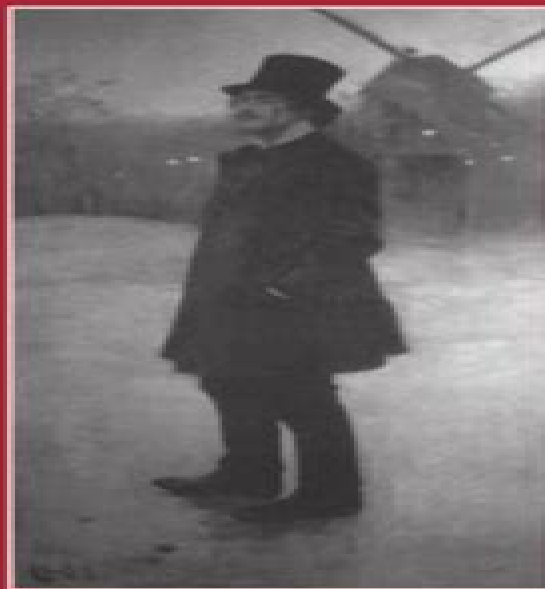


OXFORD MONOGRAPHS ON MUSIC

SATIE

THE BOHEMIAN

From Cabaret to Concert Hall



STEVEN MOORE WHITING



CLARENDON PRESS OXFORD

Satie The Bohemian From Cabaret To Concert Hall

Deborah Mawer



Satie The Bohemian From Cabaret To Concert Hall:

Satie the Bohemian Steven Moore Whiting, 1999-02-18 Erik Satie 1866 1925 came of age in the bohemian subculture of Montmartre with its artists cabarets and caf s concerts Yet apologists have all too often downplayed this background as potentially harmful to the reputation of a composer whom they regarded as the progenitor of modern French music Whiting argues on the contrary that Satie s two decades in and around Montmartre decisively shaped his aesthetic priorities and compositional strategies He gives the fullest account to date of Satie s professional activities as a popular musician and of how he transferred the parodic techniques and musical idioms of cabaret entertainment to works for concert hall From the esoteric Gymnop dies to the bizarre suites of the 1910s and avant garde ballets of the 1920s not to mention music journalism and playwriting Satie s output may be daunting in its sheer diversity and heterodoxy but his radical transvaluation of received artistic values makes far better sense once placed in the fascinating context of bohemian Montmartre **Parisian**

Music-hall Ballet, 1871-1913 Sarah Gutsche-Miller, 2015 This pioneering study of ballets staged in Parisian music halls brings to light a vibrant dance culture central to the renewal of French choreography at the fin de si cle [The Showgirl Costume](#) Jane Merrill, 2018-12-17 Fashion is synonymous with change yet the iconic showgirl costume feathers sparkle and revealing clothes has remained largely unchanged since the early 20th century Beginning in the 1800s a couture of the risque evolved from Paris nightclubs to Las Vegas casinos The concept of glamour itself was based on what Parisian courtesans and burlesque performers wore A tall pretty girl with headdress nude core with spangles high heels and dramatic makeup became a Gallic symbol and later the trademark of Hollywood musicals France exported costumes and millinery as well as whole productions from the Moulin Rouge the Lido and Folies Bergere to the U S and the world More recently cabaret styling has translated into today s day sport and evening clothes *Music in the 20th Century (3 Vol Set)* Dave DiMartino, 2016-04-15 This is an examination of the crucial formative period of Chinese attitudes toward nuclear weapons the immediate post Hiroshima Nagasaki period and the Korean War It also provides an account of US actions and attitudes during this period and China s response **Encyclopedia of Music in the 20th Century** Lol Henderson, Lee

Stacey, 2014-01-27 The Encyclopedia of Music in the 20th Century is an alphabetically arranged encyclopedia of all aspects of music in various parts of the world during the 20th century It covers the major musical styles concert music jazz pop rock etc and such key genres as opera orchestral music be bop blues country etc Articles on individuals provide biographical information on their life and works and explore the contribution each has made in the field Illustrated and fully cross referenced the Encyclopedia of Music in the 20th Century also provides Suggested Listening and Further Reading information A good first point of reference for students librarians and music scholars as well as for the general reader

Details of Consequence Gurminder Kaur Bhogal, 2013-09-11 Details of Consequence examines a trait that is taken for granted and rarely investigated in fin de si cle French music ornamental extravagance Considering why such composers as

