
Als Die Musik In Deutschland Spielte Reise In Die

Made in Germany

Music-study in Germany

Geschichte der Musik in Italien, Deutschland und Frankreich

Rock!

Musik in Deutschland. Music in Germany. With Illustrations.

Sounds German

Music after Hitler, 1945-1955

Dislocated Memories

Rubble Music

Proletarische Musik in Deutschland 1928-1933

From Black to Schwarz

Geschichte der Musik in Italien, Deutschland und Frankreich

One Sound, Two Worlds

Music-Study in Germany

The SAGE International Encyclopedia of Music and Culture

Bloomsbury Encyclopedia of Popular Music of the World, Volume 11
New Music, New Allies
Music in Germany Since 1968
Mass Media, Culture and Society in Twentieth-Century Germany
Intermedialität - Multimedialität
A People's Music
Geschichte der Musik in Deutschland
Musik in Deutschland
Music and Urban Life in Baroque Germany
Music, Theatre and Politics in Germany
The Bloomsbury Handbook of Popular Music, Space and Place
Dreams of Germany
Jewish Art in Nazi Germany
Music and Monumentality
Wagner Nights
The Arts in Nazi Germany
Composing for the Screen in Germany and the USSR
Musikstudien in Deutschland
Universal-Lexikon Der Tonkunst
Nationalism and Populism

Classical Music in Weimar Germany

Recomposing German Music

Die Entwicklung des Musik- und Konzertwesens im 18. Jahrhundert in Deutschland, England und Frankreich

The development of community music in Munich

Music and German National Identity

*Als Die Musik In
Deutschland Spielte
Reise In Die*

Downloaded from
dev2.bryanu.edu by guest

GREGORY BRIDGET

Made in Germany Courier Corporation
Winner of the 2015 Ruth A. Solie Award
from the American Musicological Society
The first volume of its kind, *Dislocated
Memories: Jews, Music, and Postwar
German Culture* draws together three
significant areas of inquiry: Jewish music,
German culture, and the legacy of the
Holocaust. Jewish music-a highly

debated topic-encompasses a
multiplicity of musics and cultures,
reflecting an inherent and evolving
hybridity and transnationalism. German
culture refers to an equally diverse
concept that, in this volume, includes
the various cultures of prewar Germany,
occupied Germany, the divided and
reunified Germany, and even "German
(Jewish) memory," which is not
necessarily physically bound to
Germany. In the context of these
perspectives, the volume makes

powerful arguments about the impact of the Holocaust and its aftermath in changing contexts of musical performance and composition. In doing so, the essays in *Dislocated Memories* cover a wide spectrum of topics from the immediate postwar period with music in the Displaced Persons camps to the later twentieth century with compositions conceived in response to the Holocaust and the klezmer revival at the turn of this century. *Dislocated Memories* builds on a wide range of recent and critical scholarship in Cold War studies, cultural history, German studies, Holocaust studies, Jewish studies, and memory studies. What binds these distinct fields tightly together are the contributors' specific theoretical inquiries that reflect separate yet interrelated themes such as

displacement and memory. While these concepts link the multi-faceted essays on a micro-level, they are also largely connected in their conceptual query by focus, on the macro-level, on the presence and the absence of Jewish music in Germany after 1945. Filled with original research by scholars at the forefront of music, history, and Jewish studies, *Dislocated Memories* will prove an essential text for scholars and students alike.

Music-study in Germany BRILL
Music and Urban Life in Baroque Germany offers a new narrative of Baroque music, accessible to non-music specialists, in which Tanya Kevorkian defines the era in terms of social dynamics rather than style and genre development. Towns were crucial sites of

music-making. Kevorkian explores how performance was integrated into and indispensable to everyday routines, celebrations such as weddings, and political culture. Training and funding likewise emerged from and were integrated into urban life. Ordinary artisans, students, and musical tower guards as well as powerful city councilors contributed to the production and reception of music. This book illuminates the processes at play in fascinating ways. Challenging ideas of "elite" and "popular" culture, Kevorkian examines five central and southern German towns—Augsburg, Munich, Erfurt, Gotha, and Leipzig—to reconstruct a vibrant urban musical culture held in common by townspeople of all ranks. Outdoor acoustic

