

Jonathan Cross

Harrison Birtwistle

Man, Mind, Music



Harrison Birtwistle Man Mind Music

Björn Heile



Harrison Birtwistle Man Mind Music:

Harrison Birtwistle Jonathan Cross, 2000 Sir Harrison Birtwistle is the most original the most challenging and the most controversial British composer of our time His notoriously angular music is at once defiantly modernist and deeply indebted to the traditions medieval and modern of English music Birtwistle composes for ensembles of every size and shape but is perhaps best known for his music for the opera stage His opera *Gawain* possibly his most famous work is fully characteristic in its marriage of a modernist musical language and a mythic subject Accessible to anyone with an interest in modern music this book uncovers the sources of Birtwistle's art and presents a critical account of his musical dramatic and aesthetic preoccupations through an exploration of such topics as theater myth ritual pastoral pulse and line It places Birtwistle in a broad cultural context examining the composers and painters who have influenced his work

Harrison Birtwistle Fiona Maddocks, Sir Harrison Birtwistle, 2014-05-13 Anyone with the smallest interest in composition not just concertos but novels buildings lives you name it should read this absorbing spiky dazzling book Adam Thirwell TLS Books of the Year Harrison Birtwistle is recognised worldwide as one of the greatest of living composers behind such works of trail blazingly modern classical music as *The Shadow of Night* and *The Mask of Orpheus* famously staged at the English National Opera in 1986 and winner of the Grawemeyer Award His music is both deeply original and highly personal yet he has always been notoriously reticent about explaining either his music or himself In this conversation diary spanning six months he talks openly to the distinguished writer and critic Fiona Maddocks author of the acclaimed *Hildegard of Bingen The Woman of her Age* offering rare insights into the challenges uncertainties and rewards which have shaped his life and work since childhood and which remain with him today as he enters his ninth decade We see the composer in the privacy of his Wiltshire studio and garden and in the public glare of the elite Salzburg and Aldeburgh Festivals But mostly he is at his kitchen table talking about the essential aspects of his life family cooking cricket landscape pruning trees and reflecting on the never easy process of composition What distinguishes him and his remarkable music is an ability to see the extraordinary in the everyday giving rise to work that is both elemental and profound For anyone concerned with the future of music this book is essential reading

Harrison Birtwistle: The Mask of Orpheus Jonathan Cross, 2017-07-05 Hailed at its premiere at the London Coliseum in 1986 as the most important musical and theatrical event of the decade *The Mask of Orpheus* is undoubtedly a key work in Harrison Birtwistle's output His subsequent stage and concert pieces demand to be evaluated in its light Increasingly it is also viewed as a key work in the development of opera since the Second World War a work that pushed at the boundaries of what was possible in lyrical theatre In its imaginative fusion of music song drama myth mime and electronics it has become a beacon for many younger composers and the object of wide critical attention Jonathan Cross begins his detailed study of this lyric tragedy by placing it in the wider context of the reception of the Orpheus myth In particular the significance of Orpheus for the twentieth century is discussed and this provides the backdrop for an examination of Birtwistle's preoccupation with

the story in a variety of works across his creative life The sources and genesis of *The Mask of Orpheus* are explored This is followed by a close reading of the work s three acts analysing their structure and meaning investigating the relationship between music text and drama drawing on Zinovieff s textual drafts and Birtwistle s compositional sketches The book concludes by suggesting a range of contexts within which *The Mask of Orpheus* might be understood Its central themes of time memory and identity loss mourning and melancholy touch a deep sensibility in late modern society and culture Interviews with the librettist and composer round off this important study *Harrison Birtwistle Studies* David Beard, Kenneth Gloag, Nicholas Jones, 2015-04-09 This collection of essays celebrates the work of Sir Harrison Birtwistle one of the key figures in European contemporary music Representing current research on Birtwistle s music this book reflects the diversity of his work in terms of periods genres forms techniques and related issues through a wide range of critical theoretical and analytical interpretations and perspectives Written by a team of international scholars all of whom bring a deep research based knowledge and insight to their chosen study this collection extends the scholarly understanding of Birtwistle through new engagements with the man and the music The contributors provide detailed studies of Birtwistle s engagement with electronic music in the 1960s and 1970s and develop theoretical explanations of his fascination with pulse rhythm and time They also explore in detail Birtwistle s interest in poetry instrumental drama gesture procession and landscape and consider the compositional processes that underpin these issues *Opera after 1900* Margaret Notley, 2017-07-05 The articles reprinted in this volume treat operas as opera and from some sort of critical angle none of the articles uses methodology appropriate for another kind of musical work Additional criteria used in selecting the articles were that they should not have been reprinted widely before and that taken together they should cover an extended array of significant operas and critical questions about them Trends in Anglophone scholarship on post 1900 opera then determined the structure of the volume The anthologized articles are organized according to the place of origin of the opera discussed in each of them the introduction however follows a thematic approach Themes considered in the introduction include questions of genre and reception perspectives on librettos and librettists words lyricism and roles of the orchestra and modernism and other political contexts **The Modernist Legacy: Essays on New Music** Björn Heile, 2017-07-05 This collection of essays offers a historical reappraisal of what musical modernism was and what its potential for the present and future could be It thus moves away from the binary oppositions that have beset twentieth century music studies in the past such as those between modernism and postmodernism between conceptions of musical autonomy and of cultural contingency and between formalist analytical and cultural historical approaches Focussing particularly on music from the 1970s to the 1990s the volume assembles approaches from different perspectives to new music with a particular emphasis on a critical reassessment of the meaning and function of the legacy of musical modernism The authors include scholars musicologists and composers who combine culturally socially historically and aesthetically oriented approaches with analytical methods in imaginative

