

## BIBLIOGRAPHY

**Primary resources**

- Argelander, Annelies. *Das Farbenhören und der synästhetische Faktor der Wahrnehmung*. Jena, Germany: Fischer, 1927.
- Baron-Cohen, Simon and John E. Harrison, eds. *Synaesthesia: Classic and Contemporary Readings*. Oxford: Blackwell Publishers, Ltd, 1997.
- Baron-Cohen, Simon, J. Harrison, L. Goldstein and M. Wyke. "Coloured Speech Perception: Is Synesthesia What Happens When Modularity Breaks Down?" *Perception* 22 (1993): 419–426.
- Baudelaire, Charles. *Oeuvres complètes*. Ed. Marcel A. Ruff. Paris: Éditions du Seuil, 1968.
- \_\_\_\_\_. *Selected Poems*. Ed. Geoffrey Wagner. New York: Grove Press, Inc., 1974.
- Bernard, Jonathan W. "Messiaen's Synaesthesia: The Correspondence between Color and Sound Structure in His Music." *Music Perception* 4/1 (Fall 1986): 41–68.
- \_\_\_\_\_. "Color." *The Messiaen Companion*. Ed. Peter Hill. Portland: Amadeus Press, 1995: 203–219.
- Blanc-Gatti, Charles. *Sons et couleurs*. Paris: Editions d'art chromophonique, 1934.
- Boivin, Jean. *La Classe de Messiaen*. Paris: Christian Bourgois, 1995.
- Burns, Jeffrey. *Messiaen's Modes of Limited Transposition Reconsidered*. MA thesis, University of Wisconsin-Madison, 1995.
- Carpenter, Siri. "Everyday Fantasia: The World of Synesthesia." *Monitor on Psychology* 32 (March, 2001): 27.
- Chailley, Jacques. *Éléments de philologie musicale*. Paris: Alphonse Leduc, 1985.
- Chevalier, Denys. "Les sources d'inspiration de Walt Disney." *Arts, Beaux-Arts, Littérature, Spectacles* 93 (November 15, 1945): 1.
- Christensen, Thomas. *Rameau and Musical Thought in the Enlightenment*. Cambridge: Cambridge University Press, 1993.
- Cohn, Richard. "A Tetrahedral Graph of Tetrachordal Voice-Leading Space," *Music Theory Online* 9/4 (October, 2003).
- Conrad, Bridget F. *The Sources of Jolivet's Musical Language and his Relationships with Varèse and Messiaen*. Ph.D. dissertation, City University of New York, 1994.
- Cosandy, Roland. *19–39: La Suisse romande entre les deux guerres*. Lausanne: Payot, 1986.

Cytowic, Richard E. *The Man Who Tasted Shapes: A Bizarre Medical Mystery Offers Revolutionary Insights into Reasoning, Emotion and Consciousness*. New York: Putnam, 1993.

\_\_\_\_\_. *Synesthesia: A Union of the Senses*. Second edition. Cambridge: MIT Press, 2002.

\_\_\_\_\_. "Synesthesia: Phenomenology and Neuropsychology—A Review of Current Knowledge." *Synesthesia: Classic and Contemporary Readings*. Ed. Simon Baron-Cohen and John E. Harrison. Oxford: Blackwell, 1997: 17–39.

Dann, Kevin. *Bright Colors Falsely Seen: Synaesthesia and the Search for Transcendental Knowledge*. New Haven: Yale University Press, 1998.

Ernst, Karin. *Der Beitrag Olivier Messiaens zur Orgelmusik des 20. Jahrhunderts*. Freiburg: HochschulVerlag, 1980.

Feynman, Richard P. *What do You Care What Other People Think?* New York: W. W. Norton & Company, 1988.

Flournoy, Théodore. *Les phénomènes de synopsis (audition colorée)*. Paris: Alcan, 1893.

Gage, John. "Synaesthesia." *Encyclopedia of Aesthetics*. 4 vols. Ed. M. Kelly. Oxford: Oxford University Press, 1998: IV, 348–351.

Goléa, Antione. *Rencontres avec Olivier Messiaen*. Paris: René Julliard, 1960.

*Graduale Triplex*. Paris-Tournai: Abbaye Saint-Pierre de Solesmes & Desclée, 1979.

