

Musical Constructions Of Nationalism Essays On The History And Ideology Of European Musical Culture 1800 1945

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Rather than abstracting music from the environment which created it, these essays seek to study the relations between music and nationalism in different national contexts. Although music and nationalism have been topics of research for a number of years this is the first time that commissioned essays have been published in a volume devoted to this area of interest.

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Working from the premise that music as a cultural abstraction is vitally conditioned by political thought, these essays are presented in the spirit of the so-called 'new musicology', which looks to other disciplines for new impetus and technique. Rather than abstracting music from the environment that created it, the essays seek to study the relations between music and nationalism in different national contexts.

Musical Constructions of Nationalism: Essays on the ...

Musical Constructions of Nationalism: Essays on the History and Ideology of European Musical Culture 1800-1945 (Hardcover)

Musical Constructions of Nationalism: Essays on the ...

Musical constructions of nationalism : essays on the history and ideology of European musical culture 1800-1945 / edited by Harry White and Michael Murphy. Publication | Library Call Number: ML240.1 .M86 2001

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This article argues that music, and in particular the history of music, can make a considerable contribution to the study of nations and nationalism and illustrates it by analysing Béla Bartók ...

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Musical Nationalism | Music Appreciation

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Murphy, M. (2001), 'Moniuszko and Musical Nationalism in Poland', in White, H. & Murphy, M. (eds), 'Musical Constructions of Nationalism: Essays on the History and Ideology of European Musical Culture 1800-1945, Cork:Cork University Press, p 163-180.

Moniuszko and musical nationalism in Poland

Musical constructions of nationalism : essays on the history and ideology of European musical culture 1800-1945

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It includes the use of themes, melodies and rhythms characteristic of a territory. This musical movement emerges as a reactionary measure to the predominance of romanticism of the Germanic music and the opera from Italy, which exerted a conditioning in the European music of the time. Musical nationalism is often associated with the musical romanticism of the nineteenth and twentieth centuries.

What is musical nationalism? | Life Persona

Abstract. Abstract. This article argues that music, and in particular the history of music, can make a considerable contribution to the study of nations and nationalism and illustrates it by analysing Béla Bartók and Igor Stravinsky, relating these analyses to significant debates within theories of nations and nationalism.

Musical constructions of nationalism: a comparative study ...

As a musical movement, nationalism emerged early in the 19th century in connection with political independence movements, and was characterized by an emphasis on national musical elements such as the use of folk songs, folk dances or rhythms, or on the adoption of nationalist subjects for operas, symphonic poems, or other forms of music (Kennedy 2006).

Musical nationalism - Wikipedia

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From the title given to this collection – Musical Constructions of Nationalism – one would imagine that the principal aim of the writers would be to explore the complex constellation of attitudes, understandings and emotional responses of those involved with music regarding questions of cultural and political nationalism and subject this to disciplined critical scrutiny, ‘deconstructing’ the constructs they encounter if misleading and revising them radically should they distort or ...

Music and Nationalism: Part 2 | The Journal of Music

Examples of musical nationalism include folk melodies, folk tunes, and other harmonies and rhythms (Stolba, 1990). The advocates of this style of music were establishing a sense of identity and were also used it as a very strong political weapon against unfavorable leaders in countries that were experiencing revolutionary changes.

Nationalism and Exoticism Example | Graduateway

The music itself is discussed in five central chapters within each part, amplified by essays on topics such as popular culture, nationalism, genius, and the emergent concept of an avant-garde. The book concludes with an examination of musical styles and languages around the turn of the century.

An innovative collection of essays applying a new musicology approach to the relationship between nationalist ideologies and the development of European music.

These essays represent a selection of 40 years' commentary on the political dimensions of cultural life. They address the entire spectrum of culture, from theories of international communication to the provision of cultural and leisure facilities at local level. As a former consultant to the Council of Europe, the author has developed a penetrating insight into the decision-making process between local authorities and citizens' groups, which is discussed in two seminal papers from the 1980s which pioneered the concept of Cultural Democracy. In addition, the book's close readings of novels and plays by Irish and Greek writers explore the way that all writing and forms of self-expression have a political message and repercussions.

How and why do listeners come over time to 'feel the nation' through particular musical works?

A stimulating new approach to understanding the relationship between music and culture in the long nineteenth century.

