



32 December 2025

Gaetano Domenici

Editoriale / *Editorial*

Istruzione, educazione, cultura come antidoto alle nascenti Oclocrazie 11

(Education and Culture as an Antidote to Emerging Ochlocracies)

STUDI E CONTRIBUTI DI RICERCA

STUDIES AND RESEARCH CONTRIBUTIONS

Shuaib Abolakale Muhammed - Magaret Funke Omidire
Silent Struggles: Exploring Social Anxiety and Its Impact on Nigerian Adolescents 23

(Lotte silenziose: esplorare l'ansia sociale e il suo impatto sugli adolescenti nigeriani)

Manuel Ángel Río Ruiz - María Ortega Gómez
Policies of Early Childhood Education and Care (ECEC) in Andalusia (Spain): Development, Trends and Privatization Effects 39

(Politiche di educazione e cura della prima infanzia – ECEC – in Andalusia – Spagna: sviluppo, tendenze ed effetti della privatizzazione)

Ludovica Fanni - Livia Petti

Exploring Research and Strategies for Preventing School Dropout: 59
An Umbrella Review

(Esplorazione della ricerca e delle strategie per la prevenzione dell'abbandono scolastico: una umbrella review)

*Wahyudi - Beti Indah Sari - Maya Mustika Kartika Sari
Iman Pasu Marganda H.P. - Warsono - Rahmanu Wijaya
Budi Santosa - Itok Dwi Kurniawan - Edy Suprianto
Sukma Ayu Putri Ariningtyas*

Civic Education and Bullying: Strengthening the Civic 77
Disposition in Preventing Bullying in Junior High Schools
*(Educazione civica e bullismo: potenziare le disposizioni civiche
per prevenire il bullismo nelle scuole medie inferiori)*

Loto Montana - Antonio Calvani - Andrea Peru

Sviluppare abilità logiche e di problem solving nella scuola 93
primaria: una sintesi delle evidenze
*(Developing Logical Reasoning and Problem Solving Skills in Primary
School: a Synthesis of the Evidence)*

Stefano Scippo - Diego Fabiani - Maria Ranieri

Developing and Validating a Knowledge Test on Flood Risk 117
for Primary Teachers
*(Costruzione e validazione di un test sulle conoscenze del rischio idraulico
per futuri insegnanti di scuola primaria)*

Galuh Nur Rohmah - Ulil Fitriyah - Lina Hanifiyah

Interculturality in EFL Education as a Gateway to Religious 137
Moderation: Voices from Religion-Based School Teachers
*(L'interculturalità nell'educazione EFL come via verso la moderazione
religiosa: le voci degli insegnanti di scuole confessionali)*

Elena Zizioli - Chiara Meta - Lisa Stillo - Rita Marzoli

Giulia Franchi - Elisabetta Colla
Incarcerated Motherhood and the Right to Education: 155
A Pedagogical Scoping Review
*(La maternità in carcere e il diritto all'educazione: una scoping review
in prospettiva pedagogica)*

<i>Émiliane Rubat du Méric - Giulia Halina Nilo - Astrid Favella Pietro Lucisano</i>	
The Transition to Work of Education and Pedagogy Graduates: A Mixed-Methods Longitudinal Study from Sapienza University (2008-2018)	189
<i>(La transizione al lavoro dei laureati in Scienze dell'Educazione e Pedagogia: uno studio longitudinale mixed-methods presso la Sapienza Università di Roma, 2008-2018)</i>	
<i>Francesca Alby - Matteo Alpini</i>	
«Come alberi senza radici»: le sfide dell'accoglienza ai giovani migranti nelle narrazioni degli operatori	207
<i>(«Like trees without roots»: The Challenges of Supporting Young Migrants in Practitioners' Narratives)</i>	
<i>Maria Giulia Ballatore - Anita Tabacco</i>	
CIAO! Online Escape Room: Assessment of Basic Mathematical Skills for Incoming Engineering Students	223
<i>(Ciao! Online escape room: verifica delle competenze matematiche di base per le matricole di Ingegneria)</i>	

