

# SERIAL MUSIC,

## A Classified Bibliography of Writings on Twelve-Tone and Electronic Music

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## PREFACE

The twelve-tone technique, once thought to be the private and unintelligible musical language of a small group of composers, is today one of the most important influences in European and American music. Although it still creates a great deal of controversy, and although it has not yet been widely accepted by the general public, dodecaphony has achieved a permanent status in the history of music.

"Schönberg is not yet in 'Grove' (1910), and the notices in other works of reference are infinitesimal," wrote Charles Maclean in an early article on Schoenberg. Today the situation has changed so much that not only is Schoenberg in Grove's Dictionary, but articles and books about him, the twelve-tone technique, and other composers who use the technique continue to be written at an ever-increasing rate.

Because of this great body of writing, it is difficult for anyone interested in serial music to know where to begin. A few related bibliographies have appeared to date, but none so far with the purpose and scope of the present work. The most extensive bibliographies on Schoenberg, Berg, and Webern have appeared in René Leibowitz's *Schoenberg and his school* (1949), Luigi Rognoni's *Espressionismo e dodecafonia* (1954), Josef Rufer's *Composition with twelve notes* (1954), and George Perle's dissertation, *Serial composition and atonality* (1956; revised edition, University of California Press, 1961). Rognoni and Rufer list unpublished writings by these composers on a variety of topics—important information that is outside the scope of the present work.

Donald Mitchell has compiled a selective bibliography that lists writings on twelve-tone music and composers (*Hinrichsen's Musical yearbook*, 1952), but he does not indicate the contents of these writings. Since his list is taken from secondary sources, the bibliographical information offered varies widely and is in many cases quite scanty. Helmut Kirchmeyer's book, *Igor Strawinsky* (1958), contains a lengthy bibliography on contemporary music which includes some entries on serial music and composers.

Appearing too late for inclusion in the present work is a bibliography of books and articles on experimental music, compiled by Célestin Delège and printed in the *Revue Belge de musicologie* [Special issue on experimental music], 8:136-148 (1959). It is preceded (p. 132-136) by an excellent discussion of the writings of the most important authors in the field. The bibliography is alphabetically arranged within each of the following categories: "Ouvrages," "Articles," "Témoignages d'écrivains," "Divers," and "Ouvrages et articles relatifs à l'électroacoustique musicale." It is principally concerned with the European avant-garde.

Other lists have appeared from time to time in periodical articles and in chapters of specialized books. Most of these are quite brief, and none indicates contents.

The present work is an attempt to gather together a large number of the significant writings—philosophical, historical, and analytical—which have appeared on serial music, and to arrange them by subject. "Serial music" is used in a wide sense here, because this bibliography includes not only twelve-tone music and electronic music (a very recent development, growing out of serial techniques), but also touches upon such related fields as musical expressionism, pre-dodecaphonic atonality, musique concrète, and "chance" music.

The bibliography is arranged in a classified manner, with entries under each topic subarranged chronologically. There are an author index and a subject index. Almost every entry is followed by a brief annotation, indicating the contents, scope, and/or general idea of the book or article. The present work is not, however, a critical bibliography, and, although an attempt has been made to guide the reader by means of the annotations, the quality of the material listed varies rather widely.

Ann P. Basart



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# INTRODUCTION

## ARRANGEMENT

The bibliography is divided into four main sections:

1. Twelve-tone music
2. Electronic music
3. The Viennese school (Schoenberg, Berg, Webern)

These three sections have a classified arrangement.

4. Other composers who use serial techniques

This section is arranged alphabetically by composer.

The topics into which each section is divided are listed in the table of contents. All the entries under each topic are arranged chronologically. Where books and periodicals have the same year of publication, the books are listed first and the periodicals follow by months. Each entry is given in full only once, under the topic it most closely fits. Cross-references refer the user to related entries under other topics; they are arranged chronologically in with the entries.

## FORM OF ENTRY

### Articles

#### Entry for an article in a periodical:

- 491 Mantelli, Alberto. "Note su Alban Berg." Rass mus 9:117-132 (Apr 1936), Mus.

This article by Mantelli will be found in the periodical Rassegna musicale (see the list of abbreviations, p. xiii) in volume 9, pages 117-132, for April 1936. There are musical examples.

#### Entry for an article in a book:

- 296 Stefan, Paul. "Arnold Schoenberg" in Thompson, Oscar, ed. Great modern composers. New York, Dodd, Mead, 1941, p. 267-277.

Stefan's article is one of several in Thompson's book, and will be found on pages 267-277.

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BooksMonographs

- 448a Wörner, Karl H. Gotteswort und Magie: die Oper 'Moses und Aron' von Arnold Schönberg. Heidelberg, Lambert Schneider, 1959. 93 p. Mus., port.

Wörner's book, Gotteswort und Magie: die Oper 'Moses und Aron' von Arnold Schönberg, was published in Heidelberg by Schneider in 1959, has 93 pages and includes some musical examples and a portrait (of Schoenberg).

Collections

- 168 Junge Komponisten. Wien, Universal Edition [c1958]. 133 p. Diagr., mus., tables. (Die Reihe: Information über serielle Musik, 4.)

The title of this book is Junge Komponisten, published in 1958 by Universal Edition in Vienna. It has 133 pages and contains diagrams, musical examples, and tables. It is the fourth publication in the series, Die Reihe. (Because all the articles in the collection are relevant to the subject of this bibliography, they are listed in detail after the entry, and also will be found in the author index.)

Cross-references

- See no. 89 (Reich, Willi. "Versuch einer Geschichte der Zwölftonmusik" in Alte und neue Musik, 1952).

This particular cross-reference, found under the general works on Arnold Schoenberg, refers the user back to Reich's article, which is listed in full under the history of twelve-tone music. For a general explanation of the cross-reference system, see "Arrangement," above.

## TO USE THE BIBLIOGRAPHY

If you wish to find all the writings on one topic:

Consult the table of contents (p. ix-x) if the topic is a broad one (such as "history of twelve-tone music," "Boulez—compositional techniques," or "Schoenberg—biography").

Consult the subject index (p. 147-151) if the topic is more specialized (e.g., "Italy—twelve-tone composition," "Indeterminacy in musical composition," "Marxist criticisms of twelve-tone music," "Permutation of serial elements," or "Combinatoriality").

If you wish to locate all the writings by one author that are included in this bibliography, use the author index (p. 129-146).

If you want analyses and discussions of a particular composition, look up the composer in the table of contents; his works will be listed in alphabetical order at the end of his section. Individual compositions are not included in the subject index.

If you know the title of a book that has no author (e.g., Der blaue Reiter), but do not know what subject to look under, use the author index; some title entries are included there.

Note: An asterisk (\*) indicates an item not seen; bibliographical information for these items has been taken from the Union Catalog at the Library of the University of California, Berkeley.



## ABBREVIATIONS

<u>BAMS</u>	American Musicological Society Bulletin
diagr.	diagram
<u>Dt Univ Zt</u>	Deutsche Universitätszeitung [Göttingen]
<u>I. S. C. M.</u>	International Society for Contemporary Music
<u>JAMS</u>	American Musicological Society Journal
l.	leaf, leaves (i.e., typewritten pages)
<u>M &amp; L</u>	Music and letters
<u>M. G. G.</u>	Die Musik in Geschichte und Gegenwart
<u>Mo mus rec</u>	Monthly musical record
<u>MQ</u>	Musical quarterly
ms.	measure, measures
<u>MT</u>	Musical times
mus.	musical example(s) included in the text
<u>Mus rev</u>	The music review
<u>Mus sur</u>	Music survey
<u>Notes</u>	Music Library Association Notes
<u>NZfM</u>	Neue Zeitschrift für Musik [formerly <u>ZfM</u> ]
<u>ÖMZ</u>	Österreichische Musik Zeitschrift
op.	opus, opera
p.	page, pages
<u>PAMS</u>	American Musicological Society Papers
port.	portrait
<u>Rass mus</u>	Rassegna musicale
<u>Rev mus</u>	Revue musicale
<u>Riv mus ital</u>	Rivista musicale italiana
<u>RMA Proc</u>	Royal Musical Association Proceedings
<u>Schw MZ</u>	Schweizerische Musikzeitung
<u>Score</u>	The score and I. M. A. magazine
v.	volume, volumes
<u>ZfM</u>	Zeitschrift für Musik [now <u>NZfM</u> ]

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# I

## TWELVE-TONE MUSIC

### PHILOSOPHY AND CRITICISM

- 1 Busoni, Ferruccio Benvenuto. Entwurf einer neuen Ästhetik der Tonkunst. 2., erweiterte Ausg. Leipzig, Insel-verlag [1916]. 48 p.  
Post-Wagnerian aesthetics. Discussion of new subdivisions of the octave.
- See no. 128 (Eimert, Herbert. Atonale Musiklehre, 1924).
- 2 Tiessen, Heinz. Zur Geschichte der jüngsten Musik (1913-1928). Mainz, Schotts Söhne [c1928]. 91 p.  
Partial contents: "Expressionismus," p. 39-42; "Schönberg," p. 44-46, et passim.  
Aesthetics of the music of 1913-1928.
- 3 Adorno, Theodor Wiesengrund. "Zur Zwölftontechnik," Anbruch 11: 290-294 (Sept/Oct 1929).  
General considerations of the twelve-tone technique: its audibility; whether it is mathematical. Largely a discussion of Schoenberg.
- 4 Berg, Alban. "What is atonality?" in Slonimsky, Nicolas. Music since 1900. 3d ed., rev. and enl. New York, Coleman-Ross, 1949, p. 671-677.  
A translation by M. D. H. Norton from a radio talk given by Berg on the Vienna Rundfunk, April 23, 1930.  
Italian translation in Rognoni, p. 290-303 (see no. 94).  
First published as "Was ist Atonal?" in 23, eine wiener Musikzeitschrift, no. 26/27 (June 8, 1936).
- 5 Pacque, Désiré. "L'atonalité, ou mode chromatique unique," Rev mus 11:135-140 (Aug/Sept 1930).  
The nature of "atonality"; not a new concept.
- 6 Reich, Willi. "Grenzgebiete der neuen Töne," Die Musik 25:120-123 (Nov 1932).  
"Der Weg zur Komposition in zwölf Tönen," p. 122-123.
- 7 Sessions, Roger. "Music in crisis: some notes on recent music history," Modern music 10:63-78 (Jan/Feb 1933).  
Discussion of the aesthetics of the twelve-tone system, p. 70-73.  
Also appears in no. 295 (Armitage, ed., p. 9-39).
- 8 Lissa, Zofja. "Geschichtliche Vorform der Zwölftontechnik," Acta musicologica 7:15-21 (Jan/Mar 1935).  
Scriabine's music as a forerunner of 12-tone principles.

- 9 Gray, Cecil. "Atonalism" in his Predicaments: or music and the future. London, Oxford University Press, 1936, p. 168-195.  
General essay discussing Schoenberg, Berg, and Webern.
- 10 Krenek, Ernst. Über neue Musik: sechs Verlesungen zur Einführung in die theoretischen Grundlagen. Wien, Ringbuchhandlung, 1937. 108 p. Mus.  
Six lectures given by Krenek in Vienna in 1936. Partial contents: "Zwölftontechnik," p. 51-70; "Musik und Mathematik," p. 71-89 (discusses various types of rows, including all-interval rows).  
Important and lengthy review by Roger Sessions in Modern Music 15:123-128 (Jan/Feb 1938).
- 11 Krenek, Ernst. Music here and now. Tr. by Barthold Flees. New York, Norton [c1939]. 306 p.  
An English translation of no. 10, with added material. Tries to show that atonality and the twelve-tone technique were inevitable developments of Western music, and are the only "music of the future."
- 12 Sackville-West, Edward. "Atonalism: second thoughts," New statesman and nation [ser. 2] 23:192 (Mar 21, 1942).  
A re-evaluation of the importance of atonality and the twelve-tone technique.
- See no. 317 (Taylor, Noel H. "Arnold Schoenberg," autumn 1944).
- See no. 137 (Eschman, Karl. Changing forms in modern music, 1945).
- 13 Adorno, Theodor Wiesegrund. Philosophie der neuen Musik. Tübingen, J. C. B. Mohr, 1949, vii + 144 p.  
"Schönberg und der Fortschritt," p. 19-88.  
Discusses expressionism, form, rhythm, harmony, instrumentation, counterpoint in relation to the twelve-tone technique. Cites works of Berg, Schoenberg, and Webern. No musical examples. (See no. 342.)
- 14 Koechlin, Charles. "Quelques réflexions au sujet de la musique atonale," Music today [Journal of the I. S. C. M.] 1:26-33 (1949).  
Résumé in English, p. 33-35.  
Contrasts atonality, which he finds acceptable, with the twelve-tone technique, which he calls unmusical and academic.
- See no. 84 (Leibowitz, René. Schoenberg and his school, 1949).
- 15 "Open forum: variations on a theme. Music's future: tonal or atonal?" Music today [Journal of the I. S. C. M.] 1:132-152 (1949).  
Statements answering "Why do you believe or not believe that atonal music will be the music of the future?" by Schoenberg, Berg, Milhaud, Poulenc, Leibowitz, Searle, and other composers.
- See no. 325 (Salazar, Adolfo. "Arnold Schoenberg post-mortem," 1951).
- See no. 86 (Stuckenschmidt, Hans Heinz. Neue Musik, 1951).
- 16 Burnier, Lucien. "Réflexions sur la dodécaphonie," Schw MZ 91:14-17 (Jan 1951). Mus.  
On dodecaphony as a means of composition rather than as an intellectual exercise.



