

Remaking the Past

Musical Modernism
and the Influence of
the Tonal Tradition

Joseph N. Straus

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Remaking The Past Tradition And Influence In Twentieth Century Music

Maureen A. Carr



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Remaking the Past Joseph Straus, 2013-10-01 **The Stravinsky Legacy** Jonathan Cross, 1998-12-10 This book explores the technical and aesthetic legacy of Igor Stravinsky **The Pop Palimpsest** Lori Burns, Serge

Lacasse, 2018-01-29 A fascinating interdisciplinary collection of essays on intertextual relationships in popular music

Music in the Early Twentieth Century Richard Taruskin, 2006-08-14 Music in the Early Twentieth Century the fourth volume in Richard Taruskin's history looks at the first half of the twentieth century from the beginnings of Modernism in the last decade of the nineteenth century right up to the end of World War II Taruskin discusses modernism in Germany and France as reflected in the work of Mahler Strauss Satie and Debussy the modern ballets of Stravinsky the use of twelve tone technique in the years following World War I the music of Charles Ives the influence of peasant songs on Bela Bartok Stravinsky's neo classical phase and the real beginnings of 20th century music the vision of America as seen in the works of such composers as W C Handy George Gershwin and Virgil Thomson and the impact of totalitarianism on the works of a range of musicians from Toscanini to Shostakovich **Twentieth-Century Chamber Music** James McCalla, 2004-03 First

Published in 2003 Routledge is an imprint of Taylor Francis an informa company *The Ashgate Research Companion to Minimalist and Postminimalist Music* Keith Potter, Kyle Gann, 2016-03-23 In recent years the music of minimalist composers such as La Monte Young Terry Riley Steve Reich and Philip Glass has increasingly become the subject of important musicological reflection research and debate Scholars have also been turning their attention to the work of lesser known contemporaries such as Phill Niblock and Eliane Radigue or to second and third generation minimalists such as John Adams Louis Andriessen Michael Nyman and William Duckworth whose range of styles may undermine any sense of shared aesthetic approach but whose output is still to a large extent informed by the innovative work of their minimalist predecessors Attempts have also been made by a number of academics to contextualise the work of composers who have moved in parallel with these developments while remaining resolutely outside its immediate environment including such diverse figures as Karel Goeyvaerts Robert Ashley Arvo Pärt and Brian Eno Theory has reflected practice in many respects with the multimedia works of Reich and Glass encouraging interdisciplinary approaches associations and interconnections Minimalism's role in culture and society has also become the subject of recent interest and debate complementing existing scholarship which addressed the subject from the perspective of historiography analysis aesthetics and philosophy The Ashgate Research Companion to Minimalist and Postminimalist Music provides an authoritative overview of established research in this area while also offering new and innovative approaches to the subject **Bruckner's Symphonies** Julian

Horton, 2004-11-25 Few works in the nineteenth century repertoire have aroused such extremes of hostility and admiration or have generated so many scholarly problems as Anton Bruckner's symphonies In this 2004 book Julian Horton seeks fresh ways of understanding the symphonies and the problems they have accrued by treating them as the focus for a variety of

inter disciplinary debates and methodological controversies He isolates problematic areas in the works analysis and reception and approaches them from a range of analytical historical philosophical literary critical and psychoanalytical viewpoints The symphonies are thus explored in the context of a number of crucial and sometimes provocative themes including the political circumstances of the works production Bruckner and post war musical analysis issues of musical influence the problem of editions Bruckner and psychobiography and the composer s controversial relationship to the Nazis