NOTE DI RICERCA

RESEARCH NOTES

<i>Leslie Burton - Amanda Tatnall - Aedan Frumento</i>	
Meditation App Use May Decrease State Anxiety	243
<i>(L'uso di un'app di meditazione può ridurre lo stato d'ansia)</i>	

COMMENTI, RIFLESSIONI, PRESENTAZIONI,
RESOCONTI, DIBATTITI, INTERVISTE

COMMENTS, REFLECTIONS, PRESENTATIONS,
REPORTS, DEBATES, INTERVIEWS

<i>Raffaele Pozzi</i>	
About the Emergence of an Environmental and Ecological Perspective in 20th Century Music: Some Reflections on Gustav Mahler and Olivier Messiaen	253
<i>(Sull'emergere di una prospettiva ambientale e ecologica nella musica del XX secolo: alcune riflessioni su Gustav Mahler e Olivier Messiaen)</i>	
Author Guidelines	263

About the Emergence of an Environmental and Ecological Perspective in 20th Century Music: Some Reflections on Gustav Mahler and Olivier Messiaen*

Raffaele Pozzi

Università degli Studi Roma Tre - Department of Education (Italy)

DOI: <https://doi.org/10.7358/ecps-2025-032-pozz>

raffaele.pozzi@uniroma3.it

SULL'EMERGERE DI UNA PROSPETTIVA AMBIENTALE
E ECOLOGICA NELLA MUSICA DEL XX SECOLO: ALCUNE
RIFLESSIONI SU GUSTAV MAHLER E OLIVIER MESSIAEN

ABSTRACT

This article examines the emergence of a new ecological aesthetic and environmental pedagogy in the 20th century music through the works of Olivier Messiaen and Gustav Mahler. Both composers display affinities in their inspiration to nature and to the sound of nature. The monumental dimension of Mahler's Third Symphony (1893-96) – which conceives the symphonic form as a gigantic world, proceeding vertically from terrestrial nature to God – is similar to the cosmic program of Messiaen's Turangalila Symphonie (1946-48). The two musicians share a similar romantic adherence to the myth of nature, which rejects the degradation of urban space and the anthropocentrism. Messiaen, after 1950, distancing himself from the serial avantgarde, achieves a radical, integral naturalism in works such as Catalogue d'oiseaux (1956-58) and Chronocromie (1960) where a musical reinvention of birdsong becomes fundamental. This evolution is

* A first version of this article has been presented at the International Conference on *Nature in Musical Modernism Since Mahler* held in Dobbiaco (Italy) at the Gustav Mahler Research Centre on 23-24 July 2023.

parallel in the 1970s with a new ecoaesthetics and ecological pedagogy which is affirmed, among others, in the works and in the educational model of Raymond Murray Schafer. The new musical ecocentrism is an expression of the crisis of the anthropocentrism of the avantgarde and shows the rise of a new postmodern perspective on the relationship between man and nature.

Keywords: Ecoaesthetics; Gustav Mahler; Olivier Messiaen; Postmodernism; 20th Century music.

1. BACK TO A ROMANTIC SENSE OF NATURE

Nature is a central theme and a source of original musical inspiration of growing importance in Olivier Messiaen's creative itinerary.

The first presence of this interest is in an early work, the *Préludes* for piano (1928) that reveals the influence of Claude Debussy in the title and in some pieces such as *Les sons impalpables du rêve* or *Un reflet dans le vent*. The musical texture, however, highlights, as Messiaen himself notes, a lack of the «divine rhythmic freedom» of the model (Messiaen, 1986, p. 119).

A first example that consciously and explicitly refers to birdsongs appears in the *Quatuor pour la fin du temps* (1941). In the first movement, *Liturgie de cristal*, Messiaen writes «comme un oiseau» on the violin and clarinet parts of the score. For the composer, the birdsong is an expression of freedom and beauty: it is a symbol of God's presence in the nature.