- 17 Krenek, Ernst. "Die Zwölftonmusik als Lehre," Melos 18:141-143 (May 1951).  
A discussion of the literature on twelve-tone theory, particularly Elmert's *Lehrbuch der Zwölftontechnik* (see no. 142).
- 18 Elmert, Herbert. "Ist Zwölftonmusik lehrbar?" Melos 18:249-251 (Sept 1951).  
On the difficulties of teaching the twelve-tone technique.
- 19 Krüger, Walther. "Zwölftonmusik und Gegenwart," Musica 5:503-505 (Dec 1951).  
The twelve-tone technique as a positive phenomenon. Comments on Elmert's *Lehrbuch* (see no. 142).
- 20 Hall, Richard. "Twelve-tone music and tradition," Hinrichsen's Musical yearbook 7:128-134 (1952). Mus.  
General considerations of tonality and atonality. Dodecaphony as a primarily contrapuntal technique.
- 21 Schmidt-Garre, Helmut. "Zwölftonmusik—Ende einer Entwicklung, nicht Neubeginn," Melos 19:10-13 (Jan 1952). Mus.  
Twelve-tone technique seen as the end point of a development rather than as a new approach to music.
- 22 Vlad, Roman. "Poetica e tecnica della dodecafonia," Rass mus 22:23-31 (Jan 1952).  
Expanded version in his *Modernità e tradizione* (see no. 35).  
On the scope of dodecaphony. Current literature on twelve-tone theory discussed.
- 23 Chailley, Jacques. "Malentendus sur le mot 'atonalité' et quelques autres," Vie musicale 2:8 (Feb 1952).  
Toward a definition of the terms "atonality," "dodecaphony," and others.
- See no. 221 (Köhler, Siegfried. "Was ist Zwölftonmusik?" Apr 1952).
- 24 Thomson, Virgil. "Reflections," Score, no. 6:11-14 (May 1952).  
Reworked from several articles in his *The art of judging music*. New York, Knopf, 1948.  
General evaluation of the twelve-tone system; its contrapuntal nature and its attractiveness for composers.
- 25 Il diapason: rivista di musica contemporanea, v. 3, no. 7/8 (July/Aug 1952), 38 p. [Twelve-tone issue.]  
"Questo numero è dedicato alle implicazioni ideali e filosofiche della poetica dodecafonica."  
Partial contents: *Résumés* in French and English, p. 5-8; Mila, Massimo, "La dodecafonia e la sua offensiva," p. 9-15; Rondi, Brunello, "La dodecafonia e il messaggio dell'ordine nello spirito contemporaneo," p. 16-18; Kaefer, Johannes, "Essenza della dodecafonia," p. 19-21; Vlad, Roman, "Elementi metafisici nella poetica dodecafonia," p. 22-25 (reprinted in his *Storia della dodecafonia*; see no. 116); Magnani, Luigi, "Schönberg e il simbolismo," p. 27-32.
- 26 Engelmann, Hans Ulrich. "Dodekaphonie und Musikgeschichte," Melos 19:273-276 (Oct 1952).  
Twelve-tone technique and the philosophy of music history.

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See no. 339 (Adorno, Theodor Wiesengrund. "Arnold Schönberg," 1953).

- 27 Pfrogner, Hermann. *Die Zwölfordnung der Töne*. Zürich, Amalthea [1953]. 280 p.

Development of the twelve-tone technique not a result of growing chromaticism, but of individual psychological concepts, such as Schoenberg's idea of the unity of musical space, derived from Swedenborg and Balzac.

- 28 [Keller, Hans]. "First performances and their reviews," *Mus rev* 14:55-59 (Feb 1953). Mus.

On the audibility of the twelve-tone technique. A diatribe against George Perle, Eric Blom, and others. Musical examples from Schoenberg's op. 33A and Searle's *Shadow of Cain*.

- 29 Goléa, Antoine. *Esthétique de la musique contemporaine*. Paris, Presses universitaires de France, 1954, xix + 205 p.

"Ce livre n'est pas une histoire de la musique, mais une considération esthétique des principaux courants de la musique contemporaine."

Partial contents: "Le dodécaphonisme," p. 48-71; Alban Berg, p. 52-56, 66-71; Pierre Boulez, p. 176-189, 193; John Cage, p. 183-184; Luigi Dallapiccola, p. 143-147; René Leibowitz, p. 179-180; Bruno Maderna, p. 187; Luigi Nono, p. 186-189; Arnold Schoenberg, p. 48-52, 56-63; Humphrey Searle, p. 186; Karlheinz Stockhausen, p. 195; Anton Webern, p. 63-66.

- 30 *La musique et ses problèmes contemporains*. Paris, Julliard, 1954, 127 p. (Cahiers de la Compagnie Madeleine Renaud-Jean Louis Barrault. Année 2, Cah. 3.) Illus., mus.

Contents: Barrault, Jean Louis, "Pierre Boulez," p. 3-6; Boulez, Pierre, ". . . Au près et au loin," p. 7-24; Fano, Michel, "Pouvoirs transmis," p. 38-51; Philippot, Michel, "Musique et acoustique, ou à propos de l'art de combiner les sons," p. 52-65; Martenot, Maurice, "Lutherie électronique," p. 69-75; Pousseur, Henri, "Domaines à venir," p. 76-80; Stockhausen, Karlheinz, "Une expérience électronique [his Composition 1953, no. 2]," p. 82-93; Goléa, Antoine, "Deux portraits: Luigi Nono-Karlheinz Stockhausen," p. 112-114.

- 31 Burkhard, Willy. "Versuch einer kritischen Auseinandersetzung mit der Zwölftechnik," *Schw MZ* 94:85-93 (Mar 1954). Mus.

Audibility of inversion, augmentation, and other contrapuntal devices in twelve-tone music. Examples from Krenek's *Invention for flute and clarinet*.

- 32 Turchi, Guido. "Critica, esegesi e dodecafonia," *Riv mus ital* 56:173-180 (Apr/June 1954).

On the multiplicity and nature of critical writings on twelve-tone music. Contemporary culture and musical criticism.

- 33 Krenek, Ernst. "Ein Brief zur Zwölftechnik," *Schw MZ* 94:173-174 (May 1954). Mus.

A reply to Burkhard's article (see no. 31).

See no. 97 (Pannain, Guido. "Origine e significato," Sept 1954).



- 34 Pizzetti, Ildebrando. "Internationale Musik?" ZfM 115:513-515 (Sept 1954).  
On whether the twelve-tone technique is an international style.
- 35 Vlad, Roman. *Modernità e tradizione nella musica contemporanea*. Milano, Einaudi, 1955. Mus.  
A collection of essays, mostly derived from earlier articles.  
Partial contents: "L'ultimo Schönberg," p. 158-173; "Note sulla dodecafonìa," p. 174-184; "Elementi metafisici nella poetica schönerghiana," p. 185-196; "Dallapiccola," p. 197-211; "Il Prigioniero" [di Dallapiccola], p. 212-216.
- 36 Adorno, Theodor Wiesengrund. "Das Altern der neuen Musik," Der Monat 7:150-158 (May 1955).  
Italian translation, by Giacomo Manzoni: "Invecchiamento della musica nuova," Rass mus 27:1-22 (Mar 1957).  
Musical radicalism for its own sake no longer meaningful.
- 37 Adorno, Theodor Wiesengrund. "Zum Verständnis Schönbergs," Frankfurter Hefte 10:418-429 (Jun 1955).  
Schoenberg's development of the twelve-tone technique; its philosophical implications and its importance.
- 38 Boulez, Pierre. "Einsichten und Aussichten," Melos 22:161-164 (Jun 1955), tr. from the French by Hilde Strobel. Mus.  
A discussion of the esthetics of the "pointillist" school.
- 39 Xénakis, Yannis. "La crise de la musique sérielle," Gravesaner Blätter, Heft 1:2-4 (Jul 1955).  
Summaries are in German and English.  
Philosophy of "totally controlled" serial music.
- 40 Keller, Hans. "The audibility of serial technique," Mo mus rec 85:231-234 (Nov 1955).  
Serial music must be listened to with a "contrapuntal ear."
- 41 Keller, Hans. "Dodecaphoneys," Mus rev 16:323-329 (Nov 1955). Mus.  
Satirical article on "Twelve-tonesmanship" among the post-Webernites (see no. 44).
- 42 Myhill, John. "Musical theory and music practice," Journal of aesthetics and art criticism 14:191-200 (Dec 1955).  
Atonality, p. 191-194.  
Twelve-tone theory does not correspond with twelve-tone practice; cites as an example Krenek's *Studies in counterpoint* (see no. 209).
- 43 Rochberg, George. "Tradition and 12-tone music," Mandala [Philadelphia] 1:49-70 ([Dec 1955?]).  
Brief bibliography, p. 70.  
The relationship of musical form to the twelve-tone technique; the nature of twelve-tone material; hexachordal row techniques of Schoenberg and Webern.
- 44 Mason, Colin. "Dodecaphoneys: a reply," Mus rev 17:90-94 (Feb 1956).  
A reply to Hans Keller (see no. 41).
- 45 Milner, Anthony. "The vocal element in melody," MT 97:128-131 (Mar 1956). Mus.  
The "unvocal" character of melodic lines in some twelve-tone music.

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- 46 Kelterborn, Rudolf. "Stilistisch gegensätzliche Entwicklungen auf der Basis der Zwölftontechnik," Schw MZ 96:162-166 (Apr 1956). Mus.  
Rhythmic problems in "pointillist" music; total and relative atonality; electronic music as a consequence of totally controlled serial music.
- 47 Thilman, Johannes Paul. "Die Kompositionsweise mit zwölf Tönen," Musik und Gesellschaft [E. Berlin] 6:247-251 (Jul 1956) and 6:288-292 (Aug 1956). Mus.  
Development of the twelve-tone technique. "Rules" of composition, as codified from Krenek and Jelinek; philosophical implications.
- 48 Sessions, Roger. "Song and pattern in music today," Score, no. 17:73-84 (Sept 1956).  
Consequences of total control in music.
- 49 Milner, Anthony. "The lunatic fringe combed," MT 97:516-518 (Oct 1956).  
Do "extreme" composers think musically? Audibility of serial techniques and effects on the audience.
- 50 Krenek, Ernst. "Alle spalle dei giovani," Incontri musicali 1:51-54 (Dec 1956).  
On the aesthetics of "totally controlled" serial music.  
English translation in Electronic music (Die Reihe, 1). (See no. 275.)
- See no. 166 (Eimert, Herbert. "Von der Entscheidungsfreiheit des komponisten" in Musikalisches Handwerk [Die Reihe, 3]).
- 51 Goldbeck, Fred. "Séries et hérésies," Schw MZ 97:4-8 (Jan 1957). Mus.  
Discussion, in dialogue form, of the various styles of twelve-note music.
- 52 Rössler, Ernst Karl. "Zeitgenössische Kirchenmusik und christliche Gemeinde," Musik und Kirche 27:12-22 (Jan/Feb 1957).  
The religious music of Webern and Schoenberg is mentioned.  
Twelve-tone technique in church music. Appended is a brief review of Krenek's *Lamentatio Jeremiae Prophetae*.
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- 118b Perle, George. "Atonality and the twelve-note system in the United States," Score, no. 27:51-66 (Jul 1960). Mus.  
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## ANALYSIS AND THEORY

## COMPOSITIONAL TECHNIQUES

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- 119 Costarelli, Nicola. "Nota sulla dodecafonia," Rass mus 15:267-271 (Sept/Oct 1942). Mus.  
A simple article on the principles of the twelve-tone technique.



- 120 Carner, Mosco. "Technique of twelve-note music," The Listener 41:1040 (June 16, 1949).  
A general and brief description of the use of the row.
- 121 Symkins, L. O. "Arnold Schoenberg's new world of dodecaphonic music," Etude 68:12-14 (Sept 1950). Illus., mus.  
Includes a very brief description of the row treatment in Schoenberg's piano piece, op. 33a.
- See no. 325 (Salazar, Adolfo. "Arnold Schoenberg post-mortem," 1951).
- 122 Rostand, Claude. "Dodécaphonisme," Larousse mensuel 12:712-713 (Sept 1951). Mus.  
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- 123 Seiber, Mátyás. "Composing with twelve notes," Mus sur 4:472-489 (Jun 1952). Mus.  
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- See no. 301 (Rostand, Claude. "Note sommaire sur le système dodécaphonique et la méthode sérielle" in Stuckenschmidt, Hans Heinz, Arnold Schoenberg, 1956, p. 139-143).
- 124 Fiebig, Kurt. "Was ist Zwölftonmusik?" Der Kirchenchor [Kassel] 16:66-69 (Sept/Oct 1956). Mus.  
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Part 2: historical and aesthetic discussions.  
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A comment on this chapter, by Josef Matthias Hauer: "Offener Brief [an Herbert Eimert]," Die Musik 17:157 (Nov 1924).

