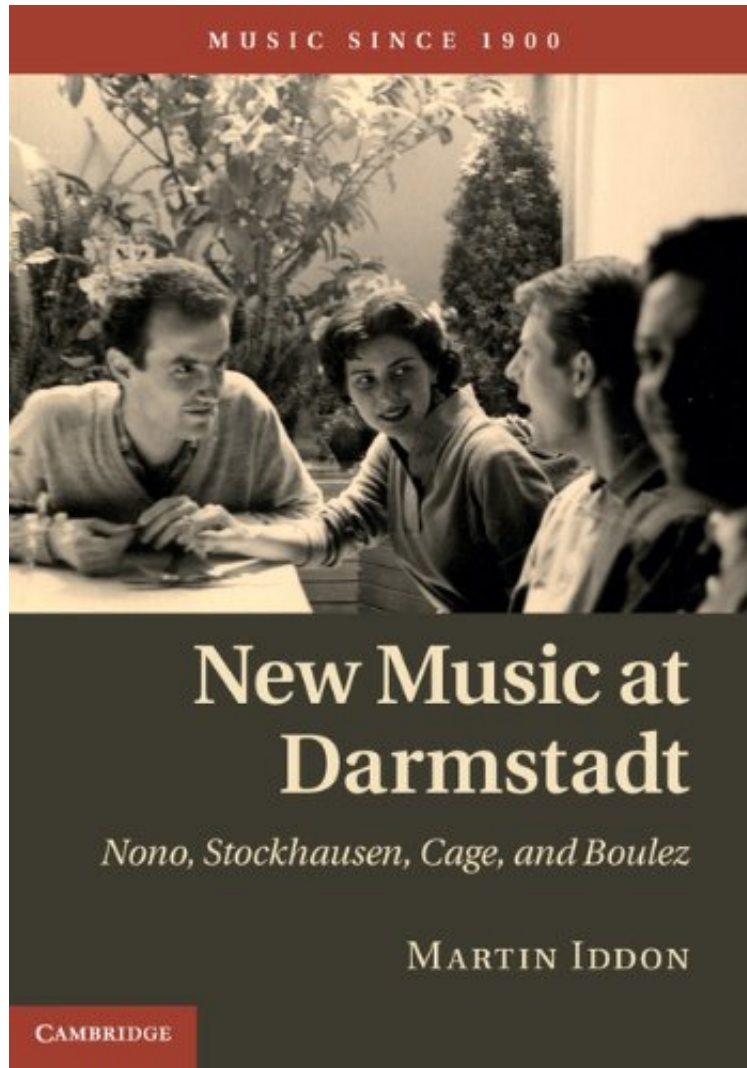


[Pdf free] New Music at Darmstadt: Nono, Stockhausen, Cage, and Boulez (Music Since 1900)

New Music at Darmstadt: Nono, Stockhausen, Cage, and Boulez (Music Since 1900)

Martin Iddon

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Martin Iddon : New Music at Darmstadt: Nono, Stockhausen, Cage, and Boulez (Music Since 1900) before purchasing it in order to gauge whether or not it would be worth my time, and all praised New Music at Darmstadt: Nono, Stockhausen, Cage, and Boulez (Music Since 1900):

0 of 0 people found the following review helpful. The Confections of (Total) Serialism By Brian Morgan Martin Iddon, Associate Professor of Music at the University of Leeds, wrote a much-needed, fascinating book, "New Music at Darmstadt" (2013), regarding the "Darmstadt School," which was led by the dodecaponic composers Pierre Boulez, Luigi Nono, and Karlheinz Stockhausen. The "Golden Age" of the Internationale Ferienkurse für Neue Musik

began somewhat after World War II and ended with the sudden death, in 1961, of its Founder, Wolfgang Steinecke. The book covers the exciting discoveries of the severest serial composers of the day, replete with bitter polemics and musical politics. Intellectuals like Theodor W. Adorno and Heinz-Klaus Metzger formed an important part of the scene. For this reviewer, this "School" was the true heir to the Second Viennese School, the great trio of Arnold Schoenberg, Anton von Webern, and Alban Berg. Listening to recordings of the various composers associated with that era at Darmstadt (also including Bruno Maderna, Luciano Berio, Iannis Xenakis, Olivier Messiaen, Milton Babbitt, Hans Werner Henze, Bernd Alois Zimmermann, and Humphrey Searle), one is astonished by the thrilling, uncompromising, and theatrical works produced. Difficult they are, to be certain, for both performers and audiences, but intensely dramatic, sometimes even transcendent. Iddon brings us through what was the degradation of the "Darmstadt School," with the pernicious influence of John Cage, who (according to Carl Dahlhaus) "swept across the European avant-garde like a natural disaster," with his puerile ideas of chance operations and his gradual artistic eccentricity. M. Boulez diagnosed the problem in 1957: "The most basic embodiment of chance is to be found in the adoption of a quasi-oriental philosophy in order to conceal a fundamental weakness in compositional technique: a cure for creative suffocation...." Nono noted that improvisation is self-centered, it "serves as the adjuration of a god, such that today it is one's own ego which is conjured up." The "abstract negation" (Adorno's words) of what Cage and his followers were doing cut into the trajectory of musical development, leaving us with the trivia and sterility (often fatally influenced by commercial music) we too often hear that passes for contemporary music in our concert halls and opera houses. 4 of 4 people found the following review helpful. Excellent read for those interested in this period. By Cenbe An excellent if somewhat pedantic study of the period that defines the end of classical music as we know it. Iddon points out common misbeliefs about both "total serialism" (there was a wide divergence in technique among these composers, and "fully pre-determined pieces of textbook multiple serialism are rare indeed") and aleatoric music (for example, the fact that David Tudor often prepared fully-realized scores even of John Cage's works for performance). If you can get through the dense prose, you'll come away with a much better understanding of the so-called "Darmstadt School" and the history behind it. By the way, the lovely young lady on the cover is Schoenberg's daughter Nuria, who married Luigi Nono. 1 of 1 people found the following review helpful. Important book. By Musikant A major contribution to the history of post-war music.

New Music at Darmstadt explores the rise and fall of the so-called 'Darmstadt School', through a wealth of primary sources and analytical commentary. Martin Iddon's book examines the creation of the Darmstadt New Music Courses and the slow development and subsequent collapse of the idea of the Darmstadt School, showing how participants in the West German new music scene, including Herbert Eimert and a range of journalistic commentators, created an image of a coherent entity, despite the very diverse range of compositional practices on display at the courses. The book also explores the collapse of the seeming collegiality of the Darmstadt composers, which crystallised around the arrival there in 1958 of the most famous, and notorious, of all post-war composers, John Cage, an event Carl Dahlhaus opined 'swept across the European avant-garde like a natural disaster'.

About the Author Martin Iddon is Associate Professor of Music at the University of Leeds. He previously lectured at University College Cork and Lancaster University, and studied composition and musicology at the Universities of Durham and Cambridge. His musicological research largely focuses on post-war music in Germany and the United States of America, and has been published in numerous leading journals, including *Musical Quarterly*, *Twentieth-Century Music* and *the Contemporary Music*. His music has been performed in Europe, North America and Australasia, and has been featured on BBC Radio 3, Radio New Zealand and the Österreichischer Rundfunk.