*Holy Bible* (King James Version).

Jolivet, André. "Réponse à une enquête: André Jolivet, ou la magie expérimentale," *Contrepoints* 1 (January 1946): 33–37.

Kandinsky, Wassily. *On the Spiritual in Art*. New York: Solomon R. Guggenheim Foundation, 1946. (Originally published as *Über das Geistige in der Kunst*, Munich: Piper and Company, 1911.)

Koehlin, Charles. *Traité de l'harmonie*. 3 vols. Paris: Max Eschig et Cie., 1928.

Klüver, Hienrich. *Mescal and Mechanisms of Hallucination*. Chicago: University of Chicago Press, 1966.

\_\_\_\_\_. "Mescal Visions and Eiditic Vision." *American Journal of Psychology* 37 (1926): 502–515.

Laliberté, Robert. "Messiaen: musicien de l'arc-en'ciel." *La Vie musicale* (March, 1971): 6–12.

Lang, Jovian P., OFM. *Dictionary of the Liturgy*. New York: Catholic Book Publishing Co., 1989.

Lemley, Brad. "Do You See What They See?" *Discover* 20/12 (December 1999): 80–87.

- Lendvai, Erno. *Béla Bartók: An Analysis of His Music*. London: Kahn & Averill, 1971.
- Ligeti, György. *Ligeti in Conversation*. London: Eulenburg Books, 1983.
- Lück, Harmut. "Mit den Vögeln zum Himmel." *Musica* [Kassel] Nov/Dec 1994: 376.
- Luria, Aleksandr R. *The Mind of a Mnemonist: A Little Book about a Vast Memory*. Trans. L. Solotaroff. Cambridge: Harvard University Press, 1968.
- Lyons, Andrew D. "Synaesthesia: A Cognitive Model of Cross-Modal Association." *Consciousness, Literature and the Arts* 2/2 (July 2001).
- Marks, Lawrence E. "On Colored-Hearing Synesthesia: Cross-Modal Translations of Sensory Dimensions." *Psychological Bulletin* 82/3 (May, 1975): 303–331
- Mendoza, Ferdinand Suarez de. *L'Audition colorée*. Paris: Octave Doin, 1890.
- The Messiaen Companion*. Ed., Peter Hill. Portland: Amadeus Press, 1995.
- Messiaen, Olivier. "Ariane et Barbe-Bleue de Paul Dukas." *La Revue Musicale* 166 (May–June 1936), 399–406.
- \_\_\_\_\_. *Conférence de Kyoto*. Paris: Alphonse Leduc, 1988.
- \_\_\_\_\_. *Conférence de Notre Dame*. Paris: Alphonse Leduc, 1978. (Translated by Timothy Tikker in *The Diapason* 76 (January 1985): 10–11.)
- \_\_\_\_\_. *Éclairs sur l'au-Delà*. 2 vols. Paris: Alphonse Leduc et Cie., 1998.
- \_\_\_\_\_. *Eight Preludes*. Album liner notes. Trans. David Mason Greene. Musical Heritage Society MHS 1069, 1972.
- \_\_\_\_\_. *Entretien avec Claude Samuel*. Erato ECD 75505, 1988.
- \_\_\_\_\_. "Gespräch mit Olivier Messiaen." *Melos* 16/4 (April 1949), 101–104.
- \_\_\_\_\_. *La Nativité du Seigneur*. Paris: Leduc, 1935.
- \_\_\_\_\_. "Matière-lumière, espace-temps, son-couleur. . ." *Preuves* 179 (January 1966): 39–41.
- \_\_\_\_\_. *Méditations sur la mystère de la Sainte Trinité*. Paris: Alphonse Leduc, 1969.
- \_\_\_\_\_. *Musique et couleur: nouveau entretiens avec Claude Samuel*. Paris: Pierre Belfond, 1986.
- \_\_\_\_\_. "Propos impromptu." *Le Courier musical de France* 8 (1964), 196–212.
- \_\_\_\_\_. *Quatuor pour la fin du temps*. Paris: Durand, 1942.

