

1. Record Nr.	UNINA9910136433103321
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Titolo	Experimental affinities in music // edited by Paulo de Assis
Pubbl/distr/stampa	Belgium, Leuven, : Leuven University Press, 2015 Leuven, Belgium : , : Leuven University Press, , [2015] ©2015
ISBN	94-6166-188-6
Descrizione fisica	1 online resource (252 pages) : PDF, digital file(s)
Collana	Orpheus Institute series
Disciplina	781.43
Soggetti	Music - History and criticism Music - Experimental methods Arts - Experimental methods Theory of music & musicology
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Sommario/riassunto	Experimental Affinities in Music brings together diverse artistic, musicological, historical, and philosophical essays, enhancing a broad discourse on artistic experimentation, and exploring various experimental attitudes in music composed between the thirteenth and twentieth centuries. The golden thread running through the different chapters is the quest for inherently experimental musical practices, a quest pursued from interrogating, descriptive, or challenging perspectives, and always in relation to concrete music examples. Experimental is taken as an adventurous compositional, interpretive, or performative attitude that can cut across different ages and styles. Affinities suggest connectors and connections, convergences, contiguities, and adjacencies that are found in and through a diversity of approaches and topics. The texts share a common genesis: the lectures of the International Orpheus Academies for Music and Theory convened by Luk Vaes (2011) and Paulo de Assis (2012, 2013). The affinities found in this volume include essays by Lydia Goehr, Felix Diergarten, Mark Lindley, Martin Kirnbauer, Edward Wickham, Lawrence Kramer, Hermann Danuser, and Thomas Christensen, as well as

interviews with pianist Leon Fleisher, with pianist-composer Frederic Rzewski, and with composer Helmut Lachenmann.(publishing partner 'Orpheus Institute').

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