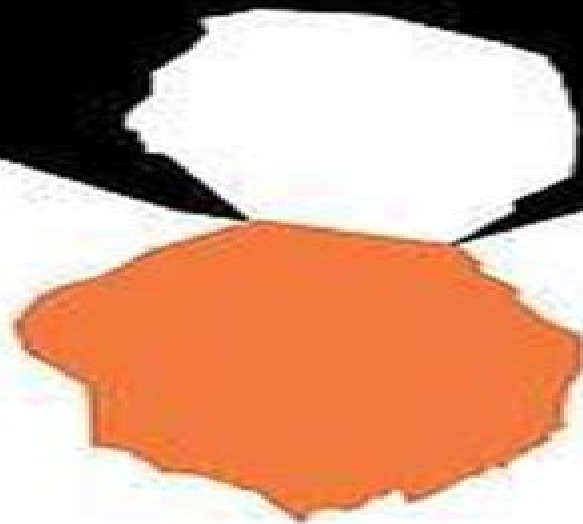


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Polish Music
since Szymanowski



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Polish Music Since Szymanowski

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Polish Music Since Szymanowski Adrian Thomas, 2005 This book looks at Polish music since 1937 and its interaction with political and cultural turmoil In Part I musical developments are placed in the context of the socio political upheavals of inter war Poland Nazi occupation and the rise and fall of the Stalinist policy of socialist realism 1948 54 Part II investigates the nature of the thaw between 1954 and 1959 focusing on the role of the Warsaw Autumn Festival Part III discusses how composers reacted to the onset of serialism by establishing increasingly individual voices in the 1960s In addition to a discussion of sonorism from Penderecki to Szalonek it considers how different generations responded to the modernist aesthetic Bacewicz and Lutoslawski Baird and Sierocki Grecki and Krauze Part IV views Polish music since the 1970s including the issue of national identity and the arrival of a talented generation and its ironic postmodern slant on the past

The Symphony and Symphonic Thinking in Polish Music Since 1956 Beata Bolesławska, 2019-05-22 1956 was a year of transition in Poland and an important year for Polish music This year saw the beginning of a political thaw sometimes called the Polish October in communist Poland It was also the year of the establishment of the Warsaw Autumn International Festival of Contemporary Music This was a time of great artistic ferment in Polish music which also deeply influenced symphonic thinking The year 1956 is thus an appropriate starting point for Beata Bolesławska's study of the contemporary Polish symphonic tradition Bolesławska investigates the influential Polish avant garde illuminating the ways in which new musical means and ideas influenced symphonic music and the genre of the symphony in the music of such important composers as Witold Lutosławski 1913 1994 Henryk Mikołaj Górecki 1933 2010 and Krzysztof Penderecki b 1933 Referring to the main elements of the European tradition as well as examining briefly the symphonic activity in Poland before 1956 the book concentrates on the symphonic writing in the context of avant garde trends represented by the so called Polish school of composers as well as on its later redefinitions proposed by Polish composers up to the present day

The Cambridge Companion to Women in Music since 1900 Laura Hamer, 2021-05-06 An overview of women's work in classical and popular music since 1900 as performers composers educators and music technologists

