

Gardiner Bach Music In The Castle Of Heaven

This is the only English translation of this important book by the world's most distinguished Bach scholar. This work is widely regarded as the most authoritative and comprehensive treatment of the Bach cantatas. It begins with a historical survey of the seventeenth-century background to the cantatas, and performance practice issues. The core of the book is a work-by-work study in which each cantata in turn is represented by its libretto, a synopsis of its movements, and a detailed analytical commentary. This format makes it extremely useful as a reference work for anyone listening to, performing in, or studying any of the Bach cantatas. All the cantata librettos are given in German-English parallel text. For the English edition the text has been carefully revised to bring it up to date, taking account of recent Bach scholarship.

Bach Music in the Castle of Heaven Vintage Books

In Leipzig, in 1723, Bach composed an initial version of the "Magnificat" in E-flat Major for Christmas Vespers that year, with added Latin text related to Christmas. And then in 1733, Bach composed a version without the interpolated texts, and transposed it to D Major, for the Marian Feast of the Visitation. This choral score is of the newer D Major version, in English and Latin texts, with piano accompaniment.

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 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 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 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. 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 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 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 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 *O Pioneers!* to *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-first 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 of how art acts in the world.

Nico was revered as 'the most beautiful creature who ever lived'. She was Andy Warhol's femme fatale and the High Priestess of Weird, yet few knew her real name or her wretched origins. When she called herself 'a Nazi anarchist junkie', they thought

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she was joking. Bob Dylan wrote a song about her, Jim Morrison a poem, Jean Baudrillard an essay, Andy Warhol a film, Ernest Hemingway a story – yet she fought against the idolatry of men to assert her independence as a composer of dissident songs. Nico's contribution as an artist (17 films and 7 LPs) was smothered by gossip of her alleged affairs with men and women, whether Jimi Hendrix or Jeanne Moreau, Brian Jones of the Rolling Stones or Coco Chanel. She drifted through society like a phantom. Each era celebrated a different Nico – the top covergirl of the Fifties, the Siren of the Sixties (as *The Times* acclaimed her), the Moon Goddess of the Seventies, and the High Priestess of Punk when rock stars like Siouxsie Sioux and Pattie Smith acknowledged her pre-eminence. Ironically, they did so at the lowest point in her life. For behind the Garbo-esque veneer lived a lonely woman trying to stand autonomous in a fast-changing world, seeking to survive her heroin addiction and to cope with her tormented mother and her troubled son, his existence denied by his film-star father. In this pioneer biography, which Nico asked the author to write shortly before her outlandish death in 1988, Richard Witts uncovers the reasons for her subterfuge, and examines the facts surrounding her encounters with terrorist Andreas Baader, the Black Panthers, and the Society for Cutting Up Men. Exclusive contributions from artists such as Jackson Browne, Iggy Pop, Viva, John Cale, David Bailey, Siouxsie Sioux – and many others including her relatives, friends and enemies – make this the definitive biography of an icon who was not only a testament to an era but hitherto unrecognised influence on popular music and style.

From the acclaimed composer and biographer Jan Swafford comes the definitive biography of one of the most lauded musical geniuses in history, Wolfgang Amadeus Mozart. At the earliest ages it was apparent that Wolfgang Mozart's singular imagination was at work in every direction. He hated to be bored and hated to be idle, and through his life he responded to these threats with a repertoire of antidotes mental and physical. Whether in his rabidly obscene mode or not, Mozart was always hilarious. He went at every piece of his life, and perhaps most notably his social life, with tremendous gusto. His circle of friends and patrons was wide, encompassing anyone who appealed to his boundless appetites for music and all things pleasurable and fun. Mozart was known to be an inexplicable force of nature who could rise from a luminous improvisation at the keyboard to a leap over the furniture. He was forever drumming on things, tapping his feet, jabbering away, but who could grasp your hand and look at you with a profound, searching, and melancholy look in his blue eyes. Even in company there was often an air about Mozart of being not quite there. It was as if he lived onstage and off simultaneously, a character in life's tragicomedy but also outside of it watching, studying, gathering material for the fabric of his art. Like Jan Swafford's biographies Beethoven and Johannes Brahms, Mozart is the complete exhumation of a genius in his life and ours: a man who would enrich the world with his talent for centuries to come and who would immeasurably shape classical music. As Swafford reveals, it's nearly impossible to understand classical music's origins and indeed its evolutions, as well as the Baroque period, without studying the man himself.

