



# MAXIMUM MAX

THE MUSIC OF PETER MAXWELL DAVIES

# Max The Life And Music Of Peter Maxwell Davies

**Claude Summers**



## **Max The Life And Music Of Peter Maxwell Davies:**

Max Mike Seabrook, 1995-12-01 Written with the subject's co-operation this is a biography of the British composer Sir Peter Maxwell Davies     *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     **The Music of Peter Maxwell Davies** Nicholas Jones, Richard McGregor, 2020 Peter Maxwell Davies 1934-2016 was one of the leading international composers of the post-war period as well as one of the most productive. This book provides a global view of his music integrating a number of resonant themes in the composer's work while covering a representative cross-section of his vast output. His work list encompasses nearly 550 compositions in every established genre. Each chapter focuses on specific major works and offers general discussion of other selected works connected to the main themes. These themes include compositional technique and process, genre, form and architecture, tonality and texture, allusion, quotation and musical critique, and place and landscape. Throughout the book contends that Davies's works are not created in a vacuum but are intimately connected to and are a reflection of the past. This deep engagement occurs on a number of levels, fluctuating and interacting with the composer's own predominantly modernist idiom and evoking a chain of historical resonances. Making sustained reference to Davies's own words, articles and programme notes as well as privileged access to primary source material from his estate, the book illuminates the composer's practices and approaches while shaping a discourse around his music. NICHOLAS JONES is Senior Lecturer in Musicology at Cardiff University. RICHARD MCGREGOR is Emeritus Professor of Music at the University of Cumbria and part-time Lecturer at the Royal Conservatoire of Scotland     **Peter Maxwell Davies** Stewart R. Craggs, 2017-07-12 This title was first published in 2002. Sir Peter Maxwell Davies is one of Britain's most distinguished composers. This source book documents as much of the material on his music as is available to 2001. As Richard McGregor points out in his foreword to the volume, Stewart Craggs has made valuable advances in sorting out the origins of many unknown works and gleaning details of many private compositions. The book also supplies details of those unknown works which haven't appeared in any previous catalogues, including broadcasts of early works from the BBC Archives. With information given on first performances, manuscript locations and recordings, in addition to details of composition dates, authors, librettists, durations, commissions and dedications, amongst much else, this book is a key reference source for all those interested in Peter Maxwell Davies and his music     **Perspectives on Peter Maxwell Davies** Richard McGregor, 2017-07-05 As a composer, one forgets in time the fine detail of composition processes which produced past work; it must be left to scholars to recreate slowly and painstakingly earlier creative processes. Peter Maxwell Davies. In the eight essays presented here, leading scholars of the music of Peter Maxwell Davies explore some of the composer's creative processes. David Roberts, Peter Owens and Richard McGregor examine Davies's employment of pitch-class sets and other models evident in his sketch material, while Joel Lester looks at the serial elements that produce structure and effect in the

work Ave Maris Stella The political literary and musical influences evident in the 1987 opera Resurrection and in subsequent orchestral works come under scrutiny from John Warnaby Davies s use of older dramatic forms and ritual is the focus of Michael Burden s examination of his music theatre The composer s own descriptions of his compositional process contain distinctly modernist overtones as Arnold Whittall suggests in the concluding essay in the volume The sustained textural multiplicity evident in much of Davies s music points to this modernism It is a multiplicity mirrored in the variety of approaches taken by the commentators in this volume The differing points of view on offer complement and contrast each other allowing the reader to appreciate the different levels on which Davies s music works *The Queer Encyclopedia of Music, Dance, and Musical Theater* Claude Summers, 2012-04-24 Aficionados of music dance opera and musical theater will relish this volume featuring over 200 articles showcasing composers singers musicians dancers and choreographers across eras and styles Read about Hildegard of Bingen whose Symphonia expressed both spiritual and physical desire for the Virgin Mary and George Frideric Handel who not only created roles for castrati but was behind the Venetian opera s preoccupations with gender ambiguity Discover Alban Berg s Lulu opera s first openly lesbian character And don t forget Kiss Me Kate the hit 1948 Broadway musical written by Cole Porter married though openly gay directed by John C Wilson No l Coward s ex lover and featuring Harold Lang who had affairs with Leonard Bernstein and Gore Vidal No single volume has ever achieved the breadth of this scholarly yet eminently readable compendium It includes overviews of genres as well as fascinating biographical entries on hundreds of figures such as Peter Tchaikovsky Maurice Ravel Sergei Diaghilev Bessie Smith Aaron Copland Stephen Sondheim Alvin Ailey Rufus Wainwright and Ani DiFranco [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 [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 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.

