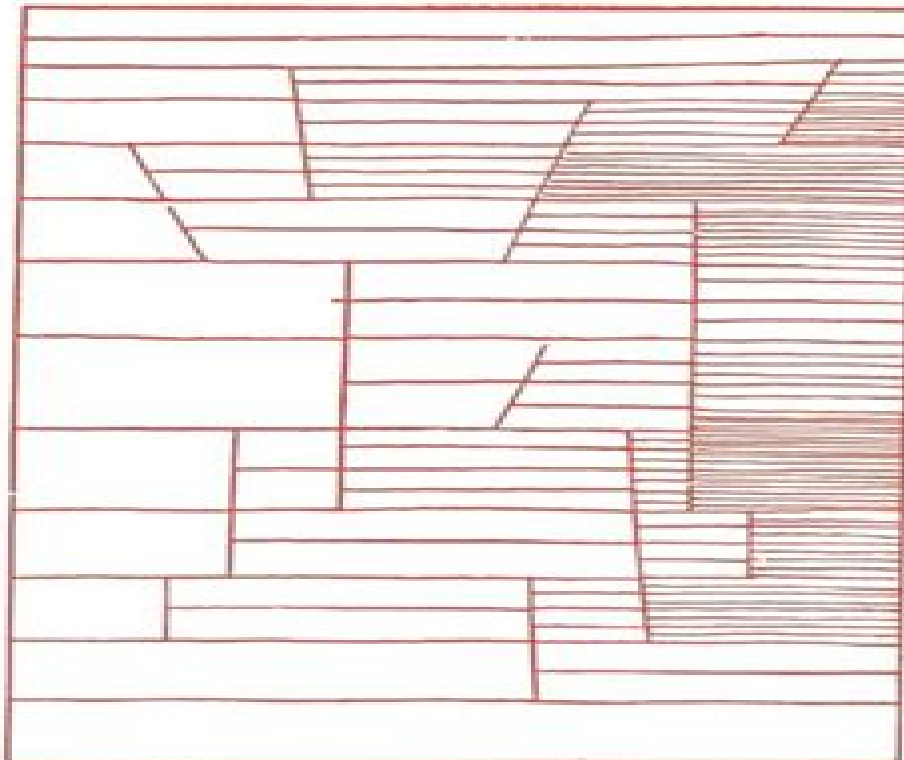


# **Serial Music, Serial Aesthetics**

Compositional Theory in Post-War Europe

**M. J. Grant**



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# Serial Music Serial Aesthetics Compositional Theory In Post War Europe Music In The Twentieth Century

**Jonathan Goldman**



## **Serial Music Serial Aesthetics Compositional Theory In Post War Europe Music In The Twentieth Century:**

Serial Music, Serial Aesthetics M. J. Grant, 2005-06-08 Serial music was one of the most important aesthetic movements to emerge in post war Europe but its uncompromising music and modernist aesthetic has often been misunderstood This book focuses on the controversial journal *die Reihe* whose major contributors included Stockhausen Eimert Pousseur Dieter Schnebel and G M Koenig and discusses it in connection with many lesser known sources in German musicology It traces serialism's debt to the theories of Klee and Mondrian and its relationship to developments in concrete art modern poetry and the information aesthetics and semiotics of Max Bense and Umberto Eco M J Grant sketches an aesthetic theory of serialism as experimental music arguing that serial theory's embrace of both rigorous intellectualism and aleatoric processes is not as many have suggested a paradox but the key to serial thought and to its relevance for contemporary theory

**Concepts of Time in Post-War European Music** Aaron Hayes, 2020-10-29 *Concepts of Time in Post War European Music* gives a historical and philosophical account of the discussions of the nature of time and music during the mid twentieth century The nature of time was a persistent topic among composers in Paris and Darmstadt in the decades after World War II one which influenced their musical practice and historical relevance Based on the author's specialized knowledge of the relevant philosophical discourses this volume offers a balanced critique of these composers' attempts at philosophizing about time Touching on familiar topics such as Adorno's philosophy of music the writings of Boulez and Stockhausen and Messiaen's theology this volume uncovers specific relationships among varied intellectual traditions that have not previously been described Each chapter provides a philosophical explanation of specific problems that are relevant for interpreting the composer's own essays or lectures followed by a musical analysis of a piece of music which illustrates central theoretical concepts This is a valuable study for scholars and researchers of music theory music history and the philosophy of music

**Ideology in Britten's Operas** J. P. E. Harper-Scott, 2018-09-06 This thematic examination of Britten's operas focuses on the way that ideology is presented on stage To watch or listen is to engage with a vivid artistic testament to the ideological world of mid twentieth century Britain But it is more than that too because in many ways Britten's operas continue to proffer a diagnosis of certain unresolved problems in our own time Only rarely as in *Peter Grimes* which shows the violence inherent in all forms of social and psychological identification does Britten unmistakably call into question fundamental precepts of his contemporary ideology This has not however prevented some writers from romanticizing Britten as a quiet revolutionary This book argues in contrast that his operas and some interpretations of them have obscured a greater social and philosophical complicity that it is timely if at the same time uncomfortable for his early twenty first century audiences to address