communication, often hovering between musical and nonmusical sound, was essential to the functioning of these towns. As Kevorkian shows, that sonic communication was linked to the music and musicians heard in homes, taverns, and churches. Early modern urban environments and dynamics produced both the giants of the Baroque era, such as Johann Sebastian Bach and Georg Philipp Telemann, and the music that townspeople heard daily. This book offers a significant rediscovery of a rich, unique, and understudied musical culture. Received a subvention award from the Margarita M. Hanson Fund and the Donna Cardamone Jackson Fund of the American Musicological Society. *Geschichte der Musik in Italien, Deutschland und Frankreich* Cambridge

University Press

Alastair Williams argues that the social transformations of 1968 led to a new phase of art music in Germany.

Rock! Oxford University Press

For decades, Germany has been shaped and reshaped by the sounds of popular music—whether viewed as uniquely German or an ideological invader from abroad. This collected volume brings together leading figures in the field of German Studies, popular music studies, and cultural studies at large to survey the sociopolitical impact of music on conceptions of the German state and national identity, gender and sexuality, and transnational cultural production and consumption, expanding on the ways in which sounds, technologies, media practices, and exchanges of

popular music provide a unique glimpse into the cultural dynamics of postwar Germany.

Musik in Deutschland. Music in Germany. With Illustrations. Cambridge University Press

Made in Germany: Studies in Popular Music serves as a comprehensive introduction to the history, sociology, and musicology of contemporary German popular music. Each essay, written by a leading scholar of German music, covers the major figures, styles, and social contexts of pop music in Germany and provides adequate context so readers understand why the figure or genre under discussion is of lasting significance. The book first presents a general description of the history and background of popular music in

Germany, followed by essays organized into thematic sections: Historical Spotlights; Globally German; Also "Made in Germany"; Explicitly German; and Reluctantly German.

Sounds German University of Virginia Press

See:

Music after Hitler, 1945-1955 GRIN Verlag

For many centuries, Germany has enjoyed a reputation as the 'land of music'. But just how was this reputation established and transformed over time, and to what extent was it produced within or outside of Germany? Through case studies that range from Bruckner to the Beatles and from symphonies to dance-club music, this volume looks at how German musicians and their

audiences responded to the most significant developments of the twentieth century, including mass media, technological advances, fascism, and war on an unprecedented scale.

Dislocated Memories Indiana University Press

In German music education, the focus has historically been on formal music education in schools. Participatory music making in the community, or community music, has so far received little attention in theory or practice. This thesis constitutes the first in-depth analysis of the development of community music in Germany, conducted using empirical data and literature analysis. The development of the Munich Community Music Action Research Group is highlighted as an example of the

potential of community music in the German context. The research shows that the context-specific development of a framework for community music in Germany, within the community music spirit of participation reflected in the action research methodology, gives voice to and connects community musicians, and has contributed considerably to the development of community music theory and practice, not only in Munich, but across Germany. Alicia de Bánffy-Hall arbeitet seit 15 Jahren europaweit als Community Musician in Forschung und Praxis. Projekte u.a. mit Orchestern, Museen, Schulen, Gemeindezentren und freie Projekte. Seit 2016 ist sie an der katholischen Universität Eichstätt-Ingolstadt am MA inklusive

Musikpädagogik/Community Music tätig. Seit 2018 Mitglied des Editorial Boards des International Journal of Community Music. Alicia de Bánffy-Hall has worked in community music practice and research for over 15 years: with community centres, nurseries, schools, and arts organisations. In 2016, she accepted a post as a lecturer at the University of Eichstätt-Ingolstadt where she established the first MA in inclusive music education/community music in Germany. In 2018, she joined the editorial board of the International Journal of Community Music. Rubble Music SAGE Publications Studienarbeit aus dem Jahr 2016 im Fachbereich Musikwissenschaft, Folkwang Universität der Künste, Sprache: Deutsch, Abstract: Diese

