



Encounters with British Composers

ANDREW PALMER

Nice Book Encounters British Composers Andrew Palmer

Nicholas Jones, Richard McGregor



Nice Book Encounters British Composers Andrew Palmer:

Encounters with British Composers Andrew Palmer, 2015 Contemporary British composers talk about their music with the emphasis on the aesthetic sensibilities and psychological processes behind composing rather than technique This book features interviews with leading and upcoming British composers who use the same raw materials but produce classical music that takes very different forms Uniquely Andrew Palmer approaches the sometimes baffling world of contemporary music from the point of view of the inquisitive music loving amateur rather than the professional critic or musicologist Readers can eavesdrop on conversations in which composers are asked a number of questions about their professional lives and practices with the emphasis on the aesthetic sensibilities and psychological processes behind composing rather than technique Throughout the book seeks to explore why composers write the kind of music they write and what they want their music to do Along the way readers are confronted with an unspoken but equally important question if some composers are writing music that the public doesn't want to engage with who's to blame for that Are composers out of touch with their public or are we too lazy to give their music the attention it deserves ANDREW PALMER is a freelance writer and photographer He is editor of *Composing in Words* William Alwyn on His Art Toccata Press 2009 author of *Divas In Their Own Words* Vernon Press 2000 and co author of *A Voice Reborn* Arcadia Books 1999 Since 1998 he has been a corresponding editor of *Strings* magazine USA Interviewees include Julian Anderson Simon Bainbridge Sally Beamish George Benjamin Michael Berkeley Judith Bingham Harrison Birtwistle Howard Blake Gavin Bryars Diana Burrell Tom Coult Gordon Crosse Jonathan Dove David Dubery Michael Finnissy Cheryl Frances Hoad Alexander Goehr Howard Goodall Christopher Gunning Morgan Hayes Robin Holloway Oliver Knussen James MacMillan Colin Matthews David Matthews Peter Maxwell Davies John McCabe Thea Musgrave Roxanna Panufnik Anthony Payne Elis Pehkonen Joseph Phibbs Gabriel Prokofiev John Rutter Robert Saxton John Tavener Judith Weir Debbie Wiseman Christopher Wright

The Routledge Companion to Music, Autoethnography, and Reflexivity Peter Gouzouasis, Christopher Wiley, 2024-12-18 The Routledge Companion to Music Autoethnography and Reflexivity represents a substantial contribution to the field of writing self reflexively about an individual's practice within music studies In seven sections 22 original chapters by a diverse set of contributors consider writing about personal activities from the points of view of performance composition musicology and pedagogy drawing on a range of traditions from Western art music to popular music to ethnomusicology A robust critical framework is presented with coverage of historical and critical perspectives different methodologies and their ascendancy within the academy leading debates issues and approaches future directions The Companion cultivates new modes of engagement in music research enabling scholars and practitioners at all levels to identify and articulate their relationship to the wider sociocultural contexts in which they operate

Critical Perspectives on Michael Finnissy Ian Pace, Nigel McBride, 2019-05-24 The composer and pianist Michael Finnissy b 1946 is an unmistakeable presence in the British and

international new music scene both for his immeasurable generosity as prolific composer for many different types of musicians major advocate for the works of others and performer and conductor who has also been a driving force behind ensembles he was also President of the International Society for Contemporary Music from 1990 to 1996 His vast and enormously varied output confounds those who seek easy categorisations once associated strongly with the new complexity Finnissy is equally known as composer regularly engaged with many different folk musics for working with amateur and community musicians for a long term engagement with sacred music or as an advocate of Anglo American experimental music Twenty years ago a large scale volume entitled *Uncommon Ground The Music of Michael Finnissy* gave the first major overview of the output of any complex composer This new volume brings a greater plurality of perspectives and critical sensibility to bear upon an output which is almost twice as large as it was when the earlier book was published A range of leading contributors musicologists composers performers and others each grapple with particular questions relating to Finnissy s music often in ways which raise questions relating more widely to new music and provide theoretical foundations for further of study both of Finnissy and other composers *Julian Anderson* Julian Anderson, Christopher Dingle, 2020 Julian Anderson is renowned internationally as one of the leading composers of his generation This substantial book of conversations with the scholar and critic Christopher Dingle captures Anderson s thoughts and memories in depth for the first time not only providing biographical information and background material but also capturing the workings of a remarkable mind It is rare to find a composer prepared to speak extensively and honestly on as broad a range of topics as Anderson These extraordinarily diverse conversations range far beyond his own compositions and even beyond the sphere of music exploring issues of broad cultural interest *The Music of Peter Maxwell Davies* Nicholas Jones, Richard McGregor, 2020 Peter Maxwell Davies 1934 2016 was one of the leading international composers of the post war period as well as one of the most productive This book provides a global view of his music integrating a number of resonant themes in the composer s work while covering a representative cross section of his vast output his work list encompasses nearly 550 compositions in every established genre Each chapter focuses on specific major works and offers general discussion of other selected works connected to the main themes These themes include compositional technique and process genre form and architecture tonality and texture allusion quotation and musical critique and place and landscape Throughout the book contends that Davies s works are not created in a vacuum but are intimately connected to and are a reflection of the past This deep engagement occurs on a number of levels fluctuating and interacting with the composer s own predominantly modernist idiom and evoking a chain of historical resonances Making sustained reference to Davies s own words articles and programme notes as well as privileged access to primary source material from his estate the book illuminates the composer s practices and approaches while shaping a discourse around his music NICHOLAS JONES is Senior Lecturer in Musicology at Cardiff University RICHARD MCGREGOR is Emeritus Professor of Music at the University of Cumbria and part time Lecturer

