VINCENT BENITEZ

Messiaen as Improviser

This article considers Messiaen's approach to improvisation and its relationship to his work as a composer. It begins by investigating how Marcel Dupré and Charles Tournemire, two of the greatest French organist-composers of the twentieth century, influenced Messiaen as an improviser. The article then examines how certain pitch and rhythmic elements of Messiaen's improvisations found their way into his organ works. It concludes by providing a glimpse into the mind of Messiaen the improviser by considering the first of three extemporizations on 'Puer natus est nobis' that were recorded on DVD at La Trinité on 21 October 1985.

Introduction

On 18 April 1949, Julien Green (1900-1998), the French-American novelist and playwright, heard a radio broadcast of Messiaen improvising at La Trinité in Paris. Impressed by what he had heard, Green wrote the following entry in his diary:

Heard an improvisation by Messiaen. Music which one could say was composed after the end of the world. It is of monstrous beauty, opening up immense caverns where rivers flow, where piles of precious stones glitter. We do not know where we are — in India perhaps. The composer was playing on the organ of the Trinité. Never have the vaults of this hideous edifice heard more disturbing sounds. Occasionally I had the impression that hell was opening, suddenly gaping wide. There were cataracts of strange noises which dazzled the ear.2

As suggested by Green's account, Messiaen undoubtedly possessed a gift for improvisation. It was evident when he was a student in César Abel Estyle's piano accompaniment class at the Paris Conservatoire where he was expected to develop functional keyboard skills. It was refined when he studied organ with Marcel Dupré at the same institution and honed later in his capacity as titular organist at La Trinité.

Improvisation has played a significant role in Messiaen's musical life, influencing his approach to composition. Indeed, many of his organ works began as extemporizations. His opportunities to improvise at La Trinité provided Messiaen with a compositional laboratory where he could experiment with rhythm, harmony, and melody. As a composer, Messiaen was profoundly interested in rhythm because of his preoccupations with time and eternity. As an improviser, Messiaen recognized that the organ's seeming power to sustain sound endlessly allowed him to explore relationships between time and eternity by experimenting with duration. Messiaen's approach to harmony shows the influence of mixture stops in organ registration. Mixtures enhance a principal chorus (16', 8', 4' stops) through the addition of artificial octaves and fifths that reinforce the chorus's natural acoustic space. In an analogous manner, Messiaen would add notes to a triadically based sonority in order to modify its color. But unlike the artificial

1 This article is a revised version of a paper read at the Ninth Conference of the Dutch-Flemish Society for Music Theory, entitled Improvisation: Analytical, Theoretical and Critical Approaches, at the Prins Claus Conservatory in Groningen, The Netherlands, on 23-24 February 2007.

2 Julien Green, typed copy of the extract in the Messiaen Archives, Fondation Olivier Messiaen, Paris; quoted in Peter Hill and Nigel Simeone, Messiaen, New Haven etc.: Yale University Press, 2005, p. 185.
harmonics of mixtures, these notes represent more distant partials that, in conjunction with their more tightly packed spacing, distort the sonority’s natural acoustic space. Finally, Messiaen’s incorporation of plainchant into his melodic language can be traced back to his duties at La Trinité where he had to improvise on plainchant as a part of the Catholic liturgy.

For Messiaen, improvisation did not solely concern technique; rather, as in his compositional approach, it served a larger theology of sound. In the way that a mosaic of diverse fragments combined in stained-glass windows projects a visual image, Messiaen’s improvisational techniques, through their accumulation, project a larger musical picture that is designed to illuminate the presence of God to humanity.

In this article, I shall consider Messiaen’s approach to improvisation and its relationship to his work as a composer. First, I shall investigate how Marcel Dupré and Charles Tournemire influenced Messiaen as an improviser. Dupré and Tournemire were two of the greatest French organist-composers of the twentieth century. Messiaen knew both musicians personally and considered their work as influential. Dupré’s preoccupation with counterpoint, form, and technique in his improvisation class, and Tournemire’s emphasis on the spiritual dimensions of improvisation as reflected by his playing for the Catholic liturgy at Sainte-Clotilde, left indelible marks on Messiaen. Next, I shall examine how certain pitch and rhythmic elements derived from Messiaen’s improvisations found their way into his organ works. Finally, I shall provide a glimpse into the mind of Messiaen the improviser by considering the first of three extemporizations on ‘Puer natus est nobis,’ entitled ‘And the shepherds see a group of angels in the fields who are singing “Glory to God in the Highest,”’ performed at La Trinité on 21 October 1985.3

