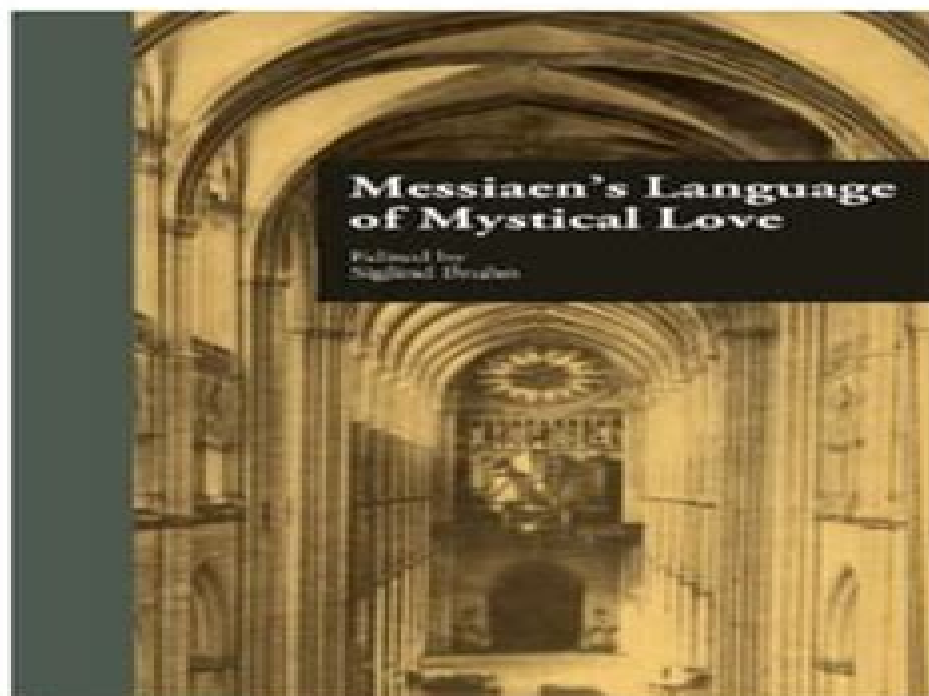


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# Messiaens Language Of Mystical Love

**Jeremy Begbie**



## **Messiaens Language Of Mystical Love:**

**Messiaen's Language of Mystical Love** Siglind Bruhn, 1998 First Published in 1998 Routledge is an imprint of Taylor Francis an informa company      **Olivier Messiaen's System of Signs** Andrew Shenton, 2017-07-05 Andrew Shenton's groundbreaking cross disciplinary approach to Messiaen's music presents a systematic and detailed examination of the compositional techniques of one of the most significant musicians of the twentieth century as they relate to his desire to express profound truths about Catholicism. It is widely accepted that music can have mystical and transformative powers but because pure music has no programme Messiaen sought to refine his compositions to speak more clearly about the truths of the Catholic faith by developing a sophisticated semiotic system in which aspects of music become direct signs for words and concepts. Using interdisciplinary methodologies drawing on linguistics, cognition studies, theological studies and semiotics, Shenton traces the development of Messiaen's sign system using examples from many of Messiaen's works and concentrating in particular on the *Méditations sur le mystère de la Sainte Trinité* for organ, a suite which contains the most sophisticated and developed use of a sign system and represents a profound exegesis of Messiaen's understanding of the Catholic trine God. By working on issues of interpretation, Shenton endeavours to bridge the traditional gap between scholars and performers and to help people listen to Messiaen's music with spirit and understanding.      **Olivier Messiaen** Vincent Benitez, 2017-09-20 *Olivier Messiaen: A Research and Information Guide* Second Edition presents researchers with the most significant and helpful resources on Olivier Messiaen, one of the twentieth century's greatest composers. With multiple indices, this annotated bibliography will serve as an excellent tool for librarians, researchers and scholars sorting through the massive amount of material in the field. The second edition has been fully revised and updated.      **Messiaen Perspectives 2: Techniques, Influence and Reception** Robert Fallon, 2016-04-22 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 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 Ólafur Arnalds, Xenakis, Murail and Québécois 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 tombeau pieces he inspired and concludes with a Critical Catalogue of Messiaen's Musical Works.      *Radical Orthodoxy:*

*Annual Review I* Neil Turnbull, 2012-11-06 The Radical Orthodoxy Annual Review examines emerging agendas in contemporary theology and philosophy Today in an era of biotechnology and a growing ecological consciousness it is rapidly becoming clear that the key question for our times is how to make sense of the nature and significance of life In this the inaugural edition of the Review some of today's most influential and important thinkers address this issue through wide ranging discussion of the way in which life is currently being redefined in the work of orthodox theologians and philosophers In so doing they show the extent to which contemporary theology and philosophy are helping us to make better of sense of the natural world the human body contemporary techno science as well as the possibility of a living transcendence allowing us to see why theology and philosophy remain absolutely crucial to any attempt to understand the current state of the modern world and its likely future development

