

Index of works

The main discussions of each piece are indicated in bold type. Numbers in brackets refer to the 'Chronological list of works'.

- ...*agm...* (54) 74, **76–8**, 79, 84, 87, 143, 208
 n. 18, 214 n. 60
- An die Musik* (75) **91**, 94
- An Eye, Open* (98) *see* Nine Settings of
 Celan
- Antiphonies for Piano and Orchestra* (86)
64–5, 118, 152, 194
- Bach Measures* (102) 165, **166–7**, 216 n. 26
- Berceuse de Jeanne* (67) **150**
- Bow Down* (52) 14, 15, 22–3, **24–6**, 37, 38,
 105, 106, 107, 202 n. 89
- Cantata* (28) 74, 76, **81–2**, 87, 122
- Carmen Arcadiae Mechanicae Perpetuum*
 (53) 57, **140–2**, 143, 144, 145, 151,
 154, 157, 175, 214 n. 44, 214 n. 46
- Carmen Paschale* (13) **71–2**
- Chanson de Geste* (46) **56–7**
- Chorale from a Toy Shop* (19) 102, **169–70**,
 169
- Choral Fragments from ...agm...* (55) *see*
 ...*agm...*
- Chorales for Orchestra* (7) 126, **167–8**
- Chronometer* (41) **98–100**, 102–3, 104, 105,
 107, 108, 111
- Clarinet Quintet* (58) **143–4**, 145, 214
 n. 52
- Cry of Anubis, The* (93) 154
 and journeying **114–16**, 117, 118, 119
 roles **65–6**
- Deowa* (62) 80, **80–1**
- Dinah and Nick's Love Song* (35) 127–8,
187–8
- Down by the Greenwood Side* (27) 14, 15,
16–17, 22, 27, 28
- Duets for Storab* (61) **162–3**, 163, 164, 175
- Earth Dances* (69) 147, 148, 149, 151, 174,
180–6, 181, 187–8, 190, 194, 217 n. 64
- Eight Lessons for Keyboards* (32) 165
- Endless Parade* (71) 34, 184, 186, 194
 and journeying **117–18**, 119
 form 147, **148–50**, 151, 152
 roles **63–4**
- Entr'actes* (6) *see* *Entr'actes and Sappho*
Fragments
- Entr'actes and Sappho Fragments* (11) **74–6**,
 75, 76, 86, 126, 132, 208 n. 16
- Epilogue* (42) 46, **82–3**, 83, 86, 87
- Exody* '23:59:59' (103) 96, **118–20**, 194, 214
 n. 60
- Fanfare for Will* (72) **34**
- Fields of Sorrow, The* (39) 46, **81**, 214 n. 60
- Five Chorale Preludes* (47) 165, **166–7**, 216
 n. 25
- Five Distances for Five Instruments* (87) 40,
46–7, 188, 194
- For O, for O, the Hobby-Horse is Forgotten* (49)
50–1, 60
- Four Interludes for a Tragedy* (24) **55–6**
- Four Poems by Jaan Kaplinski* (82) **91–2**, 92,
 94
- Four Songs of Autumn* (74) **75–6**, 208 n. 14
- Gawain* (81) 2, 14, **28–31**, 35, 36, 80, 86, 87,
 92, 103, 114, 147, 149, 152, 168, 187,
 191, 194, 202 n. 102, 215 n. 2
- Gawain's Journey* (83) **114**, 117
- Grimethorpe Aria* (45) **113–14**, 186, 194
- Harrison's Clocks* (104) **111–12**, 194
- Hector's Dawn* (70) **162**
- Hoquetus David* (30) **172–3**, 216 n. 37
- Hoquetus Petrus* (94) **175**

