

# Milton Babbitt Words about Music

*Edited by Stephen Dembski and Joseph N. Straus*



# Milton Babbitt Words About Music

**James Wierzbicki**



## **Milton Babbitt Words About Music:**

**Milton Babbitt** Milton Babbitt, 1987 Many consider Pulitzer Prize winning composer Milton Babbitt to be the preeminent figure in post World War II American music Beyond the extraordinary power of his music he is also as he says somewhat known as a talker In fact he is renowned as an energetic teacher and inspired lecturer In 1983 at the University of Wisconsin Madison Babbitt presented a concise summary of his most essential musical insights in a series of lectures and seminars These are gathered here presenting for the first time in book form a comprehensive overview of the subjects that have formed the core of his teaching for the past forty years Babbitt's central concern in these lectures is the twelve tone tradition with which he is so closely identified His discussion of this tradition ranges from close consideration of specific compositional problems to frank evaluation of his own position in that tradition In his characteristically penetrating way Babbitt discusses the most controversial issues in twentieth century music from serialism and atonality to the responsibility of the listener and the place of music in the university Until now few have had direct exposure to Babbitt's ideas In Madison he spoke to a variety of audiences and because of the pedagogical context his presentation was direct and explanatory This volume preserves the dazzling constructions and spontaneous excitement of his spoken language At the time of publication Milton Babbitt was William Shubael Conant Professor of Music Emeritus at Princeton University He has been showered with awards during his long and distinguished career including the Pulitzer Prize 1982 and a prestigious MacArthur Fellowship 1986 He was a member of the National Institute of Arts and Letters and a Fellow of the American Academy of Arts and Sciences

[An Introduction to the Music of Milton Babbitt](#) Andrew Mead, 2014-07-14 In this celebration of Milton Babbitt's art Andrew Mead explores the development of a central figure in contemporary American music As a teacher and writer Babbitt has influenced two generations of students including such notable musicians as Stephen Sondheim and Donald Martino He has helped establish the study of music theory as a serious academic pursuit and his articles on Schoenberg Stravinsky and the twelve tone system constitute a seminal body of research But Babbitt is first and last a composer whose works are in Mead's words truly music to be heard With Mead as a guide we discover the strong emotional and expressive charge of Babbitt's music that is inextricably entwined with its structure Babbitt is a twelve tone composer unabashedly so and it is precisely his profound understanding of Arnold Schoenberg's epochal insight that gives Babbitt's music its special quality By examining the underlying principles of twelve tone composition Mead allows us to appreciate Babbitt's music on its own terms as a richly varied yet unified body of work In achieving this purpose he provides an excellent introduction to twelve tone music in general Without relying on professional jargon he lucidly and succinctly explains Babbitt's complexities A catalog of compositions a discography and a bibliography complete a book that will interest performers music theorists and music historians as well as other readers who are enthusiastic or curious about contemporary musical works Originally published in 1994 The Princeton Legacy Library uses the latest print on demand technology to again make available

previously out of print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

*Sounds and Words*, 1976

**Reader's Guide to Music** Murray Steib, 2013-12-02. The Reader's Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music. Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic. The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology.

**Schoenberg, Wittgenstein and the Vienna Circle** James Kenneth Wright, 2007. In 2006 Schoenberg, Wittgenstein and the Vienna Circle received a Lewis Lockwood Award Finalist from the American Musicological Society for outstanding new books on musicological topics. This study examines relativistic aspects of Arnold Schoenberg's harmonic and aesthetic theories in the light of a framework of ideas presented in the early writings of Ludwig Wittgenstein, the logician philosopher of language and Schoenberg's contemporary and Austrian compatriot. The author has identified correspondences between the writings of Schoenberg, the early Wittgenstein, the *Tractatus Logico-Philosophicus* in particular and the Vienna Circle of philosophers on a wide range of topics and themes. Issues discussed include the nature and limits of language, musical universals, theoretical conventionalism, word to world correspondence in language, the need for a fact and comparison based approach to art criticism and the nature of music, theoretical formalism and mathematical modeling. Schoenberg and Wittgenstein are shown to have shared a vision that is remarkable for its uniformity and balance, one that points toward the reconciliation of the positivist/relativist dualism that has dominated recent discourse in music theory. Contrary to earlier accounts of Schoenberg's harmonic and aesthetic relativism, this study identifies a solid epistemological core underlying his thought, a view that was very much in step with Wittgenstein and the Vienna Circle and thereby with the most vigorous and pivotal developments in early twentieth century intellectual history.