Messiaen’s Introduction to Improvisation: The Influence of Dupré and Tournemire

In a conversation with Claude Samuel, Messiaen described how he began the serious study of improvisation at the Paris Conservatoire:

I was sixteen or seventeen when my harmony professor, Jean Gallon, introduced me to Marcel Dupré so I might study the organ: not because I was a Catholic, but because he had sensed I had a talent for improvisation. At the time, I had just won a prize in the piano accompaniment class, where we not only harmonized given melodies (with a good deal of improvisation at the keyboard), but also engaged in sight reading and score reduction. Since I exhibited some gifts in this field, and since the organ is essentially intended for improvisation, Gallon sent me to the organ class.4

Under Dupré’s tutelage, Messiaen studied improvisation in a systematic manner.5 He began with preparatory exercises devoted to the harmonization of scale degrees and melodies, moving on to the improvisation of eight-measure phrases in which consequent

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3 These performances were recorded on DVD. See Olivier Messiaen, Quartet for the End of Time; Improvisations, directed by Georges Bessonnet, 82 min., G.B. Productions France/Image Entertainment, 1991/1999, DVD.


5 The following description of Messiaen’s improvisation studies is taken from Dupré’s Cours Complet d’Improvisation à l’Orgue [Complete Course in Organ Improvisation], vol. 1, Exercices Préparatoires à l’Improvisation libre, trans. by Alain Hobbs as Preparatory Exercises for Free Improvisation; vol. 2, Traité d’Improvisation à l’Orgue, trans. by John Fenstermaker as Organ Improvisation; Paris: Alphonse Leduc, 1937/1962, 1925/1974.
phrase members are extemporized from given antecedents. Thereafter followed the study of commentaries, parenthetical sections, binary form, bridges, and developments. In order to express his ideas effectively, Messiaen had to develop a strong piano and organ technique, along with a thorough knowledge of organ registration and harmony. He also had to develop the ability to recognize the constituent elements of a theme quickly in order to convey its melodic shapes. Accordingly, Dupré made him study the scalar, rhythmic, and harmonic aspects of themes, encouraging him to explore unconventional modalities and Greek meters in the process.

Having established a technical foundation, Messiaen worked methodically on his improvisation skills by studying different musical forms and counterpoint within a chromatic language. Messiaen began with stricter forms and processes, such as the canon, the chorale prelude, the baroque dance suite, the fugue, and variation techniques. He then progressed to study freer structures, such as symphonic forms, the fantasia, the rhapsody, and forms associated with descriptive pieces. Messiaen was also introduced to improvisatory practices appropriate to the Catholic liturgy.

Dupré’s impact on Messiaen cannot be underestimated. By 1929, Messiaen had devised the modes of limited transposition, and from the 1930s onwards, he used Greek meters in his music. Both compositional techniques stem from his work in Dupré’s organ class. One has only to peruse the *Technique de mon langage musical* to discern Dupré’s influence on Messiaen’s approaches to phrase structure and binary and ternary forms, or to consider Messiaen’s ideas on natural resonance, which derive in part from Dupré’s concepts regarding the relationship between harmony and the overtone series.

After winning several first prizes, including one for organ and improvisation, Messiaen left the Paris Conservatoire and assumed the post of titular organist at La Trinité in 1931. He began to distinguish himself as a composer-organist through a series of theologically oriented works for different media. By this time, Messiaen had already acquainted himself with Charles Tournemire, organist of Sainte-Clotilde.

Messiaen admired Tournemire and was thoroughly versed in his approach to improvisation. Before he began his duties at La Trinité, Messiaen had heard Tournemire improvise at Sainte-Clotilde on several different occasions. He deputized for Tournemire while Tournemire was away from his post and even pulled stops for him in a few recitals. Later in life, Messiaen opined that Tournemire was at his best extemporizing during Mass rather than at a concert, and that he resembled the older musician in this respect. Finally, Messiaen wrote positive reviews of Tournemire’s work in Parisian journals, including one

6 In Dupré’s approach to improvisation, antecedent and consequent phrase members are the basic building blocks of musical construction, differing only with respect to cadence. When musical variety is desired, a commentary – instead of a consequent – can be inserted after the antecedent. If it is similar in rhythm and melodic contour to the antecedent, it is called a ‘deductive commentary.’ If it is completely different, it is labeled a ‘new commentary.’ Parenthetical sections are varied but recognizable fragments of a theme that, when combined, create a deductive commentary of real interest. See *Complete Course in Organ Improvisation*, vol. 1, *Preparatory Exercises for Free Improvisation*, pp. 14-62 passim.

