MICHAEL TIPPETT'S PHILOSOPHY OF MUSICAL AND

ESCHATOLOGICAL TIME AND ITS IMPLICATIONS

FOR CHRISTIAN THEOLOGY

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by

Na Young Seo

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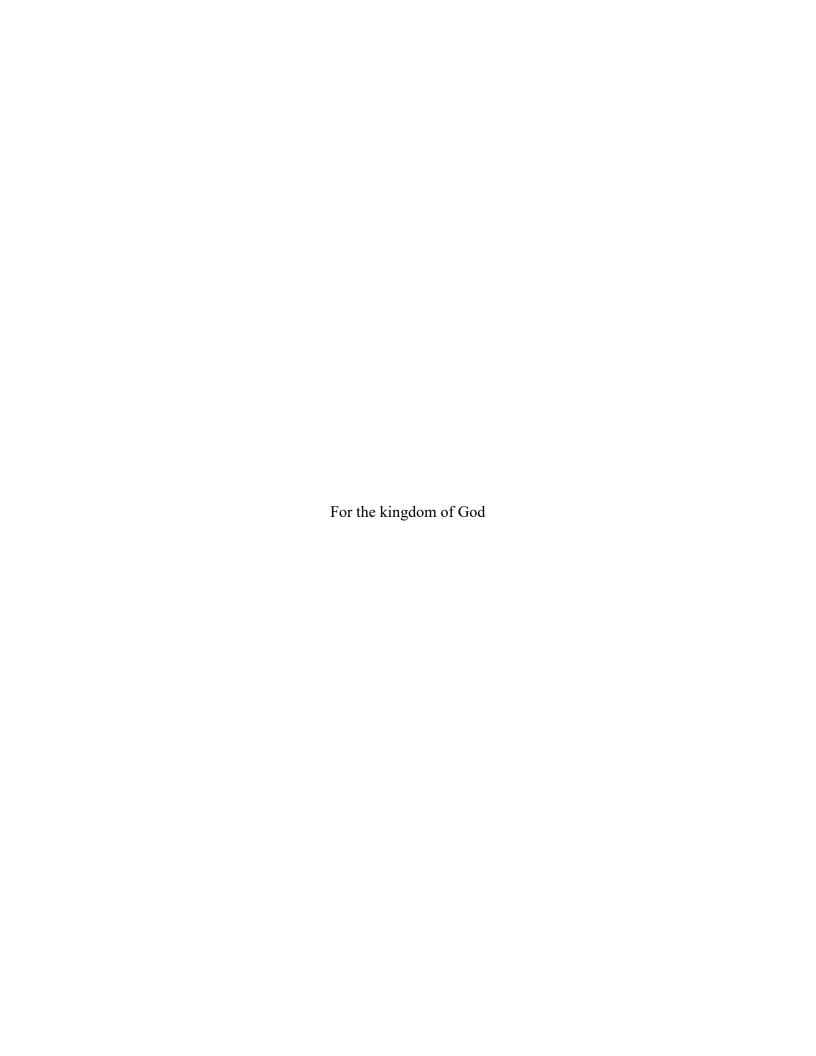FOR CHRISTIAN THEOLOGY

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For the kingdom of God

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PREFACE

I am thankful to my Lord for giving me the opportunity to write this project. This work would have been unimaginable without the love and encouragement of many. Dr. Esther Crookshank has been a great mentor and teacher on this journey. She taught me how to think and write as a scholar, musician, and Christian, in her own journey of life. I am thankful to Dr. Mark Coppenger and Dr. Ted Cabal, who served on my committee. In particular, my coursework study under Dr. Coppenger's supervision was a great experience in preparation for writing about time. I remember Dr. Maurice Hinson of blessed memory. I am privileged to have been one of his students, and I hope to represent his beautiful sonorities through my journey with music.

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no word to express my thanks to Joseph. More than any other, Joseph has helped me to taste heavenly time through his goodness and love. I am forever grateful. *Soli Deo Gloria*.

<div align="right">Na Young Seo</div>

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CHAPTER 1

INTRODUCTION

Throughout the long-standing scholarly dialogue about the interplay between theology and music, one specific conversation has centered on the relationship between theological time and musical time in an eschatological sense. This project proposes that a study of musical time and Christian time perception, and of recent theological thought on time-eternity through the lens of Christian eschatology, will enable a nuanced understanding and appreciation of the aesthetic philosophy of Michael Tippett (1905-1998), as exemplified in his oratorio, *The Vision of Saint Augustine*. Based on the study of his music and writings, I will seek to illustrate that he can be characterized as a musical modernist with a postmodern soul, and that his musical thinking provide fresh insights for the fields of both theological and musical aesthetics. The conclusion will argue for the capability of some modernist and postmodernist works and compositional approaches to musical time to reflect biblical understandings of God's temporality, i.e., the mysterious unity of time and eternity through Jesus Christ.[1]

"Musical modernism" has been defined by Carl Dahlhaus and Eero Tarasti as "the dissolution of the traditional tonality and transformation of the very foundations of tonal language, searching for new models in atonalism, polytonalism or other forms of altered tonality."[2] This took the place around the turn of the twentieth century, "an

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[1]Tibor Horvath, *Eternity and Eternal Life: Speculative Theology and Science in Discourse* (Ontario, Canada: Wilfrid Laurier University Press, 1993), 65. Horvath developed the speculative theology on Jesus Christ as the eschatological union of time and eternity.

[2]Carl Dahlhaus, *Nineteenth-Century Music*, trans. J. Bradford Robinson (Berkeley: University of California Press, 1989), 334.

obvious point of historical discontinuity," the "breakthrough," implied by Gustav Mahler,

Johann Strauss, and Claude Debussy.[3] "Musical postmodernism" has been defined by

Jonathan Kramer as "an attitude or [set of] characteristics in a postmodern manner rather

than a surface style or historical period."[4] Kramer summarizes the main tendencies of

musical postmodernism as follows:

> [It] (1) has aspects of both a break and an extension, (2) is, on some level and in
> some way, ironic, (3) does not respect boundaries between sonorities and
> procedures of the past and of the present, (4) challenges barriers between 'high' and
> low' style, (5) shows disdain for the often unquestioned value of structural unity, (6)
> questions the mutual exclusivity of elitist and populist values, (7) avoids totalizing
> forms, (8) considers music not as autonomous but as relevant to cultural, social, and
> political contexts, (9) includes quotations of or references to music of many
> traditions and cultures, (10) considers technology not only as a way to preserve and
> transmit music but also as deeply implicated in the production and the essence of
> music, (11) embraces contradictions, (12) distrusts binary oppositions, (13) includes
> fragmentations and discontinuities, (14) encompasses pluralism and eclecticism,
> (15) presents multiple meanings and multiple temporalities, (16) locates meaning
> and even structure in listeners, more than in scores, performances, or composers.[5]

In sum, postmodern music is characterized by postmodern techniques such as

discontinuity or fragmentations, but is situated within or connected to cultural, social,

religious, or other ideological contexts through quotations and references.

With respect to musical postmodernity and its ambiguity, prominent Christian

music aesthetician Jeremy Begbie has written,

> Some propose that cultures in the West are experiencing an overlap of 'conditions'
> in which marks of the modern interweave with features of a decidedly new ethos,
> which is still emerging. Some see postmodernity not so much as a 'turn' but as a
> regression, or even an imploding of modernity; others as an intensification of the
> modern condition that exposes its internal incongruities. Still others believe
> genuinely new and fruitful forms of thought, social organization, and culture are
> currently being born.[6]

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[3]Dahlhaus, *Nineteenth-Century Music*, 334. For general accounts of modernism in music, see
Glenn Watkins, *Soundings: Music in the Twentieth Century* (New York: Schirmer, 1988).

[4]Jonathan Kramer, "The Nature and Origins of Musical Postmodernism," in *Postmodern
Music/Postmodern Thought*, ed. Judy Lochhead and Joseph Aunder (New York: Routledge, 2002), 16-17.

[5]Ibid.

[6]Jeremy Begbie, *Music, Modernity, and God* (Oxford: Oxford University Press, 2014), 4.

Although many phenomena overlap in postmodernity, Begbie additionally states, "in any case, if 'postmodern' is to be taken with any seriousness as describing phenomena or aspects of phenomena," Christian theology cannot ignore it in favor of a deeper understanding of modernity.[7] Thus, how does musical postmodernism relate both to modernism and to Christian theology?

Pivotal modernist composers—including Olivier Messiaen (1908-1992) and his students Pierre Boulez (1925-2016), Karlheinz Stockhausen (1928-2007) and others—developed new ways of organizing and approaching harmonic, melodic, timbral, and, especially, rhythmic/temporal aspects of music. By doing so, they dramatically changed musical aesthetics by opening a wide range of approaches to the concepts of time in both musical modernism and postmodernism. Uniquely among them stands Messiaen who remains a central figure in twentieth-century music. Of particular interest is that he, most explicitly, engages with biblical and theological themes as well as other Christians. The present work argues below that the musical output of postmodernism has its own important theological implications.

Thesis

This study attempts to shed new light on the current theological debate of time-eternity through an analytical study of Michael Tippett's oratorio *The Vision of Saint Augustine* (1965), based on the narrative of mystical experiences in the life of the saint. I argue for the positive role of modern and postmodern musical aesthetic values with respect to time. This work will first survey the theological positions of four notable scholars regarding God and time: William Craig, Karl Barth, Oscar Cullmann, and Jürgen Moltmann. Each develops a novel concept of eschatological time using a biblical-theological hermeneutic method. The tension between prevalent conflicting notions of theological time and God's temporality calls for a new unified approach to time rooted in

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[7]Begbie, *Music, Modernity, and God*, 4.

biblical theology. This approach will be seen in musical analysis of select works by which theologians may conceive the limits of Christian eschatological hope—a hope perceived through a real and positive relationship between God's eternity and the limits of time, simultaneously. The analysis of Tippett's work in light of the recent theological contributions to time and eternity studies reveals a biblical theology of time and its relation to God in the *eschaton.*

For this reason, I propose that a study of Tippett's music can be heard and understood as exemplifying a philosophy of time that is not merely possible, but even integral to a theology of time. Specifically, the oratorio (1) embodies an idealized concept of time-eternity, (2) reflects a dynamic vision of eternal life within non-transient eternity, which (3) implies God's temporality within eschatological hope. This work will propose that a contemplation of time and other aesthetical thoughts in both modern and postmodern music can display eschatological hope in Jesus Christ, thus shedding new light on Christology. In Jesus Christ, time and eternity intersect. I wish to equip Christian thinkers to engage with music as a tool for theological reflection, as well as to provide the basis for further interdisciplinary work between music and theology.

Theological Premises for the Argument

First, human beings cannot understand God's eternity (either as absolute, timelessness, or everlasting) apart from a biblical view of the Incarnation. Eternity became time in Jesus Christ who is the key to a biblical teaching of time, God's eternity, and eschatology. Jesus Christ alone is the true God and eternal life. Only believers "in Christ" have eternal life (1 John 5:20). Eschatological inquiry and reflection must, therefore, be Christological.

Second, if the core tenet of Christianity is "eternal life" through Jesus Christ, questions about the essence of eternity should be a major concern of Christian eschatology. While an understanding of the eternal or endless life is impossible for

human beings to fully grasp, biblical time may be known because it is revealed in the person and work of Jesus Christ.

Third, the life of the believer and of the church are eschatologically shaped. Concepts of time and eternity have been fundamental not only for Christian eschatology but also for the whole Christian faith.

Musical and Artistic Premises
for the Argument

First, because much human language about the afterlife and eternity is either figurative or analogous, thoughtful engagement with art may help believers to more fully conceive of God's temporality in an effective way. Also, engagement with artistic representations of the positive relationship between God's eternity and time may aid believers in more fully grasping Christian eschatological hope. Therefore, music can be a theological tool by helping to revealing the Christological basis of time's mystery.

Second, Jeremy Begbie has made a claim about musical modernism: "The practices of music and its discourses can bear their own kind of witness to some of the pivotal theological currents and counter-currents that have shaped modernity—that music has been affected in distinctive ways by those currents, and in some cases may have contributed to forming them."[8] Music, therefore, is "capable of providing a kind of theological performance of some of modernity's most characteristic dynamics."[9] While this project accepts the limits of human cognition for knowing God's inestimable eternity, I propose that music can serve as a theological tool within human time that can reflect both his mysterious eternity and his temporality.

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[8]Begbie, *Music, Modernity, and God*, 1. Begbie writes that musical modernism is "capable of providing a kind of theological performance of some of modernity's most characteristic dynamics." Ibid.

[9]Ibid.

Third, music, while not a lexical language, can make a contribution to theological discourse as an illustration or example. This it does through its treatment of elements including harmonic language, duration, rhythm, tone color (timbre) and others.

Fourth, the aesthetic study of concepts of time embodied in postmodern music has the potential to effectively illuminate philosophical and theological issues surrounding time, eternity, and eschatology. Accordingly, music can have an apologetical role in a theological sense to not only unbelievers but also Christians. As Begbie argues, "Music is capable of yielding highly effective ways of addressing and moving beyond some of the more intractable theological problems and dilemmas which modernity has bequeathed to us."[10]

Need for the Study

Theological thought on the huge topic of modernity and postmodernity has tended to ignore the field of music in spite of its pervasiveness in modern and postmodern culture.[11] George MacDonald once famously stated, "There is always more in a work of art . . . than the producer himself perceived while he produced it."[12] As Borthwick, Hart, and Monti interpret this statement, "MacDonald traces to the provenance of all creative endeavor and every artistic possibility in the primordial plentitude of God's own creative relation to the world (in theological terms a more satisfying and adequate basis on which to proceed than mere 'postmodern' insistence that the author has no claim upon the meaning of his text)."[13]

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[10]Begbie, *Music, Modernity, and God*, 1.

[11]Ibid., 2.

[12]George MacDonald, *A Dish of Orts, Chiefly Papers on the Imagination, and on Shakespeare* enlarged ed. (London: Sampson Low Marston & Co., 1893), 25.

[13]Alastair Borthwick, Trebor Hart, and Anthony Monti, "Musical Time and Eschatology," in *Resonant Witness: Conversation between Music and Theology,* ed. Jeremy S. Begbie and Steven R. Guthrie (Grand Rapids: Eerdmans, 2011), 289-90.

The current theological conversation on time and eternity calls for a new concept of time that is able to resolve or reconcile the conflicting theological views. This project claims that theology can find powerful resources to form a holistic picture of time and eternity when it engages with musical discourse about time in the context of modern and postmodern musical values.

Delimitations of the Study

Several limitations need to be stated. First, the section on theological examination of time and eternity will not address all relevant views or terminologies concerning the subject matter of time and eternity. Only the most prominent theological themes within the field of eschatology will be succinctly treated as discussed above. Second, the discussion on Christian eschatology will not offer coverage of the full scope of eschatological themes, but instead focuses on the tension between theologies of time and eternity. Third, the discussions of Barth, Cullmann, Moltmann, and Craig do not deal with the full scope of their respective theologies, but are restricted to their treatment of time-eternity issues. Fourth, the overview of modernism in music is not an exhaustive account of this movement, but is provided as the context for the study of Tippett's aesthetic thought and influences as illustrated by selected pieces. The same is true for the discussion of postmodern music and time, which focuses primarily on Tippett's senses of postmodernist- aesthetic philosophy in the context of the work under discussion. The study also does not cover the full range of psychological, philosophical, and scientific research on musical time and musical perception studies, but rather will investigate the relationships between music, musical discourse, and theology of time and eternity in an eschatological context.

Statement of the Theological Problem

Until recent decades, a traditional understanding of eschatology might be summarized as follows: Biblical time is centered in the purposes of God in relation to

humanity, and is communicated through the concepts of *Heilsgeschichte* ("salvation history") and the "Kingdom of heaven (God)."[14] The Bible presents an eschatological gospel beginning with the promise of a coming eschatological Messiah in Genesis 3 through the apocalypse of the same eschatological Messiah. Accordingly, Jesus Christ, who "determines and defines future, end, [and] eschatology"[15] through his victory over death, has always been at the center of Christian liturgical actions. When believers participate in baptism, the Lord's Supper, and the Nicene Creed, they focus on their future eschatology, including their future bodily resurrection, and memorialize the Lord's death until he comes. This traditional eschatology now has faced a challenge from an eschatology based on new concept of time and eternity.

Recent Theological Views
on Time-Eternity

Recent developments in the analytic-philosophical conception of the nature of time have stirred up significant controversy about the timeless eternity of God and its relationship to eschatology.[16] Currently there are two main theories of time and its relation to God's eternity—the tensed (dynamic or B-Theory) and the tenseless (static or A-Theory), of time. The tension between these positions is detailed in an outpouring of recent literature in the fields of philosophical and aesthetic theology. Christian theologians since the Church Fathers (who drew on the metaphysical background of ancient Greek philosophy)—notably Augustine, Boethius, Anselm, and finally Thomas Aquinas—had

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[14]Howard M. Ervin, *Conversion-Initiation and the Baptism in the Holy Spirit: A Critique of James D. G. Dunn, Baptism in the Holy Spirit* (Peabody, MA: Hendrickson, 1984), 2-3. The term *salvation-history* is a literal translation of the German word *Heilgeschichte*. See Oscar Cullmann, *Salvation in History* (London: SCM, I967), I7.

[15]Horbath, *Eternity and Eternal Life*, 81-82.

[16]Discussions of time in modern science, such as the deep time of evolution, biology, cosmology, and the technical discussions found in physics and relativity theory has expanded understandings of the exogenous time of the natural world. See Paul Davies, *About Time: Einstein's Unfinished Revolution* (New York: Simon and Schuster, 2005).

developed and built on the traditional conception of God's timeless eternality as a premise within classical theism. Theologians and philosophers, such as Paul Helm, insist that the traditional conception of God's timeless everlasting in classical theism is consistent with the tenseless (static) theory of time without any serious problems. On the other hand, proponents of the newer tensed or temporal (dynamic) theory of time, such as John D. Lewis, Alan G. Padgett, and Oscar Cullmann, argue that God is temporal. Finally, philosophers and theologians, including Nelson Pike, Richard G. Swinburne, Clark Pinnock, Nicholas Wolterstorff among many others insist that that notion of God's timelessness in classical theism, which implies an absolute transcendence over the world, is "fatally inconsistent" with His "real relatedness" to the temporal world.[17]

Each of these views has certain strengths and weaknesses when considered with respect to specific metaphysical/scientific theory of time and biblical/theological considerations. Just as classical theology confined its concept of a timeless God to the classical Greek or Patristic ontological framework, so many contemporary theologians tend to confine their understandings of an eternal God to the analytic-philosophical conceptual frame of time. One can argue that neither of the two main theories of God's eternity (timeless nor everlasting) properly presents the biblical understanding of God's eternity and His interaction within time. As John S. Feinberg concludes in *No One Like Him: The Doctrine of God,* "While Scripture affirms divine eternity and teaches that this means unending existence always, we cannot answer from the Bible alone whether God's eternity is temporal or atemporal in nature."[18] Many other scholars also contend that we

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[17]Nelson Pike, *God and Timelessness* (New York: Schocken, 1970); Richard G. Swinburne, *The Coherence of Theism* (Oxford: Clarendon,1993); Nicholas Wolterstorff, "God Everlasting," in *God and Good,* ed. C. J. Orlebeke, and Louis B. Smedes (Grand Rapids: Eerdmans, 1975), 181-203; Nicholas Wolterstorff, "Unqualified Divine Temporality," in *God and Time: Four Views,* ed. Gregory E. Ganssle (Downers Grove, IL: InterVarsity, 2001), 187-213.

[18]John S. Feinberg, *No One Like Him: The Doctrine of God* (Wheaton, IL: Crossway, 2001), 263-64.

cannot find an exact description of God's eternity, either "everlasting" or "timeless," in the Bible. Since the word *aeon* by definition and in its various usages points beyond human imagination, theologians' biblical understandings and interpretations are divergent, showing that there is no a definite understanding or universal consensus on this time-eternity issue.[19]

Nonetheless theologians seem to agree that it is imperative for Christians to have a right knowledge about time and eternity. James Barr, attempting to establish greater clarity on this issue, suggests that both the problem of this topic and its resolution should be handled in the area of philosophical theology rather than biblical theology.[20] On the contrary, theologians such as Barth and Nikolai Berdyaev strongly argue that this topic should rely on biblical theology instead of "philosophical theology." Taking the latter position, this project will present a new way of understanding biblical time in the context of eschatology as mirrored in music that draws on modernist musical aesthetics and compositional techniques.

In order to establish interactions between music and eschatological time, this project will discuss both traditional and recent theological notions of time and eschatology. Among contemporary theologians, William Lane Craig is one of the leading evangelical debaters on this issue. Following two basic biblical tenets that God is timeless and has a real relationship with the temporal world, Craig argues God's timelessness by Himself before creation and His temporality after the creation of the world.[21] Having a view of such an "accidental temporality"[22] of God's eternity, he explores the biblical

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[19]Eunsoo Kim, "Time, Eternity, and the Trinity: A Trinitarian Analogical Understanding of Time and Eternity" (Ph.D. diss., Trinity Evangelical Divinity School, 2006), 70.

[20]James Barr, *Biblical Words for Time* (London: Student Christian Movement Press, 1962), 149.

[21]William Lane Craig, "Timelessness and Omnitemporality," in Ganssle, *God and Time*, 160.

[22]Thomas Senor has called this argument "accidental temporalism." Thomas Senor, "Divine

doctrine of *creation ex nihilo,* Big-bang cosmology, and the *Kalam* cosmological argument for the timelessness of God without the creation.[23] Arguing for God's temporality beginning immediately after the moment of creation, Craig debates with the tensed (dynamic) theory of time and the biblical doctrine of God's omniscience.[24] Therefore Craig tries to reconcile the dilemma between transcendent God and His real relationship with the temporal world.

Barth, Cullmann, and Moltmann are among those leading theologians who address the time-eternity issue in light of Christ's *parousia* from the perspectives of biblical theology instead of philosophical theology. Each of their perspectives has strengths and weaknesses and gives a unique contribution to the present view of time and eternity. Among recent concepts of theological time, Barth's view holds eternity and time together without compromising the nature of either one, based on the mystery of the Incarnation.[25] The discussion of Barth's thought in *Church Dogmatics* (1957) is beyond the scope of this study; this work will limit itself to his conception of the time-eternity relationship as well as his transcendental eschatology as compared with Cullman and Moltmann.

Barth's contribution appears to be well-grounded in two ways. First, Barth develops a theological framework of time-eternity relationship within the fundamental distinction between God and humanity in the world. God's transcendental otherness from humans is overcome in Christ, the self-revelation of God. In contrast to traditional views, Barth defines eternity with reference to the central Christian doctrines of the Trinity through his Christological lens. For Barth, eternity encompasses "divine motion" (i.e.,

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Temporality and Creation *ex Nihilo*," *Faith and Philosophy* 10 (1993): 88.

[23]William Lane Craig, *Time and Eternity: Exploring God's Relationship to Time* (Wheaton, IL: Crossway, 2001)*, 217-18, 221.

[24]Craig, "Timelessness and Omnitemporality," 146.

[25]Howard Alexander Slaatte, *Time and Its End: A Comparative Interpretation of Time Eschatology* (Washington, DC: University Press of America, 1980), 27.

time) because eternity creates and controls time, being itself is "the prototype of the type of time."[26]

Second, Barth develops a consistent eschatological thought by his focus on the immanent coming of Christ. Barth mixes God's transcendental otherness with the *eschaton* in an effective way but with a theological crisis. Put simply, the quantitative or formal nature of time does not change for the creature, but the quality of time that flows from divine activity within the human world redirects all time on its way to the *eschaton*. With this, Barth's eschatology establishes that not only can believers properly conceive of the positive relationship between human time and God's eternity, they can also live with hope, a hope which results from the relationship of their finite lives with the eternal God.

According to Cullmann, however, Barth's concept of time and eschatology nullifies the notion of temporality. In his celebrated work *Christ and Time* (1950), Cullmann argues that Christ's incarnation and resurrection mark not a cessation of time itself but the new division of time.[27] Based on his Christological interpretation of the future, Cullmann's view of time and eternity opens the possibility of constructing a biblical view and eternity in Christian eschatology and proposes a plausible relationship between history and the future Kingdom. Cullmann's assumption of a linear notion of time, which is the groundwork for his theology of time, stems from his lexical study of the biblical terms.[28] *Kairos* indicating a short span of time, and *aeon*, representing "a long

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[26]Adrian E. V. Langdon, "God the Eternal Contemporary: Trinity, Eternity, and Time in Karl Barth's *Church Dogmatics*" (Ph.D. diss. McGill University, 2008), 113.

[27]Oscar Cullmann, *Christ and Time: The Primitive Christian Conception of Time and History,* trans. Floyd V. Filson (Philadelphia: Westminster, 1950), 75.

[28]In this work, Cullmann conceived of the characteristic biblical understanding of time as "linear time" in contrast to the "cyclical time" of Hellenism. Cullmann, *Christ and Time*, 37-80.

period of time."[29] Therefore, for Cullmann, eternity means "the endless succession of time."[30]

Cullmann's main purpose in articulating his conceptions of biblical time and eternity is to recover the temporal nature of Christian eschatology. To resolve the radical problem of the future in traditional eschatology, which cannot be reconciled within the present order of time, Cullmann holds the view that at the end time, the temporal order will not destroyed, but continues.[31] Thus, the relation between history and *parousia* is crucial to his eschatology. Since Christ's resurrection determines the rest of history's process, the cosmic victory of God is already decided. This seemingly smooth fusion of the eschatological order and the present order, however, has serious problems and needs further work in order to make it support his optimistic eschatological time.[32]

Moltmann rejects Cullmann's understanding of the coming eternity and its dissolution into temporality. He also criticizes Barth's transcendental view of the *parousia* as denying temporality altogether.[33] Trying to avoid what he sees as their errors, Moltmann makes the relationship between time and eternity foundational for his eschatological theology. Moltmann struggles to reconcile the concept of timeless eternity

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[29]Cullmann states, "The characteristic thing about *kairos* is that it has to do with a definite point of time which has a fixed content, while *aion* designates a duration of time, a defined or undefined extent of time." Cullmann, *Christ and Time*, 39.

[30]Ibid., 62.

[31]Ibid., 65.

[32]Barr, *Biblical Words for Time*, 43, 81. As Barr points out, Cullmann's linguistic method relies too much upon terminological and lexical studies. Accordingly, Barr argues that Cullmann's linear view of time as the biblical notion of temporality does not take into consideration philosophical influence.

[33]Moltmann makes a distinction between the transposition of eschatology into time and the transposition of eschatology into eternity. Jürgen Moltmann, *The Coming of God: Christian Eschatology*, trans. Margaret Kohl (Minneapolis: Fortress, 1996), 6, 3.

with temporal categories when he articulates the relationship between eternity and time.[34] Like Barth and Cullmann, Moltmann insists that the discussion of time-eternity must lie within the framework of biblical Christology and eschatology.[35] He focuses on the events of Jesus's death and resurrection in order to explain his notion of "transformative time.[36] For Moltmann, the death of Jesus is the end of history and the resurrection of Jesus is the beginning of eternal time. Just as the crucified Jesus was subject to death, time in human history is subject to the power of transience of the temporal process.

Furthermore, Moltmann imagines an eschatological time that will redeem defective historical time. In order to make this possible, Moltmann proposes the concept of an "*aeonic* time" which is cyclic in nature as a model of eschatological time. For Moltmann the movement of *aeonic* time is circular, repetitive, and restorative: "[E]ternity . . . is not some abstract and timeless simultaneity but [is] 'the power of the future over every historical time.'"[37] In this way, eschatological Christian faith has power in the present because believers have the potential to experience the future and God's kingdom now. Thus, Moltmann concludes *The Coming of God* with an aesthetic eschatological hope in the advent of a joyful *perichoresis* of God.[38] According to Richard Bauckham, however, Moltmann's notion of *aeonic* time has little in common with the historical time of sequence, succession, and chronology.[39] Moltmann is selective in his conception of the

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[34]Jürgen Moltmann, *Theology of Hope,* trans. Margaret Kohl (Minneapolis: Fortress, 1993), 26-32.

[35]Ibid., 53.

[36]Ibid., 226-27.

[37]Moltmann, *The Coming of God*, 295.

[38]John M. Shields, "An Eschatological Imagination: Revisionist Christian Eschatology in the Light of David Tracy's Theological Project" (Ph.D. diss., Loyola University, 2004), 28. *Perichoresis* (περιχώρησις) is a Greek term, and refers to the Trinitarian relationship (Father, Son, and Holy Spirit).

[39]Richard Bauckham, "Time and Eternity," in *God Will Be All in All: The Eschatology of Jürgen Moltmann*, ed. Richard Bauckham (Edinburgh: T & T Clark, 1999), 179-80.

eschatological redemption of time, Bauckham contends. Only redeemed eschatological time can overcome the difficulty of transient time; *aeonic* time, as its circular motion suggests, cannot save or redeem futurity and creativity. Therefore, for Bauckham, Moltmann's notion of eschatological time fails to redeem the dual characteristics of historical time.[40] Yong Soo Jo in his recent dissertation further criticizes Moltmann's time-eternity dichotomy by arguing that earthly time in Moltmann is not truly transient:

> Transience, for Moltmann, is not truly transient within divine eternity before creation, since all times are gathered and present in God's eternal presence. The real problems of time and history, therefore, rest upon time's emanation from the divine presence making a temporal sequence of past, present, and future. The redemption of time is accomplished only when the transience of time is overcome, and this is made possible through God's refilling of the finite realm of time and space. This means that the movement of God toward history, sought in a Trinitarian relationship, is the restoration of the divine presence in all finite beings. Consequently, *aeonic* time shows that Moltmann's eschatology of time is the restorative eschatology that he tries to avoid.[41]

In light of the conflicts between existing views, I will argue that this time-eternity issue in Christian eschatological theology is in need of a new approach based on an alternative model of eternal life, and that the area of human imagination expressed in art can aid this study.

A Musical Philosophy of Time
in Dialogue with Theology

Musicians might boldly say that no analysis of a notion of time can be valid without a consideration of the close relationship between time and music. Music, as the quintessential temporal art, introduces simultaneously the world of present, past, and future, revealing the composer's awareness of time. Musical time, rhythm, and duration make it possible to express music as a multiplicity of times and to experience it as universal, actively present in everything and everywhere. Due to its elusive nature and

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[40]Richard Bauckham, *The Theology of Jürgen Moltmann* (Edinburgh: T & T Clark, 1995), 216-19, 232-42. See also Yong Soo Jo, "An Evaluation of Jürgen Molmann's View of Eschatological Time" (Ph.D. diss.,The Southern Baptist Theological Seminary, 2002), 147.

[41]Jo, "An Evaluation of Jürgen Molmann's View," 4-5.

function, musical time has been a significant issue among scholars in both secular and sacred music scholarship.

Jeremy Begbie, writing on the arts, has argued compellingly that linear tonal music can imply Christian eschatology within expectable time and rhythm through aural memorization of previous rhythms.[42] Linearity in music may be defined as "the determination of some characteristic(s) of music in accordance with implications that arise from earlier events of the piece."[43] In modernist music, however, such elements with possible Christian implications—which have been described in terms of representation by thematizing, symbolizing, sound imagery and the like—seem to be minimized in music. Recently, Christian musicologists Trevor Hart, Anthony Monti, and Alastair Borthwick have argued in their groundbreaking study of theological meaning in the works of Gustav Mahler, Michael Tippett, and Harrison Birtwistle that nonlinear atonal music can also deliver a message of Christian eschatological hope. Their argument is not about the interpretation of faith in representation of music, which could potentially favor the musically-inclined Christian, but the interpretation of the actual experience of music and its structure. Musicologist Sander van Maas holds the view that music itself, even though it is apart from its use and forms in religious worship, can reveal religious mystery.[44] As Carl Dahlhaus once noted explicitly that music is "the ultimate mystery of

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[42]Jeremy Begbie, *Theology, Music and Time* (Cambridge: Cambridge University Press, 2000), 86.

[43]Jonathan D. Kramer, *The Time of Music* (New York: Schirmer, 1988), 20. See also Martin Boykan, *Silence and Slow Time: Studies in Musical Narrative* (Lanham, MD; Oxford: Scarecrow, 2004).

[44]Sander van Maas, *The Reinvention of Religious Music: Olivier Messiaen's Breakthrough Toward the Beyond* (New York: Fordham University Press, 2009), 5. As the position of the visual and the visual arts has been argued, Maas investigates the philosophical and theological position with respect to the aural and music, discussing French philosophers such as Jean-François Lyotard, Jean-Luc Marion, and Jacques Derrida. Especially based on Marion's concept of saturated phenomenology, Maas deals with musical icon in her analysis of Messiaen's oratorio *La Transfiguration de notre seigneur jésus-christ* (1965-1969).

faith, the mystique, the completely revealed religion."[45] In this sense, modernist musical sounds and colors are heard to show the religious status through its inclusion of religious themes and gestures. These alone, however, do not seem enough to account for the religious status of the work. This project invites theologians and Christian thinkers to contemplate the sacred music in postmodernist musical thought based on the study and aesthetic experience of music.

The rise of modern music has opened the door of the theological study of time and biblical eschatology within a theologically aesthetic context. The nonlinear concept of time projected in much modernist music can provide a valuable framework within which to consider the biblical metaphor of time-eternity. This project argues that engagement in an interdisciplinary dialogue between a biblical understanding of time and aesthetics within both modern and postmodern music, is a legitimate approach by which listeners may be led to a more defined yet encompassing biblical image of time and eternity.

Messiaen has distinguished himself among modern composers by his sophisticated contribution to rhythmic thinking and compositional technique. Messiaen is also a theological composer who is dedicated to reveal his Catholic faith in music. For Messiaen, the composer is an image-bearer of God and thus the composer's mind is in some sense analogous to the eternity of God. In this way, Messiaen legitimizes and initiates conversation between a philosophical/theological discussion of time-eternity and the conversation in musical time. He goes so far as to claim the unique power for the composer in this domain:

> I aspire towards eternity, but I'm not suffering while living in time, all the less so since time has always been at the centre of my preoccupations. As a rhythmicist, I've endeavoured to divide this time up and to understand it better by dividing it. Without musicians, time would be much less understood. Philosophers are less

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[45]Cited in Carl Dahlhaus, *The Idea of Absolute Music*, trans. Roger Lustig (Chicago: University of Chicago Press, 1989), 89.

advanced in this field. But as composers, we have the great power to chop up and alter time.[46]

As musician, philosopher, and theologian, Messiaen left numerous monumental pieces composed throughout his career, many with programmatic or suggestive titles related to the Apocalypse, that address his lifelong preoccupation with the theological concepts of time and eternity: *Harawi: Chants d'amour et de mort* (1944), *Le banquet celeste* (1928), *L'Ascension* (1932-33), *La Nativité du Seigneur* (1935), *Saint François d'Assise* (1983), and *Quartet for the End of Time* (1930-40).

Messiaen's paradoxical approach to time in his pieces grows out of his philosophy and theology of the contingent nature of time and the intentional application of his particular notion of eternity within the context of Christian eschatology. In his notable opera *Saint Francis of Assisi*, Messiaen "animates" his modernist model of time, by the use of texts and *leitmotifs* that guides the listeners through St. Francis's life.[47] Francis's progression toward his own redemption during the course of the opera follows the "sacred sign" of Christ's own suffering. His life story as retold in the opera leads the audience to participate in that "which has gone before, namely the Passion of Christ, . . . [is] demonstrative of that which is brought about in us through the Passion of Christ, and [is also] prognostic, i.e. a foretelling of future glory."[48] By this dynamic process of tracing the redemptive transformation of Francis and, simultaneously, the transformation—"that which is brought about"—in us (the listeners) during the course of the opera, Messiaen configures a theology of time-eternity in a distinctive way. His unique musical philosophy and compositional techniques set in motion a wide range of approaches to time operating

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[46]Claude Samuel and Olivier Messiaen, *Music and Colour: Conversations with Claude Samuel*, trans. E. Thomas Glasow (Portland OR: Amadeus, 1994), 34.

[47]There are leitmotifs for characters (St. Francis, the Leper, and the Angel) and for ideas (These de la Joie, theme de la verite), but St. Francis's theme dominates and animates the drama through its interaction with the other characters. Robert Sholl, "The Shock of the Positive," in Begbie and Guthrie, *Resonant Witness*, 175.

[48]Brian Davis, *Thought of St. Thomas Aquinas* (Oxford: Clarendon, 1993), 354-55.

on multiple levels in this work, as well as of theological implications to modernist music aesthetics.

Michael Tippett, leading English composer of the late twentieth century, nationally-known conductor and pianist as well as political activist, also developed a distinctive concept of musical time. Tippett has been called a "post-romantic modernist" by musicologist Arnold Whittall. In the words of David Clarke, Tippett's music reveals both "innovation in musical thought and a firm relationship to the musical past."[49] Tippett expresses his compositional philosophy in terms of creating "images" from one's "inner world," from "the depth of the imagination," and giving them form. In light of such "images" he articulates his vision of the social and philosophical roles of his art in language that expresses faith in music's ability to heal social ills:

> I know that my true function within a society which embraces all of us, is to continue an age-old tradition, fundamental to our civilization, which goes back into prehistory and will go forward into the unknown future. This tradition is to create images from the depth of the imagination and to give them form, whether visual, intellectual or musical. For it is only through images that the inner world communicates at all. Images of the past, shapes of the future. Images of vigour for a decadent period, images of calm for one too violent. Images of reconciliation for worlds torn by division. And in an age of mediocrity and shattered dreams, images of abounding, generous exuberant beauty.[50]

To convey his musical "images," Tippett borrows traditional forms and procedures. He then presents them within a comprehensive, eclectic framework.[51]

Among his major works in a wide variety of genres, his oratorio, *The Vision of Saint Augustine,* displays and embodies Tippett's aesthetic ideology. This work grew out

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[49]David Clarke, *Music and Thought of Michael Tippett: Modern Times and Metaphysics* (Cambridge: Cambridge University Press, 2001), 222-27. Tippett as a possible postmodernist is discussed, and Clarke classifies Tippett as post-romantic modernist. Arnold Whittall, "'Is There a Choice at All?' *King Priam* and Motives for Analysis," in *Tippett Studies*, ed. David Clarke (Cambridge: Cambridge University Press, 1999), 77.

[50]Lucien Goldmann, *The Hidden God: A Study of Tragic Vision in the* Pensées *of Pascal and the Tragedies of Racine*, trans. Philip Thody (London: Routledge and Kegan Paul, 1964), 15.

[51]Due to this beyondness of modernity, Tippett's late music can be classified into postmodernism in a sense.

of Tippett's interest in St. Augustine's *Confessions* which greatly influenced him during his student years, particularly Augustine's account of his legendary vision of eternity in Book IX, chapter 10.[52] Although by his own admission not writing from a Christian perspective, in it he attempts to recreate St. Augustine's experience of eternity through his use of musical time, text, and other aesthetical elements, forming in the work simultaneously a traditional conception of time and its reformulation as eternity. Having in mind a paradoxical time located between a Judaeo-Christian concept of linear time and ancient oriental concepts of cyclical time, Tippett seeks the meaning of time and temporality through the vision of Augustine, incorporating prominent use of chorus and symbols of the past, present, future into his libretto, crafted entirely from Augustine's narrative texts.[53] His work tends to avoid Augustine's own references to a concept of earthly time, in spite of the use of Augustine's narrative.[54] Instead, Tippett gives prominence in the chorus to the music of the angels and the world of heavenly time, "displaying the transcendence of angelic language and consequently connecting the audience to the Divinity."[55] Borrowing higher consonance and dominant chords from traditional harmonic formations, he adds vertical/nonlinear dissonance in order to undermine the necessity for closure at the end of the piece. By doing so, Tippett offers what Borthwick, Hart, and Monti call "the dislocation of teleological processes from endings," which gives "a new conceptual engagement with eschatology in general."[56] As

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[52]Michael Tippett, *Tippett on Music*, ed. Meirion Bowen (Oxford: Clarendon, 1995), 228.

[53]Ibid., 228-36.

[54]Clarke, *Music and Thought of Michael Tippett*, 112.

[55]Ibid., 231. Tippett's principal vocal technique recalls the sound of glossolalia. This linguistic phenomonenon in select worship traditions is closely comparable aurally to the musical genre of vocalise, a textless composition employing only sung vowels. The word's vocalizations and repetitions of vowels depict the character of angel singing in the vision of eternity, especially in extension of the final syllables of "alleluia."

[56]Borthwick, Hart, and Monti, "Musical Time and Eschatology," 286.

David Clarke explains, Tippett "opened up a space between the already existent and the not-yet existent."[57] Tippett's unique contribution in this remarkable recreation of the vision of Augustine comes close to the ideal theology of time-eternity that Moltmann struggled to achieve. For this reason, Tippett's time perception and aesthetic philosophy can offer a valuable window for the study of theology of time, even from the perspective of secular musical thoughts.

Methodology and Sources

The following theological and musical study on divine eternity and Christian eschatological time follows a four-fold schema. First, in an overview of leading writers on the subject within classical theism and established notions of time and eschatology will be introduced. Second, the positions of prominent recent theologians who discuss the time-eternity issue in an eschatological vein will be critiqued. Third, I will concisely summarize the modernist aesthetic thought and philosophy of time articulated by Olivier Messiaen, exemplified in his *Saint Francis*, and interpreted in significant secondary literature and recent Messiaen studies.

Fourth, I will analyze, in the context of Tippett's own writing's, select portions of Tippett's *The Vision of Saint Augustine* as a work of musical postmodernity, and one which offers a new theological-musical approach to the issue of time-eternity, bridges theology and art, and may be read as giving a positive picture of hope in the present temporal world. Primary sources consulted will be collections containing Tippett's writings (*Moving into Aquarius, Music of the Angels: Essays and Sketchbooks, Tippett on Music*) and multiple published interviews. Secondary sources will include biographies, theoretical analyses of parallel works by contemporary composers, and other Tippett studies.

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[57]Clarke, *Music and Thought of Michael Tippett*, 138, 233-37.

Since the project is interdisciplinary, a wide variety of resources are used to develop its argument. Key Scriptures on time and divine eternity will be examined in both the original languages and English. The dissertation also interacts with both secular and sacred scholarship in books, journal articles, dissertations, and review articles on new notions of time. The Christian eschatology chapter engages a range of theological, historical, and aesthetical studies related to the topic and its implications. The musical analysis is grounded in musicological, aesthetic, and historical studies on musical modernism and postmodernism. The research on musical time overlaps with psychological, philosophical, and music cognition studies and will draw on sources in those fields as these relate to issues of time. Throughout the discussion of musical thought and analysis, the argument will continue to build on and incorporate the biblical and theological concepts introduced in the first two chapters.

CHAPTER 2

GOD AND TIME IN CHRISTIAN ESCHATOLOGY

Introduction

Christians believe in the eternal God and in His promise of eternal life to His people. Based on these beliefs, Christians regards themselves as sojourners who will eventually dwell in the kingdom of God. The speculative theologian Tibor Horvath articulates the very essence and uniqueness of Christianity when he explains his inner conflict over the priority of eternal life versus loving Jesus Christ in this present life:

> Suppose for a moment that there is no eternal life yet I claim that I know what it means to say "I believe in Jesus Christ" and "I love him really." It is possible that I personally and psychologically may feel that Jesus Christ and my love for him is more important than my faith in eternal life . . . The experience of being loved by Jesus Christ and being able to love him is so captivating and joyful that it is worth it, even if for this limited earthly life only . . . It is worthwhile to follow him all the days of my life even though there is no eternal life. In other words, so great is this love for Jesus Christ that it means more to me than eternal life.[1]

Jesus Christ, as Horvath describes, is as meaningful as eternal life for Christians. In John 14:6, Jesus makes himself the exclusive center of all religious concerns, including the nature of heaven. "To know heaven was to know Jesus Christ."[2] As Paul elaborates in 1 Corinthians 15:35-58 and other gospel writers indicate, heaven is not a place or a space where humans' spirits exist. Rather, Jesus, who had a body, was expected to return to his people in the earth. One thing they believed is that their heaven would be with Jesus who lives and reigns forever.[3] Based on 2 Corinthians 4:7-5:5 and 1 Corinthians 15:20-28,

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[1]Tibor Horvath, *Eternity and Eternal Life: Speculative Theology and Science in Discourse* (Waterloo, Ontario: Wilfrid Laurier University Press, 1993), 2-3.

[2]Ibid., 7.

[3]Ibid.

