

The Life and Music of George Antheil 1900-1959

Linda Whitesitt



**UMI Research Press
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The Life And Music Of George Antheil 1900 1959

Kathleen Armour



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The Soundscape of Modernity Emily Thompson, 2004-09-17 A vibrant history of acoustical technology and aural culture in early twentieth century America In this history of aural culture in early twentieth century America Emily Thompson charts dramatic transformations in what people heard and how they listened What they heard was a new kind of sound that was the product of modern technology They listened as newly critical consumers of aural commodities By examining the technologies that produced this sound as well as the culture that enthusiastically consumed it Thompson recovers a lost dimension of the Machine Age and deepens our understanding of the experience of change that characterized the era Reverberation equations sound meters microphones and acoustical tiles were deployed in places as varied as Boston's Symphony Hall New York's office skyscrapers and the soundstages of Hollywood The control provided by these technologies however was applied in ways that denied the particularity of place and the diverse spaces of modern America began to sound alike as a universal new sound predominated Although this sound clear direct efficient and nonreverberant had little to say about the physical spaces in which it was produced it speaks volumes about the culture that created it By listening to it Thompson constructs a compelling new account of the experience of modernity in America

Music and Literary Modernism Robert P. McParland, 2009-10-02 In *Music and Literary Modernism* the intersections of music literature and language are examined by an international group of scholars who engage in studies of modernist art and practice The essays collected here present the significant place of music in the writing of T S Eliot Ernest Hemingway James Joyce James Weldon Johnson Mina Loy Stephen Mallarmé Ezra Pound Marcel Proust Gertrude Stein Wallace Stevens and Virginia Woolf as well as the importance of literary art for composers such as George Antheil Pierre Boulez Olivier Messiaen and The Beatles Contributors explore the role of music and literary modernism in the postmodern sublime sound and music in language the

uneasy alliance of jazz and pop song in high modernist work the Beatles as modernists and other topics This is a revised and updated second edition **Music and Technology in the Twentieth Century** Hans-Joachim Braun,2002-09-16 Braun Universitat der Bundeswehr presents 13 contributions by scholars in two fields of history musicology and technology Topics include the role of Yamaha in Japan s musical development the social construction of the synthesizer the player piano as a precursor of computer music the musical role of airplanes and locomotives the origins of the 45 RPM record violin vibrato and the phonograph Jimi Hendrix the aesthetic challenge of sound sampling and others Originally published in 2000 as I Sing the Body Electric Music and Technology in the 20th Century Annotation copyrighted by Book News Inc Portland OR

Acrobatic Modernism from the Avant-Garde to Prehistory Jed Rasula,2020-02-27 This is a book about artistic modernism contending with the historical transfigurations of modernity As a conscientious engagement with modernity s restructuring of the lifeworld the modernist avant garde raised the stakes of this engagement to programmatic explicitness But even beyond the vanguard the global phenomenon of jazz combined somatic assault with sensory tutelage Jazz like the new technologies of modernity re calibrated sensory ratios The criterion of the new as self making also extended to names pseudonyms and heteronyms The protocols of modernism solicited a pragmatic arousal of bodily sensation as artistic resource validating an acrobatic sensibility ranging from slapstick and laughter to the pathos of bereavement Expressivity trumped representation The artwork was a diagram of perception not a mimetic rendering For artists the historical pressures of altered perception provoked new models and Ezra Pound s slogan Make It New became the generic rallying cry of renovation The paradigmatic stance of the avant garde was established by Futurism but the discovery of prehistoric art added another provocation to artists Paleolithic caves validated the spirit of all over composition unframed and dynamic Geometric abstraction Constructivism and Purism and Surrealism were all in quest of a new mythology Making it new yielded a new pathos in the sensation of radical discrepancy between futurist striving and remotest antiquity The Paleolithic cave and the USSR emitted comparable siren calls on behalf of the remote past and the desired future As such the present was suffused with the pathos of being neither but subject to both Unsettled Scores Sally Bick,2019-12-20 The Hollywood careers of Aaron Copland and Hanns Eisler brought the composers and their high art sensibility into direct conflict with the premier producer of America s potent mass culture Drawn by Hollywood s potential to reach and edify the public Copland and Eisler expertly wove sophisticated musical ideas into Hollywood and each in their own distinctive way left an indelible mark on movie history Sally Bick s dual study of Copland and Eisler pairs interpretations of their writings on film composing with a close examination of their first Hollywood projects Copland s music for *Of Mice and Men* and Eisler s score for *Hangmen* Also Die Bick illuminates the different ways the composers treated a film score as means of expressing their political ideas on society capitalism and the human condition She also delves into Copland s and Eisler s often conflicted attempts to adapt their music to fit Hollywood s commercial demands an enterprise that took place even as they wrote hostile critiques of the film industry

