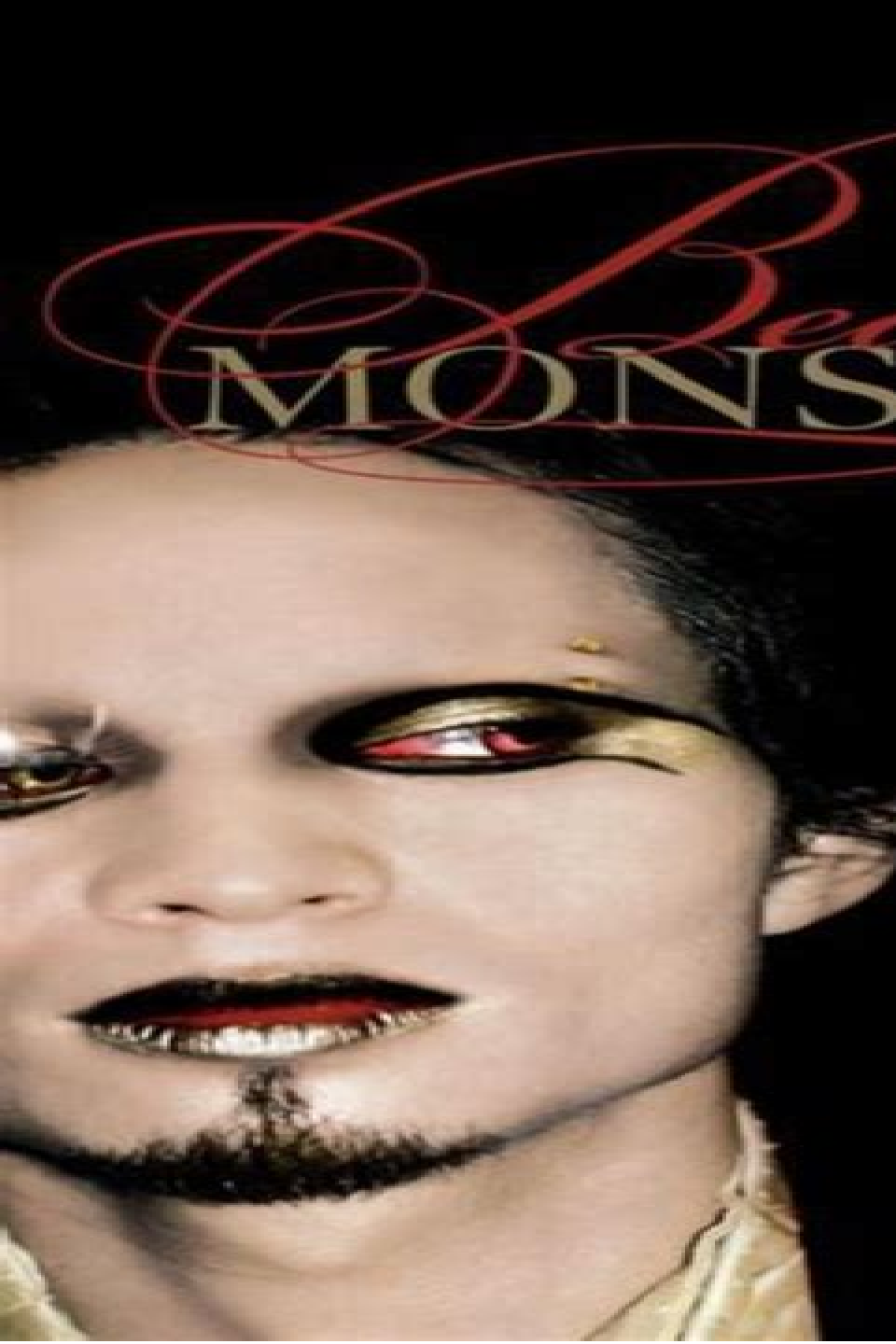




Beautiful MONSTERS

*Imagining the Classic
in Musical Media*

MICHAEL LONG

Beautiful Monsters Imagining The Classic In Musical Media

Klara Moricz



Beautiful Monsters Imagining The Classic In Musical Media:

Beautiful Monsters Michael Long, 2008 A virtuoso performance In this work of vastly erudite cultural imagination Long both dazzles and illuminates He has fashioned in elegant prose a thrilling mosaic of critical interpretation one that is assured a central place on the leading edge of music scholarship Albin Zak author of *The Poetics of Rock Cutting Tracks Making Records*

The Musical Legacy of Wartime France Leslie A. Sprout, 2013-06-24 For the three forces competing for political authority in France during World War II music became the site of a cultural battle that reflected the war itself German occupying authorities promoted German music at the expense of French while the Vichy administration pursued projects of national renewal through culture Meanwhile Resistance networks gradually formed to combat German propaganda while eyeing Vichy's efforts with suspicion In *The Musical Legacy of Wartime France* Leslie A Sprout explores how each of these forces influenced the composition performance and reception of five well known works the secret Resistance songs of Francis Poulenc and those of Arthur Honegger Olivier Messiaen's Quartet for the End of Time composed in a German prisoner of war camp Maurice Duruflé's Requiem one of sixty five pieces commissioned by Vichy between 1940 and 1944 and Igor Stravinsky's Dances concertantes which was met at its 1945 Paris premiere with protests that prefigured the aesthetic debates of the early Cold War Sprout examines not only how these pieces were created and disseminated during and just after the war but also how and why we still associate these pieces with the stories we tell in textbooks program notes liner notes historical monographs and biographies about music France and World War II

Zoltan Kodaly's World of Music Anna Dalos, 2020-09-08 Hungarian composer and musician Zoltán Kodály 1882-1967 is best known for his pedagogical system the Kodály Method which has been influential in the development of music education around the world Author Anna Dalos considers for the first time in publication Kodály's career beyond the classroom and provides a comprehensive assessment of his works as a composer A noted collector of Hungarian folk music Kodály adapted the traditional heritage musics in his own compositions greatly influencing the work of his contemporary Béla Bartók Highlighting Kodály's major music experiences Dalos shows how his musical works were also inspired by Brahms Wagner Debussy Palestrina and Bach Set against the backdrop of various oppressive regimes of twentieth century Europe this study of Kodály's career also explores decisive extramusical impulses such as his bitter experiences of World War I Kodály's reception of classical antiquity and his interpretation of the male and female roles in his music Written by the leading Kodály expert this impressive work of historical and musical insight provides a timely and much needed English language treatment of the twentieth century composer

Making New Music in Cold War Poland Lisa Jakelski, 2016-10-25 *Making New Music in Cold War Poland* presents a social analysis of new music dissemination at the Warsaw Autumn International Festival of Contemporary Music one of the most important venues for East West cultural contact during the Cold War In this incisive study Lisa Jakelski examines the festival's institutional organization negotiations among its various actors and its reception in

Poland while also considering the festival's worldwide ramifications particularly the ways that it contributed to the cross border movement of ideas objects and people including composers performers official festival guests and tourists This book explores social interactions within institutional frameworks and how these interactions shaped the practices values and concepts associated with new music

Music in America's Cold War Diplomacy Danielle Fosler-Lussier, 2015-05-01 During the Cold War thousands of musicians from the United States traveled the world under the sponsorship of the U S State Department's Cultural Presentations program Using archival documents and newly collected oral histories this study illuminates the reception of these musical events for the practice of musical diplomacy on the ground sometimes differed substantially from what the department's planners envisioned Performances of music in many styles classical rock n roll folk blues and jazz were meant to compete with traveling Soviet and Chinese artists enhancing the reputation of American culture These concerts offered large audiences evidence of America's improving race relations excellent musicianship and generosity toward other peoples Most important these performances also built meaningful connections with people in other lands Through personal contacts and the media musical diplomacy created subtle musical social and political relationships on a global scale Although these tours were sometimes conceived as propaganda ventures their most important function was the building of imagined and real relationships which constitute the essence of soft power Provided by publisher

[In Search of a Concrete Music](#) Pierre Schaeffer, 2012-11-26 Suitable for those interested in contemporary musicology or media history this title offers a translation of the author's pioneering work at once a journal of his experiments in sound composition and a treatise on the *raison d'être* of concrete music