David Fredrickson develops the notion of a God who is dependent on time in his article, "Paul Playfully on Time and Eternity": "Paul's transformation of the *taxis* [order] motif into temporal succession contributes to his claim that God only enters into this relationship of communion with the cosmos at the consummation after all things have been subjected to the Son and the Son to the Father."[4] It is not odd that for Horvath, eternal life is identified with Jesus Christ, or that he argues that the meaning of God's self can be explained only in the language of eternal life.[5] It is essential for Christians to know Jesus Christ in order to know eternity and its relation to time. Conversely, knowing the essence of eternity is necessary to understand Jesus Christ.

Nonetheless, lay believers seem to have little theological understanding about time and eternity. Mark Stenberg warns in his book *51% Christian: Finding Faith after Certainty,* that we now are living in a "postcertain world."[6] In particular, he notes, the future of the world is now seen as dependent on natural sciences rather than on the apocalyptic event of Jesus Christ. Scientific study on death has become prevalent and nuclear threats have become a universal interest for the safe future of humankind. More importantly, Einsteinian-scientific developments related to time threaten traditional concepts of Christian eschatology such as the last day, the final judgment, hell, heaven, immortality, the resurrection, and the afterlife.[7] Accordingly, new concepts of time and eternity have become central issues in discussing Christian eschatology. In this climate Christianity has struggled to keep eternity intelligible—not only transcendence but also

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[4]This argument does not mean the Son's subordination to the Father. For the sense of *hypotassein* as "to share in the nature of," see David E. Fredrickson, "God, Christ, and All Things in 1 Corinthians 15:28," *Word & World* 18 (1998): 260-62; and David E. Fredrickson, "Paul Playfully on Time and Eternity," *Dialog* 39, no. 1 (2000): 26.

[5]Ibid., 4.

[6]Mark Stenberg, *51% Christian: Finding Faith after Certainty* (Louisville: Fortress, 2015), 6. Stenberg expresses, throughout two thousand years of Christianity the world has experienced dark times, and with the increasing secularization of Western society, certainty has become an idol within the Christian faith.

[7]Horvath, *Eternity and the Eternal Life*, 25.

immanence in time—and to achieve fruitful dialogue with the various modern sciences such as geology, cosmology, physics, biology, psychology.

The current chapter will introduce theological focal points regarding the nature of time and its relation to the eternal God. Within the context of Christian eschatology, a Christocentric vision based on a newly-discovered notion of time will be dealt with as a key to meaningful answers about God's eternity. In particular, four theologians will be examined and placed in dialogue with musical aesthetics.

God and Time: McTaggart, Craig, and the Fathers

In the early twentieth century, the great systematic metaphysician John M. E. McTaggart (1866-1925) in his work *The Nature of Existence* broke new ground establishing a distinction between what he called the "tensed" (or dynamic) conception of time and the tenseless (or static) conception of time. This distinction opened new theological debates about time, its relation to the eternal God, and eschatology.[8]

The distinction has led to the "A Theory" and "B Theory" of time, which are prevalent today. The A Theory (also called temporal, "dynamic" or "tensed") sees all events in the world as fundamentally linked with one another through tensed relationships of past, present, and future. "The future does not yet exist and the past no longer exists; only things which are present are real."[9] The B Theory (also called atemporal, "static" or "tenseless") argues that there is no "privileged present" standpoint from which past and future can be distinguished. "Things and events in time are objectively ordered by the relations *earlier than, simultaneous with,* and *later than,* which are tenseless relations that are unchanging and obtain regardless of whether the related events are past, present, or

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[8]John M. E. McTaggart, *The Nature of Existence* (Cambridge: Cambridge University Press, 1927), 2:10.

[9]William Lane Craig, "Time, Eternity, and Eschatology," in *The Oxford Handbook on Eschatology*, ed. Jerry L. Walls (Oxford: Oxford University Press, 2008), 596.

future relative to some observer."[10] This means that all events on the time-continuum are ontologically on par with one another. The only way the relationship between events can be accurately described is by saying that events occur earlier than, simultaneous with, or later than others. While these two competing views still stand as the main theories of time, William Lane Craig has asserts recently (2008) in the Oxford Handbook on Eschatology that "virtually no one agrees with McTaggart himself that time is unreal; rather the question has become the nature of time: Is it tensed or tenseless?"[11]

The modern scientific consensus on time has led to theological debates about God's eternity. Craig has outlined the two most prominent positions as: (1) a timeless eternal God (God is atemporal) or (2) a temporal everlasting God (God is temporal). Craig suggests four possible options for God and time: (1) God is timeless and time is tensed, (2) God is timeless and time is tenseless, (3) God is temporal and time is tensed, and (4) God is temporal and time is tenseless.[12] Positions (2) and (3) are coherent and have become main streams of thought on time-eternity.

Early Christian theologians seem to have generally consented to God's timeless eternity in Craig's position (2). According to current theologians, ancient Greek philosophy had a great impact on this concept of eternity, and it can be traced through Plato and the Neo-Platonists and finally to the Eleatic philosopher, Parmenides.[13] The view of God's atemporal existence was founded by Augustine and Boethius and

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[10]Craig, "Time, Eternity, and Eschatology," 596.

[11]William Lane Craig, *Time and Eternity: Exploring God's Relationship to Time* (Wheaton, IL: Crossway, 2001), 144.

[12]Ibid., 597.

[13]Cf. Richard Sorabji, *Time, Creation and the Continuum: Theories in Antiquity and the Early Middle Ages* (Ithaca, NY: Cornell University Press, 1983), 98; Alan G. Padgett, *God, Eternity and the Nature of Time* (New York: St. Martin's Press, 1992), 38. William Kneale, "Time and Eternity in Theology," *Proceedings of Aristotelian Society* 61 (1961): 87-108; Piero E. Ariotti, "The Conception of Time in Late Antiquity," *International Philosophical Quarterly* 12 (1972): 526-52; Robert E. Cushman, "Greek and Christian Views on Time," *Journal of Religion* 33 (1953): 254-65.

subsequently taken up and shaped by notable theologians, from Anselm and Aquinas to many of the Reformers, Friedrich Schleiermacher, and many contemporary theologians including Paul Helm, Eleonore Stump, Norman Kretzmann, Richard Swinburne, and Brian Leftow.[14] The defenders of God's timelessness follow the two main arguments endorsed by Augustine and Boethius respectively: (1) the fullness of the divine life and (2) God's immutability.[15] For Boethius, "Eternity is the complete possession all at once of illimitable life."[16] Therefore his philosophy falls into the category of Craig's type 2 (timeless God and tenseless time).

The first argument means that God experiences the whole of His eternal life at once. In Book XI of *Confessions,* Augustine argues time and eternity are essentially different from each other because time is created but eternity is not. God's eternity has no temporal relations, and there is no past and no future in it. All things are equally present, as Augustine writes, "In the Eternal nothing passeth away, but that the whole is present."[17] God's timeless eternity has a certain resemblance to the perception of duration. To Augustine, time exists only as "the present of the past, the present of the present, and the present of the forthcoming."[18] Accordingly time exists in human soul "as memory

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[14]See Padgett, *God, Eternity, and the Nature of Time*, 38-55. *Eternal God* is Helm's most exhaustive work on the subject. Paul Helm, *Eternal God: A Study of God without Time* (Oxford: Oxford University Press, 2011). For a recent defense of the classical atemporal view, see Paul Helm, "Divine Timeless Eternity," in *God and Time: Four Views,* ed. Gregory E. Ganssle (Downers Grove, IL: InterVarsity, 2001), 28-68. See also Eleonore Stump and Norman Kretzmann, "Eternity," *The Journal of Philosophy* 78, no. 8 (August 1981): 429-58.

[15]This distinction is made by Richard A. Holland, "God and Time: Re-Thinking the Relationship in Light of the Incarnation of Christ" (Ph.D. diss., Southeastern Baptist Theological Seminary, 2008), 1-2.

[16]Cited in Stump and Kretzmann, "Eternity," 431.

[17]Augustine, *Confessions,* vol. 1, *The Nicene and Post-Nicene Fathers*, ed. Philip Schaff (1886-1889; repr., Peabody, MA: Hendrickson, 1994), 11.10.13.

[18]Ibid.

(memoria), sight (contuitus), and expectation (expectation)."[19] The soul, which can

extend into past and future, can experience eternity by "the power of its attention"[20] but

in a moment. While humans' attention anticipates the future and remembers the past, the

past and future are themselves present to God in eternity, "where all things are present to

God in their actuality."[21] Therefore, to Augustine, time is unstable, while eternity is

complete stability—timeless. Augustine held this view from many Scriptures, particularly

from some of the Psalms, Exodus, and Isaiah: (1) God says of himself, "I am who I am

(Ex. 3:14)," (2) God's years "last throughout all generations (Ps.102:24)," and (3) God

remains the same, whereas everything else passes away (Ps.102:27).[22]

 This argument on eternity became the main concern of Boethius's definition of

eternity as "the total and perfect possession of life without end."[23] In Book 5 of his

Consolations, Boethius goes on to distinguish that which is eternal from that which is in

time; he concludes that while time passes away, God's eternity is always wholly present.

The second dimension to the argument is that since the timeless God experiences His full

life at once, God must be immutable. In *The Trinity,* Augustine identifies God's eternality

with God's unchangeableness. He writes,

 His immortality is genuine immortality, as in his nature there is no change. But that
 is also genuine eternity by which God is unchangeable, without beginning, without

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  [19]Augustine, *Confessions,* 11.10.13.

  [20]Augustine, *Confessions*, ed. R. S. Pine-Coffin (Harmondsworth Middlesex, England:
Penguin, 1961), 274.

  [21]Augustine, *Confessions* (1961), 279.

  [22]Wolfhart Pannenberg, "Eternity, Time and the Trinitarian God," *Dialog* 39, no. 1 (2000): 10.

  [23]Anicius Manlius Severinus Boethius, *The Consolation of Philosophy*, trans. Peter G. Walsh,
Oxford World's Classics (Oxford: Oxford University Press, 1999), 110. Generally Boethius' definition of
eternity is most widely quoted among theologians.

end, and consequently incorruptible. Therefore one and the same thing is being said, whether you say God is eternal or immortal or incorruptible or unchangeable.[24]

This idea of immutability also plays a central role in Boethius's perspective and in the overall classical atemporal position.

Contemporary proponents of the atemporal view also generally apply these two features in their arguments. Eleonore Stump and Norman Kretzmann use Boethius's definition of eternity to develop their model of God's temporality.[25] Brian Leftow, in his article "Eternity and Simultaneity" (2005), articulates the compatibility between God's foreknowledge and human freedom, and also discusses timelessness together with immutability.[26] And Helm argues that immutability entails timelessness, which he calls a "strong" sense of immutability, and concludes that "an individual who is immutable in the strong sense must be [timelessly] eternal."[27] These representative contemporary authors hold the classical view, rejecting the A series on the basis that the B series, or static theory, is essential to the nature of time.

Some contemporary thinkers, however, have challenged the traditional view that God is timeless.[28] Their views diverge, but their arguments share two common points: God's temporality is based on the dynamic nature of time, and God's interaction

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[24]Augustine, *The Works of Saint Augustine: A Translation for the 21st Century,* ed. John E. Rotelle, trans. Edmund Hill, vol. 5, *The Trinity* (New York: New City, 1991). Nelson Pike quotes this same passage in his *God and Timelessness* (New York: Schocken, 1970), 39.

[25]Stump and Kretzmann, "Eternity," 430-34.

[26]Brian Leftow, "Eternity and Immutability," in *The Blackwell Guide to the Philosophy of Religion,* ed. William E. Mann (Maiden, MA: Blackwell, 2005), 65. He concludes one argument by saying, "A being is both maximally perfect and immutable only if it is not temporal."

[27]Helm, *Eternal God,* 94.

[28]Gregory Ganssle noted in 2001, that atemporal views had been in the majority as of 1975, but that "most philosophers today disagree." See Helm, "Divine Timeless Eternity," 13. See also Nicholas Wolterstorff, "God Everlasting," in *Contemporary Philosophy of Religion,* ed. Steven M. Cahn and David Shatz (New York: Oxford University Press, 1982), 77; Pike, *God and Timelessness*; R. L. Sturch, "The Problem of Divine Eternity," *Religious Studies* 10 (1974): 489; and John S. Feinberg, *No One Like Him: The Doctrine of God,* Foundations of Evangelical Theology (Wheaton, IL: Crossway, 2001).

with the created universe.[29] Alan Padgett is the scholar who perhaps best represents the use of the dynamic theory of time to develop his model, which is opposed to the traditional view.[30] Other notable contemporary scholars holding this view of temporal eternity include some process theologians (cf. C. Hartshorne, S. Ogden), as well as Cullmann, Pike, Swinburne, Wolterstorff, and Hasker.[31] Wolterstorff in particular has developed a foundational argument for God's temporality. He discusses the biblical representation of God's dynamic acts within history in the sense of "God as having a history, which then can be narrated."[32]

Recently, this temporal/everlasting view of God's eternity has been more widely accepted than the atemporal/timeless view among both process and conservative theologians.[33] The new scientific time, however, has led theologians to take extreme positions on either the atemporal/timeless or the temporal/everlasting view of God's eternity. The Bible mysteriously describes God not only as definitely beyond the limitations of created time but as also really acting in time. Therefore both understandings of God's eternity (atemporal and temporal) fall short of properly representing the biblical understanding of God's eternity. For these reasons many Christian scholars and theologians have struggled to find an intelligible answer that follows the clear teaching of the Bible and theology (of creation, providence, the foreknowledge-freedom dilemma, etc.), and which also takes into account other competing considerations—metaphysical

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[29]Holland, "God and Time," 5-6.

[30]See Padgett, *God, Eternity, and the Nature of Time*.

[31]See Cullmann, *Christ and Time*; Pike, *God and Timelessness*; and Wolterstorff, "God Everlasting."

[32]Nicholas Wolterstorff, "Unqualified Divine Temporality," in Ganssle, *God and Time*, 188. See also Frederick Sontag, "Is God Really in History?" *Religious Studies* 15 (1979): 379-90.

[33]Helm, "Divine Timeless Eternity," 13.

constraints of theories of time, acceptable interpretations of the theories of physics,

theories of relativity, and quantum mechanics.[34]

**William L. Craig: God's Timelessness
and "Accidental Temporalism"**

Among theologians who offer alternative understanding on the issue, probably

William Lane Craig is one of the most coherent evangelical debaters. His main argument

is that God exists timelessly. But, from the moment of creation, God has temporality.

Thomas Senor has called this argument as "accidental temporalism."[35] According to

Craig, (1) God is timeless who exists changelessly alone but, (2) God is also temporal

when "He enters time at the moment of creation in virtue of His real relation to the

temporal universe."[36] Therefore, (3) "He is timeless without creation and temporal

subsequent to creation."[37] Regarding on both God's timelessness and His temporality,

Craig shows not only biblical but also intellectual arguments.

God's timelessness. Concerning God's Timelessness, Craig argues that

Genesis 1:1 speaks of the absolute beginning of time itself as God's creature.[38] He states,

> Evidently it was a common understanding of the creation described in Genesis 1:1
> that the beginning of the world was coincident with the beginning of time or the
> ages; but since God did not begin to exist at the moment of creation, it therefore
> followed that he existed "before" the beginning of time. God, at least "before"
> creation, must therefore be atemporal.

Although Craig agrees with a consensus that "the biblical evidence for the nature of

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[34]See Garrett DeWeese, *God and the Nature of Time* (Aldershot, UK: Ashgate, 2004).

[35]Thomas Senor, "Divine Temporality and Creation *ex Nihilo*," *Faith and Philosophy* 10 (1993): 88.

[36]William Lane Craig, "Timelessness and Omnitemporality," in Ganssle, *God and Time*, 160.

[37]Ibid.

[38]Craig, *Time and Eternity*, 68.

God's eternity is unclear and thus underdetermined,"[39] he argues that there is at least some evidence of the existence of transcendent and timeless. Therefore, to Craig, time was created when God created the world, but God is timeless without creation.

As stated above, traditional arguments on God's timelessness mainly hold the view that "God is the most-perfect being" in the most perfect mode of existence, whereas "temporal existence is a less perfect mode of existence than timeless existence."[40] Therefore God is necessarily timeless because "the fleeting nature of temporal life is incompatible with the life of a most perfect being such as God is."[41] Craig, however, has a different perspective with regard to imperfectness of temporal time for a perfect God.[42] Craig argues,

> R. W. Hepburn cautions against downplaying the importance of the flow of consciousness in awareness of music, for example. Music appreciation is not merely a matter of apprehending tenselessly the succession of sounds. Quoting Charles Rosen to the effect that "the movement from past to future is more significant in music than the movement from left to right in picture," Hepburn believes that the phenomenon of music calls into question any claim that a perfect mode of consciousness would be exclusively atemporal. . . . Timeless life may not be the most perfect mode of existence of a perfect person.[43]

With the example of the phenomenon of music, Craig claims that the human consciousness of time's flow can actually be an enriching experience of temporal life.

Craig also does not agree with the divine immutability as the reason of God's timelessness, which Augustine and Boethius explored. Rather, Craig argues, "the doctrines of divine simplicity and immutability are more controverted than the doctrine of divine eternity. To try to prove divine timelessness via divine simplicity or immutability,

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[39]Eunsoo Kim, "Time, Eternity, and the Trinity: A Trinitarian Analogical Understanding of Time and Eternity" (Ph.D. diss., Trinity Evangelical Divinity School, 2006), 211.

[40]Craig, "Timelessness and Omnitemporality," 133.

[41]Ibid., 132.

[42]Ibid., 136.

[43]Ibid.

therefore, takes on the air of trying to prove the obvious via the less obvious."[44] For

Craig, God's immutability is not a plausible reason to explain God's timelessness, which

arouses many philosophical objections.[45] He argues,

> According to the Christian doctrine of creation, God's decision to create a universe
> was a freely willed decision from which God could have refrained. . . . But suppose
> God were altogether changeless. Suppose that He did not experience a succession of
> thoughts but grasped all truth in a single, changeless intuition. Would time exist? . . .
> there are no events to generate a relation of *earlier than* or *later than.* There is just a
> single, timeless state.[46]

Thus, to Craig, God is timeless without the temporal world because God is Spirit and

exists spacelessly.

God's temporality. According to Craig, a timeless God freely willed and

created the temporal world, and at the moment of creation, God's state became

temporal.[47] To support this view, Craig focuses on the biblical tenet of the real interaction

between God and with the temporal world. Based on Psalms 90: 2 and Revelation 4:8,

Craig observes, "the biblical writers typically portray God as engaged in temporal

activities, including foreknowing the future and remembering the past, and when they

speak directly of God's eternal existence they do so in terms of beginningless and endless

temporal duration."[48] Thus Craig argues that the Scriptures teach God's real relation to

the dynamic temporal world and God's changing knowledge of tensed facts.[49]

Generally, contemporary temporalists "argue that in order to be a person, one

must possess certain properties that inherently involve time. Since God is essentially

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[44]Craig, *Time and Eternity,* 31.

[45]Ibid.

[46]Ibid., 78.

[47]Craig, "Timelessness and Omnitemporality," 140-41.

[48]Ibid., 129-30.

[49]Ibid., 146.

personal, he cannot be timeless."[50] Craig, however, holds the view of God's temporality

not because of God's personality, which contains rationality, consciousness, or verbal

communication, but because of the simple fact that God created the temporal world.[51]

Craig argues, "a timeless God can be plausibly said to fulfill the necessary and sufficient

conditions of being a person. A timeless, divine person can be a self-conscious, rational

individual endowed with freedom of the will."[52] Therefore Craig provides the logic of

God's temporality and omniscience:

1. God is creatively active in the temporal world.
2. If God is creatively active in the temporal world, God is really related to the temporal world.
3. If God is really related to the temporal world, God is temporal.
4. Therefore God is temporal.

This argument, if successful, does not prove that God is essentially temporal, but that if he is Creator of a temporal world—as he in fact is—then he is temporal.[53]

1. A temporal world exists.
2. God is omniscient.
3. If a temporal world exists, and if God is omniscient, then God knows tensed facts.
4. If God is timeless, he does not know tensed facts.
5. Therefore God is not timeless.

Again, this argument does not prove that God is essentially temporal but, if successful, it does show that if a temporal world exists, then God is not timeless.[54]

To support his view on a timeless God and His temporality, Craig explores the

standard cosmological theory of a "Big Bang" and the metaphysical principle of the

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[50]Craig, "Timelessness and Omnitemporality," 137.

[51]Ibid., 140. See also Craig, *Time and Eternity,* 77-86.

[52]Craig, "Timelessness and Omnitemporality," 140.

[53]Ibid., 140-41.

[54]Ibid., 146.

impossibility of an actual infinite (cf. the *Kalam* cosmological argument).[55] The standard model of the Big-Bang theory contains various modified theories, but it mainly explains that "time and space came into existence with the Big-Bang as an initial singularity."[56] Craig argues, "most cosmologists think of the initial singularity as the beginning of the universe. On this view the big bang represents the creation event, the creation not only of all the matter and energy in the universe, but also of spacetime itself."[57] This theory is considered one of the most powerful scientific theoretical evidence for the beginning of time, and is also consistent with the biblical doctrine of *creatio ex nihilo*.[58]

Moreover, Craig argues that "time must have a beginning,"[59] based on the metaphysical principle of the impossibility of an actual infinite (the *Kalam* cosmological argument).[60] This theory shows that (1) "An actual infinite cannot exist. (2) A beginningless series of equal past intervals of time is an actual infinite. (3) Therefore, a beginningless series of equal past intervals of time cannot exist."[61] Through this theory Craig explains time's absolute beginning in Genesis 1:1. At the same time, he clarifies God's timeless state as "an actual infinite" (without creation), which has no absolute

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[55]Kim, "Time, Eternity, and the Trinity," 220.

[56]Ibid.

[57]P. C. W. Davies, "Spacetime Singularities in Cosmology and Black Hole Evaporations," in *The Study of Time III,* ed. J. T. Fraser, N. Lawrence, and D. Park (Berlin: Springer, 1978), 78-79, cited in W. L. Craig, *Time and Eternity,* 217-18.

[58]Kim, "Time, Eternity, and the Trinity," 221

[59]Craig, *Time and Eternity,* 226.

[60]This theory is criticized by Quentin Smith, who argues from quantum mechanical considerations that the universe could begin to exist without an efficient cause. William Lane Craig and Quentin Smith, *Theism, Atheism, and Big Bang Cosmology* (Oxford: Clarendon, 1993).

[61]Craig, *Time and Eternity,* 221.

beginning. For Craig, therefore, "God must be timeless without the universe and temporal with the universe."[62]

Critique. Craig's "accidental temporalism," however, has theological difficulties and limitations. When God created the world, Craig elaborates God's extrinsic change, saying,

> For at the first moment of time, God stands in a new relation in which he did not stand before (since there was no "before"). Even if in creating the world God undergoes no *intrinsic* change, he at least undergoes an *extrinsic* change. For at the moment of creation, God comes into the relation of *sustaining* the universe or, at the very least, of *coexisting with* the universe, relations in which he did not stand before.[63]

According to Eun Soo Kim, Craig only focuses on the temporality of God as an accidental temporality, overlooking as essential to his nature.[64] When Craig explains an extrinsic and intrinsic change on God's part, he does not give plausible accounts as Kim indicates, "it seems to be a real change in His mode of existence in that God, just like us, is in the temporal succession."[65] Kim warns, "in order to insist on God's accidental temporality based on the philosophical tensed theory of time, Craig abandoned many things in biblical theological heritage (cf. divine simplicity, ontological immutability, etc.)."[66] Thus a theological problem can be raised in God's accidental change of His mode of existence. This change process needs a lot of explanations to support Craig's claim.

In spite of the limitation of Craig's accidental temporality, his alternative position makes an intelligible answer to the biblical doctrine of *creatio ex nihilo* through

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[62]Craig, *Time and Eternity,* 233.

[63]Craig, "Timelessness and Omnitemporality," 140-41, emphasis original.

[64]Kim, "Time, Eternity, and the Trinity," 223.

[65]Ibid.

[66]Ibid.

Big-bang cosmology, and the *Kalam* Cosmological Argument, and speaks of the timelessness of God before the creation. At the same time, Craig holds God's temporality and His real engagement in the temporal world based on the tensed (dynamic) theory of time. In this way, Craig tries to solve two controversial biblical tenets by showing not only the qualitative difference between timeless God and temporal world but also the real relationship between God and time.

Jesus Christ and Eschatological Time

In an eschatological vision, however, a new understanding of time is ultimately connected to the belief in the absolute present and future—the object of eschatological hope.[67] John Shields asserts,

> The movement on the part of late nineteenth and twentieth century biblical scholars toward a "scientific" historical consciousness in approaching New Testament studies led to the re-discovery of the fundamental eschatological— indeed, to some, apocalyptic—nature of the central character of Christianity: Jesus the Christ.[68]

In 1957 the famous Swiss Catholic theologian Hans Urs von Balthasar asserted that Christian eschatology is the "storm center" of the theology of our modern and postmodern times.[69] As time-eternity became a central issue, Balthasar also observed that, ironically, present modern scientific historical methodology into the past points to the eschatological "Coming One," Jesus Christ.[70]

In his 1997 article "Thirty Years of Hope: A Generation of Writing on Eschatology," Stephen Williams also observes that the appropriation of Christology as a methodological tool is one of the converging themes of divergent contemporary views on

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[67]John M. Shields, "An Eschatological Imagination: Revisionist Christian Eschatology in the Light of David Tracy's Theological Project" (Ph.D. diss., Loyola University, 2004), 1-2.

[68]Ibid.

[69]Hans Urs von Balthasar, "Some Points in Eschatology," in *Explorations in Theology*, vol. 1, The Word Made Flesh, trans. A. V. Littledale and Alexander Dru (San Francisco: Ignatius, 1989), 255.

[70]Shields, "An Eschatological Imagination," 2.

Christian eschatology.[71] Barth declares in *The Epistle to the Romans* that Christian

theology is wholly eschatological, saying, "If Christianity be not altogether thoroughgoing

eschatology, there remains in it no relationship whatever with Christ."[72] In *Church*

Dogmatics IV, Barth articulates Jesus Christ as the final, definitive act of God and verdict

on mankind is "the absolute and final future."[73] Indeed, in the words of David Tracy,

"Jesus Christ, the eschatological One," is the "focal meaning" for Christianity, meaning

then that the theology of eschatology and time must be a crucial part of all of Christian

theology.[74] In other words, the God of Jesus Christ is the final, eschatological reality for

humans and the world. Therefore, the doctrines of God and Christology "must serve as

one major convergent contemporary eschatological assertion." If the eschatological Jesus

is the only way to a new life, the fact that eternal life and the kingdom of God are only

possible realities through Jesus Christ is an essential theological truth.

But what is eternity like? As stated, Christian reflections on the new notions of

time have tried to articulate a sense of eternity as transcendent over yet immanent in time.

Among twentieth-century voices in biblical theology who have established strongly

Christological, Christocentric eschatological views, perhaps Karl Barth, Oscar Cullmann,

and Jürgen Moltmann are among the most noted scholars. They all agree that the Christ-

event is central to the understanding of God's revelation. All three also try to reject non-

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[71]Stephen William, "Thirty Years of Hope: A Generation of Writing on Eschatology," in *Eschatology in Bible and Theology: Evangelical Essays on the Dawn of the New Millennium*, ed. Ken E. Brower and Mark W. Elliot (Downers Grove, IL: Inter-Varsity, 1997), 245. William identifies four identical themes in contemporary divergent eschatologies: (1) the affirmation of the *centrality* of eschatology for contemporary theological reflection; (2) the claim that the *point* of Christian eschatology is to stimulate "this-worldly action;") 3) the notion that the *content* of eschatological reflection is hope in God's promise(es); (4) and the appropriation of *Christology* as the methodological tool with which to make Christian eschatological assertions. Also quoted by Shields, "An Eschatological Imagination," 41.

[72]Karl Barth, *The Epistle to the Romans,* 6th ed., trans. Edwyn Hoskyns (Oxford: Oxford University Press, 1933; repr., 1972), 314.

[73]Karl Barth, *Church Dogmatics*, ed, Geoffrey Bromiley and Thomas Torrance, trans. Geoffrey Bromiley (Edinburgh: T & T Clark, 1956-1975), 4:324.

[74]Shields, "An Eschatological Imagination," 48.

biblical discussions of the time-eternity relationship while considering the intellectual response of modern culture.

**Karl Barth's Time and Eternity
in Transcendental Eschatology**

Perhaps the theologian who most systematically treats the problem of time and eternity within his entire theology is Karl Barth. Barth shapes all of his theology with his doctrines of Christology and the Trinity, especially his comments on time and eternity. By articulating a positive relationship between time and eternity, Barth builds a new concept of Christian eschatology, which has had a great impact on other theologians and Christian thinkers.[75]

To define eternity, first, Barth combines two traditional concepts: (1) Boethius' notion of the eternal God's timelessness and (2) the notion of the "asymmetrical relation" between eternity and time.[76] The former reflects a negative relationship between time and eternity, and the latter a relatively positive notion because there is creative and preserving relation between asymmetrical relation in time-eternity.[77]

To reconcile the paradoxical two notions between wholly other God and positive relationship to human time, Barth defines eternity as the movement of the Father, Son, and Spirit. Eternity is not motionless or timeless but rather consists of divine motion and divine time. As Barth asserts, eternity "decides and conditions all beginning, succession and end. It controls them. It is itself that which begins in all beginnings,

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[75]Barth's conceptuality of time and eternity has had a great impact on Moltmann's description of God as "the power of the future," and to Pannenberg's sense of the *eschaton* as the source and purpose of history. Duane Howard Larson, "The Temporality of the Trinity: A Christian Theological Concept of Time and Eternity in View of Contemporary Physical Theory" (Ph.D. diss., Graduate Theological Union, 1993), 39.

[76]Adrian E. V. Langdon, "God the Eternal Contemporary: Trinity, Eternity, and Time in Karl Barth's *Church Dogmatics*" (Ph.D. diss., McGill University, 2008), 275.

[77]Ibid.

continues in all successions and ends in all endings."[78] Based on the ordered and moving life of the Father, Son, and Spirit, Barth concludes that God's eternity is supremely temporal. For Barth, eternity is "the true prototype of the succession and movement of created time—and thus the analogous relation between eternity and time."[79] It follows then, as Langdon explains, because the triune God contains a divine temporality within Himself, eternity is analogous to time and results in a positive relation between eternity and time.[80] Langdon summarizes Barth's *analogia trinitaria temporis* as follows:

> God's triune being is the perichoretic, differentiating, and electing life of Father, Son, and Spirit. This life contains its own movement, its own time, which is eternity. This dynamic eternity is the primary analogate of created time, which is the secondary analogate. Eternity's creation of and work within time reiterates or corresponds to this triune life. This is reflected in the creation of time by the Father, the recapitulating of time by the incarnate Son, and the work in ecclesial time by the Spirit. In this way, there is an analogy between eternity and time in Barth's theology.[81]

In further tracing God's temporality, Barth proceeds from "the trinitarian pattern of created, recapitulated, and ecclesial time," along the creedal lines of creation, reconciliation, and redemption.[82] From these lines Barth describes divine eternity as "living relationality structured as God's pre-temporality, supra-temporality, and post-temporality."[83] God's (1) pre-temporality indicates Father's work in creating and preserving time in His covenantal activity with human beings.[84] The Father's role of creating and preserving

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[78]Karl Barth, *Church Dogmatics*, ed. Geoffrey Bromiley and Thomas Torrance, trans. Geoffrey Bromiley (Edinburgh: T & T Clark, 1957), 2:610.

[79]Langdon, "God the Eternal Contemporary," 276.

[80]Ibid.

[81]Ibid., 281.

[82]Barth, *Church Dogmatics*, 2:608. Langdon quotes, "Barth not only defines eternity as pure duration – the simultaneity of beginning, middle, and end—but also assimilates temporality within the contours of his dogmatic concerns." Langdon, "God the Eternal Contemporary," 43.

[83]Barth, *Church Dogmatics*, 2:621-25.

[84]Ibid., 2:621-22.

time reflects His goodness and patience, while humans reject the true purpose of time, eternal life. But God leads His people to a hope of eternity, through Jesus Christ, who opened a new time of reconciliation.[85] The (2) supra-temporality, accordingly, indicates Christology; that is, conceptual use of anticipation and recapitulation.[86] What becomes clear, however, is that Jesus-history is definitive for the full breadth of God's pre-temporal, supra-temporal, and post-temporal activity and life. (3) God's post-temporality indicates the ecclesial time of the Holy Spirit. The Spirit, by the Father, works in time and history, from the creation of time to the recapitulating of time by the incarnate Son.[87] In short, for Barth, "God creates and sustains the creature in time, while reconciling humanity to himself in the recapitulating time of Jesus Christ, which includes human participation by the Spirit in the time of the community."[88] This Trinitarian interpretation of the analogy between eternity and time absolutely shows a Christocentric, Trinitarian relationship.[89] In this sense, to Barth, God is neither temporal nor atemporal and, conversely, God is both temporal and atemporal.

Holding this positive relation between time and God's transcendence, Barth's new sense of eschatology is well supported by his exegesis of Romans 8:24 and 2 Corinthians 4:18.[90] Barth especially focuses on the role of hope, which is invisible in Romans 8:24. He connects this invisible hope with the eternity of God and what is visible with the temporality of the world based on his exegesis of 2 Corinthians 4:18, which

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[85]Barth, *Church Dogmatics*, 2:621-22.

[86]Ibid., 2:623.

[87]Ibid., 2:625.

[88]Langdon, "God the Eternal Contemporary," 281.

[89]Barth *Church Dogmatics*, 2:626.

[90]Rom 8:24 (NIV) says, "For we are saved by hope: but hope that is seen is not hope: for what a man seeth, why doth he yet hope for?"

says, "For the things which are seen are temporal."[91] This interpretation led Barth to conclude that the "spirit which does not at every moment point from death to the new life is not the Holy Spirit."[92] While Barth adheres to a fundamental distinction between eternity and time, he asserts that these two different realities meet in every moment. The human heart meets eternity with repentance and the acceptance of a new life in Jesus Christ. For Barth any given point in time is an atom of eternity, which is breaking into each moment, yet still belongs to a completely different quality.[93] Therefore, every moment of time can be uniquely eschatological.[94] Barth thus tries to resolve the historical tension between now and the future, in Moltmann's words, by making "the *eschaton* into a transcendental eternity, the transcendental meaning of all ages, equally near to all the ages of history and equally far from all of them."[95]

In this sense, for Barth, each moment in time is the *parousia* because every moment can confront the end of time, the eternal God.[96] The *parousia* is not an atemporal incident that is experienced only at the final moment of time. As Barth articulates,

> The end of which the New Testament speaks is no temporal event, no legendary "destruction" of the world; it has nothing to do with any historical, or "telluric," or cosmic catastrophe. The end of which the New Testament speaks is really the End; so utterly the End, that in the measuring of nearness or distance our nineteen hundred years are not merely of little, but of no importance; so utterly the End that Abraham already saw the Day—and was glad.[97]

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[91]Barth, *The Epistle to the Romans,* 314.

[92]Ibid.

[93]Ibid.

[94]Ibid.

[95]Jürgen Moltmann, *Theology of Hope*, trans. Margaret Kohl (Minneapolis: Fortress, 1993), 39-40.

[96]Barth, *The Epistle to the Romans*, 500.

[97]Ibid.

From this perspective, emphasizing the present, Barth explains the delay of the *parousia*

"What delays its coming [the end of the world] is not the *parousia,* but our awakening."[98]

For Barth, the need for spiritual awakening is urgent and is a call to repentance. He

argues that we should "accept our present condition in its full seriousness; we should

apprehend Jesus Christ as the Author and Finisher. We should not hesitate to repent, to be

converted, to think the thought of eternity and, therefore, to love."[99]

In short, from his divine pretemporal life the Son was elected and had his

particular history. This history of Jesus and his fulfillment of time became the basis of the

Father's divine pretemporal creation and preservation of time and the foundation for the

Spirit's work in ecclesial time. The Son's fulfilling of time is the ultimate purpose of all

time throughout all history, which will be completed in the *eschaton*.[100]

Critiques of Barth's view. Barth's notion of time in light of his eschatology,

however, has several problems. If each moment is a *parousia,* Christ's work in the future

resurrection loses its meaning. Gerhard Sauter indicates that Barth's concept of God's

temporality is not plausible since the work of redemption is already fulfilled in Christ. So

Barth's view of the *eschaton* has difficulty explaining the various eschatological themes,

such as the final judgment and the general resurrection from the dead.[101] Pannenberg also

indicates that Barth misses the "distinctive priority given to the eschatological future in

primitive [Patristic] eschatology."[102] Moltmann, therefore, points out that Barth's thought

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[98]Barth, *The Epistle to the Romans*, 500.

[99]Ibid., 501.

[100]Barth, *Church Dogmatics*, 2:627.

[101]Gerhard Sauter, *What Dare We Hope? Reconsidering Eschatology* (Harrisburg, PA: Trinity Press International, 1999), 79.

[102]Wolfhart Pannenberg, *Systematic Theology*, trans. Geoffrey Bromiley (Grand Rapids: Eerdmans, 1998), 3:595.

is under "the transposition of eschatology into eternity."[103] Barth's notion of time and eternity undermines the dynamic nature of time; Colin Gunton describes Barth's view of time and its relation to eternity as "timeless theophany."[104] James Thomas also argues that Barth's radical distinction of God from the human world makes God totally unrelated to the world.[105] Therefore, as Cullmann points out, Barth's concept of eschatological time abolishes the notion of temporality.[106]

More specifically, Langdon articulates that Barth's connection between pneumatology and eschatological time is weak when viewed from a fuller Trinitarian perspective.[107] The discussions of eternity and time in *Church Dogmatics* II/1, as well as *Church Dogmatics* III and IV are especially focused on Christological time but deficient in terms of a robust explication of the Holy Spirit and time.[108] In ecclesial time especially, Barth interprets the Holy Spirit as the bond between Jesus-history and the history of the community, mediating Christ's presence until the particular times of believers come.[109] As Michael Welker asserts, a pneumatological view of time should encompass not only a time filled with spiritual and liturgical practices but also a time that transforms human life through these practices.[110] For this work of the Spirit, Barth provides a comprehensive

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[103]Jürgen Moltmann, *The Coming of God: Christian Eschatology*, trans. Margaret Kohl (Minneapolis: Fortress, 1996), 13.

[104]Colin Gunton, *Becoming and Being: The Doctrine of God in Charles Hartshorne and Karl Barth* (Oxford: Oxford University Press, 1978), 181.

[105]According to Thomas, Barth's radical separation of God from the human world makes God totally unrelated to the world. See James Thomas, "Faith and History: A Critique of Recent Dogmatics," *Religious Studies* 18 (Summer 1982): 327-36.

[106]Cullmann, *Christ and Time,* 75.

[107]Langdon, "God the Eternal Contemporary," 292-93.

[108]Ibid.

[109]Ibid.

[110]Michael Welker, "God's Eternity, God's Temporality, and Trinitarian Theology," *Theology Today* 55, no. 3 (1998): 317-28, 326.

list of the activities that fill the time of the community, including "forms of speech and forms of action."[111] Langdon points out that Barth, however, does not ask "how the experience of time within the community is transformed through these practices."[112] Barth gives a possibility only for the time of the individual in *Church Dogmatics* but does not explain the role of time in the life of the community. The connection between these practices and the transformative and qualitative nature of ecclesial time within the Spirit's work should be explained. Therefore, his strongest argument on a time-eternity conception as the movement of the triune God falls short in terms of overlooking the role and time of the Spirit.

Oscar Cullmann's New Division of Time

Oscar Cullmann'a notable contribution to New Testament theology is his concept of God's salvation, or *Heilsgeschichte* that spans the entire Scripture and life of the church into eternity. For Cullmann, God has revealed Himself to human beings through his salvation history, and this tenet should provide the central perspective for eschatology, Christology, and the doctrine of Scripture.[113] Like Barth, Cullmann is one of the most noted scholars among those who have attempted to establish a Christian concept of time from biblical study. His most influential book, *Christ and Time,* opens a new possibility for constructing a biblical view of time and eternity within a plausible relationship between history and the future Kingdom. For Cullmann, more than for other scholars, a Christocentric interpretation must be the basis of the conceptuality of future and time.[114] Following 1 Corinthians 8:6, Christ, "by whom are all things" Cullmann asserts,

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[111]Barth, *Church Dogmatics*, 4:865.

[112]Langdon, "God the Eternal Contemporary," 293-94.

[113]Theodore Martin Dorman, "The Hermeneutics of Oscar Cullmann" (Ph.D. diss., Fuller Theological Seminary, 1983), 140.

[114]Cullmann, *Christ and Time*, 24-25.

is thus the mediator of the entire process, the cosmic as well as the historical. Wherever the subject of discussion is God's revelatory action—and to it belongs creation in a special degree—there, in the primitive Christian view, the subject of discussion is Christ, the same person whose incarnation can be dated in an ordinary chronological manner.[115]

To develop this Christ-centered process, Cullmann first makes a clear distinction between the cyclical time of the Greeks and linear time of the primitive Christians' biblical understanding of time. Cullmann argues that the "primitive Christian conception of time is not a thing opposed to God, but is rather the means of which God makes use in order to reveal his gracious working."[116] Accordingly, Cullmann insists, "Time does not stand in contrast to God's eternity; on the other side, it is thought of as a straight line, not as a circle. For the Greeks, time is spatialized since it is 'the eternal circular course in which everything keeps recurring.'"[117] In this way, the Greek concept of redemption is separated from time itself because it transfers from this world within time to the timeless beyond, while, for the church fathers, salvation is only accomplished within time itself.

Within the linear concept of the biblical time, Cullmann focuses on two biblical terms for time as the keys for understanding redemptive history: *kairos* and *aion*. *Kairos* means for Cullmann "a definite point of time" determined by "sovereign divine power."[118] In the New Testament, *kairos* is used to designate the present (cf. Matt 8:29, 26:18; John 7:6; 1 Pet 4:17; Col 4:5), past events (cf. Titus 1:3; 1 Pet 1:11), and decisive moments of the eschatological drama in the future (cf. Rev 1:3, 11:18; Luke 19:44, 21:8).[119] Thus, in the past, the present, and the future, Cullmann argues there are special divine *kairoi* that constitute redemptive history by joining God's plan together in "a

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[115]Cullmann, *Christ and Time*, 25.

[116]Ibid., 51-60.

[117]Ibid.

[118]Ibid., 39.

[119]Ibid., 40-41.

meaningful time line."[120] He asserts, however, that "this conception of special points of time at which the self-revealing God, in the execution of his plan, effects salvation is by no means bound to the one expression *kairos*."[121]

Cullmann's other word, *aion,* indicates various meanings, such as age, world, universe, and eternity, which all essentially refer to the extension and duration of time.[122] This varied use of *aion* in the New Testament is "extremely instructive for the understanding of the Primitive Christian conception of time," because the word can refer both to "an exactly defined period of time," which means earthly time, and to an "undefined and incalculable duration," which indicates eternity.[123] For Cullmann, therefore, *aion* (eternity) has essentially "a time meaning," not the timelessness of Platonism.[124] To Cullmann, therefore, God is working in time because He is an everlasting God.

Cullmann's biblical conception of time ultimately indicates his main purpose of recovering the temporal nature of Christian eschatology. Cullmann emphasizes a "Christian system of reckoning time" which is not harmonized with the present order of time by mentioning the failure of Albert Schweitzer to achieve this harmony.[125] Cullmann's solution is to think that the coming eschatological drama does not destroy the temporal order but continues it. As explained above, Cullmann's concept of a continuous time-eternity allows him to connect the two ages, "present" (time) and the "future" (eternity).[126] It is Cullmann's favorite practice to identify the "present age" with "time"

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[120]Cullmann, *Christ and Time*, 43.

[121]Ibid.

[122]Ibid. 45.

[123]Ibid.

[124]Ibid., 47, 61.

[125]Ibid., 28-33. See also Albert Schweitzer, *The Mysticism of Paul the Apostle*, trans. William Montgomery (Baltimore: Johns Hopkins University Press, 1998).

[126]Cullmann, *Christ and Time*, 65.

and the "future" one with "eternity." Unlike Barth, Cullmann asserts that what the event of Jesus brings is not a cessation of time itself but a new division of time.[127] On the basis of the epoch-making event of Christ's resurrection, according to Moltmann, Cullmann softens the structure of the "already-not yet"[128] paradox by having more emphasis on the side of the "already" elements of the Kingdom.[129] Since the new division of time is rooted in Christ's incarnation and resurrection, for Cullmann, what Christ achieved at the cross is essential to the notion of time and salvation.[130]

Critique. James Barr strongly criticized Cullmann's investigations since Cullmann focuses on lexical methodology rather than on the actual usage of words related to temporality in the Bible.[131] In Barr's view, Cullmann's understanding of biblical time in terms of the distinction and relationship between *kairos* (a point of time) and *aion* (a duration or extent of time) is hasty, because *kairos* is also used in many passages to mean an age or period (cf. Dan 9:27; Heb 9:9; Mark 10:30).[132] Barr asserts that "in biblical Greek usage it is impossible to state the distinction between *Kairos* and *aion* as that between 'moment' and 'age' or 'period.'"[133] Therefore, for Barr, one cannot simply determine by a word study "the concept of a biblical time" because it has various meanings in its actual usages in the Bible. Barr links Cullmann's notion of time with that of Aristotle and

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[127]Cullmann, *Christ and Time*, 75. For Cullmann, the Christ-event forms a mid-point of time and establishes the division of time.

