

Michael Tippett  
**Music and Literature**  
edited by  
Suzanne Robinson

# Michael Tippett Music And Literature Music And Literature

**Hussin A.Rothana**



## **Michael Tippett Music And Literature Music And Literature:**

**Michael Tippett** Suzanne Robinson, 2017-12-15 This title was first published in 2002 One of the great composers of the 20th century Michael Tippett found inspiration for his music amongst literary works that spanned all ages and many nations His numerous settings of poetry his several large works for voice and orchestra and the five operas that he wrote testify to his impressive command of literary history The texts of these works are densely allusive self consciously interweaving quotations and half quotations The essays that make up this volume are specially commissioned interpretations of the relationships between music and literature that permeate and characterize Tippett s music and his writings Indeed the first chapter in the volume is Tippett s own essay The Relation of Autobiographical Experience to the Created Work of Art which guides the reader through his literary loves This is followed by essays from an international group of contributors who examine such topics as Tippett s main literary writings and the insights these offer into his other creative work the development of Tippett s musical borrowings an analysis of the intertextuality of the texts of A Child of our Time and King Priam the conjoining of words and music in War Requiem and music s ultimate transcendence of words in Tippett s vocal compositions Other facets of Tippett s career which are explored include the composer s persistent courtship of the BBC and his time as Director of Music at Morley College The volume concludes with an investigation of the reception of Tippett s music in Germany

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**Michael Tippett** Suzanne Robinson, 2002 Essays from an international group of contributors make up this volume of specially commissioned interpretations of the relationships between music and literature that permeate and characterize Tippett s music and his writings

**Edinburgh Companion to Literature and Music**

Delia da Sousa Correa, 2020-06-18 Provides a pioneering interdisciplinary overview of the literature and music of nine centuries Offers research essays by literary specialists and musicologists that provides access to the best current interdisciplinary scholarship on connections between literature and music Includes five historical sections from the Middle Ages to the present with editorial introductions to enhance understanding of relationships between literature and music in each period Charts and extends work in this expanding interdisciplinary field to provide an essential resource for researchers with an interest in literature and other media Bringing together seventy one newly commissioned original chapters by literary specialists and musicologists this book presents the most recent interdisciplinary research into literature and music In five parts the chapters cover the Middle Ages to the present The volume introduction and methodology chapters define key concepts for investigating the interdependence of these two art forms and a concluding chapter looks to the future of this interdisciplinary field An editorial introduction to each historical part explains the main features of the relationships between literature and music in the period and outlines recent developments in scholarship Contributions represent a multiplicity of approaches theoretical contextual and close reading Case studies reach beyond literature and music to engage with related fields including philosophy history of science theatre broadcast media and popular culture This trailblazing companion charts and extends the work in this expanding interdisciplinary field and is an essential resource for researchers with an interest in literature and other media

**The Orchestral Music of Michael Tippett** Thomas Schuttenhelm, 2014-02-06 Thomas Schuttenhelm's book presents an investigation into Michael Tippett's creative process and a comprehensive critical commentary on his orchestral music

**The Cambridge Companion to Michael Tippett** Kenneth Gloag, Nicholas Jones, 2013-01-17 This Companion provides a wide ranging and accessible study of one of the most individual composers of the twentieth century A team of international scholars shed new light on Tippett's major works and draw attention to those that have not yet received the attention they deserve

**Tippett on Music** Michael Tippett, 1995 Published to celebrate the composer's 90th birthday this volume contains Michael Tippett's essays and articles drawn from his two previously published collections *Moving into Aquarius* and *Music of the Angels* plus a selection of new material chiefly on Tippett's more recent works

**The Music and Thought of Michael Tippett** David Clarke, 2001-10-25 Tippett is often cast as a composer with a strong visionary streak but what does that mean for a twentieth century artist In this multi faceted study David Clarke explores Tippett's complex creative imagination its dialogue between a romantic's aspirations to the ideal and absolute and a modernist's sceptical realism He shows how the musical formations of works such as *The Midsummer Marriage* *King Priam* and *The Vision of Saint Augustine* resonate with the aesthetic and theoretical ideas of key figures in modern Western culture some known to have been influential to the composer such as Jung Wagner and Yeats others not usually associated with him such as Kant Nietzsche and Adorno Analyses of late works such as the *Triple Concerto* and *Byzantium* also speculate on Tippett's sexuality as a literally critical element in his creative and political consciousness

