

György Ligeti

NEUF ESSAIS  
SUR LA MUSIQUE



ÉDITIONS

# Neuf Essais Musique Ligeti Gyorgy

**Friedemann Sallis, Robin  
Elliott, Kenneth DeLong**



## Neuf Essais Musique Ligeti Gyorgy:

Boulez, Music and Philosophy Edward Campbell, 2010-08-19 In this book Campbell explores the relationships of music philosophy and intellectual culture in the work of Pierre Boulez Centre and Periphery, Roots and Exile Friedemann Sallis, Robin Elliott, Kenneth DeLong, 2012-08-06 This book examines the impact place and displacement can have on the composition and interpretation of Western art music using as its primary objects of study the work of István Anhalt 1919-2012 György Kurtág 1926 and Sándor Veress 1907-92 Although all three composers are of Hungarian origin their careers followed radically different paths Whereas Kurtág remained in Budapest for most of his career Anhalt and Veress left the former in 1946 and immigrated to Canada and the latter in 1948 and settled in Switzerland All three composers have had an extraordinary impact in the cultural environments within which their work took place In the first section Place and Displacement contributors examine what happens when composers and their music migrate in the culturally complex world of the late twentieth century The past one hundred years produced record numbers of refugees and this fact is now beginning to resonate in the study of music As Anhalt himself forcefully asserts however not all composers who emigrate should be understood as exiles The first chapters of this book explore some of the problems and questions surrounding this issue Essays in the second section Perspectives on Reception Analysis and Interpretation look at how performing acts of interpretation on music implies bringing the time place and identity of the musician the analyst and the teacher to bear on the object of study Like Kodály Kurtág considers his work to be naturally embedded in Hungarian culture but he is also a quintessentially European artist Much of his production he is one of the twentieth century's most prolific composers of vocal music involves the setting of Hungarian texts but in the late 1970s his cultural horizons expanded to include texts in Russian German French English and ancient Greek The book explores how musicologists divergent cultural perspectives impinge on the interpretation of this work The final section The Presence of the Past and Memory in Contemporary Music examines the impact time and memory can have on notions of place and identity in music All living art taps into the personal and collective past in one way or another The final four chapters look at various aspects of this relationship Pierre Boulez's sur Incises and its World Peter O'Hagan, 2024-12-30 Performer and researcher Peter O'Hagan studies the musical style of Pierre Boulez during his final creative period by means of a detailed consideration of the ensemble work *sur Incises* which stands at the heart of Boulez's later output O'Hagan offers a unique blend of perceptions stemming from playing as well as analysing Boulez's piano music It is examined in the context of the group of works based on the cipher derived from the name of the dedicatee Paul Sacher With one exception these works are dominated by the keyboard and *sur Incises* is examined in relation both to them and to the composer's output as a whole An absorbing narrative elucidates the complex evolution of *sur Incises* informed by a study of the considerable body of sketches and drafts O'Hagan sheds new light on the creative process not only in this work but more generally on Boulez as a dominant force in music since 1950 The book will be of interest not only to

