Contents

List of contributors [viii] Acknowledgements [ix]

- 1 Messiaen in 1942: a working musician in occupied Paris Nigel Simeone [1]
- 2 Love, Mad Love and the 'point sublime': the Surrealist poetics of Messiaen's Harawi Robert Sholl [34]
- 3 Messiaen's journey towards asceticism Paul McNulty [63]
- 4 Forms of love: Messiaen's aesthetics of éblouissement Sander van Maas [78]
- 5 Messiaen's mysterious birds Allen Forte [101]
- 6 Messiaen's Catalogue d'oiseaux: a musical dumbshow? Jeremy Thurlow [119]
- 7 The impossible charm of Messiaen's Chronochromie Amy Bauer [145]
- 8 Composer as performer, recording as text: notes towards a 'manner of realization' for Messiaen's music Andrew Shenton [168]
- 9 'The art of the most intensive contrast': Olivier Messiaen's mosaic form up to its apotheosis in Saint François d'Assise Stefan Keym [188]
- 10 Two paths to paradise: reform in Messiaen's Saint François d'Assise Robert Fallon [206]
- 11 Messiaen and twentieth-century music Arnold Whittall [232]

Index [254]