

## ROGER NICHOLS

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# Harlequin Years Music In Paris 1917 1929

**Carol Kimball**



## **Harlequin Years Music In Paris 1917 1929:**

**Music in Paris 1917-1929** Roger Nichols, 2002 The Harlequin Years presents a highly readable yet thorough examination of the Parisian music scene in the decade following World War I Through Nichols's lively prose and in his accounts of institutional politics reception histories and behind the scenes debates these places and personalities spring to life Susan McClary author of *Conventional Wisdom* **The Harlequin Years** Roger Nichols, 2007-08-01 Few decades in the life of any European city have been as rich in musical personalities achievements as the 1920s in Paris This book charts a nimble course through this remarkable era noting currents as well as personalities telling stories as well as pondering the occasional philosophical problem Through the whole book runs the double thread spun by Jean Cocteau in his little volume *Le coq et l'harlequin* the warp of the traditional French cock being pulled by the weft of the foreign multicolored harlequinade The spirited narrative shows that this was also an uncertain time as the war had cast doubt on old assumptions Some composers continued with traditional forms though each brought to them his own highly personal language syntax Illus

**The Creative Labor of Music Patronage in Interwar France** Louis K. Epstein, 2022 Challenges the longstanding perception that modernist composers made art not money and that those who made money somehow failed to make art Patrons have long appeared as colorful exceptional figures in music history but this book recasts patrons and patronage as creative forces that shaped the sounds and meanings of new French music between the world wars Far from mere sources of funding early twentieth century patrons collaborated closely with composers treating commissions for new music as opportunities to express their own artistry Patrons developed new pathways to participate in music making going beyond commissions to establish ballet companies manage performance venues and establish state programs The impressive variety of patronage activities led to an explosion of new music as well as new styles and isms indelibly marking the repertoire that this book examines including a number of pieces frequently heard in concert halls today In addition to offering new perspectives on well known French repertoire this book challenges conceptions of patronage as a bygone phenomenon Complementing a dwindling cast of aristocratic patrons were new ranks of music publishers impresarios state bureaucrats opera directors and others capitalizing on their savings social connections and artistic vision to bring new music into the world In chapters on French discourse around patronage aristocratic commissions the stimulus provided by the interwar dance craze music publishing the Paris Opéra state intervention in French musical life and transatlantic musical exchanges the book blends cultural history with primary source study and music analysis It not only improves our understanding of French musical life and culture during the early twentieth century but also supplies us with essential insights into the ways modern music emerged at the intersection of music composition aesthetic and national politics and the creative labor of patrons **The Operas of Maurice Ravel** Emily Kilpatrick, 2015-10-26 This first comprehensive study unites musical literary documentary and cultural perspectives to shed new light on Ravel's compositional practice **The Music of**