7 Messiaen was also encouraged by Maurice Emmanuel, his music history professor at the Paris Conservatoire, to use modal scales and Greek meters in his music.


devoted to his *Précis d'exécution de registration et d'improvisation à l'orgue*.10

In contrast to Dupré’s rigorous didacticism, Tournemire stressed the spiritual aspects of improvisation in his organ method.11 While technique was important, Tournemire believed that it was only a means to an end. Improvisation was concerned essentially with beauty, emotion, poetry, and a richness of imagination. Tournemire compared the art of improvisation to an illumination that brightened the soul of an artist. Technique disappears when the improviser’s thought is noble and his emotion genuine. The improviser is driven by a mysterious force that allows him to find beauty without resorting to mechanical formulas. Accordingly, he is able to catch glimpses of the beyond, because God is the source of all beauty.

Although Dupré was his only organ teacher, Messiaen was influenced equally by Tournemire in the art of improvisation. Messiaen’s emphasis on spirituality in his music can be traced back in part to Tournemire. For both composer-organists, improvisation was one means by which they expressed their faith, an act of communication, in short, that brought them closer to God.

**Improvisational Elements in Messiaen’s Organ Music**

At La Trinité, Messiaen polished his compositional techniques on a weekly basis by improvising in different styles for three Sunday Masses and Vespers. This work culminated in the *Messe de la Pentecôte* of 1950, considered by Messiaen to be the summit of his improvisational art. After composing the *Messe* and the *Livre d’orgue*, a more thought-out work that followed a year later, Messiaen allegedly renounced improvising.12 This was not true, for he continued to improvise, and certain pitch and rhythmic materials that he used in his extemporizations were incorporated into his organ music. Let us examine how these materials were employed by looking first at the earliest elements of his harmonic language to develop, the modes of limited transposition.

The modes encompass seven symmetrical pitch collections that reproduce their original contents after being transposed a specific number of times (Example 1). This reduces the number of distinct transpositional levels from twelve to some smaller value. Mode 1 is the familiar whole-tone collection and mode 2 is the octatonic collection. Modes 2-7 contain tonal harmonies that occur at regular intervals within their gamuts. They are also associated with distinctive harmonizations that lie comfortably under the hands. Example 2 shows the harmonization linked with mode 2, which consists of major triads with added tritones alternating with dominant-seventh chords with added sixths. Considering all these factors, it is quite plausible that Messiaen developed his modes by playing chordal patterns up and down the keyboard at regular pitch intervals while improvising.

Example 3 from ‘Dieu parmi nous,’ the last movement of *La Nativité du Seigneur* (1935), substantiates this hypothesis. This passage, taken from a toccata that surely knew several manifestations before it was written down, is in mode 2:2.13 The chords in the

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12 *Olivier Messiaen: Music and Color*, p. 25.

13 The modes of limited transposition are identified by two numbers separated by a colon. The number to the left of the colon identifies the specific mode, the number to the right its transposition. All transpositions begin on C, which are designated by the number 1. Thus, mode 2:2 refers to Messiaen’s second mode beginning on C-sharp.
manuals are tonal harmonies related by minor thirds, a characteristic of the octatonic
collection, and fit the hands well.

Let us now turn to Messiaen’s non-modal harmonic vocabulary as it relates to his
approach to improvisation (Example 4). Notice how all the chords in Example 4 can
be interpreted as bipartite sonorities consisting, in most instances, of a triadically based
harmony and resonance elements, or (in the case of the chord of resonance), of two

Example 1
The modes of limited transposition.

Example 2
Harmonization of mode 2 featuring major triads with added tritones, and dominant seventh
chords with added sixths.

