

45 Profiles In Modern Music

45 Profiles in Modern Music Changing Forms in Modern Music Modern Music and After A History of Modern Music Paths to 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 Liveness in Modern Music Modern Music and Musicians Monteverdi Masters of Modern Music Modern Music and Musicians for Vocalists: Modern art songs Mezzotints in modern music Brahms, Tschaikowsky, Chopin, Richard Strauss, Liszt and Wagner A Dictionary of Music and Musicians The Quarterly review Elmer Richard Churchill Karl Henry Eschman Paul Griffiths Paul Collaer Laurence Davies William Henry Hadow Vincenzo Galilei Paul Griffiths Paul Griffiths Louis Charles Elson William Henry Hadow Paul Sanden Richard Alexander Streatfeild Leo Schrade Melvin Berger James Huneker George Grove 45 Profiles in Modern Music Changing Forms in Modern Music Modern Music and After A History of Modern Music Paths to 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 Liveness in Modern Music Modern Music and Musicians Monteverdi Masters of Modern Music Modern Music and Musicians for Vocalists: Modern art songs Mezzotints in modern music Brahms, Tschaikowsky, Chopin, Richard Strauss, Liszt and Wagner A Dictionary of Music and Musicians The Quarterly review *Elmer Richard Churchill Karl Henry Eschman Paul Griffiths Paul Collaer Laurence Davies William Henry Hadow Vincenzo Galilei Paul Griffiths Paul Griffiths Louis Charles Elson William Henry Hadow Paul Sanden Richard Alexander Streatfeild Leo Schrade Melvin Berger James Huneker George Grove*

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 fo 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 elliott 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

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

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

in mezzotints in modern music james huneker embarks on a rich exploration of six towering figures in the world of classical music Åbrahms tscha Økowsky chopin richard strauss liszt and wagner through a series of insightful essays huneker employs a vivid and impressionistic literary style that mirrors the emotional landscapes of the composers works his pen becomes an instrument that captures the nuances of sound offering readers a unique blend of biographical context and critical analysis against the backdrop of a rapidly evolving musical landscape that was shaped by the artistic stretches of the late 19th and early 20th centuries james huneker an american music critic novelist and pianist draws upon his extensive knowledge and personal experiences with the music he discusses his erudition is underscored by his engagement with the avant garde of his time allowing him to critique and celebrate compositions in a manner that appeals to both laymen and seasoned musicians huneker s passion for music is palpable throughout these essays which strive to position these composers within the broader cultural movements that influenced their creations this compelling volume is a must read for anyone drawn to the interplay of music and literature huneker not only illuminates the artistry of these composers but also invites readers to immerse themselves more deeply in the emotional depths of their music whether you are a music aficionado or a casual reader mezzotints in modern music will enhance your appreciation for the art and spirit of classical compositions

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