

1. Record Nr.	UNINA9910463081503321
Titolo	Messiaen's language of mystical love // edited by Siglind Bruhn
Pubbl/distr/stampa	New York : , : Routledge, , 2012
ISBN	0-203-05500-4 1-283-83891-5 1-136-52448-7
Descrizione fisica	1 online resource (283 p.)
Collana	Garland reference library of the humanities ; ; vol. 2050 Studies in contemporary music and culture ; ; v. 1
Altri autori (Persone)	BruhnSiglind
Disciplina	780/.92
Soggetti	Music - Philosophy and aesthetics Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references.
Nota di contenuto	MESSIAEN'S LANGUAGE OF MYSTICAL LOVE; Copyright; Contents; Introduction; Part One: The Composer as Humanist, Mathematician, and Theologian; Messiaen's Teaching at the Paris Conservatoire: A Humanist's Legacy; Messiaen and the Representation of the Theological Illusion of Time; Part Two: Self-Restriction and Symbolism; Theological Implications of Restrictions in Messiaen's Compositional Processes; Mystical Symbols of Faith: Olivier Messiaen's Charm of Impossibilities; Rhythmic Technique and Symbolism in the Music of Olivier Messiaen Part Three: Praising God with Saint Francis and the Song of BirdsSaint Thomas Aquinas and the Theme of Truth in Messiaen's Saint Francois d'Assise; Messiaen's Saint Francois d'Assise and Franciscan Spirituality; Magic and Enchantment in Olivier Messiaen's Catalogue d'oiseaux; Part Four: Poetry, Angelic Language, and Contemplations; Messiaen and Surrealism: A Study of His Poetry; Speaking with the Tongues of Men and of Angels: Messiaen's 'langage communicable'; The Spiritual Layout in Messiaen's Contemplations of the Manger; The Contributors
Sommario/riassunto	These new essays written specifically for this volume explore the various aspects of Olivier Messiaen's spiritually committed musical language, drawing on his own remarks in subheadings and prefaces, his biblical and theological citations, his allusions to works of visual art,

and on the language spoken directly by the musical tropes themselves.
