

Webern's Influence on Serialism in Barbara Pentland's *Symphony for Ten Parts*

Barbara Pentland's *Symphony for Ten Parts* (1957) shows a distinct influence from techniques developed by Anton Webern in his *Symphony Op. 21* (1927–8) even as Pentland applies these techniques uniquely. While several features of Pentland's approach to serialism are unique, there are aspects of it that clearly derive from Webern's deployment of rows in *Symphony Op. 21*. In this presentation, I aim to disentangle the individuality of Pentland's compositional technique from its indebtedness to Webern. My presentation will unfold in 5 sections: use of tone rows, aesthetic impact of repetition, traditional employment of form, use of Klangfarbenmelodie, and motivic unity and development.

Further research may include exploring more of the influences of Barbara Pentland and how they shaped her compositional techniques. Finally, I hope to delve deeper into other composers of this time such as Violet Archer and Jean Coulthard, whose lives and compositional careers were similar to Pentland.

Bibliography

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