# JAMES HARDING

# The Ox on the Roof

Scenes from musical life in Paris
in the Twenties

# The Ox On The Roof Scenes From Musical Life In Paris In The Twenties

Carl B. Schmidt

#### The Ox On The Roof Scenes From Musical Life In Paris In The Twenties:

**The Ox on the Roof** James Harding, 1972 The ox on the roof: scenes from musical life in Paris in the twenties James Making Jazz French Jeffrey H. Jackson, 2003-08-05 DIVA history of jazz in interwar France concentrating on the ways this originally American music was integrated into French culture div French Music Since Berlioz Caroline Potter, 2017-07-05 French Music Since Berlioz explores key developments in French classical music during the nineteenth and twentieth centuries This volume draws on the expertise of a range of French music scholars who provide their own perspectives on particular aspects of the subject D dre Donnellon's introduction discusses important issues and debates in French classical music of the period highlights key figures and institutions and provides a context for the chapters that follow The first two of these are concerned with opera in the nineteenth and twentieth centuries respectively addressed by Thomas Cooper for the nineteenth century and Richard Langham Smith for the twentieth Timothy Jones's chapter follows which assesses the French contribution to those most Germanic of genres nineteenth century chamber music and symphonies The quintessentially French tradition of the nineteenth century salon is the subject of James Ross's chapter while the more sacred setting of Paris s most musically significant churches and the contribution of their organists is the focus of Nigel Simeone s essay The transition from the nineteenth to the twentieth century is explored by Roy Howat through a detailed look at four leading figures of this time Faur Chabrier Debussy and Ravel Robert Orledge follows with a later group of composers Satie Les Six and examines the role of the media in promoting French music The 1930s and in particular the composers associated with Jeune France are discussed by Deborah Mawer while Caroline Potter investigates Parisian musical life during the Second World War The book closes with two chapters that bring us to the present day Peter O Hagan surveys the enormous contribution to French music of Pierre Boulez and Caroline Potter examines trends since 1945 Aimed at teachers and students of French music history as well as performers and the inquisitive concert and opera goer French Music Since Judson Dance Theater Ramsay Burt, 2006-09-27 The Judson Dance Theatre Berlioz is an essential companion for an explores the work and legacy of one of the most influential of all dance companies which first performed at the Judson Memorial Church in downtown Manhattan in the early 1960s There a group of choreographers and dancers including future well known artists Twyla Tharp Carolee Schneemann Robert Morris Trisha Brown Yvonne Rainier and others created what came to be known as postmodern dance Taking their cues from the experiments of Merce Cunningham they took movements from everyday life walking running gymnastics to create dances that influenced not only future dance work but also minimalism in music and art as well as the wedding of dance and speech in solo performance pieces Judson's legacy has been explored primarily in the work of dance critic Sally Banes in a book published in the 1980s Although the dancers from the so called Judson School continue to perform and create new works and their influence continues to grow from the US to Europe and beyond there has not been a book length study in the last two decades that discusses this work in a broader context of

