) has brought much influence to bear upon instrumentally performed music (live music). Departing from the standard placement of former instruments, a free sound source has been established, and the information supply has become pluralistic. The spatiality and spatial timbre – the temporal textures of musical images – have been added as important parameters in the construction of music.²¹⁷

The writing for the instrumental forces in *November Steps* also has a great degree of contrasts of orchestral colours and dynamics which are very meticulously detailed. These contrasts of orchestral colours and dynamics are created by emphasizing the discrepancy between the forceful attacks and very soft playing on the *biwa* and the *shakuhachi*, both techniques being characteristic of the two instruments (Fig. 22).

Fig. 22 *November Steps*, as the soloists on the *biwa* and the *shakuhachi* enter the piece at bar 25



²¹⁷ Wilson, p. 45. Quoted from Takemitsu, in notes from the brochure provided at the Steel Pavilion, "expo '70" Osaka, Japan.

The contrasts of sudden attacks and soft playing are also mirrored in the orchestral writing, in the rotation of sections of great violence, contrasting with sections of immediate withdrawal of sound, as in bars 4-5 (rapid crescendo with thickened musical texture from *f* to *sff* as the predominant dynamic markings), contrasting with bars 6 (abrupt shrinking of texture and timbre, marked *pp*). This is evident in Fig. 21, another example of which is shown as Fig. 23.

Next page: Fig. 23 Bars 4-7, showing contrasts of sudden attacks and soft playing in the orchestral writing of *November Steps*

Significant to the dynamic contrasts in Takemitsu's writing is his use of silent pauses, not as rests devoid of important meaning, but as positive expression, known in Japanese as the elucidation of *ma* (thinking in silence, as explained earlier in Section 4.2.2). Instead of using sound to delineate silence, sound functions as if subservient to silence. The result is a non-progressive sense of flow or flux, indicating no clear sense of beginning or ending. Takemitsu is quoted as speaking of his music as 'a permanent oscillation, of its development with silent intervals of irregular duration between the sounds, like the language of Dolphins,'²¹⁸ strongly influenced by his 'own experience of life and his philosophical aspirations, together with all kinds of music including native and folk music; and even popular music'.²¹⁹ What was intended is a musical result which bears the characteristic of spontaneity, for Takemitsu asserted that 'a

²¹⁸ It has been demonstrated that dolphins communicate not with their gibbering voices but with the varied intervals of silence between the sounds they emit. Takemitsu (1995), p. 88.

²¹⁹ Jin, p. 4. Quoted from the program note of recording, "Takemitsu", Decca Record Co., Ltd., ZAL 12352.

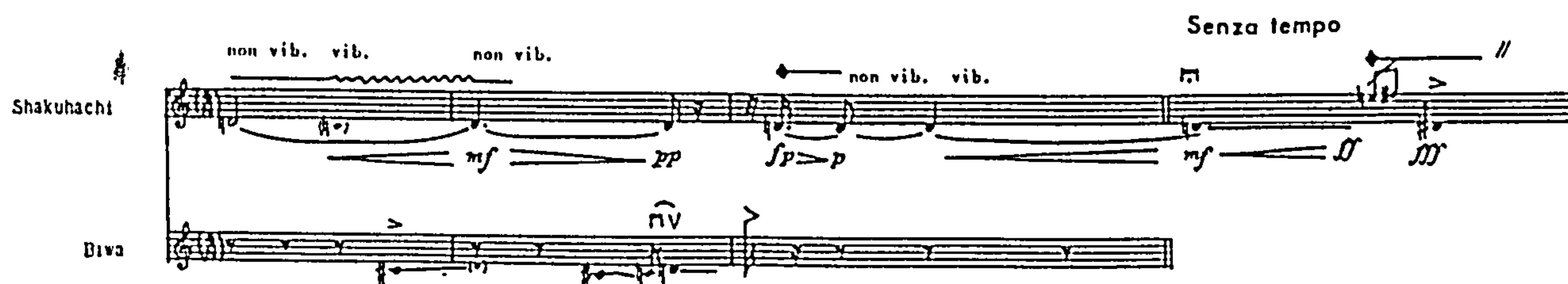
orchestral writing of *November Steps*

278

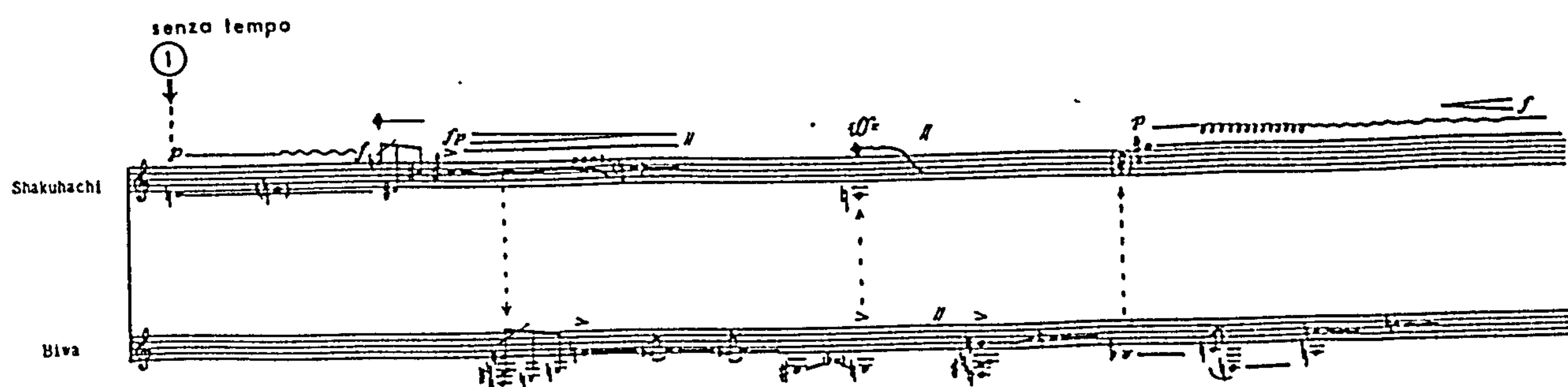
composition should not give the impression it is complete in itself. Which is more pleasurable, a precisely planned tour or a spontaneous trip?'²²⁰ An obvious example of this in *November Steps* is found towards the end of the piece. The long sustained tone of the *shakuhachi* towards the end of piece wavers around pitches D, D# and their ornamented pitches (Fig. 24a), pitched almost exactly as at the beginning of the *shakuhachi* solo in bar 25 (Fig. 24b). Apart from the different dynamic markings, which suggest otherwise, the *shakuhachi* could have implied that the piece is to begin (again) from the end, marring any definite sense of beginning or ending, thus in a way, evident of Takemitsu's suggestion of spontaneity.

Fig. 24

(a) The ornamented D played by the *shakuhachi* towards the end of *November Steps*



(b) The same ornamented D when the *shakuhachi* enters for the first time at the start of the piece



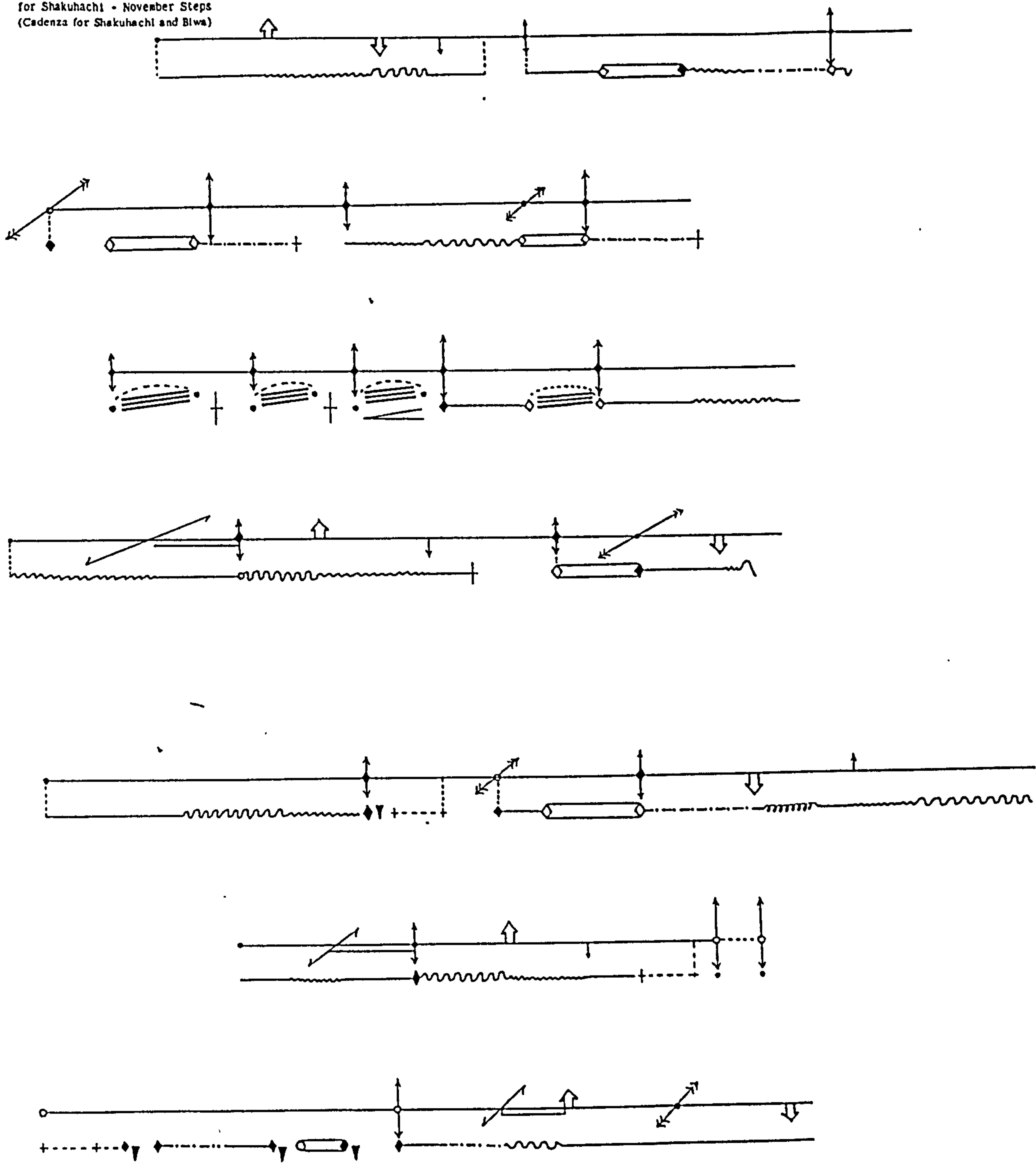
The use of contrast as a basic compositional device may also be seen in the formal plan of the work, which consists of a series of eleven continuous but independent sections, named by Takemitsu as eleven 'steps'.²²¹ As successive 'steps' or sections of no particular melodic unity, no two 'steps' resemble each other. It is as Takemitsu described, 'like the [restraint and allusion of the] music of the *Noh* theatre, the rhythm endlessly oscillates'.²²² Each of the steps has a different length and they are also scored differently. Some 'steps' are allocated entirely to the two solo instruments, as in sections 1 and 6, as well as in section 10 where the two instruments share an extended cadenza. Takemitsu employs a precise, independent articulation in his notation. Conventional pitch notation is used in most parts of the piece, except in the extended cadenza for the *biwa* and the *shakuhachi* in section 10. Here, Takemitsu adopts a system of graphic notation for the *shakuhachi* indicating all the playing techniques (Fig. 25), and a kind of tablature for the *biwa* (Fig. 26) with clear indications of how each note is to be produced.

²²¹ In traditional Japanese music, a section or variation of a piece is known as a 'step'. Burton, p. 5.

²²² Quoting from Ozawa, in A. Palmer, pp. 422-423.

Fig. 25 Graphic notation for the *shakuhachi*

for Shakuhachi - November Steps
(Cadenza for Shakuhachi and Biwa)



All of the sequences can be played in any order.

Fig. 26 Graphic notation for the *biwa*

for Biwa - November Steps
(Cadenza for Shakuhachi and Biwa)

The figure displays 12 distinct musical sequences for the Biwa, arranged in a grid-like fashion. Each sequence is represented by a staff with notes, fingerings (numbers 1-4), and various musical symbols. The sequences are as follows:

- Sequence 1: Starts with a double bar line, followed by a series of notes and fingerings, ending with a double bar line.
- Sequence 2: Starts with a double bar line, followed by a series of notes and fingerings, ending with a double bar line.
- Sequence 3: Starts with a double bar line, followed by a series of notes and fingerings, ending with a double bar line.
- Sequence 4: Starts with a double bar line, followed by a series of notes and fingerings, ending with a double bar line.
- Sequence 5: Starts with a double bar line, followed by a series of notes and fingerings, ending with a double bar line.
- Sequence 6: Starts with a double bar line, followed by a series of notes and fingerings, ending with a double bar line.
- Sequence 7: Starts with a double bar line, followed by a series of notes and fingerings, ending with a double bar line.
- Sequence 8: Starts with a double bar line, followed by a series of notes and fingerings, ending with a double bar line.
- Sequence 9: Starts with a double bar line, followed by a series of notes and fingerings, ending with a double bar line.
- Sequence 10: Starts with a double bar line, followed by a series of notes and fingerings, ending with a double bar line.
- Sequence 11: Starts with a double bar line, followed by a series of notes and fingerings, ending with a double bar line.
- Sequence 12: Starts with a double bar line, followed by a series of notes and fingerings, ending with a double bar line.

All of the sequences can be played in any order.

