



Vaughan Williams, Stockhausen and Birtwistle, and to his work as a composer, choral conductor, concert promoter, critic, university teacher and radio presenter. The Memory of Music is more than a wonderful memoir – it also explores the nature and purpose of music: what it is, why it means so much to us and how it shapes our worlds. The result is a captivating work that will appeal to music lovers everywhere. 'Andrew Ford's wide-ranging musical autobiography is a pleasure to read. Accessible, informative and packed with anecdotes, it's an excellent guide to the life of a composer: what it entails, what matters, and how and why it happened in the first place.' —Steven Isserlis 'I love discovering how people become who they are. Andrew Ford's book took me into a new world: composition. His insight into how we talk about music and what it brings up for people is fascinating.' —Julia Zemiro 'Andrew Ford is one of the greatest music broadcasters around – and not just in Australia – yet The Memory of Music shows that he is much more than that. What is most striking is the extraordinary honesty in the way that he opens up how a composer really works and thinks, and the detail of a composer's everyday concerns – the ways that real life impinges on the artistic process. Having spent a lifetime in music myself, this book rings more true than anything else I have read. It's beautifully written, the prose flows effortlessly, and it's from the heart.' —Gavin Bryars

The universally acclaimed and award-winning Oxford History of Western Music is the eminent musicologist Richard Taruskin's provocative, erudite telling of the story of Western music from its earliest days to the present. Each book in this superlative five-volume set illuminates-through a representative sampling of masterworks-the themes, styles, and currents that give shape and direction to a significant period in the history of Western music. Music in the Late Twentieth Century is the final installment of the set, covering the years from the end of World War II to the present. In these pages, Taruskin illuminates the great compositions of recent times, offering insightful analyses of works by Aaron Copland, John Cage, Milton Babbitt, Benjamin Britten, Steve Reich, and Philip Glass, among many others. He also looks at the impact of electronic music and computers, the rise of pop music and rock 'n' roll, the advent of postmodernism, and the contemporary music of Laurie Anderson, John Zorn, and John Adams. Laced with brilliant observations, memorable musical analysis, and a panoramic sense of the interactions between history, culture, politics, art, literature, religion, and music, this book will be essential reading for anyone who wishes to understand this rich and diverse period.

This second edition of Historical Dictionary of Modern and Contemporary Classical Music contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 500 cross-referenced entries on the most important composers, musicians, methods, styles, and media in modernist and postmodern classical music.

All Gates Open

The Concise New Makers of Modern Culture

Sofia Gubaidulina

Visions of Amen

A Dictionary of the Avant-Gardes

*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.*

*Jonathan Cott met John Lennon in 1968 and was friends with him and Yoko Ono until John's death in 1980. He has kept in touch with Yoko since that time, and is one of the small group of writers who understands her profoundly positive influence on Lennon. This deeply personal book recounts the course of those friendships over the decades and provides an intimate look at two of the most astonishing cultural figures of our time. And what Jonathan Cott has to say and tell will be found nowhere else.*