- \_\_\_\_\_. *Technique de mon langage musical*. 2 vols. Paris: Alphonse Leduc, 1944.
- \_\_\_\_\_. *Traité de rythme, de couleur, et d'ornithologie*. 7 vols. Paris: Alphonse Leduc, 1992.
- \_\_\_\_\_. *Visions de l'Amen*. Paris: Durand, 1943.
- Messiaen, Olivier, et al. *Hommage à Olivier Messiaen: novembre-décembre 1978*. Paris: La Recherche Artistique, 1979.
- Millet, Jules. *Audition colorée*. Paris: Octave Doin, 1892.
- Morgan, Jas. "Sensory Overmode: Interview with Richard E. Cytowic, M.D.," *Mondo 2000* 12 (Summer, 1994): 77–86.
- Morgan, Robert P. *Twentieth-Century Music: A History of Musical Style in Modern Europe and America*. New York: W. W. Norton & Company, Inc., 1991.
- Moritz, William. "The Dream of Color Music, and Machines That Made it Possible." *Animation World Magazine* 2/1 (April 1997).
- Morris, Robert D. "Equivalence and Similarity in Pitch and their Interaction with Pset Theory." *Journal of Music Theory* 39/2 (1995): 207–243.
- Murray, Michael. "An Interview with Olivier Messiaen." *Diapason* 70/1 (No. 829, December 1978): 3, 5.
- Nabokov, Vladimir. *Speak Memory: An Autobiography Revisited*. London: Penguin Classics, 2000.
- Nichols, Roger. "Messiaen: Roger Nichols Talks to the Composer, who is 70 on December 10." *Music and Musicians* 27/4 (December 1978): 20-22.
- Ortmann, Otto. "Theories of Synesthesia in the Light of a Case of Color-Hearing," *Human Biology* V/2 (May 1933), 155–211.
- Perroud, Claude. *Mémoires et Comptes Rendus de la Société des Sciences Médicales de Lyon* 2 (1862).
- Pinzauti, Leonardo. "Gespräch mit Olivier Messiaen." *Melos* 1972/5: 270–273.
- Plato. *Timaeus*. Trans. Peter Kalkavage. Boston: Focus Press, 2001.
- Rahn, John. *Basic Atonal Theory*. New York: Schirmer Books, 1980.
- Ramachandran, Vilyanur and Edward Hubbard. "Psychophysical investigations into the neural basis of synaesthesia." *Proceedings of the Royal Society of London (Series B)* 268/1470 (2001): 979–983.
- Rogosin, David. *Aspects of Structure in Olivier Messiaen's Vingt regards sur l'enfant Jésus*. DMA thesis, University of British Columbia, 1996.

Rössler, Almut. *Contributions to the Spiritual World of Olivier Messiaen: With Original Texts by the Composer*. Trans. Barbara Dagg, Nancy Poland, and Timothy Tikker. Duisburg: Gilles und Francke, 1986.

Sachs, Georg. *Historiae naturalis duorum leucaetiopum: auctoris ipsius et sororis eius*. Solisbaci [Sulzbach]: Sumptibus Bibliopolii Seideliani, 1812.

Samuel, Claude. *Entretiens avec Oliver Messiaen*. Paris: Editions Pierre Belfond, 1967.

Slonimsky, Nicolas. "Colors and Keys," *Medical Opinion and Review* (October 1966), 24–31.

Stolba, Kay Marie. *The Development of Western Music: A History*. Dubuque: Wm. C. Brown Publishers, 1990.

Tölle, Julian Christoph. *Oliver Messiaen: Éclairs sur l’Au-Delà. . . : Die christlich-eschatologische Dimension des Opus ultimum*. Frankfurt am Main: Peter Lang, 1998.

Valensi, Henry. "La Cinépeinture." *Cobra 3* [1948]: [19].

Walker, Rosemary. "Modes and Pitch-Class Sets in Messiaen: A Brief Discussion of 'Première communion de la Vierge.'" *Music Analysis* 8/1–2 (1989): 159–168.

Watts, Harriet. "Canyons, Colours and Birds: An Interview with Oliver Messiaen." *Tempo* 128 (1979): 2–8.

### Supplemental resources

Ahrens, Sieglinde, Hans-Dieter Möller and Almut Rössler. *Das Orgelwerk Messiaens*. Duisburg: Gilles und Francke, 1976.

