

# 151 EUROPEAN MUSICAL INSTRUMENTS

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#58

# New European Music

**Christian Drosten**



## **New European Music:**

A New European Music Hans Adolf Neunzig, 1985 The history of European music in the 17th and 18th centuries is associated with three names the names of men who contributed decisively to the development and dissemination of new musical forms and structures which were to affect and dominate the future They are Heinrich Schutz 1585 1672 George Frideric Handel 1685 1759 and Johann Sebastian Bach 1685 1750 A century before Bach and Handel Heinrich Schutz became the father of modern music through the combination and assimilation of the Italian Netherlands music with the traditional musical forms of central Germany Without his work and his musical theories which were carried out into the world by his pupils neither the Baroque nor the Classical and Romantic music of Germany and Europe would have existed in the forms we know In George Frideric Handel the music of the Baroque found its ambassador With his operas and still more with his great oratorios he is the complete expression of the Baroque response to life and the wealth of musical expression of that period But the point of convergence of all European music is the work of the composer whom all Western music was to take its authority from then on Johann Sebastian Bach Their life their creativity and their influence on the history of music is outlined in the chapters of this book This account includes their origins evolution and social environment as well as their musical development

**European Music, 1520-1640** James Haar, 2014 Chronological surveys of national musical cultures in Italy France the Netherlands Germany England and Spain genre studies Mass motet madrigal chanson instrumental music opera as well as essays on intellectual and cultural developments and concepts relevant to music music theory printing the Protestant Reformation and the corresponding Catholic movement humanism the concepts of Renaissance and Baroque

**The Making of European Music in the Long Eighteenth Century** D. R. M. Irving, 2024-09-03 Musical representations of Europe in myth and allegory are well known but when and under what circumstances did the words European and music become linked together What did the resulting term mean in music before 1800 and how did it evolve into the label Western music which features so prominently in pedagogical and scholarly discourses In *The Making of European Music in the Long Eighteenth Century* author D R M Irving traces the emergence of such large scale categories in Western European thought Beginning in the 1670s Jesuit missionaries in China began to refer to European music and for the next hundred years the term appeared almost exclusively in comparison with musics from other parts of the world It entered common use from the 1770s and in the 1830s became synonymous with a new concept of Western music Western European writers also associated these terms with notions of progress and perfection Meanwhile changing ideas about modern Europe's cultural relationship with classical antiquity together with theories that systematically and condescendingly racialized people from other continents influenced the ways that these scholars imagined and interpreted musical pasts around the globe Irving weaves his analyses throughout the book's historical examinations suggesting that European music originates from self fashioning in contexts of intercultural comparison outside the continent rather than from the resolution of national

aesthetic differences within it. He shows that Western music as understood today arose in line with the growth of Orientalism and increasing awareness of musics of the East. All such reductive terms often imply homogeneity and essentialism, and Irving asks what a reassessment of their beginnings might mean for music history. Taken as a whole, the book shows how a renewed critique of primary sources can help dismantle historiographical constructs that arose within narratives of musical pasts involving Europe.

*Revival and Reconciliation* Philip V. Bohlman, 2013-06-07 Sacred music has long contributed fundamentally to the making of Europe. The passage from origin myths to history, the sacred journeys that have mobilized pilgrims, crusaders, and colonizers, the politics and power sounded by the vox populi, all have joined in counterpoint to shape Europe's historical *longue durée*. Drawing upon three decades of research in European sacred music, Philip V. Bohlman calls for a reexamination of European modernity in the twenty-first century, a modernity shaped no less by canonic religious and musical practices than by the proliferation of belief systems that today more than ever respond to the diverse belief systems that engender the New Europe. In contrast to most studies of sacred musical practice in European history with their emphasis on the musical repertoires and ecclesiastical practices at the center of society, Bohlman turns our attention to individual and marginalized communities and to the collectives of believers to whose lives meaning accrues upon sounding the sacred together. In the historical chapters that open *Revival and Reconciliation*, Bohlman examines the genesis of modern history in the convergence and conflict that lie at the heart of the Abrahamic faiths: Judaism, Christianity, and Islam. Critical to the meaning of these religions to Europe, Bohlman argues, has been their capacity to mobilize both sacred journey and social action, which enter the everyday lives of Europeans through folk religion, pilgrimage, and politics, the subjects of the second half of his study. The closing sections then cross the threshold from history into modernity, above all that of the New Europe with its return to religion through revival and reconciliation. Based on an extensive ethnographic engagement with the sacred landscapes and sites of conflict in twenty-first-century Europe, Bohlman calls in his final chapters for new ways of hearing the silenced voices and the full chorus of sacred music in our contemporary world. Ethnomusicologists from different traditions, as well as scholars of religious studies and the history of modern Europe, will find *Revival and Reconciliation* a fascinating exploration of the connections between sacred music and the role it plays in the formations of the modern self.

