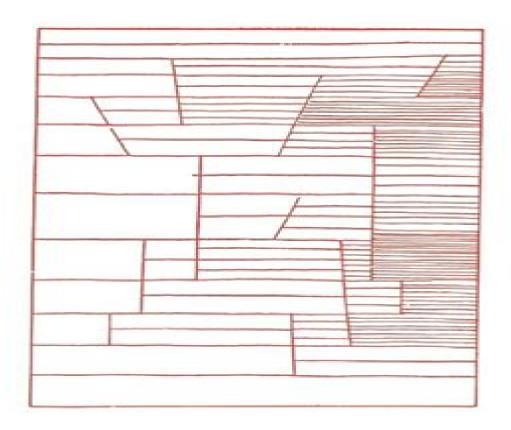
## Serial Music, Serial Aesthetics

Compositional Theory in Post-War Europe



M. J. Grant

CAMBRIDGE

# <u>Serial Music Serial Aesthetics Compositional Theory In</u> <u>Post War Europe Music In The Twentieth Century</u>

**Martin Iddon** 

## Serial Music Serial Aesthetics Compositional Theory In Post War Europe Music In The Twentieth Century:

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the way that ideology is presented on stage To watch or listen is to engage with a vivid artistic testament to the ideological world of mid twentieth century Britain But it is more than that too because in many ways Britten's operas continue to proffer a diagnosis of certain unresolved problems in our own time Only rarely as in Peter Grimes which shows the violence inherent in all forms of social and psychological identification does Britten unmistakably call into question fundamental precepts of his contemporary ideology This has not however prevented some writers from romanticizing Britten as a quiet revolutionary This book argues in contrast that his operas and some interpretations of them have obscured a greater social and philosophical complicity that it is timely if at the same time uncomfortable for his early twenty first century audiences to address

British Musical Modernism Philip Ernst Rupprecht, 2015-07-09 The first in depth historical analysis of British art music post 1945 providing a group portrait of eleven composers ranging from avant garde to pop Luigi Nono Carola Nielinger-Vakil, 2015 Carola Nielinger Vakil examines selected works by Nono in the historical context of Italy and Germany Luigi Dallapiccola and Musical Modernism in Fascist Italy Ben Earle, 2013-08-15 Luigi Dallapiccola is after 1945 widely considered a defining figure in twentieth century Italian musical modernism whose compositions bear passionate witness to the historical period through which he lived In this book Ben Earle focuses on three major works by the composer the one act operas Volo di notte Night Flight and Il prigioniero The Prisoner and the choral Canti di prigionia Songs of Imprisonment setting them in the context of contemporary politics to trace their complex path from fascism to resistance Earle also considers the wider relationship between musical modernism and Italian fascism exploring the origins of musical modernism and investigating its place in the institutional structures created by Mussolini's regime In doing so he sheds new light on Dallapiccola's work and on the cultural politics of the early twentieth century to provide a history of musical modernism in Italy from the fin de si cle to the early Cold War 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 Stravinsky's Piano Graham Griffiths, 2013-02-21 Stravinsky's reinvention in the early 1920s as both neoclassical composer and concert pianist is here placed at the centre of a fundamental reconsideration of his whole output viewed from the unprecedented perspective of his relationship with the piano Graham Griffiths assesses Stravinsky s musical upbringing in St Petersburg with emphasis on his education at the hands of two extraordinary teachers whom he later either ignored or denounced Leokadiya Kashperova for piano and Rimsky Korsakov for instrumentation Their message Griffiths argues enabled Stravinsky to formulate from that intensely Russian experience an internationalist brand of neoclassicism founded upon the premises of objectivity and craft Drawing directly on the composer's manuscripts Griffiths addresses Stravinsky s lifelong fascination with counterpoint and with pianism s constructive processes Stravinsky s Piano presents both of these as recurring features of the compositional attitudes that Stravinsky consistently applied to his works whether Russian neoclassical or serial and regardless of idiom and genre Stravinsky and the Russian Period Pieter C.

