

The background features several thick, expressive black brushstrokes. A large, sweeping stroke curves from the top left towards the bottom left. Another stroke starts near the top center and extends towards the right. A third, smaller stroke is located in the lower right quadrant. The text is positioned within the white space created by these strokes.

**THREE QUESTIONS FOR
SIXTY-FIVE COMPOSERS**

BÁLINT ANDRÁS VARGA

Three Questions For Sixty Five Composers Eastman Studies In Music

Amy Lynn Wlodarski



Three Questions For Sixty Five Composers Eastman Studies In Music:

Three Questions for Sixty-five Composers Bálint András Varga, 2011 Do today's composers draw inspiration from life experiences What has influenced recent composers How essential is it for a composer to develop a personal style This book reveals the spontaneous thoughts of some of the most famous composers from around the world about their own development as composers and their reactions to the outside world

The Dawn of Music Semiology Jonathan Dunsby, Jonathan Goldman, 2017 The dawn of music semiology showcases the work of ten leading musicologists inspired by the work of Jean Jacques Nattiez Reflecting the energy and diversity of the young field of music semiology chapters in this volume discuss music and gesture the psychology of music and the role of ethnotheory and offer new research on topics as diverse as modeling folk polyphony spatialization in the Darmstadt repertoire Schenker's theory of musical content and modernism from Wagner to Boulez

Martinů's Subliminal States Bohuslav Martinů, Thomas D. Svatos, 2018 The composer's diaries translated for the first time with commentary on his distinctive musical aesthetics and his relationship to artistic cross currents in Czechoslovakia France and America

George Rochberg, American Composer Amy Lynn Wlodarski, 2019 George Rochberg American Composer is the first comprehensive study devoted to tracing and putting into a rich cultural context the career of George Rochberg widely acknowledged as one of the most prominent musical postmodernists Drawing from unpublished materials including diaries letters sketches and personal papers the book traces the impact of two specific personal traumas Rochberg's service as an infantryman in World War II and the premature death of his son on his work as a leading composer college educator and public intellectual The book significantly expands our understanding of Rochberg's creative work by reconstructing and examining the earliest seeds of his aesthetic thinking which took root while he served in Patton's Third Army and following their development through his mature compositional period into the final stages of his long career It argues that Rochberg's military service was a transformative life experience for the young humanist one that crucially shaped his worldview and influenced his artistic creativity for the next sixty years As such it reveals personal trauma and aesthetic recovery to be the basis of Rochberg's postwar ideas about humanism musical quotation and neotonicity Amy Lynn Wlodarski is associate professor of music at Dickinson College Support for this publication was provided by the Howard Hanson Institute for American Music at the Eastman School of Music at the University of Rochester

Narratives of Identity in Alban Berg's 'Lulu' Silvio J. dos Santos, 2014 This book explores the crossroads between autobiographical narratives and musical composition in Alban Berg's *Lulu* unveiling aspects of encoded social customs gender identity and personal experiences within musical structures Exploring the crossroads between autobiographical narrative and musical composition this book examines Berg's transformation of Frank Wedekind's *Erdgeist* and *Die Büchse der Pandora* the plays used in the formation of the libretto for *Lulu* according to notions of gender identity social customs and the aesthetics of modernity in the Vienna of the 1920s and 1930s While Berg modernized several aspects

of the plays and incorporated serial techniques of composition from Arnold Schoenberg he never let go of the idealistic Wagnerian perspectives of his youth In fact he went as far as reconfiguring aspects of Richard Wagner's life as an ideal identity to be played out in the compositional process In composing the opera Berg also reflected on the most important cultural figures in fin de siècle Vienna that affected his worldview including Karl Kraus Emil Lucka Otto Weininger and others Combining analysis of Berg's correspondence numerous sketches for Lulu and the finished work with interpretive models drawn from cultural studies and philosophy this book elucidates the ways in which Berg grappled at the end of his life with his self image as an incorrigible romantic and explains aspects of his musical language that have been considered strange or anomalous in Berg scholarship Silvio J dos Santos is assistant professor of musicology at the University of Florida

Music and Musical Composition at the American Academy in Rome Martin Brody, 2014 Combining cultural analysis with historical and personal accounts of a century of musical life at the American Academy in Rome this volume provides a history of the AAR's Rome Prize in Composition