Music behind the Iron Curtain Daniel

Elphick,2019-10-03 Complements the ongoing revival of Mieczyslaw Weinberg's music and explains its unique blend of Polish and Soviet Russian influences **Musical Solidarities** Andrea F. Bohlman,2020 Musical Solidarities Political Action and Music in Late Twentieth Century Poland is a music history of Solidarity the social movement opposing state socialism in 1980s Poland The story unfolds along crucial sites of political action under state socialism underground radio networks the sanctuaries of the Polish Roman Catholic Church labor strikes and student demonstrations and commemorative performances Through innovative close listenings of archival recordings author Andrea F Bohlman uncovers creative sonic practices in bootleg cassettes televised state propaganda and the unofficial uncensored print culture of the opposition She argues that sound both unified and splintered the Polish opposition keeping the contingent formations of political dissent in dynamic tension By revealing the diverse repertoires singer songwriter verses religious hymns large scale symphonies experimental music and popular song that played a role across the decade she challenges paradigmatic visions of a late twentieth century global protest culture that place song and communitas at the helm of social and political change Musical Solidarities brings together perspectives from historical musicology ethnomusicology and sound studies to demonstrate the value of sound for thinking politics Unfurling the rich soundscapes of political action at demonstrations church services meetings and in detention it offers a nuanced portrait of this pivotal decade of European and global history **The Polish American Encyclopedia** James S. Pula,2010-12-22 At least nine million Americans trace their roots to Poland and Polish Americans have contributed greatly to American history and society During the largest period of immigration to the United States between 1870 and 1920 more Poles came to the United States than any other national group except Italians Additional large scale Polish migration occurred in the wake of World War II and during the period of Solidarity's rise to prominence This encyclopedia features three types of entries thematic essays topical entries and biographical profiles The essays synthesize existing work to provide interpretations of and insight into important aspects of the Polish American experience The topical entries discuss in detail specific places events or organizations such as the Polish National Alliance Polish American Saturday Schools and the Latimer Massacre among others The biographical entries identify Polish Americans who have made significant contributions at the regional or national level either to the history and culture of the United States or to the development of American Polonia **Musical Modernism in Global Perspective** Björn Heile,2024-05-30 The first study of the global dimensions of musical modernism and its transnational diasporic network of composers musicians and institutions **Awangarda** Lisa Cooper Vest,2020-12-01 In Awangarda Lisa Cooper Vest explores how the Polish postwar musical avant garde framed itself in contrast to its Western European counterparts Rather than a rejection of the past the Polish avant garde movement emerged as a manifestation of national cultural traditions stretching back into the interwar years and even earlier into the nineteenth century Polish composers scholars and political leaders wielded the promise of national progress to broker consensus across generational and ideological divides Together they established an avant garde

musical tradition that pushed against the limitations of strict chronological time and instrumentalized discourses of backwardness and forwardness to articulate a Polish road to modernity This is a history that resists Cold War periodization opening up new ways of thinking about nations and nationalism in the second half of the twentieth century Such Freedom, If Only Musical Peter J Schmelz, 2009-03-04 Following Stalin's death in 1953 during the period now known as the Thaw Nikita Khrushchev opened up greater freedoms in cultural and intellectual life A broad group of intellectuals and artists in Soviet Russia were able to take advantage of this and in no realm of the arts was this perhaps more true than in music Students at Soviet conservatories were at last able to use various channels many of questionable legality to acquire and hear music that had previously been forbidden and visiting performers and composers brought young Soviets new sounds and new compositions In the 1960s composers such as Andrey Volkonsky Edison Denisov Alfred Schnittke Arvo Pärt Sofia Gubaidulina and Valentin Silvestrov experimented with a wide variety of then new and unfamiliar techniques ranging from serialism to aleatory devices and audiences eager to escape the music of predictable sameness typical to socialist realism were attracted to performances of their new and unfamiliar creations This unofficial music by young Soviet composers inhabited the gray space between legal and illegal Such Freedom If Only Musical traces the changing compositional styles and politically charged reception of this music and brings to life the paradoxical freedoms and sense of resistance or opposition that it suggested to Soviet listeners Author Peter J Schmelz draws upon interviews conducted with many of the most important composers and performers of the musical Thaw and supplements this first hand testimony with careful archival research and detailed musical analyses The first book to explore this period in detail Such Freedom If Only Musical will appeal to musicologists and theorists interested in post war arts movements the Cold War and Soviet music as well as historians of Russian culture and society Composing the Party Line David G. Tompkins, 2013-10-15 This book examines the exercise of power in the Stalinist music world as well as the ways in which composers and ordinary people responded to it It presents a comparative inquiry into the relationship between music and politics in the German Democratic Republic and Poland from the aftermath of World War II through Stalin's death in 1953 concluding with the slow process of de Stalinization in the mid to late 1950s The author explores how the Communist parties in both countries expressed their attitudes to music of all kinds and how composers performers and audiences cooperated with resisted and negotiated these suggestions and demands Based on a deep analysis of the archival and contemporary published sources on state party and professional organizations concerned with musical life Tompkins argues that music as a significant part of cultural production in these countries played a key role in instituting and maintaining the regimes of East Central Europe As part of the Stalinist project to create and control a new socialist identity at the personal as well as collective level the ruling parties in East Germany and Poland sought to saturate public space through the production of music Politically effective ideas and symbols were introduced that furthered their attempts to in the parlance of the day engineer the human soul Music also