**Music in the Age of Anxiety** James Wierzbicki, 2016-04-30. Derided for its conformity and consumerism, 1950s America paid a price in anxiety. Prosperity existed under the shadow of a mushroom cloud. Optimism wore a Bucky Beaver smile that masked worry over threats at home and abroad. But even dread could not quell the revolutionary changes taking place in virtually every form of mainstream music. Music historian James Wierzbicki sheds light on how the Fifties pervasive moods affected its sounds. Moving across genres established pop, country, opera and transfigured experimental rock, jazz. Wierzbicki delves into the social dynamics that caused forms to emerge or recede, thrive or fade away. Red scares and white flight, sexual politics and racial tensions, technological progress and demographic upheaval, the influence of each rooted the music of this volatile

period to its specific place and time Yet Wierzbicki also reveals the host of underlying connections linking that most apprehensive of times to our own uneasy present *A Theory of Music Analysis* Dora A. Hanninen, 2012 This book introduces a theory of music analysis that one can use to explore aspects of segmentation and associative organization in a wide range of repertoire including Western classical music from the Baroque to the present with potential applications to jazz and popular music and some non Western musics Rather than a methodology the theory provides analysts with precise language and a broad flexible conceptual framework through which they can formulate and investigate questions of interest and develop their own interpretations of individual pieces and passages The theory begins with a basic distinction among three domains of musical experience and discourse about it the sonic psychoacoustic the contextual or associative sparked by varying degrees of repetition and the structural guided by a specific theory of musical structure or syntax invoked by the analyst A comprehensive presentation of the theory with copious musical illustrations is balanced with close analyses of works by Beethoven Debussy Nancarrow Riley Feldman and Morris Dora A Hanninen is professor of music theory at the University of Maryland She received the 2010 Outstanding Publication Award from the Society for Music Theory **The Harvard Biographical Dictionary of Music** Don Michael Randel, 1996 Biographical dictionary emphasizes classical and art music also gives ample attention to the classics as well as Jazz Blues rock and pop and hymns and showtunes across the ages

**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 **Dictionary of American Classical Composers** Neil Butterworth, 2013-10-02 The Dictionary of American Classical Composers covers over 650 composers active from the 18th century to today Covering all classical styles it offers the most comprehensive overview of key composers in the United States available Entries include basic biographical information and critical analysis of each composer's key works and ideas Entries also include worklists and bibliographic information Whenever possible the entries will have been checked by the composers themselves to assure greatest possible accuracy This new edition completely updated and expanded from the 1984 edition also includes over 200 historic photographs **The Music of Ruth Crawford Seeger** Joseph N. Straus, 2003-12-18 This book is the first to study the music of Ruth Crawford Seeger widely considered to be the most important American woman composer of this century Indeed it is the first full length analytical study of the music of any woman composer The book contains extensive technical descriptions of Ruth Crawford Seeger's music and also considers her in relation to her contemporaries and to the history of women and music **Understanding Post-Tonal Music** Miguel A. Roig-Francolí, 2021-02-25 Understanding Post Tonal Music is a student centered textbook that explores the compositional and musical processes of twentieth century post tonal music Intended for undergraduate or general graduate courses on the theory and analysis of twentieth century music this book will increase the accessibility of post tonal music by providing

students with tools for understanding pitch organization rhythm and meter form texture and aesthetics By presenting the music first and then deriving the theory Understanding Post Tonal Music leads students to greater understanding and appreciation of this challenging and important repertoire The updated second edition includes new Explorations features that guide students to engage with pieces through listening and a process of exploration discovery and discussion a new chapter covering electronic computer and spectral musics and additional coverage of music from the twenty first century and recent trends The text has been revised throughout to enhance clarity both by streamlining the prose and by providing a visual format more accessible to the student

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 Rest Is Noise Alex Ross, 2007-10-16 Ross music critic for The New Yorker journeys from Vienna before the First World War to New York in the 1970s and 80s The result is not so much a history of 20th century music as it is a history of the 20th century through its music

