ARTISTOPERAS
OF
PETZNER
KRENEK
AND
HINDEMITH

POLITICS AND THE ARTEST

Claire Taylor-Jay

Am Authgrate Block

Marc Weiner

The Artist-Operas of Pfitzner, Krenek and Hindemith Claire Taylor-Jay, 2017-07-05 This is the first book length study of the genre of artist opera in which the work's central character is an artist who is uncomfortable with his place in the world It investigates how three such operas Pfitzner's Palestrina 1915 Krenek's Jonny spielt auf 1926 and Hindemith's Mathis der Maler 1935 contributed to the debate in early twentieth century Germany about the place of art and the artist in modern society and examines how far the artist character may be taken as functioning as a persona for the real composer of the work Because of their concern with the place of art within society the works are also engaged with inherently political questions and each opera is read in the light of the political context of its time conservatism circa World War I Americanism and democracy and the rise of National Socialism "The Artist-Operas of Pfitzner, Krenek and Hindemith " Claire Taylor-Jay, 2017-07-05 This is the first book length study of the genre of artist opera in which the work s central character is an artist who is uncomfortable with his place in the world It investigates how three such operas Pfitzner's Palestrina 1915 Krenek's Jonny spielt auf 1926 and Hindemith's Mathis der Maler 1935 contributed to the debate in early twentieth century Germany about the place of art and the artist in modern society and examines how far the artist character may be taken as functioning as a persona for the real composer of the work Because of their concern with the place of art within society the works are also engaged with inherently political questions and each opera is read in the light of the political context of its time conservatism circa World War I Americanism and democracy and the rise of National Socialism Paul Hindemith Stephen Luttmann, 2013-01-11 Paul Hindemith A Research and Information Guide is an annotated bibliography concerning both the nature of primary sources related to the composer and the scope and significance of the secondary sources which deal with him his compositions and his influence as a musician and teacher The second edition includes research published since the publication of the first edition and provides electronic resources Masculinity and Western Musical Practice Kirsten Gibson, 2017-07-05 How have men used art music How have they listened to and brandished the musical forms of the Western classical tradition and how has music intervened in their identity formations This collection of essays addresses these questions by examining some of the ways in which men music and masculinity have been implicated with each other since the Middle Ages Feminist musicologies have already dealt extensively with music and gender from the phallocentric tendencies of the Western tradition to the explicit marginalization of women from that tradition This book builds on that work by turning feminist critical approaches towards the production rhetorical engagement and subversion of masculinities in twelve different musical case studies In other disciplines within the arts and humanities men s studies is a well established field Musicology has only recently begun to address critically music s engagement with masculinity and as a result has sometimes thereby failed to recognize its own discursive misogyny This book does not seek to cover the field comprehensively but rather to explore in detail some of the ways in which musical practices do the cultural work of

