



Tippett Studies

Clarke, David

Cambridge University Press,
1999

Electronic books

Electronic resource

Criticism, interpretation, etc.

Monografía

This book covers all of Tippett's style-periods and many of the key genres within his oeuvre

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Contenido: Cover; Half-title; Title; Copyright; Dedication; Contents; Preface; References to Tippett's scores and essays; 1 'Only half rebelling': tonal strategies, folksong and 'Englishness' in Tippett's Concerto for Double String Orchestra; I; II; III; IV; 2 From pastiche to free composition: R.O. Morris, Tippett, and the development of pitch resources in the Fantasia Concertante on a Theme of Corelli; I; II; III; IV; 3 'Is there a choice at all?' King Priam and motives for analysis; I; II; III; IV; V. 4 Tippett's Second Symphony, Stravinsky and the language of neoclassicism: towards a critical framework; I; II; III; 5 Tippett, sequence and metaphor; 6 Tonal elements and their significance in Tippett's Sonata No. 3 for Piano; I; II; III; IV; V; VI; 7 'Significant gestures to the past': formal processes and visionary moments in Tippett's Triple Concerto; I; II; III; 8 Tippett's King Priam and 'the tragic vision'; I; II; III; IV; 9 Tippett at the millennium: a personal memoir; 10 Decline or renewal in late Tippett? The Fifth String Quartet in perspective; I; II; III; IV; V. Appendix: glossary of terms used in pitch-class set theory Index

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