It should be underlined that the interest in birdsong in Messiaen is part of a conception that has its roots in a religious feeling of nature which goes back to the Romantic philosophy.

In his conversations with Claude Samuel, Messiaen recalls, also with some criticism of the contemporary music of the time, the importance of the concept of nature expressed by the Romantics in connection with anti-urban feelings that remind the vision of nature of Jean-Jacques Rousseau's *La Nouvelle Héloïse*, *L'Emile* and other pre-Romantics writers.

In this regard Messiaen writes:

I'm not ashamed to be romantic. The Romantics were magnificent craftsmen [...]; they were aware of the beauties of nature, of the greatness of the divinity; were grandiose and there are many of our contemporaries who would earn to be 'romanticized'. [...] I have an absolute horror of cities, horror of the one where I live despite all its beauties. [...] There is no lack of taste in nature, you will never find a mistake in the lighting, in the colors and, in the birdsong, a mistake of rhythm, melody or counterpoint. [...]

Nature has preserved a purity, a freshness that we have lost. (Messiaen, 1967, pp. 25, 26, 141)

It is also essential to remember how the attraction for nature in Messiaen has the function to promote well-being, health and psychological balance:

Nature is beautiful and pacifying, and my ornithological works have been for me not only a support element in the aesthetic-musical field but also a health factor. It is perhaps thanks to these works that I was able to resist the misfortunes and complications of life. (Messiaen, 1967, p. 24)

This reference to nature, to its purity, to its ability to produce psychological and existential well-being, linked to the rejection of the horrors of urban civilization, presents several analogies with the vision of Gustav Mahler. Nature as a refuge, in opposition to the noisy urban world, emerges in the Mahler's letters:

When I arrived in Zehlendorf (that is the name of the place) and tried to find the way amid pines and firs, all covered in snow, everything quite rural with a pretty church gaily sparkling in the winter sun, I left my troubles behind, seeing how free and happy man becomes as soon as he leaves the unnatural, restless bustle of city life and returns to the tranquillity of nature. (Mahler, 1979, pp. 170-171)

For Mahler, *Natur* is something that is opposed to the *Weltgetümmel*, the «turmoil of the world» (Johnson, 2005, p. 29).

2. A COSMIC VISION IN SYMPHONIC FORM

Reference to late Romanticism is also crucial to understand the relationship in Messiaen's music between his cosmic vision and the symphonic form. A clear example of this relationship is present in a central work of the composer's catalogue: the *Turangalila Symphonie* (1946-48).

Messiaen conceives his Symphony as the representation of a musical cosmogony where Love and Death are the main forces of a primordial nature as in the seventh movement, *Turangalila 2*, where «monstrous dinosaurs» move.

The symphonic cosmogony of the *Turangalila* has strong analogies with Mahler's vision of the symphony as whole world and as *Naturlaut* of cosmic dimension: «Also Messiaen, like Mahler, asks his *Turangalila*, to contain life, death, the world» (Pozzi, 2002, p. 144). As Mahler wrote to Anna von Mildenburg in 1896, the whole world is present in a symphony

(Mahler, 1982, pp. 164-165). Moreover, we read in a well-known passage dated 1901 on the Forth Symphony from Bauer-Lechner's *Erinnerungen an Gustav Mahler* as follows:

[A symphony] must have something cosmic about it, must be as inexhaustible as the world and the life, if it is not to soil its name. And its organism must be one, which may not be dissolved by anything inorganic, and patches and binding. (Bauer-Lechner, 2013, p. 171)

In another letter dated 1896 and addressed to Richard Batka, Mahler reveals and clarifies what he means for *Naturlaut*, for «sound of nature»: «Now it is the world, nature as everything that so to speak is awakened by an inscrutable silence to the sound» (Mahler, 1982, p. 180). The monumental Third Symphony was presented by Mahler in a letter to Anna von Mildenburg, dated 1896, as a sort of cosmogony: «We begin with inanimate nature and ascend to the love of God» (Mahler, 1982, p. 167).

