British Musical Modernism

*British Musical Modernism* explores the works of eleven key composers to reveal the rapid shifts of expression and technique that transformed British art-music in the post-war period. Responding to radical avant-garde developments in mainland Europe, the Manchester Group composers – Alexander Goehr, Peter Maxwell Davies, and Harrison Birtwistle – and their contemporaries assimilated the serial-structuralist preoccupations of mid-century internationalism to an art grounded in resurgent local traditions. In close readings of some thirty-five scores, Philip Rupprecht traces a modernism suffused with the formal elegance of the 1950s, the exuberant theatricality of the 1960s, and – in the works of David Bedford and Tim Souster – the pop, minimalist, and live-electronic directions of the early 1970s. Setting music-analytic insights against a broader social-historical backdrop, Rupprecht charts a British musical modernism that was at once a collective artistic endeavor and a sounding myth of national identity.

Philip Rupprecht is Associate Professor of Music at Duke University. He has published widely on twentieth-century British music and his books include *Britten’s Musical Language* (Cambridge, 2002) and two edited volumes, *Rethinking Britten* (2013), and *Tonality 1900–1950: Concept and Practice* (2012). He is the recipient of fellowships from the NEH, the National Humanities Center, and the Wolfe Institute, Brooklyn College.
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British Musical Modernism

The Manchester Group and their Contemporaries

Philip Rupprecht
To Cathy Shuman
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A note on recordings

Most of the works discussed in British Musical Modernism have been recorded commercially on LP or CD. Readers are invited to consult the Discography on the website accompanying this book, at www.cambridge.org/9780521844482