

Messiaen

Olivier Messiaen

Olivier Eugène Prosper Charles Messiaen (UK: /ˈmɛsɪæ/, US: /mɛʃæ/, meʃæ/, mɛʃ/; French: [ʔlivje øʔn pʔspʔ ʔaʔl mʔsjʔ]; 10 December 1908 – - Olivier Eugène Prosper Charles Messiaen (UK: , US: ; French: [ʔlivje øʔn pʔspʔ ʔaʔl mʔsjʔ]; 10 December 1908 – 27 April 1992) was a French composer, organist, and ornithologist. One of the major composers of the 20th century, he was also an outstanding teacher of composition and musical analysis.

Messiaen entered the Conservatoire de Paris at age 11 and studied with Paul Dukas, Maurice Emmanuel, Charles-Marie Widor and Marcel Dupré, among others. He was appointed organist at the Église de la Sainte-Trinité, Paris, in 1931, a post he held for 61 years, until his death. He taught at the Schola Cantorum de Paris during the 1930s. After the fall of France in 1940, Messiaen was interned for nine months in the German prisoner of war camp Stalag VIII-A, where he composed his *Quatuor pour la fin du temps* (Quartet for the End of Time) for the four instruments available in the prison—piano, violin, cello and clarinet. The piece was first performed by Messiaen and fellow prisoners for an audience of inmates and prison guards. Soon after his release in 1941, Messiaen was appointed professor of harmony at the Paris Conservatoire. In 1966, he was appointed professor of composition there, and he held both positions until retiring in 1978. His many distinguished pupils included Iannis Xenakis, George Benjamin, Alexander Goehr, Pierre Boulez, Jacques Hétu, Tristan Murail, Karlheinz Stockhausen, György Kurtág, and Yvonne Loriod, who became his second wife.

Messiaen perceived colours when he heard certain musical chords (a phenomenon known as chromesthesia); according to him, combinations of these colours were important in his compositional process. He travelled widely and wrote works inspired by diverse influences, including Japanese music, the landscape of Bryce Canyon in Utah, and the life of St. Francis of Assisi. His style absorbed many global musical influences, such as Indonesian gamelan (tuned percussion often features prominently in his orchestral works). He found birdsong fascinating, notating bird songs worldwide and incorporating birdsong transcriptions into his music.

Messiaen's music is rhythmically complex. Harmonically and melodically, he employed a system he called modes of limited transposition, which he abstracted from the systems of material his early compositions and improvisations generated. He wrote music for chamber ensembles and orchestra, voice, solo organ, and piano, and experimented with the use of novel electronic instruments developed in Europe during his lifetime. For a short period he experimented with the parametrisation associated with "total serialism", in which field he is often cited as an innovator. His innovative use of colour, his conception of the relationship between time and music, and his use of birdsong are among the features that make Messiaen's music distinctive.

List of compositions by Olivier Messiaen

compositions by Olivier Messiaen. Works are listed initially by genre and can be sorted chronologically by clicking on the "Date" header. Messiaen's compositions - This is a list of compositions by Olivier Messiaen. Works are listed initially by genre and can be sorted chronologically by clicking on the "Date" header.

Messiaen's compositions include works for chamber ensemble, orchestra, vocal music, music for piano and organ, as well as some of the earliest electronic music, with his use of the ondes Martenot in several of his

compositions. Messiaen's work is characterised by rhythmic complexity, his interest in ornithology and birdcalls, and his system of modes of limited transposition.

Preludes (Messiaen)

composer Olivier Messiaen, which were written when the composer was 20 years old and studying at the Conservatoire de Paris. Messiaen considered it to be his first work of any value. The compositions are based on Messiaen's modes of limited transposition, and betrays an influence of Debussy's preludes.

They were premiered by the composer in a private performance at the Concerts Durand in Paris on 28 January 1930. The first public performance was given by Henriette Puig-Roget on 1 March 1930, at the Salle Érard at the Société Nationale de Musique in Paris.

List of music students by teacher: K to M

(22 April 2016). Messiaen Perspectives 1: Sources and Influences. Routledge. p. 130. ISBN 978-1-317-09718-1. As early as 1952, Messiaen's former student - This is part of a list of students of music, organized by teacher.

Mode of limited transposition

transpositions are "limited". They were compiled by the French composer Olivier Messiaen, and published in his book *La technique de mon langage musical* ("The Technique - Modes of limited transposition are musical modes or scales that fulfill specific criteria relating to their symmetry and the repetition of their interval groups. These scales may be transposed to all twelve notes of the chromatic scale, but at least two of these transpositions must result in the same pitch classes, thus their transpositions are "limited". They were compiled by the French composer Olivier Messiaen, and published in his book *La technique de mon langage musical* ("The Technique of my Musical Language").