Hipness has been an indelible part of America's intellectual and cultural landscape since the 1940s. But the question What is hip? remains a kind of cultural koan, equally intriguing and elusive. In *Dig*, Phil Ford argues that while hipsters have always used clothing, hairstyle, gesture, and slang to mark their distance from consensus culture,

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music has consistently been the primary means of resistance, the royal road to hip. Hipness suggests a particular kind of alienation from society--alienation due not to any specific political wrong but to something more radical, a clash of perception and consciousness. From the vantage of hipness, the dominant culture constitutes a system bent on excluding creativity, self-awareness, and self-expression. The hipster's project is thus to define himself against this system, to resist being stamped in its uniform, squarish mold. Ford explores radio shows, films, novels, poems, essays, jokes, and political manifestos, but argues that music more than any other form of expression has shaped the alienated hipster's identity. Indeed, for many avant-garde subcultures music is their *raison d'être*. Hip intellectuals conceived of sound itself as a way of challenging meaning--that which is cognitive and abstract, timeless and placeless--with experience--that which is embodied, concrete and anchored in place and time. Through Charlie Parker's "Ornithology," Ken Nordine's "Sound Museum," Bob Dylan's "Ballad of a Thin Man," and a range of other illuminating examples, Ford shows why and how music came to be at the center of hipness. Shedding new light on an enigmatic concept, *Dig* is essential reading for students and scholars of popular music and culture, as well as anyone fascinated by the counterculture movement of the mid-twentieth-century. Publication of this book was supported by the AMS 75 PAYS Endowment of the American Musicological Society, funded in part by the National Endowment for the Humanities and the Andrew W. Mellon Foundation.

Shows the growth of an English village from a medieval clearing to the urban congestion of the present day as seen from the same viewpoint approximately every hundred years.

In this third edition, Boyd demonstrate how the circumstances of Bach's life helped to shape the music he wrote at various periods. We follow Bach as he travels from Arnstadt and Muhlhausen to Leipzig, providing insightful discussions of the great composer's organ and orchestral compositions.

"Every year, Johann Sebastian Bach's major vocal works are performed to mark liturgical milestones in the Christian calendar. Written by a renowned Bach scholar, this concise and accessible book provides an introduction to the music and cultural contexts of the composer's most beloved masterpieces, including the Magnificat, Christmas Oratorio, and St. John Passion. In addition to providing historical information, each chapter highlights significant aspects--such as the theology of love--of a particular piece. This penetrating volume is the first to treat the vocal works as a whole, showing how the compositions were embedded in their original performative context within the liturgy as well as discussing Bach's musical style, from the detailed level of individual movements to the overarching aspects of each work. Published in the approach to Easter when many of these vocal works are performed, this outstanding volume will appeal to casual concertgoers and scholars alike." -- Publisher's description

The central subject of this richly illustrated book is the life and career of J. S. Bach, but nearly half the pages are devoted to engaging and detailed descriptions of the everyday world that surrounded him in the early 1700s. Both elements contain the unexpected. Written by a master storyteller and renowned performer of Bach's music.

