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| Autore                  | Bailey Kathryn, Dr.   |
| Titolo                  | The twelve-note music of Anton Webern : old forms in a new language<br>// Kathryn Bailey [[electronic resource]]  |
| Pubbl/distr/stampa      | Cambridge : , : Cambridge University Press, , 1991  |
| ISBN                    | 1-139-08594-8<br>0-511-55245-9  |
| Descrizione fisica      | 1 online resource (xii, 462 pages) : digital, PDF file(s)   |
| Collana                 | Music in the twentieth century ; ; 2  |
| Disciplina              | 781.2/68/092  |
| Soggetti                | Twelve-tone system  |
| Lingua di pubblicazione | Inglese   |
| Formato                 | Materiale a stampa  |
| Livello bibliografico   | Monografia  |
| Note generali           | Title from publisher's bibliographic system (viewed on 05 Oct 2015).  |
| Nota di bibliografia    | Includes bibliographical references (p. 454-488) and index.   |
| Nota di contenuto       | The rows -- Row topography -- Canon -- The movements in sonata form : Opp. 20/ii, 21/i, 22/i, 24/i, and 27/i -- The movements in variation form : Opp. 21/ii, 24/iii, 27/iii, 28/i, and 30 -- The movements in rondo and ternary forms : Opp. 20/i, 22/ii, 24/ii, 28/ii, and 28/iii -- The movement in binary form : Op. 27/ii -- Das Augenlicht -- Cantata I -- Cantata II.  |
| Sommario/riassunto      | This important new study reassesses the position of Anton Webern in twentieth-century music. The twelve-note method of composition adopted by Anton Webern had profound consequences for composers of the next generation such as Stockhausen and Boulez, who saw Webern's music as revolutionary. In her detailed analyses, however, Professor Bailey demonstrates a fundamentally traditional aspect to Webern's creativity, when describing his own music. Professor Bailey analyses all Webern's twelve-note works (from Op. 17 to Op. 31) i.e. the instrumental and vocal music written between 1924 and 1943. These analyses draw on sketch material recently made available at the Paul Sacher Foundation in Basel and include transcriptions of little-known drafts and sketches. A most valuable aspect of the book is the inclusion in appendices of such materials as a complete explanation of the row content of each work, the correct prime form of each of the rows from Op. 20 onwards, with a matrix constructed for each, and exhaustive row analyses. |

