

Rhapsody in Red

How Western Classical Music
Became Chinese

Sheila Melvin and Jindong Cai



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Rhapsody In Red How Classical Music Became Chinese:

Rhapsody in Red Sheila Melvin, Jindong Cai, 2004 Western classical music has become as Chinese as Peking Opera and it has woven its way into the hearts and lives of ordinary Chinese people This lucidly written account traces the biographies of the bold visionaries who carried out this musical merger Rhapsody in Red is a history of classical music in China that revolves around a common theme how Western classical music entered China and how it became Chinese China's oldest orchestra was founded in 1879 two years before the Boston Symphony Since then classical music has woven its way into the lives of ordinary Chinese people Millions of Chinese children take piano and violin lessons every week Yet despite the importance of classical music in China and of Chinese classical musicians and composers to the world next to nothing has been written on this fascinating subject The authors capture the events with the voice of an insider and the perspective of a Westerner presenting new information original research and insights into a topic that has barely been broached elsewhere Every chapter is as exiting as it is revealing The book is thoroughly researched with superb bibliography I am ecstatic my students will be electrified Clive M Marks Chairman The London College of Music Trestee Trinity College of Music and The London Philharmonic Orchestra

Composing for the Revolution Joshua H. Howard, 2020-10-31 In *Composing for the Revolution* Nie Er and China's Sonic Nationalism Joshua Howard explores the role the songwriter Nie Er played in the 1930s proletarian arts movement and the process by which he became a nationalist icon Composed only months before his untimely death in 1935 Nie Er's last song the March of the Volunteers captured the rising anti Japanese sentiment and was selected as China's national anthem with the establishment of the People's Republic Nie was quickly canonized after his death and later recast into the People's Musician during the 1950s effectively becoming a national monument Howard engages two historical paradigms that have dominated the study of twentieth century China revolution and modernity He argues that Nie Er active in the leftist artistic community and critical of capitalism availed himself of media technology especially the emerging sound cinema to create a modern revolutionary and nationalist music This thesis stands as a powerful corrective to a growing literature on the construction of a Chinese modernity which has privileged the mass consumer culture of Shanghai and consciously sought to displace the focus on China's revolutionary experience *Composing for the Revolution* also provides insight into understudied aspects of China's nationalism its sonic and musical dimensions Howard's analyses highlights Nie's extensive writings on the political function of music examination of the musical techniques and lyrics of compositions within the context of left wing cinema and also the transmission of his songs through film social movements and commemoration Nie Er shared multiple and overlapping identities based on regionalism nationalism and left wing internationalism His march songs inspired by Soviet mass songs combined Western musical structure and aesthetic with elements of Chinese folk music The songs ideological message promoted class nationalism but his March of the Volunteers elevated his music to a universal status thereby transcending the nation Traversing the life and legacy of Nie Er Howard offers readers a profound insight into

the meanings of nationalism and memory in contemporary China Composing for the Revolution underscores the value of careful reading of sources and the author's willingness to approach a subject from multiple perspectives *Sounds and the City* Brett Lashua, Stephen Wagg, Karl Spracklen, M. Selim Yavuz, 2018-10-24 This book draws from a rich history of scholarship about the relations between music and cities and the global flows between music and urban experience The contributions in this collection comment on the global city as a nexus of moving people changing places and shifting social relations asking what popular music can tell us about cities and vice versa Since the publication of the first *Sounds and the City* volume various movements changes and shifts have amplified debates about globalization From the waves of people migrating to Europe from the Syrian civil war and other conflict zones to the 2016 Brexit vote to leave the European Union and American presidential election of Donald Trump These and other events appear to have exposed an anti globalist retreat toward isolationism and a backlash against multiculturalism that has been termed post globalization Amidst this what of popular music Does music offer renewed spaces and avenues for public protest for collective action and resistance What can the diverse histories hybridities and legacies of popular music tell us about the ever changing relations of people and cities

