

PYRAMIDS AT THE LOUVRE

*Music, Culture, and Collage from
Stravinsky to the Postmodernists*



GLENN WATKINS

Pyramids At The Louvre Music Culture And Collage From Stravinsky To The Postmodernists

Judy Lochhead, Joseph Auner



Pyramids At The Louvre Music Culture And Collage From Stravinsky To The Postmodernists:

Pyramids at the Louvre Glenn Watkins, 1994 Throughout collage asserts its power to enlighten through juxtaposition resist resolution sponsor pluralism and promote understanding of an order that eludes all edicts Sacred Passions Carol A. Hess, 2005 This biography offers a fresh understanding of the life and work of Spanish composer Manuel de Falla 1876 1946 recognized as the greatest composer in the Spanish cultural renaissance that extended from the latter part of the 19th century until the outbreak of the Spanish Civil War in 1936 The biography incorporates recent research on Falla draws on untapped sources in the Falla archives reevaluates Falla's work in terms of current issues in musicology and considers Falla's accomplishments in their historical and cultural contexts French Music and Jazz in Conversation Deborah Mawer, 2014-12-04 French concert music and jazz often enjoyed a special creative exchange across the period 1900 65 French modernist composers were particularly receptive to early African American jazz during the interwar years and American jazz musicians especially those concerned with modal jazz in the 1950s and early 1960s exhibited a distinct affinity with French musical impressionism However despite a general if contested interest in the cultural interplay of classical music and jazz few writers have probed the specific French music jazz relationship in depth In this book Deborah Mawer sets such musical interplay within its historical cultural and critical analytical contexts offering a detailed yet accessible account of both French and American perspectives Blending intertextuality with more precise borrowing techniques Mawer presents case studies on the musical interactions of a wide range of composers and performers including Debussy Satie Milhaud Ravel Jack Hylton George Russell Bill Evans and Dave Brubeck **The Music of Michael Nyman** Pwyll ap Siôn, 2017-07-05 Nyman's rise to international prominence during the last three decades has made him one of the world's most successful living composers His music has nevertheless been criticized for its parasitic borrowing of other composers' ideas and for its relentless self borrowing In this first book length study in English Pwyll ap Si laces Nyman's writings within the general context of Anglo American experimentalism minimalism and post minimalism and provides a series of useful contexts from which controversial aspects of Nyman's musical language can be more clearly understood and appreciated Drawing upon terms informed by intertextual theory in general appropriation and borrowing are first introduced within the context of twentieth century art music and theory Intertextual concepts are explained and their terms defined before Nyman's musical language is considered in relation to a series of intertextual classifications and types These types then form the basis of a more in depth study of his works during the second half of the book ranging from opera and chamber music to film Rather than restricting style and technique Nyman's intertextual approach on the contrary is shown to provide his music with an almost infinite amount of variety flexibility and diversity and this has been used to illustrate a wide range of technical aesthetic and expressive forms He composes with his ear towards the past as if it were a rich quarry to mine working like a musical archaeologist uncovering artefacts and chiselling fresh and vibrant sonic edifices out of them *Reader's Guide to*