[128]Ibid., 83-84.

[129]Moltmann comments that Cullmann "tried to mediate between the two concepts—the 'not yet' of consistent eschatology and the 'now already' of the existentialist interpretation; and for this purpose he takes as the basis the linear concept of time." Moltmann, *The Coming of God,* 11.

[130]Cullmann, *Christ and Time*, 135-37.

[131]James Barr, *Biblical Words for Time* (London: Student Christian Movement Press, 1962)*,* 81.

[132]Ibid.

[133]Ibid., 51.

Sophocles: "'Time, like an ever-flowing stream, bears all her sons away' or 'Time in the Bible is a straight line' or 'Eternity is not something different from time.'"[134] For Barr, these factors "greatly weaken or entirely destroy the connection between his theory of time and the facts of lexical usage in the New Testament," and thus the whole structure of his theology of *Heilsgeschichte*, too.[135] Barr says, therefore, "The basic fault in the whole procedure is the assumption that the vocabulary stock is laid out in a pattern which correlates exactly with the mental pattern of New Testament thinking about time."[136] For example, Cullmann's relationship between Victory Day and a decisive battle poses a problem. Moltmann also criticizes Cullmann on this point, questioning whether the time between the decisive battle and Victory Day might last too long. If so, it arouses a justifiable doubt about whether the decisive battle really has taken place, and whether the enemy has not been underestimated.[137] Moltmann also criticizes Cullmann's retention of an unrealistic optimistic view of history, which indicates historical Deism.[138] A theology of salvation history that is based on God's pre-programmed redemptive plan is just an Enlightenment theology, in Moltmann's view, in which God becomes the watchmaker of world history and the author of a master blueprint of foreknowledge.[139] In this sense, the *parousia* should not be different from the present order. According to Moltmann, therefore, Cullmann degrades the eschatological future that will be permanent, by "missing the essential point that all that occurs in time must pass away in time, that any future along

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[134]Barr, *Biblical Words for Time*, 91. Moltmann follows Barr's thought when he states that the notion of linear time is "a modern scientific concept, although it can actually already be found in Aristotle's *Physics*." See Moltmann, *The Coming of God,* 12.

[135]Barr, *Biblical Words for Time*, 54.

[136]Ibid., 84.

[137]Ibid.*,* 12.

[138]Ibid.

[139]Ibid.

the same time-line as the present must become past."[140] Thus, as Moltmann indicates, Cullmann's notion of temporal time subjects eschatology "to *chronos,* the power of transience."[141]

Moltmann and the Eschatological Time

Moltmann is both one of the leading twentieth-century theologians of Christian eschatology and one of the most controversial. His book *Theology of Hope* shows the Christian faith within a new understanding of eschatology. In his new concept of eschatology, time and eternity provide the central aspect, "determining the kind of eschatology in the Coming of God, especially as defined in contrast to the immanent eschatology of historical progressivism in the modern period."[142] To grasp Moltmann's concept of time-eternity, one must understand not only the biblical perspective of Christology and eschatology but also his engagement with the modern culture.

As noted, Moltmann has identified problems in both Cullmann's and Barth's views. Cullmann's concept of eternity is understood as the everlasting extension of historical time, which does not make a qualitative distinction between time and eternity. By contrast, Barth focuses on the transcendence of eternity, which comes to every moment in time without overlapping with time. The meaning of time, therefore, is merely a tool that connects between the earth and heaven. Moltmann embraces elements both of time as continuity and eternity as discontinuity, seeking a middle ground between God's eternity and creational time.[143]

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[140]Moltmann, *The Coming of God*, 178.

[141]Ibid.

[142]Richard Bauckham, "Time and Eternity," in *God Will Be All in All: The Eschatology of Jürgen Moltmann*, ed. Richard Bauckham (Edinburgh: T & T Clark, 1999), 155.

[143]Moltmann, *The Coming of God*, 295.

God's Absolute Eternity

Moltmann emphasizes the unity of the triune God in both his trinitarian understanding and in his eschatology. This Trinitarian unity for Moltmann includes the union of the world in God and the world's participation in God's glory, which leads to Moltmann's highly problematic eschatological panentheism. As he states:

> In eschatological thinking . . . the unity of God is the final, eschatological goal, and the unity contains in itself the whole union of the world with God and in God. Eschatologically, therefore, the unity of God is bound up with the salvation of creation, just as glory is bound up with this glorification through everything that lives. Just as his glory is offered to him out of the world by the Holy Spirit, so his unity too is presented to him through the unification of the world with himself in the Holy Spirit.[144]

Thus, the eschatological vision of God and His eternity can be thought of as the "mode of God," who is fully satisfied with the fellowship among the Trinity. Moltmann clearly calls the mode of the pre-creational God the "absolute eternity of God" in order to distinguish it both from time and from eschatological/eternal time.[145] For Moltmann, the absolute eternity of God is nothing other than the Augustinian notion of timeless eternity.[146]

God's Relative Eternity

From the self-communication within the Trinity, Moltmann derives Augustinian timeless eternity, distinguishing eschatological time from absolute eternity.[147] In this way the eternity of the world to come will have a positive relationship with the creation itself. As Moltmann states, "Which eternity is meant here? Not the absolute eternity of God but

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[144]Jürgen Moltmann, *The Future of Creation,* trans. Margaret Kohl (London: Structural and Condition Monitoring, 1979), 91-92.

[145]Jürgen Moltmann, *The Way of Jesus Christ: Christology in Messianic Dimension*, trans. Margaret Kohl (Minneapolis: Fortress, 1993)*,* 330.

[146]Jo clarifies this concept further in his dissertation. See Yong Soo Jo, "An Evaluation of Jürgen Molmann's View of Eschatological Time" (Ph.D. diss., The Southern Baptist Theological Seminary, 2002), 65-67.

[147]Ibid.

the relative eternity of the new creation. This is not the eternity of essence; it is a communicated eternity, which consists in participation in God's essential eternity."[148]

Christocentric eschatological vision. In his eschatology, Moltmann closely relates Christology with his eschatological vision. As he says, "Christology is no more than the beginning of eschatology; and eschatology, as the Christian faith understands it, is always the consummation of Christology."[149] In this Christological vision of eschatology, God's being is both historical and futural.[150] In *Theology of Hope,* the concept of promise and fulfillment is the center of the futurity of God. In contrast with Barth's transcendental eschatology, Moltmann speaks of God's promise in the biblical narrative. For Moltmann, God "is defined by his promise given in history, by his faithfulness and power to keep his promise and by the future fulfillment of his promise."[151] In this context Moltmann closely links God's being to the coming kingdom of God. He asserts, "God is not beyond us or in us but ahead of us in the horizons of the future opened to us in his promises . . . [God's] deity will only be manifest with the coming of his kingdom . . . as the power of the future God works into the present."[152]

In this future-focused eschatological vision, the Christ-event of the cross and resurrection reveals God's faithfulness to his promises. God's promises are not fulfilled yet, but they are guaranteed. Moltmann insists, "The resurrection has set in motion an eschatologically determined process of history whose goal is the annihilation of death in

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[148]Moltmann, *The Way of Jesus Christ*, 330.

[149]Ibid., xiv. Moltmann himself regards this as the central thesis of his book. Moltmann, *Theology of Hope.* 51. See also Bauckham, "Eschatology in *The Coming of God*," 3-4.

[150]Moltmann, *The Way of Jesus Christ*, xiv.

[151]M. Douglas Meeks, *Origins of the Theology of Hope* (Philadelphia: Fortress, 1974), 86.

[152]Jürgen Moltmann, "Theology as Eschatology," in *The Future of Hope,* ed. Frederick Herzog (New York: Herder and Herder, 1970), 10-11.

the victory of the life of the resurrection, and which ends in that righteousness in which God receives all his due and the creature thereby finds its salvation."[153] Thus, this eschatological event is "the reality-prolepsis of the *eschaton*: the presence of the future of God in this particular person."[154] In other words, Christ is the promised future and the object of hope, not the "epiphany of the eternal presence."[155] And the Christ event represents God's power to resolve the tension of the cross and resurrection in the *eschaton*. Moltmann argues,

> If the promise of the kingdom of God shows a universal eschatological future horizon spanning all things—"that God may be all in all"—then it is impossible for the man of hope to adopt an attitude of religious and cultic resignation from the world. On the contrary, he is compelled to accept the world in all meekness, subject as it is to death and the powers of annihilation, and to guide all things towards their new being.[156]

Thus, only the resurrection of the crucified Jesus provides a universal eschatological future and hope of the world. In this way, "Resurrection and eternal life is mediated to those who have come under the power of sin and death through the crucified Jesus. . . . But what is mediated to them through the crucified Jesus is the future in which God dwells with men and men with God."[157] This Christocentric vision of eschatology allows Moltmann to make an innovative distinction between temporal time (*aeonic* time) and eschatological time (eternal time). For Moltmann, "With the coming of God's glory, future time ends and eternal time begins."[158]

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[153]Moltmann, *Theology of Hope,* 163.

[154]Ibid.*,* 20.

[155]Ibid.*,* 57.

[156]Ibid., 224.

[157]Moltmann, *The Future of Creation,* 22.

[158]Moltmann, *The Coming of God*, 26.

Aeonic time. Moltmann follows the Augustinian notion of God's creation *ex nihilo* and the creation of time along with the creation of other creatures.[159] Based on Augustine's conception of God as "the eternal Creator of all times," Moltmann establishes his eschatological scheme: the world ends *together with* time, not *in* time, because God is "the eternal end of all the times."[160] In this sense, Moltmann differentiates between "primordial time" and "eschatological time."[161]

Following Augustine, Moltmann argues that primordial time happens through the self-limitation of God's eternity.[162] Drawing on a concept from the Jewish Kabbalistic view of creation, Moltmann also incorporates the Hebrew *zimzum* theory into his conception of time-eternity.[163] *Zimzum* theory presupposes God's mystical space and time prior to creation.[164] This theory supposes that (1) God contracts himself in order to make room for the creation to take place; (2) this mystical realm from God's self-restriction became the preparative space, which indicates *nihil*; (3) this realm of *nihil* is godless since it is the result of God's emptying of his own presence. For Moltmann, this

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[159]Moltmann, *The Way of Jesus Christ,* 328.

[160]Ibid.

[161]While in *God in Creation* Moltmann tries to focus on "creation in the beginning" as "primordial creation" and "historical creation," in *The Coming of God* he accentuates the transition from the temporal to the eternal creation, in order to understand "creation in the consummation." See Moltmann, *Coming of God,* 261. See Jürgen Moltmann, *God in Creation: A New Theology of Creation and the Spirit of God,* trans. Margaret Kohl (Minneapolis: Fortress, 1993).

[162]Moltmann writes, "The moment of inception for creaturely time issues from the primordial moment of the time of creation. In the act of creation, time emerges from eternity and fans out into before and after, into future, present, and past." Moltmann, *The Coming of God*, 282.

[163]The idea of *zimzum* is a part of the Jewish Kabbalistic view of creation as developed by the Kabbalah of Rabbi Isaac Luria (1534-1572). See Celia Deane Drummond, *Ecology in Jürgen Moltmann's Theology* (Lewiston, NY: Edwin Mellen, 1997), 201-6.

[164]Ibid.

theory explains creation "that is threatened, and only protected to a limited degree against that threat."[165]

This *zimzum* theory and the concept of the triune God's communicative eternity make room for God's time. As Moltmann argues, "Between his essential eternity on the one hand and creaturely temporality on the other, there is therefore God's own time which he designated for his creation through his creative resolve, and the temporal era of creation is thereby inaugurated."[166] Moltmann maintains that God's own time indicates what he calls the absolute eternity's "readiness of time."[167] Moltmann calls this readiness, which refers to God's pre-creational mode "relative" or "communicated" eternity, *aeonic* time (the time of angels).[168] Therefore Moltmann defines *aeon* as relative or communicated eternity, which consists of participation in the absolute eternity of God.[169]

In *The Way of Jesus Christ*, Moltmann introduces Pseudo-Dionysius's doctrine of angels as the source of *aeonic* time.[170] He takes a circular image from the motion of angels as the basis of his doctrine of *aeonic* time. Moltmann states,

> According to ancient ideas *aeonic* time is conceived as cyclical, not as a time-pointer or hand. Irreversible historical time is replaced by reversible time, as a reflection of God's eternity. In the *aeonic* cycles of time, creaturely life unremittingly regenerates itself from the omnipresent source of life, God. An analogy is provided by the regenerating cycles of nature, and the rhythms of the body, which already sustain life here. The purposeful time of history is fulfilled in the cyclical movements of life's eternal joy in the unceasing praise of the

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[165]Moltmann, *The Future of Creation*, 120.

[166]Moltmann, *God in Creation*, 116.

[167]Moltmann, *The Way of Jesus Christ*, 329.

[168]Ibid., 330.

[169]Ibid.

[170]Moltmann asserts that Pseudo-Dionysius demonstrates doctrine of angels in the best way. Ibid., 331.

omnipresent God. The preferred images for eternal life are therefore dance and music.[171]

This cyclical image is described as the pattern, repetition, and reversal of a series of events. In this image, nothing perishes and everything returns again; these cyclical events in *aeonic* time repeat, recur, and reverse, and there is no distinction between beginning and ending.[172]

With this concept of the *aeonic* time as the time of angels in the pre-creational mode, Moltmann argues, "the world does not 'end,' either in nothingness or even in God, but will be changed from time to aeon."[173] A transition from temporal time to eternal time will occur. According to Moltmann, "Created beings emerge out of time into the aeon of the divine glory through the raising of the dead and the cosmic annihilation of the power of death. Then all things will be brought back again in time, and will be gathered together."[174]

Temporal time. From *zimzum* theory, Moltmann argues that God's self-restriction in "pre-creation mode" allows himself to create earthly time. From this mindset, Moltmann explains two main features of temporal time: (1) the time of futurity and (2) the time of transience. The former witnesses what is to come, the time of hope, and the latter produces death and the phenomenon of perishing.[175]

According to Moltmann, God in pre-creation mode considers His Kingdom as the goal of all history. In this point his position is like Cullmann's. This concept of

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[171]Moltmann, *The Coming of God,* 295.

[172]Ibid.

[173]Ibid.

[174]Ibid., 294.

[175]Ibid.

theological, future-oriented time is thus called "the time of promise."[176] By communicating with heavenly (*aeonic*) time, temporal time takes on positive aspects, embracing the open door to heavenly time and the Kingdom of God.[177] In this sense, creation is a blessing. In order to resolve the dilemma between temporal time and God's eternity, Moltmann argues that relative temporal eternity is closely related to earthly time[178] by establishing two identical points between temporal time and divine eternity.[179]

First, following Augustine's view, Moltmann connects time's simultaneity of present, past, and future into eternity. This means that the "present" always means a relative simultaneity of past and future through the work of remembrance and expectation, and eternity is the simultaneity of past and future as well.[180] In this way humans can foretaste divine eternity in the present of temporal time through their memory and expectation. In spite of their momentary nature, humans "mirror the unity of time in the soul."[181] The second identical point is Moltmann's idea of the mystical present. In contrast with the concept of simultaneity, this concept of the mystical present is the forgetfulness of time's three modes, past, present, and future. While the simultaneity gives a foretaste of eternity, the mystical present is the way to eternity. Moltmann accepts the Kierkegaardian notion of the mystical present:[182]

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[176]Moltmann, *The Coming of God,* 283.

[177]The heavenly realm is the chosen dwelling place of God. Moltmann temporalizes the spatial image of heaven, relating heaven to his conception of futurity. See Moltmann, *God in Creation*, 158-84.

[178]Moltmann, *The Way of Jesus Christ,* 329-33.

[179]Moltmann, *The Coming of God,* 290.

[180]Ibid.

[181]Moltmann, *God in Creation,* 116.

[182]Moltmann explains, "When in the celebrated third chapter of Kierkegaard's treatise on The Concept of Dread the promised 'fullness of time' is taken out of the realm of expectation that attaches to promise and history, and 'the fullness of time' is called the 'moment' in the sense of Greek thinking rather than of the Christian knowledge of God 'The present is not a concept of time. The eternal conceived as the present is arrested temporal succession. The moment characterizes the present as a thing that has no past

Beyond the present as *kairos*, there is the experience of the present as *moment* . . . "an atom of eternity," . . comes about in the wholly and entirely lived moment through undivided presence in the present. In the midst of historical time this is, indeed, only a momentary, a moment-like experience of eternity, but an experience of eternity it is. Here eternity is not merely simultaneity but also *absolute presentness.*[183]

Moltmann argues that this mystical present, although momentary, concentration brings exuberance and joy.[184]

The next feature of temporal time is that it is under the negative power of transience. Transience comes to earthly beings with the advance of time. The movement of time bears transience and the end of all beings through death. Time itself is under the power of aging and death.[185] As Moltmann expresses, "*chronos* devours all the children he bears."[186] For Moltmann, the creation from the beginning was subject to death even prior to the fall of humanity.[187] Moltmann asserts, "In the end everything that could be, and that was, is past, and at the end of the past stands universal death, the total non-being of all temporal things and happenings."[188] Thus, the destination of temporal time is not an entrance into eternity since the nature of earthly creation does not reflect the presence of God but rather reflects His absence. During the process of the world, the times of promise

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and future. The moment is an atom of eternity. It is the first reflection of eternity in time, its first attempt as it were to halt time' Much the same is to be found in Ferdinard Ebner, whose personalist thinking and pneumatology of language has had such an influence on modem theology: 'Eternal life is so to speak life in the absolute present and is in actual fact the life of man in his consciousness of the presence of God.' For it is one of the essence of God to be absolute spiritual presence. Hence man's 'present' is nothing else but the presence of God. He steps out of time and lives in the present. Thus it is that he lives 'in God.' Faith and love are timeless acts which remove us out of time, because they make us wholly 'present.'" See Moltmann, *Theology of Hope,* 29-30.

[183]Moltmann, *The Coming of God*, 291.

[184]Ibid.

[185]Ibid., 284.

[186]Ibid.

[187]Moltmann adds, "Without dying and being born, there can be no sequence of generations." So death is "only the consequence of sin inasmuch as sin exists because of death." Ibid., 90-91.

[188]Ibid., 285.

and transience are mixed and will continue to be so until the *eschaton*. Therefore, both positive and negative aspects exist in creation due to dual origins God and *nihil*.[189] This notion of transience in creation can easily become pessimism. Earthly time "turns from being a form of futurity into a form of transience, and from a form of life into the form of death."[190] For Moltmann, the world experiences suffering and evil, even after the decisive event of Jesus' resurrection because the promise can be fulfilled only at the *eschaton.* In this sense, while *aeonic* time is in circular, cyclical, and repetitive movement, temporal time is described as the teleologically irreversible linear concept of time.[191] This linear concept of temporal time, Moltmann argues, must be redeemed and transformed into eternal time, which has no transience since temporal time itself will end at the *eschaton*.

In order to explain this transformation of time, Moltmann gives exegetical, theological, and philosophical arguments. He offers exegesis of particular Scripture passages, he develops the theory of dialectic events of Jesus Christ, and he applies Augustine's conception of timeless eternity and the end of time, respectively.[192] Following the Augustinian concept of time as creation, especially, Moltmann argues that the end of time is like the beginning of time. He articulates,

> We can first of all go back to the discussion about "the beginning" of creation which Augustine initiated. Augustine offered the helpful suggestion that God created the world not *in tempore* but *con tempore*—that is, time was created *together with* creation. And this will be correct as far as the created time of the evening and the morning is concerned; . . . If we transfer these conceptual possibilities to "the end of the world," we can say that the world does not end in time (so that there continues to be time afterwards) but that it ends together with time, time ending with the world. But in this case the end-point cannot be in time; it must be simultaneous to all times.

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[189]Moltmann, *Religion, Revolution and the Future*, trans. Douglas Meeks (New York: Charles Scribner's Sons, 1969), 35-36.

[190]Moltmann, *The Coming of God*, 284.

[191]Ibid., 282-83. This view is opposed to Cullmann's optimistic worldview.

[192]Jo, "An Evaluation of Jürgen Moltmann's View," 107.

And from this it would then follow that God himself is "the eternal end of all the times."[193]

For Augustine, the world was created together with time, and "The end of time is the converse of time's beginning."[194] Moltmann especially focuses on time's end, which is "not in time" but "with time," explaining, "the moment in which time enters eternity is the mirror-image of the moment when time issued from eternity."[195] This mirror image implies a similarity between the beginning of the world and the end of the world. In this sense the end of time is the converse of time's beginning.[196]

Eternal time. For Moltmann, "With the coming of God's glory, future time ends and eternal time begins."[197] He takes "*aeonic* time" as his model of eternal time. God's preparation for creation involved divine self-restriction and the transition from eternity to time. In contrast, at the eschatological moment, the act of God's self-delimitation will be reversed: "God completes in himself his eschatological de-restriction of himself: he appears in his creation in the splendour of his unveiled glory."[198] As Moltmann maintains, "In the eternal creation all the times which in God's creative resolve were fanned out will also be gathered together."[199] The beginning of eternal time allows both the fulfillment and transformation of historical time, which is marked by both futurity and transience. This eternity is neither timeless eternity nor temporal endlessness, and neither is it static nor tensed. As Moltmann defines *aeon* as

[193]Moltmann, *The Way of Jesus Christ*, 328.

[194]Moltmann, *The Coming of God,* 294.

[195]Moltmann, *The Way of Jesus Christ,* 328.

[196]Moltmann, *The Coming of God,* 294. See also Moltmann, *The Way of Jesus Christ,* 329.

[197]Moltmann, *The Coming of God,* 26.

[198]Ibid., 295.

[199]Ibid., 294.

relative or communicated eternity, eternal or *aeonic* time include God's absolute eternity.[200] By participating in God's absolute eternity, all finite beings become immortal and live forever.[201] This presupposition leads Moltmann to resolve the issue between timeless eternity and everlasting eternity.

Moltmann proposes that an eschatological time contains both the linear image of history and the cyclical image of nature, which is interrelated between historical time and nature's time. In *Theology of Hope,* Moltmann attempts to change the cyclical image of agricultural religion into the historical image of the salvation-experience of the Jews.[202] In contrast, in *God in Creation* he wrestles to adapt the irreversible image of history to the reversible image of nature.[203] As Celia Deane-Drummond indicates,

> Moltmann's intention in his concept of the new aeon seems to be that of combining a historic image of the kingdom of God, with the cosmic spatial image of the new heaven and earth. The two ideas interconnect with each other, so that there is a combination of a teleological view of time, characteristic of history, with a cyclical view of time, characteristic of natural systems.[204]

This integration is well-explained with the concept of new creation in the aeon. At the *eschaton* all times will be transformed, with the restoration of all things, and go into the aeon of the new creation.[205] Since the transience of time will be reversed into the transformation of time, everything that has passed away will be recovered. Therefore, there is nothing lost. As Moltmann maintains,

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[200]Moltmann, *The Coming of God,* 295.

[201]Ibid.

[202]Moltmann, *Theology of Hope,* 95.

[203]Moltmann, *God in Creation,* 137-39.

[204]Celia Deane-Drummond, "Jürgen Moltmann on Heaven," in *The Unseen World: Christian Reflections on Angels, Demons and the Heavenly Realm,* ed. Anthony Lane (Grand Rapids: Baker, 1996), 60-61.

[205]For more about Moltmann's integrative eschatology, see also Bauckham, "Eschatology in *The Coming of God.*"

Eschatology proposes to describe the future that God has prepared for the world. So in *Theology of Hope* my concern was to understand the personal existence of human beings in the context of their real history and to expand the personal symbol of hope, which is 'eternal life', with the historical symbol of hope, which is 'the kingdom of God'. What was missing, however, was an integration of the real history of human beings with the nature of the earth—with which men and women are in continual interchange—and this means integrating the historical symbol of hope, "the kingdom of God," with the natural symbol of hope, "the new creation of all things" . . . . It would be truer to say that I have eschatologized nature by seeing nature at this point in time as the true symbol of its new creation in God.[206]

Surely, this new creation with eternity must overcome the problem of transience, as Moltmann asserts: "Past becomes the scheme of this world, which will pass away because it has no permanence. 'Future' is filled with the image of the new creation, which will remain eternally."[207] This argument is from his distinction between *futurum* and *adventus.*[208] The former is the future of the historical time destined by the phenomenon of *chronos,* and it produces transience, while the latter is the future of eternal time, which must not be transient. Moltmann regards time's futurity and its open system as the best merit of historical time, as follows:

If the process of creation is to be completed by the unbounded fullness of the divine life, and glorified creation is wholly free in its participation in the unbounded existence of God. So the indwelling of the unbounded fullness of God's eternal life means the openness par excellence of all life systems, and hence also their eternal livingness, not their finite petrification. The openness of all life systems for the inexhaustible fullness of the divine life also leads to their perfected communication among themselves; for God's indwelling drives out the forces of the negative, and therefore also banishes fear and the struggle for existence from creation. So 'the kingdom of God' is also the kingdom of the universal "sympathy of all things."[209]

Thus, Moltmann takes the best feature of historical time into his argument for eschatological time's endurance. In this way, in Moltmann's time-eternity conception in his eschatological vision, "even the end of the world cannot be total annihilation and new

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[206]Moltmann, *God in Creation,* xi.

[207]Moltmann, *The Coming of God*, 139.

[208]Moltmann, *God in Creation*, 133.

[209]Ibid., 212-14

creation. It can only be a transformation out of transience into eternity."[210] Eternal time

has its futurity like the historical time, but there is no transience from the power of

transformation within eternity.[211] Likewise, Moltmann shows an ideal image of eternity

by integrating the linear time of the modern world and the circular image of eternity in

order to explain the kingdom of God that has no tear or sorrow, but where only joy,

praise, and living forever exist, joining in divine eternal life.

Critique of Moltmann's View

In his article "Eschatology in the Coming of God," Bauckham addresses seven

features of Moltmann's eschatology based on Moltmann's work *The Coming of God*.[212]

In short, Moltmann's eschatology is Christological, integrative, redemptive, processive,

theocentric, contextual, and politically and pastorally responsible. Among these traits, a

redemptive perspective is especially relevant for time-eternity discussion. Moltmann

considers eschatological time as functioning to redeem historical time from the effects of

transience and death, since creation has been vulnerable to these two primary forms of

evil. In spite of this supposition, Moltmann regards sin as an insignificant issue. He seeks

to build a new eschatology that can overcome the weakness of temporal creation.[213]

Moltmann thus adopts a notion of the future that can do away with transience and death.

Bauckham, however, points out that Moltmann has made the fundamental biblical

affirmation of the goodness of creation meaningless by placing the world under the

power of death and transience, saying,

> Creation can only be secured against sin and evil if the new creation exceeds
> restoration. The eschatological transformation is therefore "a fundamental in the
> transcendental conditions of the world." This occurs when the temporal creation

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[210]Moltmann, *The Coming of God*, 271.

[211]Ibid.

[212]See Bauckham, "Eschatology in *The Coming of God*," 1-34.

[213]Ibid., 17.

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becomes eternal creation, as a result, as we have seen, of God's indwelling his creation, sharing his eternal life with it, glorifying it in his presence. To redemption from sin and evil, transience and death, there therefore corresponds creations' transformation and transfiguration into the eternal creation in glory.[214]

For Bauckham, therefore, Moltmann's elaboration of eschatological time modifies the biblical understanding of temporality in particular and creation in general.

In this vein, Miroslave Volf argues that the eschatological transition of the world should include the dimension of redemption from sin and death, emphasizing the notion of "redemption of histories" instead of "completion of the history."[215] Eschatological redemption must include the forgiveness of the sinners, the destruction of the power of death, and the rehabilitation of justice under the transforming judgment of God. To be sure, Volf notes that Moltmann affirms this eschatological dimension of redemption. Moltmann states, "This consummation of what is temporal in the eternal creation includes the redemption from sin, death and annihilation, but it is not simply congruent with that, or absorbed by it."[216] He also mentions, "Even without sin, creation would have been completed. The completion of creation ministers to glory, in that grace liberates from the destructive power of sin."[217] However, Pannenberg points out, "because of the sin that goes along with our being in time, the sin of separation from God, and of the antagonism of creatures in the eternity of God is possible. . . only on the condition of radical change."[218]

Volf thus indicates that Moltmann's argument for time in the *eschaton* needs more explanation, especially in regard to the notion of eschatological transition. Since the

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[214]Bauckham, "Eschatology in *The Coming of God,*" 17.

[215]Miroslave Volf, "After Moltmann: Reflections on the Future of Eschatology," in Bauckham, *God Will Be All In All*, 245-57.

[216]Moltmann, *The Coming of God*, 265.

[217]Ibid.

[218]Pannenberg, *Systematic Theology*, 3:607.

transformation of temporality into eternity should include the finality of the eschatological fulfillment, Moltmann's accounts of the *aeonic* eternity—which entails the simultaneity of past and future and absolute presentness and of the "*aeonic* time" with its reversible and symmetrical circular movement—seems incompatible with a reversible circular movement. In short, Moltmann fails to satisfy both the finality of the consummation and the eternal life of creatures in the new creation.[219]

Another constructive theologian, Catherine Keller, also points out the inner contradiction in Moltmann's assertion of the relation between time and eternity. According to Keller, the new creation in Moltmann's eschatological vision seems to be nontemporal, ahistorical, nonextensive, and deathless.[220] Furthermore, she asks the following:

> Does [the eternal creation], despite the claim to fulfill rather than to end time, actually sacrifice time to eternity? And if so, is such a sacrifice biblically warranted? But does any set of biblical texts require such a dehistorizing end? What sort of fulfillment of time, therefore, does the end of the temporal imply? Does Moltmann's concept of the "eternal world" not belong to a rather more Hellenistic zone of the imagination than the biblical fulfillment of time in everlastingness? Where does the New Testament notion of "eternal life" suggest such a reified state as the abstract substantive "eternity" or especially the "eternal creation?"[221]

For Keller, Moltmann's notion of the eternal creation cannot contend with his concept of temporality. Moltmann has continually professed an eternal time with no transience but only creativity. Many scholars criticize the continuity between historical time and *aeonic* time. Bauckham has expressed his subtle doubt of Moltmann's negative treatment of transience,[222] Hart points out Moltmann's rejection of transience,[223] and John Polkinghorne

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[219]Miroslave Volf, "Enter into Joy! Sin, Death, and the Life of the World to Come," in *The End of the World and the Ends of God: Science and Theology on Eschatology*, ed. J. Polkinghorne and M. Welker (Harrisburg, PA: Trinity Press International, 2000), 272.

[220]Catherine Keller, "The Last Laugh: A Counter-Apocalyptic Meditation on Moltmann's Coming of God," *Theology Today* 53, no. 3 (October 1997), 383.

[221]Ibid., 383-84.

[222]Bauckham, "Eschatology in *The Coming of God*," 12.

[223]According to Bauckham and Hart, "The Christian shape of time can be best seen by correlating with the three key moments of this story (incarnation, cross and resurrection) three of the

regards Moltmann's *aeonic* eternity as non-transient temporality.[224] Additionally, the denial of transience means the denial of temporality altogether since both futurity and transience creates successiveness. There is no time without transience and futurity because they always go together.

As Moltmann emphasizes the futurity of time,[225] Helm also struggles to demonstrate that changes and creativity are preserved in the Kingdom of God. Helm points out, "There will be no prospect of boredom in heaven because of ever-new powers of creativity that men and women will be able to exercise there."[226] For Helm, eternity is "full of movement and event, yet it is also repose."[227] In this sense, however, Moltmann's cyclical image of eternity has a serious problem because it eventually describes a static image. In a cycle everything will come back, and there will be no true newness, perhaps generating a feeling of boredom.[228] More importantly, Moltmann's notion of simultaneity and the mystical present is incompatible with circular patterns, repetition, and reversal, since Moltmann's idea of simultaneity and the mystical present is linked to the notion of

constant features of human experience of time: successiveness, transience and the openness to the future to the new. All three are redeemed." See Richard Bauckham and Trevor Hart, "The Shape of Time," in *The Future as God's Gift: Explorations in Christian Eschatology,* ed. David Fergusson and Marcel Sarot (Edinburgh: T & T Clark, 2000), 47.

[224]See John Polkinghorne, *The God of Hope and the End of the World* (New Haven, CT: Yale University Press, 2002), 125-28.

[225]Moltmann, God in Creation, 212-14; Moltmann, *The Future of Creation*, 126.

[226]Paul Helm, *The Last Things: Death, Judgment, Heaven and Hell* (Edinburgh: The Banner of Truth Trust, 1989), 95. Helm also maintains, "Some Christian theologians, particularly under the influence of Greek forms of thought, have sometimes thought of heaven in static terms, as the place where all change ceases. They regarded heaven in these terms because for them change was synonymous with decay and they recognized that there could be no decay in heaven There will be growth and movement in heaven, no doubt, because there cannot be bodies without change, but there will be no decay." Ibid., 91.

[227]Eric Rust, "Time and Eternity in Biblical Thought," *Theology Today* 10 (October 1953): 353.

[228]Bauckham, "Time and Eternity," 184.

the absolute present in an ecstatic moment where neither past nor future is perceived. As Moltmann describes,

> Conversely, eternity is a now which is always more than a mere now. In this sense we experience in rejoicing. For in joy the highest form of time experience is its intensity. To make it sound banal: "A happy man knows neither time nor hour," as the saying goes. In the jubilant language of hymnody this becomes "ceaseless joy."[229]

This experience of ecstasy is described as a point. This absolute presentness can be a symbol for simultaneity, which is a point-like existence. Yong Soo Jo doubts Moltmann's relation between simultaneity and circular movement.[230] According to Jo, Moltmann adopts two incompatible metaphors, cyclicity and simultaneity, in order to communicate his new notion of eternal time, which has non-transience. His denial of transience in *aeonic* time leaves little continuity between cyclicity and simultaneity. In spite of the discords between them, Moltmann renders cyclicity and simultaneity as distinct images describing the picture of eternity, just with their one commonality, namely, non-transience. Therefore, one can say that Moltmann's eschatological vision of time and eternity has inner tensions and some limitations that need to be developed and clarified further.

Conclusion

Along with noted scholars, this chapter has argued there are both strong and weak points of contemporary theological debates on God and time. Using music as a parallel, I would like to propose the problem of God and time cannot be solved without the concept of the mysterious union of Trinitarian relationality. That which I submit is largely associated with the "eschatological model" noted by Lutheran Archbishop Antjie

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[229]Jürgen Moltmann, *Theology of Play*, trans. Reinhard Ulrich (New York: Harper & Row, 1971), 37.

[230]Jo, "An Evaluation of Jürgen Moltmann's View," 149.

Jackelen. She sets these up and against the ontological model as well as the quantative model, in her article, "Where Time and Eternity Meet."[231]

The first view is the "ontological model," which indicates the discussion in classical theism. According to this model, eternity is "complete stability and total simultaneity." Temporal time, which created from God, is essentially different from eternal state. Compared to eternity, "time is characterized by serious deficiency."[232] Only in exceptional moments is it possible to experience glimpse of eternity, which is called "a rare vision (*rara visio*) towards eternity."[233] According to Jackelen, this "ontological model can easily be construed as static and hierarchical. It possesses a rigidity which makes it difficult when entering into dialogue, for instance with cosmological theories of time and remote future."[234]

The second view is the "quantitative model," which is mainly discussed in dynamic conception of time and everlasting God. The benefit of this model is that one can avoid dualism between time and eternity. In this model time and eternity just have a quantitative difference. In Jackelen's words, "within this framework it is easy to enlist labor for better times and a better world with the purpose of building the kingdom of God. Furthermore, one eludes the problem of explaining how a timeless God can relate to time and act within time."[235] However, in this model eternity is nothing but time because it is dissolved into time. In this way "the quantitative model between time and eternity ends up with some kind of totalitarianism."[236]

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[231]Antjie Jackelen, "Where Time and Eternity Meet," *Dialog* 39 no. 1 (2000): 15-20.

[232]Ibid., 19.

[233]Augustine, *Confessions* (1961), 306.

[234]Jackelen, "Where Time and Eternity Meet," 20.

[235]Ibid., 19.

[236]Ibid., 20.

The third view, the "eschatological model" is not very focused on static and comprehensive systems, but on "relationality."[237] In this model, "time and eternity appear to be intertwined, yet separated."[238] Jackelen states,

> According to understanding, time is no longer regarded as a totality, like in the Newtonian worldview, but as a multi-layered phenomenon; and this view seems to fit a lot better both with the Scriptures and modern natural science. Moreover, this is the only one of these three concepts of time and eternity which clearly transcends a theoretical theism.[239]

During the last decades, the eschatological model corresponds to a significant development in theology with the treatments of the doctrine of the Trinity and Its mysterious relationality.[240] This project is based on this model's understanding due to its appropriateness to deal with a multiplicity of times and interdiscipline with music.

In this vein, noted biblical theologians have taken seriously the faith claims of both tradition and contemporary scientific understandings. Among them, Craig, Barth, Cullmann, and Moltmann have brought eschatology into the forefront of Christian theology and developed valuable conceptions of time and eternity in an intellectual way. Moltmann calls Cullmann's transcendent eschatology "the transposition of eschatology into time,"[241] since it involves the "reduction of eschatology to historical time."[242] For Moltmann, Cullmann's eschatology leans completely toward the modern thought of linear time. Moltmann regards Barth's theology as the "transposition of eschatology into eternity"[243] because it adds "a vertical dimension of eternity to the horizontal linear

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[237]Jackelen, "Where Time and Eternity Meet," 19.

[238]Ibid.

[239]Ibid.

[240]Ibid., 20.

[241]Moltmann, *The Coming of God*, 6.

[242]Bauckham, "Time and Eternity," 174.

[243]Moltmann, *The Coming of God*, 13.

dimension in such a way that the former constantly impinges on the latter, encountering believers in a way that detaches then from historical time."[244]

This chapter concluded with Moltmann's view of eschatological time and its shortcomings in order to consider an alternative model of eternal life that may address the shortcomings. Moltmann's eschatological positions are often problematic or interrogative rather than biblically argued. As Craig's arguments pursue, however, the basic tenet of Moltmann's eschatological time contains both biblical concepts of God's absolute timelessness and temporality. There might be the advantage of inviting Christian thinkers to consider the eschatological model's understanding as well as different ideas and positions for theological speculation. The questions about eternal life or the relation between God's eternity and temporal time encourage speculation beyond the cognitive fields, since the eschatological vision has always been analogical, figurative, or imaginative. The following chapters propose and develop the argument that we can more properly conceive of God's eternity and its relation to time within music. The eschatological being, Jesus Christ, is the proper answer of Christian eschatology. The meaning of God's self has been explained in the language of eternal life.[245] This project suggests that music, by having a deep conversation with theology, can be a powerful "resonant witness"[246] of Jesus Christ, who is the union of time and eternity.

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[244]Bauckham, "Time and Eternity," 175.

[245]Horvath, *Eternity and the Eternal Life*, 4.

[246]This expression is from the title of the book of Begbie, and Guthrie's *Resonant Witness.*

CHAPTER 3

MODERNIST MUSICAL AESTHETIC PHILOSOPHY
WITH RESPECT TO TIME

Introduction

The previous chapter discussed the intellectual struggle over time and its relation to divine eternity in the eschatological vision. God's faithful self-involvement with the world brings the Christian conviction that temporal time is grounded ultimately in the coming of Jesus Christ. This biblical tenet, though, prompts speculation due to time-eternity's eschatological nature. Thus, many intelligible alternatives within human words cannot be easily certified due to their cognitive limitations. Moltmann's notion of "theology of nature" opens the way to think its solutions in different angles through God-created nature: "The world does not disclose itself as God's creation just by itself. It is only because he reveals himself as its creator, preserver and savior that God manifests the world as his creation."[1] Based on a long-lasting dialogue between musical time and God's temporality, Christian musicians and thinkers interpret modernist music as not only "parables of future,"[2] but also "*prima facie* resonances" of Christian eschatology, concerned with cosmic beginnings and endings.[3]

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[1]Jürgen Moltmann, *God in Creation: A New Theology of Creation and the Spirit of God,* trans. Margaret Kohl (Minneapolis: Fortress, 1993), 53. This argument is precisely where a "theology of nature" begins, for its concern is "to interpret nature in the light of the self-revelation of the creative God." Ibid., 58.

[2]Ibid.

[3]Alastair Borthwick, Trevor Hart, and Anthony Monti, "Musical Time and Eschatology," in *Resonant Witness: Conversation between Music and Theology,* ed. Jeremy S. Begbie and Steven R. Guthrie (Grand Rapids: Eerdmans, 2011), 272.

In 2000, Begbie was convinced that music can greatly assist a theological approach to time and temporality, in his book *Theology, Music and Time*.[4] Although "not providing a magic wand to dispel all the mists of confusion," in his words music can provide "a particular kind of temporal experience" that goes above and beyond other methodologies other methodologies since music "'lives through in time-intensive involvement with time-embedded realities."[5] In this way music has a strong possibility to offer "something more adequate to God's involvement with the temporal, created order, especially to the pivotal events of Good Friday and Easter."[6] The time in which music occurs can bear the same time Jesus Christ shared as part of God's determination to reconcile our time to his eternity.[7]

Olivier Messiaen asserts that music offers a more powerful way to grasp this mysterious Christological time than any other scientific or philosophical account. He writes,

> Scientific research, mathematical proof, amassed biological experiments have not saved us from uncertainty. Quite the contrary, they have increased our ignorance by constantly revealing new realities within what was believed to be reality. In fact, the only sole reality is of a different order. . . . Only by encountering another Being can we understand it.
>
> But to that, we have to pass through death and resurrection, and that implies the leap out of temporal things. Strangely enough, music can prepare us for it, as a picture, as a reflection, as a symbol. In fact, music is a perpetual dialogue between space and time, between sound and colour, a dialogue which leads into a unification: Time is a space, sound is a colour, space is a complex of superimposed times, sound-

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[4]Jeremy Begbie, *Theology, Music and Time* (Cambridge: Cambridge University Press, 2000), 30.

[5]Ibid.

[6]Ibid., 147. Begbie continues, "We have seen that music is capable of offering an 'interpenetrating' temporality, in which, we are given not an evaporating present but a present through which past is directed towards future, in which a past occurrence does not retreat into an ever-receding and unreal 'beyond,' and in which future occurrences are not totally unknowable or unreal but can, in various ways, be intuited now. The 'reality' we experience at any one 'moment' in music is not exhausted by those phenomena which can be said to exist 'now.' Christian theology dares to speak of an interpenetration temporality made possible and accessible through what has happened on Good Friday and on Easter Day." Ibid., 148-49.

[7]Ibid., 148.

complexes exist at the same time as complexes of colours. The musician who thinks, sees, hears, speaks, is able, by means of these fundamental ideas, to come closer to the next world to a certain extent. And, as St. Thomas says: music brings us to God through "default of truth," until the day when He Himself will dazzle us with "an excess of truth." That is perhaps the significant meaning—and also the directional meaning—of music.[8]

For Messiaen, music is more than a means to express his faith. Rather, it is a vehicle to Jesus Christ and his mysterious time. Regarding music as a valuable vehicle for theology, particularly in regard to the "theology of nature" (in Moltmann's terms), the current chapter will discuss the philosophy and certain formal properties of modernist-music aesthetics in order to grasp a vivid picture of time and eternity and modern sounds' "eschatological resonances."[9] After a general overview of traditional and modern-musical thinking with respect to its time, Olivier Messiaen's music aesthetics and philosophy will be discussed from his writings, selected pieces, and other commentaries, as the leading composer to deal with issues of theology and time throughout the mid-twentieth century. This discussion of modernist music will provide the foundation for a study of the ideal vision of the eternal God and his temporality found in Michael Tippett's musical philosophy and aesthetics.

Musical Time and Jesus Christ

Christian eschatology is deeply involved with the concepts of time and eternity: created time, transient time, redemptive time, the end of time, temporality, quantitative time, qualitative time, timeless eternity, communicative or relative eternity with time, etc. In the view from our *present* time, all these concepts can be compressed within two notions of time: linear and nonlinear. Many contemporary theologians, including Cullmann and Barth, emphasize "present time" as the foundational aspect of Christian

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[8]Olivier Messiaen, "Introduction to the Programme Booklet for Paris, 1978," in Almut Rössler, *Contributions to the Spiritual World of Olivier Messiaen*, trans. Barbara Dagg and Nancy Poland (Duisburg, Germany: Gilles und Francke, 1986), 10.

