



# Samuel Beckett And Music

**Kenneth Gaburo**



## **Samuel Beckett And Music:**

**Beckett and Musicality** Sara Jane Bailes, Nicholas Till, 2016-04-15 Discussion concerning the musicality of Samuel Beckett's writing now constitutes a familiar critical trope in Beckett Studies one that continues to be informed by the still emerging evidence of Beckett's engagement with music throughout his personal and literary life and by the ongoing interest of musicians in Beckett's work In Beckett's drama and prose writings the relationship with music plays out in implicit and explicit ways Several of his works incorporate canonical music by composers such as Schubert and Beethoven Other works integrate music as a compositional element in dialogue or tension with text and image while others adopt rhythm repetition and pause to the extent that the texts themselves appear to be scored But what precisely does it mean to say that a piece of prose or writing for theatre radio or screen is musical The essays included in this book explore a number of ways in which Beckett's writings engage with and are engaged by musicality discussing familiar and less familiar works by Beckett in detail Ranging from the scholarly to the personal in their respective modes of response and informed by approaches from performance and musicology literary studies philosophy musical composition and creative practice these essays provide a critical examination of the ways we might comprehend musicality as a definitive and often overlooked attribute throughout Beckett's work

**Samuel Beckett and the Arts** Lois Oppenheim, 2021-05-18 This book first published in 1999 addresses Beckett's visual and musical sensibilities and examines his visionary use of such diverse modes of creative expression as stage radio television and film when his medium was the written word The first section of the book focuses on music the second part analyses the visual arts and the third part examines film radio and television This book uncovers aspects of his thinking on and use of the arts that have been little studied including the nonfigurative function of music and art in Beckett's work the collaborations undertaken by composers painters and choreographers with his texts the relation of his literary to his visual and musical artistry and his use of film radio and television as innovative means and celebration of artistic process

***Samuel Beckett, Repetition and Modern Music*** John McGrath, 2017-11-13 Music abounds in twentieth century Irish literature Whether it be the thought tormented music of Joyce's *The Dead* the folk tunes and opera that resound throughout *Ulysses* or the four part threnody in Beckett's *Watt* it is clear that the influence of music on the written word in Ireland is deeply significant Samuel Beckett arguably went further than any other writer in the incorporation of musical ideas into his work Musical quotations inhabit his texts and structural devices such as the da capo are metaphorically employed Perhaps most striking is the erosion of explicit meaning in Beckett's later prose brought about through an extensive use of repetition influenced by his reading of Schopenhauer's philosophy of music Exploring this notion of semantic fluidity John McGrath discusses the ways in which Beckett utilised extreme repetition to create texts that operate and are received more like music Beckett's writing has attracted the attention of numerous contemporary composers and an investigation into how this Beckettian musicalized fiction has been retranslated into contemporary music forms the second half of the book Close

analyses of the Beckett inspired music of experimental composer Morton Feldman and the structured improvisations of avantjazz guitarist Scott Fields illustrate the cross genre appeal of Beckett to musicians but also demonstrate how repetition operates in diverse ways Through the examination of the pivotal role of repetition in both music and literature of the twentieth century and beyond John McGrath's book is a significant contribution to the field of Word and Music Studies