Messiaen's Interpretations of Holiness and Trinity Siglind Bruhn, 2008 Three of Olivier Messiaen's later works *La Transfiguration de Notre Seigneur Jésus Christ* *Méditations sur le mystère de la Sainte Trinité* and *Saint François d'Assise* are linked by the fact that the composer refers to and quotes from Thomas Aquinas The composer's reception of Thomistic texts is one of the principles guiding the interpretations in this study On the one hand Messiaen had been pondering Thomas's thoughts on the role of music in the life of a Christian and on music's possible spiritual content all through his professional life on the other hand the oratorio the organ meditations and the opera are the only works in which Messiaen quotes extensive Thomistic sentences addressing purely theological subject matter The first aspect Messiaen's appropriation of or felicitous congruence with the medieval theologian's views on music underlies all analyses as a kind of background fabric The second aspect Messiaen's quotations from the *Summa theologiae* and their musical translation determines segments of a larger discussion that in the book's three main chapters attempts to do justice to the compositions as a whole While Thomas's theological aesthetics appears as a thread woven through a texture in a way that brings it only periodically to the foreground the statements from Thomas's writings provide essential foundations determining the works content and its musical rendering This book is part of Siglind Bruhn's Messiaen Trilogy

God and Grace of Body David Brown, 2011-02-03 An exploration of the ways in which the symbolic associations of the body and what we do with it have helped shape religious experience and continue to do so David Brown writes excitingly about the potential of dance and music including pop jazz and opera to enhance spirituality and widen theological horizons

**Messiaen Perspectives 1: Sources and Influences** Robert Fallon, 2016-04-22 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 his

music resonates ever more today **Messiaen Perspectives 1 Sources and Influences** presents many new primary sources including discussion of Messiaen's birdsong cahiers sketch and archival materials for his Prix de Rome entries and war time Portique along with performance practice insights and theological inspiration in works as diverse as *Visions de l'Amen* *Harawi* *Timbres dur es* and the organ *Meditations* The volume places the composer within a broader historical and cultural framework than has previously been attempted ranging from specific influences to more general contexts As a centrepiece the book includes an examination of the impact of one of the greatest influences upon Messiaen Yvonne Loriod *Olivier Messiaen's Opera, Saint Francois d'Assise* Vincent Perez Benitez, 2019-07-25 In this comprehensive study of Olivier Messiaen's magnum opus *Saint Francois d'Assise* Vincent Perez Benitez examines the opera from both theological and musical analytical perspectives to ask how Messiaen expresses his Catholic theology through his work Benitez combines a close reading of the opera score with accounts from Messiaen's associates studies of Messiaen's birdsong notebooks and other primary documents and an examination of the religious musical poetic and visual arts literature with which the composer was familiar to explore how the opera's harmonic language and sound color relationships motivate its musical meaning and expression Through his analysis of these diverse sources and comparisons of *Saint Francois d'Assise* with other works such as Berg's *Wozzeck* and Wagner's *Parsifal* Benitez places Messiaen's compositional practice within larger musical perspectives and historical contexts *Messiaen's Musical Techniques: The Composer's View and Beyond* Gareth Healey, 2016-04-22 Despite Messiaen's position as one of the greatest technical innovators of the twentieth century his musical language has not been comprehensively defined and investigated The composer's 1944 theoretical study *The Technique of My Musical Language* expounds only its initial stages and while his posthumously published *Trait de rythme de couleur et d'ornithologie* contains detailed explanations of selected techniques in most cases the reader is left to define these more precisely by observing them in the context of Messiaen's analyses of his own works Technical processes are nevertheless in many cases the primary components of a work or movement For instance *personnages* dominate *Joie du sang des toiles* from the *Turangala* symphonie and in certain cases such as *L'change* from the *Vingt regards sur l'Enfant Jesus* the process asymmetric augmentation is the only structuring element present Given this reliance on idiosyncratic techniques clear comprehension of the music is impossible without a detailed knowledge of Messiaen's methods Gareth Healey charts their development and interconnections considers their relationship with formal structures and applies them in refined and extended form to works for which Messiaen himself left no published analysis **Messiaen Perspectives 1: Sources and Influences** Dr Robert Fallon, Professor Christopher Dingle, 2013-12-28 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*

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**Transfiguration** Svein Aage Christoffersen, Martin Wangsgaard, Jørgensen, Nils Holger Petersen, 2010-04. *Transfiguration* is a peer-reviewed journal offering discussions of the relationship between art forms and Christianity in the European tradition from the early Church until today. There is an increasing interest in the more or less precisely defined religious contexts of the art forms. There is thus a demand for a theological journal that is not limited to the traditional matters within the discipline. The term theology is here used in a broader sense that includes the modes of expression and thought which have come into existence in a historical energy field between religious practice and aesthetic display.

