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# Messiaen

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*Messiaen's Final Works* Wipf and  
Stock Publishers

An accessible study of the life  
and works of the twentieth-  
century composer Olivier  
Messiaen.

Oiseaux Exotiques Routledge

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Olivier Messiaen's *Oiseaux exotiques* is arguably the first of Messiaen's major works to create a successful synthesis between his music and his passion for ornithology. Messiaen regarded birdsong as music--a belief that led for a time to an obsession with truth-to-nature. Here, Peter Hill and Nigel Simeone provide the background to *Oiseaux exotiques*, discussing Messiaen's relations with the 1950s avant garde and his involvement with the concerts of the Domaine musical, for which *Oiseaux exotiques* was composed. The authors analyse Messiaen's compositional methods in unprecedented detail and trace step-by-step the evolution of musical ideas from first notation to finished

score.

Birdsong in the Music of Olivier Messiaen  
Indiana University Press

An examination of the popular Quartet for the End of Time by Olivier Messiaen.

*The Messiaen Companion*  
Ashgate Publishing, Ltd.

Olivier Messiaen: A Research and Information Guide is a unique bibliographical resource that presents the reader with the most significant and helpful resources on Olivier Messiaen, one of the twentieth century's

greatest composers, published between 1930 and 2007. An introductory chapter offers a short biography of Messiaen, a consideration of his musical style and works, and a discussion of Messiaen studies. Chapters 2 and 3 concentrate on the primary literature, organized around manuscript collections, articles and reviews, pedagogical works, lectures and librettos, prefaces, interviews,

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correspondence, and documentaries and filmed performances. Chapters 4 through 9 focus on the secondary literature, namely, biographical and stylistic studies, topical examinations, discussions of particular works, accounts of Messiaen in works devoted to other topics, reviews of books and significant performances of Messiaen's music, and examinations of source materials on the Internet. A list of works and a

selected discography conclude the book. Olivier Messiaen Routledge This book charts Messiaen's transformation of birdsong into music and its development into a major work of the twentieth century. Messiaen Perspectives 2: Techniques, Influence and Reception Cornell University Press The 20th century French composer Olivier Messiaen was a devout Roman Catholic and

notably claimed that his music was an expression of his faith. Unsurprisingly, many performers and listeners consider Messiaen's strong religiosity central to their appreciation of the composer's music. Music scholars have devoted much energy to exploring how Messiaen's music was an extension of his religious beliefs. Yet, these works tend to discuss Messiaen's Catholicism solely in terms of personal religious identity and

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ignore the composer's broader connections to the cultural landscape of Roman Catholicism in France. In *Olivier Messiaen: Texts, Contexts, and Intertexts* (1937-1948) the late French literature scholar Richard Burton examines nine of Messiaen's works in the context of the broader French Catholic intellectual tradition. Drawing on an expansive knowledge of the Catholic literature and the surrealist tradition, Burton reveals that

Messiaen's middle-period compositions are filled with intertextual references to the Bible and other theological writings, which Messiaen, given his reputation for falsifying facts, may have gone to great lengths to obscure. As a Catholic, Messiaen is presented as somewhat removed from the ethos of his time and place, taking no part in the social side of Catholicism that found expression in the Pétainist litany of 'Patrie, Famille, Travail'. Rather,

Messiaen regarded himself as having a 'vertical' relationship with God, which could make him seem unworldly and even uncaring. With insights into the artistic careers of Messiaen's notable contemporaries and historical perspectives on the breakdown of French politics during World War II, Burton creates a vivid picture of the previously unexamined spiritual and philosophical inspirations behind Messiaen's pivotal mid-century

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compositions.

Olivier Messiaen

Psychology Press

For Olivier Messiaen, music was a way of expressing his faith. He considered it his good fortune to have been born a Catholic and declared that 'the illumination of the theological truths of the Catholic faith is the first aspect of my work, the noblest and no doubt the most useful'. Messiaen is one of the most widely performed

and recorded composers of the twentieth-century and his popularity is increasing, but the theological component of his music has so far largely been neglected, or dealt with superficially, and continues to provide a serious impediment to understanding and appreciating his music for some of his audience. Messiaen the Theologian makes a significant contribution to Messiaen studies by

providing cultural and historical context to Messiaen's theology. An international array of Messiaen scholars cover a wide variety of topics including Messiaen's personal spirituality, the context of Catholicism in France in the twentieth century, and comparisons between Messiaen and other artists such as Dante and T.S. Eliot. Interdisciplinary methodologies such as

