



The Harlequin Years

Burns Mantle, Garrison P. Sherwood



The Harlequin Years:

The Harlequin Years Roger Nichols, 2002 Based on the author's series of 12 programmes broadcast on BBC Radio 3 this is an account of the classical music scene in Paris between 1917 and 1929 It notes the currents of these turbulent waters as well as the numerous personalities and a few statistics **The Harlequin Years** Roger Nichols, 2007-08-01 Few decades in the life of any European city have been as rich in musical personalities achievements as the 1920s in Paris This book charts a nimble course through this remarkable era noting currents as well as personalities telling stories as well as pondering the occasional philosophical problem Through the whole book runs the double thread spun by Jean Cocteau in his little volume *Le coq et l'harlequin* the warp of the traditional French cock being pulled by the weft of the foreign multicolored harlequinade The spirited narrative shows that this was also an uncertain time as the war had cast doubt on old assumptions Some composers continued with traditional forms though each brought to them his own highly personal language syntax *Illus*

Music in Paris 1917-1929 Roger Nichols, 2002 The Harlequin Years presents a highly readable yet thorough examination of the Parisian music scene in the decade following World War I Through Nichols's lively prose and in his accounts of institutional politics reception histories and behind the scenes debates these places and personalities spring to life Susan McClary author of *Conventional Wisdom* **All the Year Round**, 1877 **All the Year Round** Charles Dickens, 1877

The Theatre, 1914 PROGRAM OF WORK FOR THE FISCAL YEAR U.S. . AGRICULTURE, DEPT. OF, 1914 **Popular Science Library**, 1906 **Annual Report for the Year Ending December 31 ...** Kentucky Agricultural Experiment Station, 1896 *The Oil & Gas Year Ghana 2020* The Energy Year, 2020-08-21 Given the number and calibre of the companies that expressed interest in our maiden oil and gas licensing round it suffices to say that Ghana's oil and gas industry is attractive and promising Hon John Peter Amewu Minister of Energy The Oil Gas Year Ghana 2020 delves into the country's developments a decade after first oil This year's edition covers a range of topics including the country's first ever licensing round measures aimed at boosting investor confidence the government's plans to turn Ghana into a regional logistics and petroleum hub the increasing role gas is playing in the country's energy mix and the achievements of the local content law since its enactment in 2013 The exciting aspect about this achievement the Afina 1x well discovery is that it's not just for Springfield but is for the entire continent to say that Africans can do things and we do them very well once we put our minds to it We think that this will unleash the potential of Africa Kevin Okyere Founder and CEO of Springfield Group TOGY Ghana 2020 Indigenous Company of the Year Ghana is putting the pieces in place to increase its energy profile on the African continent such as expanding E P activities to reach 500 000 bopd by 2024 initiating policies to increase transparency in the awarding of blocks and ultimately creating a regional hub for the hydrocarbons industry Produced in partnership with the Ministry of Energy this fourth edition of The Oil Gas Year Ghana provides insight to investors and companies looking at strategic opportunities in the country at a time when Ghana's oil and gas industry is aiming to double production **Figures**

of Modernity Rūta Stanevičiūtė, 2024-11-11 The subject of this book is the activity of the Lithuanian Section of the International Society for Contemporary Music its pre history 1936 1939 and post war reception as well as the history of the Vilnius Chapter of the ISCM Polish Section which is seen as integral part of the modernisation of Lithuanian and international musical culture With the aim of including the modern music movements in Kaunas and Vilnius in the international context the book presents a critical review of ISCM strategies and a history of festivals in the interwar and early Cold War periods In the said context not only the artistic but also the political contexts of the Society's activities are important The Lithuanian Section of the ISCM is attributed to typical organisations of small countries stimulated by an international movement of modern music However in an environment of cultural transfer not only the migration of ideas from the centre to the periphery is important but also the response from the periphery to the centre The author addresses the issues which are only marginally represented in many histories of the 20th century musical modernisation The Creative Labor of Music Patronage in Interwar France Louis K. Epstein, 2022 Challenges the longstanding perception that modernist composers made art not money and that those who made money somehow failed to make art Patrons have long appeared as colorful exceptional figures in music history but this book recasts patrons and patronage as creative forces that shaped the sounds and meanings of new French music between the world wars Far from mere sources of funding early twentieth century patrons collaborated closely with composers treating commissions for new music as opportunities to express their own artistry Patrons developed new pathways to participate in music making going beyond commissions to establish ballet companies manage performance venues and establish state programs The impressive variety of patronage activities led to an explosion of new music as well as new styles and isms indelibly marking the repertoire that this book examines including a number of pieces frequently heard in concert halls today In addition to offering new perspectives on well known French repertoire this book challenges conceptions of patronage as a bygone phenomenon Complementing a dwindling cast of aristocratic patrons were new ranks of music publishers impresarios state bureaucrats opera directors and others capitalizing on their savings social connections and artistic vision to bring new music into the world In chapters on French discourse around patronage aristocratic commissions the stimulus provided by the interwar dance craze music publishing the Paris Opéra state intervention in French musical life and transatlantic musical exchanges the book blends cultural history with primary source study and music analysis It not only improves our understanding of French musical life and culture during the early twentieth century but also supplies us with essential insights into the ways modern music emerged at the intersection of music composition aesthetic and national politics and the creative labor of patrons **Report of the Commissioner of Agriculture for the Year 1870** U.S. Government, 1871 **Diaghilev's Empire** Rupert Christiansen, 2022-10-18 A Best Book of the Year at The New Yorker and The Telegraph Amusing and assertive Christiansen's delight is infectious Alexandra Jacobs The New York Times Book Review Rupert Christiansen a renowned dance critic and