Music Murray Steib, 2013-12-02 The Reader's Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology Rhythmic and Contrapuntal Structures in the Music of Arthur Honegger Keith Waters, 2019-05-24 This title was first published in 2002 Through analyses of a number of Honegger's compositions including extended analyses of two of Honegger's orchestral works *Mouvement symphonique No 2* *Rugby* and *Symphonie pour cordes* Keith Waters examines the principles of musical organization in Honegger's music and shows how these principles are based on systematic rhythmic and contrapuntal strategies Musical form in Honegger's work the book argues is articulated by contrapuntal and rhythmic structures rather than by tonal structure and it is this that provides the source of compositional unity in Honegger's music **Out of Time** Julian Johnson, 2015-02-27 What does music have to say about modernity How can this apparently unworldly art tell us anything about modern life In *Out of Time* author Julian Johnson begins from the idea that it can arguing that music renders an account of modernity from the inside a history not of events but of sensibility an archaeology of experience If music is better understood from this broad perspective our idea of modernity itself is also enriched by the specific insights of music The result is a rehearing of modernity and a rethinking of music an account that challenges ideas of linear progress and reconsiders the common concerns of music old and new If all music since 1600 is modern music the similarities between Monteverdi and Schoenberg Bach and Stravinsky or Beethoven and Boulez become far more significant than their obvious differences Johnson elaborates this idea in relation to three related areas of experience temporality history and memory space place and technology language the body and sound Criss crossing four centuries of Western culture he moves between close readings of diverse musical examples from the madrigal to electronic music and drawing on the history of science and technology literature art philosophy and geography Against the grain of chronology and the usual divisions of music history Johnson proposes profound connections between musical works from quite different times and places The multiple lines of the resulting map similar to those of the London Underground produce a bewildering network of plural connections joining Stockhausen to Galileo music printing to sound recording the industrial revolution to motivic development steam trains to waltzes A significant and groundbreaking work *Out of Time* is essential reading for anyone interested in the history of music and modernity *Postmodernism in Music* Kenneth Gloag, 2012-06-21 What is postmodernism How does it relate to music This introduction clarifies the concept providing ways of interpreting postmodern music *Revealing Masks* W. Anthony Sheppard, 2001-02 This book is about the use of exoticism particularly the use of masks and stylized movement in opera and other musical theater genres of the twentieth century The author

explores in depth a topic that effects a wide variety of important composers dancers and dramatists but has never been comprehensively studied

Representing the Good Neighbor Carol A. Hess, 2013-06-26 Winner of the 2015 Robert M Stevenson Award from the American Musicological Society In *Representing the Good Neighbor* Music Difference and the Pan American Dream Carol A Hess investigates the reception of Latin American art music in the US during the twentieth century Hers is the first study to probe Latin American art music in relation to Pan Americanism or the idea that the American nations are bound by common aspirations Under the Good Neighbor policy crafted by the administration of President Franklin D Roosevelt to cement hemispheric solidarity amid fears of European fascism Latin American art music flourished and US critics applauded it as universal During the Cold War however this repertory assumed a very different status While the United States supported Latin American military dictators to assuage fears that communism would overwhelm the hemisphere musical works were increasingly objectified through essentializing adjectives such as exotic distinctive or national through the filter of difference Hess explores this phenomenon by tracking the reception in the United States of the so called Big Three Carlos Ch vez Mexico Heitor Villa Lobos Brazil and Alberto Ginastera Argentina She also evaluates several important US composers and critics Copland Thomson Rosenfeld and others in relation to Pan Americanism and offers a new interpretation of a work about Latin America by US composer Fredric Rzewski 36 Variations on The People United Will Never Be Defeated Whether discussing works performed in modern music concerts of the 1920s at the 1939 World s Fair the inauguration of the New York State Theater in 1966 or for the US Bicentennial Hess illuminates ways in which North South relations continue to inform our understanding of Latin American art music today As the first book to examine in detail the critical reception of Latin American music in the United States *Representing the Good Neighbor* promises to be a landmark in the field of American music studies and will be essential reading for students and scholars of music in the US and Latin America during the twentieth century It will also appeal to historians studying US Latin America relations as well as general readers interested in the history of American music

Harrison Birtwistle: The Mask of Orpheus Jonathan Cross, 2017-07-05 Hailed at its premiere at the London Coliseum in 1986 as the most important musical and theatrical event of the decade *The Mask of Orpheus* is undoubtedly a key work in Harrison Birtwistle s output His subsequent stage and concert pieces demand to be evaluated in its light Increasingly it is also viewed as a key work in the development of opera since the Second World War a work that pushed at the boundaries of what was possible in lyrical theatre In its imaginative fusion of music song drama myth mime and electronics it has become a beacon for many younger composers and the object of wide critical attention Jonathan Cross begins his detailed study of this lyric tragedy by placing it in the wider context of the reception of the Orpheus myth In particular the significance of Orpheus for the twentieth century is discussed and this provides the backdrop for an examination of Birtwistle s preoccupation with the story in a variety of works across his creative life The sources and genesis of *The Mask of Orpheus* are explored This is followed by a close reading of the work s