masculinity The book is structured into three thematic sections effeminate and virile musics and masculinities national masculinities national musics and identities voices discourses Within these themes the book ranges across a number of specific topics late medieval masculinities early modern discourses of music masculinity and medicine Renaissance Italian masculinities eighteenth nineteenth and early twentieth century ideas of creativity gender and canonicity masculinity imperialist and nationalist ideologies in the nineteenth century and constructions of the masculine voice in late nineteenth and twentieth century opera and song While the case studies are methodologically disparate and located in different historical and geographical locations they all share a common conc Crisis Sascha Bru, Kate Kangaslahti, Li Lin, Iveta Slavkova, David Avers, 2022-09-06 Notions of crisis have long charged the study of the European avant garde and modernism reflecting the often turbulent nature of their development Throughout their history the avant garde and modernists have both confronted and instigated crises be they economic or political aesthetic or philosophical collective or individual local or global short or perennial The seventh volume in the series European Avant Garde and Modernism Studies addresses the myriad ways in which the avant garde and modernism have responded and related to crisis from the late nineteenth to the twenty first century How have Europe s avant garde and modernist movements given aesthetic shape to their crisis laden trajectory Given the many different watershed moments the avant garde and modernism have faced over the centuries what common threads link the critical points of their development Alternatively what kinds of crises have their experimental practices and critical modes yielded The volume assembles case studies reflecting upon these questions and more from across all areas of avant garde and modernist activity including visual art literature music architecture photography theatre performance curatorial practice fashion and design Modernism and the Cult of Mountains: Music, Opera, Cinema Christopher Morris, 2016-04-15 Adopting and transforming the Romantic fascination with mountains modernism in the German speaking lands claimed the Alps as a space both of resistance and of escape This new cult of mountains reacted to the symptoms and alienating forces associated with modern culture defining and reinforcing models of subjectivity based on renewed wholeness and an aggressive attitude to physical and mental health The arts were critical to this project none more so than music which occupied a similar space in Austro German culture autonomous pure sublime In Modernism and the Cult of Mountains opera serves as a nexus shedding light on the circulation of contesting ideas about politics nature technology and aesthetics Morris investigates operatic representations of the high mountains in German modernism showing how the liminal quality of the landscape forms the backdrop for opera s reflexive engagement with the identity and limits of its constituent media not least music This operatic reflexivity in which the very question of music s identity is repeatedly restaged invites consideration of musical encounters with mountains in other genres and Morris shows how these issues resonate in Strauss's Alpine Symphony and in the Bergfilm mountain film By using music and the ideology of mountains to illuminate aspects of each other Morris makes an original and valuable contribution to the critical study of modernism

Symphonic Aspirations Karen Painter, 2008-01-15 Can music be political Germans have long claimed the symphony as a pillar of their modern national culture By 1900 the critical discourse on music particularly symphonies rose to such prominence as to command front page news With the embrace of the Great War the humiliation of defeat and the ensuing economic turmoil music evolved from the most abstract to the most political of the arts Even Goebbels saw the symphony as a tool of propaganda More than composers or musicians critics were responsible for this politicization of music aspiring to change how music was heard and understood Once hailed as a source of individual heroism the symphony came to serve a communal vision Karen Painter examines the politicization of musical listening in Germany and Austria showing how nationalism anti Semitism liberalism and socialism profoundly affected the experience of serious music Her analysis draws on a vast collection of writings on the symphony particularly those of Mahler and Bruckner to offer compelling evidence that music can and did serve ideological ends She traces changes in critical discourse that reflected but also contributed to the Opera after 1900 Margaret Notley, 2017-07-05 historical conditions of the fin de siecle World War I and the Nazi regime 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 questions 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 Historical Dictionary of Opera Scott L. Balthazar, 2013-07-05 Opera has been around ever since the late 16th century and it is still going strong in the sense that operas are performed around the world at present and known by infinitely more persons than just those who attend performances On the other hand it has enjoyed periods in the past when more operas were produced to greater acclaim Those periods inevitably have pride of place in this Historical Dictionary of Opera as do exceptional singers and others who combine to fashion the opera whether or not they appear on stage But this volume looks even further afield considering the cities which were and still are opera centers literary works which were turned into librettos and types of pieces and genres While some of the former can be found on the web or in other sources most of the latter cannot and it is impossible to have the whole picture without them Indeed this book has an amazingly broad scope The dictionary section with about 340 entries covers the topics mentioned above but obviously focuses most on composers not just the likes of Mozart Verdi and Wagner but others who are scarcely remembered but made notable contributions Of course there are the divas but others singers as well and some of the most familiar operas Don Giovanni Tosca and more Technical terms also abound and reference to different genres from antimasque to zarzuela Since