Bach & God explores the religious character of Bach's vocal and instrumental music in seven interrelated essays. Noted musicologist Michael Marissen offers wide-ranging interpretive insights from careful biblical and theological scrutiny of the librettos. Yet he also shows how Bach's pitches, rhythms, and tone colors can make contributions to a work's plausible meanings that go beyond setting texts in an aesthetically satisfying manner. In some of Bach's vocal repertory, the music puts a "spin" on the words in a way that turns out to be explainable

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as orthodox Lutheran in its orientation. In a few of Bach's vocal works, his otherwise puzzlingly fierce musical settings serve to underscore now unrecognized or unacknowledged verbal polemics, most unsettlingly so in the case of his church cantatas that express contempt for Jews and Judaism. Finally, even Bach's secular instrumental music, particularly the late collections of "abstract" learned counterpoint, can powerfully project certain elements of traditional Lutheran theology. Bach's music is inexhaustible, and Bach & God suggests that through close contextual study there is always more to discover and learn.

A Choral Worship Cantata in SATB with ATB Soli voicing, composed by Johann Sebastian Bach.

A concentrated study of Johann Sebastian Bach's creative output and greatest pieces, capturing the essence of his art. Throughout his life, renowned and prolific composer Johann Sebastian Bach articulated his views as a composer in purely musical terms; he was notoriously reluctant to write about his life and work. Instead, he methodically organized certain pieces into carefully designed collections. These benchmark works, all of them without parallel or equivalent, produced a steady stream of transformative ideas that stand as paradigms of Bach's musical art. In this companion volume to his Pulitzer Prize–finalist biography, Johann Sebastian Bach: The Learned Musician, leading Bach scholar Christoph Wolff takes his cue from his famous subject. Wolff delves deeply into the composer's own rich selection of collected music, cutting across conventional boundaries of era, genre, and instrument. Emerging from a complex and massive oeuvre, Bach's Musical Universe is a focused discussion of a meaningful selection of compositions—from the famous Well-Tempered Clavier, violin and cello solos, and Brandenburg Concertos to the St. Matthew Passion, Art of Fugue, and B-minor Mass. Unlike any study undertaken before, this book details Bach's creative process across the various instrumental and vocal genres. This array of compositions illustrates the depth and variety at the essence of the composer's musical art, as well as his unique approach to composition as a process of imaginative research into the innate potential of his chosen material. Tracing Bach's evolution as a composer, Wolff compellingly illuminates the ideals and legacy of this giant of classical music in a new, refreshing light for everyone, from the amateur to the virtuoso.

A singular resource, Exploring the World of J. S. Bach puts Bach aficionados and classical music lovers in the shoes of the master composer. Bach scholar Robert L. Marshall and veteran writer-translator Traute M. Marshall lead readers on a Baroque Era odyssey through fifty towns where Bach resided, visited, and of course created his works. Drawing on established sources as well as newly available East German archives, the authors describe each site in Bach's time and the present, linking the sites to the biographical information, artistic and historic landmarks, and musical activities associated with each. A wealth of historical illustrations, color photographs, and maps supplement the text, whetting the appetite of the visitor and the armchair traveler alike.

"From one of Bach's greatest living interpreters: a landmark study which explains in wonderful detail how the composer worked, how his music is constructed, how it achieves its effects--and what it can tell us about Bach the man. Johann Sebastian Bach is one of the most famously unfathomable composers in the history of music. How can such sublime work have been produced by a man who (when we can discern his personality at all) seems so ordinary, so opaque--and occasionally so intemperate? John Eliot Gardiner has been studying and performing Bach ever since, and the fruits of this lifetime's immersion are now distilled in this remarkable book. It is grounded in all the most recent Bach scholarship but moves far beyond it as well, taking us as deeply into Bach's works and mind as perhaps words can. This is an unparalleled book about one of the greatest of all creative artists"--

"Just reading these documents brings this great composer to life in a most exciting and vivid way. I love this book!" —Yo-Yo Ma

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(Music Sales America). "The King Shall Rejoice" is a Coronation Anthem for King George II. Scored for six-part choir, SAATBB, although with some modifications can be used for SATB. The accompaniment presents a practical keyboard representation of the orchestral accompaniment. Edited by Damian Cranmer. A biography of the nineteenth-century German composer looks at his daily life, his associates--including his relationships with Robert Schumann, Clara Schumann, Richard Wagner, and Eduard Hanslick--and his achievements as a composer