Sublime Noise Josh Epstein, 2014-12-15 What is the significance of noise in modernist music and literature When Stravinsky's Rite of Spring premiered in Paris in 1913 the crowd rioted in response to the harsh dissonance and jarring rhythms of its score This was noise not music In Sublime Noise Josh Epstein examines the significance of noise in modernist music and literature How and why did composers and writers incorporate the noises of modern industry warfare and big city life into their work Epstein argues that as the creative class engaged with the racket of cityscapes and new media they reconsidered not just the aesthetic of music but also its cultural effects Noise after all is more than a sonic category it is a cultural value judgment a way of abating and categorizing the sounds of a social space or of new music Pulled into dialogue with modern music's innovative rhythms noise signaled the breakdown of art's autonomy from social life even the old favorites of Beethoven and Wagner took on new cultural meanings when circulated in noisy modern contexts The use of noise also opened up the closed space of art to the pressures of publicity and technological mediation Building both on literary cultural studies and work in the new musicology Sublime Noise examines the rich material relationship that exists between music and literature Through close readings of modernist authors including James Joyce T S Eliot Edith Sitwell E M Forster and Ezra Pound and composers including George Antheil William Walton Erik Satie and Benjamin Britten Epstein offers a radically contemporary account of musical literary interactions that goes well beyond pure formalism This book will be of interest to scholars of Anglophone literary modernism and to musicologists interested in how music was given new literary and cultural meaning during that complex interdisciplinary period

Hedy Lamarr Ruth Barton, 2010-08-13 This true story of a Hollywood sex symbol's tumultuous life is a real page turner Now here is a book that would make a great movie London Daily Mail Hedy Lamarr's life was punctuated by salacious rumors and public scandal but it was her stunning looks and classic Hollywood glamour that continuously captivated audiences Born Hedwig Kiesler she escaped an unhappy marriage with arms dealer Fritz Mandl in Austria to try her luck in Hollywood where her striking appearance made her a screen legend Her notorious nude role in the erotic Czech film Ecstasy as well as her work with Cecil B DeMille Samson and Delilah Walter Wanger Algiers and studio executive Louis B Mayer catapulted her alluring and provocative reputation as a high profile sex symbol In this biography Ruth Barton explores the many facets of the screen legend including her life as an inventor Working with avant garde composer and film scorer George Antheil Lamarr helped to develop and patent spread spectrum technology which is still used in mobile phone communication However despite her screen persona and scientific success Lamarr's personal life included a string of failed marriages a lawsuit against her publisher regarding her sensational autobiography and shoplifting charges that made her infamous beyond her celebrity Drawing on extensive research into both the recorded truths of Lamarr's life and the rumors that made her notorious Barton recognizes Lamarr's contributions to both film and technology while revealing the controversial and conflicted woman underneath

The Player Piano and Musical Labor Allison Rebecca Wentz, 2022-06-14 By the early 20th century the machine aesthetic was a well established