Mode 1 (whole-tone collection): 6 intervallic segments (indicated in this and other modes by brackets), 2 transpositions

Mode 2 (octatonic collection): 4 intervallic segments, 3 transpositions

Mode 3: 3 intervallic segments, 4 transpositions

Mode 4: 2 intervallic segments, 6 transpositions

Mode 5: 2 intervallic segments, 6 transpositions

Mode 6: 2 intervallic segments, 6 transpositions

Mode 7: 2 intervallic segments, 6 transpositions
Example 3
‘Dieu parmi nous,’ La Nativité du Seigneur, p. 7, mm. 5-8.
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1. Chord of Resonance

(Fundamental note plus all odd-numbered harmonics up to the fifteenth)

<table>
<thead>
<tr>
<th>1. Chord of Resonance</th>
<th>2. Chords of Transposed Inversions on the Same Bass Note</th>
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<tbody>
<tr>
<td>A. Root position</td>
<td>B. First inversion</td>
</tr>
<tr>
<td></td>
<td>C. Second inversion</td>
</tr>
<tr>
<td></td>
<td>D. Third inversion</td>
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2. Chords of Transposed Inversions on the Same Bass Note

3. First Chords of Contracted Resonance

4. Second Chords of Contracted Resonance

5. Turning Chords

6. Chord of Total Chromaticism

Example 4
Non-modal chords.
different seventh chord types. Again, these chords lie comfortably under the hands, suggesting that they emerged from Messiaen’s improvisations.

The second chord of transposed inversions on the same bass note in Example 4 provides an opportunity to grasp Messiaen’s approach to harmony in more detail. This sonority has an A-major added-sixth chord in its bottom register and a trichord

14 The chord of total chromaticism in Example 4 can be interpreted as a tripartite sonority comprised of two triadic harmonies with added notes in the bottom and middle registers, respectively, and an incomplete dominant-seventh chord with added note on top. Although a bipartite interpretation of this chord type reveals two superimposed complement-related pitch collections that produce the aggregate, the triadic harmony at the bottom of the chord is still its most consequential element because it is the foundation of the sonority’s color association. See Vincent P. Benitez, ‘Aspects of Harmony in Messiaen’s Later Music: An Examination of the Chords of Transposed Inversions on the Same Bass Note,’ in: Journal of Musicological Research 23/2 (April-June 2004), pp. 222-26.
above, which transforms the sonority’s A-major sound. Such a reading draws parallels
with a principal chorus enhanced by a mixture stop in organ registration, although this
sonority’s resonance elements (the upper trichord) should be likened more to distant
partials instead of the unisons and fifths of a mixture.

As an example of Messiaen’s use of non-modal chords in an organ work, let us consider
the opening of ‘Acte de foi’ from the Livre du Saint Sacrement composed in 1984 (Example
5). Recalling a toccata, the piece features a series of different non-modal chords linked to
different textures, all played on a full organ registration.15 But more significantly, the piece
reveals how easily Messiaen structured an extemporization through the juxtaposition of
different harmonic colors and textures.

Plainchant has unquestionably influenced Messiaen both as an improviser and a
composer. He revered plainchant, declaring it to be the only true sacred music. Plainchant
has often inspired Messiaen’s melodic shapes and the form of his music. In his later work,
Messiaen applied the rhythms or ‘neumes’ of plainchant to non-chant-like melodies, and
employed direct, as well as altered, quotations of plainchant.

In ‘La Vierge et l’Enfant’ from La Nativité du Seigneur, ‘Puer natus est nobis’, the Introit of
the Mass for Christmas day, is transformed into an ecstatic paraphrase, played by the right
hand. (Example 6a provides the music of the excerpt and 6b the plainchant for purposes
of comparison.) The mixolydian chant has been adapted into a modal framework: the
melody, the harmonic ostinato of the left hand, and varied melodic ostinato of the pedal
are all in mode 6:1. In sum, the passage reveals a creative incorporation of plainchant in
an idiomatic musical language.

15 The non-modal chords in question are: (1) chords of transposed inversions, m. 1; (2) chords of contracted
resonance (II), mm. 2-3; (3) chords of transposed inversions, mm. 4-5; (4) turning chords, mm. 6-7; and one
(5) chord of total chromaticism, m. 9 (first half of the measure).
Birdsong, like plainchant, has also influenced Messiaen’s melodic language. He began notating birdsong around 1923, although he admitted that his early efforts were not good. Stylized birdsong appears in his music of the 1930s and 40s, and from the 1950s onwards, authentic and more sophisticated examples grace his works. Indeed, with over 200 of Messiaen’s avian cahiers at the Bibliothèque Nationale in Paris, birdsong is clearly an important part of his compositional practice.

