

Ligeti Score Atmospheres

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National Union Catalog

In *Listening to Stanley Kubrick*, Christine Gengaro provides an in-depth exploration of the music that was composed for Stanley Kubrick's films and places the preexistent music he utilized into historical context. This book offers a thoroughly researched examination into the musical elements of one of cinema's most brilliant artists."

György Ligeti

Includes miscellaneous newsletters (Music at Michigan, Michigan Muse), bulletins, catalogs, programs, brochures, articles, calendars, histories, and posters.

Concert Music, Rock, and Jazz Since 1945

Music of the Twentieth Century

The scandal over modern music has not died down. While paintings by Pablo Picasso and Jackson Pollock sell for a hundred million dollars or more, shocking musical works from Stravinsky's *Rite of Spring* onward still send ripples of unease through

audiences. At the same time, the influence of modern music can be felt everywhere. Avant-garde sounds populate the soundtracks of Hollywood thrillers. Minimalist music has had a huge effect on rock, pop, and dance music from the Velvet Underground onward. Alex Ross, the brilliant music critic for *The New Yorker*, shines a bright light on this secret world, and shows how it has pervaded every corner of twentieth century life. *The Rest Is Noise* takes the reader inside the labyrinth of modern sound. It tells of maverick personalities who have resisted the cult of the classical past, struggled against the indifference of a wide public, and defied the will of dictators. Whether they have charmed audiences with the purest beauty or battered them with the purest noise, composers have always been exuberantly of the present, defying the stereotype of classical music as a dying art. Ross, in this sweeping and dramatic narrative, takes us from Vienna before the First World War to Paris in the twenties, from Hitler's Germany and Stalin's Russia to downtown New York in the sixties and seventies. We follow the rise of mass culture and mass politics, of dramatic new technologies, of hot and cold wars, of experiments, revolutions, riots, and friendships forged and broken. In the tradition of Simon Schama's *The Embarrassment of Riches* and Louis Menand's *The Metaphysical Club*, the end result is not so much a history of twentieth-century music as a history of the twentieth century through its music.

Classical Music

The Rest Is Noise

Vier eerder gepubliceerde interviews, gehouden met de Hongaarse componist (geb. 1923) die in 1965 naar het Westen uitgeweken is.

The Cambridge Guide to Orchestration

The combination of new insights into Ligeti by people who knew him with new analytical approaches will make this a core publication not only for Ligeti scholars, but also for readers interested in post-war music history and in Hungarian culture.

The Cambridge Companion to Film Music

The Musical Times

Encompassing more than five hundred classical composers past and present, this listener's guide to classical music

discusses the best recordings of symphonies, operas, choral pieces, chamber music, and more by the world's leading composers as performed by a variety of outstanding musicians and conductors, and includes essays on the classical repertory, composers, instruments, and more. Original.

The American Organist

Pendragon Press is proud to offer this new, revised, and expanded edition of Formalized Music, Iannis Xenakis's landmark book of 1971. In addition to three totally new chapters examining recent breakthroughs in music theory, two original computer programs illustrating the actual realization of newly proposed methods of composition, and an appendix of the very latest developments of stochastic synthesis as an invitation to future exploration, Xenakis offers a very critical self-examination of his theoretical propositions and artistic output of the past thirty-five years. This edition of Formalized Music is an essential tool for understanding the man and the thought processes of one of this century's most important and revolutionary musical figures.

Modern Music and After

An exploration of the meaning of "modernist" music.

Formalized Music

The Hungarian György Ligeti (b. 1923) is one of the most respected of all living composers. At the head of the avant garde from the early 1960s, he has remained at the forefront of musical change and innovation. During this time he has resisted being too closely identified with any single school or movement. His music initially caused a sensation with its dense textural waves of sound, which he calls micropolyphony; but in fact it has drawn on a diverse range of artistic sources: from the folk music of his native Hungary to the electronic music of Stockhausen, from the Fluxus 'anti-art' movement of the 1960s to African and South American World music. The scandalized reception of works such as the Poème symphonique for 100 metronomes earned the composer an unwanted notoriety, while the use of his music in Stanley Kubrick's films 2001: A Space Odyssey and The Shining has ensured that his music has reached a wider audience. Richard Toop's narrative traces the composer's life beginning with his survival as a Jew during World War II, his flight to West Germany during the 1956 Hungarian Revolution and his subsequent work in the Cologne electronic studios.