[9]Borthwick, Hart, and Monti, "Musical Time and Eschatology," 272.

eschatology.[10] As Moltmann rightly points out, "The person who presses forward to the end of life misses life itself."[11] This is because Christian eschatology is not only about the end but also about living in the present with hope by receiving the benefits from communicating with the eternal God. In other words, Christians' appreciation for the present can be a crucial key for determining their future, since "now" is the time that the eternal Jesus Christ shared through his event.[12] Therefore, believers experience nonlinear time within linear time until the *eschaton*, the time when they participate fully in eternal divine temporality.

In Günther Thomas's words, "Jesus was resurrected not just into the eternal life of God but into a new existence that happens to include such a rich variety of times that created time is not excluded."[13] Regarding this variety of times, many Christian thinkers point out that music is able to explain the mysterious time of Jesus Christ because this created world itself has a "true and real parable and promise of the kingdom," based on Moltmann's term "theology of nature."[14] As a temporal art, music has unlimited possibility for feeling the present time when any participant in music, whether a listener or a composer, a performer or even a dancer, is sensitively involved in it. As Borthwick, Hart, and Monti indicate, "One way in which music is particularly suitable for

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[10]Stephen William, "Thirty Years of Hope: A Generation of Writing on Eschatology," in *Eschatology in Bible and Theology: Evangelical Essays on the Dawn of the New Millennium*, ed. Ken E. Brower and Mark W. Elliot (Downers Grove, IL: InterVarsity, 1997), 245.

[11]Jürgen Moltmann, *The Coming of God: Christian Eschatology*, trans. Margaret Kohl (Minneapolis: Fortress, 1996), xi.

[12]In the context of eschatology, *Christ event* refers to his Incarnation, ministry, death, resurrection, and ascension. In a broad sense, it indicates Christology itself within salvation history.

[13]Günther Thomas, "Resurrection to New Life: Pneumatological Implications of the Eschatological Transition," in *Resurrection: Theological and Scientific Assessments*, ed. Ted Peters, Robert John Russell, and Michael Welker (Grand Rapid: Eerdmans, 2002), 264, quoted in Borthwick, Hart, and Monti, "Musical Time and Eschatology," 274.

[14]Moltmann, *God in Creation*, 59.

representing eschatological reality is its ability to accommodate different modes of temporal engagement. As the essentially temporal art form, music is perhaps uniquely capable of embodying the 'rich variety of times' that characterize the new creation inaugurated by the resurrection of Jesus."[15] In particular, music's two conceptions of linearity and of nonlinearity have been applied to a theology of time and eschatology in various ways. In these valuable parables modernist musical aesthetic with regard to time has opened a new way to think of time and eschatology.

**Linear Time and Christian
Teleology in Musical Time**

Jonathan D. Kramer regards the meaning of music as its temporality, and he establishes the concepts of linear and nonlinear time that determine the existence of temporal narrative in a musical piece. He defines linear music as "the determination of some characteristic(s) of music in accordance with implications that arise from earlier events of the piece."[16] This linear procedure needs a functional tonality, which flows in its harmonic progress, from tonic to subdominant, and eventually to cadence. "Harmonic events are all defined with respect to the tonic, so that its presence is continuously felt throughout the course of a piece."[17] However, this temporal tonality is governed by many different functions of *time*. Throughout music history, varied styles of music in every culture are always linked to their distinctive time-sense, which itself expresses cultural values. In this sense composer Charles Wuorinen asserts that the tonal language defines the complexity of the rhythmic content of a piece.[18] This is because tonal music, where

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[15]Borthwick, Hart, and Monti, "Musical Time and Eschatology," 274.

[16]Jonathan D. Kramer, *The Time of Music: New Meanings, New Temporalities, New Listening Strategies* (New York: Norton, 1988), 20.

[17]Martin Boykan, *Silence and Slow Time: Studies in Musical Narrative* (Lanham, MD: Scarecrow, 2004), 79.

[18]Charles Wuorinen, *Simple Composition* (New York: C. F. Peter's Corporation, 1994), 41-44.

the tones are unequal in weight due to the pull of the tonic pitch, requires consistent and periodic rhythmic phrasing. This rhythmic sense allows the music's concepts of "before" and "after," which are inherent to memory and the mind,[19] to make figures of anticipation or expectation. This phenomenon implies a piece is pointing to a final moment of closure in the tonic key; this means the ultimate point of arrival, "the 'goal' (*telos*) of the work for which it was designed from the beginning."[20]

In this sense, Kramer's definition of musical linearity is strongly connected to Christian teleology because the Christian view of temporal history is under the linear movement from "in the beginning" to "the last days." In music, what is being heard in the present is defined by events that occurred previously and that are anticipated to occur in the future. Moreover, the integral role in tonality of tension and resolution from varied rhythmic and harmonic progress supports Christian accounts of teleology. In sonata form, the small-scale workings, which arouse tension, are always following in tonal progression, and this modulation from tonic to dominant in the exposition eventually requires parallel stability of the tonic in the recapitulation. As Begbie writes, tonality "possesses an integral relational order which in its large-scale and small-scale organization is sensed as directional driving towards rest and closure."[21]

To illustrate this concept one might examine the opening eight measures of the first movement of Mozart's Sonata in D major, K. 576 (example 1). These measures are composed of two short parallel periods: the first four measures with a half cadence and the second four measures with a perfect authentic cadence. This simple construction has varied levels of interaction with time. The sequencing in the first two measures by itself has multiple implications within eight measures. The upward jumping motion of the

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[19]Julius Thomas Fraser, *Of Time, Passion, and Knowledge* (Princeton, NJ: Princeton University Press, 1975), 249.

[20]Borthwick, Hart, and Monti, "Musical Time and Eschatology," 276.

[21]Begbie, *Theology, Music and Time,* 38.

sequencing in the opening measure establishes the dominant rhythmic sense of this piece with an expectation for the possible direction of the rest of the phrase, which may or may not be fulfilled immediately. The listener hears in the third measure—the transformed rhythm from the first two measures through the bass line—which makes her or him anticipate the future. The half cadence in the fourth measure sets up an expectation that its tension will eventually be resolved. The listener knows that this resolution is delayed with the start of the second phrase in measure 5, which begins exactly same as the first but in a different key. When the first two measures are repeated in the fifth measure, this motive in the first two measures is carved into his or her consciousness with its rhythmic and melodic profile, having the potential of marking it as important to the remainder of the section or even the whole work. The listener never confuses the resolution of the dominant chord in measure 4 as home, but rather the start of the first phrase in measure 5 activates the listener's memory.

Example 1. Mozart, *Sonata in A Major,* K331, measures 1-8

When the listener hears new melodic material in measure 7 and movement toward a cadence begins, the expectation for a resolution of the previous half cadence increases until it is fulfilled with a perfect authentic cadence in the last measure. Beyond the use of

motive and phrase construction, melody, harmony, and rhythm create expectation for both cadences in these two four-measure phrases.

Likewise, this short example demonstrates the interaction between time and tonic, which create an elaborate *network* of musical time. As Jann Pasler asserts, "To follow a narrative in music as in literature, one must develop expectations from the work's implications, use one's accumulated memory of its events to comprehend . . . and pay attention to understand what comes next . . . . A work's *narrativity* then sets the stage for the communication of meaning."[22] In these phrases from Mozart, the time between past, present, and future can simultaneously become complex in the listener's mind, with the result that he or she can experience "a multiplication of the effects of accretion and cause-and-effect relationships."[23] In this way I will seek to argue music in linear time maybe heard as bearing witness to the eternal nature of Jesus Christ, who is "the first and the last, and the living one" (Rev 1:17-18). Thus, one can say that traditional tonality bears witness Christian teleology due to its narrativity based on the role of musical memory, which traces the linearity of sound through the beginning, the middle, and the ending sounds.

However, many recent theological implications from musical works points out shortcomings of musical linearity's theological process of displaying the notion of Christian meaning of temporality. This problem is also recognized in the fields of modern philosophy and music aesthetics. Modernist composer Harrison Birtwistle writes, "Time is not linear, though it expresses itself that way. . . . In the end you understand music

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[22]Jann Pasler, "Narrative and Narrativity in Music," in *Time and Mind: Interdisciplinary Issues*, ed. Julius T. Fraser (Madison, CT: International Universities Press, 1989), 244-45. The terms *narrative* and *narrativity* are rather loaded and have many implications in and of themselves. They are used in this context primarily because they are, defined by Pasler, in the context of music specifically in terms of interaction with the past, present, and future, thus making them applicable here.

[23]George Rochberg, "The Structure of Time in Music: Traditional and Contemporary Ramifications and Consequences," in *The Study of Time II*, ed. J. T. Fraser and N. Lawrence (New York: Springer-Verlag, 1975), 143.

through your memory. You go back to the same thing again and again and experience it differently."[24] The composer John Tavener (1944-2013), known for his extensive output of religious works, including *The Protecting Veil*, *Song for Athene* and *The Lamb*, is deeply pessimistic about Western tonality's theological possibilities of God-shared temporality in Jesus Christ.[25] For Tavener, "Sacred music must be to lead us to the threshold of prayer or to the threshold of a true encounter with the living God . . . helping to pray, and lifting our minds and hearts above this earth (where we are in exile for a short time) into Heaven, our true 'homeland.'"[26] When Begbie examines Tavener's thoughts on musical time, Begbie agrees with him that "the potential of the tradition will only be properly seen when something of a theological reorientation takes place." He summarizes,

> As with one-level linear models of time, it could lead us to overlook (a) the ontological decisiveness of Christ as the one in whose history the temporal world has "once and for all" found its fulfillment in God's eternity, and therefore (b) the epistemological decisiveness of Christ for comprehending the character and significance of time and its relation to eternity. To lean to heavily on our wave model could lead us to treat Christ as merely "another" event, another moment in a sequence of wave patterns. Christology would thus be in danger of becoming determined by prior conceptions of temporality rather than being determinative of all our thinking about temporality.[27]

According to Begbie, linear music and its tonality can support not only "the reality of time as intrinsic of God's creation," but also "the essentially positive character of time as parts of God's 'good ordering' of the world."[28] In this way Western traditional tonality can bear witness to Christian faith; "its commitment to the Son's assumption of

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[24]Borthwick, Hart and Monti. "Musical Time and Eschatology," 291.

[25]Begbie, *Theology, Music and Time*, 147.

[26]John Tavener, quoted in Geoffrey Hayden, *John Tavener: Glimpse of Paradise* (London: Gollancz, 1995), 209.

[27]Begbie, *Theology, Music and Time*, 147.

[28]Ibid., 71.

creaturely reality (including time) in Jesus Christ and the Spirit's direction of all temporal things to their eschatological fulfillment, announces that our experience of temporality corresponds to a dimension of created reality."[29] Begbie, however, notices that there is a better way to express Christological time in the music of twentieth-century composers who have attempted to reengage with these concepts in new modes.[30]

**Modernist Nonlinear Time
and Temporality in Music**

Music's modernism is a great asset for Christian thinkers and musicians when they consider modernist music's nonlinearity. According to Begbie, "modernity should be clearly distinguished from what music historians speak of as 'modernism.'"[31] Begbie explains the broad concept of modernism as "a cluster of attitudes or mindset inextricably bound up with social and cultural practices;" it prominently focuses on human autonomy and human achievement of high-technology and industry with a mind of nonreligious, anti-theological, or "metanarratives."[32] According to Begbie's line of thought, modernity also includes linear understandings of time resulting from scientific discovery. Ironically, then, he argues, modernist music can describe God's eternity in nonlinear ways because it involves a "'disembedding' of humankind from its previously assumed place in an interconnected and harmonious cosmic order."[33]

Modernist nonlinear time. While linearity still remained dominant in nineteenth century music, Richard Wagner and his followers moved away from linearity,

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[29]Begbie, *Theology, Music and Time*, 97.

[30]Ibid.*,* 147.

[31]Jeremy Begbie, *Music, Modernity, and God* (Oxford: Oxford University Press, 2014)*,* 4.

[32]Ibid.

[33]Ibid.

in part through the use of the *leitmotif* and its extreme repetitions contends Edward
Strickland in his investigation into the roots of musical minimalism.[34] Their distance
from tonality allowed later Romantic music to thwart linearity in a variety of ways.[35]
Prominent music aesthetician Leonard B. Meyer defines this kind of music as
"directionless, unkinetic" and "anti-teleological."[36] This is because "it presents a
succession rather than a progression of events, this art is essentially *static*. There are no
points of culmination or focus. All events are equally important and time, as we
ordinarily conceive it, dissolves. There is only *duration*."[37]

Jann Pasler, in her article "Narrative and Narrativity in Music," defines this
modernist approach another way. Discussing the concept of narrativity in a musical piece,
she identifies three types of comparision: narrative, antinarrative, and non-narrative, as
follows:

> Antinarratives are works which rely on the listener's expectation of narrative, but
> frustrate it through continual interruption of a work's temporal processes. . . .
> Nonnarratives are works that may use elements of narrative but without allowing
> them to function as they would in a narrative. . . . A third type of innovation
> [nonnarrativity] constitutes works without narrativity, those that shun any
> organizing principle, whether an overall structure or preordained syntax, and
> thereby try to erase the role of memory.[38]

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[34]Edward Strickland, *Minimalism: Origins* (Indianapolis: Indiana University Press, 1993), 124.
Similarly, Pickstock notes, "Modernism in music stems in part from the later Romanticism of Richard
Wagner, who had already distanced himself from the structures of fixed keys and, with the invention of the
leitmotif, allowed Romantic expressivism to drift further away from the dominance of harmonic relation
and melodic development." Catherine Pickstock, "Quasi Una Sonata: Modernism, Postmodernism,
Religion, Music," in Begbie and Guthrie, *Resonant Witness*, 191.

[35]Erik Christensen, *The Musical Timespace: A Theory of Listening* (Aalborg, Denmark:
Aalborg University Press, 1996), 1:50.

[36]Leonard Meyer, *Music, the Arts, and Ideas: Patterns and Predictions in Twentieth-Century
Culture* (Chicago: University of Chicago Press, 1994), 72.

[37]Ibid., 81.

[38]Pasler, "Narrative and Narrativity in Music," 244-48.

According to Pasler's classifications, Igor Stravinsky and Karlheinz Stockhausen tended more toward antinarratives, due to their expression of "multiply-directed time" or "moment time."[39] Minimalist works fall into the category of nonnarratives due to their complete contrast with linear time.[40] John Cage's works are more associated with nonnarrativity due to chance elements.[41] In spite of modern music's diverging expressions of nonlinearity, most modernist music was influenced by French philosopher Henri Bergson's philosophy of *durée*, a theory of time and consciousness. In the human mind, time may speed up or slow down, while in science it remains the same.[42] In the inner life of man a qualitative kind of duration exists. For example, the past, present, and future can be intensively fused, just like music naturally express.[43] Based on Henri Bergson's concept of duration (*durée*), modernist composers often pursued a free process of "continuous variation," thwarting linearity in various ways. They pursue the purified sound "that is never for a single instant self-identical."[44]

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[39]Kramer, *The Time of Music*, 50-52.

[40]Kramer goes beyond Pasler and describes these pieces as existing in vertical time: "A single present stretched out into an enormous duration, a potentially infinite 'now' that nonetheless feels like an instant." Ibid.

[41]Ibid. See also Richard Andrew Lee, "The Interaction of Linear and Vertical Time in Minimalist and Postminimalist Piano Music" (D.M.A. diss., The University of Missouri, 2004), 16.

[42]Henri Bergson, *The Creative Mind: An Introduction to Metaphysics*, trans. Mabelle L. Andison (New York: Dover, 2007), 11-14.

[43]See especially Henri Bergson, *Creative Evolution,* trans. Arthur Mitchell (New York: University Press of America, 1983), 186-272.

[44]Pickstock, "Quasi Una Sonata," 194. Pickstock explains, "With explicit reference or not, this was seen as akin to the absolute heterogeneity of Bergson's *durée* and Husserl's expression of ecstatic temporality, radicalized by Heidegger (probably in Bergson's wake) into an identity with Being as such. In the latter case, one is removed both from punctuality and form relation, a singular but self-differentiating process. The radical subjectivity of this process indicates also a development of Romanticism, but in the direction of subjective forces that exceed us from within. This lineage is relevant to the musical world also."

The new techniques in modernists' nonlinear music are largely subordinate to the idea of the twelve-tone scale, or "tone row," in which *durée* can be the overall thinking of a piece. In tone-row compositions all twelve semitones must be equal but must be ordered in an unequal way, while tonal music requires consistent and periodic rhythmic phrasing.[45] The result of equalizing twelve half intervals is that there are no tonics or dominants, no middle or development, and no recapitulation or home. In this source, nonlinear music is "the determination of some characteristic(s) of music in accordance with implications that arise from principles or tendencies governing an entire piece or section."[46] While the past determines the present through the role of memory in linear music, in nonlinear music, the past does nothing to determine the future.

In Arnold Scheonberg's serialism, he uses all twelve semitones with equal weight. The equality means no moment is greater than another, which gives an atmosphere of a stasis in the music. Tonal music requires consistent and periodic rhythmic phrasing.[47] In serial music, by contrast, each musical event is heard for its own sake in every moment because it does not contribute to a larger musical narrative. This is because, as Kramer notes, nonlinear music can give listeners to hear "moment time," saying, "The moments may be related . . . but not connected by transition."[48] According to Kramer, in tonal music, combined memory naturally connects events together in human minds. Thus, "moment form" develops meaning over the course of the whole, rather than in the moment itself.[49] Music that is focused on rhythm, then, does not determine music's temporal identity by focusing on sound, nor by putting sounds in

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[45]Wuorinen, *Simple Composition*, 41-44.

[46]Kramer, *The Time of Music*, 20, emphasis added.

[47]Wuorinen, *Simple Composition*, 41-44.

[48]Kramer, *The Time of Music*, 50.

[49]Ibid., 215-16.

linear relationships. As Stockhausen states, "these forms do not aim toward a climax, do not prepare the listener to expect a climax. . . . *Every present moment* counts, as well as no moment at all. . . . An instant does not need to be just a particle of measured duration."[50] The interpretation of this "moment time" opens up to the theological thinking the most evocative aspect of eternity, an everlasting present.

Theological implications. On the question of the relation between musical modernism and Christianity, Pickstock identifies two key elements that connect them: sacrifice and tempo.

> After Wagner, modernism was concerned with sacrifice: with sacrifice as the primitive essence of religion in the wake of modern anthropological discoveries, and with the possibility of a purified, immanent sacrifice toward the human order, or the human community, or even the void. These thematics could be reintegrated quite easily into the framework of Christian typology, looking toward Christ's passion. The ecstasy of music can convey the going beyond oneself that such a notion requires, including its strange fusion of the ethical demand with an extra-ethical obsession. To lose oneself in the absolute is to lose oneself in that which exceeds the ethical, especially if the absolute is an immanent law, or totality, or process. The lure of eros is for the modern artist just a given, as is the succession of time or the social totality. To lose oneself in these things is to surrender to an extra-human rhythm, which pulses through the subconscious but expresses the natural in an aleatory mode that is more fundamental than anything that can be explored by natural science.[51]

Based on these religious ingredients of sacrifice and tempo, modernist music is able to express "self-abandonment to immanent mystery" in the best way because time in music reveals itself temporal.[52] Given this powerful sense of temporality, musicians in the modern era explored Christian theology in an eschatological vein. An example is Schoenberg's idea of serial music itself as creation ex nihilo, as also practiced by Pierre Boulez and Karlheinz Stockhausen.[53] Schoenberg regarded the tone row as the natural

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[50]Kramer, *The Time of Music*, 215-16.

[51]Pickstock, "Quasi Una Sonata," 193.

[52]Ibid.

[53]Begbie, *Theology, Music and Time*, 191-98. Ironically, Boulez was pursuing an idea he had first encountered in the piano piece *Mode de valuers et d'intensites* by his teacher Olivier Messiaen (a

"divinely ordained grammar of music and the cosmos," in a New Pythagorean or Cabbalistic way.[54] Thus, Schoenberg shows that "the modernist reinvention of the sacred in art as secret, subjective, temporal, and sacrificial could readily be deployed as a new means to safeguard and convey more traditional religious belief."[55]

The moment, as found in modernists' nonlinear concept, can be heard as allowing listeners to experience "an atom of eternity" in Barth's terminology.[56] Many contemporary Christian eschatologists, including Moltmann, asserted that history's proper goal is not explained within its own temporal boundaries but rather within the transformative new creation of God.[57] The world's temporal end is a final point of transition from one stage of creaturely existence to its actual fulfillment through redemptive transformation. In this sense traditional tonality cannot offer both the true completion of the world and "temporality with an open future."[58] Tonal music still bears Pythagorean truth linked to soul and body, reason and the passions, the individual with society and the cosmos,[59] but the "capacity to speak of God comes only when the march

devout Christian). The most significant pieces written using integral serialism fall within a period of approximately eighteen months.

[54]Pickstock, "Quasi Una Sonata," 196. Nevertheless, one could see this as a characteristically modern Jewish embrace of a post-Kantian position. The bounds of finitude are identified with the laws of God. They gesture, negatively, to the unrepresentable infinite and even intimate it as a glimpsed chasm, yet they are unable to mediate this infinite to us.

[55]Ibid. Examples of this kind of musical experiment in the approach field of literature would include T. S. Eliot and David Jones.

[56]Karl Barth, *The Epistle to the Romans,* 6th ed., trans. Edwyn Hoskyns (Oxford: Oxford University Press, 1933; reprint, 1972), 314.

[57]William, "Thirty Years of Hope," 41.

[58]Thomas, "Resurrection to New Life," 261.

[59]See Catherine Pickstock, "Music: Soul, City and Cosmos after Augustine," in *Radical Orthodoxy: A New Theology,* ed. John Milbank, Catherine Pickstock, and Graham Ward (London: Routledge, 1999), 243-77.

of time is forgotten."[60] This is because a linear time conception, which necessitates growth and progression, falls short of speaking of God's eternal character. In the rhythmic freedom of modern composers, however, "there is no 'moving from' and 'proceeding towards.' The metrical beat becomes merely a reference point: it assumes a mechanical function by means of which a structure can be temporally 'spread out.'"[61] In this way music in mere "organization and duration" creates a sense of eternal present,[62] just as McTaggart understands the unreality of time not in a negative light but as part of a long line of mystical, religious, and philosophical thought, which views time as the phenomenal appearance of a supra-temporal reality.[63] Lewis Rowell states,

> The category of music which I am describing as 'static' or 'timeless' does have its laws, which may be inferred as rejections of or antitheses to the traditional dynamic/kinetic properties of music: such a music is consistent, continuous, and relatively unarticulated; it fails to imply a sense of progression, goal direction, increasing or decreasing tension, movement, hierarchy, structural functions, contrasting rates of motion, cumulation, phrases or internal units that might suggest a temporal scale of periodicities. It is, in a word, a 'pool' of sound, a sustained esthetic surface in which the beauty lies in one's response to the surface itself, not in the syntactical relationships among its components. Such a piece neither begins nor ends—it starts and quits! A part represents the whole, and the piece may be of any length. The general illusion is one of a state rather than a process, a music more of being than becoming, a continuous Now.[64]

Due to its abstraction and suppression of memory, development, and resolution, modernists' music may seem arbitrary, in Pickstock's words, "non-revealed or non-loved."[65] Pickstock argues, however, "modernist music is far more listenable to than is

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[60]Paul Griffiths, *Olivier Messiaen and the Music of Time* (Ithaca, NY: Cornell University Press, 1985), 107.

[61]George Rochberg, *The Aesthetics of Survival: A Composer's View of Twentieth-Century Music* (Ann Arbor, MI: University of Michigan Press, 2004), 105.

[62]Ibid.

[63]John E. McTaggart, "The Unreality of Time," *A Quarterly Review of Psychology and Philosophy* 17 (1908): 457.

[64]Lewis Rowell, "Stasis in Music," *Semiotica* 66 (1987): 181.

[65]Pickstock, "Quasi Una Sonata," 203.

usually allowed, and denial of this is the disgrace of populist culture, not of skillful composers."[66] The sounds can be very beautiful, to the point of evoking a sense of one's hearing the cosmos—*the beauty of the infinite*,[67] as David Hart calls it.

However, Andrew Shenton points out a paradoxical phenomenon in this musical "stasis." As he says, quoting Rowan Williams' observation, if music is "the most contemplative of the arts, it is not because it takes us to the timeless, but because it obliges us to rethink time."[68] Many scholars have observed this paradox. Put simply, time's "narrative" aspect and time as "memory" never disappear within modernist music, in spite of "the Bergsonian aim to liberate music from spatialization."[69] First, continuous variation of the original is a kind of simultaneity because the variation of the original is "always already," seemingly "spatial" after all.[70] Therefore there *is* a narrative aspect. Second, even in the most extreme modern experimenter's music, one hears music in laid-out measured time, a kind of "geometry of time," because juxtaposition is merely noise and not music.[71] Pickstock here quotes Pierre Boulez's term: "In a piece without development of a theme but only ceaseless juxtaposition and surprise, both the composer and the listener must continuously forget what has come before."[72] In this way time as memory has also left some traces in modernist music. Thus, "the endeavor to remove theme, development, measurable meter, and harmony is an impossible one," in spite of

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[66]Pickstock, "Quasi Una Sonata," 203.

[67]See David Hart, *The Beauty of the Infinite: The Aesthetics of Christian Truth* (Grand Rapids: Eerdmans, 2003).

[68]Andrew Shenton, "Observations on Time in Olivier Messiaen's *Traité*," in *Olivier Messiaen: Music, Art and Literature*, ed. Christopher Dingle and Nigel Simeone (Aldershot, UK: Ashgate, 2007), 174.

[69]Pickstock, "Quasi Una Sonata," 195.

[70]Ibid.

[71]Ibid.

[72]Ibid.

modernists' enterprise toward the sublimity of *durée*.[73] This is because, in Pickstock's words, "The twelve-tone scale was the boundary of musical finitude; although it held out the prospect of release from the diatonic octave, it also necessarily bound one back within it, since it is merely the abstraction of the purest degree of chromaticism that the octave pre-contains."[74] In light of this paradox, Borthwick, Hart and Monti endorse modernist music as an important theological aid, saying,

> Modernism, this account suggests, might be regarded as the search for a lost Eden. From a Christian perspective, though, we have seen that some examples of modern music are more fruitfully regarded not as lingering "traces" harkening back to some lost paradisal state, but as parabolic anticipations, pointing forward in new and unexpected ways, modeling suggestively the enigmatic relation between life in this world and "the life of the world to come." Music's insistence on accommodating both sequential and recurrent patterns, and in particular modern music's self-consciously ambiguous treatments of aural closure may help us to resist any easy resolution or classification of this relationship, enabling us, perhaps, to "hear" and to feel something of the paradox of eschatological "newness," and of a coming kingdom in which genuine movement, development, and desire will somehow coexist forever with the joy and resolution of the final crashing chords.[75]

Accordingly, modernist nonlinear music is capable of to suggesting Christian hope and "the movement of the present into God's promised future, even to the extent of contradicting the apparent intentions of the composer."[76] Moreover, it is striking to note, Pickstock points out, that many modernist musicians and major innovators, such as Igor Stravinsky, Arnold Schoenberg, Olivier Messiaen, Alfred Schnittke, Galina Ustvolskaya, Michael Tippett, and Arvo Pärt, continued to practice some mode of Christianity or Judaism.[77] Among Christian musical innovators, one can find perhaps the most notable integration of musical modernism with Christian theology in the music of Messiaen.

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[73]Pickstock, "Quasi Una Sonato,"195.

[74]Ibid.

[75]Borthwick, Hart, and Monti, "Musical Time and Eschatology," 293-94.

[76]Ibid., 273.

[77]Pickstock, "Quasi Una Sonata," 193.

Messiaen is the central topic of both musical modernism and "theological" music.[78] The following section will deal with Messiaen's musical aesthetic, especially with regard to time conception. His contribution to a theology of time and eschatology through the device of music and his influence on other modernists' musical and theological thinking are crucial to the present argument.

Olivier Messiaen's Time and Eternity

During the seven decades of his compositional career span, Messiaen left some of the twentieth century's most important works, which were marked by an extraordinary use of time and active rhythm and of vivid color. As Douglas Shadle asserts, "Messiaen embraced musical modernism in all of its eclectic variety."[79] Moreover, he is called a radical composer due to his unceasing and newly invented compositional techniques during his whole compositional period.[80] Like other Bergsonian modernists composers, Messiaen exemplifies vital cosmic forces in his scientific experiments, yet he has created his own voice through varied but unique compositional techniques.[81]

For Messiaen, "music should be able to express some noble sentiments (and especially the most noble of all, the religious sentiments exalted by the theology and truths of our Catholic faith)."[82] His unique compositional techniques convey an audible

[78]See Ian Darbyshire, "Messiaen and the Representation of the Theological Illusion of Time," in *Messiaen's Language of Mystical Love*, ed. Siglind Bruhn (New York: Garland, 1998), 33-55. See also Roberto Fabbi, "Theological Implications of Restrictions in Messiaen's Compositional Processes," in Bruhn, *Messiaen's Language*, 55-84; and Theo Hirschbaum, "Magic and Enchantment in Messiaen's *Catalogue d'Oiseaux*," in Bruhn, *Messiaen's Language*, 195-224.

[79]Douglas Shadle, "Messiaen's Relationship to Jacques Maritain's Musical Circle and Neo-Thomism," in *Messiaen the Theologian,* ed. Andrew Shenton (Burlington, VT: Ashgate, 2010), 83-84.

[80]Pickstock, "Quasi Una Sonata," 200.

[81]Mareli Stolp, "Messiaen's Approach to Time in Music" (M.Mus. diss., University of Pretoria, 2006), 7.

[82]Olivier Messiaen, *Technique de mon Lanqage Musical,* vol. 1 (Paris: Leduc, 1944); trans. John Satterfield as *Technique of My Musical Language* (Saint-Honoré, Paris: Alphonse Leduc, 1957), 1:13.

sense of temporality in a more effective way than the same sense in traditional tonality. Moreover, Messiaen sought to synthesize a rhetoric for a new musical language to communicate aesthetic of faith about God of human life from his Catholic faith tradition. By doing so, "Messiaen has achieved iconic status as the twentieth century's most important Catholic composer, as well as one of the most innovative musicians of any creed."[83] What Messiaen wanted to express was not merely his own faith, but his whole-hearted devotion to Catholic doctrines.[84]

Thomas Aquinas's *Summa Theologiae* particularly influenced Messiaen's compositional thinking throughout his life. Based on Aquinas' doctrine of touching "all things without ceasing to touch God," Messiaen built his compositional aesthetic with the belief that "a theologically oriented music should be extremely varied."[85] Griffiths narrates,

> Catholic observers have often been appalled at the vulgarity with which the truths of their faith are projected, non-Catholics mistrustful of the scent of incense carried. . . . But vulgarity is only a sign of innocence, and of piety too: it is the willingness to use any material, even added-sixth chords sweetly scored for strings, without a flicker of anxiety about that material's history. Time is, once more, not at issue.[86]

Because Messiaen believed that God is simple and joyous, he thought that a wide gamut of musical sources could evoke the divine. Thus, Messiaen willingly adapted concepts from other traditions of religious thought such as Indian rhythms, Greek metric patterns, Javanese *gamelan*, Indian *desitalas*, Japanese music, and other Oriental elements.[87] From these various sources Messiaen juxtaposed birdsongs, modes, serial techniques and tonal

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[83]Shadle, "Messiaen's Relationship to Jacques Maritain's," 83-89.

[84]Shenton, *Messiaen the Theologian*, 110.

[85]Ibid. Pere Pascal Ide, a Thomistic scholar and priest at La Trinité, has remarked about the depth of Messiaen's grasp of Aquinas in "Olivier Messiaen Theologian?" See *Portrait(s) d'Olvier Messiaen*, ed. Catherine Massip (Paris: Bibliotheque nationale de France, 1996), 40.

[86]Griffiths, *Olivier Messiaen and the Music of Time*, 109-14.

[87]Ibid., 114.

elements in his theology of sound, "paralleling Aquinas's philosophical synthesis of Christian, Greek, Islamic, and Jewish works and teachings."[88] Griffiths goes so far as to claim that all the themes of Messiaen's music point to the eternal God from a humble seat within temporal time, as he writes,

> He has been powerfully stimulated by the most marvelous events and imaginings of Judeo-Christian tradition: the Nativity, Transfiguration, Resurrection and Ascension of Christ, the glories of the resurrected existence and the affiliation of all humanity to God. However, the basic truth enshrined in all of these is a truth peculiarly amenable to musical expression: it is the presence of the eternal within the temporal, the unmeasurable within the measured, the mysterious within the known. It is the truth of everything Messiaen has written.[89]

Likewise, Pickstock asserts, Messiaen's vast array of styles and musical sounds lay "in the coincidence of beauty with eternity and infinity in God. Because this is reflected in the created order, the cosmic hymn can be revealed and created ever-anew."[90] More astonishingly, Messiaen's syntheses of theological language, gesture, dramatic character portrayal, and other ideas in his oratorio or opera dramatize eschatological hope and other Christian theology more directly by offering vivid experience in modern sound.[91] In this way, Sholl concludes, "Messiaen's refreshment of modernism is a reminder that even an ideology that sees itself as being an end can be a new beginning when revived by the imagination: a message of hope to an unbelieving world."[92] The imagination is not the last word, one might add, a musical language is both imbued with imagination and infused with clearly Christian themes of eschatological hope, that a message of hope can be said to emerge from a world.

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[88]Shenton, *Messiaen the Theologian*, 110.

[89]Griffiths, *Olivier Messiaen and the Music of Time*, 120.

[90]Pickstock, "Quasi Una Sonata," 200.

[91]Peter Hill and Nigel Simeone, *Messiaen* (New Haven, CT: Yale University Press, 2005), 340.

[92]Robert Sholl, "The Shock of the Positive," in Begbie and Guthrie, *Resonant Witness*, 189.

Messiaen's Time and Eternity

For Messiaen, "the perception of time is the source of all music and all rhythm."[93] One can easily find Messiaen's deep interest in time and eternity through his frequent citations. The notion of temporality pervades his entire music, and through this perspective Messiaen wishes "to express in music the end of time, ubiquity, glorious hosts, divine and metaphysical mysteries, a rainbow within the sacred realm."[94]

Eternity. Messiaen's musical approach to time-eternity is mainly governed by his Catholic theology. At the start of the *Traité de Rythme, de Couleur et d'Ornithologie*, Messiaen quotes Aquinas' consideration of the distinction between time and eternity: "Eternity and time are two absolutely different measures of duration . . . Eternity is simultaneously whole. But time has a 'before' and an 'after.'"[95] In the third movement of the *Trois petites Liturgies de la Presence Divine* in the "Psalmodie de I'Uniauité par amour," [96] the movement's text directly expresses this Thomistic doctrine. In the dedication to God who is present in all things, "The first stanza describes God as being wholly in all places and in every place, giving existence to all things, and, through the phrase the 'successive you is simultaneous,' eternal because He lacks succession, being 'simultaneously whole.'"[97] His concept of a wholly-other God is best shown when he speaks of the *Quatuor pour la fin du Temps*. Messiaen writes,

> I did not want in any way to make a commentary on the book of Revelation, but only to justify my desire for the cessation of time . . . for the ending of concepts of past and future: that is, for the beginning of eternity. . . . My initial thought was of

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[93]Messiaen, *Traité de Rythme, de Couleur, et d'Omithologie (1949-1992)* (Paris: Leduc, 1995), 1:9.

[94]Claude Rostand, *French Music Today,* trans. Henry Marx (New York: Merlin, 1957), 47.

[95]Messiaen, *Traité*, 1:7.

[96]Fallon points out Aquinas's influence on Messiaen's *Les Corps glorieux* (1939). See Robert Joseph Fallon, "Messiaen's Mimesis: The Language and Culture of the Bird Styles" (Ph.D. diss., University of California, Berkeley, 2005), 255-56.

[97]Shenton, *Messiaen the Theologian*, 110.

the abolition of time itself, something infinitely mysterious and incomprehensible to most of the philosophers of time, from Plato to Bergson.[98]

It is clear that Messiaen regards time as God's creature, which has a beginning and an end, and believes God exists outside time, unchanging and immutable. In a sense, Messiaen's compositional techniques successfully provide the atmosphere of God's timeless eternity. As Nicholas Armfelt describes, "One of the most striking features of Messiaen's music is that it makes one conscious that everything in it is within a context of something bigger . . . behind all movement there is an awareness of stillness, behind all sound an awareness of silence, and behind all measured time an awareness of eternity."[99] This is because Messiaen's music offers an image of "static" or "stillness" by neglecting many progressive elements. Many scholars point out that Messiaen's techniques and processes lead listeners to feel this effect. Griffiths elaborates:

> Messiaen's music attains stasis by its use of modes that reduce distinctions among their constituent notes. . . . The removal of distinctions obscures the arrow of time, and the same thing happens in the rhythmic domain. . . . Messiaen's music is most frequently tied to a pulse. . . . Sometimes the pulse is so slow that causal links are sufficiently distended not to be felt: in these extreme adagios the possibility of eternity becomes actually present in the music.[100]

Similarly, Robert Sherlaw Johnson writes, "the mood of the moment is captured and transfixed in a timelessness which is implied by the structure of the music itself . . . The suspension of psychological time in his music is particularly apt for the works which involve religious symbolism."[101] Harry Halbreich also contends, "Messiaen's modal and rhythmic languages combine with his idea of form to produce a music that is essentially

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[98]Antonie Goléa, *Rencontres avec Olivier Messiaen* (Paris: Juilliard, 1960), 64, 70.

[99]Nicholas Armfelt, "Emotion in the Music of Messiaen," *Musical Times* 106 (November 1965): 857.

[100]Griffith, *Olivier Messiaen and the Music of Time*, 75.

[101]Robert Sherlaw Johnson, *Messiaen* (Berkeley: University of California press, 1989), 13.

static and contemplative. . . . For nearly thirty years this quality of stasis has made Messiaen an *isolato* among western composers."[102]

In spite of his atemporal view and its atmosphere in his music, some Messiaen scholars point to God's everlasting eternity within Messiaen's musical expression. When Timothy Koozin examines Messiaen's rhythmic processes in the context of his religious thought, he mentions "time itself, undifferentiated and infinite."[103] Sherlaw-Johnson points out Messiaen's idea of the endless repetition of long temporal cycles within the timelessness.[104] Griffiths indicates that the "image of eternity" in Messiaen's music is produced by "the long time it must take" for the completion of rhythmic cycles and their "constant repetition."[105] As Messiaen himself states, "'God is eternal' signifies not only that he will never end, but that he never had any beginning. Here is where the temporal notions of 'before' and 'after' encumber us. To conceive of something without a beginning absolutely overwhelms us."[106] And Malcolm Troup states, "Before all else and by his own confession, Messiaen is concerned with *time.* Not content to simply 'pass' time he consciously sets out to hypostasize it—to stop time as it were in its tracks, to turn it back upon itself."[107] Therefore, Benedict Taylor asserts, "Messiaen's music is actually

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[102]Harry Halbreich, brochure notes translated by David M. Creene for Olivier Messiaen, *Organ Works*, vol. 1, performed by Louis Thiry (Musical Heritage Society recordings 1826, 1827, 1828).

[103]Timothy Koozin, "Spiritual-Temporal Imagery in Music of Olivier Messiaen and Toru Takemitsu," *Contemporary Music Review* 7 no. 2 (1993): 193-94.

[104]Robert Sherlaw-Johnson, "Rhythmic Technique and Symbolism in the Music of Olivier Messiaen," in Bruhn, *Messiaen's Language*, 127.

[105]Griffiths, *Olivier Messiaen and the Music of Time*, 107.

[106]Olivier Messiaen, *Music and Color: Conversations with Claude Samuel*, trans. E. Thomas Glasow (Portland, OR: Amadeus, 1994), 28.

[107]Malcolm Troup, "Orchestral Music of the 1950s and 1960s," in *The Messiaen Companion,* ed. Peter Hill (Portland, OR: Amadeus, 1995), 394.

concerned with the expression and defamiliarization of different senses of time, rather than the impossible search for eternity."[108] As Taylor observes,

> The compositional technique Messiaen uses . . . include the enlargement of harmonic vocabulary accompanied by the weakening of harmonic grammar (i.e., the non-functional use of harmonic progressions); a sense of melodic/harmonic stasis emanating from the equidistance resulting from the use of symmetrical pitch collections (Messiaen's "modes of limited transposition"); the downplaying of thematic working characteristic of culturally embedded notions of development and organic growth; heterophony or the superimposition of different rhythmic layers in place of counterpoint; freedom from metre and other hierarchical systems of temporal ordering; the construction of non-progressive forms emphasizing symmetry and enclosedness; and the seeming arbitrary succession of sections characteristic of what would later be termed "moment form."[109]

Taylor emphasizes that many of these features make their effect within the conjunction between the freedom from meter, functional harmony, and thematic development. This implies the sense of temporal directionality is obtained from traditional Western music so that one can hear the fusion of these different parameters.[110] Perhaps this allows Messiaen's music to convey an audible sense of temporality in a better way.[111]

Time. Taylor classifies Messiaen's views on time in three ways: (1) the finitude of time (its creation), (2) its interdependence on movement (the beat—the event that establishes change), and (3) rhythm as the comparison of duration.[112] This paragraph indicates all three kinds of time:

> The first, essential element in music is Rhythm, and Rhythm is first and foremost the change of number and duration. Suppose that there were a single beat in all the

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[108]Gilles Deleuze and Félix Guattari, *A Thousand Plateaux*, vol. 2 of *Capitalism and Schizophrenia*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987), 342-86.

[109]Benedict Taylor, "On Time and Eternity in Messiaen," in *Olivier Messiaen, the Centenary Papers*, ed. Judith Crispin (Newcastle upon Tyne, UK: Cambridge Scholars, 2010), 270.

[110]Ibid.

[111]See Griffiths, *Olivier Messiaen and the Music of Time*, 63-125; Diane Luchese, "Olivier Messiaen's Slow Music: Glimpses of Eternity in Time" (Ph.D. diss., Northwestern University, 1998); Anthony Pople, "Messiaen's Musical Language: An Introduction," in *The Messiaen Companion*, ed. Peter Hill (Portland, OR: Amadeus, 1995), 15-50; Kramer, *The Time of Music,* 213-17.

[112]Taylor, "On Time and Eternity in Messiaen," 265.

universe. One beat; with eternity before it and eternity after it. A before and after. That is the birth of time. Imagine then, almost immediately, a second beat. Since any beat is prolonged by the silence which follows it the second beat will be longer that the first. Another number, another duration. That is the birth of rhythm.[113]

Messiaen can be called a pure modernist due to his use of *durée*, which is the center of his continuous rhythmic variation throughout his musical output.[114] For Messiaen, time as *durée*, time in its intimate fusion of past, present, and future, "remains at once the creative forward-pressing pure event and yet as such the very thing that points to timelessness."[115] He writes,

> The musician possesses a mysterious power: by means of his rhythms, he can chop up time here and there, and can even put it together again in the reverse order, a little as though he were going for a walk through different points of time, or as though he were amassing the future by turning to the past, in the process of which, his memory of the past becomes transformed into a memory of the future.[116]

Likewise, he contends, "Experienced duration is not measurable," following Bergson.[117]

Messiaen's entire theory of rhythm, however, depends upon "an abstract, homogenous, measurable and numerable time."[118] In this sense, Pickstock classifies Messiaen as a "Thomistic modernist."[119] According to Messiaen, the prevailing modernist rhythmic concept of *durée* is better recognized in Eastern than in Western musical thought.[120] However, Pickstock observes further, Messiaen's music due to its

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[113]Bruhn, *Messiaen's Language*, 42.

[114]Messiaen, *Traité*, I,39.

[115]Almut Rößler, *Contributions to the Spiritual World of Olivier Messiaen, with Original Texts by the Composer*, trans. Barbara Dagg, Nancy Poland and Timothy Tikker (Duisberg, Germany: Gilles and Francke, 1986), 41.

[116]Ibid.

[117]Messiaen, *Traité*, I:9.

[118]Taylor, "On Time and Eternity in Messiaen," 264.

[119]Pickstock, "Quasi Una Sonata," 207.

[120]Ibid., 197.

Catholic theological perspective contains clear distinctions from Oriental-Bergsonian modernists' music.