*The Music of Simon Holt* David Charlton, 2017. *Duende y Duelos*: the Andalusian spirit in the Lorca settings. Anthony Gilbert. An interplay of passion and spirit. *The nightingale's to blame*. Richard E. McGregor. Images in sound: movement, harmony and colour in the early music. Philip Rupprecht. Myth and narrative in 3 for Icarus. Edward Venn. Sound, sense and syntax: the Emily Dickinson settings. Steph Power. Piano music. Stephen Gutman. Redefining the cello's voice: musical agency in feet of clay. Rebecca Thumpston. Performance and reflections. Holt's music for oboe and cor anglais. Melinda Maxwell. Shaking the bars: the yellow wallpaper. Steph Power. Listening to the river's road: stance, texture and space in the concertos. David Beard. Orchestral works in performance. Thierry Fischer. Oblique themes and still centres: a conversation between Julia Bardsley and Simon Holt.

Sketching and idea gathering Simon Speare Art conceptualism and politics in Holt s music David Charlton The New Music Theater Eric Salzman,Thomas Desi,2008-11-06 Alternatives to grand opera and the popular musical can be traced at least as far back as the 1912 premiere of Schoenberg s Pierrot Lunaire Yet this ongoing history has never been properly sorted out its complex ideas and philosophy as well as musical and theatrical achievements never brought fully to light The New Music Theater is the first comprehensive attempt in English to cover this still emerging art form in its widest range This book provides a wealth of examples and descriptions not only of the works themselves but of the concepts ideas and trends that have gone into the evolution of what may be the most central performance art form of the post modern world Authors Salzman and Desi consider the subject of music theatre from a social as well as artistic point of view exploring how theatre works in culture and how music works in the theatre Illuminating their discussion with illustrations from current artists and their works The New Music Theater both describes where we have been and points the way to the future of this all encompassing art form

**The Art of Appreciation** Kate Guthrie,2021-07-13 From the BBC Proms to Bernstein s Young People s Concerts initiatives to promote classical music have been a pervasive feature of twentieth century musical life The goal of these initiatives was rarely just to reach a larger and more diverse audience but to teach a particular way of listening that would help the public appreciate music This book examines for the first time how and why music appreciation has had such a defining and long lasting impact well beyond its roots in late Victorian liberalism It traces the networks of music educators philanthropists policy makers critics composers and musicians who rather than resisting new mass media sought to harness their pedagogic potential The book explores how listening became embroiled in a nexus of modern problems around citizenship leisure and education In so doing it ultimately reveals how a new cultural milieu the middlebrow emerged at the heart of Britain s experience of modernity

*Masterworks of 20th-Century Music* Douglas Lee,2013-01-11 Masterworks of 20th Century Music introduces more than one hundred of the greatest compositions by world renowned composer that have entered the standard orchestral repertory The author surveyed dozens of major American orchestras to focus on those works that an average audience member is most likely to hear Concertgoers who are intimidated by the modern repertoire finally have a single resource that will help them understand and enjoy it Like an educated guide he walks the listener through the piece explaining how all the elements come together to form a unified whole This book serves the general reader interested in 20th century music plus students teachers and scholars

**Australian Music and Modernism, 1960-1975** Michael Hooper,2019-10-31 Drawing on newly available archival material key works and correspondence of the era Australian Music and Modernism defines Australian Music as an idea that emerged through the lens of the modernist discourse of the 1960s and 70s At the same time that the new Australian Music was distinctive of the nation it was also thoroughly connected to practices from Europe and shaped by a new engagement with the music of Southeast Asia This book examines the intersection of nationalism and modernism at this formative time During the early

stages of Australian Music there was disagreement about what the idea itself ought to represent and indeed whether the idea ought to apply at all Michael Hooper considers various perspectives offered by such composers as Peter Sculthorpe Richard Meale and Nigel Butterley and analyzes some of the era's significant works to articulate a complex understanding of Australian Music at its inception

**Richard Rodney Bennett: The Complete Musician** Paul Harris, Anthony Meredith, 2011-08-01 Sir Richard Rodney Bennett in the enormous diversity of his activities is arguably the most complete musician of all time Not only does he have a remarkable 300 commissioned concert works to his credit which have established him among the leading British twentieth century composers yet at the same time with supreme success he has also contrived to lead several completely different musical lives For some he is the ultimate exponent of crossover as epitomised in his remarkable Concerto for Stan Getz and concert works for Cleo Laine Others remember him as a concert pianist with a special enthusiasm for pioneering contemporary music his partnerships with Susan Bradshaw Jane Manning and Barry Tuckwell being particularly notable Meanwhile he also has over 70 film and television scores to his credit the many classic titles ranging from Murder on the Orient Express and Far From the Madding Crowd to Equus and Four Weddings and a Funeral For cabaret and jazz club devotees he is again something completely different one of the finest and most knowledgeable of all exponents of the Great American Songbook a much in demand singer and accompanist over the past thirty five years and as such the stage partner of some of the most glamorous performers in the business This then is a book about a uniquely gifted musician It is also a study of a most engaging personality and a fascinatingly complex human being Anthony Meredith whose two previous collaborations with co researcher Paul Harris were the highly praised biographies of Malcolm Arnold and Malcolm Williamson has been a widely published writer over the past twenty five years He is a member of MCC a Friend of Covent Garden and Northern Ballet His co researcher Paul Harris is a leading music educationalist well known for his seminars workshops and masterclasses with over 500 books to his name