cultural trends Burt is a highly respected dance critic and historian who brings a unique new vision to his study of the Judson dancers and their work which will undoubtedly influence the discussion of these seminal figures for decades to come Performative Traces Judson Dance Theatre and Its Legacy combines history performance analysis theory and criticism to give a fresh view of the work of this seminal group of dancers It will appeal to students of dance history theory and practice as well as all interested in the avant grade arts and performance practice in the 20th century **Renegotiating French Identity** Jane F. Fulcher, 2018-04-19 In Renegotiating French Identity Jane Fulcher addresses the question of cultural resistance to the German occupation and Vichy regime during the Second World War specifically by addressing the role of **Entrancing Muse** Carl B. Schmidt, 2001 Lavishly illustrated the volume includes a complete discography and an music exhaustive summary of Poulenc's concert tours as well as a list of portraits and drawings Jacket Saint-John Perse Roger French Musical Culture and the Coming of Sound Cinema Hannah Lewis, 2018-09-05 In French Musical Little, 1976 Culture and the Coming of Sound Cinema author Hannah Lewis argues that debates about sound film resonated deeply within French musical culture of the early 1930s and conversely that discourses surrounding French musical styles and genres shaped cinematic experiments during the transition to sound Les Six Robert Shapiro, 2014-07-01 The absorbing comprehensive story of an absolutely unique experiment in classical music involving many key figures of the Dada and Surrealist movements Les Six were a group of talented composers who came together in a unique collaboration that has never been matched in classical music and here their remarkable story is told for the first time A musical experiment originally conceived by Erik Satie and then built upon by Jean Cocteau Les Six were also born out of the shock of the German invasion of France in 1914 an avant garde riposte to German romanticism and Wagnerism Les Six were all and still are respected in music circles but under the aegis of Cocteau they found themselves moving among a whole new milieu the likes of Picasso Ren Clair Blaise Cendrars and Maurice Chevalier all appear in the story But the story of Les Six goes on long after the heyday of Bohemian Paris the group never officially disbanded and it was only in the last 20 years that the last member died moreover their spouses descendents and associates are still active ensuring that the remarkable legacy of this unique The Creative Labor of Music Patronage in Interwar France Louis K. Epstein, 2022 Challenges the group survives 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 Op ra 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 Music in the Early Twentieth Century Richard Taruskin, 2006-08-14 Music in the Early Twentieth Century the fourth volume in Richard Taruskin's history looks at the first half of the twentieth century from the beginnings of Modernism in the last decade of the nineteenth century right up to the end of World War II Taruskin discusses modernism in Germany and France as reflected in the work of Mahler Strauss Satie and Debussy the modern ballets of Stravinsky the use of twelve tone technique in the years following World War I the music of Charles Ives the influence of peasant songs on Bela Bartok Stravinsky s neo classical phase and the real beginnings of 20th century music the vision of America as seen in the works of such composers as W C Handy George Gershwin and Virgil Thomson and the impact of totalitarianism on the works of a range of musicians from Toscanini to Shostakovich Music, Books on Music, and Sound Recordings Library of Congress, 1986 Library of Congress Catalog Library of Congress, 1973 A cumulative list of works represented by Library of Congress printed cards From the Erotic to the Demonic : On Critical Musicology Derek B. Scott Chair of Music University of Salford, 2003-03-11 From the Erotic to the Demonic On Critical Musicology demonstrates how different musical styles construct ideas of class sexuality and ethnic identity. This book will serve as a model for musicologists who want to take a postmodern approach to their inquiries The clear and lively arguments are supported by ninety musical examples taken from such diverse sources as opera symphonic music jazz and nineteenth and twentieth century popular songs Derek Scott offers new insights on a range of high and low musical styles and the cultures that produced them

**From the Erotic to the Demonic** Derek B. Scott,2003-03-27 From the Erotic to the Demonic demonstrates how different musical styles construct ideas of class sexuality and ethnic identity This book will serve as a model for musicologists who want to take a postmodern approach to their inquiries The clear and lively arguments are supported by ninety musical examples taken from such diverse sources as opera symphonic music jazz and nineteenth and twentieth century popular songs Derek Scott offers new insights on a range of high and low musical styles and the cultures that produced them *The Oxford History of Western Music* Richard Taruskin, Christopher Howard Gibbs, 2019 Takes students beyond the who what and

when exploring the how and why behind the story of Western MusicNow in its second edition this text immerses students in the engaging story of the Western musical tradition By emphasizing the connections among works both within cultural eras and across time and place the text goes beyond a basic retelling of the music's history to build students ability to listen critically to key works The Oxford History of Western Music College Edition is a complete program for building students understanding and appreciation of the classical canon Le Tumulte Noir Jody Blake, 1999-01-01 Jody Blake demonstrates in this book that although the impact of African American music and dance in France was constant from 1900 to 1930 it was not unchanging This was due in part to the stylistic development and diversity of African American music and dance from the prewar cakewalk and ragtime to the postwar Charleston and jazz Successive groups of modernists beginning with the Matisse and Picasso circle in the 1900s and concluding with the Surrealists and Purists in the 1920s constructed different versions of la musique and la danse negre Manifested in creative and critical works these responses to African American music and dance reflected the modernists varying artistic agendas and historical climates Sounding French Colin Thomas Roust,2007 **Opera after 1900** Margaret Notley, 2017-07-05 The articles reprinted in this volume treat operas as opera and from some sort of critical angle none of the articles uses methodology appropriate for another kind of musical work Additional criteria used in selecting the articles were that they should not have been reprinted widely before and that taken together they should cover an extended array of significant operas and critical guestions about them Trends in Anglophone scholarship on post 1900 opera then determined the structure of the volume The anthologized articles are organized according to the place of origin of the opera discussed in each of them the introduction however follows a thematic approach Themes considered in the introduction include questions of genre and reception perspectives on librettos and librettists words lyricism and roles of the orchestra and modernism and other political contexts

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