Twentieth-century Music Theory and Practice Edward Pearsall, 2012 *Twentieth Century Music Theory and Practice* introduces a number of tools for analyzing a wide range of twentieth century musical styles and genres It includes discussions of harmony scales rhythm contour post tonal music set theory the twelve tone method and modernism Recent developments involving atonal voice leading K nets nonlinearity and neo Riemannian transformations are also engaged While many of the theoretical tools for analyzing twentieth century music have been devised to analyze atonal music they may also provide insight into a much broader array of styles This text capitalizes on this idea by using the theoretical devices associated with atonality to explore music inclusive of a large number of schools and contains examples by such stylistically diverse composers as Paul Hindemith George Crumb Ellen Taffe Zwilich Steve Reich Michael Torke Philip Glass Alexander Scriabin Ernest Bloch Igor Stravinsky B la Bart k Sergei Prokofiev Arnold Schoenberg Claude Debussy Gy rgy Ligeti and Leonard Bernstein This textbook also provides a number of analytical compositional and written exercises The aural skills supplement and online aural skills trainer on the companion website allow students to use theoretical concepts as the foundation for analytical listening Access additional resources and online material here <http://www.twentiethcenturymusictheoryandpractice.net> and <https://www.motivichearing.com>

The Music of Michael Nyman Pwyll ap Siôn, 2017-07-05 Nyman s rise to international prominence during the last three decades has made him one of the world s most successful living composers His music has nevertheless been criticized for its parasitic borrowing of other composers ideas and for its relentless self borrowing In this first book length study in English Pwyll ap Si laces Nyman s writings within the general context of Anglo American experimentalism minimalism and post minimalism and provides a series of useful contexts from which controversial aspects of Nyman s musical language can be more clearly understood and appreciated Drawing upon terms informed by intertextual theory in general appropriation and borrowing are first introduced within the context of twentieth century art music and theory Intertextual concepts are explained and their terms defined before Nyman s musical language is considered in relation to a series of intertextual classifications and types These types then form the basis of a more in depth study of his works during the second half of the book ranging from opera and chamber music to film Rather than restricting style and technique Nyman s intertextual approach on the contrary is shown to provide his music with an almost infinite amount of variety flexibility and diversity and this has been used to illustrate a wide range of technical aesthetic and expressive forms He composes with his ear towards the past as if it were a rich quarry to mine working like a

musical archaeologist uncovering artefacts and chiselling fresh and vibrant sonic edifices out of them *Elisabeth Lutyens and Edward Clark* Annika Forkert, 2023-10-19 The composer Elisabeth Lutyens and her second husband the conductor and music programmer Edward Clark were innovators in composition conducting programming teaching and music administration in Britain between 1918 and 1983 Controversial in their professional and personal views and tastes their achievements obscured by layers of anecdote and some self inflicted reputational harm this book critically re assesses their roles as cornerstones of structures and developments in British music that we now take for granted Key to understanding their central roles in orchestrating musical progress is the ambiguous role of influence in their work and the intimate connections between British and European music This study critically charts their professional lives in music taking a holistic approach to contextualise Lutyens and Clark s multifaceted work in music historically music analytically and culturally

Hans Werner Henze: Tristan (1973) Stephen Downes, 2017-07-05 Hans Werner Henze is a prolific and internationally famous composer of the post Second World War period He is amongst the most frequently performed and recorded composers of his generation and has been the subject of numerous festivals in several continents But he is also a composer of controversy His music has stimulated a critical polemic of notable vigour *Tristan* 1973 Henze s large scale work for piano full orchestra and electronic tape explores Henze s creative stance with regard to Wagner The work represents a powerful contribution to the tradition of *Tristan* alluding twentieth century works those by Berg and Messiaen being amongst the best known *Tristan* has been heard as a piano concerto and as a symphonic poem and is a fine example of how a single piece can interrogate the styles expressions genres and aesthetics of major often conflictual trends in European culture In this book Stephen Downes begins by placing Henze s *Tristan* in its wider context and in the context of Henze s compositional output and writings He considers Henze s description of the genesis of the work by examining row tables and sketches draft and annotated parts and a full score with corrections and conductor s annotations This analysis of form raises issues of genre harmony and melody temporality unity and intertextuality and places the work in the formal aesthetics characteristic of romanticism modernism and postmodernism Key concepts in the critical legacy of *Tristan* are discussed and the book concludes by considering Henze s later works placing the techniques and aesthetics of *Tristan* in the context of the composer s subsequent developments The book is accompanied by a CD containing the 1975 DG recording of *Tristan* conducted by Henze