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A little manual of twelve-tone technique, with brief discussions of harmony, melody, rhythm, etc. Tables of tropes.
- 130 \*Hauer, Josef Matthias. *Zwölftontechnik, die Lehre von den Tropen*. Wien, New York, Universal Edition [1926]. xii + 23 p. (His Theoretische Schriften, Bd. 2.) Mus.
- 131 Mersmann, Hans. *Die Tonsprache der neuen Musik*. Mainz, Melosverlag/Schotts Söhne [c1928]. Mus.  
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- See no. 6 (Reich, Willi. "Grenzgebiete der neuen Töne," Nov 1932).
- See no. 10 (Krenek, Ernst. *Über neue Musik*, 1937).
- See no. 295 (Weiss, Adolph. "The twelve-tone series" in Armitage, Merle (ed.), Schoenberg, 1937, p. 75-77).
- 132 Nathan, Hans. "The Viennese Lied, 1910-37," Modern music 14:136-142 (Mar/Apr 1937). Mus.  
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- 133 Slonimsky, Nicolas. "The plurality of melodic and harmonic systems," PAMS 3:16-24 (1938). Mus.  
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- 135 Krenek, Ernst. "Cadential formations in twelve-tone music," BAMS, no. 6:5 (Aug 1942).  
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- 136 Krenek, Ernst. "New developments of the twelve-tone technique," Mus rev 4:81-97 (Feb 1943). Mus.  
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- 137 Eschman, Karl. *Changing forms in modern music*. Boston, E. C. Schirmer [c1945]. xii + 180 p. Mus.  
The twelve-tone systems of Hauer and Schoenberg, p. 83-110.  
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- 138 Babbitt, Milton. *The function of set structure in the twelve-tone system*. [Unpublished MS. Princeton, N. J. ? 1946.]  
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- See no. 13 (Adorno, Theodor Wiesengrund. *Philosophie der neuen Musik*, 1949).
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Most of the musical examples seem to be from the author's own compositions.  
Partial contents: "Der Zwölftonsatz," p. 145-205; "Abstrakte Darstellung," p. 145-153; "Die kompositorische Handhabung," p. 154-173; "Die Trope," p. 174-180; "Das Kontinuum (Formbildung)," p. 181-205.
- See no. 484 (Leibowitz, René. *Introduction à la musique de douze sons*, 1949. Première partie).
- 141 *Le système dodécaphonique*. Paris, Richard-Masse [1949]. 83 p. Mus. (Polyphonie, cahier 4.)  
Contents: "Résolution du premier Congrès international pour la musique dodécaphonique," p. 5-6; Schoenberg, Arnold, "La composition à douze sons," tr. by René Leibowitz, p. 7-31; Leibowitz, René, "Aspects récents de la technique de douze sons," p. 32-53; Saby, Bernard, "Un aspect des problèmes de la thématique sérielle," p. 54-63; Krenek, Ernst, "Technique de douze sons et classicisme," p. 64-67; Martin, Frank, "Schoenberg et nous," p. 68-71; Dallapiccola, Luigi, "A propos d'un trait 'expressionniste' de Mozart," p. 72-79; "Un musicien d'aujourd'hui: René Leibowitz," p. 80-83 (portrait and list of works).  
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Part 2: Form in twelve-tone music.  
Part 3: History of the twelve-tone technique (see nos. 17, 19).
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- mann, p. 185-186; Hanns Jelinek, p. 186-188; Ernst Krenek, p. 188-191; Rolf Liebermann, p. 191-193; Humphrey Searle, p. 193-195; Mátyás Seiber, p. 196-198; Rudolf Wagner-Régeny, p. 198-200; Winfried Zillig, p. 200-201.
- Appendix 2: "Arnold Schoenberg: sketch for a series of lectures [on composition]," p. 202-204; "Complete list of Arnold Schoenberg's musical and literary works," p. 205-214.
- A textbook of twelve-tone composition, with Schoenberg as a model. Important review by Richard S. Hill in Notes 12:223-225 (Mar 1955).
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Includes a discussion of the technical procedures employed in the nonserial and atonal and in the twelve-tone compositions of Schoenberg, Berg, and Webern, and a description of non-dodecaphonic serial procedures in some of the works of Debussy, Scriabine, Roslavetz, Bartók, Stravinsky, and in Schoenberg's op. 23 and 24.
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- See no. 496 (Redlich, Hans Ferdinand. "The problem of tonality" in his *Alban Berg*, 1957, p. 19-31).
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- 199 Gould, Glenn. "The dodecaphonist's dilemma," Canadian music journal 1:20-29 (Autumn 1956). Mus.  
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- 200 Forneberg, Erich. *Der Geist der neuen Musik: der neue Klang im Spiegel der traditionellen Harmonielehre*. Würzburg, Tritsch, 1957, xxvi + 130 p.; Anhang [mus. and illus.] 42 p. (Literar-historisch-musikwissenschaftliche Abhandlungen, 15.)  
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- 204 Truscott, Harold. "The real atonalism," Chesterian 33:35-44 (Autumn 1958).  
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- See no. 141 (Saby, Bernard. "Un aspect des problèmes de la thématique serielle" in *Le système dodécaphonique*, 1949).



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- 210 Thilman, Johannes Paul. Problems der neuen Polyphonie. Dresden, Dresdener Verlagsgesellschaft [1949?]. 111 p.  
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## II

# ELECTRONIC MUSIC

### PHILOSOPHY AND CRITICISM

- 222 Beyer, Robert. "Die Klangwelt der elektronischen Musik," ZfM 113:74-79 (Feb 1952). Illus.  
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- See no. 30 (*La musique et ses problèmes contemporains*, 1954).
- 223 Beyer, Robert. "Elektronische Musik," Melos 21:35-39 (Feb 1954).  
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- 224 Beyer, Robert. "Zur Situation der elektronischen Musik," ZfM 116:452-456 (Aug/Sept 1955).  
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- 225 Suder, Alexander L. "Die überflüssige Windmaschine; eine Betrachtung zur 'Elektronischen Musik,'" ZfM 116:456-459 (Aug/Sept 1955).  
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- 226 Keller, Wilhelm. "Elektronische Musik und musique concrète," Merkur [Stuttgart] 9:877-881 (Sept 1955).  
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- 227 Dahlhaus, Carl, and Stephan, Rudolf. "Eine 'dritte Epoche' der Musik? Kritische Bemerkungen zur elektronische Musik," Dt Univ Zt 10:14-17 (Sept 12, 1955).  
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- 228 Rognoni, Luigi. "La musica 'elettronica' e il problema della tecnica," Aut aut, no. 36:450-461 (Nov 1956).  
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- 229 Metzger, Heinz-Klaus. "Nochmals 'Wider die Natur'; zur Frage der Verwendung der menschlichen Stimme in elektronischer Musik,"

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- 230 Berio, Luciano. "Sur la musique électronique," Schw MZ 97:265 (Jun 1957).

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- 231 Pfrogner, Hermann. "Elektronik--Lust am Untergang?" NZfM 118:484-489 (Sept 1957). Illus.

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See no. 260 (Prieberg, Fred K. "Musik: Töne aus der Elektronröhre," Nov 1957).

See no. 261 (Becerra, Gustavo. "¿Que es la música electrónica?" Dec 1957).

See no. 275 (Stuckenschmidt, Hans Heinz. "The third stage" in Electronic music, 1958, p. 11-13).

- 232 Babbitt, Milton. "Who cares if you listen?" High fidelity 8:38-40, 126-127 (Feb 1958).

A plea for research in experimental electronic music. The author feels that "advanced music" should be intended primarily for specialists.

- 233 Boulez, Pierre. "Son, verbe, synthèse," Melos 25:310-313 (Oct 1958). [German tr. by Hilde Strobel, p. 313-317.] Illus.

Fusion of sound and word by electronic means, and resulting expansion of sound possibilities.

See no. 70 (Evangelisti, Franco. "Verso una composizione elettronica"/ "Towards electronic composition" in Ordini, Jul 1959).

## DESCRIPTION AND HISTORY

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A brief history and description. (For English translation see no. 275.)

- 235 Beyer, Robert. "Zur Geschichte der elektronischen Musik," Melos 20:278-280 (Oct 1953).

Brief history of electronic music; includes bibliographical notes.

- 236 Eimert, Herbert. "Möglichkeiten und Grenzen der Elektronischen Musik," Schw MZ 93:445-447 (Nov 1953).



- Definition of electronic music; differences from musique concrète. Brief history and summary of objectives.
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- See no. 95 (Wörner, Karl H. "Die Klangwelt der elektronischen Musik" in his Neue Musik in der Entscheidung, 1954, p. 296-302).  
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- 238 Meyer-Eppler, Werner. "Elektronische Musik: Gestaltungsmöglichkeiten, Notation, Technische Einrichtungen," Dt Univ Zt 9:9-10 (Dec 6, 1954). Diagr.  
Description of technical considerations.
- See no. 98 (Myers, Rollo H. "Music in France in the post-war decade," 1954/55).
- 239 Gravesano: Musik, Raumgestaltung, Elektroakustik. Hrsg. von Dr. [Werner] Meyer-Eppler. Mainz, Ars Viva [c1955]. 140 p. Diagr., illus., mus.  
A collection of articles, primarily devoted to technical considerations of acoustics and of electronic instruments. Some brief bibliographies.
- 240 \*Klangstruktur der Musik. Neue Erkenntnisse musik-elektronischer Forschung: Vortragsreihe "Musik und Technik" des Ausseninstitutes der Technischen Universität Berlin-Charlottenburg, mit Vorträgen von B[oris] Blacher [et al.] ergänzt durch Beiträge von F. Enkel [et al.]. Im Auftrage des Ausseninstitutes der Technischen Universität zusammengestellt und bearb. von F[ritz] Winkel. Berlin, Verlag für Radio-Foto-Kinotechnik [1955].  
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- 241 "News and comments. Italy. Electronic music," Score, no. 11:67 (Mar 1955).  
Very brief résumé of activities at the Milan Studio.
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- 243 Sonner, Rudolf. "Elektronische Musik; ihre drei Arbeitsberichte," ZfM 116:449-452 (Aug/Sept 1955).  
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- 244 Krenek, Ernst. "New development in electronic music," Musical America 75:8 (Sept 1955).  
Simple, nontechnical description for the layman.
- 245 Vlad, Roman. "Die Reihe and electronic music," Score, no. 13:23-24 (Sept 1955).  
Current status of electronic music; brief history.

- 246 Berio, Luciano. "Prospettive nella musica: ricerche ed attività dello Studio di Fonologia Musicale di Radio Milano," Electronica 5:108-115 (1956).  
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- 248 Oesch, Hans. "Einführung in die elektronische Musik," Universitas [Stuttgart] 11:167-175 (Feb 1956).  
The development of electronic music is discussed. Brief bibliography, p. 175.
- 249 Smith Brindle, Reginald. "The lunatic fringe: I. Electronic music," MT 97:200-201 (Jun 1956).  
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- 250 Pestalozza, Luigi. "L'ultima avanguardia: post-Weberniani, concerti ed elettronici," Ricordiana [nuova serie] 2:333-336 (Jul 1956).  
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- 251 Forte, Allen. "Composing with electrons in Cologne," High fidelity 6:64-67, 156, 159 (Oct 1956). Illus.  
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- 252 Stockhausen, Karlheinz. "A proposito di musica elettronica," Incontri musicali, no. 1:70-78 (Dec 1956).  
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- 254 Tall, Joel. "Music without musicians," Saturday review 40:56-57 (Jan 26, 1957).  
Brief history and description of electronic music, musique concrète, and "music for tape recorder."



- 255 Maren, Roger. "Electronic music: untouched by human hands," Reporter 16:40-42 (Apr 18, 1957).  
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- 256 "Das neue Buch: elektronische Musik in Italien," Melos 24:139-140 (May 1957).  
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- 257 Stuckenschmidt, Hans Heinz. "Il mondo delle sonorità ignote: Un contributo all'estetica della musica elettronica," Aut aut, no. 41:399-406 (Jul 1957).  
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- 258 Nettel, Reginald. "Electronic music," Mo mus rec 87:163-168 (Sept/Oct 1957).  
Brief summary of the current status of electronic music.
- 259 Berio, Luciano. "Note sulla musica elettronica," Ricordiana [nuova serie] 3:427-437 (Oct 1957).  
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- 260 Prieberg, Fred K. "Musik: Töne aus der Elektronröhre," Monat 10:62-66 (Nov 1957).  
A brief history of mechanical music (from the 1920's) and of electronic music; aesthetic problems are discussed.
- 261 Becerra, Gustavo. "¿Que es la música electrónica?" Revista musical chilena 11:27-44 (Dec 1957). Diags.  
Contents: "Las conjeturas usuales," p. 27-28; "Algunos aspectos fundamentales," p. 28-38; "Actuales compromisos estilísticos de la música electrónica," p. 38-40; "Proyecciones artísticas de la música electrónica," p. 40-42; "Sus efectos económicos y sociales," p. 42-43; "Conclusiones," p. 43-44.
- 262 Manzoni, Giacomo. "Breve introduzione alla musica elettronica," Rass mus 27:309-315 (Dec 1957).  
Explanation of the instruments used; the activities at the studios at Cologne, Paris, and Milan. Mentions some composers and their works. Nontechnical article.
- See no. 112 (Prieberg, Fred K. "Elektronische Musik" in his Lexikon der neuen Musik, 1958, p. 116-121).
- See no. 116 (Vlad, Roman. "La serialità integrale e la musica elettronica" in his Storia della dodecafonia, 1958).
- 263 "The progress of science: electronic music," Discovery 19:4-5 (Jan 1958). Illus.  
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- 268a Rondi, Brunello. Il cammino della musica d'oggi e l'esperienza elettronica. Padova, Rebellato, 1959. 113 p.

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- 272 Walter, Arnold. "Music and electronics," Canadian music journal 3:33-37 (Summer 1959).  
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- See no. 46 (Keiterborn, Rudolf. "Stilistisch gegensätzliche Entwicklungen auf der Basis der Zwölftontechnik," Apr 1956).
- 276 Le Caine, Hugh. "Electronic music," Proceedings of the Institute of Radio Engineers 44:457-478 (Apr 1956). Diagr., illus.  
"New musical horizons through electronics," p. 475-478 (the musique concrète and Cologne groups). Technical and important article. Helpful bibliographical footnotes.
- 277 Enkel, Fritz. "Die Grundlagen der neuen Musik: das neue Klangmaterial (die Technik der elektronischen Klanggestaltung)," Gravesaner Blätter, Heft 6:20-27 (Dec 1956). Diagr.  
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Primarily an explanation of the method of procedure in composing Badings' Cain and Abel ballet; various electronic techniques are described.
- 282 Wilkinson, Marc "Two months in the 'Studio di Fonologia,'" Score, no. 22:41-48 (Feb 1958).  
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- See no. 272 (Walter, Arnold. "Music and electronics," Summer 1959).
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### III

## THE VIENNESE SCHOOL

ARNOLD SCHOENBERG (1874-1951)

#### GENERAL

(Including Collections, Festschriften, etc.)

- 284 Arnold Schönberg. Mit Beiträgen von Alben Berg [et al.]. München, R. Piper, 1912. 90 p. Illus., mus.  
Partial contents: Webern, Anton, "Schönbergs Musik," p.22-48 (brief discussion of early works with musical examples); also articles on Schoenberg as a painter and a teacher.
- 285 Rosenfeld, Paul. "Schoenberg" in his Musical portraits: interpretations of twenty modern composers. New York, Harcourt, Brace [c1920], p.233-243.  
General; discusses works.
- 286 Wellesz, Egon. Arnold Schönberg. Leipzig, Tal & Co., 1921.  
\_\_\_\_\_. Arnold Schönberg. Tr. by W. H. Kerridge. London and New York, Dutton [1925]. vii + 159 p. Mus., port.  
Partial contents: "The new path," p.10-39; "His teaching," p.40-58; "His works," p.59-154; "Chronological table," p.155-156.  
Biography and discussion of his works, through the first twelve-tone works.
- 287 Gray, Cecil. "Arnold Schönberg, a critical study," M & L 3:73-89 (Jan 1922). Mus.  
Discussion of works (to 1921) and critical estimate.
- 288 Arnold Schönberg zum fünfzigsten Geburtstag, 13 September 1924. Wien [1924]. Mus., port. [Sonderheft der Musikblätter des Anbruch. Wien, 6:269-342 (Aug/Sept 1924).]  
Partial contents: Bekker, Paul, "Schönberg: 'Erwartung,'" p.275-282; Stein, Erwin, "Neue Formenprinzipien," p.286-303; Berg, Alban, "Warum ist Schönbergs Musik so schwer verständlich?" p.329-341.  
Stein's article appears in English translation in his book, Orpheus in new guises (see no.303); Berg's essay has been reprinted several times: in German (see no.492); in English (see no.470); in French (see no.509).
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- 291 Gray, Cecil. "Arnold Schönberg" in his *A survey of contemporary music*. 2d ed. London, Oxford University Press, 1927, p. 162-183. General discussion of works and style.
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- See no. 78 (Wind, Hans E. *Die Endkrise der bürgerlichen Musik und die Rolle Arnold Schönberg*, 1935).
- 295 Armitage, Merle, ed. *Schoenberg*. New York, G. Schirmer, 1937. 319 p. illus.
- Partial contents: Sessions, Roger, "Music in crisis," p. 9-39 (reprinted from *Modern music*; see no. 7); Weiss, Adolph, "The twelve-tone series," p. 75-77 (written 1932); Krenek, Ernst, "Arnold Schoenberg," p. 79-88; Saerchinger, César, "The truth about Schoenberg," p. 89-107 (written 1930; discusses Schoenberg's works); Steuermann, Eduard, "The piano music of Schoenberg," p. 125-133; Viertel, Berthold, "Schoenberg's *Jakobsleiter*," p. 165-181; Pisk, Paul Amadeus, "Schoenberg's twelve-tone opera," p. 187-194 (reprinted from *Modern music*; see no. 488); Stefan, Paul, "Schönberg's operas," p. 195-204 (reprinted from *Modern music*; see no. 428); Slonimsky, Nicholas, "A Schoenberg chronology [1874-1937]," p. 215-245; Schoenberg, Arnold, "Tonality and form," p. 259-264 (reprinted from *Pacific coast musician*; see no. 185); Schoenberg, Arnold, "Problems of harmony," p. 265-305 (reprinted from *Modern music*; see no. 184); list of works, p. 307-315.