Presents a history of the role of British citizens in the American Civil War that offers insight into the interdependencies of both nations and how the Union worked to block diplomatic relations between England and the Confederacy. The perfect music gift from one of the most trusted names in continuing education. Learn how to better appreciate music in this guide that will unlock the knowledge you need to understand "the most abstract and sublime of all the arts." Whether you're listening in a concert hall or on your iPod, concert music has the power to move you. The right knowledge can deepen the ability of this music to edify, enlighten, and stir the soul. In *How to Listen to Great Music*, Professor Robert Greenberg, a composer and music historian, presents a comprehensive, accessible guide to how music has mirrored Western history, that will transform the experience of listening for novice and long-time listeners alike. You will learn how to listen for key elements in different genres of music—from madrigals to minuets and from sonatas to symphonies—along with the enthralling history of great music from ancient Greece to the 20th century. You'll get answers to such questions as Why was Beethoven so important? How did the Enlightenment change music? And what's so great about opera anyway? *How to Listen to Great Music* will let you finally hear what you've been missing. A Solo Cantata for Soprano Voice with Orchestral accompaniment, composed by Johann Sebastian Bach.

A delicious romp through the heyday of rock and roll and a revealing portrait of the man at the helm of the iconic magazine that made it all possible, with candid look backs at the era from Mick Jagger, Keith Richards, Elton John, Bono, Bruce Springsteen, Paul McCartney, and others. The story of Jann Wenner, Rolling Stone's founder, editor, and publisher, and the pioneering era he helped curate, is told here for the first time in glittering, glorious detail. Joe Hagan provides readers with a backstage pass to storied concert venues and rock-star hotel rooms; he tells never before heard stories about the lives of rock stars and their handlers; he details the daring journalism (Tom Wolfe, Hunter S. Thompson, P.J. O'Rourke) and internecine office politics that accompanied the start-up; he animates the drug and sexual appetites of the era; and he reports on the politics of the last fifty years that were often chronicled in the pages of Rolling Stone magazine. Supplemented by a cache of extraordinary documents and letters from Wenner's personal archives, *Sticky Fingers* depicts an ambitious, mercurial, wide-eyed rock and roll fan of who exalts in youth and beauty and learns how to

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package it, marketing late sixties counterculture as a testament to the power of American youth. The result is a fascinating and complex portrait of man and era, and an irresistible biography of popular culture, celebrity, music, and politics in America.

****WINNER of Presto Books' Best Composer Biography** NINE WORKS OF BEETHOVEN, NINE WINDOWS INTO THE LIFE AND LEGACY OF A MUSICAL GENIUS.** 'We are doubly blessed that Beethoven should have led such an extraordinary life. Laura has combined the two - the genius of his music and the richness of his experiences - to shine a revealing light on our greatest composer' John Humphrys _____ Ludwig van Beethoven: to some, simply the greatest ever composer of Western classical music. Yet his life remains shrouded in myths. In *Beethoven*, Oxford professor Laura Tunbridge cuts through the noise. With each chapter focusing on a period of his life, piece of music and revealing theme - from family to friends, from heroism to liberty - she provides a rich insight into the man and the music. Revealing a wealth of never-before-seen material, this tour de force is a compelling, accessible portrayal of one of the world's most creative minds and it will transform how you listen for ever. _____ 'Tunbridge has come up with the seemingly impossible: a new way of approaching Beethoven's life and music . . . profoundly original and hugely readable' John Suchet, author *Beethoven: The Man Revealed* 'This well researched and accessible book is a must read for all who seek to know more about the flesh and blood tangible Beethoven.' John Clubbe, author of *Beethoven: The Relentless Revolutionary* 'This book is really wonderful! ... However many books on Beethoven you own, find the space for one more. This one!' Stephen Hough, pianist, composer, writer 'In a year when everyone's looking for a new take on Beethoven, Laura Tunbridge has found nine. Fresh and engaging' Norman Lebrecht, author of *Genius and Anxiety* 'Remarkable . . . she captures the essence of his genius and character. I'll always want to keep it in easy reach' Julia Boyd, author of *Travellers in the third Reich*

An analysis of Beethoven's seminal Ninth Symphony identifies it as a key cultural event that reflected major social upheavals, from the emergence of a dynamic Western world and changes in philosophical perspectives on individuality. Reprint.

