

# *Filipino Contemporary Composers*



## **FRANCISCO SANTIAGO**

Francisco Santiago (January 29, 1889 – September 28, 1947) was a Filipino musician, sometimes called The Father of Kundiman Art Song. Santiago was born in Santa Maria, Bulacan, Philippines, to musically-minded peasant parents, Felipe Santiago and Maria Santiago.

## **NICANOR ABELARDO**

The Violin Sonata (1931) by Abelardo is a composition for violin and piano that does not fit the characteristics most associated with Philippine music, particularly the Kundiman that Abelardo is best known for during that time period. Abelardo composed the Sonata as a student at the Chicago Musical College.



## **ANTONIO MOLINA**

Molina, known as the “dean of Filipino composers,” was born in Quiapo, Manila, on Dec. 26, 1894. He wrote over 500 musical compositions, including “Hatinggabi” and “Awit ni Maria Clara,” and taught some of the country’s musical icons like Lucrecia Kasilag and Felipe de Leon.



# Contemporary Composers On Contemporary Music

**David Cope,Jr. Jerry Lee Ford**



## **Contemporary Composers On Contemporary Music:**

*Contemporary Composers on Contemporary Music* Elliott Schwartz, Barney Childs, 1967 This anthology of essays interviews and autobiographical pieces provides an invaluable overview of the evolution of contemporary music from chromaticism serialism and indeterminacy to jazz vernacular electronic and non Western influences Featuring classic essays by Stravinsky Stockhausen and Reich as well as writings by lesser known but equally innovative composers such as Jack Beeson and Richard Maxfield this collection covers a broad range of styles and approaches Here you will find Busoni s influential Sketch of a New Esthetic of Music Partch s exploration of a new notation system and Babbitt s defense of advanced composition in his controversial Who Cares If You Listen

**Contemporary Composers** Daniel Gregory Mason, 2023-11-10 In *Contemporary Composers* Daniel Gregory Mason embarks on an intricate exploration of the evolving landscape of 20th century classical music This work serves as both a compendium and analysis presenting biographical sketches and critical insights into the lives and compositions of pivotal figures in the modern music scene With a clear engaging prose style that balances scholarly rigor and approachable narrative Mason contextualizes the diverse musical innovations of his subjects against the backdrop of socio cultural shifts making this book an essential resource for both music enthusiasts and scholars alike Daniel Gregory Mason 1873 1953 was a notable American composer musicologist and educator whose extensive involvement in performance and pedagogy deeply informed his perspective This first hand experience enables Mason to bridge the gap between theory and practice systematically analyzing the trends that shaped contemporary music His personal interactions with various composers and musicians lend authenticity and depth as he discusses their contributions to the art form offering an insider s view into the creative processes of his contemporaries *Contemporary Composers* is a vital addition to the libraries of music students educators and aficionados Mason s insightful commentary and comprehensive approach illuminate the complexities of modern composition encouraging readers to appreciate the rich tapestry of ideas that define contemporary music This scholarly yet inviting text provides an invaluable foundation for understanding the dynamic evolution of the genre

[Contemporary Music](#) Irène Deliège, 2016-05-13 This collection of essays and interviews addresses important theoretical philosophical and creative issues in Western art music at the end of the twentieth and the beginning of the twenty first centuries Edited by Max Paddison and Irène Deliège the book offers a wide range of international perspectives from prominent musicologists philosophers and composers including C lestin Deliège Pascal Decroupet Richard Toop Rudolf Frisius Alastair Williams Herman Sabbe François Nicolas Marc Jimenez Anne Boissière Max Paddison Hugues Dufourt Jonathan Harvey and new interviews with Pierre Boulez Brian Ferneyhough Helmut Lachenmann and Wolfgang Rihm Part I is mainly theoretical in emphasis Issues addressed include the historical rationalization of music and technology new approaches to the theorization of atonal harmony in the wake of Spectralism debates on the new complexity the heterogeneity pluralism and stylistic omnivorousness that characterizes music in our time

and the characterization of twentieth century and contemporary music as a search for lost harmony The orientation of Part II is mainly philosophical examining concepts of totality and inclusivity in new music raising questions as to what might be expected from an autonomous contemporary musical logic and considering the problem of the survival of the avant garde in the context of postmodernist relativism As well as analytic philosophy and cognitive psychology critical theory features prominently with theories of social mediation in music new perspectives on the concept of musical material in Adorno s late aesthetic theory and a call for an aesthetics of risk in contemporary art as a means to reassert the essential role of criticism of judgment and of evaluation as necessary conditions to bring about a real public debate on the art of today Part III offers creative perspectives with new essays and interviews from important contemporary composers who have mad

