

# The Rest is Noise



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Shortlisted for the Guardian First Book Award A sweeping musical history that goes from the salons of pre-war Vienna to Velvet Underground shows in the sixties. 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 the predicament of the composer in a noisy, chaotic century. Taking as his starting point a production of Richard Strauss's Salome, conducted by the composer on 16 May 1906 with Puccini, Schoenberg, Berg and Adolf Hitler seated in the stalls, Ross suggests how this evening can be considered the century's musical watershed rather than the riotous premiere of Stravinsky's Rite of Spring seven years later. Ross goes on to explore the mythology of modernism, Sibelius and the music of small countries, Kurt Weill, the music of the Third Reich, Britten, Boulez and the post-war avant-garde, and interactions between minimalist composers and rock bands in the sixties and seventies.

作者介绍:

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评论

to begin with, there' s a magnificent event (could be a turning point in history) inviting readers to get in the particular setting of the age, which, in here, is Strauss' s Salomé' s premier. not for professionals, but it' s quite engrossing, worth giving it a read.

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