**Alan Bush, Modern Music,**

**and the Cold War** Joanna Bullivant, 2022-12-15 The first major study of Alan Bush this book provides new perspectives on twentieth century music and communism British communist composer of politicised works and friend of Soviet musicians Bush proved to be a lightning rod in the national musical culture His radical vision for British music prompted serious reflections on aesthetics and the rights of artists to private political opinions as well as influencing the development of state sponsored music making in East Germany Rejecting previous characterisations of Bush as political and musical Other Joanna Bullivant traces his aesthetic project from its origins in the 1920s to its collapse in the 1970s incorporating discussion of modernism political song music theory opera and Bush's response to the Soviet music crisis of 1948 Drawing on a wealth of archival sources including recently released documents from MI5 this book constructs new perspectives on the cultural Cold War through the lens of the individual artist Historical Dictionary of Modern and Contemporary Classical Music Nicole V. Gagné, 2019-07-17 The contemporary music scene thus embodies a uniquely broad spectrum of activity which has grown and changed down to the present hour With new talents emerging and different technologies developing as we move further into the 21st century no one can predict what paths music will take next All we can be certain of is that the inspiration and originality that make music live will continue to bring awe delight fascination and beauty to the people who listen to it This book cover modernist and postmodern concert music worldwide from the years 1888 to 2018 This second edition of Historical Dictionary of Modern and Contemporary Classical Music contains a chronology an introduction and an extensive bibliography The dictionary section has over 500 cross referenced entries on the most important composers musicians methods styles and media in modernist and postmodern classical music worldwide from 1888 to 2018 This book is an excellent resource for students researchers and anyone wanting to know more about modern and contemporary classical music *Choral Music* Avery T. Sharp, James Michael Floyd, 2011 This is an annotated bibliography to books recordings videos and websites on choral music This book will serve as an excellent tool for librarians researchers and scholars in sorting through the massive amount of new material that has appeared since publication of the previous edition **Essays on Literature and Music (1967-2004)** Steven Paul Scher, 2004 The present volume meets a frequently expressed demand as it is the first collection of all the relevant essays and articles which Steven Paul Scher has written on Literature and Music over a period of almost forty years in the field of Word and Music Studies Scher The Daniel Webster Professor of German and Comparative Literature at Dartmouth College Hanover NH USA is one of the founding fathers of Word and Music Studies and a leading authority in what is in the meantime a well established intermedial field He has published very widely in a variety of journals and collections of essays which until now have not always been easy to lay one's hands on His work covers a wide range of subjects and comprises theoretical methodological and historical studies which include discussions of Ferruccio Busoni Thomas Mann Bertolt Brecht Judith Weir the Talking Heads and many others and which pay special attention to E T A Hoffmann and German Romanticism The range and depth of these studies have made him the mastermind of Word and Music

Studies who has defined the basic aims and objectives of the discipline This volume is of interest to literary scholars and musicologists as well as comparatists and all those concerned about the rapidly expanding field of Intermedia Studies

*Interconnecting Music and the Literary Word* Fausto Ciompi, Roberta Ferrari, Laura Giovannelli, 2018-07-27 Dealing with the interconnections between music and the written word this volume brings into focus an updated range of analytical and interpretative approaches which transcend the domain of formalist paradigms and the purist assumption of music's non-referentiality Grouped into three thematic sections these fifteen essays by Italian British and American scholars shed light on a phenomenological network embracing different historical socio cultural and genre contexts and a variety of theoretical concepts such as intermediality the soundscape notion and musicalisation At one end of the spectrum music emerges as a driving cultural force an agent cooperating with signifying and communication processes and an element functionally woven into the discursive fabric of the literary work The authors also provide case studies of the fruitful musical literary dialogue by taking into account the seminal role of composers singer songwriters and performers From another standpoint the music in literature and literature in music dynamics are explored through the syntax of hybridisations transcoding experiments and iconic analogies

Music and the Irish Literary Imagination Harry White, 2008-11-13 This new reading of Irish literature identifies for the first time the formative influence of music in Irish writing over the past 200 years Although this influence has long been acknowledged in studies of Shaw and Joyce White explores music as an abiding preoccupation in the work of Moore Yeats Synge Shaw Joyce Beckett Friel and Heaney