‘Dieu est simple,’ the ninth movement of the Méditations sur le mystère de la Sainte Trinité (1969), in Example 7 illustrates how Messiaen uses birdsong in a composition based on improvisation.16 It also suggests improvisational routines involving birdsong. After a grandiose gesture played on a full organ registration that establishes an A-major focus through chords of contracted resonance (I), rhapsodic songs by the garden warbler and blackcap ensue. The blackcap’s song is played over a soft A-major chord, a musical texture that we can easily imagine Messiaen using while improvising.

Let us now turn to rhythmic techniques derived from Messiaen’s improvisations that made their way into his organ works. Messiaen’s approach to rhythm focuses on the free multiplication of a small durational value, producing ametrical sequences that are characterized by both complex and flexible qualities. Figure 1 lists his more salient techniques along with their explanations. In my discussion, I shall consider Greek meters, Hindu deçi-tâlas treated as rhythmic characters, and the interversion (i.e., permutation) of five chromatic durations.

Greek meters have long been a part of both Messiaen’s improvisations and notated music. An early example of their use in a composition can be found in ‘Joie et Clarté des Corps glorieux,’ from the organ cycle Les Corps glorieux composed in 1939 (Example 8). Notice the passage’s texture and registration, which is reminiscent of improvisation as evidenced by the rhapsodic melody played on a reed-based sound accompanied by a static D-flat major added-sixth chord. More importantly, notice the left hand’s cretic rhythm (long-short-long) that acts as the music’s principal rhythmic motif. It is transformed by classic diminution, and later in the piece, inexact augmentation.

Examples 9 and 10 show more sophisticated uses of rhythm in the ‘Offertoire’ of the Messe de la Pentecôte. Drawn from the movement’s first section, Example 9 features three Hindu rhythms – tritiya in m. 1 of the pedal, caturthaka in m. 2 of the pedal, and niçankalîla in m. 3ff of the manuals – which have been treated as rhythmic characters.17 These rhythms appear in one group of three successive statements after another, with tritiya remaining the same, caturthaka augmenting in duration, and niçankalîla diminishing in duration at each repetition. Example 9 shows caturthaka augmenting by thirty-second notes in two different

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16 The Méditations began as a series of improvisations by Messiaen designed to accompany sermons on the mystery of God by Monsignor Charles of Sacré-Cœur in honor of the centenary of La Trinité. In response to the Monsignor’s question regarding how he would know when Messiaen was finished with an improvisation, the composer quipped that he could conclude with the yellowhammer’s song. See Hill and Simeone, pp. 275-76.

17 The longer values of niçankalîla include sixteenth notes.
Example 7

‘Dieu est simple,’ Movement IX, Méditations sur le Mystère de la Sainte Trinité, p. 77, mm. 1-10.
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ways in mm. 6-7. Counting the thirty-second note as the basic unit, the first eighth note of \textit{caturthaka} increases its durational span by one thirty-second note in mm. 6 and 7, from 4 to 5, then 5 to 6. The last two notes of \textit{caturthaka} augment their durational span by two thirty-second notes in mm. 6 and 7, from 6 to 8, then 8 to 10. The chords in the manual parts reinforce this double line of augmentation through their sustained durations. In m. 8, each duration of \textit{nihçankalîla} diminishes by one sixteenth note.

Example 10 shows three superimposed layers of interversions on five chromatic durations (with the sixteenth note as the basic unit) that are used in the ‘Offertoire’s’ third section. They are underscored by polymodality: the top layer is in mode 3:1, the middle mode 4:1, and the bottom mode 2:1. Thirty interversions superimposed in sets of threes are used in the piece. They are separated by low Cs played by the Positif’s basson 16', which represents not only the beast of the Apocalypse but also an example of a sound duration.

\textbf{Messiaen’s Improvisation on ‘Puer natus est nobis’}

The last part of this article examines the first improvisation on ‘Puer natus est nobis’ recorded by Messiaen at La Trinité on 21 October 1985. Example 11 features a line diagram of the improvisation that supplies information about its form, motivic materials, chant quotations, and tonal centers. The improvisation is distinguished by a ternary structure that arises from individual and fragmentary components, which, in turn, merge into a larger, mosaic-like whole.