All the notations for both instruments are remarkably precise; but in the cadenza, section 10, Takemitsu lays out the material as a series of fragments, occupying a page for each instrument, and says that for each player 'all of the sequences can be played in any order'.²²³ For a substantial part of the work, therefore, the composer allows the creative intuition of the two soloists to take over part of the role of the composer. The instruction 'played in any order' also implies that the relationship between the different musical elements would necessarily be different in different performances, thus implicitly evoking the concept of *fusoko-furi*. Whenever each of the Japanese instruments plays on its own without coinciding with the Western orchestra, the score is marked *senza tempo*, as in Fig. 27.

Next page: Fig. 27 *Shakuhachi* solo in free tempo

This facilitates particularly the playing on the *shakuhachi* since it is characteristic of the *shakuhachi* performance that notes are sustained over variable length of time, involving many changes in the harmonic spectrum. The manner in which the instruments are scored in *November Steps* therefore serves to heighten the contrast between a sense of intuition in the use of the two Japanese instruments, and the systematic formal approach of the Western orchestra.

²²³ Score of *November Steps*, p. 18.

Fig. 27 *Shakuhachi* solo in free tempo

senza tempo

Shakuhachi

50

10-1

P.O. N.V.

1-2

3-4

5-6

Vns.

7-8

9-10

11-12

div. col. II.

1-3

Vas.

4-5

1-2

Vcs.

3-4

10-2

P.O. N.V.

1-2

3-4

5-6

Vns.

7-8

9-10

11-12

div. col. II.

1

2

3

4

Vcs.

CD.

2nd col. II.

4.3.2.2 Non-blending Confluence: *Ceremonial: An Autumn Ode*

As a result of his encounters and contacts with two mirrors, Western music and the musical tradition of Japan, Takemitsu was troubled by what he regarded as 'many problems which are unsolvable to my way of thinking', 'problems' which relate to the duality concerning 'Japan and the West, the East and the West'.²²⁴ 'Because of this', Takemitsu wrote, 'it could happen that as I affirm an aspect of the Japanese, a simple rejection of the Western results on the other side'.²²⁵ The expansion of his experience eventually led Takemitsu to arrive at 'a more definite response',²²⁶ that is, at the idea of active confrontation of differences. *November Steps* of 1967 as discussed above represents a major work that reflects a crystallisation of this idea of displaying contrasting elements simultaneously, as he juxtaposed the intensified differences between the musical elements from the two diverse cultures. Despite his considerable satisfaction with *November Steps* as a musical result of his contemplation on the East-West dilemma at that time, Takemitsu soon found himself again in a cul-de-sac. He wrote in 1974 that 'such a dual feedback [counterpointing of East and West] in my thinking will block everything no matter how hard each element strives'.²²⁷ Hence after *November Steps* Takemitsu journeyed on, and the broadening of his musical experiences allowed his thoughts and music to travel along new paths.

²²⁴ Takemitsu (1992), p. 57.

²²⁵ Ibid.

²²⁶ Ibid.

²²⁷ Ibid.

His study of traditional Japanese music brought him into contact with other non-Western musics, and the subsequent discoveries of more 'Others' were significant to him:

For me, a Japanese, the West was a single enormous mirror. The strong reflected light of that mirror overwhelmed the light of other cultures. But since I became aware of Japanese traditions, quite naturally I became interested in the reflections of other mirrors. Japanese culture reflects the influence of those other mirrors.²²⁸

Takemitsu travelled to Indonesia with a group of French musicians in 1974. While on the trip, he became increasingly aware of the 'disparity beyond simple differences in mode of expression' between the traditional music of Japan and other non-Western musics, and recognised that it was an unjustifiable 'generalisation' to assume that all non-Western music simply took the form of 'the music of Nature'.²²⁹ Following this, as well as another important trip he took to a small island called Groote Eylandt [island] off the Australian coast in 1981,²³⁰ Takemitsu discovered more disparities between Japanese traditional music and other indigenous Asian musics.²³¹ Recalling his 1974 trip to Indonesia, he wrote that the discovery

²²⁸ Takemitsu (1995), p. 92.

²²⁹ Takemitsu (1992), p. 43.

²³⁰ Takemitsu (1995), p. 60. 'Groote', literally means 'large' in Dutch, is a small island situated about 600 kilometres southeast of Darwin.

²³¹ For details of Takemitsu's trip to Indonesia, and Takemitsu's comparisons between Indonesian and Japanese music, see Takemitsu (1992), pp. 43-57. For his trip to aboriginal Australia, see Takemitsu (1995), p. 60.

probably brought me more problems. ... I think it also brought about certain movements and changes in my thinking. At present I am obliged to say, simply, that I have come to endure all the problems which face me and I have to accept them. As a way of living, it may not be such a bad idea to see life as supported by the passions of enduring.²³²

As corrective mirrors, these 'Others' served to provide Takemitsu with a greater realisation of himself, causing him to question the extent to which he had at all embraced 'whole-heartedly' the two musical cultures hitherto known to him. He continued,

I cannot help feeling that we have always dealt only half-heartedly with things we should have accepted with our whole selves. ... The way in which I have behaved, the manner in which most Japanese have related to the West, does not allow one to associate with Japan freely. The manner of thinking that pits point against point as, for example, the West against Japan, such formulas simply produce a methodical logicity under which that which is the essence cannot develop.²³³

Takemitsu henceforth resolved to reaffirm his existing values. The increasing of his knowledge of traditional Japanese music and Western music necessarily implies greater conflicts between contrasting elements. Yet, his new encounters motivated a sense of intense urgency within him to deepen the impact of the two musical cultures already known to him. At the same time, he attempted to

²³² Takemitsu (1992), p. 57.

²³³ Ibid.

passionately 'endure', as he said, the paradoxes and contradictions caused by the confrontation of two cultures so that the 'essence' of a universal music may develop.

This refinement of Takemitsu's idea of a universal music is implied in another provocative utterance along the same lines, which appeared in an article Takemitsu wrote in 1975:

the meaning of art is not dependent on compromises or mixtures but rather on the recognition of difference species, cultures and styles. This thinking is contradictory, but that is where its significance lies. It should not be achieved on the basis of one's feelings alone, for art is a part of man's science, and should therefore embody a strong logic.²³⁴

With this, Takemitsu arrived at a 'logic' which I shall call a non-blending confluence, that comprises on the one hand, the reaffirmation of the uniqueness of oneself, and on the other hand, the recognition and acceptance of others and their differences. Features of this kind of integration and confluence may be traced in works written after *November Steps*, such as in *Autumn* (1973), scored for exactly the same instruments, and in Takemitsu's Gagaku piece, *In an Autumn Garden*, completed in 1979. The best example of this idea of non-blending confluence is, however, one of Takemitsu's works of his later years, *Ceremonial: An Autumn Ode*, composed in 1992 for the Western orchestra with a traditional instrument, the *sho*.²³⁵

²³⁴ Takemitsu (1984-1985), pp. 5-6.

²³⁵ See chapter 1 of this thesis for the characteristics, brief history and legends related to the instrument, *sho*.

While the primary concern in *November Steps* was the confrontation of disparate elements, *Ceremonial: An Autumn Ode* represents a subtler approach to contrast, and a more deliberate effort to bridge the intercultural gap. As Takemitsu asserted at an interview in 1988, 'For the most part [of *November Steps*] I juxtaposed the Japanese instruments and Western instruments; my concern was to search for the differences between East and West. But now my attitude is getting to be a little different, I think. Now my concern is mostly to find out what there is in common'.²³⁶ In no way was there in *Ceremonial*, any suggestion of active confrontation, yet the uniqueness of disparate elements was at the same time maintained.

Takemitsu called for the *sho* and a full orchestra in *Ceremonial*, with three extra sets of flutes and oboes to be placed 'behind the audience' and as far apart and as high as possible. The rest of the instruments are arranged conventionally on the stage (Fig. 28).

²³⁶ Takemitsu (1989), p. 210.

Fig. 28 Instrumentation and seating arrangement for *Ceremonial*, as specified by Takemitsu in the score

INSTRUMENTATION:

1 shō

3 flutes(also doubling piccolos)

3 oboes

3 clarinets in B \flat

1 bass clarinet

3 bassoons

4 horns in F

3 trumpets in C (cup mute, harmon mute, straight mute, wa-wa mute)

3 trombones (plunger mute, straight mute)

3 percussion (I=vibraphone, II=Glockenspiel, III=antique cymbals )

1 harp

1 celesta (with 5 octaves)

14 1st violins

12 2nd violins

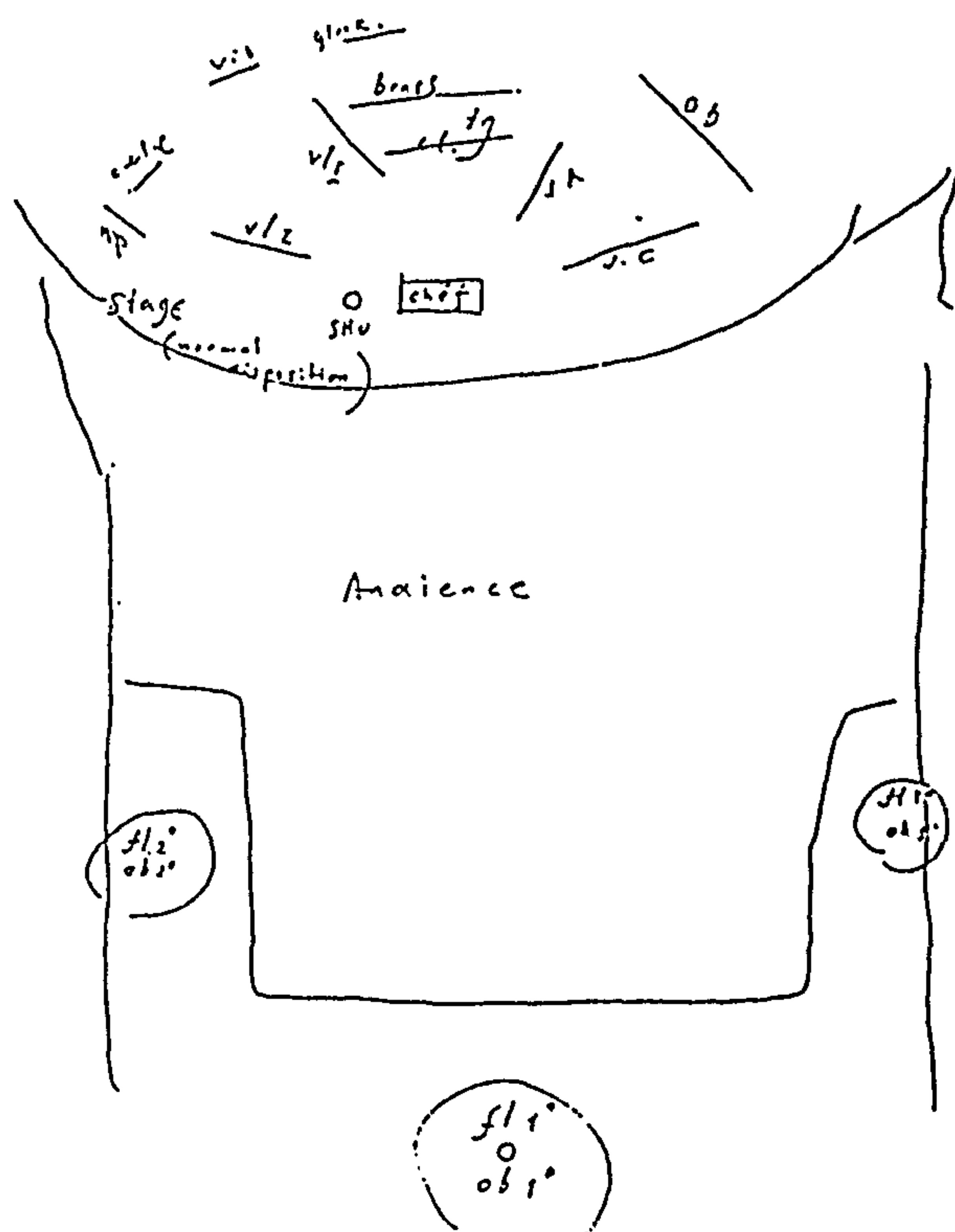
10 violas

8 violoncellos

6 double basses

DURATION: about 7.5 - 8 minutes

NOTES: 3 sets of flute and oboe players are placed at the behind of audience as diagram suggested and as apart each other and high as possible.



As already explained, Takemitsu often said that what attracted him most about the Western orchestra was the sense of a 'society', in that different instruments could be brought together in harmony. Here in *Ceremonial*, apart from conceiving the instrumental disposition of the main part of the orchestra setting conventionally ('like a society'), the arrangements of pairs of flutes and oboes behind and above the audience also suggest a different aspect of real-world experience, in that we are often surrounded by a constant alternation between sound and silence that impacts us from all directions.

As a whole, *Ceremonial* bears an overt sense of Japanese-ness. This is first suggested by the title of the piece, 'Ceremonial', for music in traditional Japan was largely used for ritual purposes. The season of autumn is a popular subject in Japanese poetry: subtitled 'An Autumn Ode', the composition recalls the love of nature and of seasonal changes in traditional Japan. Takemitsu's use of the *sho* as a solo instrument in the piece may also imply his likening of sound to nature, or to life in general, in the sense of traditional Japanese culture. The production of sound on a *sho* involves both the inhaling and the exhaling of air, thus epitomising life. If breathing in and out is the basic indication of life, the *sho* as the solo instrument in *Ceremonial* indicates the celebration of life, or the celebration of the harmonious alternation between contrasting elements: inhaling and exhaling, East and West.

