

*The Post-Classical*



# PREDICAMENT

*Essays on Music and Society*

Joseph Horowitz

# The Postclassical Predicament Essays On Music And Society

**Ora Frishberg Saloman**



## **The Postclassical Predicament Essays On Music And Society:**

**The Post-classical Predicament** Joseph Horowitz, 1995-01 Joseph Horowitz's *The Post Classical Predicament* explores the dilemma of classical music in America's changing society. Around the turn of the century, argues the author, classical music was integral to general intellectual discourse and to the contemporary moment. This integration of music and society began to break down during the interwar decades. A new, enlarged audience was tutored to disdain contemporary and American culture in favor of pedigreed Old World masters. In a period when jazz became America's most individual, most influential musical export, the music appreciation movement shunned popular music as a menace. To the schism between musical and intellectual life between audience and composer was added a schism between highbrow and low. After World War II, classical music became increasingly marginalized, a form of popular culture masquerading as high culture. Ultimately, great music and great performers became captives of their own celebrity. In this sterling collection of essays, Joseph Horowitz ranges from the turn of the century achievements of Dvorak, Seidl, and Ives to the distorted careers of Vladimir Horowitz and Leonard Bernstein a century later. His other topics include Glenn Gould, Amadeus, and Forest Lawn Cemetery, where classical music rests in peace as mortuary kitsch. The collection concludes with the author's reflections on his own experience as Executive Director of the Brooklyn Philharmonic Orchestra, whose recent weekend festivals aim for a revitalized post-classical music, exploding the traditional formats and boundaries.

### **"On My Way": The Untold Story of Rouben**

**Mamoulian, George Gershwin, and Porgy and Bess** Joseph Horowitz, 2013-07-29 A revelatory history of the operatic masterpiece that both made and destroyed Rouben Mamoulian, its director and unsung hero. "Bring my goat," Porgy exclaims in the final scene of Gershwin's opera *Porgy and Bess*. Bess, whom he loves, has left for New York City, and he's determined to find her. When his request is met with astonishment, New York is a great distance from South Carolina's Catfish Row. Porgy remains undaunted. He mounts his goat cart and leads the community in an ecstatic finale. "Oh Lawd, I'm on my way." Stephen Sondheim has called "Bring my goat" one of the most moving moments in musical theater history. For years, it was assumed that DuBose Heyward, the author of the seminal novella and subsequent play *Porgy*, and later the librettist for the opera *Porgy and Bess*, penned this historic line. In fact, both "It" and "Oh Lawd, I'm on my way" were added to the play eight years earlier by that production's unheralded architect, Rouben Mamoulian. *Porgy and Bess*, as we know it, would not exist without the contributions of this master director. Culling new information from the recently opened Mamoulian Archives at the Library of Congress, award-winning author Joseph Horowitz shows that more than anyone else, Mamoulian took Heyward's vignette of a regional African American subculture and transformed it into an epic theater work, a universal parable of suffering and redemption. Part biography, part revelatory history, *On My Way* re-creates Mamoulian's visionary style on stage and screen, his collaboration with George Gershwin, and the genesis of the opera that changed the face of American musical life.

### **How**

**Music Grew in Brooklyn** Maurice Edwards, 2006 The Brooklyn Philharmonic is one of the most innovative and respected

symphony orchestras of modern times Maurice Edwards provides a personal and comprehensive history of this institution How Music Grew in Brooklyn includes more than two dozen historical photographs and illustrations and an eighty page appendix providing detailed listing of the orchestra s programs including the Marathons **BOOK JACKET** **Music in American Crime Prevention and Punishment** Lily E. Hirsch,2012-11-15 A critical examination of the ways in which music is understood and exploited in American law enforcement and justice **Classical Music In America** Joseph Horowitz,2005-03-15 Classical Music in America is a pioneering history by an award winning scholar and leading authority on American symphonic culture Joseph Horowitz argues that classical music in the United States is peculiarly performance driven and he traces a musical trajectory rising to its peak at the close of the nineteenth century and receding after World War I He defines the decades of ascendancy as the quest for an American compositional voice painting vivid vignettes of America s most celebrated performers and such pathbreaking institutions as the New York Philharmonic and the Metropolitan Opera He explores a century of decline characterized by illustrious orchestras conductors and virtuosos mostly foreign born and in a final chapter he exposes a crisis of leadership and suggests new musical directions in our postmodern age As with his acclaimed cultural histories Horowitz here fashions a sweeping narrative backed with personality and incident textured by literature sociology and intellectual history that freshly illuminates the American experience 32 pages of illustrations *Richard Wagner for the New Millennium* M. Brittner-Stull,A. Lubet,G. Wagner,2007-09-17 Please note this is a Palgrave to Order title PTO Stock of this book requires shipment from an overseas supplier It will be delivered to you within 12 weeks A central concern of this study is the relationship between Wagner the artist and Wagner the social phenomenon Many of the essays within explore the most difficult yet most crucial issue in Wagner studies the impact of the composer s problematic world view and complex personal life on his musical dramatic creations **Dvorak's Prophecy: And the Vexed Fate of Black Classical Music** Joseph Horowitz,2021-11-23 A Kirkus Reviews Best Nonfiction Book of 2021 A provocative interpretation of why classical music in America stayed white how it got to be that way and what can be done about it In 1893 the composer Anton n Dvor k prophesied a great and noble school of American classical music based on the negro melodies he had excitedly discovered since arriving in the United States a year before But while Black music would foster popular genres known the world over it never gained a foothold in the concert hall Black composers found few opportunities to have their works performed and white composers mainly rejected Dvor k s lead Joseph Horowitz ranges throughout American cultural history from Frederick Douglass and Huckleberry Finn to George Gershwin s Porgy and Bess and the work of Ralph Ellison searching for explanations Challenging the standard narrative for American classical music fashioned by Aaron Copland and Leonard Bernstein he looks back to literary figures Emerson Melville and Twain to ponder how American music can connect with a usable past The result is a new paradigm that makes room for Black composers including Harry Burleigh Nathaniel Dett William Levi Dawson and Florence Price while giving increased prominence to