**The Pleasure of Modernist Music** Arved Mark Ashby, 2004 The debate over modernist music has continued for almost a century from Berg's Wozzeck and Webern's Symphony Op 21 to John Cage's renegotiation of musical control the unusual musical practices of the Velvet Underground and Stanley Kubrick's use of Ligeti's Lux Aeterna in the epic film 2001 The composers discussed in these pages including Bartók Stockhausen Bernard Herrmann Steve Reich and many others are modernists in that they are defined by their individualism whether covert or overt and share a basic urge toward redesigning musical discourse The aim of this volume is to negotiate a varied and open middle ground between polemical extremes of reception The contributors sketch out the possible significance of a repertory that in past discussions has been deemed either meaningless or beyond describable meaning With an emphasis on recent aesthetics and contexts including film music sexuality metaphor and ideas of a listening grammar they trace the meanings that such works and composers have held for listeners of different kinds None of them takes up the usual mandate of educated listening to modernist works the notion that a person can appreciate difficult music if given enough time and schooling

Instead the book defines novel but meaningful avenues of significance for modernist music avenues beyond those deemed appropriate or acceptable by the academy While some contributors offer new listening strategies most interpret the listening premise more loosely as a metaphor for any manner of personal and immediate connection with music In addition to a previously untranslated article by Pierre Boulez the volume contains articles all but one previously unpublished by twelve distinctive and prominent composers music critics and music theorists from America Europe Australia and South Africa Arved Ashby Amy Bauer William Bolcom Jonathan Bernard Judy Lochhead Fred Maus Andrew Mead Greg Sandow Martin Scherzinger Jeremy Tambling Richard Toop and Lloyd Whitesell Arved Ashby is Associate Professor of Music at the Ohio State University

Words and Music J. G. Williamson, 2005-07-01 Word and music studies is a relatively young discipline that has nonetheless generated a substantial amount of work Recent studies in the field have embraced music in literature word music formal parallels to music in literature verbal music music and literature vocal music and literature in music programme music Other positions have been defined in which song exists as an analysable category distinct from words and music and requiring its own grammar Much of the literature has tended to focus on readings of the literary text pushing theoretical and analytical concerns in music to one side a trend that is as apparent among musicologists as among literary historians The essays presented here from the third Liverpool Music Symposium seek accordingly to redress this situation Contributors tackle the study of words and music from a number of standpoints examining artists as diverse as Eminem Patti Smith and Arnold Schoenberg

Words and Music Peter Dickinson, 2016 Articles tributes and reminiscences of composer pianist and author Peter Dickinson are here brought together for the first time Peter Dickinson made an enduring contribution to British musical life and his music has been regularly performed and recorded by leading musicians His writings brought together here for the first time are equally noteworthy Covering well over half a century the subjects are fascinatingly varied Apart from musical interests ranging from Charles Ives to John Cage they touch on literature and Dickinson's meetings with W H Auden and Philip Larkin are an intriguing insight that led to his Auden songs and the chamber work Larkin's Jazz American themes are prominent in this collection There are unique reviews of concert life in New York from 1959 to 1961 an account of the teaching programme at the Juilliard School of Music at that time three studies of Ives and features containing original material on Copland Thomson and Cage all of whom Dickinson knew Features on Erik Satie include the imaginary discussion marking his centenary in 1966 Dickinson also writes about his own music providing an insight into what it was like being a British composer in the later twentieth century Peter Dickinson was born in Lancashire in 1934 and lived in Suffolk until his passing His 80th birthday was marked by a whole variety of tributes including concerts articles broadcasts and various interviews some included in this book PETER DICKINSON was a British composer and pianist as well as author and editor of Boydell URP books on Berkeley Copland Cage Barber and Berners As a pianist Dickinson had a twenty five year international partnership with his sister the mezzo Meriel Dickinson for whom he wrote song cycles to

poems of E E Cummings Gregory Corso and Stevie Smith He was a regular contributor to BBC Radio 3 and was widely read as a critic on the Gramophone He was an Emeritus Professor of the Universities of Keele and London and was chair of the Bernarr Rainbow Trust for which he edited several books on music education      Keeping Score David Schwarz, Anahid Kassabian, Lawrence Siegel, 1997 Keeping Score is a diverse collection of essays that argues for and demonstrates the current effort to redefine the methods goals and scope of musical scholarship This volume gives voice to new directions in music studies including traditional and new musicology music and psychoanalysis music and film popular music studies and gay and lesbian studies These essays speak to music study from within its own language and enter into important conversations already taking place across disciplinary boundaries throughout the academy      **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      **Sounds and Words**, 1977

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