- Imaginary Landscape, An* (38) **135–40**, 141, 144, 150, 157, 168, 194
- Interrupted Endless Melody, An* (85) **163–4**, 170, 171, 187–8
- La Plage: Eight Arias of Remembrance* (44) 71, 84, 208 n. 6
- Les Hoquets du Gardien de la Lune* (73) *see* *Machaut à ma manière*
- Linoi* (23) **161–2**, 164, 183
- Machaut à ma manière* (76) **173–4**
- Mark of the Goat, The* (16) 5, **15**
- Mask of Orpheus, The* (60) 52–4, 54, 79–80, 144, 145, 149, 168, 187, 190, 194, 200 n. 45
 and time **104–5**, 108, 114
 as theatre **12–21**, 22, 26, 28, 35, 36, 37, 201 n. 47
- Medusa* (31) **165**, 216 n. 21
- Melencolia I* (48) **62–3**, 194, 214 n. 60
- Mercure - poses plastiques* (56) **174**
- Meridian* (36) 40, **44–6**, 73, 87, 187, 205 n. 23, 214 n. 60
- Monodrama* (20) 44, **55**
- Monody for Corpus Christi* (2) 34, 88, 156, **159–61**, 160, 164, 214 n. 60
- Movement for String Quartet (84) *see* Nine Movements for String Quartet
- Music for Sleep* (9) **131–2**
- Narration: A Description of the Passing of a Year* (8) **69–70**, 84
- Nenia: the Death of Orpheus* (34) **70**, 71, 72, 87
- Nine Movements for String Quartet (100) 152, **153–5**, 154, 194
- Nine Settings of Celan (99) 85, **85–92**, 159, 161, 214 n. 60
- Nomos* (22) 174, **176–8**, 180, 217 n. 53
- On the Sheer Threshold of the Night* (57) **72–3**, 82, 84, 87–8
- Oresteia, The* (59a) 13, **23–4**, 25, 26, 38, 105–6
- Panic* (95) 2, 189, 214 n. 60
 and audiences **191–4**, 193, 195, 218 n. 9
 roles 65, **66–7**
- Précis* (4) **96–8**
- Prologue* (37) **82–3**, 86
- Pulse Field (Frames, Pulses and Interruptions)* (51), 22–3, 51, **105–7**, 108, 111, 211 n. 25
- Pulse Sampler* (59) **110–11**, 111
- Pulse Shadows* (101) 88, 94, 152–3, 188, *see also* Nine Movements for String Quartet *and* Nine Settings of Celan
- Punch and Judy* (18) 5, **6–12**, 13, 16, 18, 20, 22, 27, 28, 32, 34, 37, 44, 49, 55, 66, 87, 97, 103, 114, 122, 131, 168, 169, 199 n. 23, 200 n. 34, 200 n. 39, 214 n. 60
- Refrains and Choruses* (1) 214 n. 60
 form 122, **123–5**, 126
 roles **39–40**, 42, 46
- Ring a Dumb Carillon* (12) **79**, 82, 87
- Ritual Fragment* (80) 32, **51–2**, 57, 92, 147, 148, 149
- Salford Toccata* (77) 147, 151–2, **186–7**, 194
- Second Mrs Kong, The* (90) 14, **34–7**, 65, 80, 87, 103, 165, 214 n. 60
- Secret Theatre* (65) 31, 190, 194, 206 n. 63, 217 n. 64
 form **145–51**, 147, 148
 roles 52, **57–61**, 61
 texture 162, **178–80**, 182, 186
- Signals* (33) **56–7**, 135, 136–7
- Silbury Air* (50) 57, **107–10**, 109, 110, 111, 112, 114, 116, 143, 187, 214 n. 60
- Slow Frieze* (97) 65, 152–3, **188–9**, 189, 194
- Some Petals from my Twickenham Herbarium* (26) **133**
- Songs by Myself* (66) 78, **88–9**, 89, 91, 94
- Still Movement* (64) **116–17**, 147
- Three Lessons in a Frame* (21) **129–31**
- Three Movements for String Quartet (89) *see* Nine Movements for String Quartet
- Three Movements with Fanfares* (10) 34, **125–6**
- Three Settings of Celan (88) *see* Nine Settings of Celan
- Three Sonatas for Nine Instruments* (3) 57
- Todtnauberg* (96) *see* Nine Settings of Celan

- Tombeau in Memoriam Igor Stravinsky* (40) **122–3**
- Tragoedia* (14) 8, 10, **40–44**, 45, 47, 48, 49, 51, 52, 55, 113, 126, 214 n. 60
- Triumph of Time, The* (43) **100–3**, 105, 108, 113, 114, 116, 118, 169–70, 194, 214 n. 60
- Ut heremita solus* (29) **173**
- Verses* (15) 122, **126–31**, 129, 132, 174, 212 n. 12
- Verses for Ensembles* (25) 113
 form 122, **130–4**, 135, 138, 139–40, 141, 142, 144, 150, 154
 roles **47–50**, 51, 57, 60
- Visions of Francesco Petrarca, The* (17) 5, 8, **15**, 22
- White and Light* (78) *see* Nine Settings of Celan
- Wine Merchant Robin of Mere, The* (79) 127, 212 n. 14
- With Letter and Clock* (92) *see* Nine Settings of Celan
- Words Overheard* (68) **78–9**, 79, 147
- World is Discovered, The* (5) 122, 125, 126, **175–6**, 214 n. 60
- Yan Tan Tethera* (63) 26, **26–7**, 28, 29, 35, 36, 103, 116–17, 190

