

# Milton Babbitt Words about Music

*Edited by Stephen Dembski and Joseph N. Straus*



# Milton Babbitt Words About Music

**James Wierzbicki**



## **Milton Babbitt Words About Music:**

**Milton Babbitt** Milton Babbitt, 1987 Many consider Pulitzer Prize winning composer Milton Babbitt to be the preeminent figure in post World War II American music Beyond the extraordinary power of his music he is also as he says somewhat known as a talker In fact he is renowned as an energetic teacher and inspired lecturer In 1983 at the University of Wisconsin Madison Babbitt presented a concise summary of his most essential musical insights in a series of lectures and seminars These are gathered here presenting for the first time in book form a comprehensive overview of the subjects that have formed the core of his teaching for the past forty years Babbitt's central concern in these lectures is the twelve tone tradition with which he is so closely identified His discussion of this tradition ranges from close consideration of specific compositional problems to frank evaluation of his own position in that tradition In his characteristically penetrating way Babbitt discusses the most controversial issues in twentieth century music from serialism and atonality to the responsibility of the listener and the place of music in the university Until now few have had direct exposure to Babbitt's ideas In Madison he spoke to a variety of audiences and because of the pedagogical context his presentation was direct and explanatory This volume preserves the dazzling constructions and spontaneous excitement of his spoken language At the time of publication Milton Babbitt was William Shubael Conant Professor of Music Emeritus at Princeton University He has been showered with awards during his long and distinguished career including the Pulitzer Prize 1982 and a prestigious MacArthur Fellowship 1986 He was a member of the National Institute of Arts and Letters and a Fellow of the American Academy of Arts and Sciences

**An Introduction to the Music of Milton Babbitt** Andrew Mead, 2014-07-14 In this celebration of Milton Babbitt's art Andrew Mead explores the development of a central figure in contemporary American music As a teacher and writer Babbitt has influenced two generations of students including such notable musicians as Stephen Sondheim and Donald Martino He has helped establish the study of music theory as a serious academic pursuit and his articles on Schoenberg Stravinsky and the twelve tone system constitute a seminal body of research But Babbitt is first and last a composer whose works are in Mead's words truly music to be heard With Mead as a guide we discover the strong emotional and expressive charge of Babbitt's music that is inextricably entwined with its structure Babbitt is a twelve tone composer unabashedly so and it is precisely his profound understanding of Arnold Schoenberg's epochal insight that gives Babbitt's music its special quality By examining the underlying principles of twelve tone composition Mead allows us to appreciate Babbitt's music on its own terms as a richly varied yet unified body of work In achieving this purpose he provides an excellent introduction to twelve tone music in general Without relying on professional jargon he lucidly and succinctly explains Babbitt's complexities A catalog of compositions a discography and a bibliography complete a book that will interest performers music theorists and music historians as well as other readers who are enthusiastic or curious about contemporary musical works Originally published in 1994 The Princeton Legacy Library uses the latest print on demand technology to again make available

previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 **Sounds and Words**, 1976 **Sounds and Words**, 1977

*Thinking in and about Music* Zachary Bernstein, 2021 *Thinking In and About Music* offers a new look at Milton Babbitt's music one which brings to bear theories of gesture and embodiment rhetoric text setting and temporality in order to provide a multi faceted look at one of the twentieth century's most fascinating musical minds **Sounds and Words** Benjamin Boretz, 1977 *Milton Babbitt* Milton Babbitt, C.F. Peters Corporation, 19?? *Music in the Age of Anxiety* James Wierzbicki, 2016-04-30 Derided for its conformity and consumerism 1950s America paid a price in anxiety Prosperity existed under the shadow of a mushroom cloud Optimism wore a Bucky Beaver smile that masked worry over threats at home and abroad But even dread could not quell the revolutionary changes taking place in virtually every form of mainstream music Music historian James Wierzbicki sheds light on how the Fifties pervasive moods affected its sounds Moving across genres established pop country opera and transfigured experimental rock jazz Wierzbicki delves into the social dynamics that caused forms to emerge or recede thrive or fade away Red scares and white flight sexual politics and racial tensions technological progress and demographic upheaval the influence of each rooted the music of this volatile period to its specific place and time Yet Wierzbicki also reveals the host of underlying connections linking that most apprehensive of times to our own uneasy present **Schoenberg, Wittgenstein and the Vienna Circle** James Kenneth Wright, 2007 In 2006 Schoenberg Wittgenstein and the Vienna Circle received a Lewis Lockwood Award Finalist from the American Musicological Society for outstanding new books on musicological topics This study examines relativistic aspects of Arnold Schoenberg's harmonic and aesthetic theories in the light of a framework of ideas presented in the early writings of Ludwig Wittgenstein the logician philosopher of language and Schoenberg's contemporary and Austrian compatriot The author has identified correspondences between the writings of Schoenberg the early Wittgenstein the *Tractatus Logico Philosophicus* in particular and the Vienna Circle of philosophers on a wide range of topics and themes Issues discussed include the nature and limits of language musical universals theoretical conventionalism word to world correspondence in language the need for a fact and comparison based approach to art criticism and the nature of music theoretical formalism and mathematical modeling Schoenberg and Wittgenstein are shown to have shared a vision that is remarkable for its uniformity and balance one that points toward the reconciliation of the positivist relativist dualism that has dominated recent discourse in music theory Contrary to earlier accounts of Schoenberg's harmonic and aesthetic relativism this study identifies a solid epistemological core underlying his thought a view that was very much in step with Wittgenstein and the Vienna Circle and thereby with the most vigorous and pivotal developments in early twentieth century intellectual history *Reader's Guide to Music* Murray Steib, 2013-12-02

The Reader's Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music. Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic. The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology.

