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**The Rest Is Noise
Listening To
Twentieth Century
Alex Ross**

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by Alex Ross Book Summary - Review (AudioBook)

The Rest is Noise - The Soundtrack to the 20th Century - long trailer

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Ross, Strauss and the 20th~~

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Alex Ross \u0026amp; Timothy
Mangan Discuss \"The Rest is
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Alex Ross and Kira Thurman
on Afro-Wagnerism for
Popular Music Books in

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Process Series, 9/22 Alex

Ross ~~The Rest is Noise~~

Disk 1 ~~1f Jamie xx - -~~

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~~Soundtrack to the 20th~~

~~Century~~ ~~short trailer~~ ~~The~~

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Rest Is Noise Listening To

His first book, the international bestseller *The Rest Is Noise: Listening to the Twentieth Century*, was a finalist for the Pulitzer Prize and won a National Book Critics Circle Award.

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His second book, the essay collection *Listen to This*, received an ASCAP Deems Taylor Award. He was named a MacArthur Fellow in 2008 and a Guggenheim Fellow in 2015.

The Rest Is Noise: Listening

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to the Twentieth Century is
a voyage into the labyrinth
of modern music, which
remains an obscure world for
most people. While paintings
of Picasso and Jackson

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a voyage into the labyrinth
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most people. While paintings
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The Rest Is Noise: Listening
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The Rest Is Noise: Listening
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Author: Alex Ross: Edition:

illustrated: Publisher:

Macmillan, 2007: ISBN:

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0374249393, 9780374249397:

Length: 624 pages: Subjects

The Rest Is Noise: Listening
to the Twentieth Century ...
January 1, 2008 • In his new
book, New Yorker critic Alex
Ross dispels the notion of a

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classical music deathwatch.
The Rest Is Noise explores the 20th century through the richness of its music....

The Rest Is Noise : NPR
Off the 15, somewhere
between Barstow and Baker.

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At the New Yorker website may be found my list of Notable Performances and Recordings of 2020.. The Rest Is Noise Person of the Year is Yuval Sharon. Some notable music books of 2020: Philip Kennicott's

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Counterpoint (Norton), Laura
Tunbridge's Beethoven: A
Life in Nine Pieces (Yale
UP), Mark Berry and Nicholas
Vazsonyi's The Cambridge
Companion ...

Alex Ross: The Rest Is Noise

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The Rest Is Noise is a voyage into the labyrinth of modern music, which remains for many people an obscure and forbidding world. While paintings of Picasso and Jackson Pollock sell for a hundred million dollars or

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more, and lines from T. S. Eliot are quoted on the yearbook pages of alienated teenagers across the land, twentieth-century classical music still sends ripples of unease through audiences.

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Alex Ross: The Rest Is Noise

The Rest Is Noise: Listening to the Twentieth Century is a 2007 nonfiction book by the American music critic Alex Ross, first published by Farrar, Straus and

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Giroux. It received widespread critical praise in the U.S. and Europe, garnering a National Book Critics Circle Award, a Guardian First Book Award, a Premio Napoli [it], and the 2011 Grand Prix des Muses [

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The Rest Is Noise -
Wikipedia

The Rest Is Noise takes the
listener inside the
labyrinth of modern music,
from turn-of-the-century

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Vienna to downtown New York
in the '60s and '70s. We
meet the maverick
personalities and follow the
rise of mass culture on this
sweeping tour of 20th-
century history through its
music.

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The Rest Is Noise takes the
reader inside the labyrinth
of modern sound. It tells of
maverick personalities who

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have resisted the cult of
the classical past,
struggled against the
indifference of a...

The Rest Is Noise: Listening
to the Twentieth Century by
...

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In 'The Rest is Noise', Alex Ross, music critic of the New Yorker, gives us a riveting tour of the wild landscape of twentieth-century classical music: portraits of individuals, cultures, and nations reveal

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the predicament of the composer in a noisy, chaotic century.