It must also be specified that nature in the Third Symphony is a complex place and not a quiet oleographic representation. Again, in the mentioned letter to Richard Batka, Mahler writes:

The fact that nature hides within itself everything that exists and is terrible, great and also lovable (this is precisely what I wanted to express in the entire work in a sort of evolutionary development) obviously no one understands. [...] Most people when they talk about 'nature' always think of flowers, birds, the scent of the forest, etc. (Mahler, 1982, p. 179)

Returning to Messiaen, after the achievement of the *Turangalila Symphonie*, the composer goes through a phase already announced in some compositional procedures present in his great orchestral work. He writes some short experimental works which inspired the serial avant-garde (Hill-Simeone, 2005, pp. 190-192; Halbreich, 2008, pp. 234-240). This change, parallel to the rising tide of the serial avant-garde to which Messiaen does not adhere, has fueled the myth-misunderstanding about Messiaen's relationship with serial thought (Pozzi, 2013, pp. 290-291). A careful analysis denies that assumption: during the 1950s the composer took the first steps that would lead him towards a new radical poetics and aesthetics of nature.

3. A PROGRAM MUSIC OF INTEGRAL NATURALISM

In the 1950s Messiaen opposed to the rising tide of the integral serialism a program music of integral naturalism. Starting from *Le Merle noir*

(1951) for flute and piano and *Réveil des oiseaux* for piano and orchestra (1953), the composer turned towards a new radical musical style based on the sound of nature and birdsongs.

This aesthetics presents some similarities with Gustav Mahler's conception of the *Naturlaut* expressed in the mentioned letter to Richard Batka:

However great the role played by nature in my works, I would not be able to copy it in all its sounds or timbres. Whatever bird call or whatever sound of nature has inspired me, I will never report it in a real tone or interval, conforming to the original, but always in a paraphrased, stylized form that reproduces the typical sound much more faithfully than its literal echo. (quoted in Eggebrecht, 1994, p. 125)

However, there is a significant difference between the two composers in the process of reinventing the sound of nature common to both. Messiaen recreates birdsong with a naturalist's approach, an ornithological one with an outcome of accentuated literal-imitative effect or an intention of timbre manipulation based, in both cases, on a aim for verisimilitude and «exactitude» foreign to Mahler. He states very clearly on this point: «I am personally very proud of the exactitude of my work» (Messiaen, 1986, p. 101).

Instead, his ornithological method of field research is rather close to Béla Bartók who studied with an ethnomusicological approach. Bartók adopted and reinvented the folksong to renew his own musical language escaping from the German influences of Richard Strauss, but also to indicate a new role of cultural awareness for the modern composer.

This Messiaen's stylistic evolution emerges in his gigantic piano cycle *Catalogue d'oiseaux* (1956-58) where a bird protagonist of each piece is put in its habitat and in its soundscape with a mimetic descriptive and naturalistic approach. A radical application of Messiaen's integral naturalism is present in the *Épôde* of *Chronochromie* (1960) for large orchestra where the whole material of the piece is based on a reinvention of birdsongs notated and studied by the composer.

The monumental conception of the *Catalogue d'oiseaux* is also present in a very large symphonic work, *Des Canyons aux étoiles...* (1971-74) for solo piano, French horn, xylomarimba, glockenspiel and orchestra. The work, inspired by the sounds, colours and natural landscapes of the South Western canyons of the United States where Messiaen traveled with his wife during the spring of 1972, is an orchestral synthesis of the composer's naturalistic and theological narrative.

Des Canyons is made of twelve pieces lasting a total of 100 minutes which symbolize a spiritual and mystical journey in the nature starting from the earth to reach the heaven. This general conception of *Des Canyons*

shows a quite significant affinity with one of the underlying «programme» of Gustav Mahler's Third Symphony, the progressive «vertical» vision in the letter mentioned above to Anna von Mildenburg.