**Luigi Nono** Carola Nielinger-Vakil, 2015 Carola Nielinger Vakil examines selected works by Nono in the historical context of Italy and Germany after 1945

*The Spectral Piano* Marilyn Nonken, 2014-03-13 Marilyn Nonken finds precedent in the works of pianist composers Liszt Scriabin and Debussy for spectral attitudes towards the musical experience

**Stravinsky's Piano**

Graham Griffiths,2013-02-21 Stravinsky's reinvention in the early 1920s as both neoclassical composer and concert pianist is here placed at the centre of a fundamental reconsideration of his whole output viewed from the unprecedented perspective of his relationship with the piano Graham Griffiths assesses Stravinsky's musical upbringing in St Petersburg with emphasis on his education at the hands of two extraordinary teachers whom he later either ignored or denounced Leokadiya Kashperova for piano and Rimsky Korsakov for instrumentation Their message Griffiths argues enabled Stravinsky to formulate from that intensely Russian experience an internationalist brand of neoclassicism founded upon the premises of objectivity and craft Drawing directly on the composer's manuscripts Griffiths addresses Stravinsky's lifelong fascination with counterpoint and with pianism's constructive processes Stravinsky's Piano presents both of these as recurring features of the compositional attitudes that Stravinsky consistently applied to his works whether Russian neoclassical or serial and regardless of idiom and genre The Musical Language of Pierre Boulez Jonathan Goldman,2011-02-17 A fresh look at the musical universe of

arguably one of the most influential composers of the twentieth century British Musical Modernism Philip Ernst Rupprecht,2015-07-09 The first in depth historical analysis of British art music post 1945 providing a group portrait of eleven composers ranging from avant garde to pop Prokofiev's Soviet Operas Nathan Seinen,2019-09-05 Offers a critical and contextual study of the last four operas of Prokofiev the leading opera composer in Stalin's Soviet Union Peter Maxwell Davies, Selected Writings Peter Maxwell Davies,2018 A varied and wide ranging collection in which the celebrated post war

composer Peter Maxwell Davies presents his work and his opinions **Luigi Dallapiccola and Musical Modernism in Fascist Italy** Ben Earle,2013-08-15 Luigi Dallapiccola is widely considered a defining figure in twentieth century Italian musical modernism whose compositions bear passionate witness to the historical period through which he lived In this book Ben Earle focuses on three major works by the composer the one act operas *Volo di notte* Night Flight and *Il prigioniero* The Prisoner and the choral *Canti di prigionia* Songs of Imprisonment setting them in the context of contemporary politics to trace their complex path from fascism to resistance Earle also considers the wider relationship between musical modernism and Italian fascism exploring the origins of musical modernism and investigating its place in the institutional structures created by Mussolini's regime In doing so he sheds new light on Dallapiccola's work and on the cultural politics of the early twentieth century to provide a history of musical modernism in Italy from the fin de siècle to the early Cold War

Stravinsky and the Russian Period Pieter C. van den Toorn,John McGinness,2012-05-10 Van den Toorn and McGinness take a fresh look at the dynamics of Stravinsky's musical style from a variety of analytical critical and aesthetic angles Starting with processes of juxtaposition and stratification the book offers an in depth analysis of works such as *The Rite of Spring* *Les Noces* and *Renard* Characteristic features of style melody and harmony are traced to rhythmic forces including those of metrical displacement Along with Stravinsky's formalist aesthetics the strict performing style he favoured is also traced to rhythmic factors thus reversing the direction of the traditional causal relationship Here aesthetic belief and

performance practice are seen as flowing directly from the musical invention. The book provides a counter argument to the criticism and aesthetics of T W Adorno and Richard Taruskin and will appeal to composers, critics and performers as well as scholars of Stravinsky's music.

*Polish Music since Szymanowski* Adrian Thomas, 2008-02-01. This book looks at Polish music since 1937 and its interaction with political and cultural turmoil. In Part I musical developments are placed in the context of the socio-political upheavals of inter-war Poland, Nazi occupation and the rise and fall of the Stalinist policy of socialist realism. 1948-54. Part II investigates the nature of the thaw between 1954 and 1959, focusing on the role of the Warsaw Autumn Festival. Part III discusses how composers reacted to the onset of serialism by establishing increasingly individual voices in the 1960s. In addition to a discussion of sonorism from Penderecki to Szalonek, it considers how different generations responded to the modernist aesthetic. Bacewicz and Lutoslawski, Baird and Serocki, Grecki and Krauze. Part IV views Polish music since the 1970s, including the issue of national identity and the arrival of a talented generation and its ironic postmodern slant on the past.

