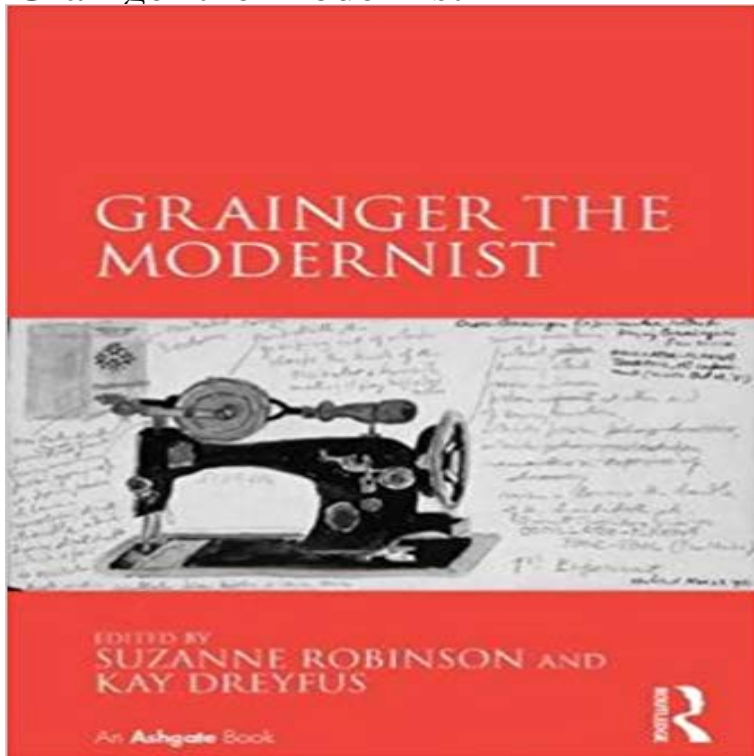


Grainger the Modernist



Unaccountably, Percy Grainger has remained on the margins of both American music history and twentieth-century modernism. This volume reveals the well-known composer of popular gems to be a self-described hyper-modernist who composed works of uncompromising dissonance, challenged the conventions of folk song collection and adaptation, re-visioned the modern orchestra, experimented with ego-less composition and designed electronic machines intended to supersede human application. Grainger was far from being a self-sufficient maverick working in isolation. Through contact with innovators such as Ferruccio Busoni, Leon Theremin and Henry Cowell; promotion of the music of modern French and Spanish schools; appreciation of vernacular, jazz and folk musics; as well as with the study and transcription of non-Western music; he contested received ideas and proposed many radical new approaches. By reappraising Grainger's social and historical connectedness and exploring the variety of aspects of modernity seen in his activities in the British, American and Australian contexts, the authors create a profile of a composer, propagandist and visionary whose modernist aesthetic paralleled that of the most advanced composers of his day, and, in some cases, anticipated their practical experiments.

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Grainger on Music - Google Books Result Dec 14, 2012 In 1934 Grainger described himself to a Perth newspaper as prophet of modernism, the first to introduce Debussy and Cyril Scott to English **Grainger the Modernist - Google Books Result** Oct 1, 2015 Should Percy Grainger be regarded as a modernist? Or should he be dismissed, as he has