**Music and the Racial Imagination** Ronald M. Radano, Philip V. Bohlman, 2000-12 A specter lurks in the house of music, and it goes by the name of race, write Ronald Radano and Philip Bohlman in their introduction. Yet the intimate relationship between race and music has rarely been examined by contemporary scholars, most of whom have abandoned it for the more enlightened notions of ethnicity and culture. Here a distinguished group of contributors confront the issue head-on. Representing an unusually broad range of academic disciplines and geographic regions, they critically examine how the imagination of race has influenced musical production, reception, and scholarly analysis, even as they reject the objectivity of the concept itself. Each essay follows the lead of the substantial introduction, which reviews the history of race in European and American non-

Western and global musics placing it within the contexts of the colonial experience and the more recent formation of world music Offering a bold new revisionist agenda for musicology in a postmodern postcolonial world this book will appeal to students of culture and race across the humanities and social sciences *From 1989, Or European Music and the Modernist Unconscious* Seth Brodsky, 2017-01-24 Roth Family Foundation music in America imprint **Rituals and Music in Europe** Daniel Burgos, 2024-06-14 This book explores modern European religious and non religious rituals and their main features by focusing on music as a key element required for the full expression of beliefs It specifically examines the relationship between religious non religious pagan cultural celebratory and traditional rituals In doing so this text focuses on the extent to which the rituals overlap replace or feed religious or pseudo religious beliefs to create alternative beliefs individual or collective that systematically ignore any religion The book further analyses the relationship between daily habits holidays sports politics culture and other pagan rituals as forms that represent social feelings by identifying enjoying or impersonating emotions and transversally it explores how music facilitates and fosters those emotions The volume also investigates how rituals coexist and mutually influence each other through a representation of religious and non religious rituals and how music plays a central role in that phenomenology The author argues that music is a key part of various types of rituals e g rites of passage and that music supports and enriches the meaning of the ritual to ultimately strengthen the bond of communication with the individual and the group This monograph appeals to students and researchers working in religious studies and in music theory *Music in American Life* Jacqueline Edmondson, 2013-10-03 A fascinating exploration of the relationship between American culture and music as defined by musicians scholars and critics from around the world Music has been the cornerstone of popular culture in the United States since the beginning of our nation s history From early immigrants sharing the sounds of their native lands to contemporary artists performing benefit concerts for social causes our country s musical expressions reflect where we as a people have been as well as our hope for the future This four volume encyclopedia examines music s influence on contemporary American life tracing historical connections over time *Music in American Life An Encyclopedia of the Songs Styles Stars and Stories That Shaped Our Culture* demonstrates the symbiotic relationship between this art form and our society Entries include singers composers lyricists songs musical genres places instruments technologies music in films music in political realms and music shows on television *Sámi Musical Performance and the Politics of Indigeneity in Northern Europe* Thomas Hilder, 2014-10-16 The Sámi are Europe s only recognized indigenous people living across regions of Norway Sweden Finland and the Russian Kola peninsula The subjects of a history of Christianization land dispossession and cultural assimilation the Sámi have through their self organization since World War II worked towards Sámi political self determination across the Nordic states and helped forge a global indigenous community Accompanying this process was the emergence of a Sámi music scene in which the revival of the distinct and formerly suppressed unaccompanied vocal tradition of joik was central Through joiking with instrumental

accompaniment incorporating joik into forms of popular music performing on stage and releasing recordings S mi musicians have played a key role in articulating a S mi identity strengthening S mi languages and reviving a nature based cosmology Thomas Hilder offers the first book length study of this diverse and dynamic music scene and its intersection with the politics of indigeneity Based on extensive ethnographic research Hilder provides portraits of numerous S mi musicians studies the significance of S mi festivals analyzes the emergence of a S mi recording industry and examines musical projects and cultural institutions that have sought to strengthen the transmission of S mi music Through his engaging narrative Hilder discusses a wide range of issues revival sovereignty time environment repatriation and cosmopolitanism to highlight the myriad ways in which S mi musical performance helps shape notions of national belonging transnational activism and processes of democracy in the Nordic peninsula S mi Musical Performance and the Politics of Indigeneity in Northern Europe will not only appeal to enthusiasts of Nordic music but by drawing on current interdisciplinary debates will also speak to a wider audience interested in the interplay of music and politics Unearthing the challenges contradictions and potentials presented by international indigenous politics Hilder demonstrates the significance of this unique musical scene for the wider cultural and political transformations in twenty first century Europe and global modernity

