

Arnold Whittall

Exploring Twentieth-Century Music

Tradition and Innovation



CAMBRIDGE

Exploring Twentieth Century Music Tradition And Innovation

Paul Griffiths



Exploring Twentieth Century Music Tradition And Innovation:

Exploring Twentieth-Century Music Arnold Whittall, 2003-02-27 In this wide ranging book Arnold Whittall considers a group of important composers of the twentieth century including Debussy Webern Schoenberg Stravinsky Bartók Janáček Britten Carter Birtwistle Andriessen and Adams He moves skilfully between the cultural and the technical the general and the particular to explore the various contexts and critical perspectives which illuminate certain works by these composers Considering the extent to which place and nationality contribute to the definition of musical character he investigates the relevance of such images as mirroring and symmetry the function of genre and the way types of identity may be suggested by such labels as classical modernist secular sacred radical traditional These categories are considered as flexible and interactive and they generate a wide ranging series of narratives delineating some of the most fundamental forces which affected composers and their works within the complex and challenging world of the twentieth century **Exploring**

Twentieth-century Music Arnold Whittall, 2003 *Hans Werner Henze: Tristan (1973)* Stephen Downes, 2017-07-05 Hans Werner Henze is a prolific and internationally famous composer of the post Second World War period He is amongst the most frequently performed and recorded composers of his generation and has been the subject of numerous festivals in several continents But he is also a composer of controversy His music has stimulated a critical polemic of notable vigour *Tristan* 1973 Henze's large scale work for piano full orchestra and electronic tape explores Henze's creative stance with regard to Wagner The work represents a powerful contribution to the tradition of *Tristan* alluding twentieth century works those by Berg and Messiaen being amongst the best known *Tristan* has been heard as a piano concerto and as a symphonic poem and is a fine example of how a single piece can interrogate the styles expressions genres and aesthetics of major often conflictual trends in European culture In this book Stephen Downes begins by placing Henze's *Tristan* in its wider context and in the context of Henze's compositional output and writings He considers Henze's description of the genesis of the work by examining row tables and sketches draft and annotated parts and a full score with corrections and conductor's annotations This analysis of form raises issues of genre harmony and melody temporality unity and intertextuality and places the work in the formal aesthetics characteristic of romanticism modernism and postmodernism Key concepts in the critical legacy of *Tristan* are discussed and the book concludes by considering Henze's later works placing the techniques and aesthetics of *Tristan* in the context of the composer's subsequent developments The book is accompanied by a CD containing the 1975 DG recording of *Tristan* conducted by Henze **Postmodernism in Music** Kenneth Gloag, 2012-06-21 What is postmodernism How does it relate to music This introduction clarifies the concept providing ways of interpreting postmodern music

Intimate Voices Evan Allan Jones, 2009 This volume discusses composers such as Debussy Villa Lobos Ravel and Berg in the context of the string quartet It offers the observations and intuitions of 20 leading authorities on quartets **Making Words Sing** Jonathan Dunsby, 2004-06-10 What makes a classical song a song In a wide ranging 2004 discussion covering

such contrasting composers as Brahms and Berberian Schubert and Kurt g Jonathan Dunsby considers the nature of vocality in songs of the nineteenth and twentieth centuries The essence and scope of poetic and literary meaning in the Lied tradition is subjected to close scrutiny against the backdrop of new musicological thinking and music theoretical orthodoxies The reader is thus offered the best insights available within an evidence based approach to musical discourse Schoenberg figures conspicuously as both songsmith and theorist and some easily comprehensible Schenkerian approaches are used to convey ideas of musical time and expressive focus In this work of scholarship and theoretical depth Professor Dunsby s highly original approach and engaging style will ensure its appeal to all practising musicians and students of Romantic and modern music

Embodiment of Musical Creativity Zvonimir Nagy,2016-11-03 Embodiment of Musical Creativity offers an innovative look at the interdisciplinary nature of creativity in musical composition Using examples from empirical and theoretical research in creativity studies music theory and cognition psychology and philosophy performance and education studies and the author s own creative practice the book examines how the reciprocity of cognition and performativity contributes to our understanding of musical creativity in composition From the composer s perspective the book investigates the psychological attributes of creative cognition whose associations become the foundation for an understanding of embodied creativity in musical composition The book defines the embodiment of musical creativity as a cognitive and performative causality a relationship between the cause and effect of our experience when composing music Considering the theoretical practical contextual and pedagogical implications of embodied creative experience the book redefines aspects of musical composition to reflect the changing ways that musical creativity is understood and evaluated Embodiment of Musical Creativity provides a comparative study of musical composition in turn articulating a new perspective on musical creativity