The Classical Revolution John Borstlap, 2017-08-15 Essays by a prominent contemporary composer explore a current trend in classical music away from atonal characteristics and toward more traditional forms Topics include cultural identity musical meaning and the aesthetics of beauty **Sonata Fragments** Andrew Davis, 2017-08-21 An effort to expand sonata theory more solidly into the nineteenth century repertoire Notes In *Sonata Fragments* Andrew Davis argues that the Romantic sonata is firmly rooted both formally and expressively in its Classical forebears using Classical conventions in order to convey a broad constellation of Romantic aesthetic values This claim runs contrary to conventional theories of the

Romantic sonata that place this nineteenth century musical form squarely outside inherited Classical sonata procedures Building on Sonata Theory Davis examines moments of fracture and fragmentation that disrupt the cohesive and linear temporality in piano sonatas by Chopin Brahms and Schumann These disruptions in the sonata form are a narrative technique that signify temporal shifts during which we move from the outer action to the inner thoughts of a musical agent or we move from the story as it unfolds to a flashback or flash forward Through an interpretation of Romantic sonatas as temporally multi dimensional works in which portions of the music in any given piece can lie inside or outside of what Sonata Theory would define as the sonata space proper Davis reads into these ruptures a narrative of expressive features that mark these sonatas as uniquely Romantic A major achievement Michael L Klein author of *Music and the Crises of the Modern Subject*

Charles Ives and His World J. Burkholder, 2021-01-12 This volume shows Charles Ives in the context of his world in a number of revealing ways Five new essays examine Ives s relationships to European music and to American music politics business and landscape J Peter Burkholder shows Ives as a composer well versed in four distinctive musical traditions who blended them in his mature music Leon Botstein explores the paradox of how in the works of Ives and Mahler musical modernism emerges from profoundly antimodern sensibilities David Michael Hertz reveals unsuspected parallels between one of Ives s most famous pieces the Concord Piano Sonata and the piano sonatas of Liszt and Scriabin Michael Broyles sheds new light on Ives s political orientation and on his career in the insurance business and Mark Tucker shows the importance for Ives of his vacations in the Adirondacks and the representation of that landscape in his music The remainder of the book presents documents that illuminate Ives s personal life A selection of some sixty letters to and from Ives and his family edited and annotated by Tom C Owens is the first substantial collection of Ives correspondence to be published Two sections of reviews and longer profiles published during his lifetime highlight the important stages in the reception of Ives s music from his early works through the premieres of his most important compositions to his elevation as an almost mythic figure with a reputation among some critics as America s greatest composer

The Cambridge History of Twentieth-Century Music Nicholas Cook, Anthony Pople, 2004-08-05 Publisher Description

Accenting the Classics Deborah Mawer, Barbara L. Kelly, Rachel Moore, Graham Sadler, 2023 Brings new insights to the music of well known European composers by telling a fascinating little known story about French music publishing specifically through the lens of Jacques Durand s dition Classique French composers performers and musicologists acted as editors of eighteenth and nineteenth century European classics primarily for piano Among these editors were Faur Saint Sa ns Debussy Ravel and Dukas the objects of their enquiries included core works by Rameau Bach Mozart Beethoven Mendelssohn Schumann and Chopin Presenting six composer editor case studies the volume shows that the French accent both musical and cultural upon this predominantly Austro German music was highly varied Editorial responses range from scholarly approaches to those directed by performance or compositional agendas and from pan European to strongly patriotic stances Intriguing

intersections are revealed between old and new and between French and cross European canons Beyond editing the book explores the dition s role in pedagogy and performance including by pianists Robert Casadesus and Yvonne Loriod and in the reassertion of contemporary French composition especially regarding innovation around neoclassicism It will interest a wide readership including musicologists performers and concert goers cultural historians and other humanities scholars