General index

- academia 2–3
 Adorno, Theodor W. 195–6
 on instruments 40
 on primitivism 32, 203 n. 118
 on time 99, 210 n. 9, 210 n. 10
 on violence 8
 Philosophy of Modern Music 32
 Aeschylus
 Agamemnon 83
 The Oresteia 13, 23–4
 agency 39, 62
 ambiguity of 48, 53–7, 59, 60
 in Klee 158
 melody as symbolic of 158, 161–3
 in narrative 146
 aleatoricism 57, 186–8
 Anderson, Barry 20
 Andriessen, Louis
 De Staat 87
 De Tijd 87
 aria (*see* ‘recitative’)
 Aristophanes 11
 Aristotle 8
 on ‘catharsis’ 10
 on character 56
 on music 38
 on tragedy 41–2, 126
 on tragedy and comedy 11
 Poetics 11, 38, 41
 Artaud, Antonin 31
 audiences 3, 152, 189, 190–7
 Ausonius 81
 avant-garde music 38, 97, 122, 127, 164
 and communication 195–6
 and expression 6–7
 and time 211 n. 30

 Babbitt, Milton 68, 73
 Bach, J. S. 164–8
 chorale harmonisations 165, 166–7
 chorale preludes 166–7

 Klee analysis of Sonata for Violin and
 Harpsichord, BWV 1019 178–9
 ‘Meine Seele erhebt den Herren’
 165
 Orgel-Büchlein 166
 ‘Ricercar’ from *The Musical Offering*
 165–6
 Bacon, Francis
 on chance 195
 on realism 37
 on violence 9
 Ballet Rambert 51, 105
 Barbican Centre (London) 191
 Barnes, Djuna 56
 Beard, David 57
 Bedford, David 33
 Bell, Catherine 33
 Berg, Alban
 Lulu 209 n. 53
 Wozzeck 11
 Berio, Luciano 68
 on syllabicism 69
 Circles 48, 73
 O King 80
 Berlin Philharmonic Orchestra 190
 Berlioz, Hector 5
 Bernard, Jonathan 178, 217 n. 68
 Berners, Lord 33
 Blake, William 186
 block form 30, 121–55, 212 n. 2
 and continuity 142–55
 and interruption 133–42
 and repetition 122–33
 Boethius 72–3
 Boulez, Pierre 175
 on text-setting 94
 Domaines 48
 Improvisation sur Mallarmé 194
 Le marteau sans maître 74, 132
 Rituel: in memoriam Bruno Maderna 32,
 122