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- 297 Bauer, Marion. "Schoenberg and his innovation: atonality and twelve-tone technique" in *her Twentieth century music*. New ed. New York, Putnam [c1947], p. 207-230.  
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Partial contents: "Mahler, Reger, Strauss and Schoenberg: some observations on the technique of composition," p.36-46 (reprinted from the Jahrbuch 1926 der Universal Edition; see no. 381); "Schoenberg," p.47-54; "The Gurrelieder," p.55-56 (from the Christian Science Monitor, Oct 3, 1931); "New formal principles," p.57-77 (reprinted from Arnold Schönberg zum fünfzigsten Geburtstag; see no. 288); "Some observations on Schoenberg's twelve-note rows," p.78-81 (reprinted from Anbruch; see no. 382); "Performing Schoenberg's music," p.83-85 (first published as "Über der Vortrag von Schönbergs Musik," Pult und Taktstock, Sept 1924); "The treatment of the speaking voice in 'Pierrot Lunaire,'" p.86-89 (published as "Die Behandlung der Sprechstimme in 'Pierrot Lunaire,'" in Pult und Taktstock, Mar/Apr 1927); "Musical thought: Beethoven and Schoenberg," p.90-95 (reprinted from Anbruch; see no. 383); "Anton Webern—Obituary," p.99-102 (from MT; see no. 565); "Wozzeck," p.103-107 (reprinted from Opera; see no. 553); "Berg's opera Lulu in Zürich," p.108-109 (from the Christian Science Monthly, July 13, 1937).  
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- See no. 105 (Goehr, Walter. "Arnold Schönberg's development towards the twelve-note system" in Hartog, Howard, ed. European music, 1957).
- 305 Magnani, Luigi. Le frontiere della musica, da Monteverdi a Schoenberg. Milano, Ricciardi, 1957, 328 p. Mus.  
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- See no. 112 (Prieberg, Fred K. "Arnold Schoenberg" in his Lexikon der neuen Musik, 1958, p.381-392).
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- 307 Newman, Ernest. "A propos of Schönberg's Five orchestral pieces," MT 55:87-89 (Feb 1, 1914).  
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- 309 Bekker, Paul. *Kritische Zeitbilder*. Berlin, Schuster & Loeffler, 1921. 336 p.  
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- 310 Bücken, Ernst. *Führer und Probleme der neuen Musik*. Köln, Tonger, 1924. 172 p. Mus.  
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- 311 Stein, Erwin. "Schoenberg and the German line," Modern music 3:22-27 (May 1926).  
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- 314 Collaer, Paul. "Le cas Schoenberg," Revue internationale de la musique [Brussels] 1:432-440 (July/Sept 1938).  
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- 315 Feldman, Harry Allen. "Futurism—Arnold Schoenberg" in his Music and the listener. New York, Dutton, 1939, p. 169-182.  
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- 321 Mitchell, Donald. "Schoenberg the traditionalist," Chesterian 24:1-6 (Jul 1949).  
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- 322 Elmert, Herbert. "Arnold Schönberg, der Fünfundsiebzig-Jährige," Melos 16:226-230 (Sept 1949). Port.  
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- 323 Wörner, Karl H. "Arnold Schönberg: zu seinem 75. Geburtstag am 13. September," Musica 3:310-312 (Sept 1949).  
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- 325 Salazar, Adolfo. "Arnold Schoenberg post-mortem: ad usum Delphini," Nuestra musica, v. 6, no. 2:202-221 (1951).  
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A general and nontechnical article.
- 326 "Notes of the day," Mo mus rec 81:169-170 (Sept 1951) and 81:198-199 (Oct 1951).  
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- 330 Neighbour, Oliver W. "In defense of Schönberg," M & L 33:10-27 (Jan 1952). Mus.  
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- 331 Duhamel, Antoine. "Arnold Schoenberg, la critique, et le monde musical contemporain" in L'oeuvre du XX<sup>e</sup> siècle. Paris, Richard-Masse, April 1952, p. 77-85. (La revue musicale, no. 212.)  
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- 332 Boulez, Pierre. "Schoenberg is dead," Score, no. 6:18-22 (May 1952).  
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- 333 Glock, William. "Comment," Score, no. 6:3-6 (May 1952).  
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- 334 Goldbeck, Fred. "The strange case of Schönberg, revolutionary composer and tradition-abiding musician," Score, no. 6:36-39 (May 1952).  
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- 335 Keller, Hans. "The B. B. C.'s victory over Schoenberg," Mus rev 13:130-132 (May 1952).  
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- 336 Martin, Frank. "Schoenberg and ourselves," Score, no. 6:15-17 (May 1952). Ports.  
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Erwartung

See also his Operas

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- See no. 569 ("From the correspondence" in *Anton Webern, 1955, 1958*, p. 13-21 [Die Reihe, 2]).



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Extensive explanatory notes included.

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See no. 154 (Erickson, Robert. The structure of music, 1955).
- 584 Vlad, Roman. "Anton von Webern e la composizione atematica," *Rass mus* 25:98-102 (Apr/Jun 1955). Mus.  
The replacement of thematic content in Webern's works by structural design. Deals especially with the Concerto for 9 instruments, op. 24; the Variations for piano, op. 27; and the Variations for orchestra, op. 30.  
An extract from chapter 7 of Vlad's *Storia della dodecafonia* (see no. 116).  
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See no. 160 (Perle, George. Serial composition and atonality, 1956).
- 585 Stephan, Rudolph. "Anton von Webern," *Dt Univ Zt* 13/14:26-29 (Jul 19, 1956). Mus.  
General discussion of Webern's works and compositional technique, including use of the row.
- 586 Pousseur, Henri. "Da Schoenberg a Webern: una mutazione," *Incontri musicali* 1:3-39 (Dec 1956), tr. by Vittorio Armani. Mus.  
A continuation of his study of Webern begun in *Die Reihe*, 2 (see no. 569, p. 51-60), and a comparison of Webern's and Schoenberg's compositional techniques. Examples from Schoenberg's op. 19 and 30 and from Webern's op. 5, 16, 26, 27 and other works.

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- 588 Reich, Willi. "Anton von Webern," Die Musik 22:812-816 (Aug 1930).  
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- 589 "Oeuvres d'Anton Webern (1883-1945)," Music information record 11:17-18 (Winter 1953/54).

Lists of works with dates of publication.

See no. 95 (Wörner, Karl H. Neue Musik in der Entscheidung, 1954, p. 94-98).

- 590 Stephan, Rudolf. "Über einige geistliche Kompositionen Anton von Weberns," Musik und Kirche 24:152-160 (Jul/Aug 1954). Mus.

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See no. 155 (Ogdon, Wilbur Lee. Series and structure, 1955).

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- 592 Mason, Colin. "Webern's later chamber music," M & L, 38:232-237 (Jul 1957).

A discussion of the chamber works from op. 15 on.

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##### Bagatelles for string quartet, op. 9

- See no. 569 (Schoenberg, Arnold. "Foreword to Webern's Six bagatelles, op. 6" in Anton Webern, 1955, 1958, p. 8 [Die Reihe, 2]).

##### Cantatas

##### -no. 2, op. 31

- 593 Mason, Colin. "New music," Chesterian 26:25-27 (Oct 1951).  
Review of the score; some analytical comments, especially concerning the row structure.

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- 594 Castiglioni, Niccolò. "Sul rapporto tra parola e musica nella seconda Cantata di Webern," Incontri musicali, no. 3:112-127 (Aug 1959).

Includes a translation of the text of the cantata into Italian.

Concerto for 9 instruments, op. 24

- 595 Leibowitz, René. Qu'est-ce que la musique de douze sons? Le concerto pour neuf instruments, op. 24, d'Anton Webern. Liège, Editions Dynamo, 1948. 63 p. + 8 p. "exemples musicaux." Contents: "Le sens des problèmes soulevés par Schoenberg," p. 8-15; "L'évolution d'Anton Webern," p. 16-18; "Le concerto pour neuf instruments, op. 24, d'Anton Webern," p. 19-53; "Conclusion: les possibilités de reconnaissance d'une oeuvre," p. 55-61.

Includes a theme-by-theme analysis of the concerto.

See no. 584 (Vlad, Roman. "Anton von Webern e la composizione atematica," Apr/Jun 1955).

-First movement

- 596 Stockhausen, Karlheinz. "Weberns Konzert für 9 Instrumente, op. 24; Analyse der ersten Satzes," Melos 20:343-348 (Dec 1953). Mus. Interesting not only as a detailed analysis of the Webern, but also as an example of Stockhausen's analytical technique.

-Second movement

See no. 589 (Spinner, Leopold. "Analysis of a period: Concerto for 9 instruments, op. 24, second movement" in Anton Webern, 1955, 1958, p. 46-50 [Die Reihe, 2]).

Five movements for string quartet, op. 5

See his Movements for string quartet, op. 5

Five orchestral pieces, op. 10

See his Orchestral pieces, op. 10

Five sacred songs, op. 15

See his Songs—op. 15

Geistliche Lieder, op. 15

See his Songs—op. 15

Klavier Variationen, op. 27

See his Variations for piano, op. 27

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A detailed analysis.

Orchestral pieces, op. 10

- See no. 573 (Adorno, Theodor Wiesengrund. "Anton Webern: zur Aufführung der fünf Orchesterstücke in Zürich," May 1926).

Orchestral variations, op. 30

See his Variations for orchestra, op. 30

Passacaglia for orchestra, op. 1

- See no. 456 (Cowell, Henry. "Current chronicle: New York," Jan 1949).

Piano quintet (1907)

See his Quintet, piano and strings

Piano variations, op. 27

See his Variations for piano, op. 27

Quartet, strings, op. 28

- 598 Wellesz, Egon. "Reviews of music: Webern, Anton, String Quartet, op. 28," Mus rev 1:177-178 (May 1940).  
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- 599 Elaton, Arnold. "Some rhythmic practices in contemporary music," MQ 42:318-329 (Jul 1956). Mus.  
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- See no. 569 (Eimert, Herbert. "Interval proportions: string quartet, first movement" in Anton Webern, 1955, 1958, p. 93-99 [Die Reihe, 2]).

-Second movement

- See no. 569 (Stockhausen, Karlheinz. "Structure and experimental time" in Anton Webern, 1955, 1958, p. 64-74 [Die Reihe, 2]).

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Sacred songs, op. 15

See his Songs—op. 15

Sätze für Streichquartet, op. 5

See his Movements for string quartet, op. 5

Songs

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See no. 476 (Zeiger, Jean Wilson. Early expressionistic songs, 1959).

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—op. 4 (Five songs)

—op. 4:2

See no. 476 (Zeiger, Jean Wilson. Early expressionistic songs, 1959).

—op. 15 (Five sacred songs)

—op. 15:4

See no. 569 (Metzger, Heinz-Klaus. "Analysis of the sacred song, op. 15, no. 4" in Anton Webern, 1955, 1958, p. 75-80 [Die Reihe, 2]).

See no. 476 (Zeiger, Jean Wilson. Early expressionistic songs, 1959).

—op. 23 (Three songs)

See no. 526 (Bach, David Joseph. "New music by Berg, Webern, Krenek," Nov/Dec 1934).

String quartet, op. 28

See his Quartet, strings, op. 28

String quartet, Six bagatelles for

See his Bagatelles for string quartet, op. 9

Stücke für Orchester, op. 10

See his Orchestral pieces, op. 10

Three songs with piano accompaniment, op. 23See his Songs—op. 23Variations for orchestra, op. 30See no. 584 (Vlad, Roman. "Anton von Webern e la composizione atematica," Apr/Jun 1955).See no. 170 (Nono, Luigi. "Die Entwicklung der Reihentechnik" in Steinecke, Wolfgang, ed. Darmstädter Beiträge zur neuen Musik, 1958, p. 25-37).Variations for piano, op. 27See no. 155 (Ogdon, Wilbur Lee. Series and structure, 1955).See no. 584 (Vlad, Roman. "Anton von Webern e la composizione atematica," Apr/Jun 1955).See no. 57 (Stadlen, Peter. "Serialism reconsidered," Feb 1958).See no. 59 (Gerhard, Roberto. "Apropos Mr. Stadlen," Jul 1958).See no. 66 (Stadlen, Peter. "No real casualties?" Nov 1958).—third movementSee no. 569 (Klammer, Armin. "Webern's Piano variations, op. 27, 3rd movement" in Anton Webern, 1955, 1958, p. 81-92 [Die Reihe, 2]).

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### MILTON BABBITT

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See no. 99a (Chase, Gilbert. "Twelve tone composers" in his America's music, 1955).

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#### All set

- 603 Gottlieb, Loujs. "Brandeis festival album," Jazz: a quarterly of American music, no. 2:151-160 (Spring 1959). Mus.  
Brief serial analysis of All set, p. 152-156.