The Rest is Noise: Listening to the Twentieth Century ... Minimalist music has had a huge effect on rock, pop,

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and dance music from the Twentieth Century Alex Ross
Velvet Underground onward.
Alex Ross, the brilliant music critic for The New Yorker, shines a bright light on this secret world, and shows how it has pervaded every corner of

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The Rest Is Noise takes the reader inside the labyrinth of modern sound.

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The Rest Is Noise takes the

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reader inside the labyrinth
of modern sound. It tells of
maverick personalities who
have resisted the cult of
the classical past,
struggled against the
indifference of a wide
public, and defied the will

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great achievement. Rilke

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once wrote of how he learned
to stand 'more seeingly' in
front of certain paintings.
Ross enables us to listen
more hearingly."

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Winner of the 2007 National
Book Critics Circle Award
for Criticism A New York
Times Book Review Top Ten
Book of the Year Time
magazine Top Ten Nonfiction
Book of 2007 Newsweek
Favorite Books of 2007 A

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Washington Post Book World
Best Book of 2007 In this
sweeping and dramatic
narrative, Alex Ross, music
critic for The New Yorker,
weaves together the
histories of the twentieth
century and its music, from

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Vienna before the First World War to Paris in the twenties; from Hitler's Germany and Stalin's Russia to downtown New York in the sixties and seventies up to the present. Taking readers into the labyrinth of modern

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style, Ross draws revelatory connections between the century's most influential composers and the wider culture. The Rest Is Noise is an astonishing history of the twentieth century as told through its music.

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Ross
The scandal over modern music has not died--while paintings by Picasso and Pollock sell for millions of dollars, works from Stravinsky's Rite of Spring onward still send ripples of

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Ross
unease through audiences.
Yet the influence of modern
music can be felt ev

One of The Telegraph's Best
Music Books 2011 Alex Ross's
award-winning international
bestseller, The Rest Is

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Noise: Listening to the Twentieth Century, has become a contemporary classic, establishing Ross as one of our most popular and acclaimed cultural historians. Listen to This, which takes its title from a

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beloved 2004 essay in which Ross describes his late-blooming discovery of pop music, showcases the best of his writing from more than a decade at The New Yorker. These pieces, dedicated to classical and popular

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artists alike, are at once erudite and lively. In a previously unpublished essay, Ross brilliantly retells hundreds of years of music history—from Renaissance dances to Led Zeppelin—through a few

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iconic bass lines of celebration and lament. He vibrantly sketches canonical composers such as Schubert, Verdi, and Brahms; gives us in-depth interviews with modern pop masters such as Björk and Radiohead; and

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introduces us to music
students at a Newark high
school and indie-rock
hipsters in Beijing. Whether
his subject is Mozart or Bob
Dylan, Ross shows how music
expresses the full
complexity of the human

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condition. Witty, Alex
passionate, and brimming
with insight, Listen to This
teaches us how to listen
more closely.

Contemporary electronic
music has splintered into

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numerous genres and subgenres, all of which share a concern with whether sound, in itself, bears meaning. Listening through the Noise considers how the experience of listening to electronic music constitutes

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a departure from the
expectations that have long
governed music listening in
the West.

Over three decades, Paul
Griffiths's survey has
remained the definitive

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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

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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

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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

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Ross

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

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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

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Koss

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

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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

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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

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clarity, the third edition
of *Modern Music and After* is
required reading for the
student and the enquiring
listener.

"A clear picture of a
musician of rare integrity."

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musical philosophy of great
pianist: his experiences as
a child prodigy in turn-of-
the-century Vienna, concert
career, thoughts on great
conductors and composers of

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the day, preferences in the repertoire, much more. Also includes "Reflections on Music," address delivered at University of Manchester, 1933. Introduction by Edward Crankshaw. 20 illustrations. Index.

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Now in trade paperback: "The definitive guide to musical enjoyment" (Forum). In this fascinating analysis of how to listen to both contemporary and classical music analytically, eminent

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American composer Aaron Copland offers provocative suggestions that will bring readers a deeper appreciation of the most viscerally rewarding of all art forms.