It had always been highly characteristic of Takemitsu to demonstrate the Japanese concept of silence, *ma*, in his works. Takemitsu himself defined *ma* as 'philosophical', 'mysterious' and 'beautiful'; he also pointed out that phonetically

it means 'magic'.²³⁷ On another occasion, the composer asserted that 'the most important thing in Japanese music is space, not sound. Strong tensions. Space: *ma*: I think *ma* is time-space with tensions. Always I have used few notes, many silences, from my first piece'.²³⁸ In *November Steps*, despite the conscious highlighting of contrasts between sound and silence, the use of such nuanced silence could still be easily detected, such as, when musical events dissipate into quiet reverberations, or when sound arises gently from the end of silence (Figs. 23, 24 and 27). The use of *ma* to mediate sound and silence was, however, made more vivid in *Ceremonial*. The contrasts of 'busy' and 'silent' bars of music shown as Fig. 29 may be able to provide some indications of this phenomenon.

Page 293: Fig. 29 Bars 22-25 of *Ceremonial* (from an oversized orchestra score, showing less than half of the instruments employed for section A).

As we noticed in Fig. 29, like *November Steps*, *Ceremonial* is also made up of delicately detailed blocks of sound which mediate between sound and silence, featured in the instrumental writing of both the traditional instrument(s) and the Western orchestra. However, quite unlike the deliberate displaying of stark contrasts of orchestral forces in *November Steps*, the sound textures in *Ceremonial* are completely devoid of abrupt dynamic changes. Complex blocks of sound rise and fall in great subtlety and gentleness throughout the piece, as indicated by the meticulously marked *crescendo* and *decrescendo* signs.

²³⁷ Takemitsu (1989), p. 213.

²³⁸ Koozin (1988), quoting Takemitsu, p. 74.

Fig. 29 Bars 22-25 of *Ceremonial*

A'

$\text{♩} = 40 \text{ ca. (Tempo I')}$

4 **3** **4** **3 poco riten.** **4**

Flute 1
Oboe 1
Flute 2
Oboe 2
Flute 3
Oboe 3

Clarinet in Bb 1
Clarinet in Bb 2
Bass Clarinet in Bb
Bassoon 1
Bassoon 2

Horn in F 1
Horn in F 2
Trumpet in C 1
Trumpet in C 2
Trombone 1
Trombone 2

Vibraphone
Celeste
Antique cymbal

Harp
Celesta

Con Ped.

C.S. plunger mute
2nd C.S. plunger mute

The gentle oscillation between sound and silence in *Ceremonial* may be attributed to Takemitsu's choice of the *sho* as the traditional instrument for the piece. Unlike the *biwa* and the *shakuhachi*, where dramatic and abrupt contrasts of great violence and soft playing represent a characteristic feature for both instruments, the *sho* is characterised by the production of a series of piercing and serene sound blocks. These characteristics, when mirrored in the orchestral writing in both pieces, serve only to enhance the traditional character of the music. Also, unlike *November Steps* where the *biwa* and the *shakuhachi* as traditional instruments were occasionally made to play together with the Western orchestra so as to reveal contrasts, the *sho* in *Ceremonial* is used only to begin and end the work, in quiet solo passages, marked *largo celestial*. The *sho* stands alone and never blends with the Western orchestra. Simple alternation between the *sho* and the orchestra in the three 'passages' which make up *Ceremonial*: (*sho*-orchestra-*sho*), joined by silences imbued with the quality of *ma*, presents an easy sense of movement from one passage to another, suggesting a confluence without any obvious sign of blending of the two.

4.4 CONCLUSION

Takemitsu attempted to achieve, or to contribute towards the creation of, a universal music by presenting simultaneously the musical elements from two diverse cultures. In the course of developing such a universal musical identity, Takemitsu progressively projected himself onto different musical cultures which served for him as corrective mirrors. In his later years, while acknowledging the differences within the various musical cultures of the East and West, Takemitsu

nonetheless saw a more fundamental difference between the music of the West and that of the East. This realisation by Takemitsu led him to the cultivation of a more in-depth understanding of both Western music and traditional Japanese music, so as to embrace 'whole-heartedly', as he put it,²³⁹ the music of both cultures.

Consequently, instead of persisting in displaying stark contrasts between the West and Japan as revealed in *November Steps* of 1967, in his later years, Takemitsu's music reflects a state of Orientalism which I call non-blending confluence. As shown in *Ceremonial*, there are two basic components in this state of non-blending confluence: the affirmation of the uniqueness of oneself, and the acceptance of the differences of others. This conforms fundamentally to the concept of *fusoku-furi* in Japanese traditional aesthetics, where disparate elements exist side by side, but interestingly enough, it also parallels the postmodernistic ethos in the idea of collage and the celebration of diversity. Under closer scrutiny, many of the characteristics of Takemitsu's music in fact appear to be in league with both traditional Japanese aesthetics and the values within contemporary Western culture.

In many respects, the non-blending confluence arrived at by Takemitsu parallels trends in postmodernism. This may be seen in the wider context of their shared encouragement of cultural pluralism and relativism, and in their anti-Eurocentrism. Takemitsu was by no means the only contemporary composer advocating plurality or heterogeneity in his works; yet the significance of what he

²³⁹ Takemitsu (1992), p. 57.

achieved has its special appeal and influence in contemporary music. Takemitsu's fondness for heterogeneity as a basic concept of his musical language, which is linked with the Japanese concept of vagueness, allowed him to juxtapose what is conventionally recognised as incongruent and incoherent alongside each other. This pluralistic outlook rejects absolute foundations either from the West or from the East (the lack of a sense of absolute is after all, fundamental to Japanese philosophy), thus encouraging a sense of cultural interdependence based on the recognition of incommensurability, which is not necessarily or uniformly Eurocentric or Japan-centric. A stronger historical consciousness as well as consciousness of respective heritage encourages the recognition of ineradicable differences, and the emergence of a state of mutual recognition rather than mutual absorption. These ultimately give way to a new multivocal field of intercultural communication and a collage-based approach, or a celebration of diversity, as reflected for instance in Takemitsu's interest in the multiplicity of sound (the creation of 'several different audio foci')²⁴⁰ discussed in Section 4.3.1.

In more specific terms, there are also in Takemitsu's non-blending confluence and the characteristics of postmodernism, the emphases on the ephemeral and on the fragmentary; and a more self-critical hermeneutical approach which concentrates on the immediate benefits to be gained from aesthetic experiences. In line with the aesthetic inclination of traditional Japanese culture, Takemitsu favoured the beauty of transient elements. This was revealed in his sensitivity towards the timbral beauty of isolated musical events, and in his sheer disregard for a sense of progression, in favour of a sense of flux produced by the juxtaposing of disparate and fragmented musical elements. Central to

²⁴⁰ Takemitsu (1995), p. 87.

Takemitsu's fondness for momentary experiences is also his likening of the sound of musical instruments to the sound of nature, as commonly perceived in traditional Japan.²⁴¹ That which operates in the works of Takemitsu as the 'unifying element', so to speak, or as a connecting background, is silence, known as *ma*.²⁴² Under the influence of the Zen cult, the Japanese appreciation of *ma* is the celebration of a simplicity that is imbued with complexity. As Nakamura explained in his authoritative book, *Ways of Thinking of Eastern Peoples*, 'the void of empty spaces or of silent pauses is often not devoid, in fact, of important meaning. Even in the etiquette and conversation of everyday life, silence can be a very positive expression'.²⁴³ This concept of *ma* as 'expressive silence' which possesses limitless capacity for boundless interpretation, provides a link with the postmodernist sensitivity that emphasizes the multiplicity and indeterminability of meaning. What is of concern is the immediate albeit ephemeral gratification, resisting any engagement in reaching wider conclusions or definitions, and always leaving a remainder that lies beyond interpretation.

While comparing the traditional musics within the 'unpolished mirrors' – the musics of that which is generally categorised as the East – Takemitsu recognised that, influenced by Buddhistic denial of the existence of an absolute and permanent entity beyond all consciousness, the uniqueness of traditional Japanese music lies in its lack of a sense of God:

²⁴¹ For example, as Takemitsu wrote, 'the ultimate achievement the *shakuhachi* master strives for in his performance is the re-creation of the sound of wind blowing through an old bamboo grove'. Takemitsu (1990), p. 23.

²⁴² The concept of *ma* is illustrated in Section 2.2, and musical examples demonstrating this concept in Section 3.3.

²⁴³ Nakamura, p. 565.

Generally, among musics I call non-Western, there are some which exist in mutual relationships, borrowing or lending, and there are others, needless to say, which are unique. It seems that traditional artistic music in our country especially displays a very unique existence. ... To put what I felt candidly, the brightness and sensuality of the gamelan sound belongs to a race that has a God whereas the sounds of Japanese music are those of a Godless race.²⁴⁴

It is interesting that this tendency of Japanese traditional music in its most general (or perhaps most fundamental) terms also parallels Western postmodernism. The collapse of spiritual authority and crisis in religious faith in twentieth-century Western culture, calling traditional beliefs into question and relativising of all world views, have had unprecedented cultural consequences. As Clarke explains,

The secularising implications of what Nietzsche so graphically described as 'the death of God' have indeed in many respects had an emancipatory and liberating effect, but at the same time the drastic weakening of the supporting framework of the Christian tradition has left a deep sense of loss and bewilderment.²⁴⁵

The resonances of both traditional Japanese aesthetics and postmodernism in Takemitsu's music may, then, have a common source.

The works of Takemitsu's later years achieved a form of Orientalism through his unique combination of Japanese philosophical concepts and ideas

²⁴⁴ Takemitsu (1992), pp. 42-44.

²⁴⁵ Clarke, p. 214.

with Western compositional techniques in a state of non-blending confluence, and it is this (as well as the quality of his music) that gives Takemitsu his special significance at this time and place in the history of world music. In line with the intention of this chapter, it could be said that Takemitsu's multiple 'mirrors' ultimately contributed to the building of (what Clarke calls) 'a global hermeneutic, a new and momentous phase in the long conversation of humanity'.²⁴⁶

²⁴⁶ Clarke, p. 213.

CONCLUSION

Summing up, the extraordinarily luxuriant growth of global communications and increasing cross-cultural interaction in the twentieth century, consequential upon the imperial expansion of the European powers in the earlier part of the century, prompted scholarly and artistic exploration of the beliefs and cultural practices of far-away cultures. Global cultural expansion helped to shape a variety of influential attitudes across cultural boundaries. On the one hand, it helped to engender a sense of the Otherness of other cultures, of cultural differences – differences which inspired contrasting attitudes of contempt and of veneration. On the other hand, proliferating cross-cultural involvement encouraged a variety of artistic and intellectual responses ranging from the call for Universalism to the encouragement of hermeneutical dialogue.

The organization of this thesis reflects my aim of rethinking and reconceptualising Orientalism, as exemplified by the four composers I have discussed, in relation to contemporary frames of reference and debate. Every act of communication in a situation of cross-cultural interaction involves some measure of decipherment and interpretation which is not ideologically neutral, but fashioned by the circumstances and motivations of the individual. By placing the composers within a wide context that includes social, historical, religious, political and philosophical attitudes, I attempted to foreground the subtle strategies of selection which, shaped by the background and outlook of the respective composers, indicated where and how misrepresentations and distortions have arisen, and in what ways these cast light on the phenomenon of Orientalism.

In the case of Messiaen, musical ideas from traditional Japanese gagaku were appropriated into his 'Gagaku' by simply projecting onto it the composer's own assumptions and preoccupations about traditional Japanese music, motivated by his deep and informed commitment to principles of Catholic mysticism. Having convinced himself that traditional Japanese music contains some fundamental properties of Other-worldliness due to its alien and mystical qualities (and supported in this belief by an established Japanese conceptualisation of gagaku as a religious and national symbol), Messiaen incorporated Oriental elements into his compositional toolkit only so as to better express his ardent Catholicism. Oriental elements, in other words, are incorporated piecemeal within a wholly Occidental framework. Allusions to traditional Japanese music in Messiaen's works therefore represent a form of picture-postcard Orientalism.

As we recall, Stockhausen's Catholicism also had a bearing on his Orientalism, as he was exposed to Catholicism throughout his childhood and teenage years. However (as explained in Section 2.2.1), the Catholic mystical tradition Stockhausen was exposed to merely laid the foundation for his ritualistic inclinations, in the sense of preparing him for his later involvement with religious rituals and esoteric traditions from around the world. Driven, ultimately, by personal goals and aspirations to 'shape the world musically' or, as he explicitly pronounced, to 'save the world from political and spiritual disasters', Stockhausen drew aspects of Oriental thought into the orbit of his intellectual and spiritual interests, representing them in this transformed manner within his musical productions. In pursuing his 'worthy' goals, however, the composer either failed or refused to reflect on the characteristically European concept of authorship on which his project was based, in particular its source in Enlightenment thinking; Oriental concepts are submerged and reconceptualised within a thoroughly Occidental value system, and the result is a disregard for the identity and autonomy of Oriental cultures that borders at times on the racist.

The Australian composer Peter Sculthorpe, too, has a personal agenda. Sculthorpe incorporated and manipulated Balinese musical elements in the service of a political project: the search for a national identity. Buying into an image of Bali as the quintessential cultural Other composed of timeless, historically neutered ideas and images – an image that owes less to Bali itself than to the social and political climate of Australia at that time – Sculthorpe borrowed Balinese elements in his compositions as a means of countering Western influences; ultimately, he used them as a ‘surrogate’ in his paradoxical construction of an Australian musical identity. The complexity of his reception and consumption of Balinese elements, which amounted to extensive redefinition or even invention of the ‘Australian’, merely highlights the persistence within Sculthorpe’s work of a concealed ideological preoccupation.