three acts analysing their structure and meaning investigating the relationship between music text and drama drawing on Zinovieff's textual drafts and Birtwistle's compositional sketches The book concludes by suggesting a range of contexts within which *The Mask of Orpheus* might be understood Its central themes of time memory and identity loss mourning and melancholy touch a deep sensibility in late modern society and culture Interviews with the librettist and composer round off this important study

Philosophers on Music Kathleen Stock, 2010-06-03 *Philosophers on Music Experience Meaning and Work* presents significant new contributions to central issues in the philosophy of music written by leading philosophers working in the analytic tradition Music is an increasingly popular object of reflection for professional philosophers as it raises special questions not only of relevance to music practitioners theorists and philosophers of art but also of wider philosophical interest to those working in metaphysics the philosophy of emotion and the philosophy of language among other areas The wide range of contributors to this volume reflects this level of interest It includes both well known philosophers of music drawing on a wealth of reflection to produce new and often startling conclusions and philosophers relatively new to the philosophy of music yet eminent in other philosophical fields who are able to bring a fresh perspective informed by that background to their topic of choice The issues tackled in this volume include what sort of thing a work of music is the nature of the relation between a musical work and versions of it the nature of musical expression and its contribution to musical experience the relation of music to metaphor the nature of musical irony the musical status of electro sonic art and the nature of musical rhythm Together these papers constitute some of the best new work in what is an exciting field of research and one which has much to engage philosophers aestheticians and musicologists

A Cole Porter Companion Don M. Randel, Matthew Shafel, Susan Forscher Weiss, 2016-06-15 Balancing sophisticated melodies and irresistible rhythms with lyrics by turns cynical and passionate Cole Porter sent American song soaring on gossamer wings Timeless works like *I Get a Kick Out of You* and *At Long Last Love* made him an essential figure in the soundtrack of a century and earned him adoration from generations of music lovers In *A Cole Porter Companion* a parade of performers and scholars offers essays on little known aspects of the master tunesmith's life and art Here are Porter's days as a Yale wunderkind and his nights as the exemplar of *louche* living the triumph of *Kiss Me Kate* and shocking failure of *You Never Know* and his spinning rhythmic genius and a turkey dinner into *You're the Top* while cultural and economic forces take *Ev'ry Time We Say Goodbye* in unforeseen directions Other entries explore notes on ongoing Porter scholarship and delve into his formative works performing career and long overlooked contributions to media as varied as film and ballet Prepared with the cooperation of the Porter archives *A Cole Porter Companion* is an invaluable guide for the fans and scholars of this beloved American genius

Debussy and the Fragment Linda Cummins, 2006 Rather than solid frames some less than perfect aesthetic objects have permeable membranes which allow them to diffuse effortlessly into the everyday world In the parallel universes of music and literature Linda Cummins extols the poetry of such imperfection She places Debussy's work within a tradition thriving on anti

Aristotelian principles motley collections crumbling ruins real or fake monstrous hybrids patchwork and palimpsest hasty sketches ellipses truncated beginnings and endings meandering arabesques irrelevant digressions auto quotations Sensitive to the intermittences of memory and experience and with a keen ear for ironic intrusion Cummins draws the reader into the Western cultural past in search of the surprisingly ubiquitous aesthetic of the unfinished negatively silhouetted against expectations of rational coherence Theories popularized by Schlegel and embraced by the French Symbolists are only the first waypoint on an elaborately illustrated tour reaching back to Petrarch Cummins meticulously applies the derived results to Debussy's scores and finds convincing correlations in this chiasmatic crossover *Postmodern Music, Postmodern Listening* Jonathan D. Kramer, 2016-08-11 Kramer was one of the most visionary musical thinkers of the second half of the 20th century In his *The Time of Music* he approached the idea of the many different ways that time itself is articulated musically This book has become influential among composers theorists and aestheticians Now in his almost completed text written before his untimely death in 2004 he examines the concept of postmodernism in music Kramer created a series of markers by which we can identify postmodern works He suggests that the postmodern project actually creates a radically different relationship between the composer and listener Written with wit precision and at times playfully subverting traditional tropes to make a very serious point about this difference *Postmodern Music Postmodern Listening* leads us to a strongly grounded intellectual basis for stylistic description and an intuitive sensibility of what postmodernism in music entails *Postmodern Music Postmodern Listening* is an examination of how musical postmodernism is not just a style or movement but a fundamental shift in the relationship between composer and listener The result is a multifaceted and provocative look at a critical turning point in music history one whose implications we are only just beginning to understand

