

45 Profiles In Modern Music

Changing Forms in Modern Music 45 Profiles in Modern Music Modern Music and After Paths to Modern Music A History of Modern Music Studies in Modern Music, Second Series Dialogue on Ancient and Modern Music Modern Music Modern Music Modern Music and Musicians: Encyclopedia: v. 1. A history of music; special articles; great composers; v. 2. Religious music of the world; vocal music and musicians; the opera; history and guide; v. 3. The theory of music; piano technique; special articles; modern instruments; anecdotes of musicians; dictionary. (musical terms and biography) Studies in Modern Music Monteverdi Modern Music and Musicians Masters of Modern Music Liveness in Modern Music Modern Music and Musicians for Vocalists: Modern art songs The Quarterly review A Dictionary of Music and Musicians Quasi Una Fantasia Karl Henry Eschman Elmer Richard Churchill Paul Griffiths Laurence Davies Paul Collaer William Henry Hadow Vincenzo Galilei Paul Griffiths Paul Griffiths Louis Charles Elson William Henry Hadow Leo Schrade Richard Alexander Streatfeild Melvin Berger Paul Sanden George Grove Theodor W. Adorno Changing Forms in Modern Music 45 Profiles in Modern Music Modern Music and After Paths to Modern Music A History of Modern Music Studies in Modern Music, Second Series Dialogue on Ancient and Modern Music Modern Music Modern Music Modern Music Modern Music and Musicians: Encyclopedia: v. 1. A history of music; special articles; great composers; v. 2. Religious music of the world; vocal music and musicians; the opera; history and guide; v. 3. The theory of music; piano technique; special articles; modern instruments; anecdotes of musicians; dictionary. (musical terms and biography) Studies in Modern Music Monteverdi Modern Music and Musicians Masters of Modern Music Liveness in Modern Music Modern Music and Musicians for Vocalists: Modern art songs The Quarterly review A Dictionary of Music and Musicians Quasi Una Fantasia *Karl Henry Eschman Elmer Richard Churchill Paul Griffiths Laurence Davies Paul Collaer William Henry Hadow Vincenzo Galilei Paul Griffiths Paul Griffiths Louis Charles Elson William Henry Hadow Leo Schrade Richard Alexander Streatfeild Melvin Berger Paul Sanden George Grove Theodor W. Adorno*

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

a translation of the second edition of the french text published in belgium 1955 this book presents the evolution of musical thought from the origins of twelve tone music to the american and british composers of today french music since devussy the work of eric satie and les six german music after richard strauss and music in soviet russia are all discussed publisher's note

vincenzo galilei the father of the astronomer galileo was a guiding light of the florentine camerata his dialogue on ancient and modern music published in 1581 or 1582 and now translated into english for the first time was among the most influential music treatises of his era galilei is best known for his rejection of modern polyphonic

music in favor of greek monophonic song the treatise sheds new light on his importance both as a musician who advocated a new philosophy of music history and theory based on an objective search for the truth and as an experimental scientist who was one of the founders of modern acoustics

beginning at the threshold of the modern era with the late romanticism of debussy and mahler the author traces the new directions of music through composers such as alban berg and anton webern charles ives edgard varese and olivier messiaen karlheinz stockhausen pierre boulez philip glass and elliot carter the various paths are made clear by a concentration on the major works and turningpoints in the music of our time the new rhythmic force that came in with the rite of spring the unbounded universe of schoenberg s atonality the undreamed of possibilities opened up by electronics the role of chance in the music of john cage and the astonishing diversity of minimalism

attempt is made to interpret monteverdi s music as an integral unity in which many unique and favorable cultural and psychological factors converge

brief biographies of fourteen twentieth century composers some known for carrying on the romantic traditions of the nineteenth century and others for promoting popular and modern experimental music

this study investigates the idea and practice of liveness in modern music understanding what makes music live in an ever changing musical and technological terrain is one of the more complex and timely challenges facing scholars of current music where liveness is typically understood to represent performance and to stand in opposition to recording amplification and other methods of electronically mediating music the book argues that liveness itself emerges from dynamic tensions inherent in mediated musical contexts tensions between music as an acoustic human utterance and musical sound as something produced or altered by machines sanden analyzes liveness in mediatized music music for which electronic mediation plays an intrinsically defining role exploring the role this concept plays in defining musical meaning in discussions of music from both popular and classical traditions sanden demonstrates how liveness is performed by acts of human expression in productive

tension with the electronic machines involved in making this music whether on stage or on recording liveness is not a fixed ontological state that exists in the absence of electronic mediation but rather a dynamically performed assertion of human presence within a technological network of communication this book provides new insights into how the ideas of performance and liveness continue to permeate the perception and reception of even highly mediatized music within a society so deeply invested on every level with the use of electronic technologies

quasi una fantasia contains adorno's own selection from his essays and journalism over more than three decades in its analytical profundity it can be compared to his philosophy of modern music and to the monographs on berg mahler and wagner but in the range of its themes and references from mozart to boulez the minuet to the jitterbug and in the clarity of its arguments *quasi una fantasia* stands alone among adorno's writings on music at the book's core are illuminating studies of the founders of modern music mahler schoenberg and berg as well as sympathetic rediscoveries of alexander zemlinsky and franz schreker especially significant is adorno's dialectical portrait of stravinsky in which he both reconsiders and refines the damning indictment he gave in *philosophy of modern music in vers une musique informelle* an enormously influential essay he plots a course for a music of the future which could take up the challenge of an unrevised unrestricted freedom more unexpectedly there are moving accounts of earlier works such as bizet's *carmen* and weber's *der freischutz* along with an entertainingly caustic natural history of the theatre which explores the rituals and hierarchies of the auditorium from upper circle to foyer the positive element of kitsch adorno remarks lies in the fact that it sets free for a moment the glimmering realization that you have wasted your life musical kitsch is the target of several of the shorter pieces on gounod's *ave maria* or tchaikovsky's clumsy naivety on the penny serenade or the transformation of mozart into chocolate box rococo yet even while adorno demolishes commodity music he is sustained by the conviction that music is supremely human because it retains the capacity to speak of inhumanity and to resist it it is a conviction which reverberates throughout these writings for adorno music and philosophy were inextricably linked *quasi una fantasia* will enlarge our understanding of both

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