Baker, James. "Schenkerian Analysis and Post-Tonal Music," *Aspects of Schenkerian Theory*. Ed. David W. Beach. New Haven: Yale University Press, 1983: 153–186.

Barber, Charles Frederick. *Messiaen and his Turangalîla-symphonie*. DMA dissertation, Stanford University, 1991.

Bell, Carla Huston. *Olivier Messiaen*. Boston: Twayne Publishers, 1984.

Benjamin, George. *George Benjamin*. London: Faber and Faber, 1997.

\_\_\_\_\_. "The Master of Harmony." *The Messiaen Companion*. Ed. Peter Hill. Portland: Amadeus Press, 1995: 268–273.

Biesen, C. van den. "Apocalypse." *Catholic Encyclopedia*. 15 vols. Ed. Charles G. Herbermann, et al. New York: Robert Appleton Company, 1907: I: 595–599.

Birkby, Arthur. "Interview with Oliver Messiaen." *Clavier* (April 1972): 19–20.

Bossut, Annette. "Répétition et variation dans le livret *Saint François d’Assise* d’Olivier Messiaen." *Musica e Immagine: Studi in Onore di Massimo Bogianchino*. Florence: L.S. Olschki, 1993: 233–242.

- Boulez, Pierre. *Orientations*. Cambridge: Harvard University Press, 1986. (Originally published as *Points de repère*. France: Christian Bourgois, 1981.)
- Bruhn, Siglind. *Images and Ideas in Modern French Piano Music. The Extra-Musical Subtext in Piano Works by Ravel, Debussy and Messiaen*. Stuyvesant: Pendragon Press, 1997.
- \_\_\_\_\_. "Religious Symbolism in the Music of Olivier Messiaen." *American Journal of Semiotics* 13/1–4 (Fall 1996): 277–309.
- \_\_\_\_\_, ed. *Messiaen's Language of Mystical Love*. New York: Garland, 1998.
- Carl, Beate. *Olivier Messiaens Orchesterwerk Des Canyons aux étoiles: Studien zu Struktur und Konnex*. Kassel: Bärenreiter, 1994.
- Chevreur, Michel-Eugène. *De la loi de contraste simultané des couleurs et de l'assortiment des objets colorés*. Paris: Pitois-Levrault, 1839.
- Cohn, Richard. *Transpositional Combination in Twentieth-Century Music*. Ph.D. dissertation, University of Rochester, Eastman School of Music, 1987.
- A Commentary on the Holy Bible*. Ed. Rev. J.R. Dummelow M.A. New York: Macmillan Company, 1924.
- Delaunay, Robert. *Du Cubisme à l'art abstrait*. Paris: École Pratique des Hautes Études, 1957.
- \_\_\_\_\_. *The New Art of Color: The Writings of Robert and Sonia Delaunay*. New York: Viking Press, 1978.
- Demarquez, Suzanne. "Premier Concert de 'Jeune France.'" *Revue Musicale* 167 (July–August 1936): 49–50.
- Dibelius, Ulrich. *Moderne Musik 1945–1965*. München: Piper, 1966.
- Doucelin, Jacques. "Olivier Messiaen en 12 questions." *Diapason [Harmonie]* 234 (Dec. 1978).
- Düchting, Hajo. "Orphism." *The Dictionary of Art*. 34 vols. London: Macmillan Publishers Limited, 1996: XXIII, 569–570.
- Forster, Max. *Technik modaler Komposition bei Olivier Messiaen*. Neuhausen-Stuttgart: Hänssler-Verlag, 1976.
- Gallantin, James Allen. *An Overview of the Compositional Methods in Representative Works of Olivier Messiaen*. Ph.D. dissertation, University of Cincinnati, 1986.
- Gardiner, Bennitt. "Dialogues with Messiaen." *Musical Events* 22 (October 1967), 6–9.
- Gárdonyi, Zsolt. "Olivier Messiaens Harmonik aus der Sicht der Orgel improvisation." *Musik und Kirche* 63/4 (July–August 1993): 197–204.

\_\_\_\_\_. "Phänomene harmoniegeschichtlicher Kontinuität in Olivier Messiaens Oper *Saint François d'Assise*." *Melos* 47/3 (1985), 58–66.

