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Part 1; History of Mystics (Boehme, Swedenborg,  
William Blake - 2017

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Olivier Messiaen - Catalogue d'oiseaux (Book 1) [With  
score]Olivier Messiaen - Poèmes pour Mi, orchestra  
(1937) ~~Harawi, i. La ville qui dormait, toi~~ Messiaen :  
Turangaîla-Symphonie (Susanna Mälkki / Orchestre  
philharmonique de Radio France) Harawi, iii.  
Montagnes Harawi, xi. Katchikatchi les étoiles

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From notebooks and children's books to backpacks  
and T-shirts, dive into this collection of the best Latinx  
swag for back to school.

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Poet Yusef Komunyakaa talks about the importance of  
imagining ourselves in another's skin. His latest  
collection is "Everyday Mojo Songs of Earth." ...

'Poetry and art unearth moments of reckoning'  
Schatz had always thought of Bezalel in almost  
religious terms as a present-day Third Temple, a  
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that would inspire a renewed national identity ...

Boris Schatz And The Bezalel School Of Art  
Sophie discovers Initio, a brand that presents an

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openly carnal perfume approach, to discover in 5 different perfume collections. Active in the niche segment of the perfume market since 2015, the ...

## Initio: A Brand With a Seductive and Transgressive Vibe

But plenty of animals make these kinds of sounds too, and they didn't end up with language. 3. The ding-dong theory The idea that speech reflects some mystical resonance or harmony connected with ...

## 6 Early Theories About the Origin of Language

She retained the ideas and feelings of the original but pared and updated the language while arranging ...

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The subcontinent's tapestry of mystical poetry has long woven through me since I ...

Interview: Priya Sarukkai Chabria, author, Sing of Life  
Fascism has proved sufficiently elastic to be used as a term of abuse across the political spectrum. Tweet this "And this Fascist revolt—we might even use the more sacred and serious word ...

F\*scist is still a bad word. And your political enemy probably isn't one.

While in Lagos, he imbibed Yoruba culture and mastered the Yoruba language on top of the rudimentary ... trusting in his faith and some kind of

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mystical belief in his destiny of greatness.

Our founding fathers and current state of affairs of our country

The horrors I was forced to undergo to “treat” my homosexuality are now unthinkable, but continue to raise questions about psychiatry’s ethics.

When Homosexuality Was a “Disease”: My Story of Abuse

Dream Theater's Jordan Rudess drags bombastic synth soloing kicking and screaming into the modern era with his wicked widdly on the Haken Continuum Fingerboard. Here it drives an equally cutting edge ...



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12 of the greatest synth solos of all time

You've probably come across similar terms, perhaps arranged in slightly different linguistic shapes; this quasi-mystical ... Who doesn't love learning a secret code language?

Why Does Everyone Talk Like They're In A Cult?

In it, the Belgian actor Virginie Efira stars as Benedetta Carlini, a 17th-century French nun who communicates directly with Jesus and who falls in love with a farm girl saved by the convent ...

Paul Verhoeven blesses Cannes with lesbian nun

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In it, the Belgian actor Virginie Efira stars as Benedetta Carlini, a 17th-century French nun who communicates directly with Jesus and who falls in love with a farm girl saved by the convent ...

Lesbian nun drama stirs up Cannes Film Festival  
The Topanga landscape serves as a lovely stand-in for the Athenian woods, where four frenzied young lovers frolic at cross-purposes on a mystical night ... who's in love with Demetrius (Ethan ...

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First Published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

"Olivier Messiaen's lifelong quest centered on the "colors" and rhythms of a music that would serve as a vehicle for his thoughts about time, his love of God, and his enthusiasm for birdsong. An additional topic about which he felt deeply is that of passionate, fated human love and its relationship to death on the one hand, the love of God on the other. During the years 1936-1948, he composed five cycles of vocal music to his own texts as well as the Turangalila Symphony, the monumental centerpiece of his "Tristan Trilogy." The focus of this study is the in-depth analysis and

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Interpretation of these six works on love, with particular regard for their unusual wealth of poetic, sonic, and visual colors and imagery. The wonder of rainbows, the magic of exotic sounds, the fantasy of Surrealist representations, and the majestic inexorability of fate in myths of various times and cultures define Messiaen's lyrics as much as his idiosyncratic, highly symbolic musical language, which never fails to build bridges between this and another world."--BOOK JACKET.

Andrew Shenton's groundbreaking cross-disciplinary approach to Messiaen's music presents a systematic and detailed examination of the compositional

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The 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

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works and concentrating in particular on the Meditations 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 triune 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.

"Three of Olivier Messiaen's later works - La Transfiguration de Notre-Seigneur Jésus-Christ, Meditations sur le mystère de la Sainte Trinité, and Saint François d'Assise, are linked by the fact that the

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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

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aspect, Messiaen's quotations from the Summa theologica 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."--Book jacket.

Olivier Messiaen was a prominent twentieth-century French composer. His musical language includes highly complicated concepts derived from a variety of



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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-Jesus* (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 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

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The 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.

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

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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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The Humanistic exegesis, theological studies and analysis are used to contribute to the understanding of several major works including *Glairs sur l'au-del.*, *Sept Ha nd Saint Fran's 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.

When Olivier Messiaen (1908-1992) completed the vast opera *Saint Frans 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

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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 Frans 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 lAu-Del., his final masterpiece. lairs forms the subject of Part III of the book. Each movement is analysed in turn, before the work is

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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.

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

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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-durées and the organ Méditations. The volume places the composer

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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.

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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

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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.

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