

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]