\_\_\_\_\_. "Zur Harmonik Olivier Messiaens." *Musik und Kirche* 48/5 (January 1978), 217–227.

Gavoty, Bernard. "Who are You, Olivier Messiaen?" *Tempo* 58 (Summer 1961): 33–36.

Goehr, Alexander. *Finding the Key: Selected Writings of Alexander Goehr*. Ed. Derrick Puffett. London: Faber and Faber, 1998.

Goethe, Johann Wolfgang von. *Theory of Colors*. Trans. Charles Lock Eastlake. London: John Murray, 1840.

Goldbeck, Fred. "Mana." *Revue Musicale* (January 1936).

Goléa, Antoine. *Vingt ans de musique contemporaine: de Messiaen à Boulez*. Paris: Editions Seghers, 1962.

\_\_\_\_\_. *Rencontres avec Pierre Boulez, avec trois hors-texte*. Paris: René Julliard, 1958.

\_\_\_\_\_. *La Musique: de la nuit de temps aux aurores nouvelles*. Paris: Alphonse Leduc, 1977.

Gárdoni, Zsolt and Hubert Nordhoff. "Distanzharmonik bei Olivier Messiaen." *Harmonik* (Wolfenbüttel) 1990, 188–201.

Griffiths, Paul. "Catalogue de Couleurs: Notes on Messiaen's Tone Colours on His 70th Birthday." *Musical Times* 119 (December 1978): 1035–1037.

\_\_\_\_\_. "Messiaen: *Éclairs sur l'au-Delà*. . ." *Tempo* 183 (December 1992): 40–41.

\_\_\_\_\_. *Olivier Messiaen and the Music of Time*. London: Faber and Faber, 1985.

\_\_\_\_\_. "Poèmes and Haikai: A Note on Messiaen's Development." *Musical Times* 112 (September 1971): 851–2.

Grossenbacher, Peter and Christopher Lovelace. "Mechanisms of Synesthesia: Cognitive and Physiological Constraints." *Trends in Cognitive Sciences* 5/1: 36–41.

Guertin, Marcelle. *Semilogie et interpretation: quelques aspects d' Ile de feu 2 d'Olivier Messiaen*. Montreal: Faculté de musique, Université de Montreal, [1974].

Gut, Sergei. *La Groupe Jeune France*. Paris: H. Champion, 1977.

Halbreich, Harry. *Olivier Messiaen*. Paris: FAYARD/Fondation SACEM, 1980.

Heiß, Hellmut. "Struktur und Symbolik in 'Les yeux dans les roues' aus Olivier Messiaens *Livre d'orgue*." *Zeitschrift für Musiktheorie* 3/2 (1972): 22–27.

Henderson, Karen Rachel. *A Study of the Use of Birdsong in the Compositions of Olivier Messiaen: What is Musical About this Extra-musical Connection?* M.A. dissertation, University of Cincinnati, 1995.

Hill, Matthew Richard. *Messiaen's "Regard du silence" as an Expression of Catholic Faith*. DMA dissertation, University of Wisconsin-Madison, 1995.

Hirsbrunner, Theo. *Olivier Messiaen: Leben und Werk*. Boulogne, France: Billancourt, 1999.

Hochreither, Karl. "Oliver Messiaen: *La Nativité du Seigneur*: Eine Einführung unter besonderer Berücksichtigung der in diesem Werk angewandten kompositorischen Methoden." *Festschrift für Michael Schneider zum 65 Geburtstag*. Berlin: Verlag Merseburger, 1974.

Hohlfeld-Ufer, Ingrid. *Die musikalische Sprache Olivier Messiaens: dargestellt an dem Orgelzyklus Die Pfingstmesse*. With Almut Rössler, *Zur Interpretation der Orgelwerke Messiaens*. Duisburg: Gilles und Francke, 1978.

Hook, Julian L. "Rhythm in the Music of Messiaen: an Algebraic Study and an Application to the Turangalila Symphony." *Music Theory Spectrum* 20/1 (Spring 1998): 97-120.

Hopkins, Stephen. *A Comparative Analysis of Selected Works of Alexander Scriabin and Olivier Messiaen for Solo Piano*. Ph.D. dissertation, Florida State University, 1993.