opera has been around so long the chronology is rather lengthy since it has a lot of ground to cover and the introduction sets the scene for the rest This book should not be an end but rather a beginning so it has a substantial bibliography for readers seeking more specific or specialized works It is an excellent access point for readers interested in opera Literacy in Music Beth Christensen, Erin Conor, Marian Ritter, 2018-01-01 Information Literacy in Music An Instructor s Companion is a practical guide to information literacy instruction for busy librarians and music faculty. This book contains examples of course integrated assignments designed to help postsecondary music students develop foundational skills in information literacy These assignments have been solicited from experienced librarians and faculty across the United States and they represent a broad spectrum of approaches to music research from historical to applied studies Be inspired by new and creative solutions to students information literacy challenges and by the many examples of successful collaborations between librarians and music faculty Opera: The Basics Denise Gallo, 2013-01-11 Opera The Basics offers an excellent introduction to four centuries of opera Its easy to follow sections explore topics including the origins of opera basic terminology the history of major opera genres including serious opera comic opera semi serious opera and vernacular opera With key notes discography and videography this is the ideal book for students and interested listeners who want to learn more about this important musical genre **Undertones of Insurrection** Marc Weiner, 2017-09-29 A basic tenet of literary studies is that aesthetic structures are politically significant because they represent an artist s response to the political implications of cultural codes with which the recipient of the modern work is also acquainted This tenet provides the basis for the ideological associations attending the appearance of music in the modern German narrative With his understanding of the arts as involved in often unacknowledged ideological forces within a culture Marc Weiner's Undertones of Insurrection bridges the gap between the New Musicology's rewarding infusion of modern cultural and literary theory into the study of music politically insightful examinations of narrative structures in the modern novel and the methodologically conservative area of musical literary relations in Germanic Studies In other words the questions it raises are different from those pursued in most examinations of music and literature because previous works of this kind concerning the literature of German speaking Europe have often disregarded social concerns in general and political issues in particular Ranging from 1900 to Doctor Faustus 1947 Weiner study sets the stage by examining public debates that conflated such issues as national identity racism populism the role of the sexes and xenophobia with musical texts In the literary analyses that follow Weiner discusses both obvious connections between music and sociopolitical issues Hesse's equation of jazz and insurrection in Steppenwolf and covert ones the suppression of music in Death in Venice and the use of politically charged musical subtexts in Werfel's Verdi and Schnitzler's Rhapsody By uncovering the ideological agendas informing cultural practice in modernist Germany Undertones of Insurrection calls for a reevaluation of the function of music in the modern German narrative Music, Theatre and Politics in Germany Nikolaus Bacht, 2006 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 Narratives of Identity in Alban Berg's 'Lulu' Silvio J. dos Santos, 2014 This book explores the crossroads between autobiographical narratives and musical composition in Alban Berg's Lulu unveiling aspects of encoded social customs gender identity and personal experiences within musical structures Exploring the crossroads between autobiographical narrative and musical composition this book examines Berg s transformation of Frank Wedekind's Erdgeist and Die Bichse der Pandora the plays used in the formation of the libretto for Lulu according to notions of gender identity social customs and the aesthetics of modernity in the Vienna of the 1920s and 1930s While Berg modernized several aspects of the plays and incorporated serial techniques of composition from Arnold Schoenberg he never let go of the idealistic Wagnerian perspectives of his youth In fact he went as far as reconfiguring aspects of Richard Wagner's life as an ideal identity to beplayed out in the compositional process In composing the opera Berg also reflected on the most important cultural figures in fin de si cle Vienna that affected his worldview including Karl Kraus Emil Lucka Otto Weininger andothers Combining analysis of Berg's correspondence numerous sketches for Lulu and the finished work with interpretive models drawn from cultural studies and philosophy this book elucidates the ways in which Berg grappled at the end of his life with his self image as an incorrigible romantic and explains aspects of his musical language that have been considered strange or anomalous in Berg scholarship Silvio I dos Santos isassistant professor of musicology at the University of Florida Music Into Fiction Theodore Ziolkowski, 2017 Illuminates unexplored dimensions of the music literature relationship and the sometimes unrecognized talents of certain famous writers and composers This book deals with three aspects that have been neglected in the burgeoning field of music and literature The First Movement of the book considers writers from German Romanticism to the present who like Robert Schumann first saw themselves as writers before they turned to composition or like E T A Hoffmann and Anthony Burgess sought careers in music before becoming writers It also considers the few operatic composers such as Richard Wagner and Arnold Schoenberg who wrote their own libretti The Second Movement turns to literary works based specifically on musical compositions This group includes first and more generally prose works whose author chose a specific usical form such as sonata or fugue as an organizational model And second it includes novels based structurally or thematically on specific compositions such as Bach s Goldberg Variations The Finale concludes with aunique case efforts by modern composers to render musically the compositions described in detail by Thomas Mann in his novel Doktor Faustus This book which addresses itself to readers interested generally in music and literature and is written in a reader friendly style draws attention to unexplored dimensions of the music literature relationship and to the sometimes unrecognized talents of certain writers and composers Theodore Ziolkowski is Professor Emeritus of German and Comparative Literature Princeton University Noir Urbanisms Gyan Prakash, 2010-09-27 Dystopic imagery has figured prominently in modern depictions of the urban landscape The city is often