On his work Messiaen writes:

Des Canyons aux étoiles... That is to say ascending from the canyons up to the stars – and higher, up to the Resurrected in Heaven – to glorify God in all his creation: the beauties of the earth (its rocs, its birdsongs), the beauties of the physical sky, the beauties of the spiritual sky. (Messiaen, 1978, p. 101)

4. FROM ANTHROPOCENTRISM TO ECOCENTRISM: THE EMERGENCE OF A NEW MUSICAL ECOAESTHETICS, ENVIRONMENTAL PEDAGOGY AND LAND ART

Messiaen's distance from serial modernism has one of its foundations in the centrality of nature. The modernist avant-garde had in fact anti-naturalistic positions and affirmed the essential human artificiality of the creative act (D'Angelo, 2001, p. 51).

Unlike Kant who in the *Critique of Judgment* (1790) still recognized the existence of both natural beauty and artistic beauty, with Schelling and Hegel we arrive at an equation between philosophy of art and aesthetics. Artistic beauty is not natural but human. This anthropocentric vision is accepted by the most part of the radical modernists of the twentieth century avant-garde, but it is not applicable to the ambiguous modernism of Gustav Mahler's sense of nature and decidedly opposed to the integral naturalism, to the ecocentrism of Messiaen.

Des Canyons aux étoiles... and Messiaen's last production between the 1970s and 1980s takes place in parallel with a renewed reflection on the philosophy of nature and with the emergence of the environmentalist and ecological movements.

In the philosophical field, the position of Theodor Wiesengrund Adorno is significant. Adorno refutes the idealistic removal of nature and restores its philosophical function in dialectical terms with respect to history and art: «The natural beauty that claims to be nonhistorical has its historical basis; this fact on the one hand legitimizes it, on the other and to the same extent relativizes the concept». In another passage he writes: «If we examine the relationship of art with nature we find it as mediated as the inverse relationship» (Adorno, 1970, p. 105).

The reconsideration of nature in the thought of the late Adorno was parallel to the emergence of a new widespread feeling for nature showed in

the debate raised by ecology and environmentalism in the fields of philosophy, science, aesthetics, ethics and politics (D'Angelo, 2001; Maggiore-Tedesco, 2023).

In music, the way followed by Messiaen's naturalism, criticized in the New Music *milieu* as a sort of strange and naive composer's *idée fixe*, has found both theoretical and creative resonance since the 1970s in a span of reflections and experiences that are different from each other but all based on a new attention to the sound of the natural environment, to the compositional treatment of it, but also to a political and ethical dimension of environmental protection and ecology.

This is the case of the musical works and theoretical reflections of some of Messiaen's pupils: for example the Tristan Murail's pieces, *Sables* for orchestra (1974-75), *Treize couleurs du soleil couchant* (1978) for five instruments and electronics *ad libitum*, or François-Bernard Mâche's book of zoomusicology *Musique, mythe, nature ou les dauphins d'Arion* (1983).

This emerging trend includes the sound ecology in the pedagogical and creative dimension of the Raymond Murray Schafer's book *The Tuning of the World* (1977) and his *String Quartet n. 2 «Waves»* (1976). Furthermore, Murray Schafer with the work *Music for Wilderness Lake* (1979) enters in the last quarter of the 20th century the growing field of Land Art with pieces based on a conception and performance in the natural landscape (Boivin, 2001).

5. BEYOND MODERNISM. MAHLER'S SHADOWS ON MESSIAEN'S MUSIC

Mahler's shadows on Messiaen are sensitively felt on the ground of the importance, common to both composers, of the feeling and sound of nature connected with a spiritual, sacred-religious *aura* and expressed through a grandiose, monumental musical form.