*A Theory of Music Analysis* Dora A. Hanninen, 2012. This book introduces a theory of music analysis that one can use to explore aspects of segmentation and associative organization in a wide range of repertoire including Western classical music from the Baroque to the present with potential applications to jazz and popular music and some non-Western musics. Rather than a methodology, the theory provides analysts with precise language and a broad flexible conceptual framework through which they can formulate and investigate questions of interest and develop their own interpretations of individual pieces and passages. The theory begins with a basic distinction among three domains of musical experience and discourse about it: the sonic psychoacoustic, the contextual or associative, sparked by varying degrees of repetition and the structural, guided by a specific theory of musical structure or syntax invoked by the analyst. A comprehensive presentation of the theory with copious musical illustrations is balanced with close analyses of works by Beethoven, Debussy, Nancarrow, Riley, Feldman, and Morris. Dora A. Hanninen is professor of music theory at the University of Maryland. She received the 2010 Outstanding Publication Award from the Society for Music Theory.

**Understanding Post-Tonal Music** Miguel A. Roig-Francolí, 2021-02-25. *Understanding Post-Tonal Music* is a student-centered textbook that explores the compositional and musical processes of twentieth-century post-tonal music. Intended for undergraduate or general graduate courses on the theory and analysis of twentieth-century music, this book will increase the accessibility of post-tonal music by providing students with tools for understanding pitch organization, rhythm, and meter, form, texture, and aesthetics. By presenting the music first and then deriving the theory, *Understanding Post-Tonal Music* leads students to greater understanding and appreciation of this challenging and important repertoire. The updated second edition includes new Explorations features that guide students to engage with pieces through listening and a process of exploration, discovery, and discussion; a new chapter covering electronic, computer, and spectral musics; and additional coverage of music from the twenty-first century and recent trends. The text has been revised throughout to enhance clarity, both by streamlining the prose and by providing a visual format more accessible to the student.

**Intimate Voices: Shostakovich to the avant-garde. Dmitri Shostakovich : the string quartets** Evan Allan Jones, 2009. This volume discusses composers such as Shostakovich, Britten, Cage, and Babbitt in the context of the string quartet. It offers the observations and intuitions of 20 leading authorities on quartets.

[The Pleasure of Modernist Music](#) Arved Mark Ashby, 2004. The debate over modernist music has continued for almost a century from Berg's *Wozzeck* and Webern's *Symphony Op. 21* to John Cage's renegotiation of musical control, the unusual musical

practices of the Velvet Underground and Stanley Kubrick's use of Ligeti's *Lux Aeterna* in the epic film *2001*. The composers discussed in these pages including Bartók, Stockhausen, Bernard Herrmann, Steve Reich, and many others are modernists in that they are defined by their individualism, whether covert or overt, and share a basic urge toward redesigning musical discourse. The aim of this volume is to negotiate a varied and open middle ground between polemical extremes of reception. The contributors sketch out the possible significance of a repertory that in past discussions has been deemed either meaningless or beyond describable meaning. With an emphasis on recent aesthetics and contexts including film music, sexuality, metaphor, and ideas of a listening grammar, they trace the meanings that such works and composers have held for listeners of different kinds. None of them takes up the usual mandate of educated listening to modernist works, the notion that a person can appreciate difficult music if given enough time and schooling. Instead, the book defines novel but meaningful avenues of significance for modernist music, avenues beyond those deemed appropriate or acceptable by the academy. While some contributors offer new listening strategies, most interpret the listening premise more loosely as a metaphor for any manner of personal and immediate connection with music. In addition to a previously untranslated article by Pierre Boulez, the volume contains articles, all but one previously unpublished, by twelve distinctive and prominent composers, music critics, and music theorists from America, Europe, Australia, and South Africa: Arved Ashby, Amy Bauer, William Bolcom, Jonathan Bernard, Judy Lochhead, Fred Maus, Andrew Mead, Greg Sandow, Martin Scherzinger, Jeremy Tambling, Richard Toop, and Lloyd Whitesell. Arved Ashby is Associate Professor of Music at the Ohio State University.

**Milton Babbitt**, 1965 **Music in the United States** Hugh Wiley Hitchcock, 1988 This book provides a chronological look at American music from colonial times to the end of the 20th century, revised and updated to reflect the latest scholarship and critical views. It uses extensive citation of phonorecordings, especially CD's from New World Records, Composers Recordings Inc, and the Smithsonian Institution, all of which maintain catalogs in print. Readers will find a comprehensive treatment of both serious and popular music in the United States, with a final chapter on contemporary American music from composer-critic Kyle Gann. Part of the highly acclaimed Prentice Hall History of Music Series, the colonial and federal eras to 1820, the romantic century 1820-1920, between the wars 1920-1945, and World War II through the present. Musicians, especially those interested in American music.

**Words and Music** Laurence Berman, 1972

**The Musical Quarterly** Oscar George Sonneck, 1995

**Twentieth-century Music** Elliott Antokoletz, 1992 Presents a comprehensive exploration of twentieth-century musical idioms within their larger political, social, economic, and cultural contexts. This book provides an overview of the vast array of technical principles that characterize modern music and at the same time reveals the distinguishing features of the numerous styles. Organized into historical and theoretical-analytical portions, this book illustrates topics with in-depth analyses of one or more works of a given composer, citing, illustrating topics with in-depth analyses of one or more works of a given composer. Musicians, music teachers, and music enthusiasts. *The music of Milton Babbitt (1947-1970)* Stephen Arnold, 1976

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