This significant volume moves music-historical research in the direction of deconstructing the national grand narratives in music history, of challenging the national paradigm in methodology, and thinking anew about cultural traffic, cultural transfer and cosmopolitanism in the musical past. The chapters of this book confront, or subject to some kind of critique, assumptions about the importance of the national in the musical past. The emphasis, therefore, is not so much on how national culture has been constructed, or how national cultural institutions have influenced musical production, but, rather, on the way the national has been challenged by musical practices or audience reception.

During the late Ottoman period (1856-1922), a time of contestation about imperial policy toward minority groups, music helped the Ottoman Greeks in Istanbul define themselves as a distinct cultural group. A part of the largest non-Muslim minority within a multi-ethnic and multi-religious empire, the Greek Orthodox educated elite engaged in heated discussions about their cultural identity, Byzantine heritage, and prospects for the future, at the heart of which were debates about the place of traditional liturgical music in a community that was confronting modernity and westernization. Menh Erol draws on archival evidence from ecclesiastical and lay sources dealing with understandings of Byzantine music and history, forms of religious chanting, the life stories of individual cantors, and other popular and scholarly sources of the period. Audio examples keyed to the text are available online.

Using an interdisciplinary approach, this book brings together work in the fields of History, Literary Studies, Music and Architecture to examine the place of folklore and representations of 'the people' in the development of nations across Europe during the nineteenth century.

The Good Friday Agreement resulted in the cessation of paramilitary violence in Northern Ireland. However, prejudice and animosity between Protestants and Catholics remains. The Real Peace Process draws on extensive fieldwork in Protestant and Catholic churches across Ireland to analyse how Christian worship can become caught up in sectarianism. The book examines the need for a peace process that changes hearts and minds and not merely civic structures of their inhabitants. Aspects of everyday worship – ranging from the spatial and symbolic to the verbal, musical and interpersonal – are explored as the means by which sectarianism can be challenged and transformed.

On 10 December 1910, Giacomo Puccini's seventh opera, La fanciulla del West, had its premiere before a sold-out audience at New York City's Metropolitan Opera House. The performance was the Metropolitan Opera Company's first world premiere by any composer. By all accounts, the premiere was an unambiguous success and the event itself recognized as a major moment in New York cultural history. The initial public opinion matched Puccini's own evaluation of his opera. He called it "the best he had ever written" and expected it to become as popular as La Bohème. Yet the music reviews tell a different story. Marked by ambivalence, the reviews expose the New York City critics' struggle to reconcile the opera they expected to see with the one they actually saw, and the opera itself became embroiled in controversy over the essence of musical Americanness and the nativist perception that a uniquely American national opera tradition continued to elude both American- and foreign-born opera composers. This book seeks to account for the differences between Puccini's own assessments of the opera and those of its first audience. Offering transcriptions of the central reviews and of letters unavailable elsewhere, the book provides a historically informed understanding of La fanciulla del West and the reception of this European work as it intersected with both opera production and consumption in the United States and with the process of American musical identity formation during the very period that Americans actively sought to eradicate European cultural influences. As such, it offers a window into the development of nativism and "cosmopolitan nationalism" in New York City's musical life during the first decade of the twentieth century.

Music and Identity in Ireland and Beyond represents the first interdisciplinary volume of chapters on an intricate cultural field that can be experienced and interpreted in manifold ways, whether in Ireland (The Republic of Ireland and/or Northern Ireland), among its diaspora(s), or further afield. While each contributor addresses particular themes viewed from discrete perspectives, collectively the book contemplates whether 'music in Ireland' can be regarded as one interrelated plane of cultural and/or national identity, given the various conceptions and contexts of both Ireland (geographical, political, diasporic, mythical) and Music (including a proliferation of practices and genres) that give rise to multiple sites of identification. Arranged in the relatively distinct yet interweaving parts of 'Historical Perspectives', 'Recent and Contemporary Production' and 'Cultural Explorations', its various chapters act to juxtapose the socio-historical distinctions between the major style categories most typically associated with music in Ireland - traditional, classical and popular - and to explore a range of dialectical relationships between these musical styles in matters pertaining to national and cultural identity. The book includes a number of chapters that examine various movements (and 'moments') of traditional music revival from the late eighteenth century to the present day, as well as chapters that tease out various issues of national identity pertaining to individual composers/performers (art music, popular music) and their audiences. Many chapters in the volume consider mediating influences (infrastructural, technological, political) and/or social categories (class, gender, religion, ethnicity, race, age) in the interpretation of music production and consumption. Performers and composers discussed include U2, Raymond Deane, Afro-Celt Sound System, E.J. Moeran, Séamus Ennis, Kevin O'Connell, Stiff Little Fingers, Frederick May, Arnold

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