**Handbook of Guitar and Lute Composers** Hannu Annala, Heiki Matlik, 2010-10-07 In compiling this landmark sourcebook Finnish guitarists Hannu Annala and Heiki Matlik consulted more than 70 music texts as well as dozens of composer resumes acquired from the musical information centers of several countries During the writing process which lasted for more than three years they received additional information from many modern composers including Leo Brouwer and Reginald Smith Brindle among others In addition several internationally renowned performing guitarists provided valuable information these include Magnus Andersson Sweden Remi Boucher Canada Margarita Escarpa Spain Aleksander Frauchi Russia and David Tanenbaum USA among others The authors aim was to write a well structured book with separate chapters for each instrument such as the Renaissance and Baroque guitar the Renaissance and Baroque lute the vihuela etc This unique structure enables the reader to easily discover which composers wrote for a certain instrument during any given period In addition to the composers one would expect to find in such a comprehensive listing the book documents several historical and modern composers for whom

little previous information has been available the book's list of more than 400 guitar and lute concertos dating from the Baroque era to the present day is a totally unprecedented Short introductions regarding guitar and lute like instruments as well as their basic histories are provided at the beginning of the book the authors hope that the Handbook of Guitar and Lute Composers will serve as a practical guide for both amateurs and professionals encouraging further study of the history of these instruments and expanding the repertoire heard on today's concert stage *Music Theatre in Britain* Michael Hall, 2015 The author a former BBC radio producer conducted interviews with many leading British composers of the day and his account provides for a unique insight into this often overlooked genre Based on Michael Hall's many interviews with leading British composers of the genre this book looks at the heyday of the British Music Theatre in the 1960s and 70s a period when the author as a BBC radio producer was actively involved with the contemporary music scene Music Theatre a composite of music singing dancing and speaking distinct from traditional opera and ballet has its roots in works by Monteverdi Schoenberg Satie Stravinsky Weill Hindemith and Eisler but flourished anew in the 1960s in America Britain and Europe Hall's book presents an account of the context for the activity of Birtwistle Goehr and Maxwell Davies it uncovers details of little known early works by other major figures such as Cardew and Tavener and it recognises the highly distinctive contributions of composers whose works are less well known Music Theatre in Britain also throws new light upon the reaction of British composers to the economic and social upheavals of the Sixties offering a distinct and valuable contribution to our understanding of the relationship of the post war musical avant garde to social movements and ideology Music Theatre in Britain will be of interest to all those working in the field of late twentieth century British music to students of composition and to composers performers and producers of Music Theatre MICHAEL HALL who died in August 2012 had a long career as a conductor founder of Royal Northern Sinfonia BBC producer and broadcaster university lecturer and writer on music

*Historical Dictionary of Choral Music* Melvin P. Unger, 2023-08-14 A Library Journal Starred Review March 2024 praises the book as a remarkable resource that will please both musical professionals and amateurs along with teachers and their students and conductors and singers Throughout the ages people have wanted to sing in a communal context This desire apparently stems from a deeply rooted human instinct Consequently choral performance historically has often been related to human rituals and ceremonies especially rites of a religious nature Historical Dictionary of Choral Music Second Edition contains a chronology an introduction and an extensive bibliography The dictionary section has more than 1 300 cross referenced entries on composers conductors choral ensembles choral genres and choral repertoire This book is an excellent resource for students researchers and anyone wanting to know more about choral music *Notes* Music Library Association, 1997 **The Oxford Dictionary of the Christian Church** Andrew Louth, 2022-02-17 Uniquely authoritative and wide ranging in its scope The Oxford Dictionary of the Christian Church is the indispensable reference work on all aspects of the Christian Church It contains over 6 500 cross referenced A Z entries and offers unrivalled coverage of all

aspects of this vast and often complex subject from theology churches and denominations patristic scholarship and the bible to the church calendar and its organization popes archbishops other church leaders saints and mystics In this new edition great efforts have been made to increase and strengthen coverage of non Anglican denominations for example non Western European Christianity as well as broadening the focus on Christianity and the history of churches in areas beyond Western Europe In particular there have been extensive additions with regards to the Christian Church in Asia Africa Latin America North America and Australasia Significant updates have also been included on topics such as liturgy Canon Law recent international developments non Anglican missionary activity and the increasingly important area of moral and pastoral theology among many others Since its first appearance in 1957 the ODCC has established itself as an essential resource for ordinands clergy and members of religious orders and an invaluable tool for academics teachers and students of church history and theology as well as for the general reader

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