**Identity and Locality in Early European Music, 1028-1740** Jason Stoessel, 2017-07-05 This collection presents numerous discoveries and fresh insights into music and musical practices that shaped distinctly localized individual and collective identities in pre modern and early modern Europe Contributions by leading and emerging European music experts fall into three areas plainchant traditions in Aquitania and the Iberian peninsula during the first 700 years of the second millennium late medieval musical aesthetics traditions and practices in Paris Padua Prague and more generally England Germany and Spain and local traditions in Renaissance Augsburg and Baroque Naples and Dresden In addition to in depth readings of anonymous musical traditions contributors provide new details concerning the lives and music of well known composers such as Ad r de Chabannes Bartolino da Padova Ciconia Josquin Senfl Alessandro Scarlatti Heinichen and Zelenka This book will appeal to a broad range of readers including chant scholars medievalists music historians and anyone interested in music s place in pre modern and early modern European culture

***Making Music Modern*** Carol J. Oja, 2000-11-16 New York City witnessed a dazzling burst of creativity in the 1920s In this pathbreaking study Carol J Oja explores this artistic renaissance from the perspective of composers of classical and modern music who along with writers painters and jazz musicians were at the heart of early modernism in America She also illustrates how the aesthetic attitudes and institutional structures from the 1920s left a deep imprint on the arts over the 20th century Aaron Copland George Gershwin Ruth Crawford Seeger Virgil Thomson William Grant Still Edgar Var se Henry Cowell Leo Ornstein Marion Bauer George Antheil these were the leaders of a talented new generation of American composers whose efforts made New York City the center of new music in the country They founded composer societies such as the International Composers Guild the League of Composers the Pan American Association and

the Copland Sessions Concerts to promote the performance of their music and they nimbly negotiated cultural boundaries aiming for recognition in Western Europe as much as at home They showed exceptional skill at marketing their work Drawing on extensive archival material including interviews correspondence popular periodicals and little known music manuscripts Oja provides a new perspective on the period and a compelling collective portrait of the figures puncturing many longstanding myths American composers active in New York during the 1920s are explored in relation to the Machine Age and American Dada the impact of spirituality on American dissonance the crucial behind the scenes role of women as patrons and promoters of modernist music cross currents between jazz and concert music the critical reception of modernist music especially in the writings of Carl Van Vechten and Paul Rosenfeld and the international impulse behind neoclassicism The book also examines the persistent biases of the time particularly anti-Semitism gender stereotyping and longstanding racial attitudes

*The Oxford Handbook of Popular Music in the Nordic Countries* Fabian Holt, Antti-Ville Kärjä, 2017 Popular music plays a significant role in the evolving global dynamics of the Nordic countries and the fascination with the region's natural environments As the first of its kind The Oxford Handbook of Popular Music in the Nordic Countries offers a series of exemplary studies of music in these transnational dynamics by the world's foremost experts in the field

**Billboard**, 1986-06-28 In its 114th year Billboard remains the world's premier weekly music publication and a diverse digital events brand content and data licensing platform Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music video gaming media digital and mobile entertainment issues and trends

[The SAGE International Encyclopedia of Music and Culture](#) Janet Sturman, 2019-02-26 The SAGE Encyclopedia of Music and Culture presents key concepts in the study of music in its cultural context and provides an introduction to the discipline of ethnomusicology its methods concerns and its contributions to knowledge and understanding of the world's musical cultures styles and practices The diverse voices of contributors to this encyclopedia confirm ethnomusicology's fundamental ethos of inclusion and respect for diversity Combined the multiplicity of topics and approaches are presented in an easy to search A-Z format and offer a fresh perspective on the field and the subject of music in culture Key features include Approximately 730 signed articles authored by prominent scholars are arranged A to Z and published in a choice of print or electronic editions Pedagogical elements include Further Readings and Cross References to conclude each article and a Reader's Guide in the front matter organizing entries by broad topical or thematic areas Back matter includes an annotated Resource Guide to further research journals books and associations an appendix listing notable archives libraries and museums and a detailed Index The Index Reader's Guide themes and Cross References combine for thorough search and browse capabilities in the electronic edition