Claude Debussy Maurice Ravel Gabriel Faur Igor Stravinsky and Erik Satie turned their attention to the seemingly innocuous and allegedly superficial phenomenon of ornament at pivotal moments of their careers this book shows that the range of decorative languages and unusual ways in which ornament is manifest in their works doesn't only suggest a willingness to decorate or render music beautiful Rather in keeping with the sorts of changes that decorative expression was undergoing in the work of Eugène Grasset Pierre Bonnard Henri Matisse and other painters composers also invested their creative energies in reimagining ornament relying on a variety of decorative techniques to emphasize what was new and unprecedented in their treatment of form meter rhythm melody and texture Furthermore abundant displays of ornament in their music served to privilege associations that had been previously condemned in Western philosophy such as femininity sensuality exoticism mystery and fantasy Alongside specific visual examples author Gurminder Kaur Bhogal offers analyses of piano pieces orchestral music chamber works and compositions written for the Ballets Russes to highlight the disorienting effect of musical experiments with ornament Acknowledging the willingness of listeners to borrow vocabulary from the visual arts when describing decorative music Bhogal probes the formation of art music metaphors and studies the cognitive impetus behind tendencies to posit stylistic parallels She further illustrates that the rising expressive status of ornament in music and art had broad social and cultural implications as evidenced by its widespread involvement in debates on French identity style aesthetics and progress Drawing on a range of recent scholarship in the humanities at large including studies in feminist theory nationalism and orientalism *Details of Consequence* is an intensely interdisciplinary look at an important facet of fin de siècle French music

[A Life of Picasso III: The Triumphant Years](#) John Richardson, 2008-12-24 The third volume of Richardson's magisterial *Life of Picasso* a groundbreaking contribution to our understanding of one of the greatest artists of the twentieth century Here is Picasso at the height of his powers in Rome and Naples producing the sets and costumes with Cocteau for Diaghilev's Ballets Russes and visiting Pompeii where the antique statuary fuel his obsession with classicism in Paris creating some of his most important sculpture and painting as part of a group that included Braque Apollinaire Mir and Breton spending summers in the South of France in the company of Gerald and Sara Murphy Hemingway and Fitzgerald These are the years of his marriage to the Russian ballerina Olga Khokhlova the mother of his only legitimate child Paulo and of his passionate affair with Marie Thérèse Walter who was as well his model and muse

Montmartre: A Cultural History Nicholas Hewitt, 2017-06-30 *Montmartre A Cultural History* offers an engaging tour of one of the most fascinating areas of Paris exploring a rich history from the Belle Époque to the Occupation The work explores many iconic areas of Paris such as the Moulin Rouge and Sacré Coeur

[Afternoon of a Faun](#) Harvey Lee Snyder, 2015-09-01 Amadeus Claude Debussy was the father of the modern era in classical music His innovations liberated Stravinsky Schoenberg and Bartók to write their iconoclastic works and his harmonic inventions are still heard in American jazz Though he was among the most compelling figures of the Belle Époque his life is little known to all but scholars and of his considerable musical output only *Prelude to*

the Afternoon of a Faun La mer and Clair de lune are widely known Harvey Lee Snyder addresses this cultural neglect by presenting the composer and his music without jargon or biographical trivia in a richly detailed accurate narrative that reads like a novel Here is the story of a poor unschooled Parisian boy swept by odd coincidences to the Paris Conservatory at age ten Here is a brilliant man struggling to invent a tonal language capable of expressing his unique musical vision finding inspiration not in Bach and Beethoven but in Mallarmé's poetry and the paintings of Whistler and Turner a man determined to end two centuries of Germanic domination of European music Here is a reclusive gentle man whose misguided love affairs ended in scandal and scorn His hard work failed to end decades of poverty and debt but when he died in 1918 he was and has remained the foremost French composer of the twentieth century **Singing the English** Hannah L. Scott, 2022-03-31

Late nineteenth century France was a nation undergoing an identity crisis the uncertain infancy of the Third Republic and shifting alliances in the wake of the Franco Prussian War forced France to interrogate the fundamental values and characteristics at the heart of its own national identity Music was central to this national self scrutiny It comes as little surprise to us that Oriental fears desires and anxieties should be a fundamental part of this but what has been overlooked to date is that Britain too provided a thinking space in the French musical world it was often surprisingly and paradoxically represented through many of the same racialist terms and musical tropes as the Orient However at the same time its shared history with France and the explosions of colonial rivalry between the two nations introduced an ever present tension into this musical relationship This book sheds light on this forgotten musical sphere through a rich variety of contemporary sources It visits the caf concert and its tradition of Englishing up with fake hair mocking accents and unflattering dances it explores the reactions both musical and physical to British evangelical bands as they arrived in the streets of France and the colonies it considers the French reception of and fascination with folk music from Ireland and Scotland and it confronts the culture shock felt by French visitors to Britain as they witnessed British music making for the first time Throughout it examines the ways in which this music allowed French society to grapple with the uncertainty of late nineteenth century life providing ordinary French citizens with a means of understanding and interrogating both the Franco British relationship and French identity itself