- Bowen, Meirion 190
 on *The Triumph of Time* 101–2
- British Broadcasting Corporation 191
- Browning, Elizabeth Barrett 66
 ‘A Musical Instrument’ 66
- Bruce, David
 on *Panic* 193, 196, 218 n. 9
- Brueghel, Pieter the Elder
 The Martyrdom of St Catherine 170–1
 The Triumph of Time 101, 113
- Cage, John 157
- Cairns, Tom 14
- canon 11, 170
- cantus firmus 171–9
 and register 171–2, 177–9
 and time-stretching 176
- Carter, Elliott 96
 and instrumental role-play 44, 205 n. 21
 String Quartet No. 2 44
 Symphony for Three Orchestras 182
- Celan, Paul 71, 84, 85, 87, 89–91, 128
 meaning in the poetry of 90–1
 ‘Night’, 90
 ‘Psalm’ 89
 ‘Tenebrae’ 89, 91
 ‘Todesfuge’ 153
 ‘Todtnauberg’ 89–90
 ‘With Letter and Clock’ 90, 91
- ceremony 49–52
 and movement 49
- chance procedures 195–6
- chorale 138, 141, 165–70
 in Stravinsky 168
 settings by Bach 165–7
- choregos 8, 10
- Clements, Andrew
 on Birtwistle’s text-setting 86–7, 92
 on *Gawain* 30–1,
- Colleran, Bill 133
- comedy 11
- concert hall 195–6
 etiquette of 192
 ritual of 33–4
- concerto
 focus on soloist 61–2
 relationship of soloist and orchestra
 38–9, 63
- Cone, Edward
 analysis of Stravinsky’s *Symphonies of Wind Instruments* 134–41
- context
 and journeying 116–17
 and narrative 27, 29–30
 and sectional form 142–55
- continuity 151
 and discontinuity 119, 135, 142, 145–6
 and dramatic realism 12, 20
 and narrative 29, 58, 71
 of texts in vocal works 73, 78
- Cook, Nicholas 1, 3
- Craxton, Janet 163
- Cross, Jonathan 22
 on *Secret Theatre* 58, 146
- Crosse, Gordon
 on *Punch and Judy* 10
- culture
 and Birtwistle’s music 3, 191
 and ritual 31–2
 and tonal music 150
- dance 22, 51, 105–7
- Davies, Sir Peter Maxwell 121
- Debussy, Claude 182
 ‘Feuilles mortes’ 182
 Prélude à l’après-midi d’un faune 93
- Deliège, Célestin
 analysis of Boulez’s *Improvisation sur Mallarmé* 194
- discontinuity 11, 27, 117, 146, 151
 and continuity 119, 135
 and interruption 133–41
 and moment form 141–2
 in Stravinsky’s *Symphonies of Wind Instruments* 134–42, 213 n. 40
- dithyramb 66
- Drummond, Sir John 191–2
- Dürer, Albrecht
 Melencolia I 62
- Eliot, T. S. 31
- English National Opera (London) 190
- Eton Choirbook 80
- fanfare 34, 125–6, 159
- Fayrfax Manuscript 133

- Flier, Jaap 51, 105
 form 121–55, 192–4, 196, 218 n. 9
 and continuity 142–55
 and interruption 133–42
 and journeying 115
 in Klee 157
 and repetition 121–33
 Freeman, David 17
 frieze 152–4
- Glyndebourne Opera House 34, 190
 Grass, Günter
 From the Diary of a Snail 62
 Graves, Robert
 ‘Secret Theatre’ 58, 61, 146
 Greek architecture 152
 Greek theatre (see also ‘tragedy’) 3
 combination of arts in 22, 24–5
 Greek comedy 11
 Greek monodrama 44, 55
 Greek tragedy 8, 10–11, 41–5, 52, 53,
 124, 126, 200 n. 40
 and mask 13
 and myth 14
 roles in 44, 53
 Griffiths, Dai 3, 195
 on vocal writing 94–5
 Griffiths, Paul
 interview with Birtwistle 7, 186
 on *The Mask of Orpheus* 201 n. 47
 on ritual 32
- Hall, Michael 49, 89, 98, 104, 113, 176, 186,
 187
 analysis of *Verses* 131, 212 n. 12
 on Birtwistle’s compositional methods
 52, 92, 156, 162, 170, 174, 195, 215 n. 2
 ‘central organizing principle’ 101
 interview with Birtwistle 127, 144–5,
 194–5
 on *Refrains and Choruses* 39–40
 on ‘Todtnauberg’ from *Nine Settings of*
 Celan 90
 Harrison Birtwistle 127, 156
 Hall, Sir Peter 13, 14
 production of *The Oresteia* 23–4
 Hamburger, Michael 91
 translations of Celan 87, 90
- Hardenberger, Håkan 64
 Harle, John 66
 Harrison, Tony
 libretto to *Yan Tan Tethera*, 26–7
 on masks 13
 translation of *The Oresteia* 13, 23–4
 translations of Sappho 74, 77
 Bow Down 22, 202 n. 89
 Harsent, David
 libretto to *Gawain* 29, 36
 Hegel, G. W. F.
 on lyric music 84
 on time 98–9
 Herbert, Jocelyn 13, 23
 on masks 24
 heterophony 64, 156, 159, 176
 Hindemith, Paul 165
 Hoban, Russell
 libretto to *The Second Mrs Kong* 34–6,
 65
 The Medusa Frequency, 34
 hockey 172, 175
 Holst, Gustav 159
 Howarth, Elgar 114
- Isaac, Heinrich 217 n. 48
 canzonas 175–6
 ‘Der welte fundt’ 175
 isorhythm
 in Birtwistle 174–5
 in Machaut 171–2
 Ives, Charles 182, 205 n. 21
- Japanese theatre 25, 53
- kabuki 25, 53
 Kaplinski, Jaan 91–2
 Kendrick, Julie 33
 Klee, Paul
 analysis of Bach, 178–9
 connections between painting and music
 157
 influence on Birtwistle 157
 on line 158–9, 163, 178–9
 Notebooks 158, 159, 179
 Kramer, Lawrence
 on classical music 198 n. 3
 on text-setting 69, 73, 83–4, 85

