



Contemporary Composers On Contemporary Music

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Contemporary Composers On Contemporary Music:

Contemporary Composers on Contemporary Music Elliott Schwartz, Barney Childs, 1967 This anthology of essays interviews and autobiographical pieces provides an invaluable overview of the evolution of contemporary music from chromaticism serialism and indeterminacy to jazz vernacular electronic and non Western influences Featuring classic essays by Stravinsky Stockhausen and Reich as well as writings by lesser known but equally innovative composers such as Jack Beeson and Richard Maxfield this collection covers a broad range of styles and approaches Here you will find Busoni s influential Sketch of a New Esthetic of Music Partch s exploration of a new notation system and Babbitt s defense of advanced composition in his controversial Who Cares If You Listen

Contemporary Music Irène Deliège, 2016-05-13 This collection of essays and interviews addresses important theoretical philosophical and creative issues in Western art music at the end of the twentieth and the beginning of the twenty first centuries Edited by Max Paddison and Irène Deliège the book offers a wide range of international perspectives from prominent musicologists philosophers and composers including C. Léstin Deliège Pascal Decroupet Richard Toop Rudolf Frisius Alastair Williams Herman Sabbe François Nicolas Marc Jimenez Anne Boissière Max Paddison Hugues Dufourt Jonathan Harvey and new interviews with Pierre Boulez Brian Ferneyhough Helmut Lachenmann and Wolfgang Rihm Part I is mainly theoretical in emphasis Issues addressed include the historical rationalization of music and technology new approaches to the theorization of atonal harmony in the wake of Spectralism debates on the new complexity the heterogeneity pluralism and stylistic omnivorousness that characterizes music in our time and the characterization of twentieth century and contemporary music as a search for lost harmony The orientation of Part II is mainly philosophical examining concepts of totality and inclusivity in new music raising questions as to what might be expected from an autonomous contemporary musical logic and considering the problem of the survival of the avant garde in the context of postmodernist relativism As well as analytic philosophy and cognitive psychology critical theory features prominently with theories of social mediation in music new perspectives on the concept of musical material in Adorno s late aesthetic theory and a call for an aesthetics of risk in contemporary art as a means to reassert the essential role of criticism of judgment and of evaluation as necessary conditions to bring about a real public debate on the art of today Part III offers creative perspectives with new essays and interviews from important contemporary composers who have made

Our Contemporary Composers John Tasker Howard, 1946

Contemporary Composers Daniel Gregory Mason, 1918

Contemporary Music and Spirituality Robert Sholl, Sander Van Maas, 2016-08-12 The flourishing of religious or spiritually inspired music in the late twentieth and early twenty first centuries remains largely unexplored The engagement and tensions between modernism and tradition and institutionalized religion and spirituality are inherent issues for many composers who have sought to invoke spirituality and Otherness through contemporary music Contemporary Music and Spirituality provides a detailed exploration of the recent and current state of contemporary spiritual music in its religious

musical cultural and conceptual philosophical aspects At the heart of the book are issues that consider the role of secularization the claims of modernity concerning the status of art and subjective responses such as faith and experience The contributors provide a new critical lens through which it is possible to see the music and thought of Cage Ligeti Messiaen Stockhausen as spiritual music The book surrounds these composers with studies of and by other composers directly associated with the idea of spiritual music Harvey Gubaidulina MacMillan P r t Pott and Tavener and others Adams Birtwistle Ton de Leeuw Ferneyhough Ustvolskaya and Vivier who have created original engagements with the idea of spirituality Contemporary Music and Spirituality is essential reading for humanities scholars and students working in the areas of musicology music theory theology religious studies philosophy of culture and the history of twentieth century culture *Our Contemporary Composers* John Tasker Howard,1943 *Introduction to Contemporary Music* Joseph Machlis,1979 Biographical and historical data and clear technical explanations are featured in a guide to the appreciation of twentieth century music that includes a full discussion of trends since 1961 a dictionary of composers and a concentrated review of musical concepts **Composer to Composer** Andrew Ford,1993 Interviews with 30 composers from Australia Great Britain and the United States about what they compose and their views on 20th century music Contemporary Composers Daniel Gregory Mason,1926 Reconceiving Structure in Contemporary Music Judy Lochhead,2015-06-19 This book studies recent music in the western classical tradition offering a critique of current analytical theoretical approaches and proposing alternatives The critique addresses the present fringe status of recent music sometimes described as crossover postmodern post classical post minimalist etc and demonstrates that existing descriptive languages and analytical approaches do not provide adequate tools to address this music in positive and productive terms Existing tools and concepts were developed primarily in the mid 20th century in tandem with the high modernist compositional aesthetic and they have changed little since then The aesthetics of music composition on the other hand have been in constant transformation Lochhead proposes new ways to conceive musical works their structurings of musical experience and time and the procedures and goals of analytic close reading These tools define investigative procedures that engage the multiple perspectives of composers performers and listeners and that generate conceptual modes unique to each work In action they rebuild a conceptual methodological and experiential place for recent music These new approaches are demonstrated in analyses of four pieces Kaija Saariaho s Lonh 1996 Sofia Gubaidulina s Second String Quartet 1987 Stacy Garrop s String Quartet no 2 Demons and Angels 2004 05 and Anna Clyne s Choke 2004 This book defies the prediction of classical music s death and will be of interest to scholars and musicians of classical music and those interested in music theory musicology and aural culture *A Survey of Contemporary Music* Cecil Gray,1927 **Hwang Byungki: Traditional Music and the Contemporary Composer in the Republic of Korea** Andrew Killick,2016-12-05 Anyone who knows anything of Korean music probably knows something of Hwang Byungki As a composer performer scholar and administrator Hwang has had an exceptional influence on the world