arts correspondent presents a sweeping history of the Ballets Russes and of Serge Diaghilev's dream of bringing Russian art and culture to the West. Serge Diaghilev, the Russian impresario and founder of the Ballets Russes, is often said to have invented modern ballet. An art critic and connoisseur, Diaghilev had no training in dance or choreography but he had a dream of bringing Russian art, music, design, and expression to the West and a mission to drive a cultural and artistic revolution. Bringing together such legendary talents as Vaslav Nijinsky, Anna Pavlova, Igor Stravinsky, Pablo Picasso, and Henri Matisse, this complex and visionary genius created a new form of ballet defined by artistic integrity, creative freedom, and an all-encompassing experience of art, movement, and music. The explosive color combinations, sensual and androgynous choreography, and experimental sounds of the Ballets Russes were called barbaric by the Parisian press, but its radical style usurped the entrenched mores of traditional ballet and transformed the European cultural sphere at large. Diaghilev's *Empire*, the publication of which marks the one hundred fiftieth anniversary of Diaghilev's birth, is a daring, impeccably researched reassessment of the phenomenon of the Ballets Russes and the Russian Revolution in twentieth-century art and culture. Rupert Christiansen, a leading dance critic, explores the fiery conflicts, outsized personalities, and extraordinary artistic innovations that make up this enduring story of triumph and disaster. Big December Canvasbacks, Revised Worth Mathewson, 2000-02-29. *Big December Canvasbacks* is an almost poetic celebration of the beautiful waterfowl of the northwest United States and the captivating places they inhabit. Mathewson, whose writing has regularly appeared in such publications as *Field and Stream*, has an uncanny ability to take us to the heart of what motivates us to pursue these beautiful animals. The book is lavishly illustrated with line art and will make the perfect gift for any waterfowler. *The Era Almanack*, 1874. The Best Plays and the Year Book of the Drama in America Burns, Mantle, Garrison P. Sherwood, 1929. *Burns, Mantle Best Plays and the Year Book of the Drama in America*, 1929. **The Composer As Intellectual** Jane F. Fulcher, 2005-08-25. In *The Composer as Intellectual*, musicologist Jane Fulcher reveals the extent to which leading French composers between the World Wars were not only aware of but also engaged intellectually and creatively with the central political and ideological issues of the period. Employing recent sociological and historical insights, she demonstrates the extent to which composers, particularly those in Paris since the Dreyfus Affair, considered themselves and were considered to be intellectuals and interacted closely with intellectuals in other fields. Their consciousness, raised by the First World War and the xenophobic nationalism of official culture, some joined parties or movements, allying themselves with and propagating different sets of cultural and political social goals. Fulcher shows how these composers furthered their ideals through the specific language and means of their art, rejecting the dominant cultural exclusions or constraints of conservative postwar institutions and creatively translating their cultural values into terms of form and style. This was not only the case with Debussy in wartime but with Ravel in the twenties when he became a socialist and unequivocally refused to espouse a narrow exclusionary

nationalism It was also the case with the group called Les Six who responded culturally in the twenties and then politically in the thirties when most of them supported the programs of the Popular Front Others could not be enthusiastic about the latter and largely excluded from official culture sought out more compatible movements or returned to the Catholic Church Like many French Catholics they faced the crisis of Catholicism in the thirties when the church not only supported Franco but Mussolini's imperialistic aggression in Ethiopia While Poulenc embraced traditional Catholicism Messiaen turned to more progressive Catholic movements that embraced modern art and insisted that religion must cross national and racial boundaries Fulcher demonstrates how closely music had become a field of clashing ideologies in this period She shows also how certain French composers responded and how their responses influenced specific aspects of their professional and stylistic development She thus argues that from this perspective we can not only better understand specific aspects of the stylistic evolution of these composers but also perceive the role that their art played in the ideological battles and in heightening cultural political awareness of their time

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