Quatuor pour la fin du temps

an eight-movement piece of chamber music by the French composer Olivier Messiaen. It was premiered in 1941. The work is scored for clarinet (in B-flat) - Quatuor pour la fin du Temps (French pronunciation: [kwatʁ puʁ la fɛ̃ dy tɛ̃]), originally Quatuor de la fin du Temps ("Quartet of the End of Time"), also known by its English title Quartet for the End of Time, is an eight-movement piece of chamber music by the French composer Olivier Messiaen. It was premiered in 1941. The work is scored for clarinet (in B-flat), violin, cello, and piano; a typical performance of the complete work lasts about 50 minutes. Messiaen wrote the piece while a prisoner of war in German captivity and it was first performed by his fellow prisoners. It is generally considered one of his most important works.

Turangalîla-Symphonie

Turangalîla-symphonie is the only symphony by the French composer Olivier Messiaen (1908–1992). It was written for an orchestra of large forces from 1946 - The Turangalîla-symphonie is the only symphony by the French composer Olivier Messiaen (1908–1992). It was written for an orchestra of large forces from 1946 to 1948 on a commission by Serge Koussevitzky for the Boston Symphony Orchestra, with two soloists playing piano and ondes Martenot. Along with the Quatuor pour la fin du temps, the symphony is one of the composer's most notable works.

Leonard Bernstein conducted the premiere in Symphony Hall in Boston on 2 December 1949, followed by the New York City première at Carnegie Hall on 10 December (Messiaen's 41st birthday). The latter two performances included an intermission after the fifth movement and were the only work on the programme. The commission did not specify the duration, orchestral requirements or style of the piece, leaving the decisions to the composer. Koussevitzky was scheduled to conduct the première, but fell ill, and the task fell to Bernstein, who never again conducted the work. Yvonne Loriod, who later became Messiaen's second wife, was the piano soloist, and Ginette Martenot played the ondes Martenot for these first performances.

From 1953 on, Yvonne's sister Jeanne Loriod was the ondes Martenot player in many performances and recordings.

Saint François d'Assise

is an opera in three acts and eight scenes by French composer Olivier Messiaen, who was also its librettist; written from 1975 to 1979, with orchestration - Saint François d'Assise : Scènes Franciscaines (English: Franciscan Scenes of Saint Francis of Assisi), or simply Saint François d'Assise, is an opera in three acts and eight scenes by French composer Olivier Messiaen, who was also its librettist; written from 1975 to 1979, with orchestration and copying from 1979 to 1983. It concerns Saint Francis of Assisi, the titular character, and displays Messiaen's devout Catholicism.

The premiere was given by the Paris Opera at the Palais Garnier on 28 November 1983. The work was published eight years later in 1991. Messiaen's only opera, it is considered his magnum opus.

Xylorimba

called for a 'xylorimba', including Alban Berg, Pierre Boulez and Olivier Messiaen, but for parts requiring only a four-octave xylophone. However, Pierre - The xylorimba (sometimes referred to as xylo-marimba or marimba-xylophone) is a pitched percussion instrument similar to an extended-range xylophone with a range identical to some 5-octave celestas or 5-octave marimbas, though typically an octave higher than the latter. Despite its name, it is not a combination of a xylophone and a marimba; its name has been a source of confusion, as many composers have called for a 'xylorimba', including Alban Berg, Pierre Boulez and Olivier Messiaen, but for parts requiring only a four-octave xylophone. However, Pierre Boulez wrote for two five-octave xylorimbas in *Pli selon pli*.

Like the xylophone and marimba, the xylorimba consists of a series of wooden bars laid out like a piano keyboard "with a compass sufficiently large to embrace the low-sounding bars of the marimba and the highest-sounding bars of the xylophone." The lower notes of the xylorimba are described as sounding closer to a xylophone than a marimba, on account of its bars being both thicker and narrower, and due to the different size and shape of its resonators; the size and shape of the bars differs to emphasize different overtones.

The xylorimba experienced its greatest popularity in the 1920s and 30s, particularly within vaudeville theatre

Harawi (Messiaen)

dramatic" soprano and piano whose music and libretto were composed by Olivier Messiaen in 1945. They are considered to be the first part of his Tristan trilogy - Harawi – Chant d'amour et de mort ("Harawi – A Song of Love and Death") are a song cycle for "grand, dramatic" soprano and piano whose music and libretto were composed by Olivier Messiaen in 1945. They are considered to be the first part of his Tristan

trilogy, a collection of works inspired by the myth of Tristan and Iseult.

The cycle of twelve songs, written in the composer's native language of French and occasionally featuring words in Quechuan languages, is the last of three song cycles for soprano and piano that Messiaen wrote.

They received their première on 27 June 1946 in Brussels with the composer himself at the piano and his preferred singer Marcelle Bunlet as vocalist.

A typical performance lasts about 50 minutes on average.

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