\_\_\_\_\_. *Rhythmic, Melodic, and Harmonic Integration in Olivier Messiaen's Vingt Regards sur l'Enfant Jésus with Reference to Technique de mon langage musical*. MA dissertation, Florida State University, 1985.

James, Williams. *The Varieties of Religious Experience*. Cambridge: Harvard University Press, 1985.

Johnson, Robert Sherlaw. *Messiaen*. London: J.M. Dent & Sons Ltd., 1989.

Kemmelmeyer, Karl-Jürgen. "Olivier Messiaen: *Livre d'orgue* I: 'Reprises par interversion'—Wiederholung durch Binnenumstellung Determinierte Musik im Unterricht der Sekundarstufe II." *Mu.B.* 9 (1975): 448-453.

\_\_\_\_\_. *Die gedruckten Orgelwerke Olivier Messiaens bis zum Verset pour la fête de la Dédicace*. Regensburg: Gustav Bosse Verlag, 1974.

Krastewa, Iwanka. "Le langage rythmique d'Olivier Messiaen et la métrique ancienne grecque." *Schweizerische Musikzeitung* 112 (1972): 79-86.

Lade, Günther. "A Conversation with Olivier Messiaen." Trans. Timothy Tikker. *The American Organist* 34/7 (July, 2000): 80-81. (Originally published in *Ars Organi*, December 1988.)

Lee, Hyeweon. *Olivier Messiaen's Vingt Regards sur l'Enfant Jésus: A Study of Sonority, Color and Symbol*. DMA Dissertation, University of Cincinnati, 1992.

Lee, John Madison. *Harmonic Structures in the Quatre Etudes Rythmiques of Olivier Messiaen*. Ph.D. dissertation, Florida State University, 1972.

\_\_\_\_\_. "Harmony in the Solo Piano Works of Olivier Messiaen." *College Music Symposium* 23/1 (Spring 1983): 65–80.

Loriod-Messiaen, Yvonne. "Etude sur l'oeuvre pianistique d'Olivier Messiaen." *Portrait(s) d'Olivier Messiaen*. Catherine Massip, ed. Paris: Bibliothèque nationale de France, 1996: 75–160.

Louvier, Alain. "Olivier Messiaen, le rythme et la couleur." *Portrait(s) d'Olivier Messiaen*. Catherine Massip, ed. Paris: Bibliothèque nationale de France, 1996: 47–60.

Manerean, Guy. "Huldigung an Olivier Messiaen." *Die Messen Bachs und Werke Messiaens*. Braunschweig: Bachfest der Neuen Bachgesellschaft, 1992: 30–36.

Mari, Pierette. *Olivier Messiaen: l'homme et son oeuvre*. Paris: Seghers, 1965.

Maurer, Daphne. "Neonatal Synesthesia: Implications for the processing of speech and faces." *Developmental Neurocognition: Speech and Face Processing in the First Year of Life*. Ed. Bénédicte de Boysson-Bardies, et al. Dordrecht: Kluwer, 1993: 109–124.

Maurer, Daphne and Charles Maurer. *The World of the Newborn*. New York: Basic Books, 1988.

Maurer, Daphne and Catherine J. Mondloch. "Synesthesia: A Stage of Normal Infancy?," *Proceedings of the Twelfth Annual Meeting of the International Society of Psychophysics*. Ed. Sergio Masin. Padua, Italy: The International Society of Psychophysics, 1996: 107–112.

McKinney, Laurence O. *Neurotheology: Virtual Religion in the 21st Century*. Arlington, Massachusetts: American Institute for Mindfulness, 1994.

Messiaen, Olivier. *Conférence de Bruxelles*. Paris: Alphonse Leduc, 1960. (Reprinted in German as "Musikalisches Glaubensbekenntnis" in *Melos* 25/12 (December 1958), 381–385.)

\_\_\_\_\_. *Couleurs de la cité céleste*. Paris: Leduc, 1966.

\_\_\_\_\_. *Couleurs de la cité céleste, Et Exspecto resurrectionem mortuorum, L'Ascension*. CD liner notes. Erato 4509-91706-2, 1993.

\_\_\_\_\_. "Message from Olivier Mesiaen." *Contemporary Music Review* 17/4 (1998): 15.

\_\_\_\_\_. *Messiaen on Messiaen: The Composer Writes about his Works*. Trans. Irene Feddern. Bloomington: Frangipani Press, 1986.

