# twentieth-CENTURY MUSIC

VOLUME 10 | NUMBER 2 | SEPTEMBER 2013



### **Co-Editors**

Robert Adlington (University of Nottingham, UK) Julian Johnson (Royal Holloway, University of London, UK)

#### **Reviews Editor**

Jason Stanyek (University of Oxford, UK)

#### Journal Administrator

Katherine Ann Williams (University of Bristol, UK)

#### Editorial Board

David Clarke (Newcastle University, UK) Annette Davison (University of Edinburgh, UK) Nina Eidsheim (University of California, Los Angeles, USA) Pauline Fairclough (University of Bristol, UK) Sarah Hill (University of Cardiff, UK) Barbara Kelly (Keele University, UK) Tomi Mäkelä (Martin Luther Universität Halle-Wittenberg, Germany) Noriko Manabe (Princeton University, USA) David Metzer (University of British Columbia, Canada) Nicholas Reyland (Keele University, UK) Martin Stokes (King's College London, UK) Richard Toop (Sydney Conservatorium, Australia) Hon-Lun Yang (Hong Kong Baptist University, Hong Kong) *Twentieth-Century Music* disseminates research on all aspects of music in the long twentieth century to a broad readership. Emphasis is placed upon the presentation of the full spectrum of scholarly insight, with the goal of fostering exchange and debate between disciplinary fields. Individual issues may address a single theme, or encompass diverse topics and musical repertoires of current import. Our reviews section offers agenda-setting responses to newly published work.

#### Subscriptions

*Twentieth-Century Music* (ISSN 1478-5722) is published twice a year in March and September. Two parts form a volume. The subscription price of volume 10, including delivery by air where appropriate (but excluding VAT), is £98 (US \$166 in USA, Canada, and Mexico) for institutions (print and electronic); £86 (US \$147) for institutions (electronic only); £23 (US \$42) for individuals (print only). EU subscribers (outside the UK) who are not registered for VAT should add VAT at their country's rate. VAT registered members should provide their VAT registration number. Japanese prices for institutions (including ASP delivery) are available from Kinokuniya Company Ltd, P. O. Box 55, Chitose, Tokyo 156, Japan.

Orders, which must be accompanied by payment, may be sent to a bookseller or subscription agent or direct to the publisher: Cambridge University Press, The Edinburgh Building, Shaftesbury Road, Cambridge CB2 8RU; or, in the USA, Canada and Mexico: Cambridge University Press, Journals Fulfillment Department, 100 Brook Hill Drive, West Nyack, NY 10994-2133, and at additional mailing offices.

#### Copying

This journal is registered with the Copyright Clearance Center, 222 Rosewood Drive, Danvers, MA 01923, USA (www.copyright.com). Organizations in the USA who are also registered with the CCC may therefore copy material (beyond the limits permitted by sections 107 and 108 of US Copyright law) subject to payment to the CCC. This consent does not extend to multiple copying for promotional or commercial purposes. Code 1478-5722/2010. ISI Tear Sheet Service, 3501 Market Street, Philadelphia, PA 19104, USA, is authorized to supply single copies of separate articles for private use only. Organizations authorized by the Copyright Licensing Agency may also copy material subject to the usual conditions. For all other use, permission should be sought from Cambridge or from the American Branch of Cambridge University Press.

This journal issue has been printed on FSC-certified paper and cover board. FSC is an independent, non-governmental, not-for-profit organization established to promote the responsible management of the world's forests. Please see www.fsc.org for information.

#### **Internet Access**

*Twentieth-Century Music* is included in the Cambridge Journals Online service, which can be found at journals.cambridge.org

© Cambridge University Press 2013

# **Contents**

# 167 Notes on Contributors

## **Articles**

- 169 Witold Lutosławski and the Ethics of Abstraction Lisa Jakelski
- 203 'Rules as Strict as Palestrina's': The Regulation of Pitch and Rhythm in Ligeti's Requiem and *Lux aeterna* Benjamin R. Levy
- 231 In the Beginning of Penderecki's *Paradise Lost* Scott Murphy
- 249 'History As it Should Have Been': Haunts of the Historical Sublime in John Corigliano's and William Hoffman's *The Ghosts of Versailles* Colleen Renihan

#### Reviews

- 273 Theodore Gracyk and Andrew Kania (eds), *The Routledge Companion to Philosophy and Music* James Garratt
- 280 Holly Watkins, *Metaphors of Depth in German Musical Thought: from E. T. A. Hoffmann to Arnold Schoenberg* Helen Thomas
- 285 Marianne Wheeldon, *Debussy's Late Style* Timothy Cochran
- 291 Timothy A. Johnson, John Adams's Nixon in China: Musical Analysis, Historical and Political Perspectives Alice Miller Cotter
- 297 Benjamin Piekut, Experimentalism Otherwise: the New York Avant-Garde and Its Limits Molly McGlone
- 304 Marguerite Boland and John Link (eds), *Elliott Carter Studies* Laura Emmery