**Contemporary Music and Spirituality** Robert Sholl,Sander Van Maas,2016-08-12 The flourishing of religious or spiritually inspired music in the late twentieth and early twenty first centuries remains largely unexplored The engagement and tensions between modernism and tradition and institutionalized religion and spirituality are inherent issues for many composers who have sought to invoke spirituality and Otherness through contemporary music Contemporary Music and Spirituality provides a detailed exploration of the recent and current state of contemporary spiritual music in its religious musical cultural and conceptual philosophical aspects At the heart of the book are issues that consider the role of secularization the claims of modernity concerning the status of art and subjective responses such as faith and experience The contributors provide a new critical lens through which it is possible to see the music and thought of Cage Ligeti Messiaen Stockhausen as spiritual music The book surrounds these composers with studies of and by other composers directly associated with the idea of spiritual music Harvey Gubaidulina MacMillan P rt Pott and Tavener and others Adams Birtwistle Ton de Leeuw Ferneyhough Ustvolskaya and Vivier who have created original engagements with the idea of spirituality Contemporary Music and Spirituality is essential reading for humanities scholars and students working in the areas of musicology music theory theology religious studies philosophy of culture and the history of twentieth century culture

Composers' Gallery Donald Brook,1946 In this volume of 40 compact biographies the reader meets some of the most interesting and significant characters in modern music Concise and informative each sketch is alive with anecdotes and vitally important opinions expressed by the biographees with helpful comments on their more important works To music lovers professional or amateur this attractive work by the author of that highly successful book Conductors gallery cannot fail to be of of outstanding interest Jacket **Contemporary Composers** Daniel Gregory Mason,1926 **Introduction to Contemporary Music** Joseph Machlis,1979 Biographical and historical data and clear technical explanations are featured in a guide to the appreciation of twentieth century music that includes a full discussion of trends since 1961 a dictionary of composers and a concentrated review of musical concepts Composer to Composer Andrew Ford,1993 The author of this book is a composer and presenter of ABC Radio National s The Music Show and author presenter of ABC Classic FM s Illegal

Harmonies It is the only book to include interviews with Australian and international composers **Composers On Music** Josiah Fisk, Jeff Nichols, 1997-01-30 This volume is a greatly expanded version of the classic 1956 anthology by Sam Morgenstern The editor has added 30 composers to the roster mostly in the pre Baroque and contemporary eras and has taken advantage of recent scholarship to prune and update the entries The result is a glimpse into the writings of 103 major composers from Marchetto of Padua 14th century on the definition of musician to the contemporary British composer Oliver Knussen on much the same topic and Bach's famous memorandum to the Town Council of Leipzig as well as new discoveries such as the elegant cryptic prose of Toru Takemitsu **Our Contemporary Composers** John Tasker Howard, 1946

**Contemporary Composers (Classic Reprint)** Daniel Gregory Mason, 2017-11-21 Excerpt from Contemporary Composers There is indeed much of charm or interest of vividness perhaps of permanent power But the time when critical appraisal of them can be anything like final has not yet arrived and meanwhile there is in their centrifugal tendencies I believe a real menace to the best interests of music One and all they look away from that inner emotion to which About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at [www.forgottenbooks.com](http://www.forgottenbooks.com) This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works *Contemporary American Composers* Rupert Hughes, 2019-11-21 In *Contemporary American Composers* Rupert Hughes offers a thorough examination of the rich tapestry of musical innovation that characterizes 20th century American composition Hughes adeptly blends biographical sketches critical analysis and personal anecdotes creating a narrative that is both informative and engaging The book shines a light on various composers from the avant garde to more traditional figures situating their works within broader cultural movements and historical contexts that shaped American music during this dynamic period Richly illustrated with musical scores and contemporary photographs Hughes's literary style is both accessible and insightful appealing to both music scholars and casual readers alike Rupert Hughes was not only a keen observer of American culture but also an accomplished composer a fact that undoubtedly informs his passionate critique Born to a family deeply rooted in the performing arts he possessed a unique perspective on both composition and its societal impact Hughes's conversations with notable composers and his first hand experiences in the music world provide an intimate lens through which readers can understand the evolution of American music during his lifetime For anyone interested in the interplay between art and society *Contemporary American Composers* is an essential addition to their library Hughes's erudition and engaging storytelling invite readers to appreciate the complexity of the American soundscape while his insightful commentary encourages a deeper understanding of the cultural movements that have influenced these