**Musical Witness and Holocaust Representation** Amy Lynn Wlodarski, 2015-07-09. This is the first musicological study entirely devoted to a comprehensive analysis of musical Holocaust representations in the Western art music tradition. Through a series of chronological case studies grounded in primary source analysis, Amy Lynn Wlodarski analyses the compositional processes and conceptual frameworks that provide key pieces with their unique representational structures and critical receptions. The study examines works composed in a variety of musical languages from Arnold Schoenberg's dodecaphonic *A Survivor from Warsaw* to Steve Reich's minimalist *Different Trains* and situates them within interdisciplinary discussions about the aesthetics and ethics of artistic witness. At the heart of this book are important questions about how music interacts with language and history, memory and trauma, and politics and mourning. Wlodarski's detailed musical and cultural analyses provide new models for the assessment of the genre, illustrating the benefits and consequences of musical Holocaust representation in the second half of the twentieth century.

**John Cage and David Tudor** Martin Iddon, 2013-03-07. John Cage is best known for his indeterminate music which leaves a significant level of creative decision making in the hands of the performer. But how much licence did Cage allow? Martin Iddon's book is the first volume to collect the complete extant correspondence between the composer and pianist David Tudor, one of Cage's most provocative and significant musical collaborators. The book presents their partnership from working together in New York in the early 1950s through periods on tour in Europe until the late stages of their work from the 1960s onwards, carried out almost exclusively within the frame of the Merce Cunningham Dance Company. Tackling the question of how much creative flexibility Tudor was granted, Iddon includes detailed examples of the ways in which Tudor realised Cage's work, especially focusing on *Music of Changes* to *Variations II* to show how composer and pianist influenced one another's methods and styles.

*Avant-Garde on Record* Jonathan Goldman, 2023-11. An innovative contribution to music history, cultural studies and sound studies. *Avant-garde on Record* revisits post-war composers and their technologically oriented brand of musical

modernism It describes how a broad range of figures including Pierre Boulez Karlheinz Stockhausen Henri Pousseur Toshir Mayuzumi Claire Schapira Anthony Braxton and Gunther Schuller engaged with avant garde aesthetics while responding to a rapidly changing technologically fuelled spatialized audio culture Jonathan Goldman focuses on how contemporary listeners understood these composers works in the golden age of LPs and explores how this reception was mediated through consumer oriented sound technology that formed a prism through which listeners processed the music of their time His account reveals unexpected aspects of twentieth century audio culture from sonic ping pong to son et lumi re shows from Venetian choral music by Stravinsky to the soundscape of Niagara Falls from a Buddhist Cantata to an LP box set cast as a parlour game

**Transformations of Musical Modernism** Erling E. Guldbrandsen, Julian Johnson, 2015-10-26 This collection brings fresh perspectives to bear upon key questions surrounding the composition performance and reception of musical modernism

**Music and Ideology in Cold War Europe** Mark Carroll, 2006-11-02 This book places the radicalization of art music in early post war France in its broader socio cultural and political context It pursues two general and intersecting lines of inquiry The first details the stances towards musical conservatism and innovation adopted by cultural strategists representing Western and Soviet ideological interests at the onset of the Cold War The second which draws upon the commentaries of Theodor Adorno and Jean Paul Sartre recognizes that the Cold War generated a heightened political awareness amongst French musicians at the very time when the social relevance of avant garde music had become the subject of widespread debate The study considers the implications of the performance at L Oeuvre du XXe si cle an international arts festival staged in Paris in 1952 with the intention of discrediting socialist realism by means of two opposing musical types neo classicism represented by Stravinsky s Symphony in C and serialism Boulez s Structures 1a Britten's Musical Language Philip Rupprecht, 2006-11-23 Blending insights from linguistic and social theories of speech ritual and narrative with music analytic and historical criticism Britten s Musical Language offers interesting perspectives on the composer s fusion of verbal and musical utterance in opera and song It provides close interpretative studies of the major scores including Peter Grimes Billy Budd The Turn of the Screw War Requiem Curlew River and Death in Venice and explores Britten s ability to fashion complex and mysterious symbolic dramas from the interplay of texted song and a wordless discourse of motives and themes Focusing on the performative and social basis of language Philip Rupprecht replaces traditional notions of textual expression in opera with the interpretation of topics such as the role of naming and hate speech in Peter Grimes the disturbance of ritual certainty in the War Requiem and the codes by which childish innocence is enacted in The Turn of the Screw **Boulez, Music and Philosophy** Edward Campbell, 2010-08-19 In this book Campbell explores the relationships of music philosophy and intellectual culture in the work of Pierre Boulez

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