First of all, Messiaen denies that *durée* can be an "immediate given of consciousness and the object of a pure intuition."[121] "Rather duration or 'perpetual variation' is something that we have access to only through bodily and sensory experience and through sound itself. But sound, which mediates to us duration, is also and equally the point where duration is interwoven with measured and spatialized time."[122] For Messiaen, *durée* can be interchangeable with number. "Every subjective duration must be specialized, numerated, turned into what he [the listener] claims is its opposite, abstract mathematical time."[123] Messiaen seems to take it that this "sufficiently justifies the unmediated turning of experienced time into its opposite, abstract time, and thus the heterogeneous and immeasurable into the homogenous and measurable."[124] Through combining opposite notions between time and duration, Messiaen can resolve the antithetical concepts and regard rhythm as "the first, essential element in music." As Messiaen elaborates,

> Time and space are intimately related. Their perception is of great importance for the construction of human consciousness. They are the two intellectual instruments that permit our construction of the world. For the musician and rhythmician, the perception of time is the source of all music and all rhythm. A musician must be a rhythmician. . . . He should refine his sense of rhythm by a more intimate knowledge of experienced duration, by the study of different concepts of time and different rhythmic styles.[125]

This distinction seems to be directly connected for Messiaen with his belief in a transcendent Creator God. For Messiaen, "even mundane measured time remotely echoes

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[121]Pickstock, "Quasi Una Sonata," 197.

[122]Ibid.

[123]Taylor, "On Time and Eternity in Messiaen," 265.

[124]Ibid., 264.

[125]Messiaen, *Traité*, 1:9.

eternity, while duration echoes eternity to a still higher degree. However, it does not fully attain to its pure simultaneity, and duration as subjective memory still properly refers to a real external past and future even though it reimagines the former and actively anticipates the latter."[126] Messiaen essentially goes to the point of equating the composer's mind with the eternity of God:

> Is not the composer-rhythmician a little demiurge, with total control over his work that is his creation, his microcosm, his child, his object? He knows in advance all the pasts and futures, which are all simultaneously present to his consciousness, is able to transform the present so that it grasps the past or future, and rearrange before and after . . . he can push his research in all ways offered by inversions or permutations of durations, forward motion, retrograde motion, movement from centre to extremes, from extremes to centre, and innumerable other movements that make a mockery of old Father Time.[127]

Messiaen grasps this musical angle on the Thomistic real distinction, which suggests that "creatures are in time, and yet do not coincide with time, whereas God simply is his own eternity."[128] The transient temporal time reveals that "creatures entangled in time 'are' also something else that points toward the eternal, while the subjective human being remains in excess of memory and projection."[129] Pickstock elaborates on the notion of multiple times being present in Messiaen's music, saying,

> Even angels live in a non-passing duration that is *aevum*; and even with this they do not perfectly coincide. Their personality escapes their created "remaining," and here one has an angelogical refutation of Bergson's subjective impersonalism, for which the self is lost in ineffable heterogeneity. All this is expressed in Messiaen's music: the cosmic time of rocks; the biological time of birds; the human time of memory, contemplation, and eschatological expectation; the pure remaining of the angels.[130]

Thus, various kinds of time, which Messiaen borrowed from diverged resources, allow him to express the impossible eternity through the means of music. This connection to

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[126]Pickstock, "Quasi Una Sonata," 198.

[127]Messiaen, *Traité*, 1:28.

[128]Ibid., 1:7-15.

[129]Pickstock, "Quasi Una Sonata," 198.

[130]Ibid.

theology would represent an aim of all musical modernism. All this aesthetic thoughts of Messiaen are well shown when one observes his compositional techniques. Particularly, Messiaen expresses "charm of impossibilities," through his musical language.[131]

Moreover, unlike for the Orientalist Bergsonism, Messiaen's musical coloration is an intrinsic aspect, which governs his music equally with his rhythmic focus. Messiaen writes, "More than the form, more than the rhythms, and more than all the timbres, it is necessary to hear and to see the sound-colors in my works."[132] To explain the role of "sound-colors" in his music, Messiaen draws an analogy with the stained-glass windows in Gothic cathedrals. Throughout his writings and works, stained-glass imagery serves as a basic "model for his music's brilliance, color, and didacticism."[133] Messiaen described the effect of stained glass in this way:

> What happens in the stained-glass windows of Bourges, in the great windows of Chartres, in the rose-windows of Notre-Dame in Paris and in the marvelous, the incomparable glasswork of Sainte Chapelle? . . . It is a sort of catechism by image . . . Without any object to come to the aid of our failing eye, we see nothing; nothing but a stained-glass window all blue, all green, all violet. We do not comprehend, we are dazzled! . . . All these dazzlements are a great lesson. They show us that God is beyond words, thoughts, concepts, beyond our earth and our sun, beyond the thousands of stars which circle around us, above and beyond time and space.[134]

Through stained-glass, which he uses as a symbol of divine transcendence, Messiaen sees a "dazzlement" in an eternal color of music and hears the light of God Almut Rößler

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[131]Olivier Messiaen, *The Technique of My Musical Language*, trans. John Satterfield (Paris: Alphonse Leduc, 1956), 11. Messiaen uses this term to characterize the musical restrictions connected with (1) "symmetrical pitch collections that reproduce their original pitch contents after being transposed a given number of times," (2) "a series of rhythms that exhibits the same order of values both forwards and backwards," and (3) "rhythmic schemes in which a rhythmic series is permutated cyclically until the original series is restored." Messiaen refers to the *modes of limited transposition, nonretrogradable rhythms,* and *symmetrical permutations* as the principal examples of the "charm of impossibilities" of his music. For the discussion concerning the three crucial techniques, See Sholl, "The Shock of the Positive," 204-5. Olivier Messiaen, *Traité*, Tome III (Paris: Leduc, 1995), 352-53.

[132]Fallon, "Messiaen's Mimesis," 245. Olivier Messiaen, *Hommage à Olivier Messiaen, Novembre-Decembre 1978* (n.p.: La Recherche Artistique, 1978), 64.

[133]Fallon, "Messiaen's Mimesis," 265.

[134]Rößler, *Contributions to the Spiritual World,* 64.

explains.[135] Based on the Thomistic distinction between humanity and the transcendent God, Messiaen believes that his music can help humans to search for God. He recounts that whenever he viewed his favorite, that of St. John the Baptist in Matthias Grünewald's Isenheim altarpiece (1515), Messiaen realized that "he could only point humanity toward the presence of Christ."[136] This enables him to write of music as being, "like a stained-glass window, a whirl of complementary colours. Music that expresses the end of time, ubiquity, glorified bodies and the divine and supernatural mysteries: a 'theological rainbow.'"[137] In order for him to be able to express this "theological rainbow," Messiaen finds color is a significant vehicle to be an essential conduit to divine life due to its transcendental atmosphere, which provides the "sensation of dazzlement" and leads listeners to "that break towards the beyond, towards the invisible and unspeakable."[138]

Messiaen's harmonies, therefore, are not perceived from tonal function or progression but as the effect of color, describing "static" image. In the first sixteen measures of the "Choral de la sainte montagne" from *La Transfiguration* (Example 3) Messiaen explains his technique of harmonic "coloration":

This is a prophecy of the Transfiguration, for Christ was transfigured on a high mountain. . . . Here the colors are very distinct. . . . The first two chords are superimpositions of green-black tint. The third chord belongs to the category of turning chords; it contains, from high to low, blue-green, pinkish mauve, and green. The fourth chord (fourth and sixth [sic] of E major) is red. Measures 4 and 5 take up approximately the same colors as file opening. Measures 6,7, and 8 are in both E major (red) and in Mode 2 (second transposition), containing gold and brown and also red. Measures 9,10, and 11 return to the colors of the opening. Measures 12 and 13 are in Mode 3 (second transposition), which is grey and mauve, and they end (at measure 14) on a neutral-blue seventh. Measure 15 takes up the turning chords,

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[135]Rößler, *Contributions to the Spiritual World,* 66.

[136]Sholl, "The Shock of the Positive," 162.

[137]Messiaen, "Introduction to the Programme Booklet," 10.

[138]Olivier Messiaen, "Conference de Notre Dame, 1977" (Paris: Alphonse Leduc, 1978, 1984), trans. Timothy Tikker, in Rössler, *Contributions to the Spiritual World*, 57.

from high to low: blue-green, pinkish mauve, green, then yellowish green, silver, grayish black. Measure 16 (fourth and sixth [sic] of E major, *pianissimo)* is red. [139]

Likewise, Messiaen provides numerous descriptions of the colors in his music seeking to enable his listener how to "see" the color.

Example 2. Messiaen "Choral de la sainte montagne,"
in *La Transfiguration* measure 1-16

Messiaen's color theory relates not only to the colors of a Gothic church's stained glass windows, but also, he explains, the "symmetry and transcendence of time and space," of Gothic architecture and the "qualities it shares with, peculiarly, special relativity."[140] Messiaen elaborates,

The mixtures of sounds and timbres, very complex, remains in the service of the durations, which they should stress by coloring them. The color therefore serves to

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[139]Messiaen, *Music and Color*, 148-49.

[140]Fallon, "Messiaen's Mimesis," 265.

manifest the partitioning of Time. Whence the title: *Chronochromie* (from the Greek Kronos =Time, and Kroma =Color)—translations: Color and Time . . . If the sounds color the durations, it is because they are, for me, linked to the color by secret correspondences.[141]

For Messiaen, color is a synthesis of time and sounds. The "secret correspondences" linked to color are the Einsteinian concept of duration, argues Robert Fallon.[142] As Fallon explains it, "Messiaen's notion that light (color) determines time restates the special theory of relativity, which holds that because the speed of light is constant, the speed of time is not. Moving clocks therefore run slow; light determines time; color delineates duration."[143] Thus for Messiaen, the light of stained-glass windows could be seen as "beyond time and space."[144]

Saint François d'Assise

Messiaen regarded his opera *Saint François d'Assise* (1983) as a synthesis of all that he had achieved to that point as a composer.[145] His compositional techniques and materials that span his entire career can be found in the opera: "the early *modes of limited transposition* are juxtaposed with more recent pitch structures, instrumental and vocal sound effects contrast with colorful bird timbres, and major triads are set off against dense aggregates."[146] Indeed *Saint François d'Assise* is a summa of his techniques, aesthetics, and theology, which runs over four hours long and contains three acts divided

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[141]Olivier Messiaen, "Olivier Messiaen Analyse ses Oeuvres," in Messiaen, *Hommage a Olivier Messiaen*, 68-69. There texts are translated by Robert Fallon. See Fallon, "Messiaen's Mimesis," 265.

[142]Fallon, "Messiaen's Mimesis," 269.

[143]Ibid.

[144]Rößler, *Contributions to the Spiritual World,* 64.

[145]Ibid., 125. See also Peter Hill, "Interview with Yvonne Loriod," in Hill, *The Messiaen Companion,* 301.

[146]Vincent Perez Benitez, Jr., "Pitch Organization and Dramatic Design in *Saint François d'Assise* of Olivier Messiaen" (Ph.D. diss., Indiana University, 2001), 6.

into eight scenes—the first two acts contain three scenes each while the last act contains two.[147] In this monumental opera, Messiaen depicts the path of Saint Francis's spiritual journey, emphasizing the struggle between the friar's longing for sanctity and his spiritual weaknesses in humanity.

Messiaen chose St. Francis of Assisi as the subject of his opera because "of all the saints, he most resembles Christ, by his poverty, his chastity, his humility, and, bodily, by the stigma that he received on his feet, his hands, and side."[148] For eight years (1975) Messiaen wrote the libretto by himself, from a variety of sources. Premiering in Paris in 1983, this opera is scored for an enormous cast: a choir of 150, an orchestra of 110, and 9 singers. With the invisible presence of Christ sung by the chorus, seven characters appear in the opera: Francis, the Angel, the Leper, and four brothers (Bernard, Elias, Leo, and Masseo).[149]

Act I introduces Francis on is journey to spiritual perfection.[150] St. Francis must overcome various obstacles in his spiritual journey, particularly his fear of lepers. Act I ends with the miracle of the Leper's cure and Saint Francis's transformation from man to saint. Act II depicts the spiritual life of the Franciscan community with the Angel, who is a central character. Disguised as a traveler, the Angel questions the Franciscan friars regarding their comprehension of spiritual truth. Later, with music, Saint Francis experiences celestial joys.[151] Act II culminates with the sermon to the birds and St.

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[147]Benitez, "Pitch Organization and Dramatic Design," 6.

[148]Claude Samuel, *Entretiens avec Olivier Messiaen* (Paris: Belfond, 1967), 44. For translated version, see Felix Aprahamian, *Conversations with Olivier Messiaen* (London: Stainer and Bell, 1976)*,* 15.

[149]Sander van Maas, "Messiaen Saintly Naïvetê," in Shenton, *Messiaen the Theologian*, 41-59.

[150]Camille Crunelle Hill, "The Synthesis of Messiaen's Musical Language in His Opera *Saint Francois d'Assise*" (Ph.D. diss., University of Kentucky, 1996), 73-36.

[151]Claude Samuel, *Olivier Messiaen: Music and Color: Conversations with Claude Saumuel* (Winona, MN: Hal Leonard Corporation, 2003), 215.

Francis's miraculous communication with them. In Act III, Saint Francis transcends his limitation as a human being. He receives the stigmata, dies, and attains new life at the end of his spiritual journey by being resurrected, and realizing ultimate grace. Likewise, each act ends with a miracle that marks a definite stage in the friar's progression of faith.[152] In this way Messiaen speaks of the life of Christ through a saint's life, and concomitantly he emphasizes on humanity by describing St. Francis's gradual change.[153]

Despite rich theological texts, Messiaen's abstract (wordless) musical aesthetics create "a bridge between perception and intuition, between knowledge and faith, and between mortality and eternity, has at its root the presence and action of God."[154] Particularly, Francis's *leitmotif* expresses his redemption and eschatological progress.[155] Following Francis's interior progression of grace toward God, the harmonic, melodic, and timbral changes of his leitmotif express "Messiaen's allegorical redemption of secular modernity and humanity."[156]

Particularly, Messiaen's conception of the separation of time and eternity, which he derived from the theology of Aquinas, governs this entire opera through the idea of musical "staticism."[157] Minimizing linear development, Messiaen uses different forms of development, which are "not subject to the 'progress' associated with secular music and

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[152]Benitz, "Pitch Organization," 7.

[153]Sholl, "The Shock of the Positive," 165.

[154]Ibid., 167.

[155]A *leitmotif* is a short musical motive or phrase that "usually signifies a non-musical meaning," invented by Wagner. Sholl continues, "Leitmotifs are discrete iconic segments of musical material that are individuated by certain motivic, harmonic, melodic, or timbre characteristic. Through time they are able to change and thus narrate an element of the action. But, in order to do this successfully, they must retain certain features so that they are identifiable with their original character or idea." Ibid., 165.

[156]Ibid.

[157]Messiaen's *Traité,* 1:7. Staticism was frequently ascribed by Messiaen as a fundamental level in his music. See also pp. 10, 16.

modernity."[158] Nevertheless, in terms of the processes, Messiaen's music resembles traditional Western music in many respects.[159] In Messiaen's opera, his traditional musical thoughts are magnified especially through the function of *leitmotifs*. They function like "musical cells (*personnages rhythmiques*)," which have "a quasi-developmental narrative function."[160] Through these leitmotifs "some identifiable elements remain and some are changed, that his leitmotifs can be understood as a metaphor for the instrumental action of God's changelessness in the midst of time: they change but essentially remain the same."[161] In order to describe God's changelessness and his temporality, the angel's presence and music has a significant role. Angels are one important sub topic Messiaen used, as he once explained in a conversation Claude Samuel:

> All religious painting is based on symbolic conventions; the same goes for the stained glass of the Middle Ages. I myself had to conform to these symbolic conventions since I put an angel on the stage in my *Saint François d'Assise*. Pure spirits, angels, are invisible, but I adopted the customary iconographic system: I imagined a magnificent being, neither man nor woman, a winged being dressed in a long robe. That's a symbolic convention.[162]

For Messiaen, the symbol of the angel is the integration of the celestial and the terrestrial realms, as God's messenger. In the "angelic music" scene, Messiaen creates some of his most lyrical and refined moments of orchestration.[163] The *symmetric permutation* and the *algorithmic permutations*[164] used in this angelic music are especially

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[158]Messiaen, "Introduction to the Programme Booklet," 10.

[159]See pp. 16-17, 24-25.

[160]Sholl, "The Shock of the Positive," 169.

[161]Ibid.

[162]Samuel, *Messiaen: Music and Color*, 28.

[163]Johan Tallgren, "Lists, Reliquaries and Angels in Music and the Modern World and Tombeau pour New York for 19 Players" (D.M.A. diss., Columbia University, 2014), 20.

[164]According to Benitez, this phrase refers to "systematic reorderings of pitch series. Open fans, closed fans, and retrogrades are characteristic examples of this procedure." Benitez, "Pitch Organization," 189.

similar to the systematic reordering techniques involving open fans, closed fans, or retrogrades employed in the *Livre d'Orgue.* These permutations are independently applied to individual musical lines regardless of the harmonies they generate. In this way, these techniques of the angel's music have a symbolic function, representing divine eternal truths as God's messenger—a celestial being— who enters the temporal world and invites humans to accept God's message.[165] Because an angel can move forward, backward, and simultaneously in both directions, *algorithmic permutations* through the music of numerical arrangements can be used to evoke a suspension or static of time.[166] In this way, the images of eternity in Messiaen's theological framework are primarily connected with the angel. Numerous birds in this opera have a similar role to sing as messengers of God. During the sermon to the birds in scene 6, Saint Francis sings, "He allowed you to sing so wonderfully that you speak without words, like the locution of angels, by means of music."[167] In the last chapter of this project, these techniques and their theological connection will be analyzed in detail.

Clearly, opera is a meaningful genre for Messiaen. His static-like colorful techniques within each theme are used to create structure within a linear, dramatic narrative both in the vocal dramatic parts and the orchestral writing.[168] It seems that the relationship between musical staticism and transcendent God is not expressed in Messiaen's way.[169] However, the processes in his music seem to imply "new and

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[165]Benitez, "Pitch Organization," 189.

[166]Ibid.

[167]Quoted and translated by Tallgren, from *St. Francis* in Tableau 6, "The Sermon to the Birds." See Tallgren, "Lists, Reliquaries and Angels," 19. Original text is from *Saint François d'Assise (Scénes franciscaines): Opéra en 3 actes et 8 tableaux: Poéme et musique d'Olivier Messiaen,* Libretto (Paris: Alphonse Leduc, 1983).

[168]Tallgren, "Lists, Reliquaries and Angels," 17.

[169]Messiaen states, "I'll take this opportunity to plead my own case: 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. Now, Orientals are on much closer terms with the beyond than we are, and that's why their music is static.

interesting ways to appreciate and live within this parameter, while also attempting to encapsulate a process of transformation and looking forward to the moment (in Revelation) when the world, and presumably time, will be re-enchanted."[170] Francis's journey to redemption, especially as expressed through the medium of opera, in Sholl's words, becomes "a progressive apperception of this *durée* as Christ's presence in us."[171]

Conclusion

In short, Messiaen believes that humans entangled in temporal time can through musical modernist of techniques and approaches have a hope of a potential encounter with the eternal God by overcoming their alienation from him.[172] For Messiaen, his musical modernity holds hope of "music that is like new blood, a signed gesture, an unknown perfume, an unsleeping bird," bearing eternal mysteries.[173] Messiaen's clear distinction between humanity and transcendent God became fertile soil for establishing the power of musical moment, just like a stained-glass window.

Messiaen develops stained-glass imagery as an overarching spiritual-musical metaphor which, connected to his color theory, governs his entire compositional aesthetic and serves as a metaphor for his music's luminous and theological qualities. Because Messiaen believed that the light of stained-glass windows is "beyond time and space," the idea of God's timelessness is utilized through the "static" effect and his "language

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The music written by me, a believer, is equally static." Claude Samuel, *Musique et Couleur: Nouveaux Entretiens avec Olivier Messiaen* (Paris: Pierre Belfond, 1986); English translation by E. Thomas Glasow (Portland, OR: Amadeus, 1994), 103-4.

[170]Sholl, "The Shock of the Positive," 175.

[171]Ibid., 169.

[172]Michael P. Steinberg, "Music Drama and the End of History," *New German Critique* (Fall 1996): 163-80. See also Sholl, "The Shock of the Positive," 173.

[173]Messiaen, "Introduction to the Programme," 10.

communicable."[174] Messiaen's complex modernist language went for beyond earlier treatment of musical composition, such as rhythm, dynamics, color, intensity, attack, duration, and tonality. However, the traditional concepts important to his musical thoughts practice such as Gothic symmetry and a selection of certain modes and fixed rules for modal transposition similar to those of Gregorian chant,[175] further extend the scope of his theology of time and eschatology.

Particularly through the grand-narrative thinking, in his opera *St. François d'Assise,* Messiaen shows various modes of times and humanity within the times but toward an encounter with eternity on the journey to redemption. As Sholl expresses,

> Messiaen clearly equates our mortal state to a prison from which music, through its power to reorientate these elements, can release us, and give us a vision and even a certain experience of the "next world." If his "hugitive" theology can be identified with fallen humanity and with modernity, then surely the task of transforming humanity has to be achieved through a transformation of modernity and music. Alienation must be reconfigured in a new subjectivity based on faith, and this faith must reorientate "progress" toward a fresh realization of "divine and supernatural mysteries."[176]

Messiaen's musical modernism seems to communicate that mere humanity can be raised above from their present spiritual condition through music. With theological language in his opera Messiaen certainly knew the power of music—its sound, rhythm, and color—and music's role as the catalyst, which make a great "synergy."[177] In this way, Sholl concludes, Messiaen's musical aesthetics of time and eternity are able to reconnect

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[174]Shenton, *Olivier Messiaen's System of Signs*, 118.

[175]Pickstock, "Quasi Una Sonata," 200. Pickstock continues, "Messiaen returned more to the predilections of Gregorian chant, which, prior to the Cistercian reform that took Western music on the road to strictly related "keys" by forbidding modal transpositions, not only embraced modes of different prevailing mood but also allowed complex slides from one mode/mood to another under certain rules." Ibid., 201. See also Nina Nesbitt, "Deleuze, Adorno and Musical Multiplicity," in *Deleuze and Music*, ed. I. Buchanan and M. Swiboda (Edinburgh: Edinburgh University Press, 2004), 60.

[176]Sholl, "The Shock of the Positive," 174.

[177]Ibid., 187.

modernist music to the eternal God and thus "re-enchant modernity."[178]

Messiaen's musical thoughts works exerted a great impact on many younger European composers, including Pierre Boulez, Karlheinz Stockhausen, and Iannis Xenakis. But Messiaen never inspired his students to imitate anything of his or become "little Messiaens," according to George Benjamin.[179] Instead, he encouraged his pupils to find their own musical paths. According to Boulez, Messiaen liberated French music from the narrow confines of *le bon gout*—the good taste—which dominated the aesthetic of the country's past musicians.[180] He opened new views for Western musicians by liberating music as a universal phenomenon with no boundaries. More importantly, however, Messiaen's narrative thought in this opera and other works have influenced works by modern composers of Christian faith, including Harrison Birtwistle's opera *The Last Supper* (1998-1999) and Karlheinz Stockhausen's seven-day music drama *Light* (1977-2002). British composer Michal Tippett seemed to especially understand the power of narrative music in modern soul. Tippett left religious opera and oratorio, especially with regard to time and eternity, embracing both the modernist techniques and theological narratives but in his unique ways. Once more, Sholl's expression of "Messiaen's message of hope"—"Messiaen's refreshment of modernism is a reminder that even an ideology that sees itself as being an end can be a new beginning when revived by the imagination"[181]—is enhanced in Tippett's music as well as revived by new musical imagination. And, once again, the theology of time in eschatological vision has benefitted from music.

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[178]Ibid., 164.

[179]See George Benjamin, "The Master of Harmony," in Hill, *The Messiaen Companion,* 269.

[180]Pierre Boulez, "The Power of Example," in Hill, *The Messiaen Companion,* 267-68.

[181]Sholl, "The Shock of the Positive," 189.

CHAPTER 4

MICHAEL TIPPETT'S AESTHETIC PHILOSOPHY
WITH RESPECT TO TIME

Introduction

The previous chapter traced ways in which musical modernism has demonstrated the potential to be a catalyst for the intelligible explanation of time-eternity in the Christian eschatological vision. Messiaen's iconic opera *Saint Françis d'Assise* exemplified such modernism and potential. Michael Tippett's musical philosophy connects directly as well as indirectly to Moltmann's eschatological vision. Moltmann's vision encompasses the dualism inherent in temporal time but results in living in hope and love, oriented toward eternal life, where time and eternity coexist, and where human beings live forever in Christ. In his discussion of his search for "some form of God-term with which to fill the spiritual vacuum,"[1] Tippett demonstrates his clear concern with the transcendental; he mentions "the possibly strange fact that I have affirmations . . . which set me in some other place than optimistically or pessimistically bounded by our immanentist world of technics."[2]

The discussion of the preceding chapters have demonstrated that some remaining aspects of traditional symmetry and narrativity have made a huge impact on Messiaen's musical representation of the eternal God and his temporality, as well as the nonlinear time of modernism. Where grand-narrative musical forms such as opera or oratorio are brought into dialogues with modernist music, the sound effect can give what

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[1]David Clarke, *Music and Thought of Michael Tippett: Modern Times and Metaphysics* (Cambridge: Cambridge University Press, 2001), 15. Clarke is a renowned Tippett scholar.

[2]Michael Tippett, *Moving into Aquarius* (St Albans, UK: Paladin, 1974), 81; Michael Tippett, "The Midsummer Marriage," in *Tippett on Music,* ed. Meirion Bowen (Oxford: Clarendon, 1995), 196.

Sholl calls the "shock of the positive" to Christian theology in modern and postmodern culture. This chapter will discuss one composer's superimposition of nonlinear and linear time—British composer Michael Tippett (1905-1998).

It was Tippett's humanism and its relation with his works of art that allowed him to create his unique compositional techniques. For Tippett, the role of art is to effect "a re-animation of the world of the imagination."[3] Music is "a favoured art for expressing particular intuitions of transcendence."[4] The musical "image" Tippett draws is moving but at the same time static, and it reconciles moments, which are directed by love, compassion, and hope toward future time.

The following chapters aim to grasp the theological meaning and contribution of Tippett's musical philosophy, style, and techniques in select musical works, specifically his oratorio *The Vision of St. Augustine*. This work and others will be examined through the lens of Christian doctrines of temporality, time, teleology, and eternity. Tippett successfully draws an ideal image, embracing both God's static eternity and his dynamic movement in eternal life through his unique compositions and rhetoric. Tippett's oratorio *The Vision of St. Augustine*, which carries explicitly Christian thought in Augustine's own words, is Tippett's work which most closely connects with Moltmann's eschatological time. In particular, Messiaen's musical aesthetics in his opera *Saint François Assise*—discussed in the previous chapter—will provide a light for theological implications by illuminating not only the power of combined musical language in both modern and traditional technical and narrative elements, but also the positive effect of rhetorics in modernist music.

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[3]Michael Tippett, *Music of the Angels: Essays and Sketchbooks*, ed. Meirion Bowen (London: Eulenburg, 1980), 52-53.

[4]Ibid.

Tippett's Career and Worldview

Michael Tippett (Jan. 2, 1905 - Jan. 8, 1998) was a trained pianist and a remarkable composer and conductor who made a great impact on British modernist and postmodernist music. During 1923-28, Tippett officially studied composition at the Royal College of Music, privately with Reginald Owen Morris (1886 - 1948), who was one of the most influential teachers of British composers during the first half of the 20th century.[5] Later, Tippett worked as a musical director of Morley College in London and became a skilled choral conductor during the war years when London was under repeated attacks. Due to his firm conviction as a pacifist, he refused to accept the duties assigned him as a conscientious objector and was jailed for three months in 1943. The cantata *A Child of Our Time* (1939), written in protest over the fierce Nazi pogroms, reflects Tippett's strong feelings about the inhumanity of war.[6] He was also a homosexual composer, who confessed it in public and used his music to explore the issues of sexuality.[7] Tippett resigned from Morley College in 1951 and devoted himself to composition and a radio and television speaker for the BBC as an orchestral conductor. He was awarded several honorary doctorates, named commander of the Order of the British Empire, and was knighted in 1966. He served as director of the Bath [Music] Festival from 1969 to 1974. In the same year, he was composer-in-residence at the Aspen Festival.

As David Clarke states, "Tippett was neither an intellectual historian nor a cultural theorist, yet lying in the background of his *œuvre* are comparable perceptions."[8] However, Tippett always imagined and composed following his own "world vision,"[9] just as Messiaen considered Thomism throughout his entire compositional life. Working

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[5]Murray Schafer, *British Composers in Interview* (London: Faber and Faber, 1963), 98.

[6]Ian Kemp, *A Man of Our Time* (London: Schott, 1977), xi, x.

[7]Ibid.

[8]Clarke, *Music and Thought of Michael Tippett,* 1.

[9]Ibid.

from his complicated world view, Tippett produced five operas, four symphonies, five string quartets, numerous songs and choral settings, four piano sonatas, orchestral works, and works for voices and orchestra including *The Vision of Saint Augustine* (1965).

Tippett's Musical and Religious
Influence and Philosophy

Tippett's intellectual interests and broad knowledge led him to discuss a great variety of subjects in his writings, and interviews. Due to his complex worldview and even, seemingly contradictory statements, his core ideas are hard to find, but one can clearly see that all his thoughts point toward his humanism according to biographer Richard Rodda.[10] As Rodda points out, "It becomes apparent upon evaluating virtually the entire output of writings and interviews that there is a single point on which the whole of his philosophy turns. Michael Tippett was a humanist."[11] Tippett represented this sentiment in his description of *The Mask of Time* (1980–2): "A philosophy or work of art can keep its value outside the time and place where it first appeared only if, by expressing a particular human situation, it transposes this on to the plane of the great human problems created by man's relationship with his fellows and with the universe."[12] This transposition provides a response to "the most fundamental matters bearing upon man, his relationship with time, his place in the world as we know it and in the mysterious universe at large."[13] Tippett's value strongly humanist system and interest in human works widened his knowledge: As he once claimed, "Self understanding is the means

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[10]Richard Earl Rodda, "The Symphonies of Sir Michael Tippett" (Ph.D. diss., Case Western Reserve University, 1979), 21.

[11]Ibid.

[12]Lucien Goldmann, *The Hidden God: A Study of Tragic Vision in the* Pensées *of Pascal and the Tragedies of Racine*, trans. Philip Thody (London: Routledge and Kegan Paul, 1964). Also quoted by Clarke, *Music and Thought of Michael Tippett*, 1.

[13]Michael Tippett, "The Mask of Time," in Bowen, *Tippett on Music*, 245.

toward a fruitful life."[14] This knowledge-gathering from every source reflected his total life journey and his personal as well as compositional philosophy. As Tippett said, "For me such increasing awareness has meant an increasing knowledge of oneself; and this knowledge of oneself has led to a deepening understanding of our manifold, perhaps ever more varied apprehension of reality."[15] His love of knowledge generated important ingredients that can be connected to Moltmann's eschatological time and thought. While Tippett's view includes numerous thoughts and theories, the following section will only deal with those of his core thoughts that directly connect to three subtopics of Moltmann's eschatological vision—new creation, eschatological time, and hope.

Tippett's "Image"

Tippett's philosophy of art revolves around the central point of the expression of the inner world of the imagination. "Works of art are images. These images are based on apprehensions of the inner world of feelings. Feeling in this sense contains emotions, intuitions, judgments and values."[16] Tippett's inner world of the imagination is greatly influenced by the writings of the Swiss psychologist Carl Gustave Jung (1875-1961).[17] Among many theories Jung influenced, the notion of "Collective Unconscious" became the root of Tippett's inner image. The "Collective Unconscious" refers to an untaught, inherited fund of knowledge shared by a culture and comprised of "that part of the psyche

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[14]Ian Kemp, *Michael Tippett: The Composer and his Music* (London: Eulenburg, 1984), 68.

[15]Tippett, *Moving into Aquarius*, 13.

[16]Michael Tippett, "Towards the Condition of Music," in *The Humanist Frame*, ed. Julian Huxley (New York: Books for Libraries, 1972), 213.

[17]Tippett states, "I am rather a disciple of Jung and a lover of Stravinsky." Tippett, *Moving into Aquarius*, 85.

which retains and transmits the common psychological inheritance of mankind."[18] Tippett asserts that Collective Unconscious can be expressed in art,[19] explaining that as composers, "we have over the process of time associated certain collective emotions with certain kinds of sounds and chords (of military bands, the Marseillaise, hymn tunes, etc)."[20]

For Tippett, the inner world is dynamic rather than static. Following Jung, Tippett writes,

> I hold, as do many people, that the sole criterion of all art is that it deals with some form of analogy with the inner world of man, with the world of feelings and the world of emotions in the best sense of those words; however external the object of art may be, external in the sense that one may handle or listen to a work of art, its kernel is in the inner world of an inner life which in music is expressed by a sense of flow. There is some deep inner need for us to apprehend things in the world of man as a flow, as something which is quite *eternal*; we do not quite know how music gives us this apprehension; we only recognize it and our need for it.[21]

For musicians, the inner world of human beings connects to eternity, and this connection should be expressed in music like a flowing image. For Tippett, continuity is the necessary quality for artists. He says, "The creative artist needs a sense of continuity more than anyone else."[22] Regarding this continuity, Tippett asserts, "It is the eternal quality which moves a creative person so deeply. We respond to the inner life from deep inside ourselves; it seems so unknown to us, except through works of art. We seem to have no other way of setting it out before ourselves except through works of art."[23] In this

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[18]Joseph L. Henderson, "Ancient Myths and Modern Man," in *Man and His Symbols* (New York: Dell, 1968), quoted in Margaret A. Scheppach, "The Operas of Michael Tippett in the Light of Twentieth Century Opera Aesthetics" (Ph.D. diss., University of Rochester, 1974), 274.

[19]Michael Tippett, "Mythology and the Musical Theater" (The William Vaughan Moody Lecture at the University of Chicago, March 4, 1974).

[20]Michael Tippett, "Music and the Senses" (unpublished essay, 1972), 3, quoted in Rodda, "The Symphonies of Sir Michael Tippett," 27.

[21]Michael Tippett, "Music and Poetry," *Recorded Sound* 17 (1967): 287.

[22]Michael Tippett, "Our Sense of Continuity in English Drama and Music," in *Henry Purcell*, ed. Imogen Holst (London: Oxford University Press, 1959), 43.

[23]Tippett, "Music and Poetry," 291.

way, in all manifestations of music the dynamic quality of human inner life is organized and expressed formally as an image.[24]

Regarding this process of producing a work of art, Tippett views art as a marriage of the dynamic inner life and outer sources. As he explains, "Hermes is a key figure in my own artistic life, because he goes between the human world and the divine world, breaking through both inner and outer world, and the things that compose them. He stands for the artist—for myself—the go-between between one world and another."[25] The actual link between the two worlds is the work of art, which produces the artist's moving inner life in the shape of an image by the use of his or her technical resources and, ultimately, arouses an emotional response in the listener. For Tippett, both intuition from the inner life and artifice from outer sources are necessary to achieve his goal as an artist.

> Music, in the hands of great masters, truly and fully embodies the otherwise unperceived, unsavored inner flow of life. In listening to such music we are as though entire again, despite all the insecurity, incoherence and relativity of our everyday life. The miracle is achieved by submitting to the power of its organized flow; a submission which gives us a special pleasure and finally enriches us. The pleasure and enrichment arise from the fact that the flow is not merely the flow of the music itself, but a significant image of the inner flow of life. Artifice of all kinds is necessary to the musical composition in order that it shall become such an image, yet when the perfect performance and occasion allows us a truly immediate apprehension of the inner flow "behind" the music, the artifice is momentarily of no consequence; we are no longer aware of it.[26]

Tippett finds this creative process generates both a "problem and an exhilaration."[27] He states, "I find the world of imagination to be as 'real' in its own right as the world of empirically observed 'facts.' I can but suffer the tension of these contradictory concepts

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[24]Tippett, "Condition of Music," 219.

[25]Tippett, "Music and Poetry," 292.

[26]Tippett, "Condition of Music," 217.

[27]Michael Tippett, "Conversation with Colin Davis on the Third Symphony," 1972, quoted by Rodda, "The Symphonies of Sir Michael Tippett," 37.

in the joyful faith that some thing desirable will spring from the struggle."[28] For Tippett, it is difficult to give "a rational artistic form to irrational, intuitive emotion."[29] Tippett shows the music-making process of integration between the rational and irrational elements. He writes,

> You have as an artist a very delicate balance between matter-of-factness and allowing—again I must use a complicated bodily metaphor—something inside to tremble, some membrane to vibrate, which enables the unconscious (whatever that is), the intimations, dreams to come through a kind of gateway into an apprehendable form. For as soon as this happens, I have to use rational processes upon it—my sense of shape or form. I have to polarise these two, the irrational psychic instructions and the rational formality—in some such way that it's set down finally as a collection of notes and instructions for music. Not that I get an emotion from this set of notes and instructions, but if they are heard in the concert hall, something of this strange transmutatory magical experience happens to you from the sounds you physically hear.[30]

In this process, the artist must continue to elaborate and develop the technical aspect of art in order to solve the dichotomy. The more secure and varied an artist's technical resources, the more exactly he can convert his inner images into a finished work. Comparing his own philosophy with Plato's practices of poetry,[31] Tippett states,

> Plato through the mouth of Socrates considered the practice of poetry to be three-fold: one part gift, one part madness and one part technique. I have found this myself to be about right. In the various works one writes, these three parts all enter but never in the same proportions. Also you cannot do much about the gift, nor, except at risk, artificially stimulate the madness. But you can polish the technique continually.[32]

For Tippett, it is the artist's job to keep alive the inner world for others by polishing the technique continually through in-depth thought and through balance between rational and irrational, intuition and artifice, flow and image.

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[28]Tippett, *Moving into Aquarius*, 22.

[29]Rodda, "The Symphonies of Sir Michael Tippett," 38.

[30]Tippett, "Music and the Senses," 1.

[31]Rodda, "The Symphonies of Sir Michael Tippett," 37.

[32]Michael Tippett, "The Composer Is . . . A Poet in Tones," in *The Christian Science Monitor*, May 27, 1968, 8.

Part of the poet's, the painter's, or the musician's job is just that of renewing our sense of the comely and the beautiful. If, in the music I write, I can create a world of sound wherein some, at least, of my generation can find refreshment for the inner life, then I am doing my work properly. It is a great responsibility, to try to transfigure the everyday by a touch of the everlasting, born as that always has been, and will be again, from our desire.[33]

By the phrase "a touch of the everlasting" Tippett indicates his sense of firm responsibility of the artist to transfigure the everyday by doing art. This may be seen as a parallel to the Spirit's work of redirecting creation to a new creation on the earth in Moltmann's eschatological vision. As Tippett describes,

The drive to create . . . is so intense in its operation that it is difficult for those submitting to it not to feel it as evidence of things beyond the individually personal . . . I believe that the faculty the artist may sometimes have to create images through which these mysterious depths of our being speak to us, is a true fundamental. I believe it is part of what we mean by having knowledge of God.[34]

Tippett argues, the flow of the inner life is better expressed by the "non-plastic" arts, such as poetry, music, and drama, than by the "plastic" arts, such as painting, which are motionless in space and time.[35] Due to his focus on expressing a "flow image" for the musician, time and space are central concerns throughout all the facets of Tippett's philosophy. He writes,

Poetry and music are allied arts, in that they are different, both of them, from plastic arts, the central point being that one—music and poetry—are in time, and the other—the plastic arts—are in space. If you wish to find where all arts meet, you have to go very far back to some creative inner world of man where our ordinary concepts of time and space lie closer together than they do when they are separated in our ordinary life when we are in the actual world; here these concepts meet us, already divided out, through our direct senses.[36]

Regarding music as the best medium for the communication of this inner life, for Tippett, music exists in time and directly represents the flow of the imaginative world as an image in space. Due to both its abstract and temporal qualities, music occupies the primary

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[33]Tippett, *Moving into Aquarius*, 18.

[34]Tippett, *Music of the Angels,* 52.

[35]John Burn, "Michael Tippett," *Recorded Sound* 17 (January 1965): 296.

[36]Tippett, "Music and Poetry," 287.

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place in Tippett's artistic hierarchy, where he sees music as the art form best able to

represent the flow of the inner life as creation comes out.[37] He elaborates on music as

artistic language:

> It is not an easy matter to pass over from one language used in the observation of natural objects extended outside us in space and time, to language used to discuss or describe the inner world of feelings, where space and time (at least in certain states of mind) are differently perceived altogether. Even where we succeed in such an attempt the description is always at one remove. The images which are works of art, are our sole means of expressing the inner world of feelings objectively and immediately. If art is a language, it is a language concerned with this inner world alone. [38]

As a language to express the inner world, Tippett believes musical sounds can lift the

audience to a timeless, numinous state.[39] This numinous state can be enhanced when

listeners get "something extra" from a musical performance.[40] Perhaps Tippett's time-

conception follows the Bergsonian idea of *durée* as for other modernist composers. More

importantly though, Tippett recognizes the power of musical time, its mystery, like

"strange magic." He states,

> Never is the space in a picture real, it is always virtual; and something of the mystery of plastic art is due to the fact that the virtual space hangs upon the real space. In a parallel way, time in music appears to be real time: but this is not so. It too is virtual time. The time that a piece of music takes up in the theater or concert-hall is not clock-time. Some pieces of music are short and some are long, yet all mean something to the listener. The meaning of this inner world depends on the sense of proportion they produce. . . . Part of the excitement and mystery is that we are utterly and entirely unaware of real time when we have experienced the full flow of music in a work of art. We come out again into the world of real time, but some strange magic has taken place. To a great extent, it is possible to assess what we take from a piece of music, in experience, excitement, and other ways, by the degree to which we are completely carried away from the world of real time into the world of virtual time.[41]

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[37]Rodda, "The Symphonies of Sir Michael Tippett," 51.

[38]Tippett, "Condition of Music," 213.

[39]Tippett, *Moving into Aquarius*, 67.

[40]Tippett, "Mythology."

[41]Tippett, "Music and Poetry," 287.

In Tippett's conception of musical time, words in music crystallize his drawn picture or image in a flow. Tippett, always attracted to particular texts, has written almost all of his own texts and libretti and is concerned with the relationship between words and music relationship. He uses the emotional situation rather than the literal meaning of the words. As he states, "What happens when a composer wants to set poetry, or some other form of words? He seems to be much more successful when he pictures the general situation evoked by the poem, and does not attach himself too much to the literal meaning. I don't believe that the composer is really much moved by the words, but he is always deeply moved by the situation."[42] In this way Tippett values words for their situation in terms of their rhythmic and musical support within the whole image. As he writes,

> I am inclined to think that a composer responds less to a poem's verbal sound, when he chooses that poem as a vehicle for his musical art, than to the poem's situation, lyrical or dramatic. I feel it equally important to distinguish between the response to the verbal music of the poem as a whole, which depends on an extended relationship of vowels and consonants, and the response a composer may make to the sound and rhythm of certain words in the poem.[43]

For Tippett, words in music are not only one of the most important "outer techniques" to express the situation of his inner vision but also a determining factor of the song's overall quality and subject. Considering opera, Tippett states,

> I cannot as a composer feel any generic difference between my response to a situation which I want to express by a song, and my response to certain crystallized situations in opera. . . . This is not to say that song-writing is the whole of opera. But the techniques of song-writing are some of the techniques of opera. The situations that seem to make good songs are often situations that crystallize out in the human dramas of opera.[44]

Likewise Tippett's concept of "image" takes place within a larger framework, as shown so far. It is clear that "images are inextricably bound up with some unfathomable domain

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[42]Tippett, "Music and Poetry," 288.

[43]Michael Tippett, "Conclusion," in *A History of Song*, ed. Denis Stevens (London: Hutchinson, 1960), 463.

[44]Tippett, "Our Sense of Continuity," 47.

(in essence the unconscious) characterized by depth or inwardness."[45] Tippett's concept

of musical image, with its dynamic movement, can be thought of as opening a new way

of depicting eternal life and divine temporality.

Reconciliation through Music

Following Jung's theory of the psychic duality of the individual, Tippett holds

the view that the basic nature of man in all its aspects, from individuals through races, is

intrinsically dualistic.[46] That is, each conscious element has an unconscious counterpart

of "an opposite yet compensatory character," creating the individual's makeup through

the interplay of these conscious and unconscious elements.[47] Tippett understands Jung's

purpose of exploring the relationship between man's conscious and unconscious as "to

discover wholeness,"[48] saying, "Jung shows that there is as a psychological fact a central

or centralizing predilection of the mind, an archetype of integration, of the union of oppo-

sites."[49]

In order to achieve personal fulfillment, Tippett believes both sides of the

dichotomy must be reconciled. As he asserts,

> The endless dualisms, of spirit-matter, imagination-fact, even down to that of class,
> have led to a position psychologically where modern man is already born into
> division, and his capacity for balanced life seriously weakened . . . The only concept
> we can place over against the fact of divided man is the idea of the whole man. (The
> most enchanting expression of a general state where theological man is balanced
> against natural man is in Mozart's Magic Flute.)[50]

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[45]Clarke, *Music and Thought of Michael Tippett*, 16.