composers This book is a must read for any music enthusiast seeking to grasp the nuances of contemporary American composition     Our Contemporary Composers John Tasker Howard,1943     *Collaborative and Distributed Processes in Contemporary Music-Making* Richard Glover,Lauren Redhead,2020-04-09 This volume represents the second proceedings of the Royal Musical Association's RMA Music and as Process Study Group It is not surprising that a large number of the contributors to the Music and as Process Study Group are active practitioners in the performance and composition of contemporary music The collaborations documented here represent the bringing together of disciplines joint work between practitioners who contribute their own specific areas of expertise to a composite creative activity and work that crosses disciplines in order to make a critical comment in each of them In this collection these three types of collaborative work describe an increasing amount of contemporary music practice In addition to the increasing involvement of practice in research the understanding and prevalence of practice methodologies in the form of practice research has also increased in musicology This volume reflects these concerns through contributions from authors who are all active practitioners in their respective fields of music performance composition improvisation and conducting The diversity of these contributions shows the variety of processes and practices that are currently being undertaken by proponents of the field of contemporary music These essays provide a snapshot of the current collaborative and distributed processes that are employed by today's contemporary music practitioners The chapters contained in this volume reveal the varied nature of the approaches to creativity in music making and the ways that these are distributed across its practitioners during each stage of the development of musical works     A Survey of Contemporary Music Cecil Gray,1947     **Distributed Creativity** Eric F. Clarke,Mark Doffman,2017-12-13 Creative practice in music takes place in a distributed and interactive manner embracing the activities of composers performers and improvisers The thirteen chapters and twelve shorter Interventions of Distributed Creativity explore the ways in which collaboration and improvisation enable and constrain creative processes in contemporary music     *Techniques of the Contemporary Composer* David Cope,Jr. Jerry Lee Ford,1997 This text is a practical guide to the compositional techniques resources and technologies available to composers today Each chapter traces the development of traditional and modern elements that form the foundation of music in the late twentieth century Among the subjects discussed are interval exploration serialism pitch class sets twelve tone music electronic music algorithmic composition and indeterminacy     Revival Richard Alexander Streatfield,2019-01-30 A plethora of biographical accounts of some of the contemporary composers and musicians at the turn of the twentieth century     **Contemporary Music** Max Paddison,Irène Deliège,2010     **Modern Music and After** Paul Griffiths,2011-02-16 Over three decades Paul Griffiths's survey has remained the definitive study of music since the Second World War this fully revised and updated edition re-establishes *Modern Music and After* as the preeminent introduction to the music of our time The disruptions of the war and the struggles of the ensuing peace were reflected in the music of the time in Pierre Boulez's radical reformation of

compositional technique and in John Cage's development of zen music in Milton Babbitt's settling of the serial system and in Dmitry Shostakovich's unsettling symphonies in Karlheinz Stockhausen's development of electronic music and in Luigi Nono's pursuit of the universally human in Iannis Xenakis's view of music as sounding mathematics and in Luciano Berio's consideration of it as language. The initiatives of these composers and their contemporaries opened prospects that haven't yet stopped unfolding. This constant expansion of musical thinking since 1945 has left us with no singular history of music. Griffiths's study accordingly follows several different paths showing how and why they converge and diverge. This new edition of *Modern Music and After* discusses not only the music of the fifteen years that have passed since the previous edition but also the recent explosion of scholarly interest in the latter half of the twentieth century. In particular the book has been expanded to incorporate the variety of responses to the modernist impasse experienced by composers of the 1980s and 1990s. Griffiths then moves the book into the twenty-first century as he examines such highly influential composers as Helmut Lachenmann and Salvatore Sciarrino. For its breadth, wealth of detail and characteristic wit and clarity the third edition of *Modern Music and After* is required reading for the student and the enquiring listener.

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