Hausarbeit beschäftigt sich mit der Entwicklung und dem Aufkommen der Musik- und Konzertinstitutionen im 18. Jahrhundert. Sie setzt dabei den Fokus auf England (London), Frankreich (Paris) und Deutschland. Dieses Thema ist deshalb relevant, weil sich gerade in diesen Bereichen sehr viel getan hat: Zum Beispiel wurde das Konzert mit der distinkten Rolle des Publikums und eigens für diese Anlässe reservierten Räumlichkeiten, wie wir es heutzutage kennen, erst in diesen Jahrzehnten wirklich etabliert. Daraus entwickelte sich ein verändertes Bewusstsein von Musik, welches anhand der wichtigsten Musik- und Konzertinstitutionen sowie den neuen Entwicklungen in diesem Bereich, die in dieser Arbeit besprochen werden, erkennbar wird. Die Arbeit gliedert sich

in drei Teile und wird mit einem Fazit abgeschlossen. In den drei Teilen wird jeweils das Musik- und Konzertwesen Deutschlands, Englands und Frankreichs im 18. Jahrhundert untersucht und seine Entwicklung in dieser Zeit dargestellt. Aufgrund der Tatsache, dass das Konzertwesen im 18. Jahrhundert fast in ganz Europa einen großen Aufschwung und Fortschritt erlebte, musste der Fokus dieser Arbeit auf die drei oben genannten Länder eingegrenzt werden. Diese Auswahl wurde getroffen, da Deutschland, England und Frankreich die Vorreiterrolle in diesen Entwicklungen einnahmen und eine umfassendere Bearbeitung des Themas den Rahmen dieser Arbeit sprengen würde. Aus eben diesem Grunde musste die genauere Untersuchung weiter auf diejenigen Orte

beschränkt werden, welche für das Musik- und Konzertwesen dieser Länder von besonderer Relevanz sind: In Deutschland sind dies Berlin und Leipzig, in England London und in Frankreich Paris. Die Arbeit gliedert sich entsprechend dieser Reihenfolge.

Proletarische Musik in Deutschland 1928-1933 Berghahn Books

Chronicles the history of jazz over the complete lifespan of East Germany, from 1945 to 1990, for the first time.

From Black to Schwarz University of Chicago Press

Music, theatre and politics have maintained a long-standing relationship that continues to be strong. The contributions in this volume bridge the conventional chronological division between 'late Romantic' and 'modern'

music to thematize a wide array of i
Geschichte der Musik in Italien, Deutschland und Frankreich Routledge
From Hitler's notorious fondness for Wagner's operas to classical music's role in fuelling German chauvinism in the era of the world wars, many observers have pointed to a distinct relationship between German culture and reactionary politics. In *Classical Music in Weimar Germany*, Brendan Fay challenges this paradigm by reassessing the relationship between conservative musical culture and German politics. Drawing upon a range of archival sources, concert reviews and satirical cartoons, Fay maps the complex path of classical music culture from Weimar to Nazi Germany—a trajectory that was more crooked, uneven, or broken than straight.

Through an examination of topics as varied as radio and race to nationalism, this book demonstrates the diversity of competing aesthetic, philosophical and political ideals held by German music critics that were a hallmark of Weimar Germany. Rather than seeing the cultural conservatism of this period as a natural prelude for the violence and destruction later unleashed by Nazism, this fascinating book sheds new light on traditional culture and its relationship to the rise of Nazism in 20th-century Germany.

One Sound, Two Worlds LIT Verlag
Münster

From Black to Schwarz explores the long and varied history of the exchanges between African America and Germany with a particular focus on cultural

interplay. Covering a wide range of media of expression - music, performance, film, scholarship, literature, visual arts, reviews - the essays collected in this volume trace and analyze a cultural interaction, collaboration and mutual transformation that began in the eighteenth century, literally boomed during the Harlem Renaissance/Weimar Republic, could not even be liquidated by the Third Reich's 'Degenerate Art' campaigns, and, with new media available to further exchanges, is still increasingly empowering and inspiring participants on both sides of the Atlantic.

Music-Study in Germany Vandenhoeck & Ruprecht

"Culture and the arts played a central role in the ideology and propaganda of

National Socialism from the early years of the movement until the last months of the Third Reich in 1945 ... This volume's essays explore these and other aspects of the arts and cultural life under National Socialism ..."--Cover.