Begin Again Kenneth Silverman, 2012-07-11 A man of extraordinary and seemingly limitless talents musician inventor composer poet and even amateur mycologist John Cage became a central figure of the avant garde early in his life and remained at that pinnacle until his death in 1992 at the age of eighty Award winning biographer Kenneth Silverman gives us the first comprehensive life of this remarkable artist Silverman begins with Cage's childhood in interwar Los Angeles and his stay in Paris from 1930 to 1931 where immersion in the burgeoning new musical and artistic movements triggered an explosion of his creativity Cage continued his studies in the United States with the seminal modern composer Arnold Schoenberg and he soon began the experiments with sound and percussion instruments that would develop into his signature work with prepared piano radio static random noise and silence Cage's unorthodox methods still influence artists

in a wide range of genres and media Silverman concurrently follows Cage's rich personal life from his early marriage to his lifelong personal and professional partnership with choreographer Merce Cunningham as well as his friendships over the years with other composers artists philosophers and writers Drawing on interviews with Cage's contemporaries and friends and on the enormous archive of his letters and writings and including photographs facsimiles of musical scores and Web links to illustrative sections of his compositions Silverman gives us a biography of major significance a revelatory portrait of one of the most important cultural figures of the twentieth century

Modernism on Stage Juliet Bellow, 2017-07-05 *Modernism on Stage* restores Serge Diaghilev's Ballets Russes to its central role in the Parisian art world of the 1910s and 1920s During those years the Ballets Russes stage served as a dynamic forum for the interaction of artistic genres dance music and painting in a mixed media form inspired by Richard Wagner's Gesamtkunstwerk total work of art This interdisciplinary study combines a broad history of Diaghilev's troupe with close readings of four ballets designed by canonical modernist artists Pablo Picasso Sonia Delaunay Henri Matisse and Giorgio de Chirico Experimental both in concept and form these productions redefine our understanding of the interconnected worlds of the visual and performing arts elite culture and mass entertainment in Paris between the two world wars This volume traces the ways in which artists working with the Ballets Russes adapted painterly styles to the temporal three dimensional and corporeal medium of ballet Analyzing interactions among sets costumes choreography and musical accompaniment the book establishes what the Ballets Russes productions looked like and how audiences reacted to them Juliet Bellow brings dance to bear upon modernist art history as more than a source of imagery or ornament she spotlights a complex dialogue among art forms that did not preclude but rather enhanced artists' interrogation of the limits of medium

The Rest Is Noise Alex Ross, 2007-10-16 Winner of the 2007 National Book Critics Circle Award for Criticism A New York Times Book Review Top Ten Book of the Year Time magazine Top Ten Nonfiction Book of 2007 Newsweek Favorite Books of 2007 A Washington Post Book World Best Book of 2007 In this sweeping and dramatic narrative Alex Ross music critic for The New Yorker weaves together the histories of the twentieth century and its music from Vienna before the First World War to Paris in the twenties from Hitler's Germany and Stalin's Russia to downtown New York in the sixties and seventies up to the present Taking readers into the labyrinth of modern style Ross draws revelatory connections between the century's most influential composers and the wider culture *The Rest Is Noise* is an astonishing history of the twentieth century as told through its music

Twentieth-Century Music in the West Tom Perchard, Stephen Graham, Tim Rutherford-Johnson, Holly Rogers, 2022-10-06 This is the first introductory survey of western twentieth century music to address popular music art music and jazz on equal terms It treats those forms as inextricably intertwined and sets them in a wide variety of social and critical contexts The book comprises four sections Histories Techniques and Technologies Mediation Identities with 16 thematic chapters Each of these explores a musical or cultural topic as it developed over many years and as it appeared across a diversity of musical practices In this way the text