Historical Abstracts Eric H. Boehm,2000 *Order and Disorder* Jonathan Dunsby,2004 *Order and Disorder* is the result of the first International Orpheus Academy for Music Theory held in 2003 Its theme was 20th century music and theory especially after the 1950s Five guest lecturers discussed theoretical historical and philosophical aspects of this theme in six articles In *Music Analytical Trends of the Twentieth Century* Jonathan Dunsby discusses key features in the development of music analysis from prestructuralist to postmodern times Joseph N Straus describes different ways in which intervallic and motivic ideas of the musical surface in atonal music are projected over larger spans Yves Knockaert investigates the controllability of non intention in Cage s work the compositional approach of Morton Feldman s floating thoughts and the raw state of Wolfgang Rihm s music of the 1980s In *Nature and the Sublime the Politics of Order and Disorder in Twentieth Century Music* Max Paddison exposes a history of the concept of nature in relation to music with some references to literature and the visual arts Konrad Boehmer analyses several aspects of the political economy of music in *Music and Politics In Towards a Terza Prattica* he focuses on the perspectives of the paradigmatic change which electric music has caused **After the Rite** Maureen A. Carr,2014 *After the Rite Stravinsky s Path to Neoclassicism 1914 1925* traces the evolution of Stravinsky s compositional style as he searched for his own voice in the explosive musical world of the early 20th century as he responded to harsh criticisms of his work *Music and the Crises of the Modern Subject* Michael L. Klein,2015-07-06 Departing from the traditional German school of music theorists Michael Klein injects a unique French critical theory perspective into the framework of music and meaning Using primarily Lacanian notions of the symptom that unnamable jouissance located in the unconscious and the registers of subjectivity the Imaginary the Symbolic Order and the Real Klein explores how we understand music as both an artistic form created by the subject and an artistic expression of a culture that imposes its history on this modern subject By creatively navigating from critical theory to music film fiction and back to music Klein distills the kinds of meaning that we have been missing when we perform listen to think about and write about music without the insights of Lacan and others into formulations of modern subjectivity

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Table of Contents Remaking The Past Tradition And Influence In Twentieth Century Music

1. Understanding the eBook Remaking The Past Tradition And Influence In Twentieth Century Music
 - The Rise of Digital Reading Remaking The Past Tradition And Influence In Twentieth Century Music
 - Advantages of eBooks Over Traditional Books
2. Identifying Remaking The Past Tradition And Influence In Twentieth Century Music
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Remaking The Past Tradition And Influence In Twentieth Century Music
 - User-Friendly Interface
4. Exploring eBook Recommendations from Remaking The Past Tradition And Influence In Twentieth Century Music
 - Personalized Recommendations
 - Remaking The Past Tradition And Influence In Twentieth Century Music User Reviews and Ratings
 - Remaking The Past Tradition And Influence In Twentieth Century Music and Bestseller Lists

5. Accessing Remaking The Past Tradition And Influence In Twentieth Century Music Free and Paid eBooks
 - Remaking The Past Tradition And Influence In Twentieth Century Music Public Domain eBooks
 - Remaking The Past Tradition And Influence In Twentieth Century Music eBook Subscription Services
 - Remaking The Past Tradition And Influence In Twentieth Century Music Budget-Friendly Options
6. Navigating Remaking The Past Tradition And Influence In Twentieth Century Music eBook Formats
 - ePub, PDF, MOBI, and More
 - Remaking The Past Tradition And Influence In Twentieth Century Music Compatibility with Devices
 - Remaking The Past Tradition And Influence In Twentieth Century Music Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Remaking The Past Tradition And Influence In Twentieth Century Music
 - Highlighting and Note-Taking Remaking The Past Tradition And Influence In Twentieth Century Music
 - Interactive Elements Remaking The Past Tradition And Influence In Twentieth Century Music
8. Staying Engaged with Remaking The Past Tradition And Influence In Twentieth Century Music
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Remaking The Past Tradition And Influence In Twentieth Century Music
9. Balancing eBooks and Physical Books Remaking The Past Tradition And Influence In Twentieth Century Music
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Remaking The Past Tradition And Influence In Twentieth Century Music
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Remaking The Past Tradition And Influence In Twentieth Century Music
 - Setting Reading Goals Remaking The Past Tradition And Influence In Twentieth Century Music
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Remaking The Past Tradition And Influence In Twentieth Century Music
 - Fact-Checking eBook Content of Remaking The Past Tradition And Influence In Twentieth Century Music
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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