at the Royal Conservatoire of Scotland James MacMillan Studies George Parsons, Robert Sholl, 2020-08-06 The Scottish composer Sir James MacMillan is one of the major figures of contemporary music with a world wide reputation for his modernist engagement with religious images and stories Beginning with a substantial foreword from the composer himself this collection of scholarly essays offers analytical musicological and theological perspectives on a selection of MacMillan s musical works The volume includes a study of embodiment in MacMillan s music a theological study of his St Luke Passion an examination of the importance of lament in a selection of his works a chapter on the centrality of musical borrowing to MacMillan s practice a discussion of his liturgical music and detailed analyses of other works including The World s Ransoming and the seminal Seven Last Words from the Cross The chapters provide fresh insights on MacMillan s musical world his compositional practice and his relationship to modernity **Music and Religion in the Writings of Ian**

McEwan Iain Quinn, 2023-11-07 This book examines Ian McEwan s ability to discern in his writing sentiments that easily resonate with musicians explores the value of music in exhibiting McEwan s views on the world and presents his perspective on religion s role within society The majority of characters in Ian McEwan s novels are educated members of the middle class but without any great private financial means and certainly no great affluence Despite different occupations whether scientist Solar musician On Chesil Beach Amsterdam or surgeon Saturday they are faced with moral ethical religious and personal dilemmas that bear resonance to a contemporary audience Classical music is present throughout McEwan s writings including his recent Lessons 2022 mostly not as an accompanying theme but as a necessary part of life s pleasures and for some essential needs The combination of music and the unforgettable narrative moments create a unique space for McEwan to translate his views on the world The value of music not least as a complementary presence to silence is portrayed not just as the source of comfort but as a known presence that is dependable to an individual on a near spiritual level Within his writings there is also a clear understanding of the role of the Church of England as a societal cultural and established presence within British society In the literary descriptions of McEwan and other authors this often extends beyond the immediate theological and ecclesiastical concerns of the day McEwan s writings demonstrate a perceptive knowledge of the nuances of this highly specific cultural dynamic McEwan s ability to discern sentiments that easily resonate with musicians place his contribution to the field of music and literature studies in a singular position among living writers discussing classical music in Britain This book provokes questions for those who encounter these areas for the first time in McEwan s writings and it offers a place of sustained enquiry for those who have experienced these fields first hand whether as listeners performers congregants audience members or scholars across literary musical or ecclesiastical fields Iain Quinn s book will be of interest to scholars and students of contemporary British literature as well as those interested in words and music studies more generally **The Cambridge Companion to Composition** Toby Young, 2024-05-30 There are as many ways

of creating music as there are composers in the world with a vast array of possible methods and practices This book provides

essential critical and practical tools for composers as they try to navigate this complex landscape whilst also offering provocations for practitioners discovering their own voices and solidifying their place in their musical communities Designed to be a companion in the truest sense the book offers practical support throughout the creative process and thought provoking insights on technical questions for a range of compositional approaches [Michael Tippett](#) Oliver Soden,2019-04-18 A delight to read Philip Pullman Essential reading a genuine landmark publication Tom Service A BBC Radio 4 Book of the Week The music of the British composer Michael Tippett including the oratorio A Child of Our Time five operas and four symphonies is among the most visionary of the twentieth century But little has been written about his extraordinary life In this long awaited first biography Oliver Soden weaves a century spanning narrative of epic scope and penetrating insight His achievement is to have enriched our understanding not only of Tippett but of the twentieth century Figures such as T S Eliot E M Forster Barbara Hepworth and W H Auden jostle in the cast list An Edwardian world of gaslight and empire cedes to turmoil and warfare and his operas game changing attitudes to gay and civil rights against a backdrop of the Cold War and the Space Race The result is a landmark in the study of twentieth century culture simultaneously an astonishing feat of scholarship and a story as enthralling as in any great novel [Forthcoming Books](#) Rose Army,2003-12 **We the People** Ted Byfield,2011-06 **British Music Yearbook** ,1984 **British Music Yearbook 1984** Marianne Barton,1983 [The Nation](#) ,1902 [Book Review Index](#) ,2003 Vols 8 10 of the 1965 1984 master cumulation constitute a title index *A New English Music* Tim Rayborn,2016-04-27 The turn of the 20th century was a time of great change in Britain The empire saw its global influence waning and its traditional social structures challenged There was a growing weariness of industrialism and a desire to rediscover tradition and the roots of English heritage A new interest in English folk song and dance inspired art music which many believed was seeing a renaissance after a period of stagnation since the 18th century This book focuses on the lives of seven composers Ralph Vaughan Williams Gustav Holst Ernest Moeran George Butterworth Philip Heseltine Peter Warlock Gerald Finzi and Percy Grainger whose work was influenced by folk songs and early music Each chapter provides an historical background and tells the fascinating story of a musical life **The Illustrated London News** ,1863 **New York Magazine** ,1985-07-29 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea [British Humanities Index](#) ,1983 **Book Review Digest** ,1986

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