Scarred by his experiences of the war, Takemitsu began his adulthood with a conscious rejection of his own tradition. At the outset, the influence of Western composers (that is, Debussy, Messiaen and Webern) on the young Takemitsu may be seen as a form of ‘picture-postcard’ Occidentalism (versus Messiaen’s ‘picture-postcard’ Orientalism); or more appropriately, as a case of the reorientalising of the Orient, considering the obvious coincidences between Takemitsu’s personal aesthetic ideals and the specific characteristics of these composers (as elaborated in Section 4.3.1). However, unlike the forms of Orientalism found in the work of Messiaen, Stockhausen and Sculthorpe, which represent the remote projection of one culture upon another resulting from a variety of agendas and ideological interests, Takemitsu moved beyond an idealistic and stereotypical perception of the Other, and showed a much greater awareness of the complexities of cross-cultural interaction.

Subjecting new or rediscovered ideas and opinions to constant critical reflection, Takemitsu's sincere research into Western and Oriental musical cultures (or in his terms, whole-hearted projection onto different corrective mirrors) involved the self-awareness of difference, the recognition of the Other's Otherness or even alien quality. This in turn led him to his eventual proposal of a hermeneutical dialogue, in which East-West musical interactions are viewed in a more dialectical and historically-tuned light. This notion of hermeneutical dialogue, which I called 'non-blending confluence', affirms the uniqueness of oneself yet at the same time accepts the differences of others, thus representing (in the author's opinion) the most effective mode of cross-cultural communication.

Central in all of the four case studies is the notion that representation is culturally constructed. Each case study (including that of Takemitsu in the early part of his compositional career) teases out the often implicit assumptions underlying the musical representation of the Orient. By making these assumptions explicit and by tracing their roots in the respective religious, cultural and social traditions, the chapters provide contrasting accounts of Orientalism as a form of Otherness, demonstrating the subtle naturalisations of ideology and different uses of Oriental elements by each composer. The final case study, however, illustrated Takemitsu's eventual arrival at a perception of world musical cultures based on sincere, deep philosophical and historico-critical considerations, representing an approach to cross-cultural interaction in which personal aspirations have given way to a guarded pluralism, and which accordingly eschews not only Eurocentricism but also its Oriental equivalent. This, along with the resonance of both traditional Japanese aesthetics and postmodernism in Takemitsu's philosophy and music, indicates that Takemitsu's art may be seen as representing a 'fusion' of conceptual horizons, and as perhaps the best available model for articulating cross-cultural interaction in contemporary art music.

BIBLIOGRAPHICAL REFERENCES

Anonymous, 'Editorial Notes, Peter Sculthorpe', *Strad*, Vol. 76 (November 1965), pp. 227, 229, 253 and 255.

Anonymous, 'Editorial Notes, Peter Sculthorpe', *Strad*, Vol. 80 (February 1970), pp. 443-445.

John Amis, 'Interview with Percy Grainger (in 1959)', *Studies in Music (University of Western Australia)*, No. 10 (1976), pp. 4-8.

Nicholas Armfelt, 'Emotion in the Music of Messiaen', *Musical Times*, Vol. 106 (November 1965), pp. 856-858.

William W. Austin, 'The Rhythms of Satie and "Oriental Timelessness",' *Miscellanea Musicologica Australia*, Vol. 13 (1984), pp. 97-111.

Beatrix Baas, 'Dutch 20th-century Piano Music', *Keynotes: Musical Life in the Netherlands*, Vol. 14 (1982), pp. 30-43.

Kathryn Bailey (ed.), *Webern Studies* (Cambridge University Press, 1996).

Edgar L. Bainton, 'Is an "Australian Music" a Possibility?' *Canon*, Vol. 1, pt. 9 (1948), pp. 6-9.

Richard Barrett, 'Review of First Performance: (Stockhausen's *Montag aus LICHT* at the Holland Festival)', *Tempo*, Vol. 166 (September 1988), pp. 43-45.

Max Peter Baumann (ed.), *Music in the Dialogue of Cultures: Traditional Music and Cultural Policy (Intercultural Music Studies 2)* (Wilhelmshaven: Florian Noetzel Verlag, 1991).

Judith Becker, 'Western Influence in Gamelan Music', *Asian Music*, Vol. 3, No. 1 (1972), pp. 3-9.

Gwilym Beechey, 'Christian Symbolism in Messiaen's Music', *Musical Opinion*, Vol. 104 (April 1981), pp. 261-262.

Sadao Bekku, 'The Composer in Japan Today', *Music: East & West* (Tokyo: Executive Committee for 1961, Tokyo East-West Music Encounter, 1961), pp. 91-98.

Jonathan Bellman (ed.), *The Exotic in Western Music* (Boston: Northeastern University Press, 1997).

Barry Bergstein, 'Miles Davies and Karlheinz Stockhausen: A Reciprocal Relationship', *The Musical Quarterly*, Vol. 76, No. 4 (1992), pp. 502-525.

Jonathan Bernard, 'Messiaen's Synaesthesia: The Correspondence between Colour and Sound Structure in His Music', *Music Perception*, Vol. 4, No. 1 (fall 1986), pp. 41-68.

Jonathan Bernard, 'Colour', in Peter Hill (ed.), *The Messiaen Companion* (London: Faber and Faber, 1995), pp. 203-219.

Gillian Bibby, 'Genius or Madman? Stockhausen the Demagogue as Teacher', *Canzona, New Zealand*, Vol. 2, No. 7 (March 1981), pp. 34-39.

John Blacking, *How Musical is Man?* (Seattle: University of Washington Press, 1973).

John Blacking, *A Common-sense View of All Music* (Cambridge University Press, 1987).

Raymond Bernard Blakney, *Meister Eckhart: A Modern Translanton* (New York: Harper Torchbooks, 1941).

Fred R. Blank, 'Australia', *Musical Times*, Vol. 109 (June 1968), pp. 561-562.

Fred R. Blank, 'Australia', *Musical Times*, Vol. 110 (June 1969), p. 660.

Fred R. Blank, 'Australia', *Musical Times*, Vol. 113 (February 1972), p. 178.

Fred R. Blank, 'Australia', *Musical Times*, Vol. 114 (December 1973), pp. 1262-1263.

Fred R. Blank, 'Australia', *Musical Times*, Vol. 115 (December 1974), pp. 1065-1066.

Fred R. Blank, 'Australia', *Musical Times*, Vol. 119 (September 1978), pp. 784-785.

Fred R. Blank, 'Australia', *Musical Times*, Vol. 120 (June 1979), p. 512.

Fred R. Blank, 'Sydney', *Musical Times*, Vol. 129 (April 1988), p. 207.

Fred R. Blank, 'Sydney', *Musical Times*, Vol. 129 (August 1988), p. 426.

Christoph von Blumroder (ed.), *The Official Programme Book of the International Stockhausen Symposium, 1998* (Cologne: Pfau Verlag, 1999).

Philip V. Bohlman, 'Musicology as a Political Act', *Journal of Musicology*, Vol. 11 (1993), pp. 411-36.

Jean Boivin, 'Messiaen's Teaching at the Paris Conservatoire: A Humanist's Legacy', in Siglind Bruhn (ed.), *Messiaen's Language of Mystical Love* (New York: Garland Publishing, 1998), pp. 5-32.

Siegfried Borris, 'The Discovery of the Japanese Musical Tradition by Artists and its Influence on Musical Creation in Japan and in the West', *Proceedings of the International Round Table on the Relations between Japanese and Western Arts* (Tokyo and Kyoto: UNESCO, September 1968), pp. 274-287.

Georgina Born, *Rationalizing Culture* (London: University of California Press, 1994).

Christoph Both, 'The Influence of Concepts of Informative Theory on the Birth of Electronic Music Composition', PhD dissertation (University of Victoria, British Columbia, 1995).

Andre Boucourechliev, 'Olivier Messiaen', in Stanley Sadie (ed.), *The New Grove Dictionary of Music and Musicians* (London: Macmillan), pp. 204-210.

Faubion Bowers, 'Performance Review: (Stockhausen's *Mantra*)', *Hi Fidelity/Musical America*, Vol. 35 (February 1985), pp. 24-25.

Anne Boyd, 'Asian Music in Australian Music Education (Part I)', *Australian Journal of Music Education*, Vol. 3 (October 1968), pp. 41-44.

Anne Boyd, 'Peter Sculthorpe's *Sun Music I*', *Miscellanea Musicologica Australia*, Vol. 3 (1968), pp. 3-21.

Anne Boyd, 'Not for Export: Recent Developments in Australian Music', *Musical Times*, Vol. 111 (November 1970), pp. 1097-1100.

Anne Boyd, 'Australian Music 1950-1980', *Report for the Asian Composers Conference - Festival, Hong Kong*, March 4-12 (Hong Kong, 1981).

Anne Boyd and George Faunce, 'One Hundred Years of Music ...', *Gazette and Letter to Graduates Australia*, Vol. 3, No. 7 (July 1978), pp. 5-7.

Susan Bradshaw, 'Book Review: (2 books on Stockhausen)', *Musical Times*, Vol. 130, No. 1755 (May 1989), pp. 286-289.

James R. Briscoe, 'Asian Music at the 1889 Paris Exposition', in Yoshihiko Tokumaru, Makoto Ohmiya et al (eds.), *Tradition and Its Future in Music, Report of SIMS 1990*, Osaka, Japan (Osaka: Mita Press, 1991), pp. 495-501.

Alison Broinowski, *The Yellow Lady: Australian Impressions of Asia* (Australia: Oxford University Press, 1992).

David Burge, 'Stockhausen's *Klavierstücke*', *Keyboard Magazine*, Vol. 15a (April 1989), pp. 100-101.

David Burge, 'Stockhausen's *Klavierstücke*', *Keyboard Magazine*, Vol. 15b (May 1989), pp. 104 and 107.

Anthony Burton, Notes in the booklet accompanying compact disc (Works by Toru Takemitsu), CD album Philips 432 176-2.

Antony Bye, 'Record Review: (Stockhausen Edition)', *Tempo*, Vol.183 (December 1992), pp. 45-46.

John Cage, 'The East in the West', *Modern Music*, Vol. 23, No. 2 (1946), pp. 111- 115.

Cornelius Cardew, 'Report on Stockhausen's *Carre*', *The Musical Times*, Vol. 102 (1961), pp. 619-622, 698-700.

Cornelius Cardew, *Stockhausen Serves Imperialism* (London: The Anchor Press, 1974).

Ann Carr-Boyd, 'Australia', in Harrison Ryker (ed.), *New Music in the Orient: Essays on Composition in Asia since World War II* (Buren: Frits Knuf Publishers, 1990), pp. 49-90.

Michael Chanan, 'Review of Recitals, Quartet Competition', *Music and Musicians*, Vol. 18 (January 1979), pp. 61-62.

Charles Manning Hope Clark, *The Quest for an Australian Identity* (University of Queensland Press, 1980).

Chew Seok Kwee, 'An Analysis of the Selected Music of Chou Wen-Chung in relation to Chinese Aesthetics', PhD thesis (New York University, 1990).

Chou Wen Chung, 'Asian Concepts and Twentieth-Century Western Composers', *The Musical Quarterly*, Vol. 57, No. 2 (April 1971), pp. 211-229.

J.J. Clarke, *Oriental Enlightenment: The Encounter Between Asian and Western Thought* (New York: Routledge, 1997).

Alcedo Coenen, 'Stockhausen's Paradigm: A Survey of His Theories', *Perspectives of New Music*, Vol. 32, No. 2 (1994), pp. 200-225.

Nicholas Cook, *A Guide to Musical Analysis* (London: Dent, 1987).

Nicholas Cook, *Music, Imagination and Culture* (Oxford: Clarendon Press, 1990).

Nicholas Cook, 'Review of Said's *Musical Elaborations*,' *Music and Letters*, Vol. 73 (1992), pp. 617-619.

Nicholas Cook, *Beethoven: Symphony No. 9* (Cambridge University Press, 1993).

Nicholas Cook, *Analysing Musical Multimedia* (Oxford: Clarendon Press, 1997).

Nicholas Cook, *Music: A Very Short Introduction* (Oxford University Press, 1998).

Mervyn Cooke, 'Britten and Bali', *Journal of Musicological Research*, Vol. 7, No.4 (1988), pp. 307-339.

Aaron Corn, 'Book Review: Music-Cultures in Contact . . . ', *Newsletter: (of) the Center for Studies in Australian Music*, No. 3 (The University of Melbourne, June 1996).

Jonathan Cott, *Stockhausen: Conversations with the Composer* (London: Robson Books, 1974).

Roger Covell, 'Percy Grainger: A Personal View', *Studies in Music (University of Western Australia)*, No. 10 (1976), pp. 12-13.

Roger Covell, 'A Search through Grainger's Musical "Australianism",' *Studies in Music*, Part 16 (1982), pp. 125-131.

Henry Cowell (with notes and accompanying essay by David Nicholls), *New Musical Resources* (Cambridge University Press, 1996).

Dale A. Craig, 'Transcendental World Music', *Asian Music*, Vol. 2 (1971), pp. 2-7.

Peter Crowe, 'Further notes on Pacific Music', *Studies in Music*, No. 10 (University of Western Australia, 1976), pp. 98-99.

Guiliano D'Angiolini, 'The Sound of the Senses? – Machaut, Stockhausen', *Analyse Musicale*, Vol. 9 (October 1987), pp. 43-51. (Summary in English)

Guiliano D'angiolini, '*Tierkreis*, a Work for Melodic and / or Harmonious Instruments: a Turning Point in the Musical Career of Stockhausen', *Analyse Musicale*, Vol. 14 (January 1989), pp. 68-73. (Summary in English)

John Dack, 'Strategies in the Analysis of Karlheinz Stockhausen's *Kontakte für elektronische Klänge, Klavier und Schlagzeug*', *Journal of New Music Research*, Vol. 27, No. 1-2 (June 1998), pp. 84-119.