**Django Reinhardt** Benjamin Marx Givan, 2010 An in depth analysis of the music and life of a gypsy music legend Music and Death Peter Edwards, 2023 Music gives specific meanings to our lives but also to how we experience death it forms a central part of death rituals consoles survivors and celebrates the deceased Music Death investigates different musical engagements with death Its eleven essays examine a broad range of genres styles and periods of Western music from the Middle Ages until the present day This volume brings a variety of methodological approaches to bear on a broad but non exhaustive range of music These include musical rituals and intercessions on behalf of the departed Chapters also focus on musicians reactions to death their ways of engaging with grief anger and acceptance and the public s reaction to the death of musicians The genres covered include requiem settings operas and ballets arts songs songs by Leonard Cohen and the B 52s and instrumental music There are also broader reflections regarding the psychological links between creative musical practice and the overcoming of grief music s central role in shaping a specific lifestyle of psychobillies and the supposed universalism of Western art music as exemplified by Brahms The volume adds many new facets to the area of death studies highlighting different aspects of musical thanatology It will appeal to those interested in the intersections between western music and theology as well as scholars of anthropology and cultural studies CONTRIBUTORS Matt BaileyShea Alexandra Buckle Peter Edwards Richard Elliott Nicole Grimes Mieko Kanno Kimberly Kattari Wolfgang Marx Fred E Maus Jillian C Rogers UtaSailer and Miriam Wendling In Montparnasse Sue Roe, 2019-08-20 Describes with plenty of colour how surrealism from Rene Magritte s bowler hats to Salvador Dali s watches was born and developed The Times UK As she did for the Modernists In Montmartre noted art historian and biographer Sue Roe now tells the story of the Surrealists in Montparnasse In Montparnasse begins on the eve of the First World War and ends with the 1936 unveiling of Dal s Lobster Telephone As those extraordinary years unfolded the Surrealists found ever more innovative ways of exploring the interior life and asking new questions about how to define art In Montparnasse recounts how this artistic revolution came to be amidst the salons and caf s of that vibrant neighborhood Sue Roe is both an incisive art critic of these pieces and a beguiling biographer with a fingertip feel for this compelling world Beginning with Duchamp Roe then takes us through the rise of the Dada movement the birth of Surrealist photography with Man Ray the creation of key works by Ernst Cocteau and others through the arrival of Dal On canvas and in their readymades and other works these artists juxtaposed objects never before seen together to make the viewer marvel at the ordinary and at the workings of the subconscious We see both how this art came to be and how the artists of Montparnasse lived Roe puts us with Gertrude Stein in her box seat at the opening of The Rite of Spring with Duchamp as he installs his famous urinal at a Cocteau theatrical with Picasso and Coco Chanel with Breton at a session with Freud and with Man Ray as he romances Kiki de Montparnasse Stein said it best when she noted that the Surrealists still saw in the common ways of the 19th century but they complicated things with the bold new vision of the 20th Their words mark an enormously important watershed in the history of art and they forever changed the way we all

see the world     French Musical Culture and the Coming of Sound Cinema Hannah Lewis, 2018-09-05 In *French Musical Culture and the Coming of Sound Cinema* author Hannah Lewis argues that debates about sound film resonated deeply within French musical culture of the early 1930s and conversely that discourses surrounding French musical styles and genres shaped cinematic experiments during the transition to sound     *Aaron Copland and His World* Carol J. Oja, Judith Tick, 2018-06-05 *Aaron Copland and His World* reassesses the legacy of one of America's best loved composers at a pivotal moment as his life and work shift from the realm of personal memory to that of history This collection of seventeen essays by distinguished scholars of American music explores the stages of cultural change on which Copland's long life 1900 to 1990 unfolded from the modernist experiments of the 1920s through the progressive populism of the Great Depression and the urgencies of World War II to postwar political backlash and the rise of serialism in the 1950s and the cultural turbulence of the 1960s Continually responding to an ever changing political and cultural panorama Copland kept a firm focus on both his private muse and the public he served No self absorbed recluse he was very much a public figure who devoted his career to building support systems to help composers function productively in America This book critiques Copland's work in these shifting contexts The topics include Copland's role in shaping an American school of modern dance his relationship with Leonard Bernstein his homosexuality especially as influenced by the writings of Andr  Gide and explorations of cultural nationalism Copland's rich correspondence with the composer and critic Arthur Berger who helped set the parameters of Copland's reception is published here in its entirety edited by Wayne Shirley The contributors include Emily Abrams Paul Anderson Elliott Antokoletz Leon Botstein Martin Brody Elizabeth Crist Morris Dickstein Lynn Garafola Melissa de Graaf Neil Lerner Gail Levin Beth Levy Vivian Perlis Howard Pollack and Larry Starr     **The Musical Work of Nadia Boulanger** Jeanice Brooks, 2013-04-25 Nadia Boulanger composer critic impresario and the most famous composition teacher of the twentieth century was also a performer of international repute Her concerts and recordings with her vocal ensemble introduced audiences on both sides of the Atlantic to unfamiliar historical works and new compositions This book considers how gender shaped the possibilities that marked Boulanger's performing career tracing her meteoric rise as a conductor in the 1930s to origins in the classroom and the salon Brooks investigates Boulanger's promotion of structurally motivated performance styles showing how her ideas on performance of historical repertory and new music relate to her teaching of music analysis and music history The book explores the way in which Boulanger's musical practice relied upon her understanding of the historically transcendent masterwork in which musical form and meaning are ideally joined and shows how her ideas relate to broader currents in French aesthetics and culture     *The Composer As Intellectual* Jane F. Fulcher, 2005-08-25 In *The Composer as Intellectual* musicologist Jane Fulcher reveals the extent to which leading French composers between the World Wars were not only aware of but also engaged intellectually and creatively with the central political and ideological issues of the period Employing recent sociological and historical insights she demonstrates the

