

Contents

Contributors 7

Felix Wörner, Ullrich Scheideler, and Philip Rupprecht
Introduction 9

Concepts and Contexts

Ulrich Mosch
Foundation or Mere Quotation? Conditions for Applying
the Tonality Concept to Music After 1950 27

Wolfgang Rathert
Total Tonality or Tonal Totality: A Compositional Issue
in Music After 1945 51

Joseph Auner
The Stopped Clock: Tape Loops, Synthesizers, and the Transfiguration
of Harmony 65

Nicole Biamonte
Pop/Rock Tonality 89

Perspectives of the Mid-Century

Thomas Ahrend
“Das Wunderland”: Tonality and (Political) Topography
in Eisler’s Songs Around 1950 105

Ullrich Scheideler
Tonality in Henze’s Music of the 1950s and Early 1960s 129

Felix Meyer
“Everything we love belongs to us”: George Rochberg’s Adoption
of Tonality 153

Judit Frigyesi
The Macro- and Micro-Lives of Sounds in Morton Feldman's
The Viola in My Life I 167

**Processes, Objects, Functions, and Resonances:
Directions Since 1970**

Keith Potter
Harmonic Progressions as a Gradual Process: Towards
an Understanding of the Development of Tonality
in the Music of Steve Reich 189

Philip Rupprecht
Tonality Rediscovered: Oliver Knussen and the Musical "Object"
in the 1970s 209

Peter J. Schmelz
Tonality After "New Tonality": Silvestrov, Schnittke, and Polystylism
in the Late USSR 233

Eric Drott
Saariaho, Timbre, and Tonality 259

Simone Heilgendorff
Projected Resonance: Tonal Dimensions of Microtonal Composition
in Music by Georg Friedrich Haas 283

Felix Wörner
Tonality as "Irrationally Functional Harmony":
Thomas Adès's Piano Quintet 295

Volker Helbing
"Hungarian Tonality"? György Kurtág's ... *rappel des oiseaux* ...
from the Perspective of Albert Simon's Theory of *Tonfelder* 313

Index 333