What Eggebrecht writes about Mahler has a deep affinity with Messiaen: «Nature and the World are identified in Mahler's idea of 'creation', 'world as a whole' and not infrequently the two concepts are interchangeable in his statements» (Eggebrecht, 1994, p. 121). Again Eggebrecht recalls Mahler's rejection of the city and the urban dimension which is similar, as we have seen, in Messiaen but also in other 20th century composers like Charles Edward Ives (Pozzi, 1985).

The convergences between Mahler and Messiaen that revolve around the centrality and primacy of nature highlight their problematic position

towards the modernist mainstream of the twentieth century. The co-presence in Mahler of a «high» and «low» cultural and musical levels, the spiritual sense of nature, in Messiaen the Catholic faith, the musical eclecticism, the horror for the urban dimension are aspects that highlight the crisis of modernism and the transition to a postmodern vision, with a new image of nature no longer object of anthropocentric domination.

This new postmodern narrative favored between the 1960s and 1970s the spread of environmentalism, ecology and the emergence of a new aesthetics and ethics of nature that affected Pedagogy and Didactics of Music. Olivier Messiaen's integral naturalism and ornithological music is part of this historical and cultural evolution. The shadows of Mahler on Olivier Messiaen orchestral works add – to what has already been observed strangely forgetting the case of the French composer (Downes, 2007) – a further testimony to the Austrian composer's legacy in the music of the 20th century.

REFERENCES

- Adorno, T.W. (1970). *Teoria estetica*. Torino: Einaudi.
- Bauer-Lechner, N. (2013). *Erinnerungen an Gustav Mahler*. Bremen: Dogma.
- Bauman, Z. (2012). *Cos'è accaduto alla natura?* Modena: Consorzio Festival Filosofia.
- Boivin, J. (2001). *Musica e natura*. In J.-J. Nattiez (a cura di), *Enciclopedia della musica*, Vol. I: *Il Novecento*. Torino: Einaudi.
- Bruhn, S. (2008). *Messiaen's explorations of love and death*. Hillsdale, NY: Pendragon Press.
- Dahlhaus, C. (1990). *La musica romantica*. Firenze: La Nuova Italia.
- D'Angelo, P. (2001). *Estetica della natura*. Roma - Bari: Laterza.
- De La Grange, H.-L. (1999). *Mahler and France*. In D. Mitchell & A. Nicholson (Eds.), *The Mahler companion*. Oxford: Oxford University Press.
- Downes, S. (2007). *Musical languages of love and death: Mahler's compositional legacy*. In J. Barham (Ed.), *The Cambridge companion to Mahler*. Cambridge: Cambridge University Press.
- Eggebrecht, H.H. (1994). *La musica di Gustav Mahler*. Firenze: La Nuova Italia.
- Franklin, P. (1991). *Mahler: Symphony No. 3*. Cambridge: Cambridge University Press.
- Halbreich, H. (2008). *L'oeuvre de Olivier Messiaen*. Paris: Fayard.
- Hill, P. (Ed.). (1995). *The Messiaen companion*. London: Faber and Faber.