#### Quartet, woodwinds

- 604 Rochberg, George. "Music reviews; Milton Babbitt: Woodwind quartet in one movement," Notes 13:695-696 (Sept 1956).  
Capsule description of Babbitt's structural procedures.

### LUCIANO BERIO

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- 605 "Luciano Berio," Schw MZ 97:233 (Jun 1957).  
Very brief list of works, with dates.

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See no. 116 (Vlad, Roman. Storia della dodecafonia, 1958, p. 262-263, 268).

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See no. 637 (Metzger, Heinz-Klaus. "John Cage o della liberazione," Aug 1959).

Alleluia

- 606 Berio, Luciano. "Aspetti di artigianato formale," Incontri musicali 1:55-69 (Dec 1956). Mus.  
A detailed explanation of the organizing principles of this work.
- 607 Thomas, Ernst. "Ein 'Allelujah' aus dem Jahre 1956," NZfM 118: 433-434 (Jul/Aug 1957).  
A very brief review, giving some background on Berio.

Nones

- See no. 168 (Santi, Piero. "Luciano Berio" in Junge Komponisten, 1958, p. 98-102 [Die Reihe, 4]).
- 608 Smith Brindle, Reginald. "Current chronicle: Italy," MQ 44:95-101 (Jan 1958). Mus.  
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Quartet, string

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Sequenza per flauto solo

See no. 71 (Eco, Umberto. "L'opera in movimento e la coscienza dell'epoca," Aug 1959).

Thema: Omaggio a Joyce

- 609 Berio, Luciano. "Poesie e musica—un'esperienza," Incontri musicali, no. 3:98-111 (Aug 1959). Diagr.  
Experiments in new means of combining text and music; Berio's setting of the beginning of the 11th chapter of Joyce's *Ulysses* (see no. 174).

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Boulez as organizer of electronic experiments in the Paris Studio.
- 612 Goldbeck, Fred E. "Boulez, Pierre" in *Grove's Dictionary of music and musicians*. 5th ed. London, Macmillan, 1954, v. 1: 844.  
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- See no. 29 (Goléa, Antoine. *Esthétique de la musique contemporaine*, 1954, p. 176-189, 193).
- See no. 30 (*La musique et ses problèmes contemporains*, 1954, p. 3-24).
- See no. 98 (Myers, Rollo H. "Music in France in the post-war decade," 1954/55).
- 613 Myers, Rollo H. "Some personalities and trends in contemporary French music," *Chesterian* 30:14-18 (Jul 1955).  
Boulez, p. 16-17.
- 614 Hodeir, Andre. "The young French music," *Saturday review* 40:41-42, 53 (May 25, 1957), tr. by David Noakes. Port.  
Brief summary of Boulez's musical philosophy, p. 42, 53.
- 615 Goléa, Antoine. *Rencontres avec Pierre Boulez, avec trois hors-texte*. Paris, R. Julliard [1958]. 259 p. Port., facsimils., mus.  
A lengthy discussion of Boulez's life, works, compositional techniques, and aesthetics. Difficult to use: no table of contents, chapter headings, or index.
- See no. 112 (Prieberg, Fred K. *Lexicon der neuen Musik*, 1958, p. 53-55).
- See no. 116 (Vlad, Roman. *Storia della dodecafonìa*, 1958, p. 257-261).
- 616 Lesure, François. "Profili di musicisti contemporanei," *Musica d'oggi* 1:19-21 (Jan 1958).  
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- See no. 118a (Zillig, Winfried. "Die Jungen: Stockhausen, Boulez, Nono, Berio" in his *Variationen über neuen Musik*, 1959, p. 190-199).
- See no. 637 (Metzger, Heinz-Klaus. "John Cage o della liberazione," Aug 1959).

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- 617 Cowell, Henry. "Current chronicle: New York," *MQ* 38:132-134 (Jan 1952). Illus., mus.  
Boulez's serial technique and its relation to the experiments of John Cage.



See no. 150 (Krenek, Ernst. "Is the twelve-tone technique on the decline?" Oct 1953).

Discusses Boulez's Piano sonata no. 2 and his Polyphonie X.

- 618 Barraqué, Jean. "Rythme et développement" in Inventaire des techniques rédactionnelles. Paris, Richard-Masse [1954], p. 47-73. (Polyphonie, 9<sup>e</sup>/10<sup>e</sup> cahier.)  
Boulez, p. 63-73. Examples from his Piano sonata no. 2, String quartet, and Polyphonie pour 18 instruments.

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#### Le marteau sans maître

- 619 Saathen, Friedrich. "'Le Marteau sans maître' von Pierre Boulez." Schw MZ 97:289-290 (Jul 1957).  
Not an analysis. Discusses Boulez's musical philosophy. Includes a German translation of the text of 'Le marteau.'

See no. 170 (Stockhausen, Karlheinz. "Sprache und Musik" in Steinecke, Wolfgang, ed. Darmstädter Beiträge zur neuen Musik, 1958, p. 57-81).

- 620 Mason, Colin. "Reviews of music," M & L 39:198-199 (Apr 1958).  
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- 621 Craft, Robert. "Boulez and Stockhausen," Score, no. 24:54-62 (Nov 1958).  
"Notes written in the course of preparing a record . . . for American Columbia." Principally discusses influences and structure.
- 622 Skulsky, Abraham. "After Webern, who?" American record guide 23:316-319 (Jan 1959). Illus.  
Description for the layman of Boulez's and Stockhausen's compositional techniques; review of the recording.

#### L'Orestie

- 623 Rostand, Claude. "La musique de scène de Pierre Boulez pour 'L'Orestie' d'Eschyle," Schw MZ 96:11-13 (Jan 1956). Mus.  
Discusses declamation of the text and theatrical effect.

#### Poésie pour pouvoir

- 624 Heck, Ludwig. "Klänge in Schmelztiegel," Melos 25:320-329 (Oct 1958). Diagr., illus.  
Technological problems encountered in setting up Boulez's Poésie pour pouvoir, a piece combining three orchestras and electronically produced sounds.

- 625 Wörner, Karl H. "Current chronicle: Germany," MQ 45:239-241 (Apr 1959).  
A brief description of the work.

Polyphonie X for 18 solo instruments

- 626 Morton, Lawrence. "Los Angeles letter," Counterpoint 17:33-34 (Nov 1952).  
A review and general summary.

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- 627 Demuth, Norman. French piano music; a survey with notes on its performance. London, Museum Press [c1959]. 179 p. Mus.  
Boulez, p. 152-156; a brief description of the Sonata.

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- 628 Ligeti, György. "Zur III. Klaviersonate von Boulez" in Berichte/Analysen. Wien, Universal Edition [c1959], p. 38-40. (Die Reihe, 5.)  
Very brief; no musical examples.

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- 629 Pestalozzi, Luigi. "Vita musicale: musiche nuovissime," Rass mus 26:298-299 (Oct 1956).  
Review of the first concert of the Incontri Musicali in Milan.

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- 630 Vlad, Roman. "Recensioni: Pierre Boulez, Structures per 2 pianoforti a 4 mani," Rass mus 26:153-155 (Apr 1956).  
General review; not an analysis.

See no. 170 (Nono, Luigi. "Die Entwicklung der Reihentechnik" in Stein-ecke, Wolfgang, ed. Darmstädter Beiträge zur neuen Musik, 1958, p. 25-37).

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See no. 168 (Ligeti, György. "Pierre Boulez" in Junge Komponisten, 1958, p. 38-63 [Die Reihe, 4]).

- 631 Wilkinson, Mark. "Pierre Boulez' 'Structure 1a': Bemerkungen zur Zwölf-ton-technik/Some thoughts on twelve-tone method," Gravesaner Blätter, Heft 10:12-29 (1958). Tables.  
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- 633 Glanville-Hicks, Peggy. "Cage, John" in Grove's Dictionary of music and musicians. 5th ed. London, Macmillan, 1954, v. 2:16-17. Includes a list of his works.

See no. 29 (Goléa, Antoine. Esthétique de la musique contemporaine, 1954, p. 183-184).

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- 635 Cage, John. "Experimental music," Score, no. 12:65-68 (Jun 1955). Rather whimsical article in dialogue form, discussing Cage's style.

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- 636 Maren, Roger. "The musical numbers game," Reporter 18:37-39 (Mar 6, 1958).

The compositional philosophies of Cage and of Stockhausen.

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- 637 Metzger, Heinz-Klaus. "John Cage o della liberazione," Incontri musicali, no. 3:16-31 (Aug 1959), tr. by Sylvano Bussotti.

Cage's aesthetic philosophy; freedom of choice for the performer in Cage's works; similar techniques in Stockhausen, Boulez, Berio, Pousseur.

Music for piano 21-52

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- 639 Skulsky, Abraham. "Dallapiccola felt impelled to introduce a new romantic era," Musical America 69:6, 40-41 (May 1949). Port.  
Brief discussion of his life and works.
- 640 Dallapiccola, Luigi. "Sulla strada della dodecafonia," Aut aut 1:30-45 (Jan 1951).  
\_\_\_\_\_. "On the twelve-note road," Mus sur 4:318-332 (Oct 1951).  
Dallapiccola's account of his adoption of the twelve-tone technique; the character of dodecaphony (especially compared with literary techniques, e.g., Joyce and Proust).
- 641 Mila, Massimo. "Dallapiccola, Luigi" in Die Musik in Geschichte und Gegenwart. Kassel, Bärenreiter, 1952. v. 2, col. 1874-1875, tr. by Anna Amalie Abert. Mus.  
Includes a bibliography and a list of works.
- 642 Amico, Fedele d'. "Luigi Dallapiccola," Melos 20:69-74 (Mar 1953). Illus., port.  
Biographical sketch; general discussion of his works and style, through 1952.
- 643 Gatti, Guido M. "Dallapiccola, Luigi" in Grove's Dictionary of music and musicians. 5th ed. London, Macmillan, 1954, v. 2:582-583.  
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- See no. 29 (Goléa, Antoine. Esthétique de la musique contemporaine, 1954, p. 143-147).
- See no. 151 ("Contemporary composers on their experiences of composition with twelve notes: Luigi Dallapiccola" in Rufer, Josef. Composition with twelve notes, 1954, p. 178-181).
- See no. 100 (Collaer, Paul. La musique moderne, 1905-1955. 1955, p. 272-274).
- See no. 105 (Smith Brindle, Reginald. "Italian contemporary music" in Hartog, Howard, ed. European music in the twentieth century, 1957, p. 176-181).
- See no. 112 (Prieberg, Fred K. Lexikon der neuen Musik, 1958, p. 87-90).
- See no. 115 (Stuckenschmidt, Hans Heinz. Schöpfer der neuen Musik, 1958, p. 228-240).
- See no. 118a (Zillig, Winfried. "Die Erneuerung der italienischen Musik von Malipiero bis Dallapiccola" in his Variationen über neue Musik, 1959, p. 165-173).

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Brief general article on Dallapiccola's early works.
- 645 "Voci aggiunte a un dizionario dei musicisti italiani contemporanei: Luigi Dallapiccola," Rass mus 9/10:284-285 (Sept/Oct 1936) and 20:40-41 (Jan 1950).  
A list of his works.
- 646 Ballo, Ferdinando. "Le musiche corali di Dallapiccola," Rass mus 10:136-141 (Apr 1937).  
The early choral works; a general essay, not an analysis.
- 647 "Un musicien d'aujourd'hui: Luigi Dallapiccola" in Le théâtre musical. Paris, Richard-Masse [1947/48]. (Polyphonie, 1<sup>er</sup> cahier.) Mus., port.  
Contents: "Chronologie et portrait," p. 135-138 (gives dates of performances); Dallapiccola, Luigi, "Notes sur mon opéra," p. 139-142 (on *Il prigioniero*); "Bibliographie," p. 143-146 (list of compositions with dates of first performance, timings, and publishers); "Supplement musical hors-texte: 'La canzone dei Pezzenti,' extraite de 'Il prigioniero,' opéra de L. Dallapiccola."
- 648 Vlad, Roman. "Luigi Dallapiccola," Horizon [London] 20:379-391 (Dec 1949/Jan 1950), tr. by Toni del Renzio.  
A discussion of his works through the *Due pezzi*.
- 649 Gavazzoni, Gianandrea. *Musicisti d'Europa: studi sui contemporanei*. [Milano] Suvini Zerboni [1954]. 275 p.  
A collection of critical essays on various composers. *Studi su Dallapiccola*, p. 191-224: "Cori e laudi" (1937), p. 191-201; "Dai Canti di prigionia a Rencesevals" (1946), p. 202-218; "Il piccolo concerto per Muriel Couvreur" (1943), p. 219-224.
- 650 Valentin, Erich. "Klassiker aus antikem Geist: Luigi Dallapiccola fünfzig Jahre," ZfM 115:94-95 (Feb 1954).  
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- See no. 35 (Vlad, Roman. *Modernità e tradizione nella musica contemporanea*, 1955, p. 197-211).
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A continuation of the survey of Dallapiccola's works (begun in his article in *Horizon*: see no. 648) through the cantata *An Mathilde* (1955). Includes a complete score of Dallapiccola's *Improvisation after Tartini*, for violin and piano, p. 56-62.
- 652 Vlad, Roman. *Luigi Dallapiccola*. Tr. by Cynthia Jolly. Milano, Suvini Zerboni, 1957. 62 p. Mus.  
Biographical sketch, p. 60; list of works, p. 61-62. A translation of the Dallapiccola chapter from his *Storia della dodecafonia* (see no. 118), p. 275-314.

- 653 Nathan, Hans. "The twelve-tone compositions of Luigi Dallapiccola," MQ 44:289-310 (Jul 1958). Mus.  
A list of his "completely dodecaphonic" compositions, p.309-310.  
A general discussion, with musical illustrations, of Dallapiccola's style and the main influences that have shaped it.
- 654 Basart, Ann P. The twelve-tone compositions of Luigi Dallapiccola. (Thesis, M.A., University of California, 1960.) iii + 117 l. Mus.  
Contents: "Il prigioniero," p. 7-29; "Quaderno musicale di Anna-libera," p. 30-55; "Canti di liberazione," p. 56-78; "Cinque canti per baritono," p. 79-99; "Conclusions," p. 110-113. Primarily an analysis.

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An Mathilde

- 655 Mila, Massimo. "L'incontro Heine-Dallapiccola," Rass mus 27:301-308 (Dec 1957). Mus.  
Somewhat extensive analysis, with emphasis on the textual meaning as reflected in the music.