A Dance of Polar Opposites George Rochberg, 2012 In *A Dance of Polar Opposites* The Continuing Transformation of Our Musical Language the renowned American composer George Rochberg distilled a lifetime of insights about Western music across some three hundred years Rochberg describes how the asymmetrical tonal language of the late eighteenth century the era of Haydn and Mozart evolved through the gradual incursion of symmetry into a system based on the juxtaposition of tonal and atonal asymmetrical and symmetrical as seen in notable composers such as Webern Prokofiev and Rochberg himself *A Dance of Polar Opposites* takes us inside the composer's studio reveals how he assessed his and our musical past and paints a picture of what he believed our musical future may be

Publisher description *Elliott Carter's What Next?* Guy Capuzzo, 2012 The first book about Elliott Carter's only opera or indeed about any single work by this still productive modern master In 1997 the eminent American composer Elliott Carter teamed with British music critic librettist Paul Griffiths to create the one act opera *What Next* Hailed by the New York Times as theatrically dynamic and poignant the opera explores how six people work together to emerge from the wreckage of an accident Today *What Next* enjoys a prominent position in Carter's celebrated late late compositional period In the first book to focus exclusively on one Carter composition Guy Capuzzo uses the metaphors of communication cooperation and separation to trace the dramatic arc of *What Next* Through an approach that places stage action words and music on equal footing Capuzzo's readings of four excerpts from the opera reveal the inner workings of Carter and Griffiths's tragicomedy Elliott Carter's *What Next* Communication Cooperation and Separation sheds light on a significant work by a major figure in twentieth century concert music and will be of interest to all who study American music vocal music and musical criticism Guy Capuzzo is associate professor of music theory at the University of North Carolina Greensboro

Claude Vivier Bob Gilmore, 2014 In 1983 French Canadian composer Claude Vivier was murdered in Paris at the age of thirty four Based on unrestricted access to Vivier's personal archives this book is the first to tell his story Claude Vivier's haunting and expressive

music has captivated audiences around the world But the French Canadian composer is remembered also because of the dramatic circumstances of his death he was found murdered in his Paris apartment at the age of thirty four Given unrestricted access to Vivier s archives and interviews with Vivier s family teachers friends and colleagues musicologist and biographer Bob Gilmore tells here the full story of Vivier s fascinating life from his abandonment as a child in a Montreal orphanage to his posthumous acclaim as one of the leading composers of his generation Expelled from a religious school at seventeen for lack of maturity Vivier gave up his ambition to join the priesthood to study composition Between 1976 and 1983 Vivier wrote the works on which his reputation rests including *Lonely Child* *Bouchara* and the operas *Kopernikus* and *Marco Polo* He was also an outspoken presence in the Montreal arts world and gay scene Vivier left Quebec for Paris in 1982 to work on a new opera the composition of which was interrupted by his murder On his desk was the manuscript of his last work uncannily entitled *Do You Believe in the Immortality of the Soul* Vivier s is a tragic but life affirming story intimately connected to his passionate music Bob Gilmore was a noted musicologist and performer who taught at Brunel University in London He wrote or edited five previous books including *Harry Partch A Biography* **Pierre Cochereau** Anthony Hammond, 2012 Noted organist and scholar Anthony Hammond tells the full story for the first time of one of the great organists of the twentieth century Described by his teacher Marcel Dupr as a phenomenon without equal in the history of the contemporary organ Pierre Cochereau is considered one of the twentieth century s greatest French organists This book tells for the first time the full story of his extraordinary life and glittering worldwide career In 1955 Cochereau was appointed Organiste Titulaire at Notre Dame de Paris where he restored the cathedral s musical glory and oversaw a far reaching and controversial transformation of its organ As a recitalist he toured South America Australia Asia Canada and Europe in addition to twenty five tours of the United States He was the first western organist to perform in the former Soviet Union played with many major orchestras under the batons of distinguished conductors participated in numerous music festivals in Europe made over eighty recordings and was one of the founders of the Chartres International Organ Competition He was honored several times for his achievements including being named an Officer of the Legion of Honor 1978 A tireless campaigner for standards in music education Cochereau also served as director at many of France s prominent conservatories including Le Mans Lyons and Nice which under his directorship became one of the leading music schools in France Biographer Anthony Hammond draws from a variety of prominent primary sources notably Marcel Dupr s papers in the Biblioth que Nationale Paris but also from Cochereau s surviving family and friends and uses recordings and previously overlooked archive films in the Institut National de l Audiovisuel France to construct this definitive account and critical appraisal of one of France s most distinguished organists Anthony Hammond is an English concert organist improviser and musicologist who specializes in French Romantic and twentieth century organ music

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