

Luciano Berio

TWO INTERVIEWS

with Rossana Dalmonte and Bálint András Varga



Luciano Berio Two Interviews

Robert P Morgan



Luciano Berio Two Interviews:

Luciano Berio Luciano Berio, Rossana Dalmonte, Bálint András Varga, 1989-07-01 Twee interviews met de Italiaanse componist geb 1925 die een beeld geven van zijn leven en werk **Two Interviews** Luciano Berio, 1985 **Luciano Berio** Luciano Berio, Rossana Dalmonte, Bálint András Varga, 1985 **Intimate Voices: Shostakovich to the avant-garde.** **Dmitri Shostakovich : the string quartets** Evan Allan Jones, 2009 This volume discusses composers such as Shostakovich Britten Cage and Babbitt in the context of the string quartet It offers the observations and intuitions of 20 leading authorities on quartets *Two Interviews* Luciano Berio, Rossana Dalmonte, Bálint András Varga, 1985 Dalmonte's questions cover many aspects of contemporary musical life Berio talks freely about his early childhood through his contact with the Darmstadt serialists and his experiences while teaching and performing in America There is also a detailed examination of his major instrumental works of the 1960s *Te Sequenzas* Chemins and Sinfonia and a review of his involvement with electronic music in the 1970s Varga asks him about his various vocal and theatrical works Berio discusses the purpose of music **Berio's Sequenzas** Janet K. Halfyard, 2017-07-05 Between 1958 and 2002 Luciano Berio wrote fourteen pieces entitled *Sequenza* along with several versions of the same work for different instruments revisions of the original pieces and also the parallel *Chemins* series where one of the *Sequenzas* is used as the basis for a new composition on a larger scale The *Sequenza* series is one of the most remarkable achievements of the late twentieth century a collection of virtuoso pieces that explores the capabilities of a solo instrument and its player making extreme technical demands of the performer whilst developing the musical vocabulary of the instrument in compositions so assured and so distinctive that each piece both initiates and potentially exhausts the repertoire of a new genre The *Sequenzas* have significantly influenced the development of composition for solo instruments and voice and there is no comparable series of works in the output of any other composer Series of pieces tend to be linked by the instruments for which the composer writes but this is a series in which the pieces are linked instead by the variety of instruments for which Berio composed The varied approaches taken by the contributors in discussing the pieces demonstrate the richness of this repertoire and the many levels on which Berio and these landmark compositions can be considered Contributions are arranged under three main headings Performance Issues Berio's Compositional Process and Aesthetics and Analytical Approaches **The Musical Work** Michael Talbot, 2000-01-01 Elizabeth A Kaye specializes in communications as part of her coaching and consulting practice She has edited *Requirements for Certification* since the 2000 01 edition *Music in American Religious Experience* Philip V. Bohlman, Edith Blumhofer, Maria Chow, 2005-12-08 Since the appearance of *The Bay Psalm Book* in 1640 music has served as a defining factor for American religious experience and has been of fundamental importance in the development of American identity and psyche The essays in this long awaited volume explore the diverse ways in which music shapes the distinctive presence of religion in the United States and address the fullness of music's presence in American religious history Timely challenging

and stimulating this collection will appeal to students and scholars of American history American studies religious studies theology musicology and ethnomusicology as well as to practicing sacred musicians *Italian Opera Since 1945* Raymond Fearn, 2014-06-11 First published in 1988 Italy the birthplace of opera in the late sixteenth century has in recent decades seen remarkable and vital musical growth with composers as diverse as Luciano Berio and Nino Rota Luigi Nono and Sylvano Bussotti Giacomo Manzoni Bruno Maderna and Salvatore Sciarrino The musical theatre has figured prominently in the work of Italian composers during this period ranging from operas conceived in a traditional mode to works of a Music Theatre variety and in style from popular to avant garde In this book Raymond Fearn surveys this Italian musico theatrical phenomenon in the period since the Second World War examining a wide range of works such as Nono's *Intolleranza* and *Al Gran Sole* Carico d'Amore Berio's *Passaggio* and *Un re in ascolto* Manzoni's *Atomtod* and *La Sentenza* and Castiglioni's *Oberon* and *The King's Masque* and places these developments within a cultural and theatrical context **Historical**

