CAMBRIDGE

Cambridge University Press
978-0-521-59205-5 - Tippett Studies
Edited by David Clarke
Table of Contents
More information

Contents

Preface [ix]
References to Tippett's scores and essays [xv]

1 'Only half rebelling': tonal strategies, folksong and 'Englishness' in Tippett's Concerto for Double String Orchestra [1]
DAVID CLARKE

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* [27]
ANTHONY POPLE

3 'Is there a choice at all?' *King Priam* and motives for analysis [55]
ARNOLD WHITTALL

4 Tippett's Second Symphony, Stravinsky and the language of neoclassicism: towards a critical framework [78]
KENNETH GLOAG

5 Tippett, sequence and metaphor [95]
CHRISTOPHER MARK

6 Tonal elements and their significance in Tippett's Sonata No. 3 for Piano [117]
ALASTAIR BORTHWICK

7 'Significant gestures to the past': formal processes and visionary moments in Tippett's Triple Concerto [145]
STEPHEN COLLISSON

8 Tippett's *King Priam* and 'the tragic vision' [166]
ROWENA POLLARD AND DAVID CLARKE

9 Tippett at the millennium: a personal memoir [186]
WILFRID MELLERS

10 Decline or renewal in late Tippett? The Fifth String Quartet in perspective [200]
PETER WRIGHT

Appendix: glossary of terms used in pitch-class set theory [223]
Index [225]

© Cambridge University Press www.cambridge.org