China and the West Hon-Lun Yang, Michael Saffle, 2017-03 A groundbreaking interdisciplinary volume exploring the phenomenon of the Westernization of contemporary Chinese music **Listen to This** Alex Ross, 2025-09-23 One of The Telegraph's Best Music Books 2011 Alex Ross's award winning international bestseller *The Rest Is Noise* Listening to the Twentieth Century has become a contemporary classic establishing Ross as one of our most popular and acclaimed cultural historians *Listen to This* which takes its title from a beloved 2004 essay in which Ross describes his late blooming discovery of pop music showcases the best of his writing from more than a decade at The New Yorker These pieces dedicated to classical and popular artists alike are at once erudite and lively In a previously unpublished essay Ross brilliantly retells hundreds of years of music history from Renaissance dances to Led Zeppelin through a few iconic bass lines of celebration and lament He vibrantly sketches canonical composers such as Schubert Verdi and Brahms gives us in depth interviews with modern pop masters such as Björk and Radiohead and introduces us to music students at a Newark high school and indie rock hipsters in Beijing Whether his subject is Mozart or Bob Dylan Ross shows how music expresses the full complexity of the human condition Witty passionate and brimming with insight *Listen to This* teaches us how to listen more closely

German-East Asian Encounters and Entanglements Joanne Miyang Cho, 2020-12-29 This volume surveys transnational encounters and entanglements between Germany and East Asia since 1945 a period that has witnessed unprecedented global connections between the two regions It examines their sociopolitical and cultural connections through a variety of media Since 1945 cultural flow between Germany and East Asia has increasingly become bidirectional spurred by East Asian economies unprecedented growth In exploring their dynamic and evolving relations this volume emphasizes how they have negotiated their differences and have frequently cooperated toward common goals in meeting the challenges of the

contemporary world Given their long standing historical differences their post 1945 relations reveal a surprisingly high degree of affinity in many areas To show how they have deeply shaped each other s views this volume presents 12 chapters by scholars from the fields of history sinology sociology literature music and film Topics include cultural topics such as German and Swiss writers on East Asia Enzensberg Muschg and Kreitz Japanese writer on Germany Tezuka and Tawada German commemorative culture in Korea Beethoven in China metal music in Germany and Japan diary films on Japan Wenders as well as sociopolitical topics such as Sino East German diplomacy Germans and Korean democracy and Japanes and Korean communities in Germany **Chinese Encounters with America** Deborah Davis,Terry Lautz,2025-05-27

Chinese Encounters with America tells the stories of twelve women and men whose American experiences transformed their lives and influenced China s trajectory with a particular focus on the period after Beijing and Washington established full diplomatic relations in 1979 Each chapter recounts how these Chinese citizens interpreted America and adapted their understanding to bolster China s quest for modernization Their professions range from diplomacy business and science to sports education and the arts but their distinctive stories are united by shared questions Why did they go the United States and why did they return to China What difference did their encounters with America make in their lives and careers What do their experiences tell us about the complexities of Sino American interactions At a time when US China relations are contentious this book challenges the idea that American and Chinese interests and values are incompatible It shows that personal encounters have been instrumental in finding common ground even when there are differences and disagreements Through vivid and engaging profiles *Chinese Encounters with America* offers a fresh nuanced understanding of the world s most pivotal relationship **Jazz and Totalitarianism** Bruce Johnson,2016-08-12

Jazz and Totalitarianism examines jazz in a range of regimes that in significant ways may be described as totalitarian historically covering the period from the Franco regime in Spain beginning in the 1930s to present day Iran and China The book presents an overview of the two central terms and their development since their contemporaneous appearance in cultural and historiographical discourses in the early twentieth century comprising fifteen essays written by specialists on particular regimes situated in a wide variety of time periods and places Interdisciplinary in nature this compelling work will appeal to students from Music and Jazz Studies to Political Science Sociology and Cultural Theory **Newborn Socialist Things** Laurence Coderre,2021-06-28 Contemporary China is seen as a place of widespread commodification and consumerism while the preceeding Maoist Cultural Revolution is typically understood as a time when goods were scarce and the state criticized what little consumption was possible Indeed with the exception of the likeness and words of Mao Zedong both the media and material culture of the Cultural Revolution are often characterized as a void out of which the postsocialist world of commodity consumption miraculously sprang fully formed In *Newborn Socialist Things* Laurence Coderre explores the material culture of the Cultural Revolution to show how it paved the way for commodification in contemporary China Examining objects ranging from retail counters and porcelain

statuettes to textbooks and vanity mirrors she shows how the project of building socialism in China has always been intimately bound up with consumption By focusing on these objects or newborn socialist things along with the Cultural Revolution's media environment discourses of materiality and political economy Coderre reconfigures understandings of the origins of present day China