Music and Politics in San Francisco Leta E. Miller, 2012 Leta Miller's long awaited study is a tightly woven fast paced and luminous chronicle of San Francisco's musical coming of age Her keen insights into Chinese opera night club jazz and two international expositions go far to rekindle the era's spirited mix of talent taste patronage and politics The groundbreaking work of an accomplished music and social historian *Music and Politics in San Francisco* is a most welcome companion to Catherine Parsons Smith's *Making Music in Los Angeles* Jonathan Elkus Lecturer in Music Emeritus UC Davis From three disastrous days in April 1906 through the onset of an even greater disaster in 1941 from the San Francisco Conservatory through the performances of the Chinese Opera Leta Miller traces the musico political history of the Paris of the West in meticulous detail This important book adds immeasurably to our knowledge of West Coast American music whilst simultaneously challenging a number of historiographical shibboleths David Nicholls contributing editor of *The Cambridge History of American Music* Leta Miller's *San Francisco's Musical Life* is a pure pleasure to read Miller manages that rare feat of digesting what must have been many years of digging through newspapers and archives into a fun lively highly readable narrative Each chapter strikes a comfortable balance among factual exposition colorful anecdote and historical analysis Miller brings equal depth and insight to each of her disparate subjects she writes with charm and clarity throughout and the whole is arranged in a way that is clear and logical never monotonous Mary Ann

Smart author of *Mimomania Music and Gesture in Nineteenth Century Opera* [Music and the Elusive Revolution](#) Eric Drott, 2011-07-02 In May 1968 France teetered on the brink of revolution as a series of student protests spiraled into the largest general strike the country has ever known In the forty years since May 68 has come to occupy a singular place in the modern political imagination not just in France but across the world Eric Drott examines the social political and cultural effects of May 68 on a wide variety of music in France from the initial shock of 1968 through the long 1970s and the election of Mitterrand and the socialists in 1981 Drott's detailed account of how diverse music communities developed in response to 1968 and his pathbreaking reflections on the nature and significance of musical genre come together to provide insights into the relationships that link music identity and politics

Melodramatic Voices: Understanding Music Drama Sarah Hibberd, 2016-04-22 The genre of melodrama grand spectacle that emerged in the boulevard theatres of Paris in the 1790s and which was quickly exported abroad expressed the moral struggle between good and evil through a drama of heightened emotions Physical gesture mise en scene and music were as important in communicating meaning and passion as spoken dialogue The premise of this volume is the idea that the melodramatic aesthetic is central to our understanding of nineteenth century music drama broadly defined as spoken plays with music operas and other hybrid genres that combine music with text and or image This relationship is examined closely and its evolution in the twentieth century in selected operas musicals and films is understood as an extension of this nineteenth century aesthetic The book therefore develops our understanding of opera in the context of melodrama's broader influence on musical culture during the nineteenth and twentieth centuries This book will appeal to those interested in film studies drama theatre and modern languages as well as music and opera

Alfred Schnittke's Concerto Grosso No. 1 Peter John Schmelz, 2019 Concerto Grosso no 1 is one of Alfred Schnittke's best known and most compelling works sounding the surface of late Soviet life while resonating with contemporary compositional currents around the world such as postmodernism It marked a decisive point in Schnittke's development of the approach he called polystylism which aimed to contain in a single composition the wide range of contemporary musical styles including jazz pop rock or serial music Thanks to it and his other similar compositions Schnittke became one of the most performed and most recorded living composers at the end of the twentieth century Peter J Schmelz's Alfred Schnittke's Concerto Grosso no 1 represents the first accessible and comprehensive study of this composition The novel structure of the book engages with the piece conceptually historically musically and phenomenologically with the six movements of the composition framing the six chapters Augmenting and complicating the insights of existing English Russian and German publications on the Concerto Grosso no 1 the book adds new information from underused primary sources including Schnittke's unpublished correspondence and his many published interviews It engages further with his sketches for the piece and with contemporary Soviet musical criticism resulting in a more objective historical account of this rich multifaceted composition its influences and its impact on music making in the USSR and worldwide