The SAGE International Encyclopedia of Music and Culture Univ of California Press

This book provides a social and cultural history of Jewish art in Nazi Germany, with a focus on the Jewish artists, art critics, and audiences in Nazi Bavaria. From the time of its conceptualization in the autumn of 1933 until its final curtain call in November 1938, the Jewish Cultural League in Bavaria sustained three departments: music, visual arts, and adult education. The Bavarian example steps outside the highly

professional cultural milieu of Jewish Berlin, and instead looks at relatively unknown efforts of Bavarian Jewish artists as they used art to define what it now meant, to them, to be Jewish under Nazism. Insightful and engaging, this book is ideal for advanced undergraduate students, graduate students, and scholars interested in social and cultural histories of Jews in Germany.

Bloomsbury Encyclopedia of Popular Music of the World, Volume 11 Berghahn Books

Famous letters by a young American pianist, dating from 1869 to 1875, uniquely describe study with Liszt, Tausig, and other luminaries. Fay offers firsthand impressions of performances by Rubinstein, Clara Schumann, Wagner

(as conductor), Joachim, and many others.

New Music, New Allies Oxford University Press

Publisher Description

Music in Germany Since 1968 Springer

As never before or since, Richard Wagner's name dominated American music-making at the close of the nineteenth century. Europe, too, was obsessed with Wagner, but—as Joseph Horowitz shows in this first history of Wagnerism in the United States—the American obsession was unique. The central figure in *Wagner Nights* is conductor Anton Seidl (1850-1898), a priestly and enigmatic personage in New York musical life. Seidl's own admirers included the women of the Brooklyn-based Seidl Society, who wore the letter

"S" on their dresses. In the summers, Seidl conducted fourteen times a week at Brighton Beach, filling the three-thousand-seat music pavilion to capacity. The fact that most Wagnerites were women was a distinguishing feature of American Wagnerism and constituted a vital aspect of the fin-de-siècle ferment that anticipated the New American Woman. Drawing on the work of such cultural historians as T. Jackson Lears and Lawrence Levine, Horowitz's lively history reveals an "Americanized" Wagner never documented before. An entertaining and startling read, a treasury of operatic lore, *Wagner Nights* offers an unprecedented revisionist history of American culture a century ago. This title is part of UC Press's Voices Revived program, which commemorates

University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, *Voices Revived* makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1994.

Mass Media, Culture and Society in Twentieth-Century Germany Berghahn Books

Nationalism was declared to be dead too early. A postnational age was announced, and liberalism claimed to have been victorious by the end of the Cold War. At the same time postnational order was proclaimed in which transnational alliances like the European Union were supposed to become more

important in international relations. But we witnessed the rise a strong nationalism during the early 21st century instead, and right wing parties are able to gain more and more votes in elections that are often characterized by nationalist agendas. This volume shows how nationalist dreams and fears alike determine politics in an age that was supposed to witness a rather peaceful coexistence by those who consider transnational ideas more valuable than national demands. It will deal with different case studies to show why and how nationalism made its way back to the common consciousness and which elements stimulated the re-establishment of the aggressive nation state. The volume will therefore look at the continuities of empire, actual and

imagined, the role of "foreign-" and "otherness" for nationalist narratives, and try to explain how globalization stimulated the rise of 21st century nationalisms as well.

Intermedialität - Multimedialität

Routledge

Popular music scholars have long been interested in the connection between place and music. This collection brings together a number of key scholars in order to introduce readers to concepts and theories used to explore the relationships between place and music. An interdisciplinary volume, drawing from sociology, geography, ethnomusicology, media, cultural, and communication studies, this book covers a wide-range of topics germane to the production and consumption of place in

popular music. Through considerations of changes in technology and the mediascape that have shaped the experience of popular music (vinyl, iPods, social media), the role of social difference and how it shapes sociomusical encounters (queer spaces, gendered and racialised spaces), as well as the construction and representations of place (musical tourism, city branding, urban mythologies), this is an up-to-the-moment overview of central discussions about place and music. The contributors explore a range of contexts, moving from the studio to the stage, the city to the suburb, the bedroom to festival, from nightclub to museum, with each entry highlighting the diverse and complex ways in which music and place are mutually constitutive.