ways **Intertextuality in Music** Violetta Kostka, Paulo F. de Castro, William A. Everett, 2021-06-17 The concept of intertextuality namely the meaning generated by interrelations between different texts was coined in the 1960s among literary theorists and has been widely applied since then to many other disciplines including music Intertextuality in Music Dialogic Composition provides a systematic investigation of musical intertextuality not only as a general principle of musical creativity but also as a diverse set of devices and techniques that have been consciously developed and applied by many composers in the pursuit of various artistic and aesthetic goals Intertextual techniques as this collection reveals have borne a wide range of results such as parody paraphrase collage and dialogues with and between the past and present In the age of sampling and remix culture the very notion of intertextuality seems to have gained increased momentum and visibility even though the principle of creating new music on the basis of pre existing music has a long history both inside and outside the Western tradition The book provides a general survey of musical intertextuality with a special focus on music from the second half of the twentieth century but also including examples ranging from the nineteenth century to the second decade of the twenty first century The volume is intended to inspire and stimulate new work in intertextual studies in music *The Cambridge History of Twentieth-Century Music* Nicholas Cook, Anthony Pople, 2004-08-05 Publisher Description *Sound, Music and the Moving-Thinking Body* Osvaldo Glieca, Marilyn Wyers, 2014-07-08 It has long been known that practicing musicians and dancers draw upon interdisciplinary relationships between sound and movement to inform their work and that many performance arts educators apply these relationships in working with aspiring composers choreographers and performers However most material on the subject has been to this point relegated to single chapters in books and journal articles Now *Sound Music and the Moving Thinking Body* brings together the diverse topics researchers and practitioners across the sector are exploring and raises issues concerning the collaborative aspects of creating and performing new work *Sound Music and the Moving Thinking Body* is a result of the Composer Choreographer and Performer Collaboration Conference of Contemporary Music and Dance Movement 2012 hosted by the Institute of Musical Research Senate House University of London and the Department of Music at Goldsmiths University of London **England's Green** David Matless, 2024-08-12 A sweeping history of how ecological challenges have shaped English society over the last sixty years *England's Green* explores how environmental concerns have shaped and reflected English national identity since the 1960s From agriculture to leisure climate change folklore archaeology and religion David Matless shows how national environmental debates connect to the local regional global and postcolonial worlds Moving across a breadth of material including government policy popular music ecological polemic and television comedy *England's Green* shows the richness and complexity of English environmental culture Along the way Matless tracks how today's debates over climate and nature land and culture have been molded by events over the past sixty years **Perspectives on the Music of Christopher Fox** Rose Dodd, 2016-07-15 Christopher Fox 1955 has emerged as one of the most fascinating composers of the post war

generation His spirit of experimentalism pervades an oeuvre in which he has blithely created his own version of a range of contemporary musical practices In his work many of the major expressions of European cultural activity Darmstadt Fluxus spectralism postminimalism and more are assimilated to produce a voice which is uniquely resonant and multifaceted In this the first major study of his work musicologists composers thinkers and practitioners scrutinize aspects of Christopher Fox's music each exploring elements that relate to their own distinct areas of practice tracing Fox's compositional trajectory and situating it within post war contemporary European music practice Above all this book addresses the question How can one person dip his fingers into so many paint pots and yet retain a coherent compositional vision The range of Fox's musical concerns make his work of interest to anyone who wants to study the development of so called new music spanning the latter twentieth century into the twenty first century

The Music of Hugh Wood Edward Venn, 2017-07-05 The Music of Hugh Wood provides the first ever in depth study of this well known yet only briefly documented composer Over the years Wood b 1932 has produced a sizeable oeuvre that explores the established genres of symphony concerto and quartet on the one hand and songs and choruses on the other Underpinned by an awareness of recent philosophical theoretical and analytical concepts Dr Edward Venn highlights both the technical basis of Wood's music and the expressive force of his work In doing so a picture emerges of Wood as an artist of considerable merit and power The eclectic blend of national and international influences in the music of Hugh Wood combine to create an individual and distinctive musical language all his own The book provides an overview of Wood's style focussing on his engagement with modernism and the melodic rhythmic harmonic and formal characteristics of his musical language From here a more detailed consideration of Wood's development as a composer is advanced in which his technical development is illustrated alongside an exploration of various aspects of musical meaning embodied in his works In the process numerous analytical strategies ranging from formalist to narrative structures are utilized demonstrating the fecundity and expressivity of Wood's music

