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Modernism and Music: An Anthology of Sources: Albright ...  
In music, modernism is an aesthetic stance underlying the period of change and development in musical language that occurred around the turn of the 20th century, a period of diverse reactions in challenging and reinterpreting older categories of music, innovations that led to new ways of organizing and approaching harmonic, melodic, sonic, and rhythmic aspects of music, and changes in aesthetic worldviews in close relation to the larger identifiable period of modernism in the arts of the time.

If in earlier eras music may have seemed slow to respond to advances in other artistic media, during the modernist age it asserted itself in the vanguard. *Modernism and Music* provides a rich selection of texts on this moment, some translated into English for the first time. It offers not only important statements by composers and critics, but also musical speculations by poets, novelists, philosophers, and others—all of which combine with Daniel Albright's extensive, interlinked commentary to place modernist music in the full context of intellectual and cultural history.

This text explores the relationship between music and the visual arts in the late 19th and 20th centuries, focusing on the modernist period. It argues that the boundaries between art and music were permeable at this time.

Modernist art often seems to give more frustration than pleasure to its audience. Daniel Albright shows that this perception arises partly because we usually consider each art form in isolation, rather than collaboration.

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Going beyond merely explaining how the artists in these genres achieved their peculiar effects, he presents challenging new analyses of telling craft details which help students and scholars come to know more fully this bold age of aesthetic extremism.

"Modernism: An Anthology" is the most comprehensive anthology of Anglo-American modernism ever to be published. The giants of modernist literature - James Joyce, Gertrude Stein, Virginia Woolf, T. S. Eliot, Ezra Pound, Wallace Stevens, Marianne Moore, Samuel Beckett - are amply represented, along with another 20 Anglo-American writers. In addition, the book features a generous selection of texts by avant-garde thinkers and writers from the Continent. These enable the reader to trace modernism's interaction with the Futurists, the Dadaists, the Surrealists, and the Frankfurt School. Supported by helpful annotations and an extensive bibliography, this "Anthology" allows readers to encounter anew the extraordinary revolution in language that utterly transformed the aesthetics of the modern world.

Modern Art and Modernism offers firsthand material for the study of issues central to the development of modern art, its theory, and criticism. The history of modern art is not simply a history of works of art, it is also a history of ideas interpretations. The works of critics and theorists have not merely been influential in deciding how modern art is to be seen and understood, they have also influenced the course it has taken. The nature of modern art cannot be understood without some analysis of the concept of Modernism itself. Modern Art and Modernism presents a selection of texts by the major contributors to debate on this subject,

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from Baudelaire and Zola in the nineteenth century to Greenberg and T. J. Clark in our own times. It offers a balanced section of essays by contributors to the mainstream of Modernist criticism, representative examples of writing on the themes of abstraction and expression in modern art, and a number of important contributions to the discussion of aesthetics and the social role of the artist. Several of these are made available in English translation for the first time, and others are brought together from a wide range of periodicals and specialized collections. This book will provide an invaluable resource for teachers and students of modern art, art history, and aesthetics, as well as for general readers interested in the place of modern art in culture and history.

## Table of contents

Bringing together works by writers from sub-Saharan Africa, Turkey, central Europe, the Muslim world, Asia, South America and Australia – many translated into English for the first time – this is the first collection of statements on modernism by writers, artists and practitioners from across the world. Annotated throughout, the texts are supported by critical essays from leading modernist scholars exploring major issues in the contemporary study of global modernism. *Global Modernists on Modernism* is an essential resource for students and scholars of modernism and world literature and one that opens up a dazzling new array of perspectives on the field.

Traces the rise of Modernism in the arts from its inception in the mid-nineteenth century to its end in the wake of the development of Pop Art, analyzing its influences on the fields of literature, poetry, music, and other art forms and



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profiling key figures.

"Albright contends that Tennyson's aesthetic goals were . . . in conflict" and that his poetry attempts to unite two incompatible poetics, " one governed by a heavenly muse, the other by an earthly muse suspicious of the idealizations and abstractions held dear by the first. The result is a poetry of myopia and astigmatism." With its neatly pursued argument and jargon-free text, this study offers many insights, though a readership fluently conversant with the Tennysonian opus (not just the major poems) is assumed. This is a good beginning for the Virginia Victorian Studies" series, which will deal in literary topics from 1830 to 1914. Presumably the series, like this book, will be aimed at an audience at the advanced undergraduate level or above. The book is recommended, accordingly. "

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