\_\_\_\_\_. *Oiseaux exotiques*. London: Universal, 1966.

\_\_\_\_\_. "Preface to 'Experiences musicales (musiques concrètes, électronique, exotiques)'." *La Revue Musicale* 244 (1959): 5–6.

\_\_\_\_\_. "Réponse à une enquête." *Contrepoints* 3 (March–April 1946), 73–75.

\_\_\_\_\_. “Réponse à une enquête: Olivier Messiaen, ou les harmonies poétiques et ingénieuses.” *La Revue Musicale* 306–7 (1977): 35–37.

\_\_\_\_\_. *Saint François d'Assise*. CD liner notes. Deutsche Grammophon 445 176-2, 1999.

\_\_\_\_\_. *La Transfiguration de Notre-Seigneur Jésus-Christ*. Paris: Leduc, 1969.

\_\_\_\_\_. *Trois petites liturgies de la présence divine*. CD liner notes. Erato 2292-45505-2/VII; ECD 71594, 1988.

\_\_\_\_\_. *Vingt leçons d'harmonie*. Paris: Leduc, 1944.

Messiaen, Olivier and Marc Saltet. *Discours prononcés dans la séance publique tenue par l'Académie des beaux-arts le mercredi 23 mai 1973 pour la réception de Marc Saltet en remplacement de Charles Lemaresquier*. Paris: Typ. de Firmin-Didot, 1973.

Messiaen, Olivier, Poul Borum and Erik Christensen. *Messiaen: en hjanbog*. Ed. Poul Borum and Erik Christensen. Egtved: Edition Egtved, 1977.

Michaely, Aloyse. *Die Musik Oliver Messiaens: Untersuchungen zum Gesamtschaffen*. Hamburg: Musikalienhandlung Karl Dieter Wagner, 1987.

Michel, Gérard. “André Jolivet: Essai sur un système esthétique musical.” *Revue Musicale* 204 (January 204): 9–26.

Monléon, Dom Jean de. *Le Sens mystique de l'apocalypse: commentaire textuel d'après la tradition des Pères de l'Eglise*. Paris: Nouvelles Editions Latines, 1984.

Morris, David. “A Semiotic Investigation of Messiaen's ‘Abîme des oiseaux.’” *Music Analysis* 8/1-2 (1989): 125-158.

Morris, David, compiler. *Olivier Messiaen: A Comparative Bibliography of Material in the English Language*. University of Ulster, 1991.

Morris, Robert D. *Composition with Pitch-Classes*. New Haven: Yale University Press, 1987.

Myers, Charles S. “Two Cases of Synaesthesia.” *British Journal of Psychology* 7/1 (May 1914): 112–117.

Newberg, Andrew, Eugene D'Aquili and Vince Rause. *Why God Won't Go Away: Brain Science and the Biology of Belief*. New York: Ballantine Books, 2001.

Nichols, Roger. “Messiaen's *Le Merle noir*: The Case of a Blackbird in a Historical Pie.” *Musical Times* 129 (December 1988): 648-650.

\_\_\_\_\_. *Olivier Messiaen*. London: Oxford University Press, 1986.

Ohia, Chinyerem Maduakolam Nduka. *Messiaen's Rhythmic Techniques and their Structural Application in Sept haïkaï*. Ph.D. dissertation, University of Pittsburgh, 1989.

Périer, Alain. *Messiaen*. Paris: Seuil, 1979.

Peterson, Larry Wayne. *Messiaen and Rhythm: Theory and Practice*. Ph.D. dissertation, University of North Carolina at Chapel Hill, 1973.

*Portrait(s) d'Olivier Messiaen*. Catherine Massip, ed. Paris: Bibliothèque nationale de France, 1996.

Quénetain, Tanneguy de. "Messiaen, Poet of Nature." *Music and Musicians* 11/9 (May 1963): 8–12.

Reverdy, Michèle. *L'Oeuvre pour orchestre d'Olivier Messiaen*. Paris: Alphonse Leduc, 1988.

\_\_\_\_\_. *L'Oeuvre pour piano d'Olivier Messiaen*. Paris: Alphonse Leduc, 1978.