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<p>exegesis, theological studies and analysis are used to contribute to the understanding of several major works including <i>l'Ascension</i>, <i>Sept Heures du Saint-Esprit</i> d'Assise. By approaching Messiaen and his music from such important and original perspectives, this book will be of interest not only to musicians and theologians, but also to readers interested in the connection between spirituality and the arts.</p>	<p>Notes Towards Understanding His Music Pendragon Press When Olivier Messiaen (1908-1992) completed the vast opera <i>Saint-François d'Assise</i> in 1983, he was mentally and physically exhausted, and believed that this monumental work would be his final compositional statement. In fact, he completed seven further works, and these form the focus of</p>	<p>the present study. Christopher Dingle suggests that, following the crisis provoked by the opera, Messiaen's music underwent a discernible change in style. He examines these seven works to identify characteristics of the composer's music, in particular an often overlooked aspect of his technique: harmony. Part I of the book begins with a brief historical survey before discussing <i>Saint-François</i></p>
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dAssise as the work which defines everything that follows. Part II examines the series of miniatures that came after the opera and their links with lairs sur l'Au-Del., his final masterpiece. lairs forms the subject of Part III of the book. Each movement is analysed in turn, before the work is considered as a whole and its hidden structure and motivic cohesion is revealed. Finally, Part

IV considers the incomplete Concert and key stylistic features of the works of Messiaens final years.

A Research and Information Guide

Routledge  
Olivier Messiaen was a prominent twentieth-century French composer. His musical language includes highly complicated concepts derived from a variety of sources. Hindu rhythms, Greek rhythms, and bird calls

influenced him deeply; his Catholic faith, however, had the greatest impact on his compositions. I provide a detailed analysis of two religiously motivated pieces from his Vingt Regards sur l'Enfant-Jésus (Twenty Gazes upon the Infant Jesus), one of the most remarkable solo piano works of the twentieth-century, to explore how he integrates the Christian theology into his

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musical language. Je dors, mais mon cœur veille (I sleep but my heart waketh) is a dialogue that represents Messiaen's mystic love of God, whereas *Regard des Anges* (Gaze of the Angels) is a celebration symbolizing the angels beholding the birth of Jesus Christ. I explain how the entirely different subjects of the two pieces are articulated in the change of pitch collections and rhythmic

structures, as well as how the changes of musical language through the use of the different pitch collections generate the formal structure that is related to the biblical source.

[Olivier Messiaen's Breakthrough Toward the Beyond](#) Psychology Press  
Focusing on Messiaen's relation to history - both his own and the history he engendered - the *Messiaen Perspectives* volumes convey the growing understanding of his deep

and varied interconnections with his cultural milieu. *Messiaen Perspectives 1: Sources and Influences* examines the genesis, sources and cultural pressures that shaped Messiaen's music. *Messiaen Perspectives 2: Techniques, Influence and Reception* analyses Messiaen's compositional approach and the repercussions of his music. While each book offers a coherent collection in itself, together these complementary volumes elucidate how powerfully Messiaen was embedded in his time and place, and how



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his music resonates ever more today. *Messiaen Perspectives 2: Techniques, Influence and Reception* explores Messiaen's imprint on recent musical life. The first part scrutinizes his compositional technique in terms of counterpoint, spectralism and later piano music, while the second charts ways in which Messiaen's influence is manifest in the music and careers of Ohana, Xenakis, Murail and Quebecois composers. The third part includes case studies of Messiaen's reception in Italy, Spain and the USA.

The volume also includes an ornithological catalogue of Messiaen's birds, collates information on the numerous 'tombeaux' pieces he inspired, and concludes with a Critical Catalogue of Messiaen's Musical Works.

The Early Life and Music of Olivier Messiaen University Press.org

Robert Sherlaw Johnson's pioneering work on the music of Olivier Messiaen has become the foundation stone upon which all Messiaen scholarship is based. In it he discusses all Messiaen's main works, exploring his musical

language, the development of his technique, his individual approach to harmony and rhythm, the theological and symbolic aspects of his music, and his use of birdsong. The appendices include a complete chronological list of works, a bibliography and a list of bird names.