Thomas Adès: Asyla Edward Venn,2017-05-12 In 1953 John Gallagher and Ronald Robinson shook the foundations of imperial history with their essay The Imperialism of Free Trade They reshaped how historians saw the British empire focussing not on the red bits on the map and the wishes of policy makers in London but rather on British economic and political influence globally Expanding on this analysis this volume provides an examination of imperialism which brings the reader right up to the present This book offers an innovative assessment and analysis of the history and contemporary status of imperial control It does so in four parts examining the historical emergence and traditions of imperialism the relationships between the periphery and the metropolitan the role of supranational agencies in the extension of imperial control and how these connect to financialisation and international political economy The book provides a dynamic and unique perspective on imperialism by bringing together a range of contributors both established and up and coming scholars activists and those from industry from a wide range of disciplines and backgrounds In providing these authors a space to apply their insights this engaging volume sheds light on the practical implications of imperialism for the contemporary world With a broad chronological and geographical sweep this book provides theoretical and empirical engagements with the nature of

imperialism and its effects upon societies It will be of great interest to a broad range of disciplines across the humanities and social sciences especially those working in History Politics and Management and Organisation Studies **Musicology** David Beard, Kenneth Gloag, 2005 Musicology the Key Concepts provides a vital reference guide for students of contemporary musicology Its clear and accessible entries cover a comprehensive range of terms including aesthetics canon culture deconstruction ethnicity identity subjectivity value work Fully cross referenced and with suggestions for further reading this is an essential resource for all students of music **Modern Music and After** Paul Griffiths, 2011-02-16 Over three decades Paul Griffiths's survey has remained the definitive study of music since the Second World War this fully revised and updated edition re-establishes Modern Music and After as the preeminent introduction to the music of our time The disruptions of the war and the struggles of the ensuing peace were reflected in the music of the time in Pierre Boulez's radical reformation of compositional technique and in John Cage's development of zen music in Milton Babbitt's settling of the serial system and in Dmitry Shostakovich's unsettling symphonies in Karlheinz Stockhausen's development of electronic music and in Luigi Nono's pursuit of the universally human in Iannis Xenakis's view of music as sounding mathematics and in Luciano Berio's consideration of it as language The initiatives of these composers and their contemporaries opened prospects that haven't yet stopped unfolding This constant expansion of musical thinking since 1945 has left us with no singular history of music Griffiths's study accordingly follows several different paths showing how and why they converge and diverge This new edition of Modern Music and After discusses not only the music of the fifteen years that have passed since the previous edition but also the recent explosion of scholarly interest in the latter half of the twentieth century In particular the book has been expanded to incorporate the variety of responses to the modernist impasse experienced by composers of the 1980s and 1990s Griffiths then moves the book into the twenty first century as he examines such highly influential composers as Helmut Lachenmann and Salvatore Sciarrino For its breadth wealth of detail and characteristic wit and clarity the third edition of Modern Music and After is required reading for the student and the enquiring listener *Music in Germany since 1968* Alastair Williams, 2013-07-18 Music in Germany since 1968 modifies the dominant historiography of music in post war Germany by shifting its axis from the years of reconstruction after 1945 to the era following the events of 1968 Arguing that the social transformations of 1968 led to a new phase of music in Germany Alastair Williams examines the key topics including responses to serialism music and politics and the re-evaluation of tradition The book devotes central chapters to Helmut Lachenmann and Wolfgang Rihm as focal points for areas such as postmodernism musical semiotics and action based gestures Further chapters widen the scope by considering the precursors and contemporaries of Rihm and Lachenmann especially in relation to the idea of historical inclusion Williams's study also assesses the development of the Darmstadt summer courses addresses the significance of German reunification and considers the role of Germany in a new stage of musical modernism **Music in the Late Twentieth Century** Richard Taruskin, 2006-08-14 The universally acclaimed and

award winning Oxford History of Western Music is the eminent musicologist Richard Taruskin's provocative erudite telling of the story of Western music from its earliest days to the present. Each book in this superlative five volume set illuminates through a representative sampling of masterworks the themes, styles and currents that give shape and direction to a significant period in the history of Western music. Music in the Late Twentieth Century is the final installment of the set covering the years from the end of World War II to the present. In these pages Taruskin illuminates the great compositions of recent times offering insightful analyses of works by Aaron Copland, John Cage, Milton Babbitt, Benjamin Britten, Steve Reich and Philip Glass among many others. He also looks at the impact of electronic music and computers, the rise of pop music and rock n roll, the advent of postmodernism and the contemporary music of Laurie Anderson, John Zorn and John Adams. Laced with brilliant observations, memorable musical analysis and a panoramic sense of the interactions between history, culture, politics, art, literature, religion and music, this book will be essential reading for anyone who wishes to understand this rich and diverse period.