van den Toorn, John McGinness, 2012-05-10 Van den Toorn and McGinness take a fresh look at the dynamics of Stravinsky s musical style from a variety of analytical critical and aesthetic angles Starting with processes of juxtaposition and stratification the book offers an in depth analysis of works such as The Rite of Spring Les Noces and Renard Characteristic features of style melody and harmony are traced to rhythmic forces including those of metrical displacement Along with Stravinsky s formalist aesthetics the strict performing style he favoured is also traced to rhythmic factors thus reversing the direction of the traditional causal relationship Here aesthetic belief and performance practice are seen as flowing directly from the musical invention The book provides a counter argument to the criticism and aesthetics of T W Adorno and Richard Taruskin and will appeal to composers critics and performers as well as scholars of Stravinsky s music Piano Marilyn Nonken, 2014-03-13 Marilyn Nonken finds precedent in the works of pianist composers Liszt Scriabin and Debussy for spectral attitudes towards the musical experience The Musical Language of Pierre Boulez Jonathan Goldman, 2011-02-17 A fresh look at the musical universe of arguably one of the most influential composers of the twentieth Polish Music since Szymanowski Adrian Thomas, 2008-02-01 This book looks at Polish music since 1937 and its interaction with political and cultural turmoil In Part I musical developments are placed in the context of the socio political upheavals of inter war Poland Nazi occupation and the rise and fall of the Stalinist policy of socialist realism 1948 54 Part II investigates the nature of the thaw between 1954 and 1959 focusing on the role of the Warsaw Autumn Festival Part III discusses how composers reacted to the onset of serialism by establishing increasingly individual voices in the 1960s In addition to a discussion of sonorism from Penderecki to Szalonek it considers how different generations responded to the modernist aesthetic Bacewicz and Lutoslawski Baird and Serocki G recki and Krauze Part IV views Polish music since the 1970s including the issue of national identity and the arrival of a talented generation and its ironic postmodern slant on the John Cage and David Tudor Martin Iddon, 2013-03-07 John Cage is best known for his indeterminate music which past leaves a significant level of creative decision making in the hands of the performer But how much licence did Cage allow Martin Iddon's book is the first volume to collect the complete extant correspondence between the composer and pianist David Tudor one of Cage's most provocative and significant musical collaborators. The book presents their partnership from working together in New York in the early 1950s through periods on tour in Europe until the late stages of their work from the 1960s onwards carried out almost exclusively within the frame of the Merce Cunningham Dance Company Tackling the question of how much creative flexibility Tudor was granted Iddon includes detailed examples of the ways in which Tudor realised Cage's work especially focusing on Music of Changes to Variations II to show how composer and pianist influenced one another s methods and styles **Avant-Garde on Record** Jonathan Goldman, 2023-11 An innovative contribution to music history cultural studies and sound studies Avant garde on Record revisits post war composers and their technologically oriented brand of musical modernism It describes how a broad range of figures including Pierre Boulez Karlheinz

Stockhausen Henri Pousseur Toshir Mayuzumi Claire Schapira Anthony Braxton and Gunther Schuller engaged with avant garde aesthetics while responding to a rapidly changing technologically fuelled spatialized audio culture Jonathan Goldman focuses on how contemporary listeners understood these composers works in the golden age of LPs and explores how this reception was mediated through consumer oriented sound technology that formed a prism through which listeners processed the music of their time His account reveals unexpected aspects of twentieth century audio culture from sonic ping pong to son et lumi re shows from Venetian choral music by Stravinsky to the soundscape of Niagara Falls from a Buddhist Cantata to an LP box set cast as a parlour game Musical Witness and Holocaust Representation Amy Lynn Wlodarski, 2015-07-09 This is the first musicological study entirely devoted to a comprehensive analysis of musical Holocaust representations in the Western art music tradition Through a series of chronological case studies grounded in primary source analysis Amy Lynn Wlodarski analyses the compositional processes and conceptual frameworks that provide key pieces with their unique representational structures and critical receptions. The study examines works composed in a variety of musical languages from Arnold Schoenberg s dodecaphonic A Survivor from Warsaw to Steve Reich s minimalist Different Trains and situates them within interdisciplinary discussions about the aesthetics and ethics of artistic witness At the heart of this book are important questions about how music interacts with language and history memory and trauma and politics and mourning Wlodarski s detailed musical and cultural analyses provide new models for the assessment of the genre illustrating the benefits and consequences of musical Holocaust representation in the second half of the twentieth century

Transformations of Musical Modernism Erling E. Guldbrandsen, Julian Johnson, 2015-10-26 This collection brings fresh perspectives to bear upon key questions surrounding the composition performance and reception of musical modernism

Britten's Musical Language Philip Rupprecht,2006-11-23 Blending insights from linguistic and social theories of speech ritual and narrative with music analytic and historical criticism Britten's Musical Language offers interesting perspectives on the composer's fusion of verbal and musical utterance in opera and song It provides close interpretative studies of the major scores including Peter Grimes Billy Budd The Turn of the Screw War Requiem Curlew River and Death in Venice and explores Britten's ability to fashion complex and mysterious symbolic dramas from the interplay of texted song and a wordless discourse of motives and themes Focusing on the performative and social basis of language Philip Rupprecht replaces traditional notions of textual expression in opera with the interpretation of topics such as the role of naming and hate speech in Peter Grimes the disturbance of ritual certainty in the War Requiem and the codes by which childish innocence is enacted in The Turn of the Screw Boulez, Music and Philosophy Edward Campbell, 2010-08-19 In this book Campbell explores the relationships of music philosophy and intellectual culture in the work of Pierre Boulez

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