Rößler, Almut. "Über die Universalität der Musik Olivier Messiaens." *Die Messen Bachs und Werke Messiaens*. Braunschweig: Bachfest der Neuen Bachgesellschaft, 1992: 19–29.

Ruppell, K.H. "Rede auf Olivier Messiaen." *Ernst von Siemens—Musikpreis (Reihe der Bayerische Akademie der Schönen Künste 20)*. Munich: Georg D.W. Callwey, 1976: 13–27.

Samuel, Claude. *Permanences d'Olivier Messiaen: Dialogues et Commentaires*. Arles, France: Actes Sud, 1999.

Schatz, Christopher L. "Olivier Messiaen, *Vingt Regards sur l'Enfant-Jésus*, XII. "Noël." Manuscript (1997).

Schlee, Thomas D. and Dietrich Kämper (eds.). *Olivier Messiaen: La Cité céleste—Das himmlische Jerusalem: Über Leben und Werk des französischen Komponisten*. Cologne: Wienand Verlag, 1998.

Schweizer, Klaus. "Dokumentarische Materialien bei Olivier Messiaen." *Melos/Neue Zeitschrift für Musik* 45/139 (1978): 477–485.

\_\_\_\_\_. *Olivier Messiaen: Turangalîla-Symphonie*. Munich: Wilhelm Fink Verlag, 1982.

Seifert, Charles Ernest. *Messiaen's Vingt regards sur l'Enfant Jésus: A Historical and Pedagogical Study*. E.D.D. dissertation, University of Illinois at Urbana-Champaign, 1989.

Simeone, Nigel. *Olivier Messiaen: A Biographical Catalogue of Messiaen's Works*. Tutzing: Hans Schneider, 1998.

Simundza, Mirjana. "Messiaen's Rhythmical Organisation and Classical Indian Theory of Rhythm." *International Review of the Aesthetics and Sociology of Music* (1987): 117–144; (1998): 53–73.

Spahlinger-Ditzig, Ursula. "Gestalten in Neuer Musik: Eine Analyse von *Le Merle noir* von Olivier Messiaen." *Bericht über den Internationalen Musikwissenschaftlichen Kongress: Bayreuth 1981*. Ed. Christoph-Hellmut Mahlung and Sigrid Wiesman. Kassel: Bärenreiter, 1984, 466–470.

- Stimson, Ann Michelle. *Musical Time in the Avant-Garde: The Japanese Connection*. Ph.D. dissertation, University of California, Santa Barbara, 1996.
- Straus, Joseph N. "The Problem of Prolongation in Post-Tonal Music." *Journal of Music Theory* 31/1 (1987): 1–22.
- \_\_\_\_\_. "Voice Leading in Atonal Music." *Music Theory in Concept and Practice*. Ed. James M. Baker, David W. Beach and Jonathan W. Bernard. Rochester: University of Rochester Press, 1997: 237–274.
- Sun, Shu-Wen. *Birdsong and Pitch Class Sets in Messiaen's "L'alouette calandrelle."* D.M.A. dissertation, University of Oregon, 1995.
- Vriesen, Gustav and Max Imdahl. *Robert Delaunay: Light and Color*. Trans. Maria Pelikan. New York: Harry N. Abrams, Inc., 1967.
- Walter, Edith. "Olivier Messiaen: Entretien avec Edith Walter." *La Vie musicale* 18 (December, 1970): 19–27. (Reprint of "Dialogues avec Olivier Messiaen." *Harmonie* 58 (June-July, 1970): 22, 70.)
- Waumsley, Stuart. *The Organ Music of Olivier Messiaen*. Paris: Alphonse Leduc, 1968. (New edition, 1975.)
- Wiest, Lori Jean. *Olivier Messiaen's Cinq rechants: The Importance of Rhythm as a Structural Element*. A.MUS.D. dissertation, University of Arizona, 1990.
- Wong, Ren-Liang. *A Brief Analysis of the "Turangalila" Movements of Olivier Messiaen's Turangalila-Symphony*. Ph.D. dissertation, University of California, Los Angeles, 1992.
- Xenakis, Iannis. *Arts/Sciences: Alloys: The Thesis Defense of Iannis Xenakis*. Trans. Sharon Koch. New York: Pendragon Press, 1985.