



# Modern Music And After

**Gina Emerson**



## **Modern Music And After:**

*Modern Music and After* Paul Griffiths, 2010 Over the course of three decades *Modern Music and After* has earned its place as the standard work on the processes of musical renewal that began in 1945 It is essential reading for the enquiring listener and is used widely in university and conservatory courses

**Music After the Fall** Tim Rutherford-Johnson, 2017-02

*Music after the Fall* is the first book to survey contemporary Western art music within the transformed political cultural and technological environment of the post Cold War era In this book Tim Rutherford Johnson considers musical composition against this changed backdrop placing it in the context of globalization digitization and new media Drawing connections with the other arts in particular visual art and architecture he expands the definition of Western art music to include forms of composition experimental music sound art and crossover work from across the spectrum inside and beyond the concert hall Each chapter is a critical consideration of a wide range of composers performers works and institutions and develops a broad and rich picture of the new music ecosystem from North American string quartets to Lebanese improvisers from electroacoustic music studios in South America to ruined pianos in the Australian outback Rutherford Johnson puts forth a new approach to the study of contemporary music that relies less on taxonomies of style and technique than on the comparison of different responses to common themes of permission fluidity excess and loss

*Modern Music and After* Paul Griffiths, 1994-06-01

*Modern Music and After* Paul Griffiths, 1995

**Modern Music and After** Paul Griffiths, 2011-02-16

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     The Pleasure of Modernist Music Arved Mark Ashby, 2004 The debate over modernist music has continued for almost a century from Berg's *Wozzeck* and Webern's *Symphony Op 21* to John Cage's renegotiation of musical control the unusual musical practices of the Velvet Underground and Stanley Kubrick's use of Ligeti's *Lux Aeterna* in the epic film *2001* The composers discussed in these pages including Bartók, Stockhausen, Bernard Herrmann, Steve Reich and many others are modernists in that they are defined by their individualism whether covert or overt and share a basic urge toward redesigning musical discourse The aim of this volume is to negotiate a varied and open middle ground between polemical extremes of reception The contributors sketch out the possible significance of a repertory that in past discussions has been deemed either meaningless or beyond describable meaning With an emphasis on recent aesthetics and contexts including film music, sexuality, metaphor and ideas of a listening grammar they trace the meanings that such works and composers have held for listeners of different kinds None of them takes up the usual mandate of educated listening to modernist works the notion that a person can appreciate difficult music if given enough time and schooling Instead the book defines novel but meaningful avenues of significance for modernist music avenues beyond those deemed appropriate or acceptable by the academy While some contributors offer new listening strategies most interpret the listening premise more loosely as a metaphor for any manner of personal and immediate connection with music In addition to a previously untranslated article by Pierre Boulez the volume contains articles all but one previously unpublished by twelve distinctive and prominent composers, music critics and music theorists from America, Europe, Australia and South Africa Arved Ashby, Amy Bauer, William Bolcom, Jonathan Bernard, Judy Lochhead, Fred Maus, Andrew Mead, Greg Sandow, Martin Scherzinger, Jeremy Tambling, Richard Toop and Lloyd Whitesell Arved Ashby is Associate Professor of Music at the Ohio State University     **Modern Music and After** Paul Griffiths, 2006 This text investigates Western music since the World War II The disruptions of the war were reflected in the music of the time Shostakovich's unsettling symphonies, Stockhausen's development of electronic music, Xenakis's view of music as sounding mathematics and Berio's consideration of it as language The initiatives of these composers and their contemporaries opened prospects that have continued to unfold     The BBC and Ultra-Modern Music, 1922-1936 Jennifer Ruth Doctor, 1999 This book first published in 2000 examines the BBC's campaign to raise cultural awareness of British mass audiences in the early days of radio As a specific case it focuses on policies and plans behind transmissions of music by composers associated with Arnold Schoenberg's circle between 1922 when the BBC was founded and spring 1936 when Edward Clark, a former Schoenberg pupil and central figure in BBC music, resigned from the Corporation This study traces and analyses the BBC's attempts to manipulate critical and public responses to this repertory The book investigates three interrelated aspects of early BBC history Policy decisions relating to contemporary music transmissions are examined to determine why precious broadcast time was devoted to this repertory Early personnel structures are reconstructed to investigate the responsibilities, attitudes and interests of those who influenced music broadcasting Finally broadcasts of