helped the Communist parties establish legitimacy Extensive state support for musical life encouraged musical elites and audiences to accept the dominant position and political missions of these regimes Party leaders invested considerable resources in the attempt to create an authorized musical language that would secure and maintain hegemony over the cultural and wider social worlds The responses of composers and audiences ran the gamut from enthusiasm to suspicion but indifference was not an option **The Royal College of Music and its Contexts** David C. H. Wright, 2019-09-05 A rounded portrait of the Royal College of Music investigating its educational and cultural impact on music and musical life

Schoenberg's Twelve-Tone Music Jack Boss, 2014-10-02 Jack Boss presents detailed analyses of Arnold Schoenberg's twelve tone pieces bringing the composer's musical idea problem elaboration solution to life **Sounds of Survival** J. Mackenzie Pierce, 2025 *Sounds of Survival* tells a story of unexpected musical continuity across some of the twentieth century's most cataclysmic events It examines an integrated Polish Jewish musical community as its members contended with antisemitism in the 1930s were persecuted during the Nazi occupation and attempted to establish a renewed musical culture from the ashes of World War II and the Holocaust Attending to these musicians from the 1920s into the 1950s the book is a rigorous examination of Jewishness within twentieth century Polish classical music and the first to examine how the Holocaust was a defining event for the country's musical culture J Mackenzie Pierce argues that despite the nearly unimaginable violence experienced by these musicians many of their projects and ideals were reinvented and preserved across war and genocide Thus he rejects the common assumption that World War II and the Holocaust were epoch defining ruptures in Polish Jewish and European culture instead showing that the midcentury was a period of fervent reinvention and cultural development in response to trauma **Gérard Grisey and Spectral Music** Liam Cagney, 2023-12-14 The first in depth historical overview of spectral music which is widely regarded alongside minimalism as one of the two most influential compositional movements of the last fifty years Charting spectral music's development in France from 1972 to 1982 this ground breaking study establishes how spectral music's innovations combined existing techniques from post war music with the use of information technology The first section focuses on Gérard Grisey showing how he creatively developed techniques from Messiaen Xenakis Ligeti Stockhausen and Boulez towards a distinctive style of music based on groups of sounds mutating in time The second section shows how a wider generation of young composers centred on the Parisian collective L'itinéraire developed a common vision of music embracing seismic developments in psychoacoustics and computer sound synthesis Framed against institutional and political developments in France spectral music is shown as at once an inventive artistic response to the information age and a continuation of the French colouristic tradition **Music and Protest in 1968** Beate Kutschke, Barley Norton, 2013-04-25 Music was integral to the profound cultural social and political changes that swept the globe in 1968 This collection of essays offers new perspectives on the role that music played in the events of that year which included protests against the ongoing Vietnam War the May riots in France and the assassination of Martin Luther

King Jr From underground folk music in Japan to antiauthoritarian music in Scandinavia and Germany Music and Protest in 1968 explores music's key role as a means of socio-political dissent not just in the US and the UK but in Asia North and South America Europe and Africa Contributors extend the understanding of musical protest far beyond a narrow view of the protest song to explore how politics and social protest played out in many genres including experimental and avant-garde music free jazz rock popular song and film and theatre music **French Music and Jazz in Conversation** Deborah

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