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Nota di contenuto	Cover; Contents; List of Music Examples; List of Figures and Tables; Contributors; Preface; Introduction: Contemporary Music: Theory, Aesthetics, Critical Theory; PART I: Theoretical Perspectives and Retrospectives; 1 The Principles of Music and the Rationalization of Theory; 2 Atonal Harmony: From Set to Scale; 3 In Search of Lost Harmony; 4 Against a Theory of Musical (New) Complexity; 5 Heterogeneity: Or, On the Choice of Being Omnivorous; 6 Varese, Serialism and the Acoustic Metaphor; 7 'I Open and Close'?; 8 A Period of Confrontation: The Post-Webern Years PART II: Philosophical Critiques and Speculations After Adorno9 A Philosophy of Totality; 10 Possibilities for a Work-Immanent Contemporary Musical Logic; 11 Postmodernism and the Survival of the

Avant-garde; 12 Material Constraints: Adorno, Benjamin, Arendt; 13 Towards an Aesthetics of Risk; 14 Music and Social Relations: Towards a Theory of Mediation; PART III: Creative Orientations; 15 Music, Ambiguity, Buddhism: A Composer's Perspective; 16 Artistic Orientations and the Limits of Explanation: An Interview with Pierre Boulez  
17 Failed Time, Successful Time, Shadowtime: An Interview with Brian Ferneyhough  
18 Sound Structures, Transformations, and Broken Magic: An Interview with Helmut Lachenmann; 19 Hunting and Forms: An Interview with Wolfgang Rihm; Postlude: Helmut Lachenmann, Wolfgang Rihm and the Austro-German Tradition; Index of Names; Index of Subjects

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### Sommario/riassunto

This collection of essays and interviews addresses important theoretical, philosophical and creative issues in Western art music at the end of the twentieth- and the beginning of the twenty-first centuries. The book offers a wide range of international perspectives from prominent musicologists, philosophers and composers and includes new interviews with Pierre Boulez, Brian Ferneyhough, Helmut Lachenmann, and Wolfgang Rihm. Contributions with a theoretical emphasis consider the historical rationalization of music and technology, new approaches to the theorization of atonal harmony in the wake

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