



Paul Henry Lang



PROBLEMS OF
MODERN MUSIC

The Princeton Seminar in
Advanced Musical Studies



Forgotten Books

Problems Of Modern Music The Princeton Seminar In Advanced Musical Studies

John Beckwith, Udo Kasemets



Problems Of Modern Music The Princeton Seminar In Advanced Musical Studies:

Problems of Modern Music Paul Henry Lang, 1962 By way of introduction we may sketch in the background from which this mid century stock taking grew and perhaps add a few comments of our own The first half of the 20th century passed under the sign of violent antitheses First there was revolutionary dissolution followed by severe tradition oriented concentration emphatic subjectivity then dogged objectivity and studied collectivism The same extremes can be detected in the constituent features of music Form became so fragmented that its dangling remnants could hardly be detected but subsequently it solidified triumphantly rediscovering age old esthetic tenets and then petrified

Problems of Modern Music Paul Henry Lang, 2003-01-01 *Problems of Modern Music* Paul Henry Lang, 2017-06-24 Excerpt from Problems of Modern Music The Princeton Seminar in Advanced Musical Studies At first Impressionism seemed to be the only durable movement the only style capable of preserving European traditions because in essence neither Debussy nor his disciples and imitators broke the old frames they merely loosened them They did find many new colors and made the orchestra even more dazzling the result being that Ravel Dukas Delius Falla even the American Griffes are still welcome to subscription audiences as modern composers As a matter of fact some of our justly admired brilliant and slick orchestras were built to cope with this very style But this is a hothouse art that needs artificial heating and by the time Ravel died the school was so destitute of substance that the much admired composer of *Daphnis et Chloe* was reduced to orchestrating Mussorgsky All of them sought exotic subjects and themes for they felt that Europe's Impressionistic pomp needed colonies to replenish its color resources Delius turned to the Appalachians Roussel and Holst to Indian lore and so forth Others rediscovered folksong and English Irish Jewish and American folk tunes invaded their music But gradually musicians became satiated with the winter garden of Impressionism and began to rebel It is characteristic that the leaders of the anti Impressionist movement came from its very core Satie Milhaud Honegger Stravinsky All of them began as Impressionists it was only later that they struck out in other directions It was obvious that the Impressionism of the early century had to be outgrown very much as had the Rococo of the mid 18th century About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at www.forgottenbooks.com This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works

The Oxford Handbook of Western Music and Philosophy Tomás McAuley, Nanette Nielsen, Jerrold Levinson, Ariana Phillips-Hutton, 2021 The Oxford Handbook of Western Music and Philosophy celebrates the ways in which musicians have historically called upon philosophy as a source of inspiration and encouragement and scholars of music through the ages have turned to philosophy for insight into music and into the worlds that sustain it

Muziáki

Modernizam--nova Tumaćenja Dejan Despić, Melita Milin, 2008

Such Freedom, If Only Musical Peter J

Schmelz, 2009-03-04 Following Stalin's death in 1953 during the period now known as the Thaw Nikita Khrushchev opened up greater freedoms in cultural and intellectual life. A broad group of intellectuals and artists in Soviet Russia were able to take advantage of this and in no realm of the arts was this perhaps more true than in music. Students at Soviet conservatories were at last able to use various channels, many of questionable legality, to acquire and hear music that had previously been forbidden and visiting performers and composers brought young Soviets new sounds and new compositions. In the 1960s composers such as Andrey Volkonsky, Edison Denisov, Alfred Schnittke, Arvo Pärt, Sofia Gubaidulina, and Valentin Silvestrov experimented with a wide variety of then new and unfamiliar techniques ranging from serialism to aleatory devices and audiences eager to escape the music of predictable sameness typical of socialist realism were attracted to performances of their new and unfamiliar creations. This unofficial music by young Soviet composers inhabited the gray space between legal and illegal. *Such Freedom, If Only Musical* traces the changing compositional styles and politically charged reception of this music and brings to life the paradoxical freedoms and sense of resistance or opposition that it suggested to Soviet listeners. Author Peter J. Schmelz draws upon interviews conducted with many of the most important composers and performers of the musical Thaw and supplements this first-hand testimony with careful archival research and detailed musical analyses. The first book to explore this period in detail, *Such Freedom, If Only Musical* will appeal to musicologists and theorists interested in post-war arts movements, the Cold War, and Soviet music, as well as historians of Russian culture and society.