Canti di liberazione

- See no. 161 (Smith Brindle, Reginald. "The lunatic fringe, III: computational composition," Jul 1956).
- 656 Vlad, Roman. "Vita musicale: Roma," Rass mus 27:54-55 (Mar 1957).  
Gives some background of the text; a general review.
- 657 Smith Brindle, Reginald. "Current chronicle: Italy," MQ 43:240-245 (Apr 1957). Mus.  
Emphasis on the rhythmic structure.
- 658 Drew, David. "The arts and entertainment: Dallapiccola," New statesman 57:363-365 (Mar 14, 1959).  
Discusses the Canti di liberazione in relation to the other works of his trilogy on prisoners and freedom.
- See no. 654 (Basart, Ann P. "Canti di liberazione" in her The twelve-tone compositions of Luigi Dallapiccola, 1960, p. 56-78).

Canti di prigionia

- 659 Amico, Fedele d'. "'Canti di prigionia,'" Società [Roma] 1:95-100 (Jan/Jun 1945).  
Philosophical background of the work.
- See no. 669 (Goldman, Richard Franco. "Current chronicle: New York," Jul 1951).



- 660 Morton, Lawrence. "Los Angeles letter," Counterpoint 18:35-36 (Feb 1953).

A brief review.

See no. 670 (Dallapiccola, Luigi. "The genesis of the Canti di prigionia and il prigioniero," Jul 1953).

Cinque canti per baritono

- 661 Wildberger, Jacques. "Dallapiccolas 'Cinque Canti,'" Melos 26:7-10 (Jan 1959). Mus.

Brief analysis, especially of serial and rhythmic structure.

See no. 654 (Basart, Ann P. "Cinque canti per baritono" in her The twelve-tone compositions of Luigi Dallapiccola, 1960, p. 79-99).

Greek lyrics

See his Liriche greche

Improvisation after Tartini, for violin and piano

- See no. 651 (Vlad, Roman. "Dallapiccola, 1948-55," Mar 1956, p. 56-62).

Job, una sacra rappresentazione

- 662 Wörner, Karl H. "Dallapiccolas Job," Melos 21:208-210 (Jul/Aug 1954). Mus.

An excellent article on the musical structure and on the implications of the drama. Gives, however, an incorrect quotation of the principal twelve-note row.

- 663 Skulsky, Abraham. "Opera, 1954," Juilliard review 2:34-43 (Winter, 1955). Mus.

Job, p. 37-38. Brief summary of the musical and dramatic structure; one page from the full score is reproduced.

Liriche greche

- 664 Amico, Fedele d'. "Recensioni: Luigi Dallapiccola," Rass mus 17:165-170 (Apr 1947).

A general review; no musical examples.

Marsia

- 665 Gatti, Guido M. "Current chronicle: Italy," MQ 35:136-139 (Jan 1949). Mus.

Review of a performance at Venice; background of the work, brief sketch of the central dramatic and musical ideas.

- 666 Smith Brindle, Reginald. "Current chronicle: Italy," MQ 41:524-526 (Oct 1955).

Gives a capsule idea of the character of this ballet.

Orchestral variationsSee his Variations for orchestraIl prigioniero

- See no. 647 (Dallapiccola, Luigi. "Notes sur mon opéra" in Le théâtre musical, 1947/48, p. 139-142 [Polyphonie, 1]).
- 667 Keller, Hans. "XIII Maggio musicale fiorentino," Mus rev 11:211 (Aug 1950).  
A psychological approach to the text.
- 668 Mila, Massimo. "'Il prigioniero' di Luigi Dallapiccola," Rass mus 20:303-311 (Oct 1950). Mus.  
Background of the libretto; discussion of the music, including row technique.
- 669 Goldman, Richard F. "Current chronicle, New York," MQ 37:405-410 (Jul 1951). Mus.  
A comparison of the opera with the *Canti di prigionia*; discussion of the text and the musical materials.
- 670 Dallapiccola, Luigi. "The genesis of the *Canti di prigionia* and *Il prigioniero*: an autobiographical fragment," MQ 39:355-372 (Jul 1953), tr. by Jonathan Schiller. Port.  
The origins of the central ideas of these works from literature and from events in Dallapiccola's life.
- 671 Rufer, Josef. "Luigi Dallapiccola: *Il prigioniero*" in Oper im XX. Jahrhundert. Bonn, Boosey & Hawkes [c1954], p. 56-64. Illus., mus. (Musik der Zeit: eine Schriftenreihe zur zeitgenössischen Musik, 6.)  
Brief background on the development of Italian music in the 20th century; sketch of the plot and of the central musical ideas of *Il prigioniero*.
- 672 Mason, Colin. "Dallapiccola and the twelve-note method," Listener 51:757 (Apr 29, 1954).  
The use of dodecaphony in *Il prigioniero*.
- See no. 35 (Vlad, Roman. "'Il prigioniero'" in his *Modernità e tradizione nella musica contemporanea*, 1955, p. 212-216).
- See no. 654 (Basart, Ann P. "Il prigioniero" in her *The twelve-tone compositions of Luigi Dallapiccola*, 1960, p. 7-29).

Quaderno musicale di AnnaliberaSee also his Variations for orchestra

- 673 Keller, Hans. "The half-year's new music," Mus rev 15:214-215 (Aug 1954).  
An outline sketch of the form and techniques used.
- See no. 654 (Basart, Ann P. "Quaderno musicale di Annalibera" in her *The twelve-tone compositions of Luigi Dallapiccola*, 1960, p. 30-55).

Songs of imprisonmentSee his Canti di prigioniaSongs of liberationSee his Canti di liberazioneVariations for orchestraSee also his Quaderno musicale di Annalibera

- 674 Herz, Gerhard. "Current chronicle: Louisville, Kentucky," MQ 41:79-85 (Jan 1955). Mus.  
A brief analysis of each variation.

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- 675 Stephan, Rudolf. "Gegenwärtiges Komponieren; Ein Überblick: Fortner, Pepping, Orff, Egk, Hartmann," Dt Univ Zt 6:12-15 (Sept 28, 1951).  
A brief characterization of each composer's style.
- See no. 703 (Stuckenschmidt, Hans Heinz. "Synthesis and new experiments: four contemporary German composers," Jul 1952).
- 676 Wörner, Karl H. "Wolfgang Fortner in seinen Werken seit 1945," Schw MZ 93:260-263 (Jun 1953).  
Discussion of Fortner's works and style, 1945-1953.
- See no. 151 ("Contemporary composers on their experiences of composition with twelve notes: Wolfgang Fortner" in Rufer, Josef. Composition with twelve notes, 1954, p. 181-183).
- See no. 95 (Wörner, Karl H. Neue Musik in der Entscheidung, 1954, p. 101-104).
- 677 Laaff, Ernst. "Wolfgang Fortner," Melos 21:307-310 (Nov 1954). Port.  
List of works, p. 309-310. Brief summary of life and works.
- 678 Friedländer, Walther. "Moderner Kompositionsunterricht bei Wolfgang Fortner an der nordwestdeutschen Musikakademie," NZfM 116:113-114 (Nov 1955).  
Fortner as a teacher of composition.
- 679 Helm, Everett. "Six modern German composers," American-German review 23:12-15 (Dec 1956/Jan 1957).  
Wolfgang Fortner: p. 13-14; Hans Werner Henze: p. 14-15. Very brief summaries of style and works.
- 680 Driesch, Kurt. "Wolfgang Fortner: Zum fünfzigsten Geburtstag des deutschen Komponisten," Geist und Zeit [Düsseldorf], no. 6:119-124 (1957).  
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See no. 116 (Vlad, Roman. *Storia della dodecafonia*, 1958, p. 146-147).

See no. 118a (Zillig, Winfried. "Neue Musik in Deutschland" in his *Variationen über neue Musik*, 1959, p. 254-263).

#### Bluthochzeit

- 681 Fortner, Wolfgang. "Bluthochzeit nach Federico García Lorca," *Melos* 24:71-73 (Mar 1957). Illus.  
A description of the drama, by the composer.

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- 682 Helm, Everett. "Current chronicle: Germany," *MQ* 38:606-610 (Oct 1952). Mus.  
Brief summary; gives some themes and motives.

#### Fantasy for two pianos and orchestra on BACH

- 683 Helm, Everett. "Current chronicle: Germany," *MQ* 37:267-269 (Apr 1951). Mus.  
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- 684 Engelmann, Hans Ulrich. "Fortners Phantasie über B-A-C-H," *Melos* 21:131-135 (May 1954). Mus.  
Analysis, especially of serial and rhythmic aspects.

#### Impromptus

- 684a Dangel, Arthur. "Wolfgang Fortner [Impromptus]," *Melos* 27:79-84 (Mar 1960) and 27:107-112 (Apr 1960). Mus.  
Serial analyses.

#### Kammermusik

- See no. 213 (Unger, Udo. "Analyse von W. Fortners Fuge aus 'Kammermusik,' komp. 1943" in his *Die Klavierfuge im zwanzigsten Jahrhundert*, 1956, p. 91-92).

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- 685 Mason, Colin. "Gerhard, Roberto" in *Grove's Dictionary of music and musicians*. 5th ed., London, Macmillan, 1954, v. 3:599-601.  
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686 Redlich, Hans Ferdinand. "Gerhard, Roberto" in *Die Musik in Geschichte und Gegenwart*. Kassel, Bärenreiter, 1955, v. 4, col. 1786-1787.

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687 Drew, David. "Roberto Gerhard: the musical character," *Score*, no. 17:39-49 (Sept 1956). Mus.

Biography and a discussion of his works.

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688 "Roberto Gerhard: catalog of works," *Score*, no. 17:54-60 (Sept 1956).

689 Vlad, Roman. "My first impressions of Roberto Gerhard's music," *Score*, no. 17:27-38 (Sept 1956). Mus.

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690 Mason, Colin. "A Spanish composer in exile," *Listener* 60:484 (Sept 25, 1958).

Brief survey of his life and works.

#### Concerto, violin

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Analyses of his ballet suite, *Don Quixote*; *Symphony*, *Homenaje a Pedrell*; and *Violin concerto*.

#### Don Quixote (ballet suite)

See no. 691 (del Mar, Norman. "Gerhard as an orchestral composer," Sept 1956).

#### The Duenna

692 Gardner, John. "The Duenna (1945-47)," *Score*, no. 17:20-26 (Sept 1956). Mus.

Synopsis of the story and a brief analysis of the music.

#### Homenaje a Pedrell (symphony)

See no. 691 (del Mar, Norman. "Gerhard as an orchestral composer," Sept 1956).

See no. 689 (Vlad, Roman. "My first impressions of Roberto Gerhard's music," Sept 1956).

Quartet, string

See no. 689 (Vlad, Roman. "My first impressions of Roberto Gerhard's music," Sept 1956).

Symphony

See his Homenaje a Pedrell

## JOSEF MATTHIAS HAUER

See no. 126 (Hauer, Josef Matthias. Vom Wesen des Musikalischen, 1923).

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See no. 130 (Hauer, Josef Matthias. Zwölftontechnik, die Lehre von den Tropen, 1926).

693 Stuckenschmidt, Hans Heinz. "Josef Matthias Hauer," Musikblätter des Anbruch 10:245-249 (Aug/Sept 1928).

Discussion of his music and his theories.

694 Machabey, Armand. "La singulière figure de Jean-Mathias Hauer, musicien autrichien," Rev mus 12:221-233 (Mar 1931). Mus.

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695 Reich, Willi. "Josef Matthias Hauer," Die Musik 23:577-581 (May 1931). Mus., port.

Discussion of his theories and his compositions; includes a facsimile of a page of his Salambo.

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See no. 83 (Schlee, Alfred. "Vienna since the Anschluss," Spring 1946).

See no. 297 (Bauer, Marion. "Schoenberg and his innovation" in her Twentieth century music, 1947, p.207-230).

696 Schmale, Erich. "Die Zwölftonmusik von Josef Matthias Hauer," Schw MZ 88:305-306 (Jul 1948).

Brief bibliography, p. 306. An explanation of Hauer's system of tropes.

697 Eisenmann, Will. "Zur Sache Hauer," Schw MZ 88:353-354 (Sept 1948).

A reply to Schmale's article (see no. 696).

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701 Schwiager, Johannes. "Josef Matthias Hauer." *ÖMZ* 12:108-109 (Mar 1957). Port.

Brief discussion of the three periods, 1911, 1918, and 1920; his compositions are listed.

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On Boris Blacher, Giselher Klebe, Wolfgang Fortner, and Hans Werner Henze (p. 364-368).

- 704 Bartlett, K. W. "Henze, Hans Werner" in Grove's Dictionary of music and musicians. 5th ed., London, Macmillan, 1954, v. 4:244-245.

A list of his principal works is included.

See no. 679 (Helm, Everett. "Six modern German composers," Dec 1956/Jan 1957).

- 705 Stuckenschmidt, Hans Heinz. "Henze, Hans Werner" in Die Musik in Geschichte und Gegenwart. Kassel, Bärenreiter, 1957, v. 6, col. 176-179. Mus.

List of works; reproduction of part of autograph of König Hirsch.

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- 707 Helm, Everett. "Current chronicle: Germany," MQ 45:241-248 (Apr 1959). Mus.

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- 708 Pauli, Hansjörg. "Hans Werner Henze's Italian music," Score, no. 25:26-37 (Jun 1959). Mus.

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- 709 Rostand, Claude. "König Hirsch de H. Werner Henze," La table ronde [Paris], no. 109:157-158 (Jan 1957).

A brief description.

- 710 Stuckenschmidt, Hans Heinz. "'König Hirsch' (Re Cervo) di Hans Werner Henze," Rass mus 27:153-155 (Jun 1957).

A brief description.

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Port.  
List of his works, p. 244-245. A brief biographical sketch and discussion of his works and theories.
- 712 Krenek, Ernst. "Reviews of books," MQ 40:250-256 (Apr 1954).  
Reviews Jelinek's Anleitung zur Zwölftonkomposition (see no. 190) and briefly discusses his compositional technique and his works.
- 713 Wildgans, Friedrich. "Jelinek, Hanns" in Die Musik in Geschichte und Gegenwart. Kassel, Bärenreiter, 1957, v. 6, col. 1847-1849.  
Includes a list of his works and a brief bibliography.
- See no. 112 (Prieberg, Fred K. Lexikon der neuen Musik, 1958, p. 221-222).
- 713a Redlich, Hans F. "Hanns Jelinek," Mus rev 21:66-72 (Feb 1960).  
Mus.  
Brief discussion of his works and of his theory of twelve-tone composition.