- labyrinth
 as metaphor for Birtwistle's music
 115–19, 149
- Ligeti, György
 Études for piano 111–12
- Lindley, David 125
- line 170, 173–5, 178–9
 symbolising agency 156, 158, 161, 162–3
 as shape 156–64
- Logue, Christopher 128
 'The Image of Love' 45
 'A Matter of Prophecy' 79, 83
- London Sinfonietta 32, 51–2, 57, 107, 140
- Lumet, Sidney
The Offence 5
- Lunegarde 190
- lyric song 83–6
 and melody 84–5
 as opposed to dramatic song 69, 83–4
- MacGregor, Joanna 65
- Machaut, Guillaume de
 textural strategies 171–5, 177
 'Fons tocius/O livoris feritas/Fera
 pessima', 173–4
Hoquetus David, 172–3, 216 n. 37
Messe de Nostre Dame, 173
- Manning, Jane 71
- Marx, Karl
 on time 99
- masks 13, 24, 49
 and Greek tragedy 13
 and ritual 31
- masque 13–14, 201 n. 47
- Matrix 71
- Maus, Fred E.
 on agency 53–5, 60
- Maycock, Robert 191
- McClary, Susan 209 n. 53
- medieval music 171–5, 176
- melody 52, 59, 64, 80, 109, 189
 as analogue to speech 63–5, 67, 86, 146,
 163
 and avant-garde 156, 164
 as basis for Birtwistle's music 156, 170,
 215 n. 2, 215 n. 3
 independence of 52, 92, 187
 in Klee 157, 178
 as shape 156–64
 and song 59, 84, 86, 91, 114
 symbolising agency 156, 158, 161,
 162–3
 symbolising journeying 119
 textural prominence of 164–80, 194
- memory 104, 129, 151
 Adorno's view of 99
 and moment form 142
 and verse form 128
- Messiaen, Olivier 32, 96
 and block form 121, 134
 and repetition 127
Chronochromie 42
- Middleton, Richard 69
- mime 17–18, 22, 51
- misogyny 8
- mobiles 187–8
- modality 149–50, 188
- modernism 188, 192, 218 n. 9
 and culture 2
 and primitivism 32
- moment form 141–2
- monodrama 44, 55
- monody 79, 159–61, 164
 as basis for Birtwistle's music 156, 170
 Italian baroque 161
- Monteverdi, Claudio 14
Orfeo 10
- motive 100, 165, 186
 and coherence 80, 147–51
 emphasised pitches as 149
 and role 63, 148
 verse-like patterning of 154–5
- myth 5
 and emphasis on telling 14–15, 18
 variants of 14–15, 162
- narrative 58
 compared to melody 37, 146
 and musical form 146–7, 150–1
 opposed to ritual 27–30
 and realism 26–7
 and song 68–73, 78
 and time 103
- National Theatre (London) 22
 Birtwistle as Music Director of 5, 23, 103,
 190

