

Contents

Prelude	xvii
1945	
1. Rational and Irrational: Western Europe, 1945–50	3
Paris, 1945–48 — The Young Boulez — Boulez’s Second Piano Sonata — Other Stories — Musique Concrète — Variations: Nono	
2. Silencing Music: Cage, 1946–52	22
Rhythmic Structuring — Towards Silence — Around Cage	
3. Total Organization: Western Europe, 1949–54	34
The Moment of Total Serialism 1: Darmstadt 1949 and Darmstadt 1951 — Interlude: The Patrons of Modernism — The Moment of Total Serialism 2: Paris 1952 — The Human Voice 1: Nono — Electronic Music — The Human Voice 2: Barraqué	
4. Classic Modernism and Other Kinds: The United States, 1945–55	57
Schoenberg — Carter — Babbitt — Homemade Music — Wolpe — After Silence	
5. The Cold War	76

6. Extension and Development: Western Europe, 1953–56 80
 From Points to Groups — Systems of Organization — *Le Marteau sans maître* — Sound and Word — . . . how time passes . . . — Statistics

1956

7. Mobile Form: 1956–61 107
 Cage — Stockhausen and Boulez — Boulez and Berio — Barraqué — Exit from the Labyrinth

8. Elder Responses 127
 Stravinsky — Messiaen — Varèse — Symphonists and Others

9. Reappraisal and Disintegration: 1959–64 145
 Questioning Voices: Ligeti, Bussotti, Kagel — Stumbling Steps: Kurtág — Listening Ears: Cage, Young, Babbitt — Exploiting the Moment: Stockhausen — The Last Concert: Nono

1965

10. Of Elsewhen and Elsewhere 167
 The Distant Past — (The Imaginary Past) — The Distant or Not So Distant East — Quotation — Meta-Music

11. Music Theatre 190
 Opera and 'Opera' — Music Theatre — Instrumental Theatre

12. Politics 203
 Cardew — Rzewski — The Composer in the Factory

13. Virtuosity and Improvisation 210
 The Virtuoso — Virtuosity in Question — The Electric Musician — Improvisation

14. Orchestras or Computers 228
 Orchestras — Computer Music

15. Minimalism and Melody 233
 New York Minimalism — Minimalism in Europe — Melody

16. Ending 251

1975

17. Holy Minimalisms 257
 Pärt — Górecki and Tavener — (Messiaen) — Ustvolskaya

18. New Romanticisms	265
Rihm — Schnittke, and the Hectic Present — Gubaidulina, and the Visionary Future — Silvestrov, and the Reverberating Past — Symphony? — Feldman and Loss — Lachenmann and Regain	
19. New Simplicities	285
Cage, or Innocence — Denyer, or Outsiderness — Kurtág, or Immediacy — Holliger, or Extremity — Sciarrino, or Intimacy	
20. New Complexities	298
Ferneyhough — Finnissy — Charged Solos	
21. Old Complexities	312
Carter and the Poets — Xenakis and the Arditti Quartet — Nono and Listening — Stockhausen and <i>Licht</i> — Birtwistle and Ritual — Berio and Memory — IRCAM and Boulez	
22. Spectralisms	339
Radulescu and Tenney — Grisey — Vivier	
23. (Unholy?) Minimalisms	348
Reich — Andriessen	
24. Referencings	354
Kagel, et al. — Donatoni — Bolcom and Adams — Ligeti	
1989	
25. Towards Mode/Meme	365
Rootless Routes: Ligeti — Memory's Memorials: Berio and Kurtág — Remade Modes: Adams, Adès, Benjamin — Pesson's Past and Pauset's — Traditions' Tracks: Around Zorn	
26. Towards the Strange Self	382
Act I: Schneewittchen — Entr'acte: Kurtág's Beckett — Act II: Luci mie traditrici — Entr'acte: Birtwistle's Celan — Act III: Three Sisters — Entr'acte: Kyburz's No-one — Act IV: Das Mädchen mit den Schwefelhölzern	
27. Towards Transcendence	396
Gubaidulina and Christ — Haas and Darkness — Harvey and the Goddess — Grisey and Rebirth — Riehm and Reality	

2001

28. Towards Change? 409

Resources 425

Index 441