introduces both key musical repertoire and critical musicological approaches to that work. It historicises music and musical thinking opening up debate in the present rather than offering a new but closed narrative of the past. In each chapter an overview of the topic's chronology and main issues is illustrated by two detailed case studies. *Music and Cosmopolitanism* Cristina Magaldi, 2024. In *Music and Cosmopolitanism* Cristina Magaldi examines music making in a past globalized world. This volume focuses on one city Rio de Janeiro and how it became part of a larger world through music and performance. Magaldi describes a process of creating connections beyond national borders one that is familiar to contemporary city residents but which was already dominant at the turn of the 20th century as new technological developments led to alternative ways of making and experiencing music. *The Routledge Research Companion to Modernism in Music* Björn Heile, Charles Wilson, 2018-10-29. Modernism in music still arouses passions and is riven by controversies. Taking root in the early decades of the twentieth century it achieved ideological dominance for almost three decades following the Second World War before becoming the object of widespread critique in the last two decades of the century both from critics and composers of a postmodern persuasion and from prominent scholars associated with the new musicology. Yet these critiques have failed to dampen its ongoing resilience. The picture of modernism has considerably broadened and diversified and has remained a pivotal focus of debate well into the twenty first century. This Research Companion does not seek to limit what musical modernism might be. At the same time it resists any dilution of the term that would see its indiscriminate application to practically any and all music of a certain period. In addition to addressing issues already well established in modernist studies such as aesthetics history institutions place diaspora cosmopolitanism production and performance communication technologies and the interface with postmodernism this volume also explores topics that are less established among them modernism and affect modernism and comedy modernism versus the contemporary and the crucial distinction between modernism in popular culture and a popular modernism a modernism of the people. In doing so this text seeks to define modernism in music by probing its margins as much as by restating its supposed essence. **Historical Dictionary of Choral Music** Melvin P. Unger, 2023-08-14. A Library Journal Starred Review March 2024 praises the book as a remarkable resource that will please both musical professionals and amateurs along with teachers and their students and conductors and singers. Throughout the ages people have wanted to sing in a communal context. This desire apparently stems from a deeply rooted human instinct. Consequently choral performance historically has often been related to human rituals and ceremonies especially rites of a religious nature. *Historical Dictionary of Choral Music* Second Edition contains a chronology an introduction and an extensive bibliography. The dictionary section has more than 1 300 cross referenced entries on composers conductors choral ensembles choral genres and choral repertoire. This book is an excellent resource for students researchers and anyone wanting to know more about choral music. **How to Do Things with Silence** Haig Khatchadourian, 2015-10-16. This work is a detailed analytical study of different forms of silent doing. It explores a range of

topics related to silence including the theory of silent doing and its relationship to other forms of action and communication
 silence and aesthetics the ethics and politics of silence and the religious dimensions of silence The book as an original
 contribution to analytical philosophy should be of interest to philosophers and students *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 **Occult Paris** Tobias
 Churton, 2016-10-14 How fin de siècle Paris became the locus for the most intense revival of magical practices and doctrines
 since the Renaissance Examines the remarkable lives of occult practitioners Josphin Peladan Papus Stanislas de Guaita Saint
 Yves d'Alveydre Jules Doinel and others Reveals how occult activity deeply influenced many well known cultural movements
 such as Symbolism the Decadents modern music and the psychedelic 60s During Paris's Belle époque 1871-1914 many
 cultural movements and artistic styles flourished Symbolism Impressionism Art Nouveau the Decadents all of which
 profoundly shaped modern culture Inseparable from this cultural advancement was the explosion of occult activity taking
 place in the City of Light at the same time Exploring the magical artistic and intellectual world of the Belle époque Tobias
 Churton shows how a wide variety of Theosophists Rosicrucians Martinists Freemasons Gnostics and neo Cathars called fin
 de siècle Paris home He examines the precise interplay of occultists Josphin Peladan Papus Stanislas de Guaita and founder
 of the modern Gnostic Church Jules Doinel along with lesser known figures such as Saint Yves d'Alveydre Paul Sédir Charles
 Barlet Edmond Bailly Albert Jounet Abbé Lacuria and Lady Caithness He reveals how the work of many masters of modern
 culture such as composers Claude Debussy and Erik Satie writers Arthur Rimbaud and Charles Baudelaire and painters
 Georges Seurat and Alphonse Osbert bear signs of immersion in the esoteric circles that were thriving in Paris at the time
 The author demonstrates how the creative hermetic ferment that animated the City of Light in the decades leading up to
 World War I remains an enduring presence and powerful influence today Where he asks would Aleister Crowley and all the
 magicians of today be without the Parisian source of so much creativity in this field Conveying the living energy of Paris in
 this richly artistic period of history Churton brings into full perspective the characters personalities and forces that made
 Paris a global magnet and which allowed later cultural movements such as the psychedelic 60s to rise from the ashes of post

war Europe

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