portrayed as a terrifying world of darkness crisis and catastrophe Noir Urbanisms traces the history of the modern city through its critical representations in art cinema print journalism literature sociology and architecture It focuses on visual forms of dystopic representation because the history of the modern city is inseparable from the production and circulation of images and examines their strengths and limits as urban criticism Contributors explore dystopic images of the modern city in Germany Mexico Japan India South Africa China and the United States Their topics include Weimar representations of urban dystopia in Fritz Lang s 1927 film Metropolis 1960s modernist architecture in Mexico City Hollywood film noir of the 1940s and 1950s the recurring fictional destruction of Tokyo in postwar Japan's sci fi doom culture the urban fringe in Bombay cinema fictional explorations of urban dystopia in postapartheid Johannesburg and Delhi s out of control and media saturated urbanism in the 1980s and 1990s What emerges in Noir Urbanisms is the unsettling and disorienting alchemy between dark representations and the modern urban experience In addition to the editor the contributors are David R Ambaras James Donald Rub n Gallo Anton Kaes Ranjani Mazumdar Jennifer Robinson Mark Shiel Ravi Sundaram William M Tsutsui and Li **Political Philosophy in Motion *.mkv** Dan Dungaciu, 2019-01-18 This book approaches the visual clues acknowledged by political philosophy interested in the relationship of the philosophy and the politics of film It also expresses and highlights a precise way of looking at things indicating a frame able to verify the domain s themes and constructs in order not only to offer some illustrating insights but also to provide reflections able to re define the relationship between film and political philosophy It will appeal to the wider academic community PhD students professors and researchers with an interest in political philosophy postmodern philosophy media studies and cultural studies Music After Hitler. 1945-1955 Toby Thacker, 2007 The political control of music in the Third Reich has been analysed from several perspectives and with ever increasing sophistication Toby Thacker asks how and why music was controlled in Germany under Allied Occupation from 1945 1949 and in the early years of semi sovereignty between 1949 and 1955 The re education of Germany after the Hitler years was a unique historical experiment and the place of music within this is explored here for the first time

Philosophical-Political Hecate-isms Dan Dungaciu,2016-02-29 This book introduces a new conceptual category to philosophical and political discourse namely Hecate isms which can be applied to post postmodernist theory This concept is defined here as resulting from the philosophical and political mechanisms of the rule of three and as representing a tri phase construction of homo triplex including elements such as prosperity security freedom and distance power security The book will appeal to the wider academic community to PhD students professors and researchers with an interest in political philosophy political science postmodern philosophy and cultural studies Janacek: Years of a Life Volume 2 (1914-1928) John Tyrrell,2011-03-17 Volume 2 opens at the the outbreak of the First World War and at the time of Jan cek s lowest ebb Within two years however his fortunes were transformed by the Prague production of Jenufa This led to international fame and fortune and to the magnificent creative flowering in which the elderly composer wrote most of his best known works His

personal life was affected by his public affair with Gabriela Horv tov and his friendship with Kamila St sslov whom he saw as the inspiration for many of his late works

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