[46]Frieda Fordham, *An Introduction to Jung's Psychology* (Baltimore: Penguin, 1966), 18.

[47]Ibid. See also Scheppach, "The Operas of Michael Tippett," 273.

[48]Fordham, *An Introduction to Jung's Psychology*, 18.

[49]Tippett, *Moving into Aquarius,* 120.

[50]Ibid., 23.

Tippett adapts this dualism not only in his own life and literary works but also in his music, reflecting, "I think the deep relationship between all dualities is a problem of abiding fascination for me. I return to it again and again. . . . I cannot escape the special impact of any art which seems to be the product of a marriage."[51] By examining opposite and complementary characteristics, Tippett seeks a fine line of reconciliation between them in order to produce a more profound meaning than through either alone. As Tippett writes referring to his third Symphony, "It is better for us to accept the Tyger and the Lamb, Jehovah and Jesus, as enduring states of our common humanity ('My sibling was the torturer'), now one, now the other in the ascendant."[52]

This kind of reconciliation can be easily seen in the archetypal characterizations of Tippett's operas, such as *The Midsummer Marriage,* which explores contrast between themes of light and dark. He writes, "I find the exploration of these two foreign strands [i.e. teuton and latin] has meant a constant enrichment. When I divide and contrast them the latin is light and the teuton is dark. . . . If I bring the divisions together to marry them, there I seem to leave the known and divided Earth for some ideal Heaven."[53] Tippett's early work *A Child of Our Time* (1939- 1941) also contains these dualities. As he recalled during his 1974 visit to the United States, "All my work is an examination of life's meaning. The only truth I shall ever say was expressed in *A Child of Our Time*:/ I would know my shadow and my light / So shall I at last be whole./ Anybody who can go down that very difficult road, and learn to know his darker side—his shadow—as his light, is approaching the truth."[54]

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[51]Tippett, *Moving into Aquarius,* 132.

[52]Ibid., 159.

[53]Tippett, *Moving into Aquarius,* 110.

[54]Alan Blyth, "Back to the U.S.: Sir Michael Tippett," *High Fidelity-Musical America* (February 1974): 32.

Likewise, Tippett's vocal works can easily convey the text, which contains the dichotomies. In spite of the difficulty of "abstract" instrumental music, Tippett, after many years, found ways to accomplish his purpose of marrying dualities in his abstract music.[55] Commentator Robert Donington observes that the reconciliation of opposites is the central thought of Tippett's entire work, saying,

> Michael Tippett's work from the start has revolved around this same perennial problem of the opposites, and from the start has implied that there is no other solution than to reconcile them. . . . Music itself is something of an object-lesson in the reconciliation of relative dissonance and relative consonance into an acceptable totality. Insofar as we can reconcile our own opposite experiences like that, our life in all its poignant contrasts begins to add up to an acceptable totality. We dare to live. Taking this kind of courage from the arts is an unobtrusive process. We are not ordinarily aware of doing it, nor is the artist ordinarily aware of doing this for us. But occasionally an artist is more or less aware. Tippett is, I think, such an artist.[56]

As a product of Tippett's intensive thought about the theme of reconciliation through music, he composed the monumental oratorio, *The Vision of Saint Augustine*, which sheds new light on both modernist/postmodernist music aesthetics and Christian eschatology. It is also clear that Tippett takes a suitable subject from Quispel's reading of Augustine—focusing on divine temporality as reconciliation between time and eternity, especially in his representation of an eternal state depicting by angelic song.

Music as Hope

Although Tippett recognizes both sides, dark and light, in human nature, he is basically optimistic and sees innate goodness in human nature. Therefore, he believes each individual should cultivate the "inner world."[57] Tippett's target audience for his music is his society. Because the inner life can easily be deadened by the constant onslaught of the "techniques" so valued by the modern world, artists must strive to keep

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[55]His musical techniques for this integration are dealt with later in this chapter.

[56]Robert Donington, "Words and Music," in *Michael Tippett: A Symposium on His 60th Birthday*, ed. Ian Kemp (London: Faber and Faber, 1965), 87-88.

[57]Rodda, "The Symphonies of Sir Michael Tippett," 60.

their inner life in their works in order to present those works to their society with the faith that their artwork can refresh people's inner lives.[58] Tippett argues, "We [humans in general] are morally and emotionally enfeebled if we live our lives without artistic nourishment. Our sense of life is diminished. In music we sense most directly the inner flow which sustains the psyche, or the soul."[59] In this sense, Tippett regards musical ability as a gift to enlighten the human mind and society. "I am a composer. That is someone who imagines sounds, creating music from the inner world of the imagination. The ability to experience and communicate this inner world is a gift."[60]

Because he strives to nourish the human soul with his gift, compassion or a desire to nurture may be the strongest motivating factor of Tippett's calling as a musician.[61] For Tippett, "music could have a direct relation also to the compassion that was deep in my own heart."[62] He continues,

> My fate has been to live within a period of enormous destructiveness, violence, of every kind of division and hostility. This 'black' material, if I may put it that way, has always been for me part of the sense basis of my own creative act . . . The art I wanted to make could not merely be an art of escape but a huge struggle to hold within some element of joy, shadowed by a sense of compassion towards all the sorrows and anguish as I felt it within myself.[63]

For Tippett, creating art was a restorative and joyful work to heal himself—his sorrow, anguish, and other dark sides in his mind.

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[58]Tippett, preface to Bowen, *Tippett on Music*, ix.

[59]Tippett, "Condition of Music," 220.

[60]Tippett, *Moving into Aquarius*, 148.

[61]Tippett's need to communicate his compassion is shown in his music, especially the vocal works. The earliest example of this tendency is *A Child of Our Time*, which was begun just as World War II started.

[62]Tippett, *Moving into Aquarius,* 152.

[63]Tippett, "Music and Senses," 1.

When young Tippett watched the film *The Four Horsemen of the Apocalypse* in the mid-1920s, he heard Beethoven's *Coriolan Overture* during the realistic war and doom-laden scenes. With tears, Tippett felt "there was necessity for art of our time in some way, when it had learned its own techniques to be concerned with what was happening to this 'apocalyptic' side of our present time."[64] Later, Tippett's entire philosophy of art points to hope by shaping "images of the past, shapes of the future; images of vigour for a decadent period, images of calm for one too violent; images of reconciliation for worlds torn by division; images of abounding, generous, exuberant beauty in an age of fear, mediocrity and horror comics"[65] in his music. As a composer, Tippett asserts, "That we go on creating and procreating, implies we have our sense of the future as yet intact."[66] The only way to have future hope in music, for Tippett, is to project in the composition an awareness of the human situation with love and compassion:

> But music too has been straining towards its own inner world. For, since music uses words for songs, dramatic situations for operas and can itself be used as background to movies and television, it accumulates a kind of impurity of the outer world. Our century has seen a tremendous collective effort to cleanse musical sound of these impurities and to make music absolutely abstract. This cleansing has been positive, exciting and salutary. Unfortunately the negative result has been the appearance of composers who are interested only by abstraction and experimentation. The resulting music leaves too much man out, so it quickly gets boring. I have never been able to forget man in this way. Hermes, in my second opera King Priam, speaks for me when he sings:
>
> <div align="center">
> O divine music.
> O stream of sound
> In which the states of soul
> Flow, surfacing and drowning,
> While we sit watching from the bank
> The mirrored world within, for
> "Mirror upon mirror mirrored is all the show."
> O divine music,
> </div>

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[64]Tippett, *Moving into Aquarius*, 150.

[65]Ibid., 100.

[66]Ibid., 118.

<div style="text-align:center">

Melt our hearts,
Renew our love.[67]

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Tippett regards the human being as "a curious creature, mixed soul and body within the long, long history."[68] Thus, Tippett asserts, "works of art must exist, of course, as objects in some sense outside us. In fact this is how they subsist for centuries over the generations of mortal humans."[69] For him a work of art is humans' unique domain that nature is never able to produce. The human-determining factor is human beings' inner life, which needs nourishment. "Why we want this [experience of fine music] nobody knows, but human beings certainly do need it as part of something (process?) for which I think we must use the word Soul. We want our souls to be nourished and unless they are nourished we are dead."[70]

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Compositional Techniques and
Theological Implications

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As stated, Tippett's various fields of knowledge and resources connect directly or indirectly to his compositional techniques, providing the outer materials for forming images of his inner world. In order to grasp Tippett's overall compositional technique it is helpful to clarify the course of his compositional development chronologically. While his stylistic development may not be as easily divisible as Beethoven's, for example, into "early," "middle" and "late" periods, Tippett's works show his aesthetic and technical development. This following section will examine the main characteristics of Tippett's techniques by tracing his compositional development in order to discover how his musical language may be understood to comment on issues of time-eternity in eschatology.

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[67]Tippett, "The Composer Is . . .," 8.

[68]Ibid.

[69]Ibid.

[70]Tippett, "Music and Senses," 1.

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Compositional Technique

The *String Quartet No. 1* (1934-5) was the first of Tippett's published works and marked a turning point in his development as a young composer.[71] Regarding his earlier works, Tippett felt there had been nothing strikingly original to make them fit to submit for publication.[72] Thus, the quartet (1935) can be seen as marking the beginning of Tippett's first mature period of composition, which lasted until the beginning of his work on *The Midsummer Marriage* in 1946. Patrick Reynolds has identified in Tippett's first period encompassed five distinct stages: (1) his exploration of the principle of sonata form, shown clearly through the *String Quartet No. 1 and Concerto for Double String Orchestra*; (2) a turning to the dramatic form of the oratorio in *A Child of Our Time*; (3) his use of classical forms such as scherzo and fugue, including, once again, the sonata form shown in *String Quartet No. 2*; (4) the commencing of the opera *The Midsummer Marriage*, his first opera, as well as his first extensive use of fourths, in works such as the *Symphony No. 1* (1945), the *String Quartet No. 3* (1945-6), *The Midsummer Marriage* (1946-52), and the *Symphony No. 2* (1956-57); and (5) his focus on virtuosic writing for brass instruments, such as *Sonata for Four Horns* (1955).[73] In his music up to this point some significant characteristics of Western tonal music remain, such as traditional forms

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[71]All of Tippett's earliest works were either destroyed or never published.

[72]Eric Walter White, "A Biographical Sketch," in Kemp, *Michael Tippett, A Symposium*, 17. On April 5, 1930, David Moule Evans conducted a concert in Oxted entirely of Tippett's works, which included a Concerto in D for flutes, oboes, horns, and strings, a String Quartet in F, and a Psalm in C. Through this concert Tippett thought his work had not yet reached the level at which he was ready to release it for general consumption, so he withdrew all, and even destroyed some, of these very early works saying that he "didn't think they had the stamp of artistic durability" and "that they were not consonant with myself." Alan Blyth, "Sir Michael Talks to Alan Blyth," *The Gramophone* 48, no. 575 (April 1971): 1598, 1601.

[73]Patrick Allen Reynolds, "Triumph: A Paraphrase on Music from the *Mask of Time* by Michael Tippett" (D.M.A. diss., University of Cincinnati, 1997), 11, 12.

and goal-directed harmonic closure.[74]

Tippett's second opera, *King Priam* (1958-61), marks the beginning of a second stylistic period of composition. The change in Tippett's compositional techniques is heard within the more aggressively dissonant harmonic idiom as a distinct mark of this period. Starting with *King Priam,* the acceleration and change in Tippett's stylistic development rapidly increased. According to critic Tim Souster, Tippett's "new, hard, sparse instrumental style" is evident especially in *The Vision of Saint Augustine* (1965).[75] This religious oratorio, written for baritone soloist, chorus, and orchestra, is considered one of the peaks of Tippett's career in Meirion Bowen's words.[76] Other notable works of this second period are the *Concerto for Orchestra* (1962-63) the first movement of which Tippett would later publish as a work for wind ensemble, *Mosaic*, the expressionistic *Songs for Dov* (1969-70), and the *Symphony No. 3* (1970-72). Through these works Tippett utilized the jazz idiom along with extensive quotations from Beethoven.[77] With the composition of King Priam, many traditional practices are either abandoned or re-interpreted through the techniques of "fragmentation, discontinuities, the statement rather than development of ideas, and a predisposition toward non-teleological patterns of organization, to quote Borthwick, Hart, and Monti."[78]

Tippett's third compositional period started in the late 1970s. In this period, he produced three one-movement instrumental works, which Merion Bowen describes as

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[74]Alastair Borthwick, Trebor Hart, and Anthony Monti, "Musical Time and Eschatology," in *Resonant Witness: Conversation between Music and Theology,* ed. Jeremy S. Begbie and Steven R. Guthrie (Grand Rapids: Eerdmans, 2011), 283.

[75]Tim Souster, "Michael Tippett's "Vision,'" *The Musical Times* 107, no. 1475 (January 1966): 20-22.

[76]Meirion Bowen, *Michael Tippett* (London: Robson, 1983), 218.

[77]Kemp, *Michael Tippett*, 502-3.

[78]Borthwick, Hart, and Monti, "Musical Time and Eschatology," 284.

having been modeled somewhat after the Beethoven quartets Opp. 130, 131 and 132: the *Quartet No. 4* (1977-78), the *Symphony No. 4* (1976-77), and the *Triple Concerto* for violin, viola, violoncello, and orchestra (1978-79).[79] In the 1980s and 90s, Tippett returned to the lyricism that distinguished his earlier works. With rich stylistic development, Tippett composed a wide range of works including *The Mask of Time* (1982); his fifth opera, *New Year* (1985-88); the *String Quartet No. 5* (1990-91); a setting of Yeats for soprano and orchestra, *Byzantium* (1991); and Tippett's last work, *The Rose Lake* (1991-93), for orchestra.[80] In this last period Tippett's musical language largely tends to be expressed through the use of higher consonances[81] and are primarily texted works.

Throughout each of his compositional periods, Tippett was influenced by varied resources and borrowed many techniques from other composers. Despite the difficulty of characterizing Tippett in a simple manner, there are converging devices that permeate the entirety of Tippett's pieces. Among the features of his compositional approach and techniques, two main characteristics that are distinctive to Tippett's music also contain implications for both Christian teleology and temporality: (1) his identification with Beethoven as his musical touchstone and (2) his unique musical element of "gesture,"[82] based on "higher consonance." The first characteristic is Tippett's life-long

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[79]Meirion Bowen, *Tippett: The Five String Quartets*, liner notes, CD DCS231, ASV, 1993.

[80]Reynolds, "Triumph," 14.

[81]Arnold Whittall, "Resisting Tonality: Tippett, Beethoven and the Saranrade," in *Music Analysis* 9, no. 3 (1990): 274-81. In these chords, according to Whittall, "while giving some priority to triadic elements, no longer require the exclusive presence of those elements in any privileged contexts: their function is mediation rather than resolution." Arnold Whittall, *The Music of Britten and Tippett: Studies in Themes and Techniques* (Cambridge: Cambridge University Press, 1990), 5. The term *higher consonance* is clarified later in this work.

[82]Robert S. Hatten, "A Theory of Musical Gesture and Its Application to Beethoven and Schubert," in *Music and Gesture*, ed. Anthony Gritten and Elaine King (Burlington, VT: Ashgate, 2006), 3. Hatten writes, "A theory of musical gesture must begin with an understanding of human gesture prior to its manifestation in sophisticated musical works . . . gesture involves the coordination of *intermodal synthesis*, based upon the *functional coherence* of movements as events, and their emergent meanings." In the musical case, gestures can be expressed by musical time, position, pitch, and so on.

love for the music of Beethoven, seen through all of Tippett's works in his interest in classical forms according to an interview with Murray Schafer.[83] The Beethoven-like forms are seen in many pieces, such as the fugue in the *String Quartet No. 1,* the *Concerto for Double String Orchestra*, and the sonata form sections in *The Mask of Time*.[84] The second characteristic can be identified within the formal properties of *King Priam* written at the beginning of his second period, the early 1960s. While Tippett's early period's formal approach can be described in classical terms of statement such as development and return, in this second period Tippett's formal design becomes more "gestural" in contrast with developmental. In order to make his gestural organization, Tippett creates an accumulated structure rather than a development.[85] Tippett draws such a gesture through various means.

Harmonic technique: Use of fourth chords. Tippett's early harmonic language is, in some aspects, modal.[86] However, in his second period his harmonic approach tends to exploit the qualities of a single moment, the present, rather than leading toward an inevitable tonal goal. In connection with the "inner-life" focus of his musical philosophy, Tippett's approach to harmony is highly individual and intuitive. In one sense, Reynolds argues, his harmonic language is "suggestive" rather than "declarative," covering a wide range of harmony without drawing attention toward a particular tonal center.[87] It is

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[83]Schafer, *British Composers in Interview*, 98. Tippett was later to remember these student days as "very exciting, the most exciting period of my life that I can remember" and to compare them to the "bursting of a dam."

[84]Reynolds, "Triumph," 14.

[85]Alastair Borthwick, "The Four Piano Sonatas: Past and Present Tensions," in *The Cambridge Companion to Michael Tippett*, ed. Kenneth Gloag and Nicholas Jones (Cambridge: Cambridge University Press, 2013), 198.

[86]Reynolds, "Triumph," 20.

[87]Ibid.

important to grasp to Tippett's use of fourth chords, found in his works of the mid-1940s and 50s, such as the opening of *The Mask of Time*.[88] The root of his preoccupation with fourths can be found in the modal elements of both his melodic and harmonic language, particularly in the modal intervals of seconds, fourths and sevenths. The tones of the opening chord, A-flat, D-flat, E-flat, and G-flat, create a mysterious harmony due to the use of a fourth (Db) within a triad. "The overall scene shows a metaphor of the universe expanding in time and space, with a dualistic phenomenon between opened-cosmos and confined-earth. All the instrumental parts play their different or mutually incompatible roles, but they sing together toward reconciliation," in the words of Michael Oliver.[89] In an interview with Tippett, Oliver states,

> The work encompasses a veritable panorama of experience but it focuses on a number of specific themes: the metaphor of the universe expanding in time and space as we get to know ever more of it; the notion of the fixed and unchanging in nature; the concept of reversal, with various overtones from science to psychology; the plight and status of the individual relative to both the fixed and the ever-changing elements of his environment; our need for a basis of affirmation; the polarity between knowledge obtained through reason and that derived from "deep inner sensibilities."[90]

Using a fourth chord, Tippett tries to depict the beginning of a mythological moving from the "creation" of the cosmos to the emergence of civilization and an earthly paradise, Reynolds explains.[91] While this use of fourths prevails throughout Tippett's

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[88]Michael Oliver writes, "In *The Mask of Time* he draws a rich amalgam from a variety of writers who are important to him, including W. B. Yeats, Shelley, Anna Akhmatova, the American mystic Annie Dillard, Mary Renault, T. S. Eliot and Rilke, as well as scientists Loren Eiseley and Jacob Bronowski (whose *The Ascent of Man* had a significant influence in the shaping of the work). Each of The Mask's two parts comprises five scenes, with those in Part 1 more obviously mythological in character and moving from the 'creation' of the cosmos to the emergence of civilization and an earthly paradise, and those in Part 2 more concerned with the individual in history." See Michael Oliver, "Interview: Michael Tippett on the Genesis of *The Mask of Time*," *Gramophone*, May 1987, accessed March 10, 2017, http://www.gramophone.co.uk/feature/interview-michael-tippett-on-the-genesis-of-the-mask-of-time

[89]Reynolds, "Triumph," 20.

[90]Ibid., 22.

[91]Ibid.

works in order to express his various thoughts, this mystical atmosphere between opened and closed sounds may indicate a similar image of "the metaphor of the universe expanding in time and space"[92] in the theme of *The Mask of Time*, as example 3 implies.

Example 3. Tippett, *The Mask of Time*. Part I, measures 1-2

Other examples of Tippett's use of the fourth can be found in the theme from the slow movement of the *Concerto for Double String Orchestra*, with its pair of melodic fourths derived from the folk-like main theme, and also in the opening of *Boyhood's End*,

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[92]Reynolds, "Triumph," 22.

with its chain of three fourths. In *Symphony No. 1*, Tippett uses fourths both harmonically and melodically, as is the case in the opening of *The Mask of Time* (example. 3). In *Symphony No.3* (1970-2),[93] fourth chords lose the apparent sense of dissonances requiring resolution and become consonances similar in function to triads. Example 4 shows the four-vertical harmonic release. Each release contains the stabilizing feature of an inverted triad existing within superimposed or stacked fourths. In fourths stacked in this manner no half-step dissonances are created, occurring with only five or more superimposed fourths. Thus, these fourths have the function of releasing harmonic tension but still contains a high degree of dissonance, drawing an image of what Whittall calls "realization, not resolution."[94]

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[93]This work has "two parts, containing analogues in the first to a sonata-allegro and a slow movement, and in the second a scherzo and fantasia finale—corresponds to the formal archetype explored in the first two symphonies, the work was conceived as a deliberate critique of the Beethovenian model, in which 'affirmation had to be balanced by irony." Michael Tippett, "Archetypes of Concert Music" in Bowen, *Tippett on Music*, 96.

[94]Whittall, *The Music of Britten and Tippett*, 268.

Example 4. Tippett, *The Symphony No. 3*, fourth movement, figures 293-294

Higher consonance. Based on this superimposition,[95] Tippett constructs "the structurally significant use of chords, which, while giving some priority to triadic elements, no longer require the exclusive presence of those elements in any privileged contexts: their function is mediation rather than resolution."[96] Whittall was the first to use the term "higher melodic consonance," to describe this kind of sonority.[97] In the beginning of his last period, Tippett made a gradual stylistic change, from the "extremes" of the experimental notes, in Clarke's words, to the lyricism characteristic of the first

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[95]As shown, superimposition refers to the process of layering one tonality on top of another to suggest an entirely different tonality.

[96]Whittall, *The Music of Britten and Tippett,* 5.

[97]Alastair Borthwick, "Tonal Elements and Their Significance in Tippett's Sonata No.3 for Piano," in *Tippett Studies,* ed. David Clarke (Cambridge: Cambridge University Press, 1999), 137.

period, as his final works manifest.[98]

       Borthwick argues that Whittall's term "higher consonance" should be extended to include the domain of melody, leading to the classification of "higher melodic consonances" derived from the historical archetypes of voice-leading.[99] Borthwick finds the support for this formation in Whittall's analysis of the theme from the last movement of Tippett's *Piano Sonata No. 4* (1984). In this movement, the tonal voice-leading elements permeate, and it "concludes with a higher consonance built on a major triad: arguably the whole theme, characterized as it is by an obvious lyricism, stands as a higher consonance in relation to the variations that follow it before ending with a return to the higher consonance of the theme."[100] In this way, Tippett's musical language tends to be expressed through higher consonance in relation to the theme in melody and lyrics.[101]

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[98]Clarke, *Music and Thought of Michael Tippett*, 210-11.

[99]Borthwick, "Tonal Elements," 137.

[100]The final movement is described as a set of variations by Paul Crossley. See Paul Crossley "The Fourth Piano Sonata," in *Michael Tippett O.M.: A Celebration*, ed. Geraint Lewis (Tunbridge Wells, Kent, UK: Baton, 1985), 232. See also Whittall, "Resisting Tonality," 274-81.

[101]Whittall, "Resisting Tonality," 274-81.

Example 5. Tippett, *Symphony No. 2*, fourth movement, figures 188-189

Through this extended form of higher melodic consonance, Tippett also extends the quality of an accurate image in inner world. As Borthwick, Hart, and Monti observe, "While the function of such [higher consonance] chords is wide-ranging within Tippett's music as a whole . . . within particular pieces, especially in the period under consideration, Tippett's use of these chords often corresponds to a sense of closure, though a contextual

rather than perceptual one."[102] The chords of higher consonance in these closures are one

of the most significant gestures, which function to create a sense of reconciliation rather

than resolve, according to Whittall.[103] On the historical triadic element, the accumulation

of other forms allows higher consonances to establish a kind of syntax of closure. With

the superimposed closure the piece ends with "the most widespread higher consonances

to be found in Tippett's *oeuvre*, the so called Z' chord."[104] This kind of closure chord is

to be found in many pieces, such as *Symphony No. 2*, many places in his opera *The Knot

Garden*, and *Piano Sonata No. 3*.[105] Example 5 shows the closure of the fourth movement

in *Symphony 2*. In measure 189, the closure in Z´ chord is constructed by D-A-C#-E in

the higher part, with added C major triads in the lower parts. This chord generates a tonal

argument because of the contrast between such tonal regions and the harmonic tension

opposed to tonality. With the ascending and descending fourths and the thematic use of

triads in Z´ (C, E, G, D, A, C#, E), even the use of the dominant chord functions for a

harmonic abruptness rather than a developmental course. In this sense, Tippett's

harmonic gesture draws an eschatological interruption alluded to the beginning of the

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[102]Borthwick, Hart, and Monti, "Musical Time and Eschatology," 285.

[103]Whittall, *The Music of Britten and Tippett,* 5. Some examples rely on dramatic context, such as the higher consonance used to set the protagonists' "Goodbye" at the end (fig. 500 in the score) of Tippett's third opera, *The Knot Garden* (1966-69). See also Borthwick, Hart, and Monti, "Musical Time and Eschatology," 285.

[104]Z´ refers to a favorite sonority of Tippett, or higher consonance: the major triad with an added fifth below the root. See David Clarke, *Language, Form, and Structure in the Music of Michael Tippett* (New York and London: Garland, 1989), 1:8, 81-82. The presence of many of these triads can be explained by their similarity to or identity with the chord designated Z´ by David Clarke, "a sonority with a long lineage in Tippett's ouvre." Ibid. This chord makes its first appearance as a simultaneity in bar 338 (Ex.6.7.h)), but the example from bar 287, for instance, can be rearranged to give A-E-G#-B, or D-A-C#-E. See the final chord of *Piano Sonata No. 3.*

[105]Edward Venn, "Birtwistle and the Labyrinthine Processional," in *Harrison Birtwistle Studies*, ed. David Beard, Kenneth Gloag, and Nicholas Jones (Cambridge: Cambridge University Press, 2015), 152. See also Alastair Borthwick, "Tonal Elements and Their Significance in Tippett's Sonata No. 3 for Piano," in *Tippett Studies,* ed. David Clarke (Cambridge: Cambridge University Press, 1999), 117-44.

Mask of Time in example 3.[106]

Rhythmic technique: Additive rhythm and ostinati. Although Tippett's *approach* to rhythm is not considered particularly innovative, Tippett's *use* of rhythm lends a creative impact or vitality to his musical image. In other words, Tippett's intuitive and highly energetic rhythmic characteristics from many sources create an entirely personal rhythmic language.[107] The "additive rhythm" technique is especially central to Tippett's rhythmic gesture. According to Nicholas Jones, an element of the "individual voice" that emerged in 1935 was Tippett's approach to rhythm and counterpoint, demonstrated in the *String Quartet No. 1* through Tippett's first use of the additive rhythm.[108] Jones defines additive rhythm as "the technique whereby a regular pulse is replaced by a series of irregular rhythmic metres."[109]

In example 6, throughout the measures, the rhythms are added in to some extent. In measure 4, 2/4 goes to 5/8, and again one more eighth note is added in measure 6. This additive rhythm becomes a significant part of Tippett's musical signature.[110] Ian Kemp classifies this term into two types of rhythmic techniques. The first type is the pulse, which is constant, but the interior construction is asymmetrical.[111] The second type of rhythmic pulse is constantly changing without regard to whether or not the interior construction is symmetrical.[112] The additive rhythm technique has its roots in the mixed

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[106]Borthwick, Hart, and Monti, "Musical Time and Eschatology," 285.

[107]Reynolds, "Triumph," 24.

[108]Nicholas Jones, "Formal Archetypes, Revered Masters and Singing Nightingales: Tippett's String Quartets," in Gloag and Jones, *The Cambridge Companion to Michael Tippett*, 207-8.

[109]Ibid., 208.

[110]Ibid., 207-8.

[111]Kemp, *Michael Tippett*, 102.

[112]Ibid.

metric style of other modernist composers, notably Stravinsky. Although Tippett's technique creates an irregular impression in the metric layout, the written meters are in fact regular. Unlike Oriental Bergsonians, in Tippett's music the shape of the melody guides this rhythmic pattern.[113] This approach to meter and rhythm is derived in part according to Antony Milner from that of Béla Bartók (1881-1945) and Stravinsky as well as from the English madrigalists.[114] In addition, his use of syncopation draws from American jazz as well as from the strong syncopation in Beethoven's music.[115]

In Colin Mason's appraisal, the rhythmic approach of Tippett's early work has at its root neoclassicism,[116] at least until the *Second Symphony* (1957).[117] In *Symphony No. 2*, example 7, Tippett uses the important rhythmic device of the alteration of a rhythmic cell (three triplets/ three points of crochet/ six eight notes / variated four semiquavor), which clearly shows a connection to the gestural side of Tippett's organizational approach.[118] Within these four measures Tippett creates six rhythmic patterns from one tiny rhythmic cell, which can be varied in many ways.

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[113]Tippett's music is marked by the expansive nature of his melodic line. Ivan Hewett refers to his "astonishingly long-breathed melodies." Ivan Hewett, "Michael Tippett: A Visionary in the Shadow of his Rival," *The Daily Telegraph*, October 19, 2012, accessed May 22, 2017, http://www.telegraph.co.uk/culture/music/classicalmusic/9605317/Michael-Tippett-a-visionary-in-the-shadow-of-his-rival.html.

[114]Anthony Milner, "The Music of Michael Tippett," *The Musical Quarterly* 50, no. 4 (October 1964): 423.

[115]Reynolds, "Triumph," 24.

[116]Colin Mason, "Michael Tippett," *The Musical Times* 87, no. 1239 (May 1946): 137-41.

[117]See Kenneth Gloag, "Tippett's Operatic World: From *The Midsummer Marriage* to *New Year*," in Gloag and Jones, *The Cambridge Companion to Michael Tippett*, 229-63.

[118]Reynolds, "Triumph," 25.

Example 6. Tippett, *String Quartet No. 1*, fourth movement, measures 1-12

Likewise, Tippett creates his own rhythmic style, according to Kemp, in *String Quartet No. 1*.[119] Bowen discusses Tippett's use of innovative Jazz-based syncopations in the "fully developed inventiveness" in *Piano Sonata No. 1* (1938).[120] David Matthews adds, "It is the rhythmic freedom of the music, its joyful liberation from orthodox notions of stress and phrase length, that contributes so much to its vitality,"[121] observing the *Concerto for Double String Orchestra* (1939). Among Tippett's mature rhythmic devices, his specific and extensive use of *ostinato* in the *Vision of St. Augustine* will be explored in the following chapter.

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[119]Kemp, *Michael Tippett*, 85.

[120]Bowen, *Michael Tippett,* 93, 96.The finale of the *Piano Sonata* is marked by innovative jazz syncopations.

[121]David Matthews, *Michael Tippett: An Introductory Study* (London: Faber and Faber, 1980), 27.

Example 7. Tippett, *Symphony No. 2*, third movement, measures 97-100

Use of timbre. With harmony and rhythm, Tippett's use of instruments also creates gesture within a big image. Tippett's *Symphony No. 2* is regarded as the completion of a development within his earlier works "in which the distinction between a

musical idea and the instrumental color which transmits it is progressively blurred

(epitomized by the second group of the opening movement)."[122] As Clarke states, "The

corollary of this mutation of priorities—whereby the configuration of a musical idea

might serve as much to project a sonority as vice versa—is the potential osmosis between

the mental and the sensuous, again suggestive of the fusion between thought and feeling

characteristic of Jung's symbolic image."[123] Tippett provides his working methods and

compositional procedures for *Symphony No. 2,* mainly concerning its tone-color. He

writes,

> About the time I was finishing *The Midsummer Marriage* I was . . . listening to tapes of Vivaldi. Some pounding cello and bass C's . . . suddenly threw me from Vivaldi's world into my own, and marked the exact moment of conception of the Second Symphony. Vivaldi's pounding C's took on a kind of archetypal quality as though to say; here is where we must begin. . . . It was some years after the incident in Lugano before I was ready to begin composition. While other works were being written I pondered and prepared the Symphony's structure: a dramatic sonata-allegro; a song-form slow movement; a mirror-form scherzo in additive rhythm; a fantasia for a finale. Apart from the rather hazy memory of the Vivaldi C's, I wrote down no themes or motives during this period. I prefer to invent the work's form in as great a detail as I can before I invent any sounds whatever. But as the formal process proceeds, textures, speeds, dynamics, become part of the formal process. So that one comes closer and closer to the sound itself until the moment when the dam breaks and the music of the opening bars spills out over the paper.[124]

Corresponding to his initial thoughts on sound itself, the *Symphony* shows a tendency

toward greater textural and orchestral clarity.[125] Tippett carefully scores low strings and

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[122]Clarke, *Music and Thought of Michael Tippett,* 26. Tippett made this comment to the Canadian composer Murray Schafer in an interview at that time: "I would say that my second symphony is one of the best works I have ever written, but that only came out recently and still has, I would say, at least five or ten years to wait before it can attain. . . the recognition of the earlier works." See Schafer, *British Composers*, 98.

[123]Clarke, *Music and Thought of Michael Tippett*, 26, 27.

[124]Michael Tippett, *Symphony No. 2*, CD (London Symphony Orchestra/C. Davis. Argo ZRG 535, 1968).

[125]The instrumentation is for normal large orchestra: two flutes (doubling piccolos), two oboes, two clarinets in B-flat and A, two bassoons, four horns, two trumpets in C, three trombones, tuba, tympani, percussion (cymbals, bass and snare drums), piano, celesta, harp, and strings. Rodda, "The Symphonies of Sir Michael Tippett," 201-2.

piano to carry the opening theme, with woodwinds as added to underscore the formal significance of this juncture.[126] This *Symphony* especially requires a virtuosic string section, with both higher and lower strings. The passage for cello and bass has extreme agility, and these great demands on the strings are characteristic of Tippett's later works, offering a sense of propulsive intensity in the fast movements.[127] This case of a virtuoso passage for string bass is not the most appropriate scoring, but through it Tippett gives the music its own particular flavor.

Likewise, Tippett frequently does not follow the normal scoring for the individual instruments. An important feature of this work, according to Milner, is that Tippett, like Mahler, deploys transparent orchestration of varying small chamber-like combinations, with the full *tutti* rarely heard and only in brief passages.[128] Particularly in the *Symphony* the instruments are often scored in blocks by choir. There is little attempt at unusual tone color combinations. The scoring of this *Symphony* is focused on helping to clarify the contrapuntal texture with less colorful sounds than that of the *First Symphony*.[129] In his second period Tippett uses a brittle, crystalline timbre in his music. The opening glowing sonorities of *The Midsummer Marriage*, with its extensive use of harp and celesta, its brass dominated climaxes, and its lush use of horns and low woodwinds, are heard.[130] In each instrument, Tippett uses the combination eighth notes and sixteenth notes, and one can hear each part's equal importance. But these are muted in *Symphony No. 2*, with less colorful orchestration, which leads to the lean, percussive

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[126]Rodda, "The Symphonies of Sir Michael Tippett," 214.

[127]Ibid., 228.

[128]Anthony Milner, "Style," in Kemp, *Michael Tippett; A Symposium*, 211.

[129]Rodda, "The Symphonies of Sir Michael Tippett," 230.

[130]Ibid.

sounds of *King Priam*.[131] Individual instruments are not confined to mere a supportive role, but each has a full contrapuntal role in even the most difficult passages.[132] In this way Tippett's scoring is characterized by his timbral imagination by which he draws his inner world image through tone color.

Theological Implications in Light of Moltmann's Eschatological Vision

Tippett's rich thoughts on musical philosophy and techniques bear some important theological parables. Together, Tippett's use of Beethoven's and other traditional musical thoughts, as well as his building modernist technique constructs his unique "gestures," which will prove to be crucial for theological exploration. As shown in chapter 2, Moltmann achieves a plausible eschatological vision by offering a creation theory based on *zimzum* and a new model of eternal life that resolves the time-eternity problem. Moltmann's vision of time-eternity can avoid both Cullmann's "transposition of eschatology into time"[133] and Barth's "transposition of eschatology into eternity."[134] Despite some conceptual limitations, Moltmann builds a more balanced understanding of time and eternity than do other views. This chapter aims to suggest a new model with Moltmann's view of *aeonic* time but this model can be filled up through the needs of Tippett's music aesthetics. The implications of image in Tippett's music can draw an ideal picture of (1) the creation from the primordial time of God, (2) the moment of *eschaton*, and (3) the eschatological time.

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[131]Clarke, *Music and Thought of Michael Tippett*, 26.

[132]Rodda, "The Symphonies of Sir Michael Tippett," 229-31.

[133]Jürgen Moltmann, *The Coming of God: Christian Eschatology*, trans. Margaret Kohl (Minneapolis: Fortress, 1996), 6.

[134]Ibid., 13.

Creation *Ex Vetere*

Moltmann distinguished between creation *ex nihilo*, which means the creation of something totally new out of nothing, and creation *ex vetere*, which refers to the creation of something new out of what already is. In order to delineate the logic of Christian hope, Moltmann differentiates primordial time and eschatological time.[135] As already shown, Moltmann follows the Augustinian notion of God's creation *ex nihilo* and the creation of time along *with* the creation of other creatures.[136] Because God is "the eternal Creator of all times," and "the eternal End of all the times," Moltmann establishes the eschatological picture that the world ends *together with* time, not *in* time.[137] With respect to creation of time, for Moltmann, what is hoped for will be radically "new" but nonetheless a creation *ex vetere*.[138]

In music, composers creatively rearrange either the "raw material" of sound or of sound previously made by other composers, making it into new works which perhaps indicates creation *ex vetere* rather than creation *ex nihio*.[139] Particularly, in modernist music, "those experiments which failed did so by rejecting the past for the sake of pursuing a rival creation ex nihilo—a prerogative that belongs solely to God."[140] However, some exponents of modernism, such as Schoenberg, Berg, and Stravinsky,

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[135]While in *God in Creation* Moltmann tries to focus on "creation in the beginning" as "primordial creation" and "historical creation," in *The Coming of God* he accentuates the transition from the temporal to the eternal creation in order to understand "creation in the consummation." See Moltmann, *The Coming of God,* 261.

[136]Jürgen Moltmann, *The Way of Jesus Christ: Christology in Messianic Dimension*, trans. Margaret Kohl (Minneapolis: Fortress, 1993)*,* 328.

[137]Ibid.

[138]See Borthwick, Hart, and Monti, "Musical Time and Eschatology," 292.

[139]Ibid., 293.

[140]Ibid.

skillfully reworked the traditions out of which they emerged.[141] In this vein, Tippett's

music brilliantly represents creation *ex vetere*. He says that before he composed his

Symphony No. 3,

> I was listening to . . . a very "motionless" modern music: it hadn't a harmonic or
> rhythmic or any other sort of drive that I could hear . . . I kept saying to myself 'I
> don't see how I could ever use this kind of thing for expressive purposes unless it
> were to be a piece based upon sharp contrasts.' And this suddenly clicked, and I
> knew that a symphonic work had begun.[142]

Vehn called Tippett's musical creation his personal renewal of "symphonic music for our

[modern] time."[143] Tippett creates his unique image through music *ex vetere*, saying, "It

won't be a 'Beethoven symphony,' I know that, but in it I will be attempting to resolve

all over again what is the nature of symphonic music in our modern times."[144]

Eschaton

Regarding Moltmann's transformation of time at the *eschaton*, many scholars

bring out questions of its plausibility. Volf argues that eschatological redemption must

include the forgiveness of sinners, the destruction of the power of death, and the

rehabilitation of justice under the transforming judgment of God.[145] However,

Pannenberg points out that this is possible "only on the condition of radical change"[146]

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[141]Borthwick, Hart, and Monti, "Musical Time and Eschatology," 293.

[142]Cited in Bayan Northcott and Michael Tippett, "Tippett's Third Symphony," in *Music and Musicians* 20, no. 10 (June 1972): 30.

[143]Edward Venn, "'Symphonic Music in Our Modern Times:' Tippett and the Symphony," in Gloag and Jones, *The Cambridge Companion to Michael Tippett*, 159.

[144]Cited in Richard E. Rodda, "Genesis of a Symphony: Tippett's Symphony No.3," *Music Review* 39, no. 2 (May 1978): 110-16.

[145]Miroslave Volf, "After Moltmann: Reflections on the Future of Eschatology," in *God Will Be All In All: The Eschatology of Jürgen Moltmann*, ed. Richard Bauckham (Edinburgh: T & T Clark, 2001), 233.

[146]Wolfhart Pannenberg, *Systematic Theology*, trans. Geoffrey Bromiley (Grand Rapids: Eerdmans, 1998), 3:607.

because sin goes along with human beings in time and sin itself makes a separation from God. Volf, thus, indicates that Moltmann's argument for time in the *eschaton* needs more explanation, especially in regard to the notion of eschatological transition. Borthwick, Hart, and Monti assert that music can imply this transient moment especially through the closures in Tippett's works.

In traditional music, tonal closure indicates a final point of arrival—ultimately, of our destination, which has been directly connected to Christian teleology by various scholars. For example, Borthwick, Hart, and Monti propose that Mahler's closure and its loss of certain cadential features related with long range voice-leaning[147] suggest the unfinished and open-ended world, or humanity's destiny. In this sense, they argue that Tippett's closures, especially in his second period, "suggest a kind of transcendence, in a way that nevertheless makes sense only in relation to the wider history of Western music."[148] As stated, in Tippett's first period tonal music's significant characteristics remain, including his goal-directed, recognizable patterns of harmonic closure. But in his second period, closures exist as a form of goal-directedness but abandon tonality, applying non-tonal counterparts rather than abandoning the possibility of closure and goal-directedness.[149] Tippett sought to find non-tonal counterparts to closure and goal-directedness. His musical style in this period is markedly modernist music characterized by fragmentation, discontinuities, and static rather than developed ideas, which seem to present a non-teleological organization. But within the fragments, Tippett establishes non-tonal counterparts. In other words, there are clear tonal relationships but at the same time they consist of non-tonal objects. In this way one cannot completely deny the fact that Tippett's radical alternatives to tonal closure still bear Christian teleology within its

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[147]Borthwick, Hart, and Monti, "Musical Time and Eschatology," 283, 291-92.

[148]Ibid., 292.

[149]Ibid., 283.

temporality.[150]

Tippett's musical language enables his music to be modernist within the context of Western music as a whole. One of the most important gestures of closure involves chords of "higher consonance," functioning for mediation rather than resolution.[151] The chords are especially used at closures, implying a newly found eschatological sense. As shown above, the superimposition of two forms of one of the most widespread higher consonances to be found in Tippett's Z´chord[152] gives a contextual impact rather than perceptual one.[153] This impact is described as "a harmonic abruption" by Borthwick, Hart, and Monti, who say that in Z´chord "there is a harmonic abruptness about Tippett's closures, more an interruption than a natural development of what precedes them, and in this sense, perhaps, more akin to the sort of eschatological interruption."[154]

Moreover, these higher consonance chords, including Z´ chords, are heard in the middle of other works as well. I suggest that they may be heard as the sort of eschatological interruption found in Moltmann's account of the "mystical present" from momentary concentration, which brings exuberance and joy that are present during earthly time.[155] Until the *eschaton* this experience of mystical present functions as a resolve between the tension of the cross and resurrection in the living "Christ event."[156] This relation between earthly time and divine eternity supports not only Moltmann's

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[150]Borthwick, Hart, and Monti, "Musical Time and Eschatology," 284.

[151]Whittall, *The Music of Britten and Tippett*, 5.

[152]See Clarke, *Language, Form, and Structure*, 1:8, 81-82.

[153]See Borthwick, "Tonal Elements," 117-44.

[154]Borthwick, Hart, and Monti, "Musical Time and Eschatology," 285.

[155]Jürgen Moltmann, *Theology of Hope*, trans. Margaret Kohl (Minneapolis: Fortress, 1993), 291.

[156]See pp. 48, 72 of this dissertation.

positive side of the temporal time of futurity and its fulfillment, but also the power of transience and temporal time's transformation to eternal time at the *eschaton*.