The Art of Appreciation Kate

Guthrie,2021-07-13 The art of appreciation Audiences of the future the Robert Mayer Concerts for Children 1924 1939 Victorians on radio Music and the Ordinary Listener 1926 1939 Music education on film Instruments of the Orchestra 1946 Outside the ivory tower extra mural music at the University of Birmingham 1948 1964 The Avant garde goes to school O Magnum Mysterium 1960 Epilogue the middlebrow in an age of cultural pluralism *In Stravinsky's Orbit* Klara Moricz,2020-08-04 The Bolsheviks 1917 political coup caused a seismic disruption in Russian culture Carried by the first wave of emigrants Russian culture migrated West transforming itself as it interacted with the new cultural environment and clashed with exported Soviet trends In this book Klara Moricz explores the transnational emigrant space of Russian composers Igor Stravinsky Vladimir Dukelsky Sergey Prokofiev Nicolas Nabokov and Arthur Louri in interwar Paris Their music reflected the conflict between a modernist narrative demanding innovation and a narrative of exile wedded to the preservation of prerevolutionary Russian culture The emigrants and the Bolsheviks contrasting visions of Russia and its past collided frequently in the French capital where the Soviets displayed their political and artistic products Russian composers in Paris also had to reckon with Stravinsky's disproportionate influence if they succumbed to fashions dictated by their famous compatriot they risked becoming epigones if they kept to their old ways they quickly became irrelevant Although Stravinsky's neoclassicism provided a seemingly neutral middle ground between innovation and nostalgia it was also marked by the exilic experience Moricz offers this unexplored context for Stravinsky's neoclassicism shedding new light on this infinitely elusive term Magician of Sound Jessie Fillerup,2021-04-20 French composer Maurice Ravel was described by critics as a magician conjurer and illusionist Scholars have been aware of this historical curiosity but none so far have explained why Ravel attracted such critiques or what they might tell us about how to interpret his music *Magician of Sound* examines Ravel's music through the lens of illusory experience considering how timbre orchestral effects figure ground relationships and impressions of motion and stasis might be experienced as if they were conjuring tricks Applying concepts from music theory psychology philosophy and the history of magic Jessie Fillerup develops an approach to musical illusion that newly illuminates Ravel's fascination with machines and creates compelling links between his music and other forms of aesthetic illusion from painting and poetry to fiction and phantasmagoria Fillerup analyzes scenes of enchantment and illusory effects in Ravel's most popular works including Bolero La Valse Daphnis et Chloé and Rapsodie espagnole relating his methods and musical effects to the practice of theatrical conjurers Drawing on a rich well of primary sources *Magician of Sound* provides a new interdisciplinary framework for interpreting this enigmatic composer linking magic and music

Kinetic Cultures Rachana Vajjhala,2023-12-05 Belle époque Paris adored dance Whether at the music hall or in more refined theaters audiences flocked to see the spectacles offered to them by the likes of Isadora Duncan Diaghilev's flashy company and an embarrassment of Salome's After languishing in the shadow of opera for much of the nineteenth century ballet found itself part of this lively kinetic constellation In *Kinetic Cultures* Rachana Vajjhala argues that far from being

mere delectation ballet was implicated in the larger republican project of national rehabilitation through a rehabilitation of its citizens By tracing the various gestural complexes of the period bodybuilding routines appropriate physical comportment for women choreographic vocabularies and more Vajjhala presents a new way of understanding histories of dance and music one that she locates in gesture and movement [Stravinsky in the Americas](#) H. Colin Slim,2019-01-15 Stravinsky in the Americas explores the pre Craft period of Igor Stravinsky s life from when he first landed on American shores in 1925 to the end of World War II in 1945 Through a rich archival trove of ephemera correspondence photographs and other documents eminent musicologist H Colin Slim examines the twenty year period that began with Stravinsky as a radical European art music composer and ended with him as a popular figure in American culture This collection traces Stravinsky s rise to fame catapulted in large part by his collaborations with Hollywood and Disney and marked by his extra marital affairs his grappling with feelings of anti Semitism and his encounters with contemporary musicians as the music industry was emerging and taking shape in midcentury America Slim s lively narrative records the composer s larger than life persona through a close look at his transatlantic tours and domestic excursions where Stravinsky s personal and professional life collided in often dramatic ways [Nostalgia for the Future](#) Luigi Nono,2018-10-23 Nostalgia for the Future is the first collection in English of the writings and interviews of Luigi Nono 1924 1990 One of the most prominent figures in the development of new music after World War II he is renowned for both his compositions and his utopian views His many essays and lectures reveal an artist at the center of the analytical theoretical critical and political debates of the time This selection of Nono s most significant essays articles and interviews covers his entire career 1948 1989 faithfully mirroring the interests orientations continuities and fractures of a complex and unique personality His writings illuminate his intensive involvements with theatre painting literature politics science and even mysticism Nono s words make vividly evident his restless quest for the transformative possibilities of a radical musical experience one that is at the same time profoundly engaged with its performers and spaces its audiences and its human and social motivations and ramifications