Alain Daniel, 'Ethical and Spiritual Values in Music', *The World of Music*, Vol. 22, No. 2 (1980), pp. 3-7.

C. Ernest Dawn, 'Review of Books: *Orientalism* by Edward W. Said', *American Historical Review*, Vol. 84 (1979), p. 1334.

Roland De Beer, 'Karlheinz Stockhausen in Holland: They Haven't Yet Seen the Last of Each Other', *Keynotes: Musical Life in the Netherlands*, Vol. 17 (1983), pp. 33-38.

Helga De La Motte-Haber, 'Postmodernism in Music: Restropection as Reassessment', *Contemporary Music Review*, Vol. 12, Part 1 (1995), pp. 77-83.

Ton De Leeuw, 'Questions, Ideas and Expectations: Promises and Aims of an East-West Experiment', *The World of Music*, Vol. 20, No. 2 (1978), pp. 19-30.

Celestin Deliege, 'The Value of the Musical Object in the Age of Institutionalized Art: a Few Criteria', *Analyse Musicale*, Vol. 19 (April 1990), pp. 52-61.
(Summary in English)

David Denton, 'From America ~ without love' (Review of performance), *Strad*, Vol. 103 (May 1992), pp. 458-459.

David Denton, 'CD Review: (Sculthorpe)', *Strad*, Vol. 104, No. 1240 (1993), p. 778.

Mark Dery, 'Fresh Sounds Flow from Distant Cultures', *Keyboard*, Vol. 16, No.10 (1990), pp. 81-91.

John Diliberto and K. Stockhausen, 'Stockhausen: The Electronics of Eternity (An Interview)', *Down Beat*, Vol. 50, No. 4 (1983), pp. 20-21, 22-23, 48.

Christopher Dingle, 'Charm and Simplicity: Messiaen's Final Works', *Tempo*, No.192 (April 1995), pp. 2-7.

Christopher Dingle, 'Book Reviews: Messiaen's "*Traite de Rythme...*"', *Tempo*, No. 192 (April 1995), pp. 29-30 & 32.

Christopher Dingle, 'Book Review', *Tempo*, No. 295 (July 1998), pp. 26-27.

Christopher Dingle, 'Book Reviews: *Traite de Rythme, de Couleur, et d'Ornithologie (1949-1992) – Tome IV* [in French] by Olivier Messiaen, *Tempo*, No. 205 (July 1998), pp. 26-27.

Gail Dixon, 'The Harmony of the Spheres Revisited: Cosmic and Mystical Thought in Early Twentieth-Century Theory', *STUDM [CND]*, Vol. 8 (1983), pp.93-106.

E. E. Doherty, 'Birmingham', *Musical Times*, Vol. 102 (April 1961), p. 244.

Ivar C. Dorum, 'The Legacy of Percy Grainger (1882-1961)', *Australian Journal of Music Education*, Part 3 (October 1968), pp. 53-55.

Clive Douglas, 'Folk-song and the Brown Man: A Means to an Australian Expression in Symphonic Music', *Canon*, Vol. 10, Part 3 (October 1956), pp. 81-85.

Clive Douglas, 'The Composer's Lodestone', *Canon*, Vol. 11 (March/April 1958), pp. 295-296.

David Drew, 'Messiaen: a Provisional Study (III)', *The Score* (December 1955), pp. 41-61.

Steve Earle, 'Does Nature Speak in Japanese?' *East West Journal*, Vol. 16/3, No.1 (1979), pp. 64-73.

Leslie East, 'Takemitsu', *Music and Musicians* (July 1973), pp. 68-69.

M. Eckert, 'Book Review: *Reception Theory* by Holub', *Criticism*, Vol. 27 (Summer 1985), pp. 310-312.

Michael Edwards, *East-West Passage: The Travel of Ideas, Arts and Inventions between Asia and the Western World* (New York: Taplinger Publishing Co., 1971).

Jean-Claude Eloy and K. Stockhausen, 'Improvisation: Refuge, Utopia or Necessity? (An Interview with Stockhausen)', *World of Music*, Vol. 12, No. 2 (1970), pp. 6-12.

Simon Emmerson, 'Music Review: (Stockhausen's *Stimmung*)', *Music and Letters*, Vol. 66, No. 3 (1985), pp. 304-306.

Simon Emmerson, 'Book Review: (*The Works of Stockhausen*)', *Music and Letters*, Vol. 72, No. 4 (1991), pp. 632-634.

Elizabeth Deeds Ermarth, *Sequel to History: Postmodernism and the Crisis of Representational Time* (Oxford: Princeton University Press, 1992).

Ekbart Faas, 'Interview with Karlheinz Stockhausen, held in August 11, 1976', *Interface*, Vol. 6 (1977), pp. 187-204.

Roberto Fabbi, 'Theological Implications of Restrictions in Messiaen's Compositional Processes', in Siglind Bruhn (ed.), *Messiaen's Language of Mystical Love* (New York: Garland Publishing, 1998), pp. 55-84.

Francisco F. Felicano, *Four Asian Contemporary Composers* (Quezon City: New Day Publishers, 1983).

D. K. Fieldhouse, 'Book Review: *Orientalism* by Edward W. Said', *History*, Vol. 65 (1980), pp. 85-86.

J. Fletcher, 'Book Review: *Reception Theory* by Holub', *Journal of European Studies*, Vol. 14 (Summer/Spring 1984), pp. 222-223.

Adrian D. Fokker, 'Wherefore, and Why?' *Die Reihe* 8 (Bryn Mawr, 1962, English edition 1968), pp. 68-79.

Andrew Ford (ed.), *Composer to Composer: Conversations about Contemporary Music* (London: Quartet, 1993).

Robin Freeman, 'Trompette d'un Ange Secret: Olivier Messiaen and the Culture of Ecstasy', *Contemporary Music Review*, Vol. 14, Part 3-4 (1996), pp. 81-126.

Helen Frizell, 'The Asian Interface', *Hemisphere*, Vol. 28, Part 2 (1983), pp. 108-115.

Linda Fujie, 'A Comparison of Cultural Policies towards Traditional Music in the United States and Japan', in Max Peter Baumann (ed.), *Music in the Dialogue of Cultures: Traditional Music and Cultural Policy* (1991), pp. 68-76.

M. K. Fukui, 'Japanese Piano Music, 1941-1973: A Meeting of Eastern and Western Traditions', DMA dissertation (University of Maryland, 1981).

Cole Gagne and Tracy Caras, *Soundpieces: Interviews with American Composers* (Metuchen, New Jersey and London: The Scarecrow Press, Inc., 1982).

Robert Garfias, 'Japanese Court Music: A Contemporary View', *Today's Japan*, Vol. 5 (May/June 1960), pp. 7-10.

Peter Garland (ed.), *A Lou Harrison Reader* (Santa Fe: Soundings, 1987).

Clifford Geertz, *The Interpretation of Cultures* (New York: Basic Books, 1973).

Edith Gerson-Kiwi, 'The Oriental Musician', *The World of Music*, Vol. 10, No. 4 (1968), pp. 8-18.

Dominic Gill, 'Radcliffe Quartets', *Musical Times*, Vol. 111 (March 1970), p. 297.

Lydia Goehr, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (Oxford: Clarendon Press, 1994).

Richard Franko Goldman, 'Some Notes on Percy Grainger', *Studies in Music*, No.10 (University of Western Australia, 1976), pp. 10-11.

Diane Gordon, 'Takemitsu's Guitar Music: East and West', *Guitar Player*, Vol. 21 (October 1987), pp. 80-81.

Michael Gorodecki, 'Book Review: (*Stockhausen: a Biography*)', *Musical Times*, Vol. 134, No. 1795 (September 1992), p. 465.

Philip Grange, 'Review of First Performance: (Stockhausen's *Trans*)', *Tempo*, Vol. 140 (March 1982), pp. 30-31.

Andrew Green, 'Festival Report: (Japan Festival)', *Classical Music* (1st June 1991), p. 30.

Paul Griffiths, '*Poèmes* and *Haikai*: A Note on Messiaen's Development', *Musical Times*, Vol. 112 (September 1971), pp. 853-855.

Paul Griffiths, *Modern Music: The Avant-garde Since 1945* (New York: George Braziller, 1981).

Paul Griffiths, 'Peter (Joshua) Sculthorpe', in *The New Oxford Companion to Music*, 2 vols. (Oxford University Press, 1983), p. 1662.

Paul Griffiths, 'Record Review: (Stockhausen's *Der Jahreslauf*)', *Musical Times*, Vol. 124, No. 1680 (1983), p. 108.

Paul Griffiths, 'A Few Words Before Thursday', *About the House*, Vol. 7, No. 3 (1985), pp. 4-7.

Paul Griffiths, *Olivier Messiaen and the Music of Time* (London/Boston: Faber & Faber, 1985).

Paul Griffiths, 'Messiaen: *Eclairs sur l'au-delà* . . .', *Tempo*, No. 183 (December 1992), pp. 40-41.

Paul Griffiths, *Modern Music and After: Directions since 1945* (New York: Oxford University Press, 1995).

Silvain Guignard, 'Art as a Survival Means: Some Considerations about Western and Traditional Music in Japan', in Yoshihiko Tokumaru, Makoto Ohmiya et al (eds.), *Tradition and Its Future in Music, Report of SIMS 1990*, Osaka, Japan (Osaka: Mita Press, 1991), pp. 337-340.

E. L. Hammer, 'Record Review: Stockhausen's *Der Jahreslauf* (The Course of the Year)', *Computer Music Journal*, Vol. 7, No. 3 (Fall 1983), p. 39.

Michael Hannan, 'Eastern Music and the Australian Composer', *World of Music*, Vol. 20, No. 2 (1978), pp. 103-105.

Michael Hannan, *Peter Sculthorpe, His Music and Ideas, 1929-1979* (St. Lucia and New York: University of Queensland Press, 1982).

Eta Harich-Schneider, 'The Remolding of Gagaku under the Meiji Restoration', in *Trans Asiatic Society, Japan*, Vol. 5, 3rd series (1957), pp. 84-105.

Eta Harich-Schneider, *A History of Japanese Music* (London: Oxford University Press, 1973).

Maria Harley, 'From Point to Sphere: Spatial Organisation of Sound in Contemporary Music (after 1950)', *Canadian Music Review*, Vol. 13 (1993), pp. 123-144.

Jonathan Harvey, 'Stockhausen: Theory and Music', *The Music Review*, Vol. 29 (1968), pp. 130-141.

Jonathan Harvey, *The Music of Stockhausen: an Introduction* (London: Faber & Faber, 1975).

Jonathan Harvey, 'Introduction' to 'Music and Mysticism', *Contemporary Music Review*, Vol. 14 (1996), pp. 7-10.

Jonathan Harvey, Michael Tucker and Maxwell Steer, 'Music and Inner Meaning', *Contemporary Music Review*, Vol. 14 (1996), pp. 9-23.

Christopher Hasty, 'On the Problem of Succession and Continuity in Twentieth-Century Music', *Music Theory Spectrum*, Vol. 8 (1986), pp. 58-74.

Deborah Hayes, *Peter Sculthorpe: A Bio-bibliography* (Westport: Connecticut: Greenwood Press, 1993).

Malcolm Hayes, 'Review of First Performance: (Stockhausen's *Hymnen*)', *Tempo*, Vol. 152 (March 1985), pp. 27-28.

Matthew Head, *Mozart's 'Turkish Music' and Viennese Classical Style*, Royal Musical Association, forthcoming (2000).

Robert Henderson, 'Peter Sculthorpe', *Musical Times*, Vol. 107 (1966), pp. 594-595.

Judith Ann Herd, 'The Neonationalist Movement: Origins of Japanese Contemporary Music', *Perspectives of New Music*, Vol. 27, No. 2 (Summer 1989), pp. 118-163.

G. Herlt and J. J. White, 'Book Review: *Reception Theory* by Holub', *The Modern Language Review*, Vol. 80 (July 1985), pp. 673-675.

Hermann Hesse, *The Glass Bead Game* (Pan Books in Association with Jonathan Cape: Picador Classics, 1971; originally published in German by Fretz and Wasmuth, Zurich, 1943).

Peter Heyworth, 'Spiritual Dimensions (interview with Stockhausen)', *Music and Musicians* (May 1971), pp. 32-43.

Irmela Hijiya-Kirschnereit, 'A Farewell to Exoticism: Japan and the Western World', *Forensic Science International*, Vol. 69 (1994), pp. 177-186.

Peter Hill (ed.), *The Messiaen Companion* (London: Faber and Faber, 1995).

Robin Holloway, 'Review of First Performance: (Stockhausen's *Inori*)', *Tempo*, Vol. 142 (September 1982), pp. 35-37.

Robert C. Holub, *Reception Theory: A critical introduction* (London and New York: Methuen, 1984).

John Holzaepfel, 'Reminiscences of a Twentieth-Century Pianist: an Interview with David Tudor', *Music Quarterly*, Vol. 128, No. 3 (Fall 1994), pp. 626-636.

Denise Hooker (ed.), *Art of the Western World* (London: Guild Publishing, 1989).

Bill Hopkins, 'Review of New Recordings (including Stockhausen's works)', *Tempo*, Vol. 98 (1972), pp. 32-34.

G. W. Hopkins, 'Stockhausen, Form, and Sound', *The Musical Times*, Vol. 109 (1968), pp. 60-62.

G. W. Hopkins, 'Karlheinz Stockhausen', in Stanley Sadie (ed.), *The New Grove Dictionary of Music and Musicians* (1980), pp. 151-159.

Keith Horner, 'Takemitsu', *Musical Times*, Vol. 112 (December 1971), p. 1189.

Paul Horner, 'Toru Takemitsu', in Brian Morton and Pamela Collins (eds.), *Contemporary Composers* (St. James Press, 1992), pp. 908-911.