**Headaches Among the Overtones** Catherine Laws, 2013-12-10 Samuel Beckett produced some of the most powerful writing some of the funniest but most devastating of the twentieth century He described his plays prose and poetry as an unnecessary stain on the silence but the extraordinary combination of concision and richness in his writing stems from his peculiar sensitivity to the sounds and rhythms of words Moreover music forms a part of Beckett's comic aesthetics of failure it plays a role in his exploration of the possibilities and failures of the imagination and the ever failing attempt to forge a sense of self No wonder then that so many composers have taken inspiration from Beckett setting his words to music or translating into music the dramatic themes or contexts of his work *Headaches Among the Overtones* considers both music in Beckett and Beckett's significance in contemporary music In doing so it explores the relationship between words music and meaning examining how comparable philosophical concerns and artistic effects appear in literature and music of the twentieth and twenty first centuries *Samuel Beckett, Repetition and Modern Music* John McGrath (Guitarist), 2018 Music abounds in twentieth century Irish literature Whether it be the thought tormented music of Joyce's *The Dead* or the four part threnody in Beckett's *Watt* it is clear that the influence of music on the written word in Ireland is deeply significant Samuel Beckett arguably went further than any other in the incorporation of musical ideas into his work John McGrath discusses the ways in which Beckett utilized extreme repetition to create texts that operate and are received more like music An investigation into how this Beckettian musicalized fiction has been retranslated into contemporary music forms the second half of the book *Radio Beckett* Kevin Branigan, 2008 In the decade following the success of *Waiting for Godot* 1952 Samuel Beckett wrote some of his most absorbing work for radio These plays display the author's appreciation of the essential properties of radio broadcasting They also highlight a profound musicality which while evident in his novels poetry and plays is particularly noteworthy in this medium This book is an analysis of the contribution made to radio drama by Beckett In these plays he is concerned with themes of human isolation and the frailty of memory and communication He identified radio as an ideal medium for the presentation of these themes and the development of drama which could transcend the limitations of realism Beckett used music as an essential component of his radio output for a variety of purposes In this study the author argues that while Beckett's radio plays are suffused with a bleak sense of disintegration of language music offers a sense of optimism A variety of musical and performance perspectives is utilised to gain a greater appreciation of these radio plays **The music of Samuel Beckett's play** Kenneth Gaburo, 1976 **The Music in Samuel Beckett's Play** Kenneth Gaburo, 1976 **Music and Language in the Work of Samuel Beckett** Catherine

Laws,1996     *Samuel Beckett, Words and Music* ,1987     *The music in Samuel Beckett's: Play* Kenneth Gaburo,1976

**Samuel Beckett, the Voice** Martin Walton,1990     Music, Mood and Attunement in the Early Novels of Samuel Beckett Catherine Elizabeth Fahy,2023 This note is part of Quality testing     **Words and Music** Deborah Fillerup Weagel,2010 Introduction Musical contrast in Albert Camus L tranger Musical counterpoint in Albert Camus L tranger Musical qualities in Samuel Beckett s *En attendant Godot* Silence in John Cage and Samuel Beckett 4 33 and *En attendant Godot* John Cage s collaboration of words and music in the song books The edited performance Glenn Gould s solitude trilogy Musical and verbal counterpoint in two short films about Glenn Gould     Play, and Two Short Pieces for Radio [Words and Music, Cascando] Samuel Beckett,1964     **Samuel Beckett's Use of Music as a Character in His Radio Plays Words and Music, Rough for Radio I, and Cascando: an Examination and Exploration of Text and Performance** Leslie IV. Welter,2003     **Samuel Beckett's Fiction and the Language of Music** Raymond William Baalman,1974     Samuel Beckett's Radio Plays Stefan Broopsk Stupidovich,Samuel Barclay Beckett,2000     **Semantic Fluidity** John McGrath,2013

Beckett and Musicality Sara Jane Bailes,Nicholas Till,2016-04-15 Discussion concerning the musicality of Samuel Beckett s writing now constitutes a familiar critical trope in Beckett Studies one that continues to be informed by the still emerging evidence of Beckett s engagement with music throughout his personal and literary life and by the ongoing interest of musicians in Beckett s work In Beckett s drama and prose writings the relationship with music plays out in implicit and explicit ways Several of his works incorporate canonical music by composers such as Schubert and Beethoven Other works integrate music as a compositional element in dialogue or tension with text and image while others adopt rhythm repetition and pause to the extent that the texts themselves appear to be scored But what precisely does it mean to say that a piece of prose or writing for theatre radio or screen is musical The essays included in this book explore a number of ways in which Beckett s writings engage with and are engaged by musicality discussing familiar and less familiar works by Beckett in detail Ranging from the scholarly to the personal in their respective modes of response and informed by approaches from performance and musicology literary studies philosophy musical composition and creative practice these essays provide a critical examination of the ways we might comprehend musicality as a definitive and often overlooked attribute throughout Beckett s work

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