Discordant Notes Samuel Llano, 2018-10-31 Scholarship on urban culture and the senses has traditionally focused on the study of literature and the visual arts Recent decades have seen a surge of interest on the effects of sound the urban space and its population These studies analyse how sound generates identities that are often fragmentary and mutually conflicting They also explore the ways in which sound triggers campaigns against the negative effects of noise on the nerves and health of the population Little research has been carried out about the impact of sound and music in areas of broader social and political concern such as social aid hygiene and social control Based on a detailed study of Madrid from the 1850s to the 1930s *Discordant Notes* argues that sound and music have played a key role in structuring the transition to modernity by helping to negotiate social attitudes and legal responses to problems such as poverty insalubrity and crime Attempts to control the social groups that own unwanted musical practices such as organ grinding and flamenco performances in taverns raised awareness about public hygiene alcoholism and crime and triggered legal reform in these areas In addition to scapegoating marginalising and persecuting these musical practices the authorities and the media used workhouse bands as instruments of social control to spread aural hygiene across the city

Quotation and Cultural Meaning in

Twentieth-Century Music David Metzger, 2003-04-17 Throughout the twentieth century musicians frequently incorporated bits of works by other musicians into their own compositions and performances When a musician borrows from a piece he or she draws upon not only a melody but also the cultural associations of the original piece By working with and altering a melody a musician also transforms those associations This book explores that vibrant practice examining how musicians used quotation to participate in the cultural dialogues sustained around such areas as race childhood madness and the mass media

The Cambridge Companion to Duke Ellington Edward Green, Evan Spring, 2014 This comprehensive and accessible Companion is the first collection of essays to provide an in depth overview of Ellington's career **Blackening Europe** Heike Raphael-Hernandez, 2012-11-12 Traditional Scholars have often looked at African American studies through the lens of European theories resulting in the secondarization of the African American presence in Europe and its contributions to European culture Blackening Europe reverses this pattern by using African American culture as the starting point for a discussion of its influences over traditional European structures Evidence of Europe's blackening abound from French ministers of Hip hop and British incarnations of Shaft to slavery memorial in the Netherlands and German youth sporting dreadlocks Collecting essays by scholars from both sides of the Atlantic and fields as diverse as history literature politics social studies art film and music Blackening Europe explores the implications of these cultural hybrids and extends the growing dialogues about Europe's fascination with African America Postmodern Music/Postmodern Thought Judy Lochhead, Joseph Auner, 2013-10-08 What is postmodern music and how does it differ from earlier styles including modernist music What roles have electronic technologies and sound production played in defining postmodern music Has postmodern music blurred the lines between high and popular music Addressing these and other questions this ground breaking collection gathers together for the first time essays on postmodernism and music written primarily by musicologists covering a wide range of musical styles including concert music jazz film music and popular music Topics include the importance of technology and marketing in postmodern music the appropriation and reworking of Western music by non Western bands postmodern characteristics in the music of George Rochberg Zorn and Bolcom as well as Björk and Wu Tang Clan issues of music and race in such films as *The Bridges of Madison County* *Batman* *Bullworth* and *He Got Game* and comparisons of postmodern architecture to postmodern music Also includes 20 musical examples

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