Likewise, Tippett's use of higher consonances at closure and other places clearly speaks of teleological processes. The superimposed endings, in which one can hear strong dissonance but also sense closure, seem to strongly imply the interaction of teleology and temporality, offering a new conceptual engagement with eschatology. As Tippett's musical philosophy shows, this eschatological sense is not an accident, but rather must "to be earned and sought after,"[157] in Kemp's words. Kemp continues, "Cadential preparation has no place here any more than progressivism did in Tippett's ambivalent response to the idea of 'perfectability' through social and political change in the 1960s."[158] In this sense, Borthwick, Hart, and Monti assert that "the *echaton* can be understood as an event that will occur in historical time (as an ending) and will be meaningful in relation to it (its moment of occurrence is not arbitrary), but it will not depend on the outcomes of historical progress."[159] Because the occurrence in historical time is significant in relation to its transformation, Tippett's gestures of closure speak of the wider context of Western music. The relationship with the transcendent future and historical time is dramatically interwoven in the incomplete closures, which are identified as endings by Tippett. These endings are revealed as teleologically closed but temporally open.[160] Within these opened closures the tension between the eschatological categories of Barth and Cullmann may be heard as being be resolved in Moltmann's accounts: "Temporal linearity can coexist with temporal associations, the historically 'final' one of

[157]Kemp, *Michael Tippett*, 330.

[158]Ibid.

[159]Borthwick, Hart, and Monti, "Musical Time and Eschatology," 287.

[160]Ibid.

which is temporally open."[161] Thus, linear temporal time will be redeemed and transformed into eternal time with the restoration of all things, and go into the *aeon* of the new creation. This moment might be heard in some harmonic "abruptions,"[162] which inform the end and the beginning at once.

Eschatological Time

In his work *The Way of Jesus Christ*, Moltmann establishes the notion of angelic (*aeonic*) time based on Pseudo-Dionysius' doctrine of angels.[163] Moltmann takes a circular image of the motion of angels in flight as the basis of his doctrine of *aeonic* time where nothing perishes and everything returns again, and there is no distinction between beginning and ending with the pattern, repetition, and reversal of a series of cycling events. Based on this concept of *aeonic* time as the time of angels in the pre-creational mode, Moltmann argues, "The world does not 'end,' either in nothingness or even in God, but will be changed from time to aeon."[164] A transition from temporal time to eternal time will occur, and God's people will live forever in God's time as a new creation without perishing.

Because the transformation of temporality into eternity should include the finality of the eschatological fulfillment, Moltmann's accounts of the *aeonic* eternity must entail the simultaneity of past and future and the absolute presentness and of "*aeonic* time" with its reversible and symmetrical circular movement. The coexistence of

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[161]Borthwick, Hart, and Monti, "Musical Time and Eschatology," 288.

[162]Ibid.

[163]Moltmann, *The Way of Jesus Christ*, 331.

[164]Moltmann, *The Coming of God*, 295.

static and circular images seems paradoxical.[165] Moreover, as Moltmann emphasizes the futurity of time,[166] Helm demonstrates that change and creativity are preserved in the Kingdom of God, saying eternity is "full of movement and event, yet it is also repose."[167] In this sense, however, Moltmann's cyclical image of eternity has a serious problem because it eventually describes a static image. In a cycle, everything ultimately returns so that by definition there is no true newness, perhaps generating a feeling of boredom.[168] Thus, among many critiques of Moltmann's eschatological vision there are two main incompatible metaphors: the coexistence of (1) cyclicity and simultaneity and (2) futurity with non-transience.

Due to the speculative nature of Moltmann's vision, the answer to these incompatibilities cannot be resolved through human language or discourse. In other words, this theological debate about time-eternity is unanswerable. However, in the oratorio *The Vision of Saint Augustine*, surprisingly, Tippett draws an ideal image through musical language, lyrics, and his philosophy of reconciliation through music, which can give a perceptual answer to the two problems.

The Vision of Saint Augustine (1965) is the work that contains what Clarke has called "Tippett's most sustained attempt to convey a human being's experience of what allegedly lies beyond human being,"[169] describing Augustine's vision of eternity through modernist musical techniques. Indeed the subject of time and eternity was at the heart of

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[165]Miroslave Volf, "Enter into Joy! Sin, Death, and the Life of the World to Come," in *The End of the World and the Ends of God: Science and Theology on Eschatology*, ed. J. Polkinghorne and M. Welker (Harrisburg, PA: Trinity Press International, 2000), 272.

[166]Jürgen Moltmann, *God in Creation: A New Theology of Creation and the Spirit of God*, trans. Margaret Kohl (Minneapolis: Fortress, 1993), 212-14.

[167]Eric Rust, "Time and Eternity in Biblical Thought," *Theology Today* 10 (October 1953): 353.

[168]Richard Bauckham, "Time and Eternity," in Bauckham, *God Will Be All in All*, 184.

[169]Clarke, *Music and Thought of Michael Tippett*, 96.

Tippett's whole life's sublime task which he once described as being "to show how music, the epitome of temporal art forms, reveals through its own essence the essence of time and what lies beyond it."[170] In his essay "Music of the Angels," Tippett deals with angelic time as the main characteristic of this work.[171] The lyrical metaphor of the angelic choir is created through the vocal device of glossolalia as the key to its musical structure, and this musical structure is expressed within his modernist musical language.

**Tippett's Depiction of
Eschatological Time**

Tippett encounters Augustine's vision of eternity, and the way Augustine understood the precise nature of temporality focuses on Moltmann's term, *aeonic* time. According to Clarke, this work is not about time in a pure sense but about temporality, asserting that "Tippett indeed succeeded in musically mapping time and eternity as absolutes."[172] In terms of the form of temporality, Tippett's angels in this work might be supposed to dwell in Moltmann's *aeonic* (eschatological) time. Tippett especially expresses eternity through eight superimposed ostinato of varying durations[173] that do not take place within a unified harmonic context.[174] The superimposition of ideas is constricted within ostinato and a non-unifying harmony, which might be said to offer an image of humanity's own place in eschatological time. Borthwick, Hart, and Monti explain this perspective: "Fugal textures may provide a metaphor for the eternal *perichoresis* proper to God's triune being as Father, Son, and Holy Spirit." For these

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[170]Clarke, *Music and Thought of Michael Tippett*, 96.

[171]Tippett, *Music of the Angels.*

[172]Clarke, *Music and Thought of Michael Tippett*, 96.

[173]Michael Tippett, *The Vision of St. Augustine*, London Symphony Orchestra, conducted by Sir Colin Davis, Conifer Classic CD 75605 52304 2, track 14,8′34′′.

[174]Borthwick, Hart, and Monti, "Musical Time and Eschatology," 289.

authors, then, "the dissonant superimposition of musical lines 'sounds out' helpfully the notion of individuals caught up in God's presence, their differences both from each other and from God being part and parcel of the dynamic of finite progression toward and 'into' his eternal triune life."[175]

Moreover, in this work the cycling ostinato rhythms trace a continual circle, i.e., without boredom or transience but with futurity.[176] This is reflection of music's capacity to vividly express temporality.

Birtwistle's time. Harrison Birtwistle's orchestral piece *The Triumph of Time* (1972) represents a first attempt to bring this thought of the concept of linear and circular time. Combining two concepts of time, Birtwistle "suggests something simultaneously timeless and progressive (stasis in progress)."[177] This paradox of the simultaneity of two opposing natures in Moltmann's *aeonic* eternity, stasis and progress, can be supported through his music. As Birtwistle writes, one object "is circumscribed and never changes, one descends through a sequence of potentially unlimited degrees of change to the musical object which is a permanent state of change."[178] In this way, in the words of Borthwick, Hart, and Monti, "The coexistence of different modes of temporality here may provide a useful model for the *perichoretic* interplay between a God who is in some sense unchanging (not subject to the processes attaching to creaturely time) and a world which is constantly changing, even as it is drawn deeper into union and communion with this God."[179]

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[175]Moltmann, *The Trinity and the Kingdom of God* (London: SCM, 1981), 157.

[176]Ibid.

[177]Jonathan Cross, *Harrison Birtwistle: Man, Mind, Music* (New York: Cornell University Press, 2000), 214.

[178]Michael Hall, *Harrison Birtwistle* (London: Robson, 1984), 175.

[179]Borthwick, Hart, and Monti, "Musical Time and Eschatology," 291.

God and Musical Postmodernity

Tippett as a composer imagined and expressed musical sound with innovation. His philosophical pursuits were also engaged with the wider discourses of modernity and postmodernity—modernist musical techniques, humanism, and so on. Therefore it is not easy to locate Tippett as an artist and thinker. After discussing Tippett's three stylistic periods, Clarke agrees with Whittall's classification of Tippett as a "post-romantic modernist," despite the many possibilities of his postmodernity.[180] However, "There may yet be critical purchase to be gained by testing for connections between the terms in more subtle ways . . . we might ask instead what meanings are generated by associating the terms within the same mental frame."[181]

According to Clarke, Tippett's Beethoven-like modernism may anticipate some degree of postmodernity by his non-abandonment of a dominant modal tonality and the finality of at least a relative harmony—higher consonance.[182] In affirming by "inner vision" form both the individual mind and the cosmos, Tippett asserts that sound is not the existence of forgetting or the independent, which cannot be blended with past and future. Rather, the fact that even the non-identical atonality must be beautiful in some form of boundaries intimates eternity within time. For all of Tippett's counterpart techniques, Beethoven-like formation, lyricism, refusal of pure serialism, and his final commitment to higher consonance harmony in music, and for all his practical and theoretical commitment to a nonviolent, non-identical repetition, one can describe Tippett as postmodern.

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[180]Arnold Whittall, "'Is There a Choice at All?' *King Priam* and Motives for Analysis," in Clarke, *Tippett Studies*, 77.

[181]Clarke, *Music and Thought of Michael Tippett*, 223.

[182]Ibid., 234.

Significantly, Tippett composed almost no religious music, except *The Vision of St. Augustine* and some other choral works.[183] Tippett, however, still favored complex patterns and the mixture of such harmonic patterns, but even these are connected to the beauty of the eternal music of angels. He tries to actualize that non-identical, non-harmonic repetition, which may only belong to God. Also, his lyricism and love of narrative in music coat more beauty onto his musical image.[184]

Pickstock rightly says, "This would mean, though, that some unusual characterizations of the postmodern would not hold good of music. It would actually be more humanistic, historicist, and political than the modern. Moreover, in its aim to compose harmoniously, it would be religious and not nihilistic."[185] As an example, Pickstock cites the music of postmodernist composer Alfred Schnittke and provides a paradigmatic example in his piece for violin and orchestra *Quasi una Sonata*.[186] In this work the development and recapitulation radically break down in order "to show that any such things are only gestures toward an impossibility—complete development and recapitulation is all the more real even if more anguished and temporary."[187]

Postmodernist Russian composer Sofia Gubaidulina (1931-) develops a complicated theological integration of tonal with atonal elements beyond mere

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[183]An individual piece has its own value due to its unique bearing of temporality. Borthwick, Hart, and Monti assert, "Beyond general concepts of musical time there are, of course individual compositions. Since each piece embodies a unique temporal pattern, it could be argued that each one offers a distinctive metaphorical engagement with eschatological time: the piece as parable, if you will." Bothwick, Hart, and Monti, "Musical Time and Eschatology," 292.

[184]Lyricism is "an intense personal quality expressive of feeling or emotion in an art (such as poetry or music)." Cambridge University Press, "Lyricism," Cambridge Advanced Learner's Dictionary and Thesaurus, accessed July 10, 2016, http://dictionary.cambridge.org/dictionary/english/lyricism.

[185]Catherine Pickstock, "Quasi Una Sonata: Modernism, Postmodernism, Religion, Music," in Begbie and Guthrie, *Resonant Witness*, 208.

[186]Alfred Schnittke "Quasi una Sonata" on Concerti Grossi nos 1 and 5," The Chamber Orchestra of Europe, Gidon Gremer, CD (Hamburg: Deutsche Grammaphon, 1990).

[187]Pickstock, "Quasi Una Sonata," 209.

juxtaposition. She treats musical space as a means of achieving unity with the divine—a direct line to God—concretely manifested by the lack of pattern in pitch space. She succeeds in this through the use of micro-chromaticism (i.e., quarter tones) and frequent glissandi, illustrating the lack of "steps" to the divine. For Gubaidulina, this extreme dichotomy is characterized by chromatic space vs. diatonic space viewed, as symbols of darkness and light, human and divine, the earth and heaven.[188] Her use of short, motivic segments allows her to create a musical narrative that is seemingly open-ended, which is disjunctive rather than smooth. In this way Gubaidulina's works "offer their own partial 'beatitude' and yet require a fusion in a co-incidence of opposites that lies at the heart of religion, according to Pickstock."[189]

> Likewise the postmodern world has hope at least in the area of music. The narrativity present in some postmodernist music fuses various time concepts and space, making a complex sonority, which indicates the eternal God's temporality. Through this dynamic movement in music, Tippett's piece can be heard as closely actualizing some state of an eternal image, thus expanding the parameters of both modern and postmodern music aesthetics.

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[188]Sofia Gubaidulina and Vera Lukomsky, "My Desire Is Always to Rebel, to Swim against the Stream," *Perspectives of New Music* 36, no. 1 (Winter 1998): 11.

[189]Pickstock, "Quasi Una Sonata," 210.

CHAPTER 5

AN ANALYSIS OF TIPPETT'S *THE VISION OF SAINT
AUGUSTINE* AND ITS THEOLOGICAL IMPLICATION

Introduction

Tippet composed *The Vision of Saint Augustine* as a religious oratorio for solo baritone, SATB chorus, and orchestra. Commissioned by the BBC, this work was first performed by the soloist Dietrich Fischer-Dieskau with the BBC Symphony Orchestra and Chorus conducted by Michael Tippett on January 19, 1966, in the Royal Festival Hall, London.[1]

Tippett based this oratorio on the Saint Augustine's famous vision of eternity as described in his *Confessions*, the second of two deeply shaped Augustine's spiritual development.[2] Tippett crafted his libretto entirely of Latin texts from the *Confessions*, a famous Latin monastic hymns, from Scriptures of the Latin Vulgate, and the Greek New Testament.

Augustine's first vision in Milan concerns the stubbornness of Augustine's will and the disposal of his emotional energies in dissipation of the senses.[3] Augustine was reading selected books of the Neo-Platonists and getting some insights which were

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[1]Michael Tippett, *Score: The Vision of Saint Augustine: for Baritone Solo, Chorus and Orchestra* (London: Schott & Co., 1966), vi.

[2]Tippett became absorbed with Augustine's *Confessions* during his education, particularly his account of the vision of eternity in Book IX, chap. 10. Augustine accepted that the linear concept of time will end but perceived that time exists in the mind as past memories, present experiences, and future expectations. Therefore, the task for the individual soul is to emerge from the forces of past, present, and future to the eternal presence of divinity.

[3]Tippett, *The Vision,* vi.

compatible with Christianity.[4] Through his own will, he writes, he attempted to

experience the same ecstatic vision of the divine that he had read about in those works:

> And being admonished by these books to return into myself, I entered into my inward soul, guided by thee. This I could do because thou wast my helper. And I entered, and with the eye of my soul—such as it was—saw above the same eye of my soul and above my mind the Immutable Light. It was not the common light, which all flesh can see; nor was it simply a greater one of the same sort, as if the light of day were to grow brighter and brighter, and flood all space. It was not like that light, but different, yea, very different from all earthly light whatever. Nor was it above my mind in the same way as oil is above water, or heaven above earth, but it was higher, because it made me, and I was below it, because I was made by it. He who knows the Truth knows that Light, and he who knows it knows eternity.[5]

Then Augustine asked how he made certain intellectual judgments, and he discovered

that the intellectual standard by himself:

> For in asking how I came to appraise the beauty of bodies, whether heavenly or earthly, and what was wholly present to me when I passed judgment on mutable things and said: "This is as it ought to be; that is not"—in asking, that is, how I came to make such judgments when I did make them, I discovered the unchangeable and true eternity of Truth above my changeable mind.[6]

Discovering the unchangibility of the Truth, Augustine finds that he is exiled from Truth

in "the land of unlikeness," and he hears Truth speaking to him "from on high" and "from

far away."[7] This first vision eventually gives a center for his affections through

submission to his God's will.[8]

Later Augustine decides to return to North Africa with his mother Monica,

having travelled overland to Ostia, a port of Rome. Not long before Monica's death, they

were taking a rest at an inn and waiting for the boat to Ostia back. Gazing into a garden

through window, they were reflecting on the joys of the next life. At the moments both

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[4]Augustine, *Confessions* (Harmondsworth Middlesex, England: Penguin, 1961), 287.

[5]Ibid.

[6]Ibid., 294.

[7]Ibid., 287.

[8]Tippett, *The Vision,* vi.

Augustine and Monica have a mystical experience. This is Augustine's second vision of eternity.

After the first vision at Milan, Augustine confessed that he could not "eat the food", meaning the union with Jesus Christ. Augustine describes,

> I lacked the power to fix my gaze there. My weakness was rebuffed, and I returned to my accustomed ways, taking nothing back with me but a loving memory and the desire for a food that I had smelled but could not yet eat. And I was seeking some way of gathering a strength that would fit me to enjoy you, but I was not to find it until I embraced the Mediator of God and man, the man Christ Jesus, who is God above all, blessed for ever, calling out and saying, "I am the way, the truth, and the life," and mingling with flesh the food that I was too weak to eat.[9]

In contrast to leaving him "hungry" at Milan, however, Augustine entered to heavenly banquet at the second vision of eternity, saying, "And we entered into our minds and passed beyond them so as to reach that land of never-failing plenty where you feed Israel for ever with the food of Truth, where life is that Wisdom through whom all these things were made."[10] Thus it was a foretaste of the eternal food of the Eucharist when he arrives at the eternity.

In Tippett's musical depiction, this second vision concerns "the dispersal of his mind upon the evanescence of things, and came to him through his prolonged inner struggles as to the meaning of time."[11] Tippett continues, "But as a mortal creature within the temporality of our life on earth he can only experience Eternity momentarily and involuntarily . . . if we could indeed prolong this vision (his Vision II) then that, he believes, would be the 'eternal life of the saints' he and Monica discussed as they stood in the window embrasure."[12] Through these visions, therefore, Tippett attempts to grasp ethereal states exceeding humanity's perception with the baritone solo serving as the metaphor for the present that follows Augustine's account of the vision, and the chorus as

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[9]Augustine, *Confessions*, 294-95.

[10]Ibid., 260.

[11]Tippett, *The Vision,* vi.

[12]Ibid., viii.

the symbol of the past and future with its commentary on Augustine's narrative. Within

his unique structure, the musical language of the modernist is combined with some

traditional thoughts, which eventually manifest the idea that humanity has the potential to

touch mysterious transcendence through music. The eternity Tippett draws on in *The*

Vision differs from Augustine's original thought on timeless eternity; instead it comes

through the music of the angels, the messengers of God whose language reveals the

music of transcendence, and eventually divinity and his eternal life.

In chapter 4, the theological meaning and benefit of Tippett's musical

philosophy, texts, styles, and techniques were examined through selected musical works.

Based on those findings, this chapter will analyze *The Vision*. Due to this expanded scope

of interpretations, this chapter will focus on *The Vision*'s implied meanings in regard to

the eschatological thoughts on teleology and temporality, especially in Moltmann's

writings. At the same time this interpretation will show how musical modernity and

postmodernity dialogue with one another concerning the theology of time and

eschatology in *The Vision*.

Narrative in *The Vision*

The texts are the hermeneutical key for interpreting the goal-oriented flow of

their pictures as a whole. A saint's narrative based on his/her religious experience

provides strong signals as events for molding his whole work into a larger picture. The

narrative's teleological sequence has an important meaning, to be explained below, due to

the modernist musical features that make their narratives glitter.

Overall Design of Libretto

In the *Vision*, Augustine's narrative of his visions at Milan (Vision 1) and

Ostia (Vision 2) draws on particular events and, consequently, contributes to a larger

image.[13] Tippett's various thoughts on musical aesthetics and philosophies make this

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[13]David Clarke, *Music and Thought of Michael Tippett: Modern Times and Metaphysics* (Cambridge: Cambridge University Press, 2001), 112.

whole picture and its situations more complex. Even the vocal parts have their own complexity. The writing for baritone solo and chorus reveals the dual narrative function. Throughout the work, the narrative is actually constructed as a conversation between the soloist's narrative, choral exegesis, and commentary provided by select scriptural quotations, which are often recontextualized by Tippett to generate fresh meanings. For example, in the opening four measures (see example 8) the baritone solo sings the first line of book IX/x of the *Confessions*—"Impendente autem die" ("When the day was approaching on which she [Monica] was to depart this life"). And the chorus receives the last word "die" as the start of its passage, which is taken from the next chapter of the *Confessions*—"die nono aegritudinis suae" ("on the ninth day of her illness").[14]

Example 8. Tippett, *The Vision*, opening and figure 1ff, solo and chorus

The roles of the "interpretative-chorus"[15] in four-part harmony dramatize the narrative and its *telos* in varied and complicated ways. When the baritone starts the story of the day of Augustine's ecstatic vision in part I (see example 9), the chorus simultaneously sings the original plainsong melody of the Ambrosian hymn *Deus creator omnium*—Tippett's use of the ululation of the baritone in figure 7—"tu-u-tu-u-tu-u." This exemplifies a new technique of vocal elaboration throughout this entire work, in which

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[14]Clarke, *Music and Thought of Michael Tippett*, 112. The translation of passages from the *Confessions* set in *The Vision of Saint Augustine* itself is that given in the score.

[15]Tim Souster, "Michael Tippett's 'Vision,'" *The Musical Times* 107, no. 1475 (January 1966): 20.

Tippett reaches for language (non-lexical) as the *alleluia*, the *glossolalia* and the *jubilus*.

Augustine described the *jubilus*:

> For those who sing in the harvest field, or vineyard, or in works deeply occupying the attention, when they are overcome with joy at the words to the song, being filled with such exultation, the words fail to express their emotion, so, leaving the syllables of words, they drop into vowel sounds—the vowel sounds signifying that the heart is yearning to express what the tongue cannot utter.[16]

Specifically, Greek vowel sounds, ἰ αω, αωἴ, ωἴα (figures 131-135:4, 193-197:4) enhance dynamics in Augustine's fragmentational narrative by depicting an ethereal state and mysterious sounds, according to Tim Souster.[17]

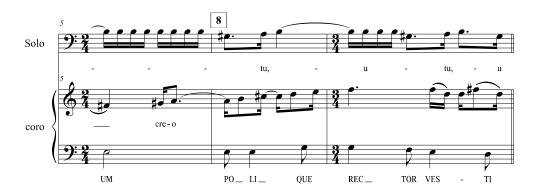Example 9. Tippett, *The Vision*, figures 7-8ff, solo and chorus

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Table 1. Quotations in Tippett's Libretto

Part	Figures	Theme	English Texts
I	7:3-9:3	Hymn stanza 1	CREATOR OF THE EARTH AND SKY, RULING THE FIRMAMENT ON HIGH, CLOTHING THE DAY WITH ROBES OF LIGHT, BLESSING WITH GRACIOUS SLEEP THE NIGHT.
	10-12:3	Hymn stanza 2	THAT REST MAY COMFORT WEARY MEN, AND BRACE TO USEFUL TOIL AGAIN, AND SOOTHE AWHILE THE HARASSED MIND, AND SORROW'S HEAVY LOAD UNBIND.
	20-28	Song of Solomon 4:16, 5:1	*A garden enclosed is my sister, my spouse, a spring shut up, a fountain sealed.* *Awake, O north wind; and come thou south; blow upon my garden, that the spices thereof may flow out.* *Let my beloved come into his garden and eat his pleasant fruits.*
	33-35:3	Hymn stanza 1	CREATOR OF THE EARTH AND SKY, RULING THE FIRMAMENT ON HIGH, CLOTHING THE DAY WITH ROBES OF LIGHT,
	39-41	Hymn stanza 2	THAT REST MAY COMFORT WEARY MEN, AND BRACE TO USEFUL TOIL AGAIN, AND SOOTHE AWHILE THE HARASSED MIND, AND SORROW'S HEAVY LOAD UNBIND.
	43-44	Phil. 3:13-14	having forgotten things past, and not seeking the transitory things to come, but reaching towards those that are before all Time (not by dispersal but by concentration of energy) I press towards the crown of my heavenly calling. [Altered by Tippett]
	57-60	Job 38:4, 7 God's answer to the mystery of eternal life	*Where wert thou when I laid the foundations of the earth? Where wert thou, when the morning stars sang together and all the sons of God shouted for joy?*
	62-64	Psalm 41:2, 3	*As the hart panteth after the water brooks so panteth my soul after thee, O God.* *My soul thirsteth for God, for the living God; when shall I appear before God.*
II	105	Augustine's Confession	O eternal truth and true love and beloved eternity!
	120-121:2	Augustine's three-fold division of time	Sight, Memory, Expectation
	121:3-123:3	Augustine's Answer	indeed 'as it was' and 'so it will be' are not appropriate, but just 'is', because wisdom is eternal.
III	154:2-166	Silence	silent
	177-179	Hymn stanza 1	CREATOR OF THE EARTH AND SKY, RULING THE FIRMAMENT ON HIGH CLOTHING THE DAY WITH ROBES OF LIGHT.
	193:2-197	Angel's singing	Alleluia
	207	Phil. 3:13a	I count not myself to have apprehended.

One must notice that Tippett achieves teleological condition through his

constructive principles, making texts a trope. While there is an obvious modernist

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technique of discontinuity or fragmentations in entire texts, every section still bears clear relationships with others, and many incorporates much repetition and recontextualization of texts. There are one-word echoes or exclamations, such as the "garden (figures 19:5, 21)," a "day (figure 7:1)," and "window (figure 19)." These words have a crucial role to connect to Scriptural verse or hymn stanza, emphasizing the important themes on each part. In figure 19, for an example, "a window" opens the Song of Solomon 4:12, which implies the fountains of eternal life. Tippett also uses poetic devices as a way to manipulate text, such as anadiplosis, inclusion, and chiasm. In figures 3-18, one can see anadiplosis in baritone solo singing, "a day that you / you knew though we did not. . . . that I and she / she / that I and she were standing alone." Some textual repetition and palindrome aspects of certain phrases are also important structural elements, which help audiences to see *The Vision* in a vivid color.

Augustine's Time and Tippett's Treatment in Libretto

Augustine's three-fold view of time described in the eleventh book of his *Confessions* is "what has passed is no longer; what is coming is not yet; and what is, is time only insofar as it becomes past." [18] Therefore, for Augustine, time exists only as the present of the past, the present of the present, and the present of the forthcoming. [19] To any person, then, time exists in the soul as memory (*memoria*), sight (*contuitus*), and expectation (*expectatio*). [20] While only the immediate present exists in actuality, [21] time

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[18]Augustine, *Confessions,* 276.

[19]Ibid.

[20]Ibid., 277.

[21]Ibid., 269.

can open up towards eternity.[22] To Augustine, there are exceptional moments as a gift to foretaste glimpse of eternity, "a rare vision (*rara visio*)."

Through a trope on eschatology of Augustine, Tippett delivers a different construction of time and eternity, by treating Augustine's time and eternity "not as mythological but historical."[23] When Tippett mentions the problem of time in his essay— "Too many choices,"—he states his openness to "the further sense of moments which are out of Time altogether."[24] Tippett, therefore, changes the wording and the meaning of the preposition "before" in Philippians 3:13b by the addition of the words "all Time" at the end of Paul's phrase when he writes: "Having forgotten things past, and not seeking the transitory things to come, but reaching towards those that are before *all Time*." [italics mine] (figures 43:2-45:3).[25]

Tippett's view of eternity, like that of many contemporary eschatologists, incorporates temporality. According to Moltmann, in Augustine's belief, the human soul visualizes the past by the use of memory (*memoria*) and visualizes the future by means of expectation (*expectatio*).[26] This is a visualized past and future, not the past and future itself. The past and the future are "the present" through memory and expectation in the human soul. When memory and expectation are connected in the human spirit, the three-fold division of time is simultaneously co-present. Therefore, "Universal simultaneity would be an absolute eternity as the 'fullness of time.'"[27] To Moltmann, "visualized

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[22]Augustine*, Confessions,* 307.

[23]Clarke, *Music and Thought of Michael Tippett*, 144.

[24]Michael Tippett, *Tippett on Music*, ed. Meirion Bowen (Oxford: Clarendon, 1995), 296.

[25]In the King James Version, Phil 3:13 is written, "forgetting those things which are behind, and reaching forth unto those things which are before."

[26]Jürgen Moltmann, "What Is Time? And How Do We Experience It?" *Dialog* 39, no. 1 (2000): 31

[27]Ibid., 32.

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eternity" must contain "the remembered past and the expected future as their simultaneity." This is because "without memories and without expectations we would have only momentary impressions of points in time, but could not perceive any contexts or movements."[28]

Clarke examines Tippett's illuminating of Augustine's own practice of textual allusion (intertextuality), seeing it as a subjective time-phenomenon from historical narrative into a performance in the present of things that will come.[29] As Clarke explains, the story does not literally take the listeners back into the past or forward to the future but "conveys from its standpoint of the present (*contuitus*) 'a present of things past (*memoria*)'and 'a present of things to come (*expectatio*).'"[30] In this way these fragments of texts create "a pull between the three modalities of temporal cognition," engendering the experience of "*distensus"* or "*extensus*."[31]

In figures 20-28 (See Appendix 1), Song of Solomon 4:16 and 5:1, sung here by the Chorus, opens the visionary theme by inviting audiences to be garden. Tippett has tried solely to clarify the implied meaning because he noticed that the English translation of Augustine sometimes differs in details from the Latin.[32] For this clarification of the implied meaning of the Latin, Tippett sometimes amends some of the quotations from Paul (i.e., Philippians 3:13, figure 43-44) in the translation. Quoting the Latin Vulgate translation of the Bible, the poet-like depiction from Augustine's Latin texts in *Confessions* amplify the story and lead the audiences to contemplate both the past with concentration

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[28]Moltmann, "What Is Time?," 32.

[29]Clarke, *Music and Thought of Michael Tippett*, 113.

[30]Augustine, *Confessions,* 269. Also quoted by Clarke, *Music and Thought of Michael Tippett*, 113.

[31]Clarke, *Music and Thought of Michael Tippett*, 113. *Distensus* means "being distended," and *extensus* refers to "being extended."

[32]Tippett, *The Vision*, xiii.

on the story and present, and eventually leads them to easily achieve the final goal—

heavenly eternity.[33] Consider Table 2, the structure of Bible verses in narrativity

throughout the piece. After singing "fenestram! (window!)" (figure 19) and inviting to

the garden (figures 20-26), the vision of eternity is described through Augustine's texts

and the stanzas of Ambrose's hymn (figures 27-42). In the midst of the description of

Augustine, the Ambrose writes: "Creator of the earth and sky" and "that rest may comfort

weary man (figures35-44)," implying the past (the beginning) and the future (the end).

While Tippett's constructive libretto implies *telos*, temporality can also be

contemplated in figure 43-44. Here Tippett inserted the first line of Paul's famous

manifesto in Philippians 3:13: "I count not myself to have apprehended." By deliberately

excising the rest of the sentence, "but this one thing I do, forgetting those things which

are behind, and reaching forth unto those things which are before, I press toward the

mark for the prize of the high calling of God in Christ Jesus," Tippett turns Paul's

victorious statement—which he clearly cannot claim as his own testimony of faith—into

the ultimate claim of the postmodern religious seeker, always searching but never

arriving. Tippett's unique collage approach to processing the words of Augustine and of

Scripture frequently implies the mystery of time by revealing the present time and its

futural hope at the same time, according to Borthwick, Hart, and Monti.[34] In figure 180 of

Part III, Tippett indicates Jesus Christ, mentioning John 1:1, "In principio erat verbum (In

the beginning was the word)," and the Word is eventually connected to the gate, the

everlasting door (Psalm 23:9, figures 204-205). In this way, the broken texts melted in

narrativity can function to contemplate eternity in the postmodern man's heart, the man

who is curiously looking into the church window because of its beauty.

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[33]Clarke, *Music and Thought of Michael Tippett,* 113.

[34]Alastair Borthwick, Trevor Hart, and Anthony Monti, "Musical Time and Eschatology," in *Resonant Witness: Conversation between Music and Theology,* ed. Jeremy S. Begbie and Steven R. Guthrie (Grand Rapids: Eerdmans, 2011), 288.

Table 2. Tippett, *The Vision,* Scripture quotations in the Libretto

Part	Figures	Verses	Latin (Greek) Texts	Tippett's English Translation
I	20-26	Song of Solomon 4:16, 5:1	*Hortus conclusus soror mea Sponsa, hortus conclusus, fons signatus Surge, aquilo; et veni, auster perfla hortum meum, et fluant aromata illius. Veniat dilectus meus in hortum suum, et comedat fructum pomorum suorum.*	A garden enclosed in my sister my spouse, a spring shut up, a fountain sealed. Awake, O north wind; and come thou south; blow upon my garden, that the spices thereof may flow out. Let my beloved come into his garden and eat his pleasant fruits.
	43-44	Philippians 3:13	praeterita oblitus, non in ea quae future et transitura sunt	having forgotten things past, and not seeking the transitory things to come,
	57-58	Job 38:4	*Ubi eras quando ponebam fundamenta terrae?*	Where wert thou when I laid the foundations of the earth?
	59-60	Job 38:7	*cum me laudarent simul astra matutina et iubilarent omnes filii Dei?*	Where wert thou, when the morning stars sang together and all the sons of God shouted for joy?
	62	Psalm 41:2	*Quemadmodum desiderat cervus ad fonts aquarum, ita desiderat anima mea ad te, Deus.*	As the hart panteth after the water brooks so panteth my soul after thee, O God.
	63-64	Psalm 41:3	*Sitivit anima mea d Deum fortem, vivum: quando veniam et apparebo ante faciem Dei?*	My soul thirsteth for God, for the living God; when shall I appear before God.
	65-66	Philippians 3:12 ff	*Non quod jam acceperim, aut jam perfectus sim: sequor autem.*	Not as though I had already attained either were already perfect, but I follow after.
II	128-130	Psalm 41:2-3	*Quemadmodum desiderat cervus ad fonts aquarum, ita desiderat anima mea ad tem Deus. Sitivit anima mea ad Deum fortem, vivum: quando veniam et apparebo ante faciem Dei?*	As the hart pantech after the water brooks, so panteth my soul after thee, O God. My soul thirstech for God, for the living God: When shall I appear before God.
III	180	John 1:1 ff	*In principio erat verbum*	In the beginning was the word
	204-205	Psalm 23:9	*Attollite portas, principes, vestras, et elevamini, portae aeternales.*	Lift up your heads, O ye gates, and be ye lifted up ye everlasting doors.
	207	Philippians 3:13 ff	ο'ύπω λογίζομαι κατειληθέναι	I count not myself to have apprehended.

Tippett's Musical Devices and Theological Implications

Tippett employs his own unique techniques in order to achieve his purpose. Tippett synthesizes his musical ideas in a hybrid way so that he expresses eternal momentum of the whole picture. He delicately expresses this human experience of eternity within humanity's confined state from a different angle. Tippett's expressions of

eternal momentum are conveyed through varied means. Tippett arrays a unit of formal structure in a way that is non-directional but still in a rational network throughout the individual structure's "mediate" sonorities with the flowing texts from Augustine's narrative. At the same time, some processual characteristics do lead to the final goal in Tippett's *The Vision*.

Tippett's C-B Flat Dyad in Linear Time

The very opening section of *The Vision*, measures 1-4, is not repeated again or transposed anywhere else throughout the entire work. This static-like section on the words "Impendente autem die" ("When the day was approaching")—imposes what Clarke calls the "atomic characteristics" that govern the whole picture and is "portentous of not only Augustine's mother's death, but also his own momentary, proleptic entry into eternity."[35] Due to its unmatched nature, this moment-time-like opening is only partially mediated by or working in parallel with other sections. In other words, this opening is neither wholly separated from nor included into the big picture.[36]

Example 10 shows that each element in the work, including the baritone soloist, flows within its own unique structures but interacts with other parts sporadically. But a central feature occurs in the very opening keys, C and Bb, of the baritone soloist's line. The first two notes, C and Bb, meet F in the second violin part so that this combination (C-F-Bb) can be the most pure from the dictates of simple musical formation, "conceived as it is throughout the work as a kind of highly individualized endless melody."[37] In figure 1 (right after the baritone's opening), two flute parts and two choral parts sing C and Bb together, and the celesta also starts with Bb-(C#-C-A-Ab)-C. These characteristics are clearly identifiable through their thematic *telos* within a whole-

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[35]Clarke, *Music and Thought of Michael Tippett,* 117.

[36]Ibid.

[37]Ibid., 118.

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tone dyad—F# and G# (example 10). Dyad whole-tones are intentionally unfolded on the way to the cadence as the flute parts shows. Beyond this opening theme, the whole-tone dyad process prevails throughout the entire work. In figure 173:4 to 174:1-4 (example 13), the chorus and clarinets sing in unison and the chorus part is finally divided into a whole-tone dyad. Interestingly, the clarinets end in unison but meet with the baritone soloist in a whole-tone dyad. The French horn ends with F# and elides with the clarinets' C# and soloist's B; resulting in the same chords as the opening chords, now transposed, but without any analogical relation. In the next figures (figures 175-76) the baritone alone sings the last word of the phrase—"We did not make ourselves, but he made us who remains to eternity"—and ends with C-D flat, the whole-tone dyad. Another example is in figure 111 (example 14), found in the progression to the climax of the piece, where the entire orchestra and chorus continually create whole-tone dyads.

More importantly, the very ending of *The Vision* comes to its conclusion with the simultaneity of Bb and C in octaves, speaking of its clear *telos.* Example 12 shows that the baritone's second phrase, emerging from this whole-tone dyad process, develops an upward whole-tone melody—D, E, F#, Ab(G#), Bb, C with other non-whole-tone keys (A, F). Despite their sudden disappearance, these whole tones and other chromatic keys together mark the main compositional features of Tippett's highly subjective picture. In Clarke's words, "This simultaneous invocation and side-stepping of identifiable (and identifying) concepts of musical organization . . . in much of Tippett's music—is as much a trace of the agency of authorial subjectivity as it is responsible for incarnating individual subjectivity into the vocal line."[38]

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[38]Clarke, *Music and Thought of Michael Tippett*, 119.

Example 10. Tippett, *The Vision*, Part I: "Impedente autem die (opening)"

Example 11. Tippett, *The Vision*, Part I: figure 6, whole-tone dyad
cadence in Flutes and Piano

Example 12. Tippett, *The Vision*, Part III, figure 207
(end of work), Bb and C concluding sonority

Example 13. Tippett, *The Vision*, "qui manet in aeternum," figure
173:4 to 174:1-4 Whole-tone Dyad Centrality

Example 14. Tippett, *The Vision*, Part II: figure 111

Thus, Tippett's original compositional approach evidenced throughout *The Vision* supports the texts in a complicated way. Through the "processual whole-tone dyads"[39] that prevail throughout the entire work, the convergence of seemingly sporadic

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[39]Clarke, *Music and Thought of Michael Tippett*, 119.

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musical events into a musical statement can be interpreted in a teleological framework in terms of Christian eschatology. While the new musical episodes display "moment time," in the terminology of Jonathan Kramer,[40] they also bear an inner relationship to one another in an undirected way that intentionally hides the *telos* of the work. Tippett's "higher synthesis" techniques, which give indirect or parallel interaction between traditional structure and modern techniques, also signify the mystery of the relation between time and eternity by creating a hybrid musical structure in a brilliant way. The higher consonance explained in the previous chapter also has a dual function in that it allows teleology and temporality to be heard simultaneously.[41] In a similar way, it is possible to say that Tippett's new compositional techniques, which may seem sometimes very subjective although clearly based on traditional tonalities, enhance the *telos* of their music, unlike the music of other modernists who follow Oriental Bergsonians.

Tippett's Tempo Structure in *The Vision*

In order to express transcendence and its temporality simultaneously, *The Vision*'s system of fourteen tempos has a significant role in the process of fashioning moment time. Indeed, some tempos have subtle relationships with each other. However, some phrases contain no constructive principles, intended to signify momentum, that is, transcendence.

In Tippett's cyclic treatment of the "Deus, creator omnium," the text is divided into segments, each in a different tempo: the first (figures 7-12) in tempo 3, the second (figures 33-35) in tempo 5, and the broken recapitulatory third part (figures 177-178) in tempo 13. By contrast, the use of the same tempo at times represents common themes in the text. Figures 57 and 179 give the starting point of tempo 7. From figure 57 the chorus sings Job 38:4, "Where wert thou when I laid the foundations of the earth? . . . all the

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[40]Jonathan Kramer, *The Time of Music: New Meanings, New Temporalities, New Listening Strategies* (New York: Schirmer, 1988), 453.

[41]The next section focuses on these chords.

sons of God shouted for joy?" and at figure 179 they quote John 1:1, "In the beginning was the Word." These two passages are highly related because both describe the beginning of God's creation. Sometimes sections in the same tempo have a cause and effect relationship. There are only two parts in tempo 4 (figures 13-27), a desperate prayer of Augustine to receive God's vision of eternity, and figures 140-141, the end of Vision II, which is part of Augustine's song of joyous praise after seeing the vision. Moreover figures 43-47 and 60-67 in tempo 6 function for musical and textual cohesion. In figures 43-47, Augustine resumes the Pauline quotation from Philippians 3 where it had left off at figure 44, now using it to explain eternity in human words: "and forgetting the things that are past . . . having forgotten things past, and not seeking the transitory things to come." And figures 60-67 the angel choir sings "alleluia" in the context of the vision of eternity. By providing a commonality between unrelated ideas in different degrees, Tippett uses musical tempi not only to draw a temporal momentum by which he can enhance the structural units' momentum,[42] but also to express the concept of historical time within a transcendent state.

Higher Consonance: The Window
in *The Vision*

In this complicated tempo scheme, Tippett paints colors through the musical gesture of pitch organization (higher consonance), sounds of timbers, and rhythms in order to achieve a more successful musical image of transcendence. Figure 19 in Vision I (example 16) might be one of the best examples for this complex situation, which indicates an ethereal state. In figure 19, the chorus sings, "fenestram (a window)!," constituting one of the moments of climax (fanfares, using Clarke's term). These fanfares display Tippett's technique of integration between the texts and musical gestures by use of the trumpets, brass, and percussion and using higher consonance within whole parts. In the first and third measure of figure 19, C, D, G, and A major triads are seen with the trumpet's

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[42]Clarke, *Music and Thought of Michael Tippett*, 113.

Ab key (C, E, G, B, D, F#, A, C#, Ab). For the second and forth measure, D# (E=Fb) and Bb is added in trumpets fanfare. This complex of higher consonance combines the trumpets' descending Ab Lydian/Ionian (Ab, Bb, C, D, Eb, F, G / Ab, Bb, C, Db, Eb, F, G) scale with the dramatic atmosphere created by the percussion's trembles. According to Clarke, the word *Fenestram* (window) was the originally intended title for the piece, "signifying the actual window at which Augustine and his mother stood and the metaphorical window through which they glimpsed eternity."[43] As the verse indicates, a glimpse of eternity is the whole pictorial subject, and Tippett's depiction of eternity through higher consonance and other musical gestures implies a line of continuity as a flow dynamic picture. Indeed his transcendental depiction is always associated with a further sequence that has the function of mediation.

The higher consonance and timbres of fanfare in figure 19 (example 15) are indirectly connected to the end of Vision I, the "angel symphony."[44] The higher consonance of the largely A major content in figure 19 (example 15), a C major triad, appears in the lower string parts. C major is taken up as the center of the next higher consonance in the conclusion of Vision I (see the example 30, figure 59, at the words "Ubi eras" ("Where wert thou?") sung by the chorus). This part is the preparation for the angel symphony "Alleluia." For the first measure in figure 59, there is the sonority of C triad and F (the so-called Z´chord) higher consonance with the varied percussion's trill (tenor drum, base drum, piatti, and frusta). These exotic tone colors and higher consonances can be heard as having the same function as the window in figure 19 (example 15), expressing the mysterious atmosphere of eternity from the perspective of human beings. And finally, in figure 60 angels sing Alleluia with the return of the

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[43]Clarke, *Music and Thought of Michael Tippett*, 124.

[44]Such harmonies are what Whittall has in mind when he states in his account of *Augustine* that "in the absence of triadic harmony, a very wide variety of sustained chords . . . assume the role of generating or cadential sonorities without in any sense fulfilling the larger pivotal function of triads in more traditionally harmonic music." Arnold Whittall, *The Music of Britten and Tippett: Studies in Themes and Techniques* (Cambridge: Cambridge University Press, 1990), 217.

Z´chord (A major and D), one of the best examples of higher consonance, according to Clarke (See the first measure of figure 61 in the Example 17).[45]

Likewise, Tippett's musical language on eternity can be heard as providing not only a moving but also a static picture by higher consonance, one which mediates the present with the unknown future. These techniques meet ostinati in Vision II and Moltmann's eschatological time can be heard through music.