Second Viennese School works are examined in detail      **The Science of Sci-Fi Music** Andrew May,2020-06-30 The 20th century saw radical changes in the way serious music is composed and produced including the advent of electronic instruments and novel compositional methods such as serialism and stochastic music Unlike previous artistic revolutions this one took its cues from the world of science Creating electronic sounds in the early days required a well equipped laboratory and an understanding of acoustic theory Composition became increasingly algorithmic with many composers embracing the mathematics of set theory The result was some of the most intellectually challenging music ever written yet also some of the best known thanks to its rapid assimilation into sci fi movies and TV shows from the electronic scores of Forbidden Planet and Dr Who to the other worldly sounds of 2001 A Space Odyssey This book takes a close look at the science behind science fiction music as well as exploring the way sci fi imagery found its way into the work of musicians like Sun Ra and David Bowie and how music influenced the science fiction writings of Philip K Dick and others      **Music After Deleuze** Edward Campbell,2013-11-07 Music After Deleuze explores how Deleuzian concepts offer interesting ways of thinking about a wide range of musics The concepts of difference identity and repetition offer novel approaches to Western art music from Beethoven to Boulez and Bernhard Lang as well as jazz improvisation popular and sacred music The concepts of the rhizome the assemblage and the refrain enable us to think of the specificity of musical works as the meeting of productive forces for example in the contemporary opera of Dusapin and the experimental music theatre of Aperghis The concepts of smooth and striated space form the starting point for musical and political reflections on pitch in Western and Eastern music Deleuze s notion of time as multiple illumines the distinctive conceptions of musical time found in Debussy Messiaen Boulez Carter and Grisey Finally the innovative semiotic theory forged in Deleuze Guattarian philosophy offers valuable insights for a semiotics capable of engaging with the innovative molecular music of Lachenmann Aperghis and Levinas      **Audience Experience and Contemporary Classical Music** Gina Emerson,2023-03-03 This book responds to recent debates on cultural participation and the relevance of music composed today with the first large scale audience experience study on contemporary classical music Through analysing how existing audience members experience live contemporary classical music this book seeks to make data informed contributions to future discussions on audience diversity and accessibility The author takes a multidimensional view of audience experience looking at how sociodemographic factors and the frames of social context and concert format shape aesthetic responses and experiences in the concert hall The book presents quantitative and qualitative audience data collected at twelve concerts in ten different European countries analysing general trends alongside case studies It also offers the first large scale comparisons between the concert experiences and tastes of contemporary classical and classical music audiences Contemporary classical music is critically discussed as a high art subculture rife with contradictions and conflicts around its cultural value This book sheds light on how audiences negotiate the tensions between experimentalism and accessibility that currently define this genre It provides insights relevant to academics from audience research in the

performing arts and from musicology as well as to institutions practitioners and artists Modern Music, 1924 **Alan Bush, Modern Music, and the Cold War** Joanna Bullivant, 2022-12-15 The first major study of Alan Bush this book provides new perspectives on twentieth century music and communism British communist composer of politicised works and friend of Soviet musicians Bush proved to be a lightning rod in the national musical culture His radical vision for British music prompted serious reflections on aesthetics and the rights of artists to private political opinions as well as influencing the development of state sponsored music making in East Germany Rejecting previous characterisations of Bush as political and musical Other Joanna Bullivant traces his aesthetic project from its origins in the 1920s to its collapse in the 1970s incorporating discussion of modernism political song music theory opera and Bush's response to the Soviet music crisis of 1948 Drawing on a wealth of archival sources including recently released documents from MI5 this book constructs new perspectives on the cultural Cold War through the lens of the individual artist **Opera After the Zero Hour** Emily Richmond Pollock, 2019-08-20 Opera After the Zero Hour The Problem of Tradition and the Possibility of Renewal in Postwar West Germany presents opera as a site for the renegotiation of tradition in a politically fraught era of rebuilding Though the Zero Hour put a rhetorical caesura between National Socialism and postwar West Germany the postwar era was characterized by significant cultural continuity with the past With nearly all of the major opera houses destroyed and a complex relationship to the competing ethics of modernism and restoration opera was a richly contested art form and the genre's reputed conservatism was remarkably multi faceted Author Emily Richmond Pollock explores how composers developed different strategies to make new opera new while still deferring to historical conventions all of which carried cultural resonances of their own Diverse approaches to operatic tradition are exemplified through five case studies in works by Boris Blacher Hans Werner Henze Carl Orff Bernd Alois Zimmermann and Werner Egk Each opera alludes to a distinct cultural or musical past from Greek tragedy to Dada bel canto to Berg Pollock's discussions of these pieces draw on source studies close readings unpublished correspondence institutional history and critical commentary to illuminate the politicized artistic environment that influenced these operas creation and reception The result is new insight into how the particular opposition between a conservative genre and the idea of the Zero Hour motivated the development of opera's social aesthetic and political value after World War II "Music after Hitler, 1945-1955" Toby Thacker, 2017-07-05 The political control of music in the Third Reich has been analysed from several perspectives and with ever increasing sophistication However music in Germany after 1945 has not received anything like the same treatment Rather there is an assumption that two separate musical cultures emerged in East and West alongside the division of Germany into two states with differing economic and political systems There is a widely accepted view of music in West Germany as free and in the East subject to party control Toby Thacker challenges these assumptions asking how and why music was controlled in Germany under Allied Occupation from 1945 1949 and in the early years of semi sovereignty between 1949 and 1955 The re education of Germany after the