The NPR Listener's Encyclopedia of Classical Music

Since György Ligeti's death in 2006, there has been a growing acknowledgement of how central he was to the late twentieth-century cultural landscape. This collection is the first book devoted to exploring the composer's life and music within the context of his East European roots, revealing his dual identities as both Hungarian national and cosmopolitan modernist. Contributors explore the artistic and socio-cultural contexts of Ligeti's early works, including composition and music theory, the influence of East European folk music, notions of home and identity, his ambivalent attitude to his Hungarian past and his references to his homeland in his later music. Many of the valuable insights offered profit from new research undertaken at the Paul Sacher Foundation, Basel, while also drawing on the knowledge of long-time associates such as the composer's assistant, Louise Duchesneau. The contributions as a whole reveal Ligeti's thoroughly cosmopolitan milieu and values, and illuminate why his music continues to inspire new generations of performers, composers and listeners.

György Ligeti in Conversation with Péter Várnai, Josef Häusler, Claude Samuel, and Himself

The Gramophone

Ligetiwin Conversati

The most influential compositional movement of the past fifty years, spectralism was informed by digital technology but also extended the aesthetics of pianist-composers such as Franz Liszt, Alexander Scriabin, and Claude Debussy. Students of Olivier Messiaen such as Tristan Murail and Gérard Grisey sought to create a cooperative committed to exploring the evolution of timbre in time as a basis for the musical experience. In *The Spectral Piano*, Marilyn Nonken shows how the spectral attitude was influenced by developments in technology but extended the aesthetic concerns of Liszt, Scriabin, and Debussy. Nonken explores shared fascinations with the musical experience, which united spectralists with their Romantic and early Modern predecessors. Examining Murail's *Territoires de l'oubli*, Jonathan Harvey's *Tombeau de Messiaen*, Joshua Fineberg's *Veils*, and Edmund Campion's *A Complete Wealth of Time*, she reveals how spectral concerns relate not only to the past but also to contemporary developments in philosophical aesthetics.

New Music at Darmstadt

A resource on classical music provides coverage of composers, works, musical terminology, and performers, along with recommended recordings and access to an interactive Web site that allows readers to listen to sample works, techniques,

and performers discussed in the reference.

Music, Books on Music, and Sound Recordings

Digital Audio's CD Review

Concerto for Violin and Orchestra

Krzysztof Penderecki's Threnody is composed for Full Orchestra

György Ligeti's Cultural Identities

Presenting a view of the 20th-century music avant-garde without resorting to highly specialized jargon, this work offers an exhaustive history and analysis of contemporary music in a social, political, and artistic context. Distinguished contributors from around the world consider specific composers who represent the most progressive musical thinking of their time and place. Editor Larry Sitsky, an eminent Australian composer and teacher, has assembled an accessible, unique, and clearly written collection. Also exploring the links among this diverse group of composers, the guide offers a cross-index of names that will help the researcher formulate a cohesive view of the 20th-century avant-garde. A bibliography and list of selected works round out the volume, which succeeds in demystifying an area that, until now, has been the exclusive province only of the specialist.

György Ligeti

Interdisciplinary articles bridge the gulf between classical and popular music.

The Spectral Piano

Gyorgy Ligeti

Music of the Twentieth-Century Avant-Garde: A Biocritical Sourcebook

The first full-length English-language discussion of the Darmstadt New Music Courses, showing the rise and fall of the 'Darmstadt School'.

Modern Rhythmic Notation

Approaches to Meaning in Music presents a survey of the problems and issues inherent in pursuing meaning and signification in music, and attempts to rectify the conundrums that have plagued philosophers, artists, and theorists since the time of Pythagoras. This collection brings together essays that reflect a variety of diverse perspectives on approaches to musical meaning. Established music theorists and musicologists cover topics including musical aspect and temporality, collage, borrowing and association, musical symbols and creative mythopoesis, the articulation of silence, the mutual interaction of cultural and music-artistic phenomena, and the analysis of gesture. Contributors are Byron Almén, J. Peter Burkholder, Nicholas Cook, Robert S. Hatten, Patrick McCreless, Jann Pasler, and Edward Pearsall.

The Wire

How a team of musicians, engineers, computer scientists, and psychologists developed computer music as an academic field and ushered in the era of digital music.

Numus-West

Twentieth-century music has significantly advanced the role of rhythm. The many variants of rhythmic notation, standard and experimental alike, encountered in contemporary music frequently demand explanation and interpretation. This book catalogs and clarifies the numerous ways of notating syncopation and alternative standard rhythmic figures, new time signatures, irrational rhythmic groupings within regular and irregular meters, experimental metrical concepts and techniques, analogs, and, finally, polymeters. Read compares traditional and present-day methods of delineating the same musical expressions, from fairly simple combinations to extremely complicated patterns.