- Hill, P., & Simeone, N. (2005). *Messiaen*. New Haven - London: Yale University.
- Johnson, J. (2005). *Mahler and the idea of nature*. In J. Barham (Ed.), *Perspectives on Gustav Mahler*. Farnham, UK: Ashgate.
- Mâche, F.-B. (1983). *Musique, mythe, nature ou Les dauphins d'Arion*. Paris: Klincksieck.
- Maggiore, V., & Tedesco, S. (a cura di). (2023). *Ecoestetica. Scritti sull'estetica della natura*. Roma: Meltemi.
- Mahler, G. (1979). *Selected letters of Gustav Mahler*. Ed. by K. Martner. London: Faber and Faber.
- Mahler, G. (1982). *Briefe*. Hg. von H. Blaukopf. Wien - Hamburg: Paul Zsolnay Verlag.
- Messiaen, O. (2012). La transmutation des enthousiasmes, «La Page musicale», 16 avril 1936. In *Olivier Messiaen: Journalism 1935-1939*. Ed. by S. Broad. Farnham, UK: Ashgate.
- Messiaen, O. (1944). *Technique del mon language musical*. Paris: Leduc.
- Messiaen, O. (1960). *Conférence de Bruxelles*. Paris: Leduc.
- Messiaen, O. (1978). *Hommage à Olivier Messiaen*. Paris: La Recherche Artistique.
- Messiaen, O. (1986). *Musique et couleur*. Paris: Belfond.
- Messiaen, O. (1991). *Turangalila Symphonie*. Hamburg: CD Deutsche Grammophon 431781-2.
- Murray Schafer, R. (1977). *The tuning of the world*. New York: Knopf.
- Pozzi, R. (1985). Polemica antiurbana ed isolamento ideologico in *Central Park in the Dark* di Charles Ives. *Nuova Rivista Musicale Italiana*, 19(3), 471-481.
- Pozzi, R. (2002, 2007). *Il suono dell'estasi. Olivier Messiaen dal «Banquet céleste» alla «Turangalila Symphonie»*. Lucca: LIM – Libreria Musicale Italiana.
- Pozzi, R. (2013). *The reception of Olivier Messiaen in Italy: A historical interpretation*. In C. Dingle & R. Fallon (Eds.), *Messiaen perspectives*. Farnham, UK: Ashgate.
- Samuel, C. (1967). *Entretiens avec Olivier Messiaen*. Paris: Belfond.
- Samuel, C. (1999). *Permanences d'Olivier Messiaen*. Arles: Actes Sud.

RIASSUNTO

L'articolo analizza l'emergere di una nuova estetica ecologica e pedagogia ambientale nella musica del Novecento attraverso le opere di Olivier Messiaen e Gustav Mahler. Entrambi i musicisti presentano affinità nella loro ispirazione alla natura e al suono di natura. La dimensione monumentale della Terza Sinfonia di Mahler (1893-96) – in

cui la forma sinfonica si presenta come un mondo gigantesco che va dalla natura terrestre fino a Dio – è simile al programma cosmico della Turangalila Symphonie (1946-48) di Messiaen. I due compositori condividono il medesimo mito romantico della natura romantica che respinge il degrado dello spazio urbano e la visione antropocentrica. Messiaen, dopo il 1950, prendendo le distanze dall'avanguardia seriale, concepisce un radicale naturalismo integrale in opere come il Catalogue d'oiseaux (1956-58) e Chronocromie (1960) dove la sua ricerca ornitologica assume un ruolo centrale. Questa evoluzione è parallela negli anni Settanta al sorgere di una nuova ecoestetica e pedagogia ecologica sostenuta, tra altri, nelle composizioni e nel modello educativo di Raymond Murray Schafer. Il nuovo ecocentrismo musicale è una espressione della crisi dell'antropocentrismo delle avanguardie e rivela la presenza di una nuova prospettiva postmoderna sul rapporto tra uomo e natura.

Parole-chiave: Ecoestetica; Gustav Mahler; Musica del Novecento; Olivier Messiaen; Postmodernismo.

Copyright (©) 2025 Raffaele Pozzi

Editorial format and graphical layout: copyright (©) LED Edizioni Universitarie



This work is licensed under a Creative Commons

Attribution-NonCommercial-NoDerivatives 4.0 International License.

How to cite this paper: Pozzi, R. (2025). About the emergence of an environmental and ecological perspective in 20th century music: Some reflections on Gustav Mahler and Olivier Messiaen [Sull'emergere di una prospettiva ambientale e ecologica nella musica del XX secolo: alcune riflessioni su Gustav Mahler e Olivier Messiaen]. *Journal of Educational, Cultural and Psychological Studies (ECPS)*, 32, 253-262. <https://doi.org/10.7358/ecps-2025-032-pozz>