

1. Record Nr.	UNINA9910160347003321
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Titolo	From 1989, or European Music and the Modernist Unconscious // Seth Brodsky
Pubbl/distr/stampa	Berkeley, CA : , : University of California Press, , [2017] ©2017
ISBN	0-520-96650-3
Descrizione fisica	1 online resource (365 pages) : illustrations
Classificazione	LQ 80020
Disciplina	780.9/04
Soggetti	Music - Europe - 20th century - History and criticism Music - Europe - 20th century - Philosophy and aesthetics Modernism (Music) - Europe Nineteen eighty-nine, A.D
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Includes index.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Frontmatter -- Contents -- List of Illustrations -- Acknowledgments -- Introduction: "But supposing He does not come" -- Part One: Free -- 1. Drei Phantasiestücke (1) -- 2. Fantasy & Fantasy (1) -- 3. Drei Phantasiestücke (2) -- 4. Fantasy & Fantasy (2) -- 5. Drei Phantasiestücke (3) -- Part Two: New -- 6. Freiheitsdreck (1) -- 7. Music & New Music (1) -- 8. Fantasy & Fantasy (3) -- 9. Freiheitsdreck (2) -- 10. Freiheitsdreck (3) -- Part Three: Again -- 11. Repetition (1) -- 12. Repetition (2) -- 13. Repetition (3) -- 14. Repetition (4) -- 15. Music & New Music (2) -- Notes -- Index
Sommario/riassunto	What happened to musical modernism? When did it end? Did it end? In this unorthodox Lacanian account of European New Music, Seth Brodsky focuses on the unlikely year 1989, when New Music hardly takes center stage. Instead one finds Rostropovich playing Bach at Checkpoint Charlie; or Bernstein changing "Joy" to "Freedom" in Beethoven's Ninth; or David Hasselhoff lip-synching "Looking for Freedom" to thousands on New Year's Eve. But if such spectacles claim to master their historical moment, New Music unconsciously takes the role of analyst. In so doing, it restages earlier scenes of modernism. As world politics witnesses a turning away from the possibility of

revolution, musical modernism revolves in place, performing century-old tasks of losing, failing, and beginning again, in preparation for a revolution to come.