*Masculinity and Western Musical Practice* Kirsten Gibson, 2017-07-05 How have men used art music How have they listened to and brandished the musical forms of the Western classical tradition and how has music intervened in their identity formations This collection of essays addresses these questions by examining some of the ways in which men music and masculinity have been implicated with each other since the Middle Ages Feminist musicologies have already dealt extensively with music and gender from the phallogocentric tendencies of the Western tradition to the explicit marginalization of women from that tradition This book builds on that work by turning feminist critical approaches towards the production rhetorical engagement and subversion of masculinities in twelve different musical case studies In other disciplines within the arts and humanities men's studies is a well established field Musicology has only recently begun to address critically music's engagement with masculinity and as a result has sometimes thereby failed to recognize its own discursive misogyny This book does not seek to cover the field comprehensively but rather to explore in detail some of the ways in which musical practices do the cultural work of masculinity The book is structured into three thematic sections effeminate and virile musics and masculinities national masculinities national musics and identities voices discourses Within these themes the book ranges across a number of specific topics late medieval masculinities early modern discourses of music masculinity and medicine Renaissance Italian masculinities eighteenth nineteenth and early twentieth century ideas of creativity gender and canonicity masculinity

imperialist and nationalist ideologies in the nineteenth century and constructions of the masculine voice in late nineteenth and twentieth century opera and song While the case studies are methodologically disparate and located in different historical and geographical locations they all share a common concern

**Twentieth-Century British Authors and the Rise of Opera in Britain** Irene Morra, 2016-02-17 This book is the first to examine in depth the contributions of major British authors such as W H Auden and E M Forster as critics and librettists to the rise of British opera in the twentieth century The perceived literary values of British authors as much as the musical innovations of British composers informed the aesthetic development of British opera Indeed British opera emerged as a simultaneously literary and musical project Too often operatic adaptations are compared superficially to their original sources This is a particular problem for British opera which has become increasingly defined artistically by the literary sophistication of its narrative sources The resulting collaborations between literary figures and composers have crucial implications for the development of both opera and literature Twentieth Century British Authors and the Rise of Opera in Britain reveals the importance of this literary involvement in operatic adaptation to literature and literary studies to music and musicology and to cultural and theoretical studies

**Music in Twentieth-century Oxford** Robin Darwall-Smith, Susan Wollenberg, 2023 Music has always played a central role in the life of Oxford both in the city and the university whether through the great collegiate choral foundations the many amateur choirs and instrumentalists or the professional musicians regularly drawn to perform there Oxford with its collegiate system and its centuries long tradition of musical activity therefore presents a distinctive and multi layered picture of the role of music in urban culture and university life 0 While college and university life dominate the volume the collection also draws attention to the city's musical life underlining music's unique ability to link town and gown Volume chapters tackle varied subjects such the Oxford Bach Choir music in the city churches and the major choral foundations The volume also tells the story of the development of the University's Music Faculty music in the women's colleges and the University Opera Club Special attention is given to prominent Oxford composers including Edmund Rubbra Kenneth Leighton and Robert Saxton The University College Musical Society and the Oxford and Cambridge Musical Club which served as a kind of laboratory for such significant figures as Ralph Vaughan Williams and Walford Davies also feature prominently The volume will be indispensable reading for scholars and students of music in twentieth century Britain as well as those interested more generally in the history of Oxford's thriving cultural life in the university its colleges and the city

*Britten's Unquiet Past* Heather Wiebe, 2012-10-04 Heather Wiebe's book looks to the music of Benjamin Britten to elucidate a British postwar vision of cultural renewal

**British Archives** Janet Foster, Julia Sheppard, 1995-09-27 Since it was first published in 1982 British Archives has established itself as the premier reference work to holdings of archives and manuscript collections throughout the UK The 3rd edition has been extensively revised and enlarged with more than 150 new entries further widening the range of the book Entries are structured to show the archives of the organisation as distinct from deposited collections and

significant non manuscript material and additional details of fax number and conservation provision are included for the first time All the existing entries have been significantly updated together with the select bibliography and list of useful addresses of various organisations involved in the care and custody of archives The introduction provides an invaluable guide to researchers using archives including a summary of the relevant legislation and a detailed description of the usual holdings of county and other local authority record offices

**Michael Tippett's Fifth String Quartet** Thomas

Schuttenhelm,2017-04-28 Cover Half Title Title Page Copyright Page Contents List of musical examples Acknowledgments 1 Introduction 2 Pre conditions 3 Creative cycles 4 Transformation notation 5 Archetypes 6 Dreamscapes 7 From concept to composition 8 First movement compositional peregrinations 9 Interlude 10 Second movement Bibliography Index



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form actions which might alter the local politics the narrator was a cynical english journalist who had been there a long time the thread of the story is a rivalry between the american and the journalist over a vietnamese young woman

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web the novel s title comes from a grim joke the only quiet american is a dead american this joke references the novel s plot which circles around the death of an american in saigon more specifically this joke connects to a remark that both fowler and vigot make in the opening chapter regarding how quiet pyle was

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