Chinese Émigré Composers and Divergent Modernisms Mia Chung, 2024-05-30 This Element examines the factors that drove the stylistic heterogeneity of Chen Yi and Zhou Long after the Cultural Revolution Known as New Wave composers they entered the Central Conservatory of Music once the Cultural Revolution ended and attained international recognition for their modernisms after their early careers in America Scholars have often treated their early music as contingent outcomes of that cultural and political moment This Element proposes instead that unique personal factors shaped their modernisms despite their shared experiences of the Cultural Revolution and educations at the Central Conservatory and Columbia University Through interviews on six stages of their development the Element examines and explains the reasons for their stylistic divergence

The Age of Openness Frank Dikötter, 2008-10-08 Accessible to general readers and full of valuable insights for specialists China before Mao presents a fresh way of approaching the country's modern history and shows that in politics society culture and the economy China was at its most diverse on the eve of World War II

BOOK JACKET *Singing in Mandarin* Katherine Chu, Juliet Petrus, 2020-11-30 Access audio files at https://soundcloud.com/kchu_jpetrus sets singing in mandarin recorded The success of Chinese artists internationally across many art forms has focused the world's attention on the developing cultural phenomenon in China an emerging stage for the vocal arts As one of the most widely spoken languages in the world Mandarin is poised to become the next addition to lyric languages

Singing in Mandarin A Guide to Chinese Lyric Diction and Vocal Repertoire is a comprehensive guide to unlocking the mysteries of Chinese contemporary vocal literature In part one Chu and Petrus focus on diction and language providing detailed descriptions and exercises for creating the sounds of the language They take a uniquely systematic approach fusing together best practices from international music conservatories for diction study with those for Chinese language learning Part two outlines the historical context of Chinese vocal literature chronicling the development of the language and its repertoire over the last one hundred years Audio files narrated by native speakers demonstrating the sounds are also included

Singing in Mandarin provides guidance for both novices and those with previous experience singing or speaking Mandarin and is the first book of its kind to help bring the fascinating and previously inaccessible treasure of Chinese vocal music to Western audiences

Global Interdependence Akira Iriye, Jürgen Osterhammel, 2014-01-14 Global Interdependence provides a new account of world history from the end of WWII to the present an era when transnational communities challenged the long domination of the nation state Leading scholars elucidate the political economic cultural and environmental forces that have shaped the planet in the past sixty years

Film Music in 'Minor' National Cinemas Germán Gil-Curiel, 2017-08-24 Taking its cue from Deleuze's definition of minor cinema as one which engages in a creative

act of becoming this collection explores the multifarious ways that music has been used in the cinemas of various countries in Australasia Africa Latin America and even in Europe that have hitherto received little attention The authors consider such film music with a focus on the role it has played creating problematizing and sometimes contesting the nation Film Music in Minor National Cinemas addresses the relationships between film music and the national cinemas beyond Hollywood and the European countries that comprise most of the literature in the field Broad in scope it includes chapters that analyze the contribution of specific composers and songwriters to their national cinemas and the way music works in films dealing with national narratives or issues the role of music in the shaping of national stars and specific use of genres audience reception of films on national music traditions and the use of music in emerging digital video industries *Jazz in Contemporary China* Adiel Portugali, 2022-09-30 Based on interviews conversations and observations drawn from extensive field research *Jazz in Contemporary China* Shifting Sounds Rising Scenes explores the current developments and conditions of Chinese jazz Negotiating socio political cultural and spatial phenomena the author provides unique insights for understanding China s modern history through its happenings in jazz unveiling an insider s look at the musicians and individuals who populate and propel these scenes This first hand perspective illuminates how jazz generates and disseminates practices of creativity and individuality in twenty first century China *The First Four Notes* Matthew Guerrieri, 2014-03-04 A TIME Magazine Top 10 Nonfiction Book of 2012 A New Yorker Best Book of the Year Los Angeles Magazine s 1 Music Book of the Year This revelatory book of music history examines what is perhaps the best known and most popular symphony ever written and its famous four note opening Reaching back before Beethoven s time Matthew Guerrieri uncovers premonitions of the opening notes in the rhythms of ancient Greek poetry and the music of the French Revolution He discusses the Fifth s impact when it premiered tracing the artistic philosophical and political reverberations across Europe to China Russia and the United States from Romanticism to ring tones from propaganda to pop This fascinating piece of musical detective work is a treat for music lovers of every stripe *Networking the Russian Diaspora* Hon-Lun Helan Yang, Simo Mikkonen, John Winzenburg, 2020-09-30 *Networking the Russian Diaspora* is a fascinating and timely study of interwar Shanghai Aside from the vacated Orthodox Church in the former French Concession where most Russian migr s resided Shanghai today displays few signs of the bustling settlement of those years Russian musicians established the first opera company in China as well as choirs bands and ensembles to play for their own and other communities Russian musicians were the core of Shanghai s lauded Municipal Orchestra and taught at China s first conservatory Two Russian migr composers in particular Alexander Tcherepnin and Aaron Avshalomov experimented with incorporating Chinese elements into their compositions as harbingers of intercultural music that has become a well recognized trend in composition since the late twentieth century The Russian musical scene in Shanghai was the embodiment of musical cosmopolitanism anticipating the hybrid nature of twenty first century music arising from cultural contacts through migration globalization and technological advancement As a pioneering