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This lively book takes us back to the first performances of five famous musical compositions: Monteverdi's Orfeo in 1607, Handel's Messiah in 1742, Beethoven's Ninth Symphony in 1824, Berlioz's Symphonie

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fantastique in 1830, and Stravinsky's Sacre du printemps in 1913. Thomas Forrest Kelly sets the scene for each of these premieres, describing the cities in which they took place, the concert halls, audiences,

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conductors, and musicians, the sound of the music when it was first performed (often with instruments now extinct), and the popular and critical responses. He explores how performance styles and conditions have

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changed over the centuries and what music can reveal about the societies that produce it. Kelly tells us, for example, that Handel recruited musicians he didn't know to perform Messiah in a newly built

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hall in Dublin; that Alex
Beethoven's Ninth Symphony
Ross
was performed with a mixture
of professional and amateur
musicians after only three
rehearsals; and that Berlioz
was still buying strings for
the violas and mutes for the

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Violins on the day his
symphony was first played.
Ross
Kelly's narrative, which is
enhanced by extracts from
contemporary letters, press
reports, account books, and
other sources, as well as by
a rich selection of

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illustrations, gives us a fresh appreciation of these five masterworks, encouraging us to sort out our own late twentieth-century expectations from what is inherent in the music.

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Ross
Alex Ross, renowned New Yorker music critic and author of the international bestseller and Pulitzer Prize finalist *The Rest Is Noise*, reveals how Richard Wagner became the proving

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ground for modern art and
politics—an aesthetic war
zone where the Western world
wrestled with its capacity
for beauty and violence. For
better or worse, Wagner is
the most widely influential
figure in the history of

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music. Around 1900, the phenomenon known as Wagnerism saturated European and American culture. Such colossal creations as *The Ring of the Nibelung*, *Tristan und Isolde*, and *Parsifal* were models of

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formal daring, mythmaking,
erotic freedom, and mystical
speculation. A mighty
procession of artists,
including Virginia Woolf,
Thomas Mann, Paul Cézanne,
Isadora Duncan, and Luis
Buñuel, felt his impact.

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Anarchists, occultists, feminists, and gay-rights pioneers saw him as a kindred spirit. Then Adolf Hitler incorporated Wagner into the soundtrack of Nazi Germany, and the composer came to be defined by his

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ferocious antisemitism. For many, his name is now almost synonymous with artistic evil. In Wagnerism, Alex Ross restores the magnificent confusion of what it means to be a Wagnerian. A pandemonium of

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Twentieth-Century Alex
Ross
geniuses, madmen,
charlatans, and prophets do
battle over Wagner's many-
sided legacy. As readers of
his brilliant articles for
The New Yorker have come to
expect, Ross ranges
thrillingly across artistic

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disciplines, from the
architecture of Louis
Sullivan to the novels of
Philip K. Dick, from the
Zionist writings of Theodor
Herzl to the civil-rights
essays of W.E.B. Du Bois,
from 0 Pioneers! to

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Apocalypse Now. In many ways, Wagnerism tells a tragic tale. An artist who might have rivaled Shakespeare in universal reach is undone by an ideology of hate. Still, his shadow lingers over twenty-

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Twentieth Century Culture, his
mythic motifs coursing
through superhero films and
fantasy fiction. Neither
apologia nor condemnation,
Wagnerism is a work of
passionate discovery, urging
us toward a more honest idea

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of how art acts in the
world.

NALI By Esther Henry In an
era of darkness, mystery,
tropical jungles and
cannibalism, Nali tries to
buck the ancient traditions,

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only to find herself deeply entrenched in them. As a young girl full of dreams, she is given to a tribal elder in marriage and quickly learns that her girlhood dreams could be shattered overnight. The

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rain forest held a secret refuge that only Nali knew, where she took her dreams and her delusions. Will she be forced to succumb to a subservient role the rest of her life, or can she overcome the hopelessness

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that comes with isolation,
ignorance and tradition?
Deep in the heart of New
Guinea lies the village of
Mendoka, beautifully
camouflaged from the rest of
the world. Although the
village has yet to be

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discovered, the outside world would soon have an influence on their lives. An interruption to their peaceful simplicity would both terrify them and cause them to search for answers. Readers will be able to

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follow the lives of those
who lived in a much simpler
time and become immersed in
the culture that controlled
their everyday existence.

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