Toward a Performance of Volumina, a Work for Organ by György Ligeti

An Introduction to the Early Works of György Ligeti

Inleiding over leven en werk van de Hongaarse componist (geb. 1923).

Listening to Stanley Kubrick

Ton de Leeuw was a truly groundbreaking composer. As evidenced by his pioneering study of compositional methods that melded Eastern traditional music with Western musical theory, he had a profound understanding of the complex and often divisive history of twentieth-century music. Now his renowned chronicle *Music of the Twentieth Century* is offered here in a newly revised English-language edition. *Music of the Twentieth Century* goes beyond a historical survey with its lucid and impassioned discussion of the elements, structures, compositional principles, and terminologies of twentieth-century music. De Leeuw draws on his experience as a composer, teacher, and music scholar of non-European music traditions, including Indian, Indonesian, and Japanese music, to examine how musical innovations that developed during the twentieth century transformed musical theory, composition, and scholarly thought around the globe.

The Sound of Innovation

Offering comprehensive coverage of classical music, this guide surveys more than eleven thousand albums and presents biographies of five hundred composers and eight hundred performers, as well as twenty-three essays on forms, eras, and genres of classical music. Original.

The Pleasure of Modernist Music

This is an illuminating study of the life and work of György Ligeti, one of the best-loved and most original composers of our time.

György Ligeti

This volume explores twentieth-century organ music through in-depth studies of the principal centers of composition, the most significant composers and their works, and the evolving role of the instrument and its music. The twentieth-century was a time of unprecedented change for organ music, not only in its composition and performance but also in the standards of instrument design and building. Organ music was anything but immune to the complex musical, intellectual, and socio-political climate of the time. *Twentieth-Century Organ Music* examines the organ's repertory from the entire period, contextualizing it against the background of important social and cultural trends. In a collection of twelve essays, experienced scholars survey the dominant geographic centers of organ music (France, the Netherlands, Scandinavia, the

United States, and German-speaking countries) and investigate the composers who made important contributions to the repertory (Reger in Germany, Messiaen in France, Ligeti in Eastern and Central Europe, Howells in Great Britain). Twentieth-Century Organ Music provides a fresh vantage point from which to view one of the twentieth century's most diverse and engaging musical spheres.

School of Music, Theatre & Dance (University of Michigan) Publications

Over three decades, Paul Griffiths's survey has remained the definitive study of music since the Second World War; this fully revised and updated edition re-establishes *Modern Music and After* as the preeminent introduction to the music of our time. The disruptions of the war, and the struggles of the ensuing peace, were reflected in the music of the time: in Pierre Boulez's radical reformation of compositional technique and in John Cage's development of zen music; in Milton Babbitt's settling of the serial system and in Dmitry Shostakovich's unsettling symphonies; in Karlheinz Stockhausen's development of electronic music and in Luigi Nono's pursuit of the universally human, in Iannis Xenakis's view of music as sounding mathematics and in Luciano Berio's consideration of it as language. The initiatives of these composers and their contemporaries opened prospects that haven't yet stopped unfolding. This constant expansion of musical thinking since 1945 has left us with no singular history of music; Griffiths's study accordingly follows several different paths, showing how and why they converge and diverge. This new edition of *Modern Music and After* discusses not only the music of the fifteen years that have passed since the previous edition, but also the recent explosion of scholarly interest in the latter half of the twentieth century. In particular, the book has been expanded to incorporate the variety of responses to the modernist impasse experienced by composers of the 1980s and 1990s. Griffiths then moves the book into the twenty-first century as he examines such highly influential composers as Helmut Lachenmann and Salvatore Sciarrino. For its breadth, wealth of detail, and characteristic wit and clarity, the third edition of *Modern Music and After* is required reading for the student and the enquiring listener.

Threnody

Approaches to Meaning in Music

Schott

All Music Guide to Classical Music

Demonstrating not only how to write for orchestra but also how to understand and enjoy a score, *The Cambridge Guide to Orchestration* is a theoretical and practical guide to instrumentation and orchestration for scholars, professionals and enthusiasts. With detailed information on all the instruments of the orchestra, both past and present, it combines discussion of both traditional and modern playing techniques to give the most complete overview of the subject. It contains fifty reduced scores to be re-orchestrated and a wide range of exercises, which clarify complex subjects such as multiple stops on stringed instruments, harmonics and trombone glissandi. Systematic analysis reveals the orchestration techniques used in original scores, including seven twentieth-century compositions. This Guide also includes tables and lists for quick reference, providing the ranges of commonly used instruments and the musical names and terminology used in English, German, Italian and French.

Twentieth-Century Organ Music

Reinventing Sound

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