Symphonia brevis, op. 16

- 714 Blaukopf, Kurt. "Current chronicle: Austria," MQ 37:413-416 (Jul 1951). Mus.  
His method of using the twelve-tone technique.

Zwölftonwerk, op. 15

- 715 Tenschert, Roland. "Hanns Jelinek; zu seinem 'Zwölftonwerk, op. 15,'" Schw MZ 91:452-454 (Nov 1951). Mus.  
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- See no. 190 (Jelinek, Hanns. Anleitung zur Zwölftonkomposition nebst allerlei Paralipomena, 1952).
- See no. 151 ("Contemporary composers on their experiences of composition with twelve notes: Hanns Jelinek" in Rufer, Josef. Composition with twelve notes, 1954, p. 186-188).

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- See no. 703 (Stuckenschmidt, Hans Heinz. "Synthesis and new experiments: four contemporary German composers," Jul 1952).
- See no. 275 (Klebe, Giselher. "First practical work" in Electronic music, 1958, p. 17-18 [Die Reihe, 1]).



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Elegia appassionata (piano trio)

716 Mann, Robert W. "Vita musicale: Stoccolma," Rass mus 26:141-142 (Apr 1956).  
Brief and general.

See no. 168 (Lewinsky, Wolf-Eberhard von. "Giselher Klebe" in Junge Komponisten, 1958, p. 89-97 [Die Reihe, 4]).

Quartet, string, op. 9

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See no. 168 (Lewinsky, Wolf-Eberhard von. "Giselher Klebe" in Junge Komponisten, 1958, p. 89-97 [Die Reihe, 4]).

Die Räuber

717 Klebe, Giselher. "Über meine Oper 'Die Räuber,'" Melos 24:73-76 (Mar 1957). Mus.

"Grundform und dominierende Gestaltungsordnungen; Charakteristik der vier Hauptpersonen."

718 Heim, Everett. "Operas by Egk, Klebe, and Fortner," Mus rev 18:226-228 (Aug 1957).

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Die tödlichen Wünsche

719 Wörner, Karl H. "Current chronicle: Germany," MQ 46:80-83 (Jan 1960). Mus.

A review of Klebe's second opera. A piano reduction of the Prelude (21 ms.) is included.

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See his Elegia appassionata

## ERNST KRENEK

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- 721 Krenek, Ernst. "Versuch einer Selbstanalyse: Vom 'Jonny' zur Zwölftonmusik," *Melos* 16:33-38 (Feb 1949).  
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- See no. 88 (Mitchell, Donald. "The emancipation of the dissonance," 1952, p. 142-143).
- 722 Reich, Willi. "Ernst Krenek als Musikschritsteller," *Schw MZ* [Ernst Krenek Heft] 93:113-114 (Mar 1953).  
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- 723 Krenek, Ernst. "Self-analysis," *New Mexico quarterly* 23:5-57 (Spring 1953). Mus., port.  
List of works, with opus number, year, and publisher, p. 51-56; discography, p. 56-57. "Revised and considerably enlarged version of a work originally published in German under the title, *Selbstdarstellung*." (See no. 720.)
- See no. 151 ("Contemporary composers on their experiences of composition with twelve notes: Ernst Krenek" in Rufer, Josef. *Composition with twelve notes*, 1954, p. 188-191).
- See no. 95 (Wörner, Karl H. *Neue Musik in der Entscheidung*, 1954, p. 99-100).
- 724 Redlich, Hans Ferdinand. "Křenek, Ernst" in *Grove's Dictionary of music and musicians*. 5th ed., London, Macmillan, 1954, v. 4: 844-848.  
Includes a bibliography and a list of his works.
- 725 Colucci, Matthew Joseph. A comparative study of contemporary musical theories in selected writings of Piston, Krenek, and Hindemith. [Ann Arbor, Mich., University Microfilms], 1957. 195 p. (University Microfilms, no. 23, 583.) (Thesis, Ph. D., music, University of Pennsylvania.)  
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Includes a list of his works.

See no. 118a (Zillig, Winfried. "Krenek, der Sucher" in his Variationen über neue Musik, 1959, p. 236-239).

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Discusses Krenek's writings on music

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- 728 Weissmann, Adolph. "Ernst Krenek," Modern music 6:17-23 (Nov/Dec 1928).  
An evaluation of Krenek's works through the late 1920's.
- 729 Preussner, Eberhard. "Ernst Krenek," Anbruch 11:154-159 (Apr 1929). Port.  
Discussion of works and style.
- 730 Redlich, Hans Ferdinand. "Heimat und Freiheit: zur Ideologie der jüngsten Werken Ernst Křenek's," Anbruch 13:54-58 (Feb 1930).  
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- 731 Schneider, J. Marius. "Ernst Krenek," Rev mus 11:126-134 (Aug/Sept 1930).  
A survey of his works and style.
- 732 Günther, Siegfried. "Der Kurs in Ernst Křenek's jungstem Schaffen," Die Musik 23:587-592 (May 1931).  
Krenek's works, op. 54-64; comparison with earlier works.
- 733 Erickson, Robert. "Krenek's later music (1930-1947)," Mus rev 9:29-44 (Feb 1948). Mus.  
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- See no. 721 (Krenek, Ernst. "Versuch einer Selbstanalyse," Feb 1949).
- 734 Reich, Willi. "Ernst Křenek's Arbeit in der Zwölfktonetechnik," Schw MZ 89:49-53 (Feb 1949). Mus.  
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- 735 Krenek, Ernst. "Kurzer Rechenschaftsbericht," Schw MZ 90:299-301 (Jun 1950).  
The use of a modified twelve-tone technique in his works, 1939-1950. Includes a list of his works of that period, p. 301.
- 736 Fiechtner, Helmut A. "Ernst Krenek," Musica 7:7-10 (Jan 1953). Port.  
Discussion of his works and of his various "periods" of composition. List of works, 1938-1952, p. 10.



- 737 Erickson, Robert. "Křenek's amerikanische texte," Schw MZ 93:104-108 (Mar 1953).  
Krenek's settings of English texts (Five prayers, Cantata for wartime, Santa Fć timetable, Tarquin, Dark waters, etc.).
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Primarily a discussion of row technique, in his Sixth and Seventh Quartets, Variations for piano, Sonatine for flute and clarinet, Sonata for viola solo, Lamentatio Jeremiae Prophetae. Third and Fourth Piano sonatas, and other chamber works.
- See no. 155 (Ogdon, Wilbur Lee. Series and structure, 1955).
- 739 Joachim, Heinz. "Ernst Křenek," Schw MZ 95:1-5 (Jan 1955). Mus.  
Includes a list of his works, 1948-1954. Analysis of the first movement of his Sonata for violin and piano, 1944/45.
- See no. 116 (Vlad, Roman. Storia della dodecafonia, 1958, p. 133-136, 270-271).
- 739a Krenek, Ernst. "Extents and limits of serial techniques," MQ [special issue on the Princeton Seminar in Advanced Musical Studies] 46:210-232 (Apr 1960). Diagr., mus.  
The principles of serial rotation, indeterminacy, and other techniques, especially in Krenek's Lamentatio Jeremiae Prophetae: Kette, Kreis und Spiegel; Spiritus intelligentiae, sanctus; Sestina; and Sechs Vermessene.

## INDIVIDUAL WORKS

Cantata, op. 72

- See no. 526 (Bach, David Joseph. "New music by Berg, Webern, Krenek," Nov/Dec 1934).

Five prayers

See his Prayers, Five

Five short pieces for strings

See his Pieces for strings, Five

Invention for flute and clarinet

- 740 Schuh, Willi. "Zu Ernst Křenek's Invention," Schw MZ [Ernst Krenek Heft] 93:115 (Mar 1953). Mus.  
Includes a facsimile of the entire piece. This brief composition was written especially for the Schw MZ and is "ein einfaches Beispiel für die 'klassische' Reihentechnik." A short row analysis is given.

See no. 31 (Burkhard, Willy. "Versuch einer kritischen Auseinandersetzung mit der Zwölftontechnik," Mar 1954).

Kette, Kreis und Spiegel

741 Reich, Willi. "Musica-Bericht: Krenek und Martinu," Musica 12:161 (Mar 1958).

Very brief explanation of the row technique used.

See no. 739a (Krenek, Ernst. "Extents and limits of serial techniques," Apr 1960).

Lamentatio Jeremiae Prophetae

See no. 206 (Johnson, Martha. A study of linear design in Gregorian chant and music written in the twelve-tone technique, 1954).

See no. 52 (Rössler, Ernst Karl. "Zeitgenössische Kirchenmusik und christliche Gemeinde," Jan/Feb 1957).

742 Vellekoop, Gerrit. "De 'Lamentatio Jeremiae Prophetae' van Ernst Krsjenek," Mens en melodie 13:326-329 (Nov 1958). Mus.  
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See no. 739a (Krenek, Ernst. "Extents and limits of serial techniques," Apr 1960).

Pallas Athene weint

743 Koegler, Horst. "The international scene: Hamburg," Musical courier 152:27-28 (Nov 15, 1955). Illus.  
Capsule description of the plot and the musical structure.

744 Joachim, Heinz. "Current chronicle: Germany," MQ 42:92-98 (Jan 1956). Mus.  
General summation of Krenek's work and importance; the plot of the opera and the character of its music.

Pieces for strings, Five

See no. 46 (Kelterborn, Rudolf. "Stilistisch gegensätzliche Entwicklungen auf der Basis der Zwölftontechnik," Apr 1956).

Prayers, Five

745 Ogdon, Wilbur Lee. "The twelve-tone series and cantus firmus: a discussion of Ernst Krenek's 'Five Prayers,'" BAMS 11/13:86-88 (1948).

An abstract only.

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A brief description of the first and third String quartets.

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- See no. 746 (Evans, Edwin. "Krenek, Ernst," 1929/30).

-no. 6

- See no. 484 (Leibowitz, René. "Les nouvelles générations de compositeurs 'dodécaphonistes' et leurs caractéristiques générales" in his Introduction à la musique de douze sons, 1949, p. 255-259).

Sestina

- 747 Krenek, Ernst. "Sestina," Melos 7/8:235-238 (Jul/Aug 1958). Mus.  
A quite technical analysis by the composer. The complete poem is quoted on p. 238.

- See no. 739a (Krenek, Ernst. "Extents and limits of serial techniques," Apr 1960).

Sonata for violin and piano-first movement

- See no. 739 (Joachim, Heinz. "Ernst Křenek," Jan 1955).

Symphonic elegy

- See no. 155 (Ogdon, Wilbur Lee. Series and structure, 1955, p. 162-231).

## RENÉ LEIBOWITZ

- See no. 141 ("Un musicien d'aujourd'hui: René Leibowitz" in Le système dodécaphonique, 1949, p. 80-83 [Polyphonie, 4]).

- See no. 29 (Goléa, Antoine. Esthétique de la musique contemporaine, 1954, p. 179-180).

- 748 Searle, Humphrey. "Leibowitz, René" in Grove's Dictionary of music and musicians. 5th ed., London, Macmillan, 1954, v. 5:117. Includes a list of his compositions and published theoretical writings.



See no. 98 (Myers, Rollo H. "Music in France in the post-war decade," 1954/55).

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See no. 141 (Saby, Bernard. "Un aspect des problèmes de la thématique sérielle; à propos de la Symphonie de chambre, op. 16, de René Leibowitz" in Le système dodécaphonique, 1949, p. 54-63 [Polyphonie, 4]).

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-no. 3

See no. 155 (Ogdon, Wilbur Lee. Series and structure, 1955).

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(Air pour soprano et orchestre, op. 7)

See no. 484 (Leibowitz, René. "Les nouvelles générations de compositeurs 'dodécaphonistes' et leurs caractéristiques générales" in his Introduction à la musique de douze sons, 1949, p. 263-265).

BRUNO MADERNA

See no. 161 (Smith Brindle, Reginald. "The lunatic fringe, III: computational composition," Jul 1956).

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See no. 106 (Pestalozza, Luigi. "I compositori milanesi del dopoguerra," Mar 1957).

See no. 168 (Manzoni, Giacomo. "Bruno Maderna" in Junge Komponisten, 1958, p. 113-118 [Die Reihe, 4]).

See no. 112 (Prieberg, Fred K. Lexikon der neuen Musik, 1958, p. 263).

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749 Smith Brindle, Reginald. "Current chronicle: Italy," MQ 45:388-392 (Jul 1959). Mus.

Brief description of his String quartet in two movements and his Serenata no. 2 for eleven instruments. Gives some biographical background.

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## LUIGI NONO

- See no. 29 (Golés, Antoine. *Esthétique de la musique contemporaine*, 1954).
- See no. 30 (Golés, Antoine. "Deux portraits: Luigi Nono-Karlheinz Stockhausen" in *La musique et ses problèmes contemporains*, 1954, p. 112-114).
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- See no. 83 (Porena, Boris. "L'avanguardia musicale di Darmstadt," Sept 1958).
- See no. 118a (Zillig, Winfried. "Die Jungen: Stockhausen, Boulez, Nono, Berio" in his *Variationen über neue Musik*, 1959, p. 190-199).

Il canto sospeso

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Very brief description.
- See no. 170 (Stockhausen, Karlheinz. "Sprache und Musik" in Steinecke, Wolfgang, ed. *Darmstädter Beiträge zur neuen Musik*, 1958, p. 57-81).
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- 751 Helm, Everett. "Current chronicle: Germany," MQ 45:101-102 (Jan 1959).  
A brief description.

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Varianti, for violin and orchestra

- 752 Kolisch, Rudolf. "Nonos Varianti," Melos 24:292-296 (Oct 1957).  
Mus.  
A short analysis; shows the use of permutation as a factor in composition.

## HENRI POUSSEUR

- 753 "Henri Pousseur," Schw MZ 97:233 (Jun 1957).  
Very brief; gives biographical data and lists some of his works.
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- See no. 166 (Pousseur, Henri. "Outline of a method" in Musical craftsmanship, 1959, p. 44-88 [Die Reihe, 3]).
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Impromptu for piano

- See no. 166 (Pousseur, Henri. "Outline of a method" in Musical craftsmanship, 1957, 1959, p. 56-63 [Die Reihe, 3]).  
Includes a score of the work.