Messiaen died in 1992 aged 84. In between the publication of the last edition of this book in 1989 and this final, updated version he composed a further set of masterpieces that are more than a postscript to his compositional oeuvre. This

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new edition brings the book fully up to date on these and other works and offers additional assessment on Messiaen's influence as a composer. Robert Sherlaw Johnson (1932-2000) was a lecturer in music at the University of Oxford and a fellow at Worcester College. He was also a composer and Pianist of note who recorded a number of Messiaen's works, including the Catalogue d'Oiseaux, of which he gave the first complete performance in Britain at Coventry Cathedral in 1973. This edition of his Messiaen

study has been updated by Dr Caroline Rae.

Journalism 1935-1939  
Routledge

On the basis of a careful analysis of Olivier Messiaen's work, this book argues for a renewal of our thinking about religious music. Addressing his notion of a "hyper-religious" music of sounds and colors, it aims to show that Messiaen has broken new ground. His reinvention of religious music makes us again aware of the fact that religious music, if

taken in its proper radical sense, belongs to the foremost of musical adventures. The work of Olivier Messiaen is well known for its inclusion of religious themes and gestures. These alone, however, do not seem enough to account for the religious status of the work. Arguing for a "breakthrough toward the beyond" on the basis of the synaesthetic experience of music, Messiaen invites a confrontation with contemporary theologians

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and post-secular thinkers. Bernard Stiegler, and the How to account for a religious breakthrough that is produced by a work of art? Starting from an analysis of his 1960s oratorio *La Transfiguration de Notre-Seigneur Jésus-Christ*, this book arranges a moderated dialogue between Messiaen and the music theology of Hans Urs von Balthasar, the phenomenology of revelation of Jean-Luc Marion, the rethinking of religion and technics in Jacques Derrida and Augustinian ruminations of Søren Kierkegaard and Jean-François Lyotard. Ultimately, this confrontation underscores the challenging yet deeply affirmative nature of Messiaen's music. *A Research and Information Guide* Routledge "Olivier Messiaen wrote widely on his music and on his beliefs. This is the first edition of his early journalism and provides both the original French text and an English translation. The writing in this volume dates from the 1930s, before the composer gained the international reputation that he and his music now enjoy. The pieces he wrote range from reviews of individual performances to essays on particular works or composers and articles that discuss more general themes such as sincerity of expression in music. Many of the articles included in this collection are new to the Messiaen bibliography, and others

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are available here for the first time in English. A number are, as Broad describes them, 'quietly shocking' in that they force us to reappraise certain aspects of the composer such as his role in La Jeune France, and his wider participation in the debates of his time."

-- Dust cover.

Olivier Messiaen, Charles Koechlin, Alexandre Guilmant, Igor Lazko, Vincent D'Indy, Ir è ne Joachim, L é on Barzin, Pier Createspace Independent Pub

Please note that the content

of this book primarily consists of articles available from Wikipedia or other free sources online. Pages: 27. Chapters: Olivier Messiaen, Charles Koechlin, Alexandre Guilmant, Igor Lazko, Vincent d'Indy, Irene Joachim, Leon Barzin, Pierre de Breville, Alberic Magnard, Jean-Jacques Grunenwald, Wanda Landowska, Jean Langlais, Jean-Paul Sevilla, Gabriel Tacchino, Jean-Yves Daniel-Lesur, Henri Mulet, Gabriel Grovlez, Huguette Dreyfus, Robert Veyron-Lacroix, Charles Bordes, Andre Pirro, Joaquin Nin. Excerpt: Olivier Messiaen (French

pronunciation: December 10, 1908 - April 27, 1992) was a French composer, organist and ornithologist, one of the major composers of the 20th century. His music is rhythmically complex (he was interested in rhythms from ancient Greek and from Hindu sources); harmonically and melodically it is based on modes of limited transposition, which he abstracted from his early compositions and improvisations. Many of his compositions depict what he termed "the marvellous aspects of the faith," and drew on his deeply held