Now available in paperback, this landmark biography was first published in 2000 to mark the 250th anniversary of J. S. Bach's death. Written by a leading Bach scholar, this book presents a new picture of the composer. Christoph Wolff demonstrates the intimate connection between Bach's life and his music, showing how the composer's superb inventiveness pervaded his career as a musician, composer, performer, scholar, and teacher.

Best known for the challenging four-opera cycle *The Ring of the Nibelung*, Richard Wagner (1813–83) was a conductor, librettist, theater director, and essayist, in addition to being the composer of some of the most enduring operatic works in history, such as *The Flying Dutchman*, *Tannhäuser*, and *Tristan and Isolde*. Though his influence on the development of European music is indisputable, Wagner was also quite outspoken on the politics and culture of his time. His ideas traveled beyond musical circles into philosophy, literature, theater staging, and the visual arts. To befit such a dynamic figure, acclaimed biographer Martin Geck offers here a Wagner biography unlike any other, one that strikes a unique balance between

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the technical musical aspects of Wagner's compositions and his overarching understanding of aesthetics. Wagner has always inspired passionate admirers as well as numerous detractors, with the result that he has achieved a mythical stature nearly equal to that of the Valkyries and Viking heroes he popularized. There are few, if any, scholars today who know more about Wagner and his legacy than Geck, who builds upon his extensive research and considerable knowledge as one of the editors of the Complete Works to offer a distinctive appraisal of the composer and the operas. Using a wide range of sources, from contemporary scholars to the composer's own words, Geck explores key ideas in Wagner's life and works, while always keeping the music in the foreground. Geck discusses not only all the major operas, but also several unfinished operas and even the composer's early attempts at quasi-Shakespearean drama. Richard Wagner: A Life in Music is a landmark study of one of music's most important figures, offering something new to opera enthusiasts, Wagnerians, and anti-Wagnerians alike. "A TIME Magazine Top 10 Nonfiction Book of 2012 New Yorker Best Book of the Year i>Los Angeles Magazine's #1 Music Book of the Year /b>unique and revelatory book of music history that examines in great depth what is perhaps the best-known and most-popular symphony ever written and its four-note opening, which has fascinated musicians, historians, and philosophers for the last two hundred years. Music critic Matthew Guerrieri reaches back before Beethoven's time to examine what might have influenced him in writing his Fifth Symphony, and forward into our own time to describe the ways in which the Fifth has, in turn, asserted its influence. He uncovers possible sources for the famous opening notes in the rhythms of ancient Greek poetry and certain French Revolutionary songs and symphonies. Guerrieri confirms that, contrary to popular belief, Beethoven was not deaf when he wrote the Fifth. He traces the Fifth's influence in China, Russia, and the United States (Emerson and Thoreau were passionate fans) and shows how the masterpiece was used by both the Allies and the Nazis in World War II. Altogether, a fascinating piece of musical detective work a tr A portrait of the distinguished composer, musician, and artist draws on his correspondence, diaries, and creative works to analyze his most distinctive achievements as well as his lesser-known pieces, exploring his religious heritage, role as a Jewish performer, and complex relationship with his sister. (Biography)

Compares the historical kings with their portrayal in Shakespeare's plays Johann Sebastian Bach created what may be the most celestial and profound body of music in history; Frederick the Great built the colossus we now know as Germany, and along with it a template for modern warfare. Their fleeting encounter in 1757 signals a unique moment in history where belief collided with the cold certainty of reason. Set at the tipping point between the ancient and modern world, Evening in the Palace of Reason captures the tumult of the eighteenth century, the legacy of the Reformation, and the birth of the Enlightenment in this extraordinary tale of two men.