- production of *The Oresteia* 13, 23
- National Theatre Studio 5
- Nattiez, Jean-Jacques
 - on narrative 151
- Newton, Isaac
 - conception of time 100, 112, 113
- Nō 19, 25
- Northcott, Bayan 173
- Nyman, Michael 3–4, 56, 57, 144, 167, 177
 - on Birtwistle's style 99–100
 - libretto to *Down by the Greenwood Side* 16–17
 - on *Punch and Judy* 11, 32, 34
 - on *Verses for Ensembles* 134
- Ockeghem, Johannes 175
 - 'Ut heremita solus' 173
- opera 5, 11–12, 14, 68–9, 114
 - and audibility of text 86–7
 - and avant-garde 6
- organum 170, 171
- Orpheus 19–21, 35, 37, 45, 70, 72, 79
 - and time 96, 104–5
 - variants of myth 15–16
- ostinato 59, 130, 165, 175, 180–2, 186
 - accompanimental quality of 88, 163
 - and continuity 140–1, 154
 - as mechanism 140, 163
 - and motion 114, 115
 - varied 127, 139
- Ovid
 - Metamorphoses* 16, 66
- Paddison, Max 203 n. 118
- painting
 - compared to music 158
 - figure/ground 171
 - importance for Birtwistle 156–7
 - line in 157–9, 178
 - position of subject in 170–1
- performance 25–6
- Perrin, Glyn 211 n. 25
- Perspectives of New Music* 134
- Petrarch 8
- phonetics 78–82
 - expressive potential of 79–80
 - overlooked by Birtwistle 78–9
- Picasso, Pablo 176
- Piero della Francesca
 - The Flagellation* 170
- Pierrot Players 33, 82, 172–3
- plain-chant 11,
 - polyphonic settings of 171–2, 177
- popular music 3–4
 - dance music, 171, 182
 - word-music relationships in 69
 - verse form in 125, 128, 213 n. 16
- post-structuralism 47, 205 n. 28
- Potter, John
 - on vocal sound 81
- Princeton University 134
- Proms (Henry Wood Promenade Concerts) 2, 3, 191
- Pruslin, Stephen
 - libretto to *Monodrama* 44, 55
 - libretto to *Punch and Judy* 8, 12, 16, 34, 37, 199 n. 23, 200 n. 34
- pulse 102–3, 104–12, 154
 - corporealising of 105–8, 110–11
 - and measurement 107–8
 - and motion 107–9
 - place in Birtwistle's music 99–100, 103, 107, 110
 - regular versus 'reassessing' 107
 - as symbolic of clock-time 98–100, 107
- puppets 12–13, 15, 31
 - characterless quality of 12, 17–18
- Raasay 190
- random numbers (see 'chance procedures')
- recitative 12
 - and aria 18–19, 200 n. 40
- register
 - and line 161–2
 - partitioning of 181–6
 - and textural prioritising 164, 167–74, 177, 179–80, 188
 - symbolic of vocal range 59, 82
 - in vocal writing 86, 94–5
- Renaissance music
 - text-setting in 80
 - textural strategies in 175–6
 - verse form in 133

- repetition 163–4, 178
 and avant-garde 122, 126
 function in song 128
 in isorhythm 171
 in libretti 26–7, 29, 30, 35–6
 motivic 147–50, 154–5
 and narrative 146–7
 ritualistic quality of 27–8, 30–1,
 122–3
 varied 100–1, 116, 127–33, 140–1
 verbatim 76, 127, 138–9, 205 n. 23
 and verse form 121–33
- Rilke, Rainer Maria 84, 91
- ritual
 of concert hall 33–4
 defined 203 n. 110
 and modernism 32
 musical form as 27–30
 opposed to narrative 27–30, 122–3
 in stage works 27–8
 represented versus actual 30–5, 51–2,
 203 n. 118
- Robbe-Grillet, Alain
La Plage 71
- Robison, Brian
 on Birtwistle's compositional methods
 170, 195
 on *Carmen Arcadiae Mechanicae
 Perpetuum* 214 n. 44
- role 38–67, 119, 146–7, 177–8, 189
 ambiguities of 43–4, 52–61
 in Carter 44, 205 n. 21
 dramatic characters 45, 50–1, 62, 65–7,
 72
 and Greek theatre 41–4, 55, 124
 instruments as determinant of 39–40,
 46, 53
 and motive 148
 and stage movement 47–52
 and verse form 124–6
- Royal Academy of Music (London) 190
 Royal Manchester College of Music 190
 Royal Opera House (London) 190, 191
- Sacher, Paul 64
 Sappho 74–7, 84, 128
 Satie, Erik 33
Mercure 174
- Saussure, Ferdinand de 205 n. 28
- Schechner, Richard 203 n. 110
- Schlee, Alfred 153
- Schoenberg, Arnold
Sprechstimme 82
 text-setting 84–5
Das Buch der hängenden Gärten 85
Erwartung 209 n. 53
Pierrot Lunaire 209 n. 53
Verklärte Nacht 93
- Schubert, Franz 84
- Shakespeare, William 34
Hamlet 50–1
The Tempest 83
Sir Gawain and the Green Knight 28, 69
 sketches 175, 184, 196, 216 n. 45
- Smalley, Roger 177
- Snowman, Nicholas 5
- Sobel, Dava
Longitude 111
- song 59, 68–95
 as after-effect of poem 92–4
 and avant-garde 6
 'disintegrative effect' on text 69, 73–8,
 85
 lyric versus dramatic 69, 83–6
 as narration 68–9, 88
 as theatrical representation 17
 and verbal sound 78–81
 and verse form 125, 127–8, 133
 and vocal sound 81–2, 94–5
- South Bank Centre (London) 173
- speech
 melody as symbolic of 62, 64, 67, 156
 as model for text-setting 69–70, 85–6
 in songs 87–8
 in stage works 15, 19, 25
 'Spring Song' 33–4
- Stockhausen, Karlheinz 96, 121
Gruppen 182
 moment form 141
Refrain 122
- Strauss, Richard
Don Quixote 65
- Stravinsky, Igor 5, 11, 14, 92, 96, 182
 Adorno on 8, 32, 40, 99, 210 n. 10
 chorale in 165–6, 168–9
 primitivism in 32, 203 n. 118