of Korean traditional music for over half a century. During that time Western style music both classical and popular has become the main form of musical expression for most Koreans while traditional music has taken on a special role as a powerful emblem of national identity. Through analysis of Hwang's life and works this book addresses the broader question of traditional music's place in a rapidly modernizing yet intensely nationalistic society as well as the issues faced by a composer working in an idiom in which the very concept of the individual composer was not traditionally recognized. It explores how new music for traditional instruments can provide a means of negotiating between a local identity and the modern world order. This is the first book in English about an Asian composer who writes primarily for traditional instruments. Following a thematic rather than a rigidly chronological approach each chapter focuses on a particular area of interest or activity such as Hwang's unique position in the traditional genre *kayagum sanjo*, his enduring interest in Buddhist culture and a meditative aesthetic and his adoption of extended techniques and approaches from Western avant garde music and includes in depth analysis of selected works excerpts from which are provided on downloadable resources. The book draws on 25 years of personal acquaintance and study with Hwang Byungki as well as experience in playing his music. *Composers On Music* Josiah Fisk, Jeff Nichols, 1997-01-30. This volume is a greatly expanded version of the classic 1956 anthology by Sam Morgenstern. The editor has added 30 composers to the roster mostly in the pre Baroque and contemporary eras and has taken advantage of recent scholarship to prune and update the entries. The result is a glimpse into the writings of 103 major composers from Marchetto of Padua 14th century on the definition of musician to the contemporary British composer Oliver Knussen on much the same topic and Bach's famous memorandum to the Town Council of Leipzig as well as new discoveries such as the elegant cryptic prose of Toru Takemitsu. *Contemporary American Composers* Rupert Hughes, 2019-11-21. In *Contemporary American Composers* Rupert Hughes offers a thorough examination of the rich tapestry of musical innovation that characterizes 20th century American composition. Hughes adeptly blends biographical sketches, critical analysis and personal anecdotes creating a narrative that is both informative and engaging. The book shines a light on various composers from the avant garde to more traditional figures situating their works within broader cultural movements and historical contexts that shaped American music during this dynamic period. Richly illustrated with musical scores and contemporary photographs Hughes's literary style is both accessible and insightful appealing to both music scholars and casual readers alike. Rupert Hughes was not only a keen observer of American culture but also an accomplished composer a fact that undoubtedly informs his passionate critique. Born to a family deeply rooted in the performing arts he possessed a unique perspective on both composition and its societal impact. Hughes's conversations with notable composers and his first hand experiences in the music world provide an intimate lens through which readers can understand the evolution of American music during his lifetime. For anyone interested in the interplay between art and society *Contemporary American Composers* is an essential addition to their library. Hughes's erudition and engaging storytelling invite readers to appreciate the

complexity of the American soundscape while his insightful commentary encourages a deeper understanding of the cultural movements that have influenced these composers This book is a must read for any music enthusiast seeking to grasp the nuances of contemporary American composition Companion to Contemporary Musical Thought John Paynter,1992

Our Contemporary Composers John Tasker Howard,1941 *Studies of Contemporary American Composers* John Tasker Howard,1929 **Music of Our Time** Nick Rossi,Robert Alonzo Choate,1970 Contemporary Composers (Classic Reprint) Daniel Gregory Mason,2017-11-21 Excerpt from Contemporary Composers There is indeed much of charm or interest of vividness perhaps of permanent power But the time when critical appraisal of them can be anything like final has not yet arrived and meanwhile there is in their centrifugal tendencies I believe a real menace to the best interests of music One and all they look away from that inner emotion to which About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at www.forgottenbooks.com This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works **Perspectives on Contemporary Musical Practices** Madalena Soveral,2022-06-01 This volume sheds light on the wide range of perspectives on musical activity today and shows how it can be analyzed from different points of view working within a diverse theoretical framework It is organized into three sections the first of which discusses the changing contexts of musical work compositions over the 20th century The second part offers a rich and in depth musical analysis rigorously connected to the performative and interpretative dimension while the third considers the relationship between technology and music and its influence on the creation of new paradigms for musical performance and creation Covering practical and theoretical problems the collection will be of great interest to scholars professionals students of music composers and performers

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