Dictionary of Modern and Contemporary Classical Music Nicole V. Gagné, 2012 *Historical Dictionary of Modern and Contemporary Classical Music* focuses on modernist and postmodern classical music worldwide from 1890 to the present This is done through a chronology an introductory essay an extensive bibliography and over 400 cross referenced dictionary

Singers, Scores and Sounds Ellen Hooper, 2022-12-30 This book develops ways of discussing musical practices to articulate a new approach to understanding connections between recordings singers and singing Centred around materials from the mid twentieth century this book focuses on a time when composers and performers were questioning the idea of authorship within their musical practice Materials drawn upon include recordings scores archival content visual art interviews and liner notes to develop a rich conception of practices of performance Analysis of performances include recordings of singers such as Cathy Berberian Linda Hirst Lor Lixenberg Angelika Luz and Meredith Monk Compositions by Cathy Berberian Luciano Berio John Cage and Manuel De Falla are considered The book utilizes these sources to examine the collective way in which singers and composers form practices as multiple transforming emergent and not hierarchical The book articulates with a detailed close consideration of specific instances in recordings and scores a relational understanding of performance This book will be useful reading for students and scholars of music analysis musicology performance practice and twentieth century vocal music Other Planets Robin Maconie, 2016-09-26 German composer Karlheinz Stockhausen

was arguably the most influential figure of the European postwar avant garde and unquestionably the most elusive and enigmatic musical thinker of a generation that includes Pierre Boulez John Cage and Luciano Berio His radically new electronic and instrumental music converted Igor Stravinsky to serialism in the 1950s and has continued to inspire young composers for more than fifty years *Other Planets The Complete Works of Karlheinz Stockhausen 1950-2007* draws on more than fifty years of Maconie's close study of Stockhausen and functions as a catalogue raisonnée of Stockhausen's complete output With plentiful citations from the history of radio film and sound recording as well as from contemporary science and

technology the book is laid out in chronological order and contains ample commentary on the composer's sources of inspiration. Each composition is also fully documented within the text giving full information of each work's publisher, catalog number, instrumentation, duration, and authorized compact disc. The updated edition extends the range of the volume's contents to include the twenty-five works Stockhausen composed between 2004 and his death in 2007. Stockhausen's status in the history of music in the late twentieth century can now be appreciated with unprecedented clarity. All listeners will benefit from this work, and American music lovers in particular will find it an invaluable guide to the ongoing debate and rivalry over the sources of abstract expressionism and the avant-garde. **Bronze by Gold** Sebastian D.G.

Knowles, 2014-01-21 The contributors to this volume investigate several themes about music's relationship to the literary compositions of James Joyce: music as a condition to which Joyce aspired; music theory as a useful way of reading his works; and musical compositions inspired by or connected with him. *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. Electronic Inspirations Jennifer Iverson, 2019 For a decimated post-war West Germany, the electronic music studio at the WDR radio in Cologne was a beacon of hope. Jennifer Iverson's *Electronic Inspirations: Technologies of the Cold War Musical Avant-Garde* traces the reclamation and repurposing of wartime machines, spaces, and discourses into the new sounds of the mid-century studio. In the 1950s, when technologies were plentiful and the need for reconstruction was great, West Germany began to rebuild its cultural prestige via aesthetic and technical advances. The studio's composers, collaborating with scientists and technicians, coaxed music from sine tone oscillators, noise generators, band-pass filters, and magnetic tape. Together, they applied core tenets from information theory and phonetics, reclaiming military communication technologies as well as fascist propaganda broadcasting spaces. The electronic studio nurtured a revolutionary synthesis of science, technology, politics, and aesthetics. Its esoteric sounds transformed mid-century music and continue to reverberate today. Electronic music, echoing both cultural anxiety and promise, is a quintessential Cold War innovation. Notes for Flutists Dr. Kyle Dzapo, 2016-06-20 *Notes for Flutists: A Guide to the Repertoire* offers important historical and analytical information about three dozen of the best-known pieces written for the instrument. Its contextual and theoretical insights make it an essential resource for professional, amateur, and student flutists. With engaging prose supported by fact-filled analytical charts, the book offers rich biographical information and informative analyses to help flutists gain a more complete understanding of J.S. Bach's Sonata in B minor, Reinecke's Undine Sonata, Fauré's Fantaisie, Hindemith's Sonata for Flute, and