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.

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

Oxford History of Western Music Richard Taruskin, 2009-07-27 The Oxford History of Western Music is a magisterial survey of the traditions of Western music by one of the most prominent and provocative musicologists of our time This text illuminates through a representative sampling of masterworks those themes styles and currents that give shape and direction to each musical age Taking a critical perspective this text sets the details of music the chronological sweep of figures works and musical ideas within the larger context of world affairs and cultural history Written by an authoritative opinionated and controversial figure in musicology The Oxford History of Western Music provides a critical aesthetic position with respect to individual works a context in which each composition may be evaluated and remembered Taruskin combines an emphasis on structure and form with a discussion of relevant theoretical concepts in each age to illustrate how the music itself works and how contemporaries heard and understood it It also describes how the c

The Whistling Blackbird Robert Morris, 2010 A collection of essays on new music composers and issues in American music criticism and aestheticson by composer and music theorist Robert Morris The Whistling Blackbird Essays and Talks on New Music is the long awaited book of essays from Robert Morris the greatly admired composer and music theorist In these essays Morris presents a new and multifaceted view of recent developments in American music His views on music as well as his many compositions defy easy classification favoring instead a holistic creative and critical approach The Whistling Blackbird contains fourteen essays and talks divided into three parts preceded by an Overture that portrays what it means to compose music in the United States today Part 1 presents essays on American composers John Cage Milton Babbitt Richard

Swift and Stefan Wolpe Part 2 comprises talks on Morris's music that illustrate his ideas and creative approaches over forty years of music composition including his outdoor compositions an ongoing project that began in 1999 Part 3 includes four essays in music criticism on the relation of composition to ethnomusicology on phenomenology and attention on music theory at the millennium and on issues in musical time Threaded throughout this collection of essays are Morris's diverse and seemingly disparate interests and influences English romantic poetry mathematical combinatorics group and set theory hiking Buddhist philosophy Chinese and Japanese poetry and painting jazz and nonwestern music chaos theory linguistics and the American transcendental movement exist side by side in a fascinating and eclectic portrait of American musical composition at the dawn of the new millennium Robert Morris is Professor of Music Composition at the Eastman School of Music University of Rochester **Journal of Music Theory**, 1960 **Roger Sessions on Music** Roger

Sessions, 2015-03-08 Over the past fifty years Roger Sessions has developed in articles lectures and addresses various themes that reflect the stages of his own musical and intellectual growth These themes form the basis of the present collection of essays Many of the essays deal with specific problems that musicians especially composers have faced during the past five decades problems related to new musical styles and techniques to the position of composers in society to their responsibilities as teachers to their role during the period of the world wars to the mutual reactions of composer and audience and to the basic questions of musical form and expression The collection also includes a set of critical essays on such seminal figures as Bloch Schoenberg and Stravinsky Roger Sessions is the composer of a recently recorded cantata on Whitman's *When Lilacs Last in the Dooryard Bloom'd* as well as numerous other works He is the author of *The Musical Experience of Composer Performer and Listener* Princeton Originally published in 1979 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 The Modern Composer and His World John Beckwith, Udo Kasemets, 1978-12-15 Proceedings of the International Conference of Composers attended by SCEG at the Stratford Festival Stratford Ontario in August 1960 **Gender and the Musical**