and dominant interest that fundamentally transformed musical performance and listening practices While numerous scholars have examined this aesthetic in art and literature musical compositions representing industrialized labor practices and the role of the machine in music remain largely unexplored Moreover in recounting the history of machines in musical recording and reproduction scholars often tend to emphasize the phonograph rather than player piano despite the latter's prominence within the newly established musical marketplace Machines and their music influenced multiple areas of early 20th century musical culture from film scores to popular music and even the concert hall But the opposite was also true industrialized labor practices changed the musical marketplace and musical culture as a whole As consumers accepted mechanical replacements for what previously required an active human laborer ghostly mechanical performers labored tirelessly in parlors businesses and even concert halls Although the player piano failed to maintain a stronghold in the recorded music marketplace after 1930 the widespread acceptance of recording technologies as media for storing and enjoying music indicates a much more fundamental societal shift This book explores that shift examining the rise and fall of the player piano in early 20th century society and connecting it to the digital technologies of today *Circle of Winners* Denise Von Glahn, 2023-08-01 An essential high culture institution the John Simon Guggenheim Memorial Foundation has both supported and molded American musical culture Denise Von Glahn examines the Foundation and its immense influence from the organization's prehistory and origins through the onset of World War II Funded by the Guggenheim mining fortune the Foundation took early shape from the efforts of Carroll Wilson Frank Aydelotte and Henry Allen Moe three Rhodes Scholars who initially struggled to envision and implement the organization's ambitious goals Von Glahn also examines the career of the longtime musical advisor Thomas Whitney Surette while profiling early awardees Aaron Copland Ruth Crawford Seeger William Grant Still Roger Sessions George Antheil and Carlos Ch vez She examines the processes behind their selection their values and aesthetics and their relationships with the insiders and others who championed their work *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

Proof Through the Night Glenn Watkins, 2003 An entertaining cultural history of music during World War I covering all the major European nations as well as the United States in both classical and popular genres The book is lavishly illustrated and includes a CD

Yeats Annual No 7 Warwick Gould, 2016-07-27 The essays in Yeats Annual No 7 are dedicated to the memory of Richard Ellmann one of the great pioneer critics of W B Yeats They have been contributed by distinguished colleagues and friends of Richard Ellmann chosen on his advice The volume also contains much new material by Yeats himself a new and virtually complete early draft of his novel *The Speckled Bird* here entitled *The Lilies of the Lord* and two new poems from *The Flame of the Spirit* manuscript book given to Maud Gonne in 1981

Handbook of International Futurism Günter Berghaus, 2018-12-17 The Handbook of International Futurism is the first reference work ever to presents in a comparative fashion all media and countries in which the movement initiated by F T Marinetti in 1909 exercised a particularly noteworthy influence The handbook offers a synthesis of the state of scholarship regarding the international radiation of Futurism and its influence in some fifteen artistic disciplines and thirty eight countries While acknowledging the great achievements of the movement in the visual and literary arts of Italy and Russia it treats Futurism as an international multidisciplinary phenomenon that left a lasting mark on the manifold artistic manifestations of the early twentieth century avant garde Hundreds of artists who in some phase in their career absorbed Futurist ideas and stylistic devices are presented in the context of their national traditions their international connections and the media in which they were predominantly active The handbook acts as a kind of multi disciplinary geographical encyclopaedia of Futurism and gives scholars with varying levels of experience a detailed overview of all countries and disciplines in which the movement had a major impact

Untwisting the Serpent Daniel Albright, 2000 Modernist art often seems to give more frustration than pleasure to its audience Daniel Albright shows that this perception arises partly because we usually consider each art form in isolation rather than collaboration

Opera

Guy A. Marco, 2002-05-03 Opera is the only guide to the research writings on all aspects of opera This second edition presents 2 833 titles over 2 000 more than the first edition of books parts of books articles and dissertations with full bibliographic descriptions and critical annotations Users will find the core literature on the operas of 320 individual composers and details of operatic life in 43 countries All relevant works through to November 1999 have been considered covering more than fifteen years of literature since the first edition was published Beethoven's Century Hugh Macdonald, 2008 World renowned musicologist Hugh Macdonald draws together many of his richest essays on music from Beethoven's time into the early 20th century The essays address perennial questions of what music meant to the composer and his audiences and how it was intended to be played **American Opera** Elise Kuhl Kirk, 2001 A treasure trove of information American Opera sketches musical traits and provides plot summaries descriptions of sets and stagings and biographical details on performers composers and librettists for more than 100 American operas 86 photos **Music and Modern Art** James Leggio, 2014-07-16 Music and Modern Art adopts an interdisciplinary approach to the relationship between these two fields of creative endeavor

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