In the first section of the improvisation’s ternary form (A), Messiaen begins by playing a series of chordal fanfares in the manuals based on $x$, a motive derived from the chant’s first three notes (0:30).\textsuperscript{18} This motive is complemented by a derivative of $y$ played in the pedal, an incomplete version of a neighbor-note motive taken from the chant’s second phrase. As the first section concludes, motive $y$, in its complete form, is repeated in the manuals. Although ‘Puer natus est nobis’ is in the mixolydian mode on G, Messiaen begins with a C-major

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\textsuperscript{18} The time indications refer to the DVD recording of G.B. Productions France/Image Entertainment, 1991/1999 – see footnote 3 above.
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Because the mixolydian mode lacks a leading tone, one often borrows from the subdominant key when improvising on mixolydian-based themes. Having started in C, Messiaen then moves through the tonal centers of C-sharp, E-flat, C, and F-sharp before ending in E. Most of these tonal areas are established by tonic major or minor triads that are played at strategic points within a musical passage, a procedure typical of Messiaen's later compositions from the 1960s onwards.

After a transitional chordal passage that redirects the music to a C-major tonal focus, Messiaen plays the first six notes of ‘Puer natus est nobis’ in long note values in the pedal, accompanied by tremolos in the manuals (1:13). He then moves to a G-major tonal focus.

19 Dupré, Complete Course in Organ Improvisation, vol. 2, Organ Improvisation, p. 33.
Example 9
‘Offertoire,’ Messe de la Pentecôte, p. 3, mm. 1-3; p. 4, mm. 6-8.
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Example 10
‘Offertoire,’ Messe de la Pentecôte, p. 5, mm. 5-14.
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after another chordal passage, sounding the chant’s incipit, an ascending perfect fifth, in the pedal (1:52). These formal segments serve to purposely focus the listener’s attention on the chant, preparing the monophonic statements of the chant’s opening two phrases in the manuals that follow.

The move to a G-major tonal focus (2:03), along with the music’s reduction in texture due to its monophonic chant quotations, marks the beginning of the improvisation’s
second section (B). After the chant phrases have been played, a development ensues. Messiaen uses motive $y$ as the basis of an ascending chromatic passage that leads to a segment in E-flat (2:21), which features a statement of $y$ and several iterations of the chant’s incipit in the pedal. More transitional chordal passages follow, leading to a G-major tonal focus with further statements of the chant’s incipit in the pedal (2:59). The music then progresses to additional quotations of the chant’s first two phrases in the manuals (3:09), this time two octaves lower, after which materials continue to be developed. The perfect fifth of the ‘Puer natus’ incipit is now transformed into a tritone, Messiaen’s favorite melodic interval. This G-major tonal focus (3:32) functions as a quasi-structural dominant that prepares the return of the music’s opening section ($A^1$) in the key of C, rounding off the improvisation’s ternary structure.
The opening fanfare returns in an abbreviated form (3:44), this time accompanied by several statements of the plainchant’s incipit in the pedal. Another colorful chordal passage ensues culminating in a section in G major, with the plainchant’s incipit played again in the pedal (4:35). The improvisation concludes with a VII-I harmonic movement (F major to G major) in the mixolydian mode.

Messiaen’s improvisation invites comparisons with the fourth movement of the *Livre du Saint Sacrement*, ‘Puer natus est nobis,’ composed a year before the improvisation was recorded. Both the improvisation and the organ work are anchored by statements of the chant’s incipit of an ascending perfect fifth. Moreover, both employ monophonic statements of complete chant phrases, motive \( y \) in its incomplete form, and chromatic chordal passages. Yet, the improvisation is more dramatic and energetic than the organ piece, probably due to its textual inscription of a group of angels singing ‘Glory to God in the Highest.’

After examining this extemporization recorded by Messiaen on DVD, perhaps now we can relate more readily to Julien Green’s poetic observations regarding the composer improvising at La Trinité. Are we not moved by this improvisation? Does it not evoke a ‘monstrous beauty’ that opens up ‘immense caverns where rivers flow, where piles of precious stones glitter’? We truly do not know where we are, for we are dazzled by the sounds that confront us, giving us glimpses of the beyond.

Example 11 continued.

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