**The Role of Music in European Integration** Albrecht Riethmüller, 2017-08-07 In times of crisis and rising skepticism towards the idea of European integration the ALLEA book series Discourses on Intellectual Europe represents an effort from the scientific community in tackling these challenges for society's commitment to Europe as an enduring cultural and

intellectual region      *Eastern European Music Industries and Policies after the Fall of Communism* Patryk Galuszka, 2021-04-05 During the last thirty years Eastern Europe has been a place of radical political economic and social transformation and these changes have affected the cultural industries of its countries This volume consists of twelve chapters by leading international researchers Stories are documented of various organisations that once dominated the communist music industries such as state owned record companies music festivals and collecting societies The strategies employed by artists and industries to join international music markets after the fall of communism are explained and evaluated Political and economic transformations that coincided with the advent of digitalisation and the Internet intensified the changes All these issues posed challenges both to record labels and artists who after adjusting to the rules of the free market economy were faced with the falling record sales of records caused by the advent of new communication technologies This book examines how these processes have all affected the music scene industries and markets in various Eastern European countries      *Music as Cultural Heritage and Novelty* Oana Andreica, 2022-09-13 This book provides a multifaceted view on the relation between the old and the new in music between tradition and innovation This is a much debated issue generating various ideas and theories which rarely come to unanimous conclusions Therefore the book offers diverse perspectives on topics such as national identities narrative strategies the question of musical performance and musical meaning Alongside themes of general interest such as classical repertoire the music of well established composers and musical topics the chapters of the book also touch on specific but equally interesting subjects like Brazilian traditions Serbian and Romanian composers and the lullaby While the book is mostly addressed to researchers it can also be recommended to students in musicology ethnomusicology musical performance and musical semiotics      *Music and Displacement* Erik Levi, Florian Scheduling, 2010-03-25 The grand narratives of European music history are informed by the dichotomy of placements and displacements Yet musicology has thus far largely ignored the phenomenon of displacement and underestimated its significance for musical landscapes and music history Music and Displacement Diasporas Mobilities and Dislocations in Europe and Beyond constitutes a pioneering volume that aims to fill this gap as it explores the interactions between music and displacement in theoretical and practical terms Contributions by distinguished international scholars address the theme through a wide range of case studies incorporating art popular folk and jazz music and interacting with areas such as gender and post colonial studies critical theory migration and diaspora The book is structured in three stages silence acculturation and theory that move from silence to sound and from displacement to placement The range of subject matter within these sections is deliberately hybrid and mirrors the eclectic nature of displacement itself with case studies exploring Nazi Anti Semitism in musical displacement musical life in the Jewish community of Palestine Mahler Jewishness and Jazz the Irish Diaspora in England and German Exile studies among others Featuring articles from such scholars as Ruth F Davis Sean Campbell Jim Samson Sydney Hutchinson and Europea series co editor Philip V Bohlman the volume exerts an



appeal reaching beyond music and musicology to embrace all areas in the humanities concerned with notions of displacement migration and diaspora      **The Rise of European Music, 1380-1500** Reinhard Strohm, 2005-02-17 This is a detailed and comprehensive survey of music in the late middle ages and early Renaissance By limiting its scope to the 120 years which witnessed perhaps the most dramatic expansion of our musical heritage the book responds in the 1990s to the tremendous increase in specialised research and public awareness of that period Three of the four main Parts I II IV describe the development of polyphony and its cultural contexts in many European countries from the successors of Machaut d 1377 to the achievements of Josquin des Prez and his contemporaries working in Renaissance Italy around 1500 Part III by contrast illustrates the musical life of the institutions and musical practices outside the realm of composed polyphony that were traditional and common all over Europe The book proposes fresh views in each chapter discussing dozens of musical examples adducing well known and hitherto unknown documents and referring to and evaluating the most recent scholarship in the field      **The Extreme Right in Europe** Uwe Backes, Patrick Moreau, 2011-12-07 The present work deals not only with the well organized right extremism in modern Europe as well as with its function in proper political parties but equally includes two additional broader approaches the militant branches and subcultures that exist including some paramilitary phenomena in Eastern Europe and the broad realm of their political ideas and cultural trends and the influence they exert on European political culture

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