Harrison Birtwistle: The Mask of Orpheus Jonathan Cross, 2017-07-05. Hailed at its premiere at the London Coliseum in 1986 as the most important musical and theatrical event of the decade, *The Mask of Orpheus* is undoubtedly a key work in Harrison Birtwistle's output. His subsequent stage and concert pieces demand to be evaluated in its light. Increasingly it is also viewed as a key work in the development of opera since the Second World War, a work that pushed at the boundaries of what was possible in lyrical theatre. In its imaginative fusion of music, song, drama, myth, mime and electronics, it has become a beacon for many younger composers and the object of wide critical attention. Jonathan Cross begins his detailed study of this lyric tragedy by placing it in the wider context of the reception of the Orpheus myth. In particular, the significance of Orpheus for the twentieth century is discussed and this provides the backdrop for an examination of Birtwistle's preoccupation with the story in a variety of works across his creative life. The sources and genesis of *The Mask of Orpheus* are explored. This is followed by a close reading of the work's three acts, analysing their structure and meaning, investigating the relationship between music, text and drama, drawing on Zinovieff's textual drafts and Birtwistle's compositional sketches. The book concludes by suggesting a range of contexts within which *The Mask of Orpheus* might be understood. Its central themes of time, memory and identity, loss, mourning and melancholy, touch a deep sensibility in late modern society and culture. Interviews with the librettist and composer round off this important study.

The Muse as Eros Stephen Downes, 2017-09-29. The Muse has long been figured as a divine or erotically alluring consort to the virile male artist who may inspire him or lead him to the edge of madness. This book explores the changing cultural expressions of the relationship between the male artist with a beloved, imagined or desired Muse, to offer new and penetrating perspectives on musical representations and transformations of creative masculine subjectivity and important aspects of the shift from the styles and aesthetics of Romantic Idealism to Modernist Anxiety in music of the nineteenth and twentieth centuries. Each of the chapters begins with explorations into male artists' relationships with their Muse and moves to analysis and interpretation.

which uncovers cultural constructions of masculine artistic inspiration and production and their association with creatively inspiring and erotically charged relationships with a Muse New insights are offered into the musical meaning and cultural significance of selected works by Rossini Beethoven Chopin Liszt Schumann Wagner Sibelius Mahler Bartók Scriabin Szymanowski Debussy Berg Poulenc and Weill

Roger Smalley: A Case Study of Late Twentieth-Century

Composition Christopher Mark, 2016-04-08 How does one go about writing the history of musical composition in the late twentieth century when on the one hand so much of it seems impossibly fractured and disassociated and on the other there has been so little certainty about what the notion of music history might entail under the critiques of post modernism One of the most productive ways forward is to pursue case studies involving single composers whose music reflects several aspects of recent activity This enables the discussion of broad issues in a relatively focussed way whilst avoiding the pitfalls of traditional narrative histories and the centrifugal tendencies of the relativistic approach that some have called for The music of the English born 1943 and Australia domiciled composer Roger Smalley is ideal material for such a study because of his involvement with and response to an unusually large number of the myriad concerns and practices of post 1950s composition including post serial constructivism parody electro acoustic composition and the electronic modification of conventionally produced sound Moment Form aleatorism minimalism the use of non Western resources Aboriginal and South East Asian sonorities neo Romanticism and arguably the new classicism as well as a brief flirtation with rock music in the late 60s Employing an interview with the composer as a kind of cantus firmus the book the first extended single author study of Smalley's music to be published incorporates critical commentary on the composer's major works in a chronological narrative that engages with broad issues of central relevance to Smalley's generation such as the process of learning the craft of composition in the early 60s the motivation behind the adoption of certain technical and aesthetic positions the effects on technical and aesthetic orientation of both the changing relationships between composer performer and audience and technological change and the distinction between