specialists in the field of contemporary music but to musicology students and a wider public interested in the work of one of the dominating creative personalities of our time **György Ligeti** Karol Beffa, 2016-05-18 Au del des chapelles des clans des coles et du cercle toujours troit des musiciens contemporains la musique de Gy rgy Ligeti 1923 2006 a su trouver une large audience Les textures inou es sid rales des grandes uvres pour orchestre Apparitions 1958 1959 Atmosph res 1961 Lontano 1967 Melodien 1971 le sens dramatique profond r v l dans une multitude de prismes allant de la d rision ostentatoire Aventures 1962 jusqu la plus pure suggestion int rieure tudes pour piano 1985 2001 en passant par la geste op ratique tragique Requiem 1963 1965 ou bouffonne Le Grand Macabre 1974 1977 prisme fond sur une po tique des rythmes qui en avive la perception en profondeur Continuum 1968 Clocks and Clouds 1972 1973 Concerto pour piano 1980 1988 ainsi qu un rapport unique aux timbres leur plasticit leur sensualit Concerto de chambre 1969 1970 Concerto pour violon 1989 1993 S ppal Dobbal N diheged vel 2000 lui ont permis de capter un vaste public gr ce d autant plus puissante que rare Avec une empathie de compositeur Karol Beffa met ici en perspective les p riodes cr atrices de Gy rgy Ligeti de ses d buts domin s par l admiration de Bart k confront s aux trag dies du XXe si cle l accomplissement atteint en Europe de l Ouest Les diff rents foyers dans lesquels il put s panouir Cologne et son Studio de musique lectronique l avant gardiste Darmstadt la dada ste D sseldorf Hambourg o il enseigna la composition sont voqu s ici comme les jalons fa onnant une personnalit radicalement ind pendante dont les mod les pour la cr ation taient aussi bien litt raires et picturaux que musicaux Compositeur Victoires de la musique classique 2013 pianiste musicologue Karol Beffa est l auteur de Comment parler de musique Le on inaugurale Coll ge de France Fayard 2013 et en collaboration avec C dric Villani des Coulisses de la cr ation Flammarion 2015 Music in the AI Era Mitsuko Aramaki, Keiji Hirata, Tetsuro Kitahara, Richard Kronland-Martinet, Sølvi Ystad, 2023-06-21 This book constitutes the refereed proceedings and revised selected papers from the 15th International Symposium on Music in the AI Era CMMR 2021 which took place during November 15 19 2021 as a virtual event The 24 full papers included in this book were carefully reviewed and selected from 48 submissions The papers are grouped in thematic sessions on Music technology in the IA era Interactive systems for music Music Information Retrieval and Modeling and Music and Performance Analysis György Ligeti Leiling Chang, 2007 Gy rgy Ligeti compositeur hongrois naturalis autrichien 1923 2006 figure originale de la cr ation musicale de la deuxi me moiti du XX me si cle a fait de la r flexion sur le temps dans la musique le fil conducteur de sa vie cr atrice Ce livre revient sur ses multiples strat gies de cr ation pour rendre sonore et m me visible sa vision du temps musical Cette tude m le un questionnement musicologique g n ral sur le temps musical une analyse des techniques compositionnelles labor es par Ligeti ce propos Anton Webern Darin Hoskisson, 2017-03-27 Anton Webern A Research and Information Guide offers carefully selected and annotated sources regarding Webern from 1975 to present day including sources on Webern s life his music and the interpretation and reception of his music Along with this comprehensive annotated listing of print and online sources the book discusses the history of research on Webern and includes a brief

chronology of his life It is a major reference tool for those interested in Webern and his music and valuable for researchers of 20th century music and the Second Viennese School **Escuchar la música de los siglos XX y XXI** Tomás

Marco,2017-09-04 La música puede ser una fuente de goce sonoro o incluso de entretenimiento al tiempo que una reflexión cultural o filosófica desde el sonido un medio de completar la sensibilidad y de abrir horizontes sensoriales y emotivos a la percepción de las personas De ahí que el disfrute de las músicas ya plenamente aceptadas aumente con la posibilidad de extenderlo a otras músicas recientes y por ello distintas No se trata de elegir entre unas y otras ni tampoco de oponerlas sino de considerar que las músicas desde su origen a la actualidad son un producto cultural que los hombres han practicado para su propia realización como seres sensibles e inteligentes El objetivo básico de este libro es contribuir a integrar en ello los últimos tramos del arte musical Esta obra se plantea como una ayuda a la escucha de la música de los siglos XX y XXI explicada de manera transversal a lo largo del tiempo en lugar de una historia lineal de la música de este periodo como las obras al uso Cada uno de los seis capítulos del libro recorre lo más significativo de la historia del periodo contemplado siempre desde la perspectiva abordada en cada sección De esta manera los autores que se citan son una referencia con el fin de ilustrar tendencias técnicas y estéticas más generales **Musiques contemporaines** Jean-Yves Bosseur,Pierre Michel,2007 Etudes