Identity and Difference Jonathan Cross, Jonathan Harvey, Helmut Lachenmann, Albrecht Wellmer, Richard Klein, 2004 This volume is a collection of essays based on lectures given at the Orpheus Institute in Ghent at various occasions over the last four years Two of our five distinguished authors are British three are Germans Two are prominent composers and both keen and provocative writers about music one is a musicologist and daring critic who specializes in contemporary music There are also two philosophers and Adorno specialists that deal with such fundamental and highly complex matters as music and language and music and time All authors subscribe to the same seriousness of purpose so that you may find reminiscences of one text in the others which will make for a fascinating read Moreover this book is all about the current state of music about thinking speaking and writing about music in the immediate aftermath of that stirring and fascinating twentieth century

Olivier Messiaen Robert Sholl, 2024-06-12 Drawing on a range of sources and fields the rich life story of this polymathic composer This groundbreaking biography offers fresh perspectives on the life ideas and music of French twentieth century composer

organist and ornithologist Olivier Messiaen Drawing from previously unexplored sketches and archival material the book seamlessly combines elements of biography musicology theology philosophy psychoanalysis and aesthetics to present a nuanced perspective on Messiaen's work Robert Sholl explores the profound impact of Messiaen's devout Catholicism which found expression through his work as a church organist his engagement with birdsong his interaction with Surrealism and his profound influence on major musical figures of the latter twentieth century Unlike previous biographies this book also considers the perspectives of Messiaen's contemporaries and students providing a comprehensive understanding of his life and artistic legacy

Out of Time Julian Johnson, 2015-02-27 Out of Time explores a bold idea that western art music of the last four hundred years is better understood through the idea of musical modernity than by the usual periodizations of music history Reading against the grain of linear history it reconsiders the common concerns of music in terms of time and history space and technology language and sound The result is a rehearing of modernity and a rethinking of modern music

The Persistence of Melancholia in Arts and Culture Andrea Bubenik, 2019-07-04 This book explores the history and continuing relevance of melancholia as an amorphous but richly suggestive theme in literature music and visual culture as well as philosophy and the history of ideas Inspired by Albrecht Dürer's engraving Melencolia I 1514 the first visual representation of artistic melancholy this volume brings together contributions by scholars from a variety of disciplines Topics include Melencolia I and its reception how melancholia inhabits landscapes soundscapes figures and objects melancholia in medical and psychological contexts how melancholia both enables and troubles artistic creation and Sigmund Freud's essay Mourning and Melancholia 1917

Exploring Twentieth-Century Music Arnold Whittall, 2003-02-27 In this wide ranging book Arnold Whittall considers a group of important composers of the twentieth century including Debussy Webern Schoenberg Stravinsky Bartók Janáček Britten Carter Birtwistle Andriessen and Adams He moves skilfully between the cultural and the technical the general and the particular to explore the various contexts and critical perspectives which illuminate certain works by these composers Considering the extent to which place and nationality contribute to the definition of musical character he investigates the relevance of such images as mirroring and symmetry the function of genre and the way types of identity may be suggested by such labels as classical modernist secular sacred radical traditional These categories are considered as flexible and interactive and they generate a wide ranging series of narratives delineating some of the most fundamental forces which affected composers and their works within the complex and challenging world of the twentieth century

Harrison Birtwistle's Operas and Music Theatre David Beard, 2012-10-25 A definitive source study of the stage works of Harrison Birtwistle one of Britain's foremost living composers

Ancient Drama in Music for the Modern Stage Peter Brown, Suzana Ograjenšek, 2010-09-02 Opera was invented at the end of the sixteenth century in imitation of the supposed style of delivery of ancient Greek tragedy and since then operas based on Greek drama have been among the most important in the repertoire This collection of essays by leading authorities in the fields of Classics

Musicology Dance Studies English Literature Modern Languages and Theatre Studies provides an exceptionally wide ranging and detailed overview of the relationship between the two genres Since tragedies have played a much larger part than comedies in this branch of operatic history the volume mostly concentrates on the tragic repertoire but a chapter on musical versions of Aristophanes Lysistrata is included as well as discussions of incidental music a very important part of the musical reception of ancient drama from Andrea Gabrieli in 1585 to Harrison Birtwistle and Judith Weir in the late twentieth and early twenty first centuries Twentieth-Century British Authors and the Rise of Opera in Britain Dr Irene Morra, 2013-04-28 This book is the first to examine in depth the contributions of major British authors such as W H Auden and E M Forster as critics and librettists to the rise of British opera in the twentieth century The perceived literary values of British authors as much as the musical innovations of British composers informed the aesthetic development of British opera Indeed British opera emerged as a simultaneously literary and musical project Too often operatic adaptations are compared superficially to their original sources This is a particular problem for British opera which has become increasingly defined artistically by the literary sophistication of its narrative sources The resulting collaborations between literary figures and composers have crucial implications for the development of both opera and literature Twentieth Century British Authors and the Rise of Opera in Britain reveals the importance of this literary involvement in operatic adaptation to literature and literary studies to music and musicology and to cultural and theoretical studies

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