Example 15. Tippett, *The Vision*, "Fenestram!" Part I: figure 19

[45]Clarke, *Music and Thought of Michael Tippett,* 136.

Example 16. Tippett, *The Vision*, "Ubi eras," Part I: figure 59

Example 17. Tippett, *The Vision,* "Alleluia sed Inhiabamus,"
Part I: figures 60-61

**Layered Ostinati in the
Angels' Symphony**

In Part II, Tippett directly depicts Augustine's vision of eternity in the section (figures 131–6) which is repeated in Part III (figures193–8). This moment briefly articulates a climax with a thought of nonlinear time. This moment time, static-like but moving in cycle, brings about a decisive change of temporality, just like Moltmann's eschatological time. The soprano's singing of "Alleluias" in this climax, a long contrapuntal section in a stirring rhythms somewhere between dancing or marching, recalls for Clarke the March section in the Finale of Beethoven's Ninth Symphony.[46] The alto and tenor voices intone vowel sounds from the early church prayer known as the *Pistis Sophia* (an apocryphal wordless prayer originally attributed to Christ), implying further the spiritual ascent of Augustine and Monica.[47] In this way Tippett manifests the meaning between time and eternity in sound by repeating the vocal lines, which are purified by a non-overlapping, condensed instrumental march and the ethereal timbre of the celesta. "It is thus a 'now' freed from teleology, a slice of eternity."[48] It should be emphasized here that Tippett's momentum is not formless or timeless. Tippet always fashions structures in order to strengthen the metaphysical state of eternity. Thus, Tippett can achieve this eternal state "by negating any internal division of the moment into parts that could take their identity in terms of before and after."[49]

The symphony of the angels at its climax consists of eight superimposed ostinati (example 17). Each line has a different length, which needs a vast number of repetitions in order to return to the initial placement.[50] These complicated repetitions

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[46]Clarke, *Music and Thought of Michael Tippett*, 209.

[47]Souster, "Michael Tippett's 'Vision,'" 21.

[48]Clarke, *Music and Thought of Michael Tippett,* 115.

[49]Ibid.

[50]This process is described in more detail in Ian Kemp, *Michael Tippett: The Composer and his Music* (London: Eulenburg, 1984), 394-96.

provide a musical flow, which is always different but always remains the same. That is to say, the musical sound is the very same but heard again juxtaposed with a new sound each time. There is no perishing of sound; the sound will be heard again, but it does not feel boring. Rather, it is always fresh because the next phrase consists of completely new sounds created in different time. This is the state for which Moltmann argues: the eternal time where God's absolute eternity and created time coexist with a flow that is ever fresh and new in its configuration, i.e., without perishing.

Tippett's and Birtwistle's Works on Time

In order to support this theory, a counter example by Harrison Birtwistle is necessary. His orchestral piece *The Triumph of Time* (1972) is a first attempt to represent the concept of linear and circular time within a single work. Just as the role of memory is significant to Moltmann's notion of the eschatological time, Birtwistle also suggests that only memory can make circular time possible. Birtwistle's explanation of the interaction between linear and circular time in the *Triumph of Time* demonstrates this point successfully. For him, one object "is circumscribed and never changes, one descends through a sequence of potentially unlimited degrees of change to the musical object which is a permanent state of change."[51]

Example 18 is the *Grimethorpe Aria* with the English horn melody recurring throughout the entire work (See Figure 8). Birtwistle's programme notes speak of a continuum of motives ranging from the unchanging to the perpetually changing.[52] The vertical three lines with lower parts, the cornet's melody line (D-C#-E-C#-Eb-E-F-D), and the flugelhorn's jumping notes (F-G#-B-F / B-F#-A#-A / A-G-F#-Bb-B) have no relation with each other and no harmonic direction, showing complete nonlinearity.

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[51]Michael Hall, *Harrison Birtwistle* (London: Robson, 1984), 175.

[52]Ibid., 175-76.

Therefore only objects that recur without change can manifest circularity as this motive displays. Also linearity is necessary because those sounds make changes with each repetition.[53] As Cross asserts, Birtwistle's music "suggests something simultaneously timeless and progressive (stasis in progress)."[54] This paradox of the simultaneity of two opposing natures, stasis and progress, is corroborated with the term "nondirected linearity."[55] This term includes both "linearity," in that the presence of melodies suggests movement, progression, or procession, and "nondirectedness" because of the atonality. However, due to the presence of ostinati, the regularity and perpetual motion meet an unchanging sense of the eternal present and its dynamic movement.

Example 18. Birtwistle, "Grimethorpe Aria," in *Triumph of Time*, figure 2. Eb Cornet, Fulgel horn, Lower brass

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[53]For a more detailed analysis of *The Triumph of Time*, see Robert Adlington, *The Music of Harrison Birtwistle* (Cambridge: Cambridge University Press, 2000), 100-103.

[54]Jonathan Cross, *Harrison Birtwistle: Man, Mind, Music* (London: Faber & Faber, 2000), 214.

[55]Robert A. Baker, "Time, and the Three Last Minutes in the Life of X: A Theory of Temporality in Twentieth-Century Opera" (Ph.D. diss., McGill University, 2008), 34.

Table 3. Formal summary of Harrison Birtwistle's *The Triumph of Time*[56]

Figures	Material
0-2	Introduction; heaving chords *d*
2:1-11	Cor anglais melody. Soprano saxophone three-note figure 1
2:12-4:6	Antiphonal exchanges between sections. Soprano saxophone three-note figure 2
4:7-9	Oboe and cor anglais solos
9-10:1	Wind chorale
10:2-13:9	Soprano saxophone three-note figure 3, Horn solo
13:10-15:3	Trumpet motif. Soprano saxophone three-note figure 4
15:4-18	Quotation from Chorale from a Toy-Shop
18-21	Glissando texture; trumpet motif. Cor anglais melody
21:1-4	Quotation from Fields of Sorrow
21:5-26	Alternating ensembles; numerous short sections. Soprano saxophone three-note figure 5
26-28	Soprano saxophone melody
28-31	Wind chorale; Soprano saxophone melody
31-36:1	String chorale; horn reworking of soprano saxophone Soprano saxophone three-note figure 6 and 7
36:2-37:6	Recollection of figure 9
37:7-39:6	Alternation of passages centered on *d* with raucous climactic textures
39:7-end	melody 3; accompaniment

Based on Birtwistle's foundation, Tippett's angel symphony establishes the moment filled with the fullness of life. This moment, as Whittall expresses, is represented "not as something which is empty of life, but as something full of spirit."[57] Consider each ostinato in example 19. Each line has its own subject and is not related to the others. The soprano sings an Ab-Bb whole-tone-dyad-focused melody, and the lower vocal parts have their own pitch area and rhythm that are not related. The orchestration parts move with their own whole-tone dyad with different pitch-focus in a varied rhythm. But as Clarke points out, the moment includes all the individual subjects, assumed into the totality.[58] "For most of the work the chorus and orchestra function as extensions of the subjectivity, or the subjective situation, conveyed by the baritone soloist: they are not

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[56]Table adapted from Edward Venn, "Birtwistle and the Labyrinthine Processional," in *Harrison Birtwistle Studies*, ed. David Beard, Kenneth Gloag, and Nicholas Jones (Cambridge: Cambridge University Press, 2015), 216.

[57]Whittall, *The Music of Britten and Tippett*, 216.

[58]Clarke, *Music and Thought of Michael Tippett,* 116.

separate 'accompaniments'. And, in a similar complication of extremes, most episodes are not 'moments' in this pure sense, even though the concept retains a certain relevance."[59]

Example 19. Tippett, *The Vision,* 8 ostinati, Part II: figure 131-132
separated view of 8 ostinati[60]

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[59]Clarke, *Music and Thought of Michael Tippett*, 116.

[60]Ibid., 117.

Example 20. Tippett, *The Vision,* 8 ostinati, Part II: figure 131

Example 21. Tippett, *The Vision,* 8 ostinati, Part II: figure 132

In example 20 and 21, the first vertical line at the beginning of figure 131
shows the D and A major triad in higher consonance with Eb and G#. Two measures

later, when the chorus starts to sing "Alleluia," the transposed higher consonance (G and D major triad with F, B, and Ab) is resonant. Then two measures later it also changes to an E, B major triad, Z` chord (figure 132). The nonrelated eight ostinati together become full of higher- consonance sonority by interplaying with each other. As Borthwick, Hart and Monti argue, "The coexistence of different modes of temporality here may provide a useful model for the *perichoretic* interplay between a God who is in some sense unchanging (not subject to the processes attaching to creaturely time) and a world which is constantly changing, even as it is drawn deeper into union and communion with this God."[61] Tippett's angelic symphony in the *The Vision*, then, may offer a balanced image of between a non-transient eternal life where nothing disappears, and the dynamic image of eternal kingdom as described in the Book of Isaiah (6:1-13) and the Book of Revelation (4:1-11). In this way, this sonority may present the logic of eternal life Moltmann achieved, which cannot be explained in human words.

Conclusion

This comparative analysis shows that Tippett's "narrative work," in which modernist techniques prevail, may be understood as containing important messages for Christian eschatology. The paradoxical dichotomy between linear and nonlinear time, primarily shown within traditional and modernist musical thought, respectively, involve a similar problem as that between teleology and temporality in Christian eschatology. Tippett combines (or integrates) these dualistic thoughts through his treatment of their respective compositional approaches by expressing Augustine's religious experiences through a mix of traditional, modern, and postmodern sounds. In a sense, Tippett's *The Vision* responds to the problematic theological issue of time-eternity, as it attempts to show that in music, eternity and time can be superimposed through the actual experience of dynamic momentum. There is no sense in which the shortcomings in Moltmann's

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[61]Borthwick, Hart, and Monti, "Musical Time and Eschatology," 291.

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eschatological vision can be definitively resolved through the experience of an artwork, including an in-depth experience of Tippett's *the Vision*. However, the partial postmodernity in Tippett's musical aesthetics manifests that there is more hope in postmodernist music. Therefore it will be valuable if the long debate between modernism/postmodernism and Christian theology includes music as an important tool parted into a natural theology.

CHAPTER 6

CONCLUSION

This dissertation argues for the capability of modernist and postmodernist music and compositional approaches to musical time to convey a robust biblical understanding of God's temporality, i.e., the mysterious unity of time and eternity through Jesus Christ.[1] I have argued, through a study of Tippett's musical aesthetics and philosophy of time in the context of his era and his contemporaries, that has argued that modernist music as a part of natural theology can be a significant companion for discussing the theology of time in eschatology. Through the abundant musical thoughts embodied in Tippett's oratorio *The Vision of St. Augustine,* one can grasp a certain image that when read as an artwork deeply rooted in Augustine's thoughts and Scripture may shed fresh light on the work of contemporary theologians. This interrelated study between music and theology with modernism in mind provides strong support for the ideal of the biblical theology of time and its relation to eternal God in the *eschaton*. In short, music can speak of God's eternity within time through its modernist, and more positively, its postmodernist sonorities. As Begbie argues, "Music is capable of yielding highly effective ways of addressing and moving beyond some of the more intractable theological problems and dilemmas which modernity has bequeathed to us."[2]

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[1]See Tibor Horbath, *Eternity and Eternal Life: Speculative Theology and Science in Discourse* (Waterloo, Ontario: Wilfrid Laurier University Press, 1993), 65.

[2]Jeremy Begbie, *Music, Modernity, and God* (Oxford: Oxford University Press, 2014)*,* 1.

**Theology of Time, Postmodernism,
and Music**

Modern scientific research on time has led to theological debates about God's eternity and his relation with time. While early Christian theologians, including Augustine, generally held the view of God's timeless eternity and his atemporal state, the temporal/everlasting view of God's eternity has been more widely accepted than the atemporal/timeless view among both process and conservative theologians of the twentieth century.[3] Between the two extreme positions (God's timelessness/atemporal view and God's everlasting/temporal view), the Bible still mysteriously describes God not only as definitely beyond the limitations of created time but as also really acting in time. Since eternal life is one of the most important biblical tenets, many Christian scholars and theologians have struggled to find an intelligible answer that not only follows the clear teaching of the Bible and biblical theology, but also takes into account other competing considerations, such as the metaphysical constraints of various theories of time, acceptable interpretations of the theories of physics, theories of relativity, and quantum mechanics.[4]

William Craig, a notable contemporary theologian who offers alternative understanding on the issue, asserts that God exists timelessly but from the moment of creation, God has temporality. In order to explain timeless God's accidental temporalism, Craig takes the standard cosmological theory of Big-Bang and the metaphysical principle of the impossibility of an actual infinite (cf. the *Kalam* cosmological argument).[5] In spite of the limitation of Craig's accidental temporality, his alternative position makes an

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[3]Paul Helm, "Divine Timeless Eternity," in *God and Time: Four Views,* ed. Gregory E. Ganssle (Downers Grove, IL: InterVarsity, 2001), 13.

[4]See Garrett DeWeese, *God and the Nature of Time* (Aldershot, UK: Ashgate, 2004).

[5]William Lane Craig, *Time and Eternity: Exploring God's Relationship to Time* (Wheaton, IL: Crossway, 2001), 19. See also Thomas Senor, "Divine Temporality and Creation *ex* Nihilo," *Faith and Philosophy* 10 (1993): 88; Eunsoo Kim, "Time, Eternity, and the Trinity: A Trinitarian Analogical Understanding of Time and Eternity" (Ph.D. diss., Trinity Evangelical Divinity School, 2006), 220.

intelligible answer to not only the biblical doctrine of *creatio ex nihilo* and the timelessness of God before the creation, but also God's temporality and His real engagement in the temporal world based on the tensed (dynamic) theory of time.

As Craig tries to solve two controversial biblical tenets, many other theologians offer alternative concept of time by showing not only the qualitative difference between timeless God and temporal world but also the real relationship between God and time. Among twentieth-century voices in biblical theology who have established strongly Christological, Christocentric eschatological views, eschatological theories of Karl Barth, Oscar Cullmann, and Jürgen Moltmann are valuable for further interdisciplinary studies with music. Specifically, Moltmann's view of eschatological time and its shortcomings is one of the balanced positions of the "eschatological model," in order to consider "a multi-layered phenomenon" of time and eternity.[6] There might be the advantage of inviting Christian thinkers to consider the eschatological model's understanding as well as different ideas and positions for theological speculation, because in this model, "time and eternity appear to be intertwined, yet separated."[7] While this eschatological model also has conceptual limitations, Moltmann's complicated eternal state can help to understand the relation of time and eternity, which is dynamic and intertwined.

This project suggests that music, by having a deep conversation with theology, can be a powerful "resonant witness"[8] of Jesus Christ, who is the union of time and eternity. Since the eschatological vision has been analogical, figurative, or imaginative, the questions about eternal life or the relation between God's eternity and temporal time encourage speculation beyond the cognitive fields. In this sense, music and its

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[6]Antjie Jackelen, "Where Time and Eternity Meet," *Dialog* 39 no. 1 (2000): 19.

[7]Ibid.

[8]This expression is from the title of Jeremy S. Begbie and Steven R. Guthrie, ed., *Resonant Witness: Conversation between Music and Theology* (Grand Rapids: Eerdmans, 2011).

temporality can be an analogy, which can simultaneously grasp the qualitative difference and the positive relationship between God's eternity and time. As Clarke states,

> Artworks may not be any more empowered than philosophy to express the intelligible realm in positive terms, as it actually is; but they may be able to say what this domain is *like* in terms other than the literally conceptual. That is, art may function as a *semblance* of this realm, or of the dynamics of envisioning it.[9]

Throughout history, music's two conceptions of linearity and of nonlinearity have been applied to a theology of time and eschatology in various ways. Based on the Augustinian-time concept, traditional tonality clearly bears Christian teleology due to its narrativity based on the memory, which is from the linearity through he beginning, the middle, and the ending sounds. Modernist music, however, is focused on rhythm, then determines music's temporal identity by not focusing on sound, and by not putting sounds in the flow of linearity. In light of some religious ingredients, modernist music is able to express "self-abandonment to immanent mystery" in the best way because time in music reveals itself temporally.[10] The interpretation of this "moment time" opens up to the theological thinking most evocative of eternity, an everlasting present.

Olivier Messiaen, one of the central figures of musical modernity, opened new views for Western musicians by liberating music as a universal phenomenon with no boundaries. Particularly, Messiaen's narrative thoughts in his opera, *Saint François d'Assise*, and other works have influenced in various ways many modern composers, including Harrison Birtwistle's opera *The Last Supper* (1998-1999) and Karlheinz Stockhausen's seven-day music drama *Light* (1977-2002). In this vein, Michal Tippett seemed to especially understand the power of narrative music in postmodern soul. Tippett left religious oratorio, especially with regard to time and eternity, embracing both the modernist techniques and theological narratives but in his unique ways. As Christian

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[9]David Clarke, *Music and Thought of Michael Tippett: Modern Times and Metaphysics* (Cambridge: Cambridge University Press, 2001), 140.

[10]Catherine Pickstock, "Quasi Una Sonata: Modernism, Postmodernism, Religion, Music," in Begbie and Guthrie, *Resonant Witness*, 193.

culture commentator Gene Edward Veith wrote in 1994: "The end of the modern era opens up genuine opportunities for biblical Christianity. However, instead of squarely facing the postmodern condition, many Christians succumb to the postmodernism plaguing the rest of the culture."[11]

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**Tippett's *The Vision of Saint Augustine*
through Christian Lens**

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This project argues that the core thoughts of Tippett explain contemporary eschatological vision by providing an ecstatic experience through music, especially through his religious *The Vision of Saint Augustine*. When one looks at this work through Christian lens, Tippett's subjective inner world and imagination eventually led to a great achievement by reconciling the dichotomy between musical teleology and temporality.

Through constructive changes of Augustine's three-fold division of time and eschatology, Tippett delivers a different conception of time and eternity, by adding historicity to Augustine's transcendental eternity. As contemporary eschatologists Cullmann and Moltmann insist, Tippett's view of eternity also embraces temporality.

> If there is only one meaning of Time—historical time in a straight line —then it is an anguished matter if one's society is like Poland continuously and absolutely in the Path of History. . . . Can Poland never be free? The Polish intellectual often despairs, as he does now . . . but of an eternal renewal in which every spring is the miraculously pristine sprouting of the new corn. If through our deepening sense of relativity and insecurity within, and our nuclear armaments without, we all, English and Polish alike, stand equally in the Path of History, what then? Shall we like the peasant find Time as a straight line inadequate, because too frightening, and will the other sense of Time, of an eternal return, sustain us better? Or are these two senses of Time really complementary, and in some unexplained way both necessary, even though superficially and intellectually they seem contradictory?[12]

Tippett sees in art the possibility of the *telos* of historical time, however, Clarke notes, "a mythological construction of time offered in lieu of a historical one may bring no

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[11]Gene Edward Veith, *Postmodern Times: A Christian Guide to Contemporary Thought and Culture*, ed. Marvin Olasky (Wheaton, IL: Crossway, 1994), 209.

[12]Michael Tippett, *Tippett on Music*, ed. Meirion Bowen (Oxford: Clarendon, 1995), 295.

comfort."[13] Tippett's time concepts, saying,

> Tippett does not name the principle on which his two types of time offer complementary perspectives, but he may be alluding to the fact that, in their different ways, each time offers all that there is: that both assume a principle of immanence. Tippett acknowledged this notion (with regard to historical time at least) when he spoke on another occasion of a post-Christian 'non-transcendental world of absolute immanence, or . . . a world of technics'.[14]

Tippett's concept of time and eternity is joined to Moltmann's "visualized eternity," which by definition contains "the remembered past and the expected future as their simultaneity."[15] This eschatological model of time and eternity is summarized succinctly by Ted Peter as follow: "Eternity must include temporality. The relation of time and eternity must be eschatologically considered, so that God's eternity embraces the consummate redemption of the creation, so that creation becomes new creation."[16]

Tippett's *The Vision* is a piece of music that, in Borthwick, Hart, and Monti's words, closely actualizes some state of an eternal image, reconciling the dichotomy between musical teleology and temporality.[17] Ian Kemp describes, "*The Vision of Saint Augustine* is one of those very special works that alter [sic] existing conceptions of a tradition and demand its reformulation."[18] Arnold Whittall also asserts,

> Tippett seems to have the best of both worlds. . . . It can be said of few other modern composers that they have achieved so complete a departure from tradition and yet remained so close to the essential dynamic forces of that tonal music which

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[13]Clarke, *Music and Thought of Michael Tippett*, 143.

[14]Tippett, *Tippett on Music*, 185-98. See also Clarke, *Music and Thought of Michael Tippett*, 143-44.

[15]Jürgen Moltmann, "What Is Time? And How Do We Experience It?" *Dialog* 39 no. 1 (2000): 32.

[16]Ted Peter, "Editorials: Dialog on Time," *Dialog* 39 no. 1 (2000): 3.

[17]Alastair Borthwick, Trebor Hart, and Anthony Monti, "Musical Time and Eschatology," in Begbie and Guthrie, *Resonant Witness*, 288-90.

[18]Ian Kemp, *Michael Tippett: The Composer and his Music* (London: Eulenburg, 1984), 400-401.

still seems to many the most natural, as well as the most appealing, which man is ever likely to devise.[19]

In *The Vision*, therefore, the various concepts of time embodied in some postmodernist works seem to converge or fuse into one, resulting in a complex sonority, which indicates the eternal God's temporality.

In order to achieve his purpose, Tippett wrote his own libretto from Augustine's *Confession*, and employed his own musical techniques. Tippett synthesizes texts and his musical ideas in a work designed to reflect both teleology and the philosophical-theological concepts of temporality and eternity. First of all, Tippett's libretto is a trope of Augustine's narratives based on his two visions on eternity. Tippett also constructs textual fragmentations in a crossed-way so that he expresses the momentum. Tippett's original compositional design and techniques employed throughout *The Vision* support the texts in a sophisticated way. Tippett's processual uses of C and B flat dyads that prevail throughout the entire work are not only teleological, but also display "moment time" in terms of Christian eschatology; *The Vision'*s system of fourteen tempos has a significant role in the process of fashioning moment time and weak narrativity; the higher consonance (Z`chord) which can be heard as mediating the present with the unknown future, and be seen as a mirror of the dual function of teleology and temporality; an Angel's Symphony built of eight layered *ostinati* that depict "moment time," static-like yet moving in cycle, which ultimately brings about a decisive change of temporality, just like Moltmann's eschatological time.

Tippett delicately expresses the human experience of eternity from within the confined state of mortality from a new, original angle. This work, therefore, can be read as a philosophical-aesthetic argument for the possibility of hope within the postmodern world, at least in the realm of musical discourse. As Clarke states,

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[19]Arnold Whittall, *The Music of Britten and Tippett: Studies in Themes and Techniques* (Cambridge: Cambridge University Press, 1990), 220.

Tippett's achievement, then, is precisely this: to have opened up a space between the already existent and the not-yet existent. In other words, *The Vision of Saint Augustine* points—through its own musical material, rather than through recourse to myth or the theological worldview which is only ostensibly the world it inhabits—to the renewed possibility of metaphysics.[20]

Consequently, if Clarke's clam is valid, then Tippett's highly subjective musical sounds and thoughts when read through the lens of Christian theology, may most accurately be regarded as an expression of musical postmodernity that can surprisingly testify to positive hope within Christian theology. Within his musical structure, an identifiably modernist musical language is combined with some traditional compositional approaches and values, which collectively point to the idea that humanity has the potential to touch mysterious transcendence through temporal music. That is, Tippett's use of traditional thoughts infused with modernist techniques speak of their overcoming modernity by opening new hope in postmodernist music. Therefore it will be valuable if the long debate between modernism and Christian theology includes postmodern music as an important tool parted in a Christian eschatology.

Implications and Directions for Further Research

As image-bearers of God, philosophers, scientists, and theologians create theories of time that may capture some aspects of time but be inadequate for other aspects. Musicians can perform the same function, and perhaps may do so more effectively in certain respects. The mystery of time, as a gap between God and humans, cannot be perfectly described in human words. Eternal God and temporal time *can* be compatible as the whole Bible indicates. This project claims that art offers at least a modicum of hope toward this end in that it contains the means to express such abstractions.

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[20]Clarke, *Music and Thought of Michael Tippett*, 138.

Tippett says, "When I listen to someone else performing my music it is clear the music has left its creator and has a life of its own."[21] Borthwick, Hart, and Monti also quote George MacDonald's warning that "there is no need to limit the meaningfulness of any work of art to that which the author or composer intends."[22] Tippett himself also contends, "According to the excellence of the artist, that is his ability to give formal clarity to these analytically unknowable transcendent intuitions, works of art endure to enrich later minds when the whole social life from which they sprang has disappeared."[23] These "transcendent intuitions" through theological reflection will provide a new light for both Christian eschatology and musical aesthetics in the modern and postmodern soul.

The eternal life Christians will inherit always encourages speculation. This word encounters the same limitations as all speculative theology. Through music, this project supports the biblical pictures of heaven, which has time's goodness with imperishability, new creation, joyful praise, and rest. This depiction of eternal life can encourage God's people to participate actively in the diverse stages of temporal life. In this sense, this project encourages further study. Because individual musical works have their own temporal patterns and unique features, they contain plentiful implications for time and eschatology. Therefore, this project confirms that there is eschatological hope within the world, where modernism prevailed, through dialogue between theology and music.

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[21]Michael Tippett, *Moving into Aquarius* (St Albans, UK: Paladin, 1974), 150.

[22]George MacDonald, *A Dish of Orts, Chiefly Papers on the Imagination, and on Shakespeare*, enlarged ed. (London: Sampson Low Marston & Co., 1893), 25.

[23]Michael Tippett, "Towards the Condition of Music," *in The Humanist Frame*, ed. Julian Huxley (New York: Books for Libraries, 1972). 218.

APPENDIX 1

TIPPETT'S VISION OF SAINT AUGUSTINE
LIBRETTO AND TIPPETT'S ENGLISH
TRANSLATION

PART I

Baritone Solo   **Chorus**

Impendente autem die

                                            |1| die nono aegritudinis suae,
quinquagensimo et sexto anno
aetatis suae, tricensimo et
tertio aetatis meae

die, quo ex hoc vita erat exitura

anima illa religiosa et
pia corpore soluta est.

|7| — quem die tu

|7:3| DEUS, CREATOR OMNIUM
POLIQUE RECTORO VESTIENS
DIEM DECOR LUMINE,
NOCTEM SOPORA GRATIA.

tu noveras ignorantibus nobis—
provenerat, ut credo, procurante
te occultis tuis modis,

|10| ARTUS SOLUTOS UT QUIES
REDDAT LABORIS USUI
MENTESQUE FESSAS ALLEVET
LUCTUQUE SOLVAT ANXIOS.

et inspira, domine meus, deus
meus, inspira servis tuis, fratribus
meis, filiis tuis, dominis
meis, quibus et corde et voce et
litteris servio, ut quotquot
hoc ligerint, meninerint ad
altare tuum Monnicae,

ut ego et ipsa

famulac tuae, cum Patricio
quondam eius coniuge, per
quorum carnem introduxisti me
in hanc vitam, quemadmodum nescio.
Meminerin cum affectu pio parentum
meorum in hac luce transitoria.

ipsa

199

18 ut ego et ipsa soli staremus incumbentes ad quandam fenestram	
	19 fenestram!
unde hortus	**20** Hortus conclusus soror mea, sponsa, hortus conclusus, fons signatus.
hortus	**23** Surge, aquilo; et veni, auster; perfla hortum meum, et fluant aromata illius. Veniat dilectus meus in hortum suum, et comedat fructum pomorum suorum.
unde hortus intra domum, quae nos habebat, prospectabatur, illic apud Ostia Tiberina, remoti a turbis . . . remoti remoti	
	28 abscessi ergo in hortum et Alypius pedem post pedem. neque enim secretum meum non erat, ubi ille aderat. et quando me sic affectum desereret? sedimus quantum potiumus remoti
30:3 remoti	ab aedibus. ego fremebam spiritu, indignans indignatione
remoti a turbis	turbulentissime, quod non irem in placitum et pactum tecum, deus meus
	33 DEUS, CREATOR OMNIUM POLIQUE RECTOR VESTIENS DIEM DECORO LUMINE, in quod cundem esse omnia ossa mea clamabant et in caelum tollebant laudibus:
35:5 post longi itineris	et non illuc ibatur navibus aut quadrigis aut pedibus
laborem	quantum saitum de domo in cum locum ieram ubi sedebamus.
insta urabamus nos navigationi.	**39** ARTUS SOLUTOS UT QUIES REDDAT LABORIS USUI MENTESQUE FESSAS ALLEVET LUCTUQUE SOLVAT ANXIOS.
Conloquebamur ergo soli valde dulciter; **43** et practerita obliviscentes	praeterita oblitus, non in ea quae. futura et transitura sunt
in ca quac ante sunt extenti	**45** sed in ea quac ante sunt non distentus, sed extentus, non secundum distentionem, sed secundum intentionem sequor ad palmam supernae vocationis.

48	quaerebamus inter nos apud praesentem veritatem, quod tu es,

50	Cognoscam te, cognitor meus, sicut et cognitus sum.

50:4	quaerebamus, qualis futura esset vita aeterna sanctorum, quam ncc oculus vidit nec auris audivit nec in cor hominis ascendit.

57	Ubi eras quando ponebam fundamenta terrae? Ubi eras, cum me laudarent simul astra matutina et iubilarent omnes filii dei? 　　　　Alleluia

60:3	Sed inhiabamus ore cordis in superna fluenta fontis tui, fontis vitae, qui est apud te; ut inde pro captu nostro aspersi, quoquo modo rem tantam cogitaremus.

62	Quemadmodum desiderat cervus ad fontes aquarum, ita desiderat anima mea ad te, Deus.

63	Sitivit anima mea ad Deum fortem, vivum: quando veniam et apparebo ante faciem Dei?

65	Non quod jam acceperim, aut jam perfectus sim: sequor autem.

PART II

86	Cumque ad eum finem sermo perduceretur, ut carnalium sensum delectatio quantalibet, in quantalibet luce corporea, prae illius vitae incunditate non conparatione, sed ne conmemoratione quidem digna videretur, 　　　erigentes nos ardentiore affectu in id ipsum,

O lux

91	Quam videbat Tobis, cum clausis istis oculis filium docebat vitae via m, et ei praeibat pede caritatis nusque errans;

93	perambulavimus 　　gradatim cuncta corporalia, et ipsum coelum, unde sol et luna et

93	O lux

stellae lucent super terram.

<table>
<tr><td>94</td><td>aut quam videbat Isaac
praegravatis et opertis
senectute carneis luminibus
cum filios non agnoscendo
benedicere;</td></tr>
</table>

96   et adhuc ascendebamus,

interius cogitando et
loquando et mirando opera tua;

96   O lux

97   aut quam videbat Jacob, cum
et ipse prae grandi aetate
captus oculis in filiis praesignata
futuri populi genera
luminoso corde radiavit;

100   et venimus in mentes nostras

101   et transcendimus eas,

102   ut attingeremus

100   intravi in intima mea;

101   et vidi lucem incommutabilem.

102   qui novit veritatem, novit
eam, et qui novit eam, novit
aeternitatem.

104   ut attingeremus

attingeremus

104   caritas novit eam.

105   O aeterna veritas et vera caritas
et cara aeternitas!

106   regionem ubertatis indeficientis

tamquam audirem vocem tuam de
excelso:

107   unde pascis Israel in aeternum
veritate pabulo.

108   "Cibus sum grandium: cresce et
manducabis me. Nec tu me in te
mutabis sicut cibum carnis tuae,
sed tu mutabis in me".

115:4   et ibi vita sapientia est, per
quam fiunt omnia ista, et quae
fuerunt et quae futura sunt.
et ipsa non fit,

sed sic est,

119   in te, anime meus, tempora mea
metior!

contuitus;

120:3   it fuit,

et sic erit semper:

120:4   memoria;

expectatio.

quin potius fuisse et futurum
esse non est in ea, sed esse
solum quoniam aeterna est:

122:5   Cara aeternitas!
et praeterita obliviscentes in ea
quae ante sunt extenti, secundum intentionem
sequor ad palman supernae vocationis.

et dum loquimur et inhiamus
illi

128   Quemadmodum desiderat cervus
ad fontes aquarum, ita desiderat

<div style="display: flex;">

anima mea ad te, Deus.

|129| Sitivit anima mea ad Deum fortem,
vivium: quando veniam et apparebo
ante faciem Dei?

|129:3| attingimus eam modice toto
ictu cordis:

|131| ῐ αω, αωῐ, ωῐα
Alleuia

|136:2| et suspiravimus . . . et reliquimus
ibi religatas primitias spiritus,
et remeavimus ad strepitum oris
nostri ubi verbum et incipitur
et finitur. et quid simile verbo
tuo, domino nostro, in se permanenti
sine vetustate atque innovanti
omnia?

|141:4| O aeterna veritas et vera caritas et cara
aeternitas!

PART III

|153| Dicebamus ergo: si cui
sileat

sileat

          -le-at

tumultus carnis,
sileant

|156| sileant

          -le-ant

phantasiae terrae et aquarum
et aeris,
sileant

|161| sileant

          -le-ant

|161:4| et poli,

et ipsa sibi anima sileat

|164:2| sileat

          -le-at

et transeat se non se cogitando

|166| sileant

|166| sileant

          -le-ant

|167| somnia et imaginariae revelationes,

omnis lingua et omne signum et
quidquid transeundo fit si cui
sileat omnino—quoniam si
quis audiat, dicunt haec omnia:
non ipsa nos fecimus, sed fecit
nos qui manet in aeternum:—

</div>

non ipsa nos fecimus, sed fecit
nos qui manet in aeternum:—

175 his dictis si iam taceant,
quoniam erexerunt aurem in eum,
qui fecit ea,

177 DEUS, CREATOR OMNIUM
POLIQUE RECTOR VESTIENS
DIEM DECOR O LUMINE.

179 et loquatur ipse solus non
per ea, sed per se ipsum,

180 In principio erat verbum.

181 ut audiamus verbum eius,

182 non per linguam carnis neque vocem
angeli
nec per sonitum nubis nec per
aenigma similitudinis,

186 sed ipsum, quem in his amamus,
ipsum sine his audiamus,

187 sed facie ad faciem, quod de
Moise dictum est, est "os ad os"

189 sicut nunc extendimus nos

in ea quae ante sunt extenti

et in rapida cogitatione
attingimus

secundum intentionem

191:3 acternam sapientiam super
omnia manentem,

193 ἴ αω, αωἴ, ωἴα
    Alleluia

194:2 si continuetur hoc et subtrahantur
aliae visiones longe
imparis generis, et haec una rapiat
et absorbeat et recondat in
interiora gaudia spectatorem
suum, ut talis sit sempiterna
vita, quale fuit hoc momentum
intelligentiae, cui suspiravimus,
nonne hoc est:
Intra in gaudium domini?

204 Attollite portas, principes, vestras,
et elevamini, portae aeternales.

207- ὀύπω λογίζομαι κατειληθέναι

PART I

Baritone Solo		**Chorus**

When the day was approaching

|1| On the 9th day of her illness,
in the 56th year of her life,
and the 33rd tear of my life

the day on which she was to
depart this life—

   that religious and pious soul
was released from the body.

|7| —a day that you

|7:3| CREATOR OF THE EARTH AND SKY,
RULING THE FIRMAMENT ON HIGH,
CLOTHING THE DAY WITH ROBES
  OF LIGHT,
BLESSING WITH GRACIOUS SLEEP
  THE NIGHT.

you knew though we did not—
it came about, as I believe by
your secret arrangement,

|10| THAT REST MAY COMFORT
  WEARY MEN,
AND BRACE TO USEFUL TOIL AGAIN,
AND SOOTHE AWHILE THE
  HARASSED MIND,
AND SORROW'S HEAVY LOAD
  UNBIND.

And inspire, O lord my God,
inspire your servants my brethren,
your sons my masters, whom with heart
and voice and pen I serve, that so
many of them as shall read this, may
at your altar remember
Monica,

that I and she

your servant, with Patrick at one
time her husband, through whose flesh
you brought me into this life,
though how I do not know. That
they may remember with devout affection
my parents in this transitory light.

she

|18| that I and she were standing
alone at the window

|19| A window!

whence the garden

|20| A garden enclosed is my sister,
my spouse, a spring shut up, a
fountain sealed.

the garden

|23| Awake, O north wind; and come,
thou south; blow upon my garden,
that the spices thereof may flow
out. Let my beloved come into

205

whence the inner garden of
the house where we were staying
could be looked into, at Ostia on
the Tiber. For there away from
the crowds . . . away

his garden, and eat his pleasant fruits

away

28 So I went off into the garden, and
Alypius at my heels. For I had no
secrets from him; and how could he
forsake me in such a state? We sat
down as far as possible away

away from everybody

30:3 from the house. I was frantic in mind,
angry at myself with a most
tempestuous

anger, for not going
over into your law and covenant
my God . . .

after the long land journey's

33 CREATOR OF THE EARTH AND SKY,
RULING THE FIRMAMENT ON HIGH,
CLOTHING THE DAY WITH ROBES
  OF LIGHT,

weariness

. . . where all my bones cried out to
be, raising praises into the skies:
The way was not by ship of
chariot or on foot

we were resting before the sea voyage.

not as far as from the house to
the place where we were sitting.

THAT REST MAY COMFORT WEARY
  MEN,
AND BRACE TO USEFUL TOIL AGAIN,
AND SOOTHE AWHILE THE
  HARASSED MIND,
AND SORROW'S HEAVY LOAD
  UNBIND.

There we talked together alone
very sweetly;
and forgetting the things
that are past

43 having forgotten things past, and
not seeking the transitory things
to come,

and reaching towards those that
are before all Time

— but reaching towards those that are
before all Time (not by dispersal but
by concentration of energy) I press
towards the crown of my heavenly calling.

we were discussing in the
presence of truth, which you are,

we were discussing, what the
eternal life of the saints could
be like, which eye has not seen
nor ear heard, nor has it entered
man's heart to conceive.

But our heart's mouth panted
for the heavenly springs of
your fountain.

the fountain of life, which is
beside you;

that being sprinkled by it
according to our capacity,

We might in some sort meditate
on so great a matter.

50 Let me know you, who know me;
let me know you at I am known.

57 Where wert thou when I laid the
foundations of the earth? Where
wert thou, when the morning stars
sang together and all the sons of
God shouted for joy?
    Alleluia

62 As the hart panteth after the
water brooks so panteth my soul
after thee, O God.

63 My soul thirsteth for God, for
the living God; when shall I
appear before God?

65 Not as though I had already
attained either were already
perfect, but I follow after.

PART II

86 And our conversation had brought
    us to this point, that any pleasure
    whatsoever of the body's
    senses, in whatsoever brightness
    of corporal light, seemed to us
    not worthy of comparison with the
    pleasure of that eternal life, nor
    even worthy to be mentioned, . . .
    rising

    with a more burning affection
    towards that ultimate reality,

                                        O light

                                    91 which Tobias saw, when with
                                        blind eyes he taught his son
                                        the way of life, and went before
                                        him with feet of charity, never
                                        misleading him;

                                    93 O light

93 we passed through

    the various levels of
    bodily things, and the sky itself,
    whence sun and moon and stars shine
    upon the earth.

                                    94 or which Isaac saw, when his
                                        fleshly eyes being dim from old
                                        age, he blessed his sons, not
                                        discerning which was which;

    And higher still we soared

thinking inwardly and speaking
and marvelling at your works;

|96| O light

|97| or which Jacob saw, when in the
blindness of great age, with illuminated
heart, he shone light upon his
predestined descendants through the
persons of his sons;

|100| and so we came to our own souls

|100| I went into myself

|101| and went beyond them,

|101| and saw the unchangeable light.

|102| so that we might touch

|102| Whoever knows truth knows that
light, and who knows that,
knows eternity.

|104| so that we might touch

|104| Love knows it.

might touch

|105| O eternal truth and true love and
beloved eternity!

|106| that region of unending
richness

as if I heard your voice
from on high:

|107| whence you feed Israel forever
with the food of truth

|108| "I am the food of grown men: grow and
you shall eat me. Yet you shall not
change me into yourself like your
bodily food, but you shall change
yourself into me".

|115:4| And there life is that wisdom
by which all things are made, both
what gave been and what are to come.
and wisdom itself is not made.

but is,

|119| In you, O my mind, I measure my three
kinds of Time!

Sight

|120:3| As it was,

|120:4| Memory,

and so will be always:

Expectation.

indeed 'as it was' and 'so it will
be' are not appropriate, but
just 'is', because wisdom is
eternal.

|122:5| Beloved eternity!
Forgetting those things that are past,
and reaching for those that are before all Time,
by concentration of energy I press towards
the garland of my heavenly vocation.

And while we were thus talking
of eternal life and panting
for it

|128| As the hart panteth after the water
brooks, so panteth my soul after
thee, O God.

129:3 we touched it for a moment with
a supreme effort of our heart:

129 My soul thirsteth for God, for the
living God: When shall I appear before God?

131 ἴ αω, αωῐ, ωῐα,
   Alleluia

136:2 and we sighed . . . and left the
first fruits of our spirit bound
to it, and returned to the sounds
of our mouth, where words begin and
end. And what human word is like to
your word, or like you, our lord, who
remains himself for ever without ageing
and renews all things?

141:4 O eternal truth and true love and beloved
eternity.

PART III

153 So we said: if for anyone—
silent

                    silent
                                        si-lent

was the tumult of the flesh,
silent

156 silent
                                        si-lent

were the images of earth and
sea and air,
silent

161 silent
                                        si-lent

161:4 the heavens,
and if to herself the very soul
were silent

164:2 silent
                                        si-lent

and transcended herself, by
nor thinking of herself,

166 silent

166 silent
                                        si-lent

167 dreams and visionary
revelations,

every tongue and every sign
and whatever is made to be transcended,
if all these were silent to
someone (for if anyone could hear,
all there are saying: "We did not

210

make ourselves, but he made us who
remains to eternity").

|175| if, having said this, they then fell
silent, because they had set us
listening to him who made them,

|179| and he then speak alone, not
through them but through himself,

|181| so that we hear his word,

|182| not through any mortal tongue or
voice of angel

or sound of thunder or
riddle of resemblance,

|186| but we hear himself, whom we love
in these created things, hear
himself without the mediation
of these things,

|189| just as we two had but now reached
out

and in a flash of the mind
touched

|191:3| the eternal wisdom that
abides over all,

|194:2| if this could be prolonged and
all other visions of a different kind
be quite removed, and this one
vision so ravish and absorb and
wrap the spectator in inward joys,
that his life should eternally be
like that one moment of understanding
for which we had been sighing—
would this not be:
Enter into the joy of your lord?

"We did not
make ourselves, but he made us who
remains to eternity".

|177| CREATOR OF THE EARTH AND SKY,
RULING THE FIRMAMENT ON HIGH
CLOTHING THE DAY WITH ROBES OF
 LIGHT.

|180| In the beginning was the word.

|187| But face to face, which, as
Moses said, is "mouth to mouth".

and reaching for these things that
are before all time

|190:2| by concentration of energy

|193| ῐ̆ αω, αωῐ̆, ωῐ̆α,
 Alleluia

|204| Lift up your heads, O ye gates, and
Be ye lifted up ye everlasting doors.

|207| I count not myself to have
apprehended.

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ABSTRACT

MICHAEL TIPPETT'S PHILOSOPHY OF MUSICAL AND
ESCHATOLOGICAL TIME AND ITS IMPLICATIONS
FOR CHRISTIAN THEOLOGY

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The tension between prevalent conflicting notions of theological time and God's temporality calls for a new, unified approach to time rooted in biblical theology. This project proposes that a study of Tippett's musical aesthetics and philosophy of time can be an important tool in the discussion of the theology of time. The analysis of Tippett's oratorio, *The Vision of Saint Augustine*, supports a biblical theology of time and its relation to God in the *eschaton*. Tippet's work is especially significant in light of modern theologians' work in the theology of time, specifically William Craig, Karl Barth, Oscar Cullmann, and Jürgen Moltmann, who have made significant contributions to the theology of eschatological time and eternity.

This dissertation argues for the capability of modernist and postmodernist music through the use of various compositional approaches to musical time to convey a robust, biblical understanding of God's temporality, i.e., the mysterious unity of time and eternity that is ultimately achieved in and through Jesus Christ. Music is able to generate highly effective ways of addressing some of the more intractable theological problems and dilemmas that modernity has left to Christianity. Music and its temporality have the potential to be understood as embodying an ideal concept of time-eternity. This can take place through music reflecting a dynamic vision of eternal life within non-transient eternity, which implies God's temporality within eschatological hope. In *The Vision of*

Saint Augustine, Tippett's depiction of Christian mystical experience in the context of modernist musical techniques reconnects modernity to the Christian discourse by opening new hope in postmodernist music.

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