Madeleine Hsu, *Olivier Messiaen, the Musical Mediator: A Study of the Influence of Liszt, Debussy, and Bartok* (London: Associated University Press, 1996).

Mark Hunter, 'Kathinka's *Gesang als Luzifer's Requiem* (1985)', *The Official Programme Book of the International Stockhausen Symposium, 1998* (Germany: Pfau Verlag, 1999).

David Hush, 'Interview with Peter Sculthorpe', *Quadrant*, Vol. 23, No. 149 (December 1979), pp. 30-33.

Dan Ikuma, 'The Influence of Japanese Traditional Music on the Development of Western Music in Japan', *Transactions of the Asiatic Society of Japan*, 3rd Series (December 1961), pp. 201-217.

Brian Israel, 'Book Review: *The Music of Stockhausen* by Jonathan Harvey', *Music Library Association*, Vol. 32, Part 2 (1975), pp. 298-230.

Toshihiko Izutsu and Toyo Izutsu, *The Theory of Beauty in the Classical Aesthetics of Japan* (London: Martinus Nijhoff Publishers, 1981).

Jin Jeong Woo, 'Comparative Analysis of Takemitsu's Recent Works: *Rain Tree* and *Rain Spell* and *Ta-ryung* (Lamentation): an Original Piece for Chamber Orchestra, Vol. I', PhD dissertation (Los Angeles: University of California, 1987).

David Josephson, 'A Consideration of Grainger', *Studies in Music (University of Western Australia)*, No. 10 (1976), pp. 8-10.

Gabriel Josipovici, 'Music and Literary Form', *Contemporary Music Review*, Vol.5 (1989), pp. 65-75.

Masakata Kanazawa, 'Toru Takemitsu', in Stanley Sadie (ed.), *The New Grove Dictionary of Music and Musicians* (1980), pp. 534-535.

Erhard Karkoschka, 'The Unity of Silent Time', *Literature Music Fine Arts*, Vol. 15, No. 2 (1982), pp. 177-179.

Williams Karlins, 'Freedom and Control in Twentieth-Century Music', *Triquarterly* (USA), Vol. 52 (Fall 1981), pp. 244-259.

Janos Karpati, 'Non-European Influences on Occidental Music: a Historical Survey', in *The World of Music* (Journal of the International Institute for Comparative Music Studies and Documentation in Berlin, in Association with the International Music Council [UNESCO]), Vol. 22, No. 2 (1980), pp. 20-34.

Janos Karpati, 'Conceptual and Methodological Problems Involved in a Universal History of Music – "European" Part', in *The World of Music* (Journal of the International Institute for comparative music studies and documentation in Berlin, in association with the International Music Council [UNESCO]), Vol. 22, No. 3 (1980), pp. 5-15.

Margaret J. Kartomi and Stephen Blum (eds.), *Music-Cultures In Contact: Convergences and Collisions* (Basel: Gordon and Breach Publishers, 1994).

Margaret Joy Kartomi, 'Problems of the Intercultural Reception and Methods of Describing and Analysing Musical Rhythm', in Yoshihiko Tokumaru, Makoto Ohmiya et al (eds.), *Tradition and Its Future in Music, Report of SIMS 1990*, Osaka, Japan (Osaka: Mita Press, 1991), pp. 529-538.

Eiko Kasaba, 'Reflections on the Reception of Claude Debussy's Music in Japan', in Yoshihiko Tokumaru, Makoto Ohmiya et al (eds.), *Tradition and Its Future in Music, Report of SIMS 1990*, Osaka, Japan (Osaka: Mita Press, 1991), pp. 503-509.

Joseph Kerman, *Contemplating Music: Challenges to Musicology* (Cambridge: Harvard University Press, 1985). (Also published as *Musicology*, London: Fontana, 1987).

Eishi Kikkawa, 'The Musical Sense of the Japanese', in *Contemporary Music Review*, Vol. 1 (1987), pp. 85-94.

Paul Klee, *On Modern Art* (London and Boston: Faber and Faber, 1966).

Gottfried Michael Koenig, 'Commentary on Stockhausen's "... How Time Passes ...", on Fokker's "Wherefore and Why?" and on Present Musical Practice', *Die Reihe* 8 (1962; English edition 1968), pp. 80-98.

Jerome Kohl, 'The Evolution of Macro- and Micro-Time Relations in Stockhausen's Recent Music', *Perspectives of New Music*, Vol. 22, No. 1-2 (1984), pp. 147-185.

Jerome Kohl, 'Into the Middleground: Formula Syntax in Stockhausen's *Licht*'. *Perspectives of New Music*, Vol. 28, No. 2 (Summer 1990), pp. 262-291.

Jerome Kohl, 'Book Review: ("Formel-Komposition: Zu Karlheinz Stockhausens Musik der siebziger Jahre")', *Notes*, Vol. 50, No. 2 (1993), pp. 600-602.

Irving Kolodin, 'The "Trendencies" of Toru Takemitsu', *Saturday Review* (February 19th 1977), pp. 39-40.

Jo Kondo, 'The Art of Being Ambiguous: From Listening to Composing', *Contemporary Music Review*, Vol. 2, Part 2 (1988), pp. 7-30.

Timothy Koozin, 'The Solo Piano Works of Toru Takemitsu: A Linear Set-theoretic Analysis', PhD dissertation (University of Cincinnati, 1988).

Timothy Koozin, 'Toru Takemitsu and the Unity of Opposites', *College Music Symposium*, Vol. 30, No. 1 (1990), pp. 34-44.

Timothy Koozin, 'Spiritual-temporal Imagery in Music of Olivier Messiaen and Toru Takemitsu', *Contemporary Music Review*, Vol. 7 (1993), pp. 185-202.

Kevin Korsyn, 'Towards a New Poetics of Musical Influence', *Music Analysis*, Vol. 10, Nos. 1-2 (1991), pp. 3-72.

Leighton Krener, 'Talking to Myself', *Village Voice*, 16 February, Vol. 33 (1988), p. 100.

Laura Kuhn, 'Book Review: (*Stockhausen on Music: Lectures and Interviews* by Karlheinz Stockhausen)', *New York Times Book Review* (August 1989), p. 18.

Michael Kurtz, *Stockhausen: A Biography* (London: Faber and Faber, 1992).

Gerald Larner, 'Harrogate', *Musical Times*, Vol. 109 (October 1968), p. 944.

W. P. Latham, 'Order and Freedom: The Composer's Dilemma', *College Music Symposium*, Vol. 24, No. 2 (1984), pp. 106-113.

Lee Chung-Haing, 'Japanese Elements in the Piano Works of Toru Takemitsu', D.M.A dissertation (University of North Texas, 1991).

Nicola LeFanu, 'Book Review: (*Conversations with Stockhausen*)', *Tempo*, Vol. 165 (June 1988), pp. 47-48.

Janet M. Levy, 'About Leonard B. Meyer: A Biographical Vignette', in Eugene Narmour and Ruth Solie (eds.), *Explorations in Music, the Arts and Ideas* (Stuyvesant: Pendragon Press, 1988).

Lim Vi King, 'Peter Sculthorpe and Indonesian Musics: A Survey', B.Mus. (Hons) thesis (University of Sydney, 1994).

Trevor Ling, *The Buddha: Buddhist Civilization in India and Ceylon* (Penguin Books, 1973).

Ralph P. Locke, 'Constructing the Oriental "Other": Saint-Saens's *Samson et Dalila*', *Cambridge Opera Journal*, Vol. 3, No. 3 (November 1991), pp. 261-302.

Richard Lockett, 'On Human Discourse (Said's *Orientalism*)', *Cambridge Quarterly* Vol. 9 - 10 (1979 - 82), pp. 271-281.

Iain MacDougall, 'The Japanese Character in Music', *Hemisphere*, No. 16 (March 1972), pp. 25-29.

John M. Mackenzie, *Orientalism: History, Theory and the Arts* (Manchester and New York: Manchester University Press, 1995).

Robin Maconie, 'Stockhausen's *Setz die Segel zur Sonne*', *Tempo*, Vol. 92 (1970), pp. 30-32.

Robin Maconie, 'Stockhausen's *Microphonie I*', *Perspectives of New Music*, Vol. 10 (1972), pp. 92-101.

Robin Maconie, 'Momente in London', *Tempo*, Vol. 104 (1973), pp. 32-33.

Robin Maconie, 'Book Review: (*Conversations with Stockhausen*)', *Music and Letters*, Vol. 70, No. 1 (1989), pp. 136-137.

Robin Maconie, 'Book Review: (Stockhausen: *Eine Biografie*)', *Music and Letters*, Vol. 70, No. 3 (1989), pp. 441-442.

Robin Maconie, 'Book Review: (*Towards a Cosmic Music*)', *Music and Letters*, Vol. 71, No. 4 (November 1990), pp. 597-598.

Robin Maconie, *The Works of Karlheinz Stockhausen* (Oxford: Clarendon Press, 1990).

Robin Maconie, 'Stockhausen at 70: Through the Looking Glass', *The Music Times* (Summer 1998), pp. 4-11.

William P. Malm, 'On the Nature and Function of Symbolism in Western and Oriental Music', *Philosophy East and West*, Vol. 19, No. 3 (1969), pp. 235-246.

William P. Malm, *Six Hidden Views of Japanese Music* (Berkeley: University of California Press, 1986).

William P. Malm, *Japanese Music and Musical Instruments* (Rutland, Vt.: Tuttle, 1990).

William P. Malm, 'Overseas Japanese Music and Marginal Survival', in Yoshihiko Tokumaru, Makoto Ohmiya et al (eds.), *Tradition and Its Future in Music, Report of SIMS 1990*, Osaka, Japan (Osaka: Mita Press, 1991), pp. 417-419.

Fedwa Malto-Douglas, 'Discussions of New Books: Re-orienting Orientalism', *Virginia Quarterly Review*, Vol. 55 (1979), pp. 724-733.

Mahmoud Manzalaoui, 'Book Review: *Orientalism* by Edward W. Said', *The Modern Language Review*, Vol. 75 (1980), pp. 837-839.

Genevieve Marcus, 'Stockhausen's *Zeitmasse*', *The Music Review*, Vol. 29 (1968), pp. 142-156.

Pamela Margles, 'Messiaen's Reflections on Nature and Religion', *Music Magazine*, Vol. 9 (1986), pp. 11-13 & 19.

Anthony Marks, 'Remarks on a Concert Review', *Musical Times*, Vol., 127, No. 1715 (1986), p. 11.

Stanley Marks, 'Corroboree: The Story of Australia's First Aboriginal Ballet', *Wild Life*, Vol. 13, Part 2 (1951), pp. 111-112.

Allan Marett, programme notes in CD recording, *Japanese Music*, Digital: KICH 2001, 2-12-13 Otowa Bunkyo-Ku, 112, Japan (Tokyo: King Record, 1990)

Iain Matheson, 'The End of Time: a Biblical Theme in Messiaen's *Quatuor*,' in Peter Hill (ed.), *The Messiaen Companion* (London: Faber and Faber, 1995), pp. 234-248.

David Matthews, 'Peter Sculthorpe at 60', *Tempo*, No. 170 (September 1989), pp. 12-18.

Andrew D. McCredie, *Music composition in Australia: Catalogue of 46 Australian composers* (Canberra: Australian Government Advisory Board, 1969).

Brock McElheran, 'Preparing Stockhausen's *Momente*', *Perspectives of New Music* (Fall-Winter 1965), pp. 33-38.

Ann K. McNamee, 'Book Review: (Two books on Stockhausen)', *The Musical Quarterly*, Vol. 76, No. 2 (1992), pp. 283-291.

Colin McPhee, *A House In Bali* (London: Victor Gollancz Ltd, 1947).

Colin McPhee, *Music in Bali: A Study in Form and Instrumental Organisation in Balinese Orchestral Music* (New Haven: Yale University Press, 1966).

Richard Meale, 'Richard Meale Writes About Rimbaud, Australia and His Own Music', *The Listener* (24 June 1971), p. 830.

Wilfrid Howard Mellers, 'Antipodal', *New Statesman* (24th, September 1965), p. 458.

Wilfrid Mellers, 'New Worlds, Old Wilderness: Peter Sculthorpe and the Ecology of Music', *Atlantic*, Vol. 268 (August 1991), pp. 84-98.

Wilfrid Mellers, *Oxford Studies of Composers: Percy Grainger* (Oxford University Press, 1992).

Wilfrid Mellers, 'Mysticism and Theology' in Peter Hill (ed.), *The Messiaen Companion* (London: Faber and Faber, 1995), pp. 220-233.

Jing Miao, 'Tradition and Its Future in Chinese Folksongs' in Yoshihiko Tokumaru, Makoto Ohmiya et al (eds.), *Tradition and Its Future in Music, Report of SIMS 1990*, Osaka, Japan (Osaka: Mita Press, 1991), pp. 489-494.

J. Allen Michie, 'Unchained Melody: Postmodernism and Twentieth-Century Music', *Research in American Popular Music* (1992), pp. 43-59.

Donald Mintz, 'Review of Recordings: (Australian music)', *The Musical Quarterly*, Vol. 53 (1967), pp. 596-603.

George Montagu, 'Commonwealth Arts Festival', *Musical Opinion*, Vol. 89 (1965), p. 85.

A. F. Moore, 'Serialism and its Contradictions', *International Review of the Aesthetics and Sociology of Music*, Vol. 26, No. 1 (1995), pp. 77-95.

Robert P. Morgan, 'Record Review: The New Pluralism', *Hi Fidelity*, Vol. 31 (March 1981), pp. 56-58, 60.

Robert P. Morgan, 'Stockhausen's Writings on Music', *The Musical Quarterly*, Vol. 75, No. 4 (1991), pp. 194-206.