- sectional form in 121, 123, 134–5, 140, 142
Histoire du soldat 10, 168, 182
Oedipus Rex 10
Renard 27, 151
Le sacre du printemps 27, 32, 106, 140, 186
Symphonies of Wind Instruments 134–42, 168, 213 n. 37, 213 n. 40
 Three Pieces for String Quartet 168
Variations on the Chorale 'Vom Himmel Hoch' 166
 structure (see 'form')
- Sutcliffe, Tom 36
- symmetry
 formal 16, 42–3, 96–7
 instrumental 47, 50, 72
 registral 150, 184–5
- Tagg, Philip
 on figure/ground relationship 171
- Taruskin, Richard 3
 on Stravinsky 135, 140, 203 n. 118
- Tempo* 169–70
- temporality (see 'time and temporality')
- text-setting
 and audibility 86–7
 and expression 82–95
 in Machaut 174
 and narration 68–73
 in operas 36, 86–7
 and phonetics 78–82
 and textual fragmentation 73–8
 and verse form 128
- texture
 and agency 55, 158, 162–4
 monodic 156–64
 polyphonic 164–80
 stratified 180–9, 192–4, 196
- theatre 55, 58–9, 146
 artifice of 13–14
 Birtwistle's involvement in 5, 190
 forms of representation 12–21
 Greek (see 'Greek theatre')
- in instrumental music 38, 48, 53, 156, 182 (see also 'role')
- Japanese (see 'Japanese theatre')
- relationship of music and drama 21–6
- ritualistic versus narrativistic 26–37
- subject matter 5–12
- time and temporality 29, 96–120, 140, 153, 156, 210 n. 24
 and abandonment of tonality 96–7
 Adorno on 99, 210 n. 9, 210 n. 10
 clock time 98–100, 105, 107, 108, 111, 120
 cultural representations of 100–1, 107
 manipulation of 97, 103, 176
 and motion 100–2, 108–9, 112–13, 115–20, 211 n. 30, 211 n. 34
 Newtonian time 100, 112, 113
 in stage works 103–5
 temporal stratification 110, 187–8
 'time'-less change 116, 120
 and visual art 157
- tonality 169, 182
 and melody 164
 and time 96, 108
 and tonics 149–50
- tragedy
 Greek (see 'Greek theatre')
- operatic 11–12
- origins 18
- Varèse, Edgard 129
- verse 115, 150
 and frieze 152–5
 and Greek theatre 42, 124, 126
 and refrain 121–34, 166
 and ritual 28–9, 122–3
 self-contained quality of 135, 138
 and song 125, 127–8, 133
- violence 67, 191
 and ritual 32
 in stage works 6–12
- visual art (see 'painting')
- voice 67
 Birtwistle's writing for 36, 86, 94–5
 sound made by 78–82
- Vyner, Michael 32, 51
- Waddell, Helen
Mediaeval Latin Lyrics 72, 208 n. 24
- Wagner, Richard 14, 22–3

General index

- | | |
|------------------------------------------------------------------------------|----------------------------------------------------------------------------|
| Walsh, Stephen 121 | Wittgenstein, Ludwig 118 |
| Webern, Anton 11, 97, 177, 217 n. 48, 217 n.
53 | Wyatt, Thomas 45 |
| arrangement of Bach's 'Ricercar' from
<i>The Musical Offering</i> , 165–6 | Zinovieff, Peter |
| text-setting of 85, 93, 94–5 | collaborator on <i>Chronometer</i> 98, 104 |
| Whittall, Arnold 89 | libretto to <i>The Mask of Orpheus</i> 12–13,
16–21, 28, 104, 200 n. 45 |