**Visions of Amen** Stephen Schloesser, 2014-07-10. French composer Olivier Messiaen (1908-1992) is probably best known for his *Quartet for the End of Time*, premiered in a German prisoner of war camp in 1941. However, Messiaen was a remarkably complex, intelligent person with a sometimes tragic domestic life who composed a wide range of music. This book explores the enormous web of influences in the early part of Messiaen's long life. The first section of the book provides an intellectual biography of Messiaen's early life in order to make his difficult music more accessible to the general listener. The second section offers an analysis of and thematic commentaries on Messiaen's pivotal work for two pianos, *Visions of Amen*, composed in 1943. Schloesser's analysis includes timing indications corresponding to a downloadable performance of the work by accomplished pianists Stéphane Lemelin and Hyesook Kim.

**Messiaen's Final Works** Christopher Dingle, 2017-07-05. When Olivier Messiaen (1908-1992) completed the vast opera *Saint François d'Assise* 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 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 *Saint François d'Assise* as the work which defines everything that follows. Part II examines the series of miniatures that came after the opera and their links with *l'Au-delà*, his final masterpiece. *l'Au-delà* 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 Messiaen's final years

***The Planetary Clock*** Paul Giles, 2021-02-11 The theme of *The Planetary Clock* is the representation of time in postmodern culture and the way temporality as a global phenomenon manifests itself differently across an antipodean axis To trace postmodernism in an expansive spatial and temporal arc from its formal experimentation in the 1960s to environmental concerns in the twenty first century is to describe a richer and more complex version of this cultural phenomenon Exploring different scales of time from a Southern Hemisphere perspective with a special emphasis on issues of Indigeneity and the Anthropocene *The Planetary Clock* offers a wide ranging revisionist account of postmodernism reinterpreting literature film music and visual art of the post 1960 period within a planetary framework By bringing the culture of Australia and New Zealand into dialogue with other Western narratives it suggests how an antipodean impulse involving the transposition of the world into different spatial and temporal dimensions has long been an integral if generally occluded aspect of postmodernism Taking its title from a Florentine clock designed in 1510 to measure worldly time alongside the rotation of the planets *The Planetary Clock* ranges across well known American postmodernists John Barth Toni Morrison to more recent science fiction writers Octavia Butler Richard Powers while bringing the US tradition into juxtaposition with both its English Philip Larkin Ian McEwan and Australian Les Murray Alexis Wright counterparts By aligning cultural postmodernism with music Messiaen Ligeti Birtwistle the visual arts Hockney Blackman Fiona Hall and cinema Rohmer Haneke Tarantino this volume enlarges our understanding of global postmodernism for the twenty first century

**Messiaen** Robert Sherlaw Johnson, 2009-12-09 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 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

**God at Play** Daniel Soars, 2025-07-01 The first comparative treatment of the topic of l l in Hindu and Christian traditions this volume explores what it means to consider divine and human action under the categories of play wit drama grace and compassion *God at Play* presents a theological exploration of the multifaceted motif of l l across diverse Hindu and Christian landscapes and its wide ranging connections to divine and human creativity Given its

ubiquity in Hindu theologies and life forms l l offers a rich comparative framework for exploring certain ways of understanding divine and human action as expressed in Hindu and Christian sacred texts philosophical theology and ritual practices Though l l is often interpreted simply as play the essays in this volume reflect a far richer semantic and conceptual field ranging from spontaneity and gratuitousness through joy and humor to mercy and compassion By focusing on the different contexts in which l l is found in Hindu traditions and resisting any uniform translation of the term the contributors to this volume avoid the risk of using predominantly western or Christian categories to understand the Hindu other The volume thus explores how l l functions in a variety of distinctive philosophical theological and devotional ways across Hindu traditions and listens for echoes in Christian understandings of the gratuitousness of the created order in relation to God God at Play is a genuine experiment in deep learning across traditions Each chapter reflects on what is learned by taking l l as the category of comparison and invites the reader to think about what these conversations add confirm or change in relation to earlier twentieth century scholarship on play not least in terms of what difference it might make to understand human life as an imitation and a participation in the divine life of a playful deity

**Messiaen's Contemplations of Covenant and Incarnation** Siglind Bruhn, 2007 The celebrated composer Olivier Messiaen 1908-1992 characterized himself as a rhythmician ornithologist and theologian All interpreters concur that his life and work are grounded in a profound faith This book examines the translation of his faith into his musical language It centers on a hermeneutic analysis of two spiritually motivated instrumental compositions Visions de l'amen for two pianos 1943 and Vingt Regards sur l'enfant Jésus for piano solo 1944 Part I introduces the main aspects of the composer's religious environment the catholic literary revival his father Pierre and his mentor Charles Tournemire as well as the components of his idiosyncratic musico-symbolic vocabulary Parts II and III examine the twenty-seven movements comprised in the Visions and the Regards whose thematic material structure and musical as well as spiritual function within the whole cycle are interpreted in light of the literary source and imagery that inspired Messiaen This book is part of Siglind Bruhn's Messiaen Trilogy

**Resounding Truth** Jeremy Begbie, 2007-12 A world renowned scholar and musician helps Christians respond with theological discernment to music

*Reader's Guide to Music* Murray Steib, 2013-12-02 The Reader's Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay/lesbian musicology



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