



## Elliott Carter studies

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Cambridge University Press,

2012

Electronic books

Monografía

An international team of scholars presents historic, philosophic, philological and theoretical perspectives on Carter's extensive musical repertoire

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**Título:** Elliott Carter studies electronic resource] edited by Marguerite Boland and John Link

**Editorial:** Cambridge, [UK] New York Cambridge University Press 2012

**Descripción física:** 1 online resource (366 p.)

**Mención de serie:** Cambridge Composer Studies

**Nota general:** Description based upon print version of record

**Bibliografía:** Includes bibliographical references and index

**Contenido:** Cover; Elliott Carter Studies; Title; Copyright; Contents; Illustrations; Contributors; Editors; Other contributors; Preface; Acknowledgments; Abbreviations; PART I: Overview: music early and late; 1: The true significance of Elliott Carter's early music; A love of complication; "Simultaneous streams of different things going on together"; Collectional thinking in a pantonal environment; Text expression; The "long line"; 2: Elliott Carter's late music; PART II: Analysis and aesthetics; 3: The search for order: Carter's Symphonia and late-modern thematicism; Post-tonal choices Thematicism in theory and practicePromoting "focused attention": Carter's sources; Thematic process and suspended tonality: a context for Carter; Symphonia I: Partita (1993); From Trilogy for oboe and harp (1992) to Symphonia II: Adagio tenebroso (1994); Symphonia III: Allegro scorrevole (1996); Epilogue; 4: Ritornello form in Carter's Boston and ASKO concertos; Boston Concerto ritornellos: the "rain" texture and its transformation; "Thematic" return in the ASKO Concerto ritornellos; Formal layers in the ASKO Concerto; "Emancipated musical discourse" 5: "The matter of human cooperation" in Carter's mature styleSome introductory examples; Processes of reconciliation in a solo work; Increasing cooperation as gradual unification; "A very important consideration"; 6: Time management: rhythm as a formal determinant in certain works of Elliott Carter; 7: "I try to write music that will appeal to an intelligent listener's ear." On Elliott Carter's string quartets; Composing against the "breakdown of communication"; Points of departure: American ultra-modernists and the Viennese School in exile; Structural thought and compositional work 8: Composition with intervals: melodic

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**Lengua:** English

**ISBN:** 1-139-53947-7 1-107-22260-5 1-283-52181-4 9786613834263 1-139-52661-8 1-139-03075-2 1-139-52542-5 1-139-53128-X 1-139-53009-7 1-139-52781-9

**Materia Nombre:** Carter, Elliott 1908-2012)- Criticism and interpretation

**Materia:** Composers- 20th century

**Autores:** Boland, Marguerite Link, John F.

**Enlace a formato físico adicional:** 1-316-63996-7 0-521-11362-8

**Punto acceso adicional serie-Título:** Cambridge Composer Studies

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