Charles Ives and George Gershwin Dvorak's *Prophecy* arrives in the midst of an important conversation about race in America a conversation that is taking place in music schools and concert halls as well as capitols and boardrooms As George Shirley writes in his foreword to the book We have been left unprepared for the current cultural moment Joseph Horowitz explains how we got there and proposes a bigger world of American classical music than what we have known before It is more diverse and more equitable And it is more truthful

*The ^AEnd of Early Music* Bruce Haynes,2007-07-20 Part history part explanation of early music this book also plays devil's advocate criticizing current practices and urging experimentation Haynes a veteran of the movement describes a vision of the future that involves improvisation rhetorical expression and composition

Phallic Frenzy Joseph Lanza,2007-08-01 Ken Russell has made some of the most daring disturbing and beautifully photographed films of all time Drawing from a wealth of historic and literary references Russell's subjects are astounding deranged Ursuline nuns in a 17th century French province the inner demons of Mary Shelley and Lord Byron the sexual angst of Tchaikovsky the emotionally drained life of Rudolph Valentino the messianism of a pinball wizard the fury of lesbian vampires the introspections of prostitutes Russell's movies offer not just brazen sensationalism but food for thought they horrify yet inspire And through it all Russell maintains a simultaneously impish and intellectual sense of humor The first full biography of the director *Phallic Frenzy* is far from a dry film by film analysis It shows how Russell's real life has often been as engaging and vibrant as his film scenarios Here you'll learn how Alan Bates and Oliver Reed compared their penis sizes for the nude wrestling scene in *Women in Love* how Russell disfigured Paddy Chayevsky's script for *Altered States* by having the actors holler out the lines as fast as possible accompanied by spewed food and streams of spittle and how Russell was slated to direct *Evita* starring Liza Minnelli and the creative differences that ensued A madcap tale full of wild ideas surreal situations and a cavalcade of colorful personalities *Phallic Frenzy* is as thrilling a ride as any Ken Russell film

**Music of the Gilded Age** N. Lee Orr,2007-05-30 America's Gilded Age was a time of great musical evolution As the country continued to develop a musical style apart from Europe its church and religious music and opera took on new forms Music as entertainment also evolved with marching bands at public events and the new musicals in theaters This volume presents the composers musicians songwriters instruments and musical forms that uniquely identify the Gilded Age Chapters include Concerts and Symphony orchestras Grand Opera Composers Critics and Conservatories Amateurs and Music at Home Sacred Music Black and White Ragtime Vaudeville and the American Musical Stage Music Politics and the Progressive Movement and Music Industries and Technology

Beethoven's Symphonies and J.S. Dwight Ora Frishberg Saloman,1995 John Sullivan Dwight 1813 1893 the first American critic of art music and the founder of Dwight's *Journal of Music* set a new standard for musical criticism in the 1840s by fostering the American reception of Ludwig van Beethoven's then unfamiliar symphonies Drawing upon extraordinary and painstaking research Ora Frishberg Saloman details the progressive and influential musical vision of the young Dwight offering a dramatic and long overdue corrective to the conservative image of