Middlebrow Modernism Christopher Chowrimootoo,2018-11-06 At publication date a free ebook version of this title will be available through Luminos University of California Press s Open Access publishing program Visit www.luminosoa.org to learn more Situated at the intersections of twentieth century music history historiography and aesthetics Middlebrow Modernism uses Benjamin Britten s operas to illustrate the ways in which composers critics and audiences mediated the great divide between modernism and mass culture Reviving mid century discussions of the middlebrow Christopher Chowrimootoo demonstrates how Britten s works allowed audiences to have their modernist cake and eat it to revel in the pleasures of consonance lyricism and theatrical spectacle even while enjoying the prestige that came from rejecting them By focusing on moments when reigning aesthetic oppositions and hierarchies threatened to collapse this study offers a powerful model for recovering shades of grey in the traditionally black and white historiographies of twentieth century music

Brecht at the Opera Joy H. Calico, 2023-09-01 From an award winning author the first thorough examination of the important influence of opera on Brecht's writings Brecht at the Opera looks at the German playwright's lifelong ambivalent engagement with opera An ardent opera lover in his youth Brecht later denounced the genre as decadent and irrelevant to modern society even as he continued to work on opera projects throughout his career He completed three operas and attempted two dozen more with composers such as Kurt Weill Paul Hindemith Hanns Eisler and Paul Dessau Joy H Calico argues that Brecht's simultaneous work on opera and Lehrstück in the 1920s generated the new concept of audience experience that would come to define epic theater and that his revisions to the theory of Gestus in the mid 1930s are reminiscent of nineteenth century opera performance practices of mimesis From an award winning author the first thorough examination of the important influence of opera on Brecht's writings Brecht at the Opera looks at the German playwright's lifelong ambivalent engagement with opera An ardent opera lover in his youth Brecht

Arnold Schoenberg's A Survivor from Warsaw in Postwar Europe Joy H. Calico, 2014-03-15 Joy H Calico examines the cultural history of postwar Europe through the lens of the performance and reception of Arnold Schoenberg's A Survivor from Warsaw a short but powerful work she argues capable of irritating every exposed nerve in postwar Europe Schoenberg a Jewish composer whose oeuvre had been one of the Nazis prime exemplars of entartete degenerate music immigrated to the United States and became an American citizen Both admired and reviled as a pioneer of dodecaphony he wrote this twelve tone piece about the Holocaust in three languages for an American audience This book investigates the meanings attached to the work as it circulated through Europe during the early Cold War in a kind of symbolic musical remigration focusing on six case studies West Germany Austria Norway East Germany Poland and Czechoslovakia Each case is unique informed by individual geopolitical concerns but this analysis also reveals common themes in anxieties about musical modernism Holocaust memory and culpability the coexistence of Jews and former Nazis anti-Semitism dislocation and the presence of occupying forces on both sides of the Cold War divide

Frontier Figures Beth E. Levy, 2012-04-18 Frontier Figures is a tour de force exploration of how the American West both as physical space and inspiration animated American music Examining the work of such composers as Aaron Copland Roy Harris Virgil Thomson Charles Wakefield Cadman and Arthur Farwell Beth E Levy addresses questions of regionalism race and representation as well as changing relationships to the natural world to highlight the intersections between classical music and the diverse worlds of Indians pioneers and cowboys Levy draws from an array of genres to show how different brands of western Americana were absorbed into American culture by way of sheet music radio lecture recitals the concert hall and film Frontier Figures is a comprehensive illumination of what the West meant and still means to composers living and writing long after the close of the frontier

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