Canon Marcia J. Citron, 2024-04-22 A classic in gender studies in music Marcia J Citron's comprehensive balanced work lays a broad foundation for the study of women composers and their music Drawing on a diverse body of feminist and interdisciplinary theory Citron shows how the western art canon is not intellectually pure but the result of a complex mixture of attitudes practices and interests that often go unacknowledged and unchallenged Winner of the Pauline Alderman Prize from the International Alliance of Women in Music *Gender and the Musical Canon* explores important elements of canon formation such as notions of creativity professionalism and reception Citron surveys the institutions of power from

performing organizations and the academy to critics and the publishing and recording industries that affect what goes into the canon and what is kept out. She also documents the nurturing role played by women including mothers in cultivating female composers. In a new introduction she assesses the book's reception by composers and critics especially the reactions to her controversial reading of Chopin's sonata for piano. A key volume in establishing how the concepts and assumptions that form the western art music canon affect female composers and their music. **Gender and the Musical Canon** also reveals how these dynamics underpin many of the major issues that affect musicology as a discipline. **Reconceiving Structure in Contemporary Music** Judy Lochhead, 2015-06-19 This book studies recent music in the western classical tradition offering a critique of current analytical theoretical approaches and proposing alternatives. The critique addresses the present fringe status of recent music sometimes described as crossover postmodern post classical post minimalist etc and demonstrates that existing descriptive languages and analytical approaches do not provide adequate tools to address this music in positive and productive terms. Existing tools and concepts were developed primarily in the mid 20th century in tandem with the high modernist compositional aesthetic and they have changed little since then. The aesthetics of music composition on the other hand have been in constant transformation. Lochhead proposes new ways to conceive musical works their structurings of musical experience and time and the procedures and goals of analytic close reading. These tools define investigative procedures that engage the multiple perspectives of composers performers and listeners and that generate conceptual modes unique to each work. In action they rebuild a conceptual methodological and experiential place for recent music. These new approaches are demonstrated in analyses of four pieces: Kaija Saariaho's *Loni* 1996, Sofia Gubaidulina's *Second String Quartet* 1987, Stacy Garrop's *String Quartet no 2 Demons and Angels* 2004-05 and Anna Clyne's *Choke* 2004. This book defies the prediction of classical music's death and will be of interest to scholars and musicians of classical music and those interested in music theory musicology and aural culture. **A Language of Its Own** Ruth Katz, 2010-01-15 The Western musical tradition has produced not only music but also countless writings about music that remain in continuous and enormously influential dialogue with their subject. With sweeping scope and philosophical depth *A Language of Its Own* traces the past millennium of this ongoing exchange. Ruth Katz argues that the indispensable relationship between intellectual production and musical creation gave rise to the Western conception of music. This evolving and sometimes conflicted process in turn shaped the art form itself. As ideas entered music from the contexts in which it existed its internal language developed in tandem with shifts in intellectual and social history. Katz explores how this infrastructure allowed music to explain itself from within creating a self-referential and rational foundation that has begun to erode in recent years. A magisterial exploration of a frequently overlooked intersection of Western art and philosophy *A Language of Its Own* restores music to its rightful place in the history of ideas. **Make it New** Alfred Christopher Wagstaff, 1973 **Princeton Alumni Weekly**, 1937-08-20 *The Library and the Contemporary Arts* Betty Louise Maurstad, 1977 [The Palgrave Handbook of](#)

Music and Sound in Peak TV Janet K. Halfyard, Nicholas Reyland, 2024-12-17 The Palgrave Handbook to Music and Sound in Peak TV charts the transformation of television's sonic storytelling during the new golden age of televisual narrative from the late 1990s to the early 2020s Grounded in close analytical critical and theoretical work identifying the key traits of music and sound in this peak TV period the book casts its critical net wider to develop interpretations of significance not just for screen music studies and musicology but for screen and media studies too By theorizing peakness with respect to sound and music and by drawing together contributions from a diverse collection of prominent musicologists media scholars and practitioners this handbook provides the authoritative guide to the role music has played in creating the success of some of the most culturally and commercially significant popular art of the early twenty first century The volume contains 25 essays in three main sections Concepts and Aesthetics Practices and Production and Audiences and Interpretations Topics discussed include peakness complexity ostentatious scoring antiheroes memory franchises worldbuilding nostalgia maternity trauma actor's voices title sequences library music branding queer camp scoring kids TV captioning industry practices HBO and sound design Shows examined include The Sopranos The Wire Game of Thrones Battlestar Galactica Westworld Buffy the Vampire Slayer Stranger Things The Bridge Dexter Killing Eve Mad Men American Horror Story Rings of Power Fargo Peaky Blinders Call the Midwife Twin Peaks and Twin Peaks The Return

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