the critic that has prevailed for most of this century      **Listen Again** Eric Weisbard, 2007-11-01 Collection of essays on the history of pop music      *Journal of the American Musicological Society* American Musicological Society, 1996      *Virtuosi* Mark Mitchell, 2000-11-22 The characters who populate his evocative narrative include not only such famous virtuosi as Franz Liszt Martha Argerich and Vladimir Horowitz but also Ervin Nyiregyhazi the skid row pianist the eccentric Vladimir de Pachmann and Liberace **BOOK JACKET**      **Moral Fire** Joseph Horowitz, 2012-05-22 Joseph Horowitz's absorbing study of four key figures in the history of classical orchestral music in late nineteenth and early twentieth century America is consistently fascinating thought provoking and rewarding This book should be of great interest to anyone who loves music and cares about its place in and meaning to society Mark Volpe Managing Director Boston Symphony Orchestra *Moral Fire* is not only a wonderfully readable book but also a welcome work of scholarship by one of our most astute and discriminating students critics and champions of the classical music tradition in America This book will be welcomed not only by those interested in the history of music in America but also by cultural historians and American Studies specialists for its perceptive insights into U S culture and cultural aspiration at the dawn of the twentieth century Paul S Boyer General Editor The Oxford Encyclopedia of American History In this vivid empathetic book renowned scholar Joseph Horowitz further develops his case that to understand American intellectual and cultural history one must understand Americans deep engagement with music in the nineteenth and early twentieth centuries Despite their different backgrounds and mindsets the four figures profiled in *Moral Fire* all reveal the impulses and contradictions of Gilded Age culture through their involvement with music Higginson Langford Krehbiel and Ives were all intensely romantic yet devoted to moralism and uplift democratic in spirit and agenda yet refined and sophisticated Victorian yet modern *Moral Fire* helps readers understand why the much misunderstood Gilded Age in reality ranks as an especially creative and formative period in American thought and culture Alan Lessoff editor *Journal of the Gilded Age and Progressive Era*      **Opera at the Bandstand** George W. Martin, 2013-12-05 In *Opera at the Bandstand Then and Now* George W Martin surveys the role of concert bands during the nineteenth and early twentieth centuries in making contemporary opera popular He also chronicles how in part they lost their audience in the second half of the twentieth century by abandoning operatic repertory Martin begins with the Dodworth bands in New York City from the 1850s and moves to the American tour of French conductor and composer Louis Antoine Jullien bandmaster Patrick S Gilmore's jubilee festivals the era of John Philip Sousa from 1892 to 1932 performances of the Goldman Band of New York City from 1920 to 2005 and finally the wind ensembles sparked by Frederick Fennell He illustrates the degree to which operatic material comprised these bands overall repertory and provides detailed programs in the appendixes *Opera at the Bandstand* describes how the technological advancements sweeping the country such as radio automobiles recordings television and air conditioning along with changes in demographics affected the country's musical life It will appeal to bandmasters and their players as well as those with an interest in American history music popular

culture and opera      When Opera Meets Film Marcia J. Citron, 2010-05-27 Opera can reveal something fundamental about a film and film can do the same for an opera argues Marcia J Citron Structured by the categories of Style Subjectivity and Desire this volume advances our understanding of the aesthetics of the opera film encounter Case studies of a diverse array of important repertoire including mainstream film opera film and postmodernist pastiche are presented Citron uses Werner Wolf s theory of intermediality to probe the roles of opera and film when they combine The book also refines and expands film music functions and details the impact of an opera s musical style on the meaning of a film Drawing on cinematic traditions of Hollywood France and Britain the study explores Coppola s Godfather trilogy Jewison s Moonstruck Nichols s Closer Chabrol s La C r monie Schlesinger s Sunday Bloody Sunday Boyd s Aria and Ponnelle s opera films      A Century of Recorded Music Timothy Day, 2000-01-01 Looks at the history of recording technology and its effect on music including artistic performance listening habits and audience participation      *The Violin* Mark Katz, 2006-02-09 The violin was first mentioned in a book in the sixteenth century An abundant and diverse literature on the instrument has grown since then and a complete general guide to these materials has not been produced in the modern era The last Edward Heron Allen s De Fidiculis Bibliographia was published in 1894 This book fills that void organizing and annotating information on the violin from a variety of fields and sources It provides a comprehensive though selective guide to all facets of the instrument The book is divided into 4 main parts Reference and General Studies Acoustics and Construction Violin Playing Performance Practice and Music and Violinists Composers and Violin Teachers It will serve as a ready reference for students and scholars and is a welcome addition to the esteemed Routledge Music Bibliography series      Glenn Gould: The Performer in the Work Kevin Bazzana, 1997-11-13 The first detailed study of the great Canadian pianist broadcaster writer and composer Glenn Gould 1932 1982 The book incorporates most of the existing literature on Gould and offers a comprehensive and thoroughly researched portrait of the musician Includes a Sony Classical CD of Gould s performances 41 music examples 3 figures 8 b w plates

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