Like the two-part inventions, Bach's three-part inventions (also known as Sinfonias) were composed as instructional material for his son, Wilhelm Friedemann. In researching the sinfonias, Willard A. Palmer discovered that previous editors had misinterpreted an important note in Sinfonia No. 11. Such careful research is a hallmark of Palmer's Bach editions. The best music of the 20th century "developed our capacity for feeling, deepened our compassion, and furthered our quest for and understanding of what Aristotle called 'the perfect end of life' ." from the Foreword by NPR music critic Ted Libbey The single greatest crisis of the 20th century was the loss of faith. Noise and its acceptance as music was the product of the resulting spiritual confusion and, in its turn, became the further cause of its spread. Likewise, the recovery of modern music, the theme to which this book is dedicated, stems from a spiritual recovery. This is made explicitly clear by the composers whose interviews with

the author are collected in this book. Robert Reilly spells out the nature of the crisis and its solution in sections that serve as bookends to the chapters on individual composers. He does not contend that all of these composers underwent and recovered from the central crisis he describes, but they all lived and worked within its broader context, and soldiered on, writing beautiful music. For this, they suffered ridicule and neglect, and he believes their rehabilitation will change the reputation of modern music. It is the spirit of music that this book is most about, and in his efforts to discern it, Reilly has discovered many treasures. The purpose of this book is to share them, to entice you to listen because beauty is contagious. English conductor John Eliot Gardiner writes that experiencing Bach's masterpieces "is a way of fully realizing the scale and scope of what it is to be human." The reader may be surprised by how many works of the 20th and 21st centuries of which this is also true. The book includes 100s of CD recommendations, which will be regularly updated on the website for the book: www.SurprisedByBeauty.org."

Jan Swafford's biographies of Charles Ives and Johannes Brahms have established him as a revered music historian, capable of bringing his subjects vibrantly to life. His magnificent new biography of Ludwig van Beethoven peels away layers of legend to get to the living, breathing human being who composed some of the world's most iconic music. Swafford mines sources never before used in English-language biographies to reanimate the revolutionary ferment of Enlightenment-era Bonn, where Beethoven grew up and imbibed the ideas that would shape all of his future work. Swafford then tracks his subject to Vienna, capital of European music, where Beethoven built his career in the face of critical incomprehension, crippling ill health, romantic rejection, and "fate's hammer," his ever-encroaching deafness. Throughout, Swafford offers insightful readings of Beethoven's key works. More than a decade in the making, this will be the standard Beethoven biography for years to come.

The B-minor Mass has always represented a fascinating challenge to musical scholarship. Composed over the course of Johann Sebastian Bach's life, it is considered by many to be the composer's greatest and most complex work. The fourteen essays assembled in this volume originate from the International Symposium 'Understanding Bach's B-minor mass' at which scholars from eighteen countries gathered to debate the latest topics in the field. In revised and updated form, they comprise a thorough and systematic study of Bach's Opus Ultimum, including a wide range of discussions relating to the Mass's historical background and contexts, structure and proportion, sources and editions, and the reception of the work in the late eighteenth and early nineteenth centuries. In the light of important new developments in the study of the piece, this collection demonstrates the innovation and rigour for which Bach scholarship has become known.

The music of J.S.Bach has a unique power and attraction some 300 years after it was written. From annual performances of the great Passions and BBC Radio 3's

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hugely successful Bach Christmas, to its use in adverts, films and popular arrangements, the imaginative strength of Bach's music continues to draw listeners to explore its mysteries. This new Pocket Guide looks at all Bach's music, sacred and secular, and explores why he speaks so profoundly to our age about both the spiritual and the sensual in life. Among the features of this easy-to-use book: The Bach Top Ten Bach: The music work by work Performing Bach today Bach: The life year by year What people said about Bach Accessible and easy to use, Nicholas Kenyon provides for the first time an up-to-date survey of all Bach's major works in the light of the latest research, from Masses to Cantatas, Concertos to Suites, and recommends the best CDs and further reading.

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 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 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 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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