James MacMillan Studies George Parsons, Robert Sholl, 2020-08-06

The Scottish composer Sir James MacMillan is one of the major figures of contemporary music with a world wide reputation for his modernist engagement with religious images and stories Beginning with a substantial foreword from the composer himself this collection of scholarly essays offers analytical musicological and theological perspectives on a selection of MacMillan's musical works The volume includes a study of embodiment in MacMillan's music a theological study of his St Luke Passion an examination of the importance of lament in a selection of his works a chapter on the centrality of musical borrowing to MacMillan's practice a discussion of his liturgical music and detailed analyses of other works including The World's Ransoming and the seminal Seven Last Words from the Cross The chapters provide fresh insights on MacMillan's musical world his compositional practice and his relationship to modernity

Shostakovich and His World Laurel E.

Fay, 2021-06-08 Dmitri Shostakovich 1906 1975 has a reputation as one of the leading composers of the twentieth century

But the story of his controversial role in history is still being told and his full measure as a musician still being taken This collection of essays goes far in expanding the traditional purview of Shostakovich s world exploring the composer s creativity and art in terms of the expectations historical cultural and political that forged them The collection contains documents that appear for the first time in English Letters that young Miti wrote to his mother offer a glimpse into his dreams and ambitions at the outset of his career Shostakovich s answers to a 1927 questionnaire reveal much about his formative tastes in the arts and the way he experienced the creative process His previously unknown letters to Stalin shed new light on Shostakovich s position within the Soviet artistic elite The essays delve into neglected aspects of Shostakovich s formidable legacy Simon Morrison provides an in depth examination of the choreography costumes d cor and music of his ballet The Bolt and Gerard McBurney of the musical references parodies and quotations in his operetta Moscow Cheryomushki David Fanning looks at Shostakovich s activities as a pedagogue and the mark they left on his students and his own music Peter J Schmelz explores the composer s late period adoption of twelve tone writing in the context of the distinctively Soviet practice of serialism Other contributors include Caryl Emerson Christopher H Gibbs Levon Hakobian Leonid Maximenkov and Rosa Sadykhova In a provocative concluding essay Leon Botstein reflects on the different ways listeners approach the music of Shostakovich

Elliott Carter James Wierzbicki,2011-02-15 This compact introduction to the life and works of composer Elliott Carter provides a fresh perspective on one of the most significant American composers of the twentieth and twenty first centuries A leading voice of the American classical music tradition and a two time winner of the Pulitzer Prize for Music Carter was initially encouraged to become a composer by Charles Ives and he went on to learn from Walter Piston at Harvard University and Nadia Boulanger in Paris Drawing on Carter s voluminous writings and compositions James Wierzbicki provides a clear discussion of Carter s evolving understanding of musical time and the influence of film on his work Celebrating his 100th birthday in 2008 by premiering a number of new compositions Carter has been a powerful presence on the American new music scene an important connection to American music s foundational figures and a dynamic force in its continuing evolution

The Cold War Spencer C. Tucker,2020-10-27 This sweeping reference work covers every aspect of the Cold War from its ignition in the ashes of World War II through the Berlin Wall and the Cuban Missile Crisis to the collapse of the Soviet Union in 1991 The Cold War superpower face off between the Soviet Union and the United States dominated international affairs in the second half of the 20th century and still reverberates around the world today This comprehensive and insightful multivolume set provides authoritative entries on all aspects of this world changing event including wars new military technologies diplomatic initiatives espionage activities important individuals and organizations economic developments societal and cultural events and more This expansive coverage provides readers with the necessary context to understand the many facets of this complex conflict The work begins with a preface and introduction and then offers illuminating introductory essays on the origins and course of the Cold War which are followed by some 1 500 entries on key

individuals wars battles weapons systems diplomacy politics economics and art and culture Each entry has cross references and a list of books for further reading The text includes more than 100 key primary source documents a detailed chronology a glossary and a selective bibliography Numerous illustrations and maps are inset throughout to provide additional context to the material **Lateness and Modernism** Sarah Collins,2019-08 Examines the role of musical figures within late modernism presenting a new understanding of the politics and aesthetics of lateness

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web 2 an upstream engine issue that effects the air fuel ratio fault code history datamining use diagnosticlink to review datamining information by going into the fault code history tab in diagnosticlink compare the fault code history codes to the list of codes in table 1 diagnosticlink log file

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short circuit to ground 1243 14 abs fault restricts automatic gear selection functionality