consacrées aux partitions d'un ensemble d'œuvres de compositeurs qui se sont affirmées de manière déterminante pour la pensée musicale après la Seconde Guerre mondiale abordant des thèmes comme la dimension rythmique le rapport Orient Occident la forme ouverte les nouvelles ressources vocales et instrumentales etc *'Neoavanguardia'* Mario Moroni,Luca Somigli,Paolo Chirumbolo,2010-01-01 The Italian neoavanguardia a literary and artistic movement characterized by a strong push towards experimentation playfulness and new forms of language usage was founded at the beginning of the 1960s by a group of poets critics artists and composers Although the neoavanguardia movement has been primarily defined and examined in a literary context it is broadly discussed in this collection as also affecting other artistic forms such as the visual arts music and architecture In examining this often controversial movement Neoavanguardia's contributors include topics such as critical theoretical debates the crisis of literature as defined within the movement and issues of gender in 1960s Italian art and literature This important collection interrogates the arts as creative codes their ability to question reality and their capacity to survive In so doing it paves the way for future interdisciplinary investigations of this complex cultural formation *Annales suisses de musicologie* ,2003 *Musique et dramaturgie* Laurent Feneyrou,2003 *György Ligeti*

Joseph Delaplace,2007 **Chromatic and enharmonic music and musical instruments in the 16th and 17th centuries** Joseph Willmann,2003 *Material Cultures of Music Notation* Floris Schuiling,Emily Payne,2022-05-16 *Material Cultures of Music Notation* brings together a collection of essays that explore a fundamental question in the current landscape of musicology how can writing and reading music be understood as concrete material practices in a wider cultural context Drawing on interdisciplinary approaches from musicology media studies performance studies and more the chapters

in this volume offer a wide array of new perspectives that foreground the materiality of music notation From digital scores to the transmission of manuscripts in the Middle Ages the volume deliberately disrupts boundaries of discipline historical period genre and tradition by approaching notation s materiality through four key interrelated themes knowledge the body social relations and technology Together the chapters capture vital new work in an essential emerging area of scholarship **"Le silence s'essouffle"** Jean-Sébastien Noël,2016 Musica e metafora: storia analisi ermeneutica AA.VV.,2017-05-10 A cosa servono le metafore Le metafore con cui descriviamo la musica sono impertinenze del linguaggio fantasiose licenze di scrittura Oppure in qualche modo ci conducono pi vicino al fatto musicale nella sua essenza Il rapporto tra metafora e musica stato fino a oggi trascurato l elaborazione di una teoria della metafora che mettesse al centro il rapporto tra segni verbali e strutture musicali non mai stata veramente posta in agenda dai musicologi Il tema rimasto latente in alcune classiche dicotomie che attraversano la discussione musicologica come intramusicale versus extramusicale immanente versus trascendente struttura versus semantica senso versus significato arduo tuttavia stabilire quale sia il discrimine tra il parlar della musica in senso proprio e in senso figurato Le metafore insite nei concetti musicali non sono infatti un mero abbellimento di presunti modi letterali di nominare la musica ma sono la sostanza stessa del nostro armamentario concettuale Se le metafore sono un vettore della concettualizzazione musicale esse sono importanti in pari misura per la riflessione estetico filosofica intorno alla musica e per l analisi musicale vera e propria I processi di comparazione metaforica sono un tratto connaturato al modo in cui pensiamo la musica al modo in cui la descriviamo e la verbalizziamo forse persino al modo in cui la ascoltiamo Pensare parlare o scrivere di musica insomma vuol dire rapportarsi a essa nei termini di qualcos altro metaforicamente appunto **Jeux de mémoire(s)** Jean Vion-Dury,Grazia Giacco,Francesco Spampinato,2013-09-01 L oeuvre musicale ne pourrait exister sans m moires la m moire du compositeur celle de l interpr te et celle de l auditeur Voici un t moignage original dans les recherches actuelles pist mologiques cognitives psychologiques s miotiques neurologiques musicologiques sur les rapports entre musique et m moire *LIVRES DU MOIS JUILLET-AOUT 2001* ,2001 **Das Schweizer Buch** ,2002

## The Enigmatic Realm of **Neuf Essais Musique Ligeti Gyorgy**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing in short supply of extraordinary. Within the captivating pages of **Neuf Essais Musique Ligeti Gyorgy** a literary masterpiece penned by a renowned author, readers set about a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting effect on the hearts and minds of those who partake in its reading experience.

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