study of the Russian community Networking the Russian Diaspora examines its musical activities and influence in Shanghai While the focus of the book is on music it also gives insight into the social dynamics between Russians and other Europeans on the one hand and with the Chinese on the other The volume coauthored by Chinese music specialists makes a significant contribution to studies of diaspora cultural identity and migration by casting light on a little studied area of Sino Russian cultural relations and Russian influence in modern China The discoveries stretch the boundaries of music studies by addressing the relational aspects of Western music how it has articulated national and cultural identities but also served to connect people of different origins and cultural backgrounds

Opera in a Multicultural World Mary Ingraham, Joseph

So, Roy Moodley, 2015-06-19 Through historical and contemporary examples this book critically explores the relevance and expressions of multicultural representation in western European operatic genres in the modern world It reveals their approaches to reflecting identity transmitting meaning and inspiring creation as well as the ambiguities and contradictions that occur across the time and place s of their performance This collection brings academic researchers in opera studies into conversation with previously unheard voices of performers critics and creators to speak to issues of race ethnicity and culture in the genre Together they deliver a powerful critique of the perpetuation of the values and practices of dominant cultures in operatic representations of intercultural encounters Essays accordingly cross methodological boundaries in order to focus on a central issue in the emerging field of coloniality the hierarchies of social and political power that include the legacy of racialized practices In theorizing coloniality through intercultural exchange in opera authors explore a range of topics and case studies that involve immigrant indigenous exoticist and other cultural representations and consider a broad repertoire that includes lesser known Canadian operas Chinese and African American performances as well as works by Haydn Strauss Puccini and Wagner and in performances spanning three continents and over two centuries In these ways the collection contributes to the development of a more integrated understanding of the interdisciplinary fields inherent in opera including musicology sociology anthropology and others connected to Theatre Gender and Cultural Studies

Music and the Making of Modern Japan Margaret Mehl, 2024-05-29 Japan was the first non Western nation to compete with the

Western powers at their own game The country s rise to a major player on the stage of Western music has been equally spectacular The connection between these two developments however has never been explored How did making music make Japan modern How did Japan make music that originated in Europe its own And what happened to Japan s traditional music in the process Music and the Making of Modern Japan answers these questions Discussing musical modernization in the context of globalization and nation building Margaret Mehl argues that far from being a side show music was part of the action on centre stage Making music became an important vehicle for empowering the people of Japan to join in the shaping of the modern world In only fifty years from the 1870s to the early 1920s Japanese people laid the foundations for the country s post war rise as a musical as well as an economic power Meanwhile new types of popular song fuelled by the growing

global record industry successfully blended inspiration from the West with musical characteristics perceived as Japanese Music and the Making of Modern Japan represents a fresh contribution to historical research on making music as a major cultural social and political force Soundtracks of Asian America Grace Wang, 2015-02-15 In Soundtracks of Asian America Grace Wang explores how Asian Americans use music to construct narratives of self race class and belonging in national and transnational spaces She highlights how they navigate racialization in different genres by considering the experiences of Asians and Asian Americans in Western classical music U S popular music and Mandopop Mandarin language popular music Her study encompasses the perceptions and motivations of middle class Chinese and Korean immigrant parents intensely involved in their children s classical music training and of Asian and Asian American classical musicians whose prominence in their chosen profession is celebrated by some and undermined by others Wang interviews young Asian American singer songwriters who use YouTube to contest the limitations of a racialized U S media landscape and she investigates the transnational modes of belonging forged by Asian American pop stars pursuing recording contracts and fame in East Asia Foregrounding musical spaces where Asian Americans are particularly visible Wang examines how race matters and operates in the practices and institutions of music making

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