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Roman Catholicism. He travelled widely and wrote works inspired by diverse influences such as Japanese music, the landscape of Bryce Canyon in Utah and the life of St. Francis of Assisi. He said he perceived colours when he heard certain musical chords, particularly those built from his modes (a phenomenon known as synaesthesia); combinations of these colours, he said, were important in his compositional process. For a short period Messiaen experimented with the parametrisation associated with "total serialism," in

which field he is often cited as an innovator. His style absorbed many exotic musical influences such as Indonesian gamelan (tuned percussion often features prominently in his orchestral works). He was one of the first composers to use an electronic keyboard-in this case, the ondes Martenot-in an orchestral work. Messiaen entered the Paris Conservatoire at the age of 11 and was... Olivier Messiaen Yale University Press First Published in 1998. Routledge is an imprint of

Taylor & Francis, an informa company. Olivier Messiaen's System of Signs Wm. B. Eerdmans Publishing Olivier Messiaen was one of the outstanding creative artists of his time. The strength of his appeal, to listeners as well as to composers, is a measure of the individuality of his music, which draws on a vast range of sources: rhythms of twentieth-century Europe and thirteenth-century India, ripe romantic harmony

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and brittle birdsong, the sounds of Indonesian percussion and modern electronic instruments. What binds all these together is, on one level, his unswerving devotion to praising God in his art, and on another, his independent view of how music is made.

Messiaen's music offers a range of ways of experiencing time: time suspended in music of unparalleled changelessness, time racing in music of wild exuberance, time

repeating itself in vast cycles of reiteration. In Olivier Messiaen and the Music of Time, leading writer and musicologist, Paul Griffiths, explores the problems of religious art, and includes searching analyses and discussions of all the major works, suggesting how they function as works of art and not only as theological symbols. This comprehensive and stimulating book covers the whole of Messiaen's output up to and including his opera, Saint Franoise

d'Assise.

The Life of Messiaen  
Bird Brain Publishing  
In 2008 musicians and scholars world-wide celebrated the centenary of Olivier Messiaen's birth. One of the most influential composers in living memory, Messiaen is remembered as a great nature poet a mystic whose music had a profound effect on the Twentieth-century avant-garde. This volume of essays, marking the occasion of Messiaen's centenary, was authored

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by musicologists, performers, composers, ornithologists and researchers from Australia, Germany, France, North America, Japan, New Zealand, Serbia and England. The writers, internationally acclaimed experts as well as emerging scholars, span three generations living testimony to the diverse and lasting sphere of Messiaen's legacy. Olivier Messiaen's Opera, Saint Francois d'Assise Oxford University Press Messiaen Yale University Press

For the End of Time  
Siglind Bruhn  
The Miracle of Stalag 8A is a retelling of the fascinating story of Olivier Messiaen's composition of the Quartet for the End of Time. Set in France & Germany from 1939 to 1941, Messiaen served in the French army, was captured at Verdun, and sent to Stalag 8A in Gorlitz, Germany, where he composed the great work, The Quartet for

the End of Time. The enigmatic Messiaen, an avant-garde composer and also a devout Catholic, along with Etienne Pasquier, an agnostic cellist, Henri Akoka, a Jewish Trotskyite Clarinetist, and Jean le Boulaire, an atheistic violinist, become the famous quartet of Stalag 8A. These four very different men collaborated to create musical history in the most unlikely of places.

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Messiaen's Quartet, composed in a Stalag, transforms man's inhumanity to man with hope. Yet to the avant-garde, he was too traditional and too religious; to the traditionalists and religious, he was too avant-garde. As a result he will always stand somewhere outside of Time. The first performance of the Quartet for the End of Time at Stalag 8A in January 1941 has

become, in the words of Paul Griffiths, "one of the great stories of twentieth-century music". - From the Publisher  
Messiaen's Regard Du Silence as an Expression of Catholic Faith Routledge  
Re-issued to coincide with the centenary of Messiaen's birth, The Messiaen Companion was the first major study to appear after the composer's death in April 1992. It was the

first book to offer both a complete survey of Messiaen's extraordinary achievements and a comprehensive guide to his music, also examining in detail the enduring inspiration which Messiaen derived from his religious faith and from his lifelong passion for ornithology and the natural world. The contributors, all of whom have made a special study of the composer, include two



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biographers of Messiaen and a number of the foremost interpreters of his music. Messiaen's influential teaching is recalled in essays by three of his pupils (Pierre Boulez, George Benjamin, and Peter Hill), and the composer is also remembered in a remarkable and moving contribution from his widow and devoted musical companion, the pianist Yvonne Loriod.