Piano Copland's Duo for Flute and Piano and 30 other masterpieces Offering a faithful and comprehensive guide to understanding the contexts in which the repertoire was composed Notes for Flutists details in clear chronological order flute repertoire from Telemann Mozart and Enescu to Prokofiev Poulenc and Muczynski Kyle Dzapo includes biographical information on each composer and highlights history's impact on the creation and performance of important works for flute Intended as a starting point for connecting performance studies with scholarship Dr Dzapo's analysis will help flutists gain a more complete picture of a given work Its valuable insights make it essential to musicians preparing and presenting programs and its detailed historical information about the work and composer will encourage readers to explore other works in a similarly analytical way Covering concertos chamber pieces and works for solo flute Kyle Dzapo presents Notes for Flutists an indispensable handbook for students and professionals alike *From Boulanger to Stockhausen* Bálint András Varga, 2013 Bálint András Varga makes available here for the first time in English nineteen extended interviews with some of the most notable figures in music from the past fifty years as well as lively snippets from interviews Varga conducted with thirteen other equally renowned musicians Of special interest is an interview with the reclusive composer György Kurtág here published for the first time in any language *From Boulanger to Stockhausen* concludes with a poignant memoir by Varga of his experiences growing up in a Jewish family in Hungary during World War II and the early years of Communist rule Varga's recollections also include details about his many interviews with some of these remarkable musicians and about his employment at the Hungarian state radio station and then in the music publishing industry which brought him to among other places Vienna where he now lives Publisher description *From 1989, or European Music and the Modernist Unconscious* Seth Brodsky, 2017-01-24 What happened to musical modernism When did it end Did it end In this unorthodox Lacanian account of European New Music Seth Brodsky focuses on the unlikely year 1989 when New Music hardly takes center stage Instead one finds Rostropovich playing Bach at Checkpoint Charlie or Bernstein changing Joy to Freedom in Beethoven's Ninth or David Hasselhoff lip synching Looking for Freedom to thousands on New Year's Eve But if such spectacles claim to master their historical moment New Music unconsciously takes the role of analyst In so doing it restages earlier scenes of modernism As world politics witnesses a turning away from the possibility of revolution musical modernism revolves in place performing century old tasks of losing failing and beginning again in preparation for a revolution to come

Revisiting the Historiography of Postwar Avant-Garde Music Anne-Sylvie Barthel-Calvet, Christopher Brent Murray, 2022-07-29 This collection of essays delves into the historiographical traditions that have dominated how the stories of European postwar avant garde music are told seeking to approach commonplaces of that history writing from new perspectives The contributors revisit subjects as varied as the impact of long playing records on the emergence of open works Messiaen's interest in non European musical traditions Xenakis's turn to information theory Kagel's strategic invention of a new genre Berio's dependence on funding from American foundations and the ways in which figures like Boulez

Stockhausen Pousseur and Nono constructed their musical ancestries. Leading experts in their respective fields, the volume's authors have sought to rethink the historiography of European experimental music of the 1950s, 1960s, and 1970s in ways that resituate that small but influential milieu in broader historical and cultural contexts. In doing so, they suggest new directions and insights for students and specialists of twentieth-century music and music historiography. Modern Times
Robert P. Morgan, 1993-11-02. This volume covers the development of modern music from World War I to the present. Specific musical responses can be identified from the prevailing social, economic, and political circumstances. Since World War II, musical languages have tended to converge with developments in technology and communications. Robert P. Morgan is the author of *Twentieth Century Music* and co-editor of *Alban Berg: Historical and Analytical Perspectives*.

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