James Murdoch, *Australia's Contemporary Composers* (Melbourne: Sun Books, 1975).

Hajime Nakamura, *Ways of Thinking of Eastern Peoples: India – China – Tibet – Japan* (Honolulu, Hawaii: East-West Center Press, 1964).

Eugene Narmour and Ruth Solie (eds.), *Explorations in Music, the Arts, and Ideas (Essays in Honor of Leonard B. Meyer)* (Stuyvesant: Pendragon Press, 1988).

Jean-Jacques Nattiez (ed.), *The Boulez-Cage Correspondence* (New York: Cambridge University Press, 1993).

Martin Neary, 'An Organ Composer of Genius and Rocklike Faith' in *Church Times* (8th May 1992), p. 20.

Catherine Nelson, 'Music Review: (Sculthorpe)', *Strad*, Vol. 105, No. 1252 (1994), p. 795.

Bruno Nettl, *The Study of Ethnomusicology: Twenty-nine Issues and Concepts* (Urbana and Chicago: University of Illinois Press, 1983).

Bruno Nettl, *The Western Impact on World Music* (New York: Macmillan, 1985).

Paul Nettl, 'The West Faces East', *Modern Music*, Vol. 20, Part 20 (1943), pp. 90-94.

Tim Nevill (ed. and trans.), *Towards a Cosmic Music: Texts by Karlheinz Stockhausen* (Shaftesbury: Element Books Limited, 1989).

David Nicholls, 'Transethnicism and the American Experimental Tradition', *Music Quarterly*, Vol. 80 (Winter 1996), pp. 569-596.

Roger Nichols, 'Messiaen at 70', *Music and Musicians* (December 1978), pp. 20-22.

Roger Nichols, 'Boulez on Messiaen', *Organists' Review*, Vol. 71, No. 3, Part 283 (1986), pp. 167-170.

Francois Nicolas, 'Stockhausen's Ideas on the Passage of Time', *Analyse Musicale*, Vol. 6 (January 1987), pp. 44-55. (Summary in English)

Philip Norman, Jack Body and Allan Thomas, 'New Zealand', in Harrison Ryker (ed.), *New Music in the Orient: Essays on Composition in Asia since World War II* (Buren: Frits Knuf Publishers, 1990), pp. 31-48.

Patrick O'Shaughnessy, 'Percy Grainger: The English Folk-song Collection', *Studies in Music*, No., 10 (University of Western Australia, 1976), pp. 19-24.

Shigemi Ohsaki, 'Reception of European Music in Japan: its problems and the tasks of the musicologist', in Yosihiko Tokumaru, Makoto Ohmiya et al (eds.), *Tradition and Its Future in Music, Report of SIMS 1990*, Osaka, Japan (Osaka: Mita Press, 1991), pp. 413-416.

Noriko Ohtake, *Creative Sources for the Music of Toru Takemitsu* (Aldershot: Scholar Press, 1993).

Carol Oja, *Colin McPhee: Composers in Two Worlds* (Washington D. C.: Smithsonian Institution Press, c1990).

Max Oldaker, 'Two Australian Composers: Margaret Sutherland and Peter Sculthorpe', *London Magazine*, Vol. 2 (September 1962), pp. 75-78.

Nigel Osborne, 'Book Review: (3 books on Stockhausen)', *Tempo*, Vol. 171 (December 1989), pp. 37-39.

Hugh Ottaway, "'Sebastian Forbes (etc.)" Argo ZRG 672', *Musical Times*, Vol. 112 (September 1971), p. 866.

Hugh Ottaway, 'Modern Orchestral' (Review of Sculthorpe's *Sun Music IV*), *Musical Times*, Vol. 116 (August 1975), pp. 718-719.

Martin Pacey, 'Music Review: (Sculthorpe)', *Strad*, Vol. 99, No. 1175 (1988), p. 251.

Anthony J. Palmer, 'To Fuse or Not To Fuse: Directions of Two Japanese Composers, Miki and Takemitsu', in Yoshihiko Tokumaru, Makoto Ohmiya et al (eds.), *Tradition and Its Future in Music, Report of SIMS 1990*, Osaka, Japan (Osaka: Mita Press, 1991), pp. 421-426.

Christopher Palmer, *Impressionism in Music* (London: Hutchinson University Library, 1973).

M. Parson, 'The Contemporary Pianist', *Musical Times*, Vol. 60 (February 1969), pp. 150-152.

Jann Pasler, 'Postmodernism, Narrativity, and Art of Memory', *Contemporary Music Review*, Vol. 7 (1993), pp. 3-32.

Kathinka Pasveer, 'Karlheinz Stockhausen: Exemplary Winds for the Next Millennium', *The Clarinet*, Vol. 26, No. 1 (1998), pp. 64-68.

Donald Peart, 'The Australian Avant Garde', *Proceedings of the Royal Musical Association* 93 (November 1966), pp. 1-9.

Donald Peart, 'Letter to the Editor: (Quartets and Intellectualism)', *Musical Times*, Vol. 120 (October 1979), pp. 793 and 812.

Marc Perlman, 'American Gamelan in the Garden of Eden: Intonation in a Cross-Cultural Encounter', *The Musical Quarterly*, Vol. 78, No. 3 (Fall 1994), pp. 510-555.

A. A. Phillips, *The Australian Tradition: Studies in a Colonial Culture* (Melbourne: F. W. Cheshire Pty Ltd., 1958), pp. 89-95.

Robert Piencikowski, 'The Relative Function of Timbre in Contemporary Music', *Analyse Musicale*, Vol. 3 (April 1986), pp. 51-53. (Summary in English)

Peter J. Pirie, 'Modern Quartets', *Musical Times*, Vol. 120 (May 1979), p. 413.

John Platoff, 'Writing about Influences: *Idomeneo*, A Case Study', in Eugene Narmour and Ruth Solie (ed.), *Explorations in Music, the Arts, and Ideas (Essays in Honor of Leonald B. Meyer)*, *Festschrift Series No. 7* (Stuyvesant: Pendragon Press, 1988), pp. 43-65.

Vincent Plush, 'The Search for Musical Identity', *24 Hours*, Vol. 4, Part 9 (October 1979), pp. 5-6.

Josef Polnauer (ed.), *Anton Webern: Letters to Hildegard Jone and Josef Humplik* (Theodore Presser Company and Universal Edition, 1959).

Anthony Pople, 'Messiaen's Musical Language: an Introduction' in Peter Hill (ed.), *The Messiaen Companion* (London: Faber and Faber, 1995), pp. 15-50.

Keith Potter, 'Boulez and Stockhausen, Bennett and Cardew', *Musical Times*, Vol.122, No. 1657 (1981), pp. 170-171.

David Power, 'Book Review: (*Towards a Cosmic Music*)', *Tempo*, Vol. 175 (December 1990), pp. 30-31.

Mary Prareur, 'Masters of the Strings', *Nation* (25th May 1968), p. 5.

Jill Purce, 'The Spiral in the Music of Karlheinz Stockhausen', *Main Currents in Modern Thought*, Vol. 30, No. 1 (1973), pp. 18-27.

Gilles Quispel, 'Time and History in Patristic Christianity' in *Man and Time (Papers from the Eranos Yearbooks)* (York: Pantheon Books, 1951), pp. 85-107.

Martin Ramstedt, 'Revitalization of Balinese Classical Dance and Music', in Max Peter Baumann (ed.), *Music in the Dialogue of Cultures: Traditional Music and Cultural Policy* (Wilhelmshaven: Florian Noetzel Verlag, 1991), pp. 108-120.

Bernard Rands and Roger Reynolds, 'Two Views of Takemitsu: "I Sing Only for Myself" and "Rarely Sudden, Rarely Abrupt"', *Musical Times*, Vol. 128, No. 1735 (September 1987), pp. 477-486.

Robina Rathbone, 'Asia's Influence on Australia's Music', *Hemisphere*, Vol. 14, No. 12 (1970), pp. 26-30.

Federick Read, 'Gentle Noises from Japan', *Music and Musicians* (May 1973), p. 10.

Gardner Read, 'Music Review: (Stockhausen's *Prozession*)', *Notes*, Vol. 26, No. 4 (June 1970), pp. 842-843.

Gustave Reese, 'Percy Grainger and Early Music', *Studies in Music*, No. 10 (University of Western Australia, 1976), pp. 13-14.

Helen Reeves, 'A Universalist Outlook: Percy Grainger and the Cultures of Non-Western Societies', *Studies in Music*, Vol. 16 (1982), pp. 32-52.

Karen Jeanne Reynolds, 'Japan as a Source for New Wind Sounds', Masters dissertation (University of California, Santa Barbara, 1975).

Roger Reynolds (ed. and intro.), 'A Jostled Silence: Contemporary Japanese Musical Thought (Part Two)', *Perspectives of New Music*, Vol. 30, No. 2 (Summer 1992), pp. 60-63.

Roger Reynolds (ed. and intro.), 'A Jostled Silence: Contemporary Japanese Musical Thought (Part One)', *Perspectives of New Music*, Vol. 30, No. 1 (Winter 1992), pp. 22-35.

Roger Reynolds and Toru Takemitsu, 'Roger Reynolds and Toru Takemitsu: A Conversation', *The Musical Quarterly*, Vol. 80, No. 3 (Spring 1996), pp. 61-76.

Denby Richards, 'The Contemporary Scene Down Under', *Musical Opinion*, Vol. 99 (April 1976), pp. 307-308.

Paul Robinson, 'Is *Aida* an Orientalist Opera?' *Cambridge Opera Journal*, Vol. 5, No. 2 (July 1993), pp. 133-140.

Harry Rolnick, 'How Do You Listen to Such Music? Stockhausen: avant-garde leader', in Christoph von Blumroder (ed.), *The Official Programme Book of the International Stockhausen Symposium, 1998* (1999), pp. 140-141.

Almut Rossler, *Contributions to the Spiritual World of Olivier Messiaen* (West Germany: Gilles & Francke, 1986).

Christopher Rouse, 'Book Review: The Works of K. Stockhausen' by Robin Maconie', *Music Library Association*, Vol. 34, No. 1 (1977), pp. 76-77.

Anna Rubin, 'Japanese Composers at the Holland Festival, 1983', *Perspectives of New Music*, Vol. 22, No. 1 & 2 (Fall / Winter 1983), pp. 502-509.

Matthew Rye, 'Concert Review: 2 Concerts of Stockhausen's Musical Works', *Musical Times*, Vol. 130, No. 1752 (February 1989), p. 101.

Matthew Rye, 'Concert Review: 3 Concerts of Messiaen's works', *Musical Times*, Vol. 130, No. 1752 (February 1989), pp. 100-101.

Harrison Ryker (ed.), *New Music in the Orient: Essays on Composition in Asia since World War II* (Buren: Frits Knuf Publishers, 1990).

Edward Said, *Orientalism: Western Conceptions of the Orient* (Harmondsworth: Penguin Group, 1978).

Edward Said, 'The Imperial Spectacle (*Aida*)', *Grand Street* 6, No. 2 (Winter 1987), pp. 82-104.

Edward Said, *Musical Elaborations* (London: Chatto & Windus Ltd., 1991).

Yuriko Saito, 'The Japanese Appreciation of Nature', *British Journal of Aesthetics*, Vol. 25, No. 3 (Summer 1985), pp. 239-251.

Claude Samuel (trans. E. Thomas Glasow), *Olivier Messiaen: Music and Color (Conversations with Claude Samuel)* (Portland, Oregon: Amadeus Press, 1986).

Satprem (trans. from French by Tehmi), *Sri Aurobindo: or The Adventure of Consciousness* (India: Sri Aurobindo Ashram, Publication Department, 1987. First Indian Edition: 1968).

Taniyama Sawako, 'The Development of Toru Takemitsu's Musical Philosophy', *Kobejoshi Tankidaigaku Tonko*, Vol. 37 (1991), pp. 71-95.

Brigitte Schiffer, 'Debussy and *Raga*: Grieg and *Tala*', *World of Music*, Vol. 13, No. 3 (1971), pp. 18-25.

Dieter Schnebel, 'Karlheinz Stockhausen', *Die Reihe* 4 (1958; English edition 1960), pp. 121-135.

Elmer Schoenberger, 'Stockhausen: The Billy Graham of Contemporary Music', *Keynotes: Musical Life in the Netherlands*, Vol. 12 (1980), pp.15-16.

Derek Scott, 'Music and Sociology for the 1990s: A Changing Critical Perspective', *The Music Quarterly*, Vol. 74, No.3 (1990), pp. 385-410.

Derek Scott, 'Orientalism and Musical Style', *The Music Quarterly*, Vol. 82 (Summer, 1998), pp. 309-335.

Peter Sculthorpe, 'Sculthorpe on Sculthorpe', *Music Now*, Vol. 1 (1st February 1969), pp. 7-13.

Peter Sculthorpe, 'All Australia Lacks is a New Philosophy', *Australian*, Vol. 6 (November 1975), p. 5.

Peter Sculthorpe, 'Some Thoughts Upon the Idea of a Pacific Culture', *Canzona*, Vol. 6, No. 18 (December 1984), p. 42.

Peter Sculthorpe, 'Bali', chapter from unpublished autobiography. 32pp.

Mike Seabrook, 'Review of Recordings: Piano Works of Toru Takemitsu', *Tempo*, No. 203 (January 1998), pp. 33-35.

C. Shaw, 'Review of Performance: (Stockhausen's *Mantra*)', *Tempo*, Vol. 102 (September 1972), pp. 41-42.

Patricia Shaw, 'The Development of a National Identity in Australian Contemporary Music', B.Mus. (Hons) thesis (University of Melbourne, 1988).