Quintet in memory of Webern

- See no. 166 (Pousseur, Henri. "Outline of a method" in Musical craftsmanship, 1957, 1959, p. 48-55 [Die Reihe, 3]).

Scambi

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## HUMPHREY SEARLE

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Brief outline of Searle's background and musical training; discussion of his style and works. List of works, p. 140.
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- 757 Lockspeiser, Edward. "Humphrey Searle," *MT* 96:468-472 (Sept 1955). Mus.  
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- See no. 105 (Milner, Anthony. "English contemporary music" in Hartog, Howard, ed. *European music in the twentieth century*, 1957, p. 146-147).
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#### Shadow of Cain

- See no. 28 (Keller, Hans. "First performances and their reviews," Feb 1953).

#### Sonata for piano

- 758 Keller, Hans. "First performances," *Mus rev* 13:43-44 (Feb 1952).  
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### MÁTYÁS SEIBER

- 759 Weissmann, John S. "Mátyás Seiber: Style and technique," *Listener* 55:476 (Mar 22, 1951).  
A brief survey of his works and method of using the twelve-tone technique.
- See no. 88 (Mitchell, Donald. "The emancipation of the dissonance," 1952, p. 144).
- 760 Weissmann, John S. "Seiber, Mátyás (György)" in *Grove's Dictionary of music and musicians*. 5th ed., London, Macmillan, 1954, v. 7:687-689.  
Includes a bibliography and catalog of his works.
- See no. 151 ("Contemporary composers on their experiences of composition with twelve notes: Mátyás Seiber" in Rufer, Josef. *Composition with twelve notes*, 1954, p. 196-198).

- 761 Schweizer, Gottfried. "Komponistenporträt: Mátyás Seiber 50 Jahre," Musica 9:233-234 (May 1955). Port.  
Biographical data and brief characterization of Seiber's music.
- 762 Schweizer, Gottfried. "Zwischen Bartók und Schönberg: das Bild Mátyás Seibers," ZfM 116:269-272 (May 1955). Port.  
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- 763 Keller, Hans. "Mátyás Seiber," MT 96:580-584 (Nov 1955). Mus.  
Biographical sketch; discussion of Seiber's row technique in some detail. List of published compositions, recordings, and writings, p. 583-584.
- See no. 112 (Prieberg, Fred K. Lexikon der neuen Musik, 1958, p. 399-401).
- See no. 116 (Vlad, Roman. Storia della dodecafonia, 1958, p. 151-153).

Quartets, string-no. 1

- 764 Weissmann, John S. "Die Streichquartette von Mátyás Seiber," Melos 22:344-347 (Dec 1955) and 23:38-41 (Feb 1956). Mus.  
Tr. from the English by Willi Reich. Analyses of the first three quartets.

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-no. 3(Quartetto lirico)

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A brief analysis of the form with some examples of the contrapuntal technique.

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- See no. 168 (Schnebel, Dieter. "Karlheinz Stockhausen" in Junge Komponisten, 1958, p. 119-133 [Die Reihe, 4]).
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- 768 Maegaard, Jan "Karlheinz Stockhausen," Nordisk Musikkultur 7:11-14 (Mar 1958). Port., mus.  
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- See no. 63 (Porena, Boris. "L'avanguardia musicale di Darmstadt," Sept 1958).
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A brief critical appraisal of Stockhausen and a chronological outline of the history of the Cologne group of electronic composers.
- See no. 166 (Stockhausen, Karlheinz. ". . . how time passes . . ." in Musical craftsmanship, 1959, p. 10-40 [Die Reihe, 3]).
- See no. 118a (Zillig, Winfried. "Die Jungen: Stockhausen, Boulez, Nono, Berio" in his Variationen über neue Musik, 1959, p. 190-199).
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- 773 Wörner, Karl H. "Current chronicle: Germany," *MQ* 45:237-239 (Apr 1959).  
 A brief description of the work.

#### Klavierstücke

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- 774 Mason, Colin. "Review of music," *M & L* 36:307-308 (Jul 1955).  
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 Discusses the fifth, sixth, seventh, and eighth pieces.

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- See no. 170 (Nono, Luigi. "Die Entwicklung der Reihentechnik" in *Stein-ecke*, Wolfgang, ed. *Darmstädter Beiträge zur neuen Musik*, 1958, p. 25-37).

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See no. 621 (Craft, Robert. "Boulez and Stockhausen," Nov 1958).

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## IGOR STRAVINSKY

### GENERAL

See no. 343 (Citkowitz, Israel. "Stravinsky and Schoenberg," Fall, 1954).

See no. 99 (Neighbor, Oliver. "The evolution of twelve-note music," 1954/1955).

- 778 Stravinsky in Amerika; das kompositorische Werk von 1939 bis 1955. Bonn, Boosey & Hawkes [c1955]. 87 p. Illus., mus. (Musik der Zeit; eine Schriftenreihe zur zeitgenössischen Musik, Heft 12.)  
 Partial contents: Lindlar, Heinrich, "Cantata" (Jan 1953), p. 30-34; Eimert, Herbert, "Die drei Shakespeare-Lieder (1953)," p. 35-38; Keller, Hans, "In Memoriam Dylan Thomas: Strawinskys Schönbergische Technik," p. 39-42 (from Tempo, Spring 1955; see no. 806); Craft, Robert, "Reihenkompositionen: vom 'Septett' zum 'Agon'" (Sept 1955), p. 43-54; list of works, 1939-55, p. 84-85.

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- 780 Le musiche religiose di Igor Strawinsky, con il catalogo analitico completo di tutte le sue opera. Venezia, Lombroso [1957]. 79 p. Illus., mus.

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- 781 Mason, Colin. "Stravinsky's contribution to chamber music," Tempo, no. 43:6-16 (Spring 1957). Mus.



- Discussion of the Septet, In memoriam Dylan Thomas, and the Shakespeare songs. A list of Stravinsky's chamber music, p. 15-16. (See no. 787.)
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- 784 Stravinsky, Igor. "35 Antworten auf 35 Fragen," Melos 24:161-170 (Jun 1957). Port.  
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- 785 Milner, Anthony. "Melody in Stravinsky's music," MT 98:370-371 (Jul 1957). Mus.  
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Contents: Erster Teil, "Die musik- und geistesgeschichtliche Stellung Igor Strawinskys"; Zweiter Teil, "Kritik und Polemic-Dokumente zur Zeitgeschichte"; Dritter Teil, "Die Umgestaltung des musikalischen Materials"; Vierter Teil, "Die Konstruktion: Prinzipien der Konstruktion; Musiktheoretische Voraussetzungen; Folgen der Konstruktion; Sonderformen der Konstruktion." Bibliography, p. 653-711 (general, not limited to Stravinsky); list of works, p. 715-764 (very complete information, giving description, instrumentation, names of sections, timing, publishers, recordings, history of performances, etc., for each work).  
An attempt to establish Stravinsky's place in the history of contemporary music. Much of the book is devoted to background material, including Schoenberg and the development of the twelve-tone technique.
- See no. 112 (Prieberg, Fred K. Lexikon der neuen Musik, 1958, p. 405-416).
- 787 Strawinsky: Wirklichkeit und Wirkung. Bonn, Boosey & Hawkes [c1958]. 88 p. Illus., mus., ports. (Musik der Zeit: eine Schriftenreihe zu Musik und Gegenwart. Neue Folge, Heft 1.)  
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see no. 779); Mason, Colin, "Die Kammermusik," p. 72-81 (tr. by Alfred Becker from Mason's article in Tempo, see no. 781).

See no. 115 (Stuckenschmidt, Hans Heinz. "Igor Strawinsky" in his Schöpfer der neuen Musik, 1958, p. 128-161).

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788 Füssl, Karl Heinz. "Selbstbesinnung am Beispiel Strawinskys," ÖMZ 13:461-466 (Nov 1958). Port.

Primarily an article about Stravinsky's influence on the author, but with some discussion of the implications of Stravinsky's adaptation of serial techniques.

See no. 118a (Zillig, Winfried. "Strawinsky und das Zwölftonsystem" in his Variationen über neue Musik, 1959, p. 50-59).

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##### Agon

789 Craft, Robert. "Ein Ballett für zwölf Tänzer," Melos 24:284-288 (Oct 1957). Mus.

A brief formal analysis; the row technique is discussed in some detail.

790 Morton, Lawrence. "Current chronicle: Los Angeles," MQ 43:535-541 (Oct 1957). Mus.

A brief analysis, with some examples of the row technique.

791 Vlad, Roman. "Vita musicale: Roma," Rass mus 27:322-324 (Dec 1957).

A review, not an analysis.

See no. 116 (Vlad, Roman. "'Agon' di Strawinsky" in his Storia della dodecafonía, 1958, p. 329-338).

792 Lewkovitch, Bernhard. "Agon: Ballet for 12 dancers of Igor Stravinsky," Nordisk musikkultur 7:89, 91, 93 (Oct 1958). Mus.

An outline-analysis of the work.

793 Wouters, Jos. "Nieuwe balletmuziek van Strawinsky," Mens en melodie 13:301-306 (Oct 1958). Mus.

The row, contrapuntal treatment, and rhythmic structure are discussed.

##### Canticum Sacrum ad Honorem Sancti Marci Nominis

794 Stein, Erwin. "Igor Stravinsky: Canticum Sacrum ad Honorem Sancti Marci Nominis," Tempo, no. 40:3-5 (Summer 1956).

A very brief description, dealing with the over-all shape of the work and of its several sections.

- 795 Mila, Massimo. "Vita musicale: Venezia," Rass mus 26:204-206 (Jul 1956).  
A review, not an analysis.
- 796 Lindlar, Heinrich. "Strawinskys sakraler Gesang," NZfM 117:548-552 (Oct 1956). Diagr.  
Parallels between the structure of the Canticum Sacrum and that of the Basilica of St. Mark in Venice. (See also nos. 779, 787.)
- 797 Swarowsky, Hans. "Canticum Sacrum," ÖMZ 11:399-405 (Nov 1956). Mus.  
A description, with some row analysis.
- 798 Schuh, Willi. "Uraufführungen neuer Kirchenmusik: Strawinskys 'Canticum Sacrum,'" Musik und Kirche 26:296-298 (Nov/Dec 1956). Reprinted from the Neue Züricher Zeitung (Fernausgabe), nr. 257, Sept 18, 1956. A fairly detailed description of the work's structure.
- 799 Craft, Robert. "A concert for Saint Mark," Score, no. 18:35-45 (Dec 1956). Mus., port.  
Italian translation in Le musiche religiose di Igor Strawinsky, no. 780. Analyses of the Canticum Sacrum and the Von Himmel Hoch variations.
- 800 Rostand, Claude. "Canticum Sacrum d'Igor Stravinsky," La table ronde [Paris], no. 109:155-157 (Jan 1957).  
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- 801 Weissmann, John S. "Current chronicle: Italy," MQ 43:104-110 (Jan 1957). Mus.  
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- 802 Winter, Carl. "Canticum Sancti Marci: Strawinskys neues geistliches Chorwerk," Musica sacra 77:8-17 (Jan 1957). Mus., port.  
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- See no. 782 (Pfaundler, Geertruy von. "De jongste werken van Igor Strawinsky," May 1957).
- 803 Andriessen, Hendrik. "Het 'Canticum Sacrum' van Strawinsky," Mens en melodie 12:285-289 (Sept 1957). Mus.  
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- 804 Reck, Albert von. "Gestaltzusammenhänge in 'Canticum Sacrum' von Strawinsky: Tonalität und Form," Schw MZ 98:49-68 (Feb 1958). Diagr., mus.  
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Double canon for string quartetSee his Movements for piano and orchestra

Epitaphium für das Grabmal des  
Prinzen Max Egon zu Fürstenburg

See his Movements for piano and orchestra

In Memoriam Dylan Thomas

- 805 Turchi, Guido. "Letture critiche: Igor Stravinsky—In memoriam Dylan Thomas," Riv mus ital 57:69-72 (Jan/Mar 1955).  
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- 806 Keller, Hans. "In memoriam Dylan Thomas: Stravinsky's Schoenbergian technique," Tempo, no. 35:13-20 (Spring 1955). Mus.  
"The present article is no more than an illustration appended to my analytic music example of the complete central song [p. 16-20]." The analysis is indicated on the score. (German translation in no. 778.) (See also no. 807.)
- 807 Shawe-Taylor, Desmond. "The arts and entertainment: Stravinsky as serialist," New statesman and nation [ser. 2] 50:12-13 (Jul 2, 1955).  
An answer to Keller's analysis (see no. 806); a reply by Keller in New statesman and nation [ser. 2] 50:72 (Jul 16, 1955).
- 808 Keller, Hans. "A serial masterpiece," Mus rev 16:342-344 (Nov 1955). Diagr.  
A brief serial and thematic analysis.
- 809 Goldman, Richard F. "Current chronicle: New York," MQ 42:236-239 (Apr 1956). Mus.  
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- See no. 781 (Mason, Colin. "Stravinsky's contribution to chamber music," Spring 1957).

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- 809c Briner, Andreas. "Guillaume de Machaut 1958/59, oder Strawinskys 'Movements for piano and orchestra,'" Melos 27:184-186 (Jun 1960). Mus.  
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- 811 [Keller, Hans]. "First performances: Schönbergians and Stravinskyans," Mus rev 15:307-310 (Nov 1954).  
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- 812 Redlich, Hans. "New music: a critical interim report," Mus rev 16:167-168 (May 1955). Mus.  
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- 813 Schilling, Hans Ludwig. "Zur Instrumentation in Igor Strawinskys Spätwerk aufgezeigt an seinem 'Septett 1953,'" Archiv für Musikwissenschaft 13:181-196 (1956). Mus.  
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- 815 Mila, Massimo. "Vita musicale: Venezia; I 'Threni' di Strawinsky," Rass mus 28:215-217 (Sept 1958).  
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- 816 Ruppel, K. H. "Berichte aus dem Ausland; Strawinskys neues Werk: 'Threni,'" Melos 25:369-371 (Nov 1958).  
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- 819 Schuh, Willi. "Strukturanalyse eines Fragments aus Strawinskys 'Threni,'" Schw MZ 98:456-460 (Dec 1958). Mus.  
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- 821 Vlad, Roman. "Igor Strawinskys 'Threni,'" Melos 26:36-39 (Feb 1959). Mus.  
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- 822 Weissmann, John S. "The new in review; Venice 1958: Stravinsky's Threni," Mus rev 20:74-76 (Feb 1959). Mus.  
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