

|                         |   |
|-------------------------|---|
| 1. Record Nr.           | UNINA9910796548003321   |
| Autore                  | Puffett Derrick   |
| Titolo                  | Derrick Puffett on music // compiled and edited by Kathryn Bailey Puffett   |
| Pubbl/distr/stampa      | London : , : Routledge, , 2016  |
| ISBN                    | 1-351-56973-2<br>1-315-09498-3<br>1-351-56974-0   |
| Descrizione fisica      | 1 online resource (780 pages) : illustrations   |
| Disciplina              | 780/.9  |
| Soggetti                | Music - History and criticism   |
| Lingua di pubblicazione | Inglese   |
| Formato                 | Materiale a stampa  |
| Livello bibliografico   | Monografia  |
| Note generali           | First published 2001 by Ashgate Publishing.   |
| Nota di bibliografia    | Includes bibliographical references and index.  |
| Nota di contenuto       | part PART I: THE ANALYST SPEAKS -- chapter 1 Editorial: In Defence of Formalism -- chapter 2 Schenker's 'Eroica' -- part PART II: LINER AND PROGRAMME NOTES -- chapter 3 Wagner: Overtures and Orchestral Music -- chapter 4 Richard Strauss: Tod und Verklüirung and Don Quixote -- chapter 5 Richard Strauss: Symphonia Domestica and Parergon -- chapter 6 The 'Tawdriness' of Salome -- part PART III: ENGLISH MUSIC -- chapter 7 A Nietzschean Libretto: Delius and the Text for A Mass of Life -- chapter 8 In the Garden of Fand: Arnold Bax and the 'Celtic Twilight' -- chapter 9 The Fugue from Tippett's Second String Quartet -- chapter 10 Tippett and the Retreat from Mythology -- chapter 11. an Analytical Offering (A. G. 1992). On Goehr's Homage to Bach -- part PART IV: RUSSIAN AND FRENCH MUSIC -- chapter 12 A Graphic Analysis of Musorgsky's 'Catacombs' -- chapter 13 Eight Bars of Stravinsky: The Septet Revisited -- chapter 14 Debussy's Ostinato Machine -- part PART V: OPERA -- chapter 15 Siegfried in the Context of Wagner's Operatic Writing -- chapter 16 Schoeck's Operas: A Question of Genre -- chapter 17 Some Reflections onLiteraturoper -- chapter 18 Berg and German Opera -- chapter 19 Salome: an Introduction -- chapter 20 Images of Salome -- chapter 21 Strauss's Scenario for the 'Dance of the Seven Veils' -- chapter 22 Salome as Music Drama -- chapter 23 Elektra: Beginnings -- chapter 24 The Music of Elektra: Some Preliminary Thoughts -- chapter 25 An |

Introduction to der Rosenkavalier -- part PART VI: VIENNA -- chapter 26 Transcription and Recomposition: The Strange Case of Zemlinsky's Maeterlinck Songs -- chapter 27 A Notational Peculiarity in Early Webern and its Implications -- chapter 28 Gone with the Summer Wind; or, What Webern Lost -- chapter 29 'Music that Echoes within One' for a Lifetime: Berg's Reception of Schoenberg's Pelleas und Melisande -- chapter THEMATIC ANALYSIS -- chapter EPILOGUE -- chapter 30 Berg, Mahler and the Three Orchestral Pieces, Op. 6 -- part PART VII: GERMAN MUSIC -- chapter 31 'Lasser die Musi, wo sie ist': Pitch Specificity in Strauss -- chapter 32 Bruckner's Way: The Adagio of the Ninth Symphony -- chapter Sources.

---

Sommario/riassunto

"I listen to a piece and ask myself what has made the greatest impression on me. What has moved me the most about it, what has excited me the most, what it is I want to write about, what sets my mind working, what sets off my imagination.' derrick Puffett's description to a group of Cambridge graduate students of his approach to listening and writing about music is clearly evident in the articles reprinted in this collection. For the first time, the book makes available in one place writings previously widely dispersed amongst many journals and symposia. Resonances emerge that cross from essay to essay, with the result that a larger, coherent project is revealed. Insistent on the need of music analysis to be accompanied by a wider historical knowledge, Puffett believed strongly that the methods to be adopted on each occasion must be dictated by the music at hand. His work on Bruckner, Strauss, Webern, Zemlinsky, Delius and Debussy is of enduring importance to the study of music. With a prose style distinguished for its elegance and clarity, Puffett's writings will enhance the understanding and enjoyment of the music that he discusses amongst students and teachers alike."--Provided by publisher.

---