



Tippett Studies

Clarke, David

Cambridge University Press,
1999

Electronic books

Electronic resource

Criticism, interpretation, etc.

Monografía

This book covers all of Tippett's style-periods and many of the key genres within his oeuvre

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Título: Tippett Studies

Editorial: Cambridge Cambridge University Press 1999

Descripción física: 1 online resource (250 pages)

Mención de serie: Cambridge Composer Studies

Contenido: Cover; Half-title; Title; Copyright; Dedication; Contents; Preface; References to Tippett's scores and essays; 1 'Only half rebelling': tonal strategies, folksong and 'Englishness' in Tippett's Concerto for Double String Orchestra; I; II; III; IV; 2 From pastiche to free composition: R.O. Morris, Tippett, and the development of pitch resources in the Fantasia Concertante on a Theme of Corelli; I; II; III; IV; 3 'Is there a choice at all?' King Priam and motives for analysis; I; II; III; IV; V. 4 Tippett's Second Symphony, Stravinsky and the language of neoclassicism: towards a critical framework; I; II; III; 5 Tippett, sequence and metaphor; 6 Tonal elements and their significance in Tippett's Sonata No. 3 for Piano; I; II; III; IV; V; VI; 7 'Significant gestures to the past': formal processes and visionary moments in Tippett's Triple Concerto; I; II; III; 8 Tippett's King Priam and 'the tragic vision'; I; II; III; IV; 9 Tippett at the millennium: a personal memoir; 10 Decline or renewal in late Tippett? The Fifth String Quartet in perspective; I; II; III; IV; V. Appendix: glossary of terms used in pitch-class set theory Index

Lengua: English

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ISBN: 9780511370205 0511370202 9780511481994 ebook) 0511481993 ebook) 1281156248 9781281156242 1107172969 9781107172968 9780521592055 hardback) 0521592054 9780521026833 paperback) 0521026830

Materia Nombre: Tippett, Michael 1905-1998)- Criticism and interpretation Tippett, Michael 1905-1998)

Enlace a formato físico adicional: Print version Clarke, David. Tippett Studies. Cambridge : Cambridge University Press, 1999 9780521592055

Punto acceso adicional serie-Título: Cambridge composer studies

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