Charles Shere, 'Book Review: (3 books on Stockhausen)', *Notes*, Vol. 48, No. 3 (1992), pp. 852-858.

Robert Sherlaw Johnson, *Messiaen* (London: JM Dent & Sons Ltd., 1989).

Susumu Shono, 'The Role of Listening in Gagaku', *Contemporary Music Review*, Vol. 1, No. 2 (1987), pp. 19-37.

Karl Signell, 'The Modernisation Process in Two Oriental Music Cultures: Turkish and Japanese', *Asian Music*, USA, Vol. 7, Part 2 (1976), pp. 72 and 102.

Larry Sitsky, 'Australia: Emergence of the New Music in Australia'. *Perspectives of New Music*, Vol. 4 (1965), pp. 176-179.

Edward Smalldone, 'Japanese and Western Confluences in Large-scale Pitch Organisation of Toru Takemitsu's *November Steps* and *Autumn*,' *Perspectives of New Music*, Vol 27, No. 2 (Summer 1989), pp. 216-231.

Roger Smalley, 'Stockhausen's *Gruppen*', *Musical Times*, Vol. 108 (1967), pp. 794-797.

Roger Smalley, 'Debussy and Messiaen', *Musical Times*, Vol. 109 (February 1968), pp. 128-131.

Roger Smalley, 'Stockhausen's Piano Pieces, Some Notes for the Listener', *Musical Times*, Vol. 110 (1969), pp. 30-32.

Roger Smalley, 'Stockhausen and Development', *Musical Times*, Vol. 111 (April 1970), pp. 379-381.

Roger Smalley, 'Momente (part 1)', *Musical Times*, Vol. 115 (January 1974), pp. 23-28.

Roger Smalley, 'Momente (part 2)', *Musical Times*, Vol. 115 (April 1974), pp. 289-295.

Roger Smalley, 'Music Review: (Stockhausen's *Donnerstag*)', *Musical Times*, Vol. 126, No. 1715 (1985), p. 679.

Robert Snarrenberg, 'Zen and the Way of Soundscroll', *Perspectives of New Music*, Vol. 30, No. 1 (Winter 1992), pp. 222-237.

Philip Sommerich, 'Contemporary Authenticity', *Musical Opinion*, Vol. 111 (1988), p. 64.

Neil Sorrell, *A Guide to the Gamelan* (London: Faber and Faber, 1990).

Manfred Stahnke, 'Manfred Stahnke Talks to Canzona', *Canzona: The Official Yearbook of the Composers Association of New Zealand*, Vol. 34 (1991), pp. 51-55.

Maxwell Steer, 'Preface' to Music and Mysticism (II), *Contemporary Music Reviews*, Vol. 14, Parts 3-4 (1996), pp. 1-3.

Ann Michelle Stimson, 'Musical Time in the Avant Garde: The Japanese Connection', PhD dissertation (University of California, Santa Barbara, 1996).

Frederick Stocken, 'Musical Post-modernism Without Nostalgia', *Musical Times*, Vol. 130 (September 1989), pp. 536-537.

Karlheinz Stockhausen, 'For the 15th of September, 1955', *Die Reihe* 2 (Bryn Mawr, 1959), pp. 37-39.

Karlheinz Stockhausen, 'Actualia', *Die Reihe* 2 (Bryn Mawr, 1959), pp. 45-51.

Karlheinz Stockhausen, 'Structure and Experiential Time', *Die Reihe* 2 (Bryn Mawr, 1959), pp. 64-75.

Karlheinz Stockhausen, ' . . . how time passes . . . ' (1956), *Die Reihe* 3 (Bryn Mawr, 1959), pp. 10-40.

Karlheinz Stockhausen, 'Two Lectures: Electronic and Instrumental Music', *Die Reihe* 5 (Bryn Mawr, 1961), pp. 59-66.

Karlheinz Stockhausen, 'Music in Space', *Die Reihe* 5 (Bryn Mawr, 1961), pp. 67-82.

Karlheinz Stockhausen, 'The Concept of Unity in Electronic Music', *Perspectives of New Music*, No. 1 (Fall – Winter 1962), pp. 39-48.

Karlheinz Stockhausen, 'Music and Speech', *Die Reihe* 6 (Bryn Mawr, 1964), pp. 40-64.

Karlheinz Stockhausen, 'Stockhausen to Boulez (Letter Concerning the Preparation for a Forthcoming Concert in London)', *Music and Musicians*, Vol. 21, No. 2 (1971), pp. 31-32.

Karlheinz Stockhausen, 'On the Evolution of Music', *Finnish Music Quarterly*, No. 3 (1989), pp. 8-13.

Karlheinz Stockhausen, *Stockhausen on Music: Lectures and Interviews compiled by Robin Maconie* (London, New York: Marion Boyars, 1989).

Karlheinz Stockhausen and Jerome Kohl, 'Octophony: Electronic Music from *Tuesday from Light*', *Perspectives of New Music*, Vol. 31, No. 2 (Summer 1993), pp. 150-171.

Karlheinz Stockhausen et al., *Stockhausen in Calcutta* (Calcutta: Seagull Books, 1984).

Kurt Stone, 'The Stockhausen Impact', *Musical Newsletter*, Vol. 2 (April 1972), pp. 13-17 and 24.

Laurie Strachan, 'Politics for Sculthorpe as he Postpones the Joy', *The Australian* (14th August 1986), p. 9.

Joseph N. Straus, *Remaking the Past: Musical Modernism and the Influence of the Tonal Tradition* (Cambridge: Harvard University Press, 1990).

Richard Swift, 'Music Review: (Stockhausen's *Adieu fur Wolfgang Sebastian Meyer*)', *Notes*, Vol. 26, No. 4 (June 1970), pp. 843-844.

Toru Takemitsu, 'A Mirror and An Egg' (Essay written in 1975), *Soundings* 12 (1984-1985), pp. 3-6.

Toru Takemitsu, 'My Perception of Time in Traditional Japanese Music' in *Contemporary Music Review*, Vol. 1 (1987), pp. 9-13.

Toru Takemitsu, 'Contemporary Music in Japan', *Perspectives of New Music* 27, No. 2 (Summer 1989), pp. 198-215.

Toru Takemitsu, 'Sound in the East, Sound in the West: the Way to *November Steps*', *EAR: Magazine of New Music*, Vol. 15 (Dec. 90-Jan. 91), pp. 18-25.

Toru Takemitsu, 'Mirrors', *Perspectives of New Music*, Vol. 30, No. 1 (Winter 1992), pp. 36-80.

Toru Takemitsu, *Confronting Silence* (Berkeley: Fallen Leaf Press, 1995).

Tan Chee-Beng, 'Acculturation and the Chinese in Melaka: The Expression of *Baba* Identity Today', *The Chinese in Southeast Asia*, Vol. 2 (1983), pp. 56-78.

Tan Sooi-Ben, 'The Performing Arts in Malaysia: State and Society', *Asian Music*, Vol. 21, No. 1 (Fall/Winter 1989), pp. 137-171.

Sawako Taniyama, 'The Development of Toru Takemitsu's Musical Philosophy', *Kobejoshi Tankidaigaku Tonko*, Vol. 37 (1991), pp. 71-95.

Mya Tannenbaum, *Conversations with Stockhausen* (Oxford: Clarendon Press, 1987).

Richard Taruskin, 'Russian Musical Orientalism: A Postscript', *Cambridge Opera Journal*, 1, No. 6 (March 1994), pp. 81-84.

Ayako Tatsumura, 'Understanding Music as 'Other': Toward an Aesthetic of Intercultural Reception of Music', in Yoshihiko Tokumaru, Makoto Ohmiya et al (eds.), *Tradition and Its Future in Music, Report of SIMS 1990*, Osaka, Japan (Osaka: Mita Press, 1991), pp. 523-527.

Michael Tenzer, *Balinese Music* (Berkeley: Periplus Editions, 1991).

Kathryn Tibbs, 'East and West in the Music of Anne Boyd', B.A. (Honours) thesis (University of Sydney, 1989).

Alison Tokita, 'Japanese Influence on Contemporary Australian Composers', in Yoshihiko Tokumaru, Makoto Ohmiya et al (eds.), *Tradition and Its Future in Music, Report of SIMS 1990*, Osaka, Japan (Osaka: Mita Press, 1991), pp. 465-473.

Richard Toop, 'Messiaen / Goeyvaerts, Fano / Stockhausen, Boulez', *Perspectives of New Music*, Vol. 13, No. 1 (1974), pp. 144-169.

Richard Toop, 'Musical Analysis', *Symposium Atti Dal Terzo e Quarto Seminario di Studi e Ricerche Sul Linguaggi o Musicale*, Vol. 3 (1975), pp. 58-86.

Richard Toop, '*O alter Duft*: Stockhausen and the Return to Melody', *Studies in Music* (University of Western Australia, 1976), No. 10, pp. 79-97.

Richard Toop, 'On Writing about Stockhausen', *Contact*, Vol. 20 (Autumn 1979), pp. 25-27.

Richard Toop, 'Stockhausen and the Sine-Wave: The Story of an Ambiguous Relationships', *Music Quarterly*, Vol. 65, No. 3 (July 1979), pp. 379-391.

Richard Toop, 'Stockhausen's Electronic Works: Sketches and Work Sheets from 1952-1967', *Interface: Journal of New Music Research*, Vol. 10 (April 1981), pp. 149-197.

Richard Toop, 'Stockhausen and the Kontarskys: A Vision, an Interval and a Mantra', *Music Review*, Vol. 47, No. 3 (August 1986), pp. 194-199.

Richard Toop, 'What's Australian?' *Symphony Australia* (1987), pp. 14-16.

Richard Toop, 'Last Sketches of Eternity: The First Versions of Stockhausen's *Klavierstück VI*', *Musicology Australia*, Vol. 14 (1991), pp. 2-24.

Richard Toop, 'Book Review: (*Die Grundlegung der Musik Karlheinz Stockhausens* by Christoph von Blumroder)', *Notes*, Vol. 51, No. 3 (March 1995), pp. 953-954.

Tran Van Khe, 'The Non-acceptance of the Unfamiliar', *UNESCO Courier*, Vol. 22 (1969), pp. 26-31.

Malcolm Troup, 'Orchestral Music of the 1950s and 1960s', in Peter Hill (ed.), *The Messiaen Companion* (London: Faber and Faber, 1995), pp. 392-447.

Toshiko Tsuneno, 'Changing Musical Culture in Japan and Changes in Music Education', *Symposium of International Society for Music Education (ISME)* (1984), pp. 113-116.

Tadanobu Tsunoda, 'The Difference in the Cerebral Processing Mechanism for Musical Sounds Between Japanese and Non-Japanese and Its Relation to Mother Tongue', in *Contemporary Music Review*, Vol. 1 (1987), pp. 95-117.

Michael Tucker, *Dreaming With Open Eyes: The Shamanic Spirit in Twentieth-Century Art and Culture* (San Francisco: Aquarian, 1992).

Richard Verdi, *Klee and Nature* (London: A. Zwemmer Ltd., 1984).

Ernest Warburton, 'Antipodean Identity: the Emergence of An Unmistakable Voice in Australian Music Today', *The Listener* (12th May 1988), pp. 44-45.

John Warnaby, 'Olivier Messiaen', *Musical Opinion*, Vol. 115 (June 1992), pp. 228-229.

Glen Watkins, *Soundings: Music in the Twentieth Century* (New York: Schirmer Books, 1988).

Glen Watkins, *Pyramids at the Louvre: Music, Culture and Collage from Stravinsky to the Postmodernists* (Cambridge: Harvard University Press, 1994).

J. Welsh, 'Music in Air Here and There, a Radio Landscape (Cage's *Imaginary Landscape N 4* and Stockhausen's *Expo FUR 3 . . .*)', *Interface: Journal of New Music Research*, Vol. 13, No. 4 (1984), pp. 199-223.

Arnold Whittall, 'Recent Australian Music', *Music and Letters*, Vol. 57 (October 1976), pp. 450-451.

Arnold Whittall, 'Review of Recordings: Sculthorpe's Chamber Music'. *Gramophone*, Vol. 66 (June 1988), p. 44.

Arnold Whittall, 'Book Review: *Stockhausen on Music: Lectures and Interviews*', *Music and Letters*, Vol. 70, No. 4 (1989), p. 577.

Arnold Whittall, *Music since the First World War* (New York: Oxford University Press, 1995).

Regine Wild, 'Book Review: (*Stockhausen: A Biography* by Michael Kurtz)', *Fine Arts*, Vol. 23, No. 2 (1989), pp. 180-182.

Lynne Williams, 'Reinstating "The Spiritual Quest",' *Contemporary Music Review*, Vol. 13, Part 1 (1995), pp. 45-63.

Malcolm Williamson, 'How Australian Can Australian Music Become?' *Music Now*, Vol. 4, No. 4 (April 1971), pp. 13-15.

Dana Richard Wilson, 'The Role of Texture in Selected Works of Toru Takemitsu', PhD dissertation (Eastman School of Music, 1981).

Karl H. Worne, *Stockhausen: Life and Work* (London: Faber & Faber, 1973).

David Wright, 'Cry of the Earth', *Musical Times*, Vol. 133 (July 1992), pp. 339-341.

David Wright, 'Book Review: (*Creative Sources for the Music of Toru Takemitsu*)', *Musical Times*, Vol. 134, No. 1805 (1993), p. 399.

Wu Ting-Lien, 'An Analysis of Toru Takemitsu's *Bryce* (1976), with an Emphasis on the Role of Articulation', Vol.1 of PhD dissertation (University of California, Los Angeles, 1987).

Wayne Wyrembelski, 'Olivier Messiaen's Timeless Vision of the Eternal Church', *The American Organist*, Vol. 22 (December 1988), pp. 54-55.