Hitler years was a unique historical experiment and the place of music within this is explored here for the first time While emphasizing political economic and broader social structures that influenced the production and reception of different musical forms the book is informed by a sense of human agency and explores the role of salient individuals in the reconstruction of music in post war Germany The focus is not restricted to any one kind of music but concentrates on those aspects of music professional and amateur live and recorded which appeared to be the mostly highly charged politically to contemporaries Particular attention is given to denazification and to the introduction of international music Thacker traces the development of a divide between Communist and liberal democratic understandings of the place of music in society The contested celebrations of the Bach Year in 1950 are used to highlight the role of music in the broader cultural confrontation between East and West Thacker examines the ways in which central governments in East and West Germany sought to control and influence music through mechanisms of censorship and positive support The book will therefore be of interest not only

**Music after the great war, and other studies** Carl Van Vechten, 2025-03-02 In *Music After the Great War and Other Studies* Carl Van Vechten delves into the transformative musical landscape that emerged in the aftermath of World War I The book is characterized by its insightful examination of diverse composers and their works reflecting a critical lens on how the war influenced artistic expression Van Vechten's literary style is marked by lyrical prose and a rich understanding of cultural contexts which situate music within broader social and historical frameworks weaving together narrative analysis and biography to illuminate the complexities of Western music during a time of significant change Carl Van Vechten a prominent figure of the Harlem Renaissance and an accomplished writer was deeply immersed in the cultural currents of his time His experiences as a music critic and his relationships with notable artists provided him with a unique perspective on the evolution of modern music Van Vechten's passion for promoting avant garde composers and his commitment to exploring the intersections of art race and identity underscore the motivations behind this collection positioning it as a deliberate commentary on the role of music in societal healing This volume is highly recommended for musicologists scholars and general readers interested in the interplay between culture and conflict Van Vechten's eloquent prose and profound insights not only document a pivotal era in music history but also invite readers to reflect on the enduring impact of the arts in times of turmoil

*Music, Collective Memory, Trauma, and Nostalgia in European Cinema after the Second World War* Michael Baumgartner, Ewelina Boczkowska, 2019-09-23 In the wake of World War II the arts and culture of Europe became a site where the devastating events of the 20th century were remembered and understood Exploring one of the most integral elements of the cinematic experience music the essays in this volume consider the numerous ways in which post war European cinema dealt with memory trauma and nostalgia showing how the music of these films shaped the representation of the past The contributors consider films from the United Kingdom Poland the Soviet Union France Italy Germany Sweden Austria and the Netherlands providing a diverse and well rounded understanding of film music

in the context of historical memory Memory is often underrepresented within scholarly musical studies with most of these applications found in the disciplines of ethnomusicology popular music studies music cognition and psychology and music therapy Likewise trauma has mainly been studied in relation to music in only a few historical contexts while nostalgia has attracted even less academic attention In three parts this volume addresses each area of study as it relates to the music of European cinema from 1945 to 1989 applying an interdisciplinary approach to investigate how films use music to negotiate the precarious relationships we maintain with the past Music Collective Memory Trauma and Nostalgia in European Cinema after the Second World War offers compelling arguments as to what makes music such a powerful medium for memory trauma and nostalgia

**Music after Hitler, 1945-1955** Toby Thacker, 2017-07-05 The political control of music in the Third Reich has been analysed from several perspectives and with ever increasing sophistication However music in Germany after 1945 has not received anything like the same treatment Rather there is an assumption that two separate musical cultures emerged in East and West alongside the division of Germany into two states with differing economic and political systems There is a widely accepted view of music in West Germany as free and in the East subject to party control Toby Thacker challenges these assumptions asking how and why music was controlled in Germany under Allied Occupation from 1945 1949 and in the early years of semi sovereignty between 1949 and 1955 The re education of Germany after the Hitler years was a unique historical experiment and the place of music within this is explored here for the first time While emphasizing political economic and broader social structures that influenced the production and reception of different musical forms the book is informed by a sense of human agency and explores the role of salient individuals in the reconstruction of music in post war Germany The focus is not restricted to any one kind of music but concentrates on those aspects of music professional and amateur live and recorded which appeared to be the mostly highly charged politically to contemporaries Particular attention is given to denazification and to the introduction of international music Thacker traces the development of a divide between Communist and liberal democratic understandings of the place of music in society The contested celebrations of the Bach Year in 1950 are used to highlight the role of music in the broader cultural confrontation between East and West Thacker examines the ways in which central governments in East and West Germany sought to control and influence music through mechanisms of censorship and positive support The book will therefore be of interest not only

**Liveness in Modern Music** Paul Sanden, 2013-01-17 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

**Modern Music and Musicians** Ignace Jan Paderewski, 1918

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