

Contents

<i>Preface</i>	page xi
<i>Acknowledgements</i>	xiii
Chapter 1 Introducing the <i>Introduction</i>	1
Some initial questions	1
History and hindsight: an overview	6
A Webern analysis	6
Collection, mode, series, set	8
Notes and numbers	9
Back to Webern	10
Forms of post-tonal composition	12
Terms, techniques	13
Serialism in critical perspective	14
A personal perspective	15
Chapter 2 Schoenberg's path to the twelve-tone method	17
Interpreting transition	17
Tonal or post-tonal?	18
Twelve-tone technique in embryo	19
Ideals and practicalities	21
Post-war problems	22
Parallels and pitfalls: Hauer	24
Eye witness: Gerhard	27
Chapter 3 Serialism in close-up	31
From Bach to Schoenberg	31
Schoenberg as music	32
Serialism as music	35

vi	<i>Contents</i>	
	Fixed and free	36
	Op. 25: further details	37
	A twelve-tone canon	40
	Coda	43
	Chapter 4 Schoenberg in the 1920s	45
	1920–3	45
	Making, meaning: Op. 23 No. 5	47
	1923–4	50
	Schoenberg on Schoenberg: the Wind Quintet	51
	More on the Wind Quintet	53
	The Wind Quintet's finale	54
	1925–9	56
	Op. 29 and after	58
	Meaning, making	61
	Chapter 5 Alban Berg: reverence and resistance	65
	<i>Wozzeck</i> and transition	65
	Personal space	66
	Berg–Klein–Berg	68
	Berg's Chamber Concerto	70
	A first step	71
	Series, cycles	72
	<i>Lyric Suite</i>	75
	<i>Lyric Suite</i> : finale	76
	The final dialogues	79
	Serialism in <i>Lulu</i> and the Violin Concerto	80
	Chapter 6 Anton Webern: discipline and licence	85
	Purity, anxiety	85
	Beginnings	86
	The route to independence	90
	String Trio, Op. 20	92
	The method perfected	93
	Form and feeling	94
	Symmetry and balance	96
	Twelve-tone canons	98

	<i>Contents</i>	vii
Chapter 7 The later Schoenberg		101
Laying down the law		101
Religion, politics and serialism		102
Exile and readjustment		104
‘Good old tradition!’? The Fourth String Quartet		107
Models for form and style		109
Suspended tonality?		110
Grammar or gibberish?		111
Matters of quality		112
Ambiguous endings		113
Chapter 8 American counterpoints: I		117
From method to system		117
Varèse		118
More pioneers		119
Krenek		119
Sessions, Copland, Perle		120
Babbitt: words		122
Babbitt: music		125
Babbitt: music, words and politics		131
Consequences and contingencies		133
Chapter 9 American counterpoints: II		135
Stravinsky: a balance of tensions		135
Stravinsky: series and centres		137
Cage and Nancarrow		141
The Minimalists		142
The serial inheritance		144
Carter		145
Carter’s practice		146
<i>Gra</i> : playing with sets		148
Chapter 10 European repercussions: I		151
Facing both ways		151
Britten and the British		152
Shostakovich and the Soviets		155
Lutosławski and the Poles		157

viii	<i>Contents</i>	
	Cold War and style wars: Dallapiccola	160
	Nono: commitment to progress	163
	Nono: <i>Il canto sospeso</i>	166
	Chapter 11 European repercussions: II	171
	From Messiaen to Boulez	171
	Testing extremes	174
	<i>Structures</i>	175
	Hearing techniques	176
	Behind <i>Le Marteau sans maître</i>	177
	Serialism in <i>Le Marteau sans maître</i>	178
	Stockhausen: Cologne, Paris, Darmstadt	181
	Stockhausen and the piano	182
	<i>Gruppen</i>	184
	Chapter 12 European repercussions: III	187
	Xenakis	187
	Ligeti	189
	Ligeti's techniques	191
	Berio	193
	Berio's transformations	197
	Kagel	198
	Chapter 13 European repercussions: IV	203
	The later Boulez	203
	Boulez as lecturer	204
	Style and idea in <i>Incises</i>	205
	The later Stockhausen	209
	Serialism <i>in excelsis</i>	213
	Kurtág	216
	Chapter 14 European repercussions: V	219
	The contemporary scene	219
	Scandinavia: Nørgård	220
	British serialism after 1950	221
	Maxwell Davies: before 1970	223
	Magic squares and serial structures	225

	<i>Contents</i>	ix
Maxwell Davies since the 1970s		227
From Manchester to Cambridge		228
Birtwistle		231
Ferneyhough		232
Knussen		235
An ending		236
<i>Notes</i>		239
<i>Bibliography</i>		259
<i>Glossary</i>		271
<i>Index</i>		279