extent to which composers particularly those in Paris since the Dreyfus Affair considered themselves and were considered to be intellectuals and interacted closely with intellectuals in other fields Their consciousness raised by the First World War and the xenophobic nationalism of official culture some joined parties or movements allying themselves with and propagating different sets of cultural and political social goals Fulcher shows how these composers furthered their ideals through the specific language and means of their art rejecting the dominant cultural exclusions or constraints of conservative postwar institutions and creatively translating their cultural values into terms of form and style This was not only the case with Debussy in wartime but with Ravel in the twenties when he became a socialist and unequivocally refused to espouse a narrow exclusionary nationalism It was also the case with the group called Les Six who responded culturally in the twenties and then politically in the thirties when most of them supported the programs of the Popular Front Others could not be enthusiastic about the latter and largely excluded from official culture sought out more compatible movements or returned to the Catholic Church Like many French Catholics they faced the crisis of Catholicism in the thirties when the church not only supported Franco but Mussolini's imperialistic aggression in Ethiopia While Poulenc embraced traditional Catholicism Messiaen turned to more progressive Catholic movements that embraced modern art and insisted that religion must cross national and racial boundaries Fulcher demonstrates how closely music had become a field of clashing ideologies in this period She shows also how certain French composers responded and how their responses influenced specific aspects of their professional and stylistic development She thus argues that from this perspective we can not only better understand specific aspects of the stylistic evolution of these composers but also perceive the role that their art played in the ideological battles and in heightening cultural political awareness of their time *Erik Satie: Music, Art and Literature* Caroline Potter, 2016-05-13

Erik Satie 1866 1925 was a quirky innovative and enigmatic composer whose impact has spread far beyond the musical world As an artist active in several spheres from cabaret to religion from calligraphy to poetry and playwriting and collaborator with some of the leading avant garde figures of the day including Cocteau Picasso Diaghilev and Ren Clair he was one of few genuinely cross disciplinary composers His artistic activity during a tumultuous time in the Parisian art world situates him in an especially exciting period and his friendships with Debussy Stravinsky and others place him at the centre of French musical life He was a unique figure whose art is immediately recognisable whatever the medium he employed Erik Satie *Music Art and Literature* explores many aspects of Satie's creativity to give a full picture of this most multifaceted of composers The focus is on Satie's philosophy and psychology revealed through his music Satie's interest in and participation in artistic media other than music and Satie's collaborations with other artists This book is therefore essential reading for anyone interested in the French musical and cultural scene of the late nineteenth and early twentieth century [Art Song](#) Carol Kimball, 2013-05-01 Book *Art Song Linking Poetry and Music* is a follow up to author Carol Kimball's bestselling *Song A Guide to Art Song Style and Literature* Rather than a general survey of art song literature the new book clearly and

insightfully defines the fundamental characteristics of art song and the integral relationship between lyric poetry and its musical settings Topics covered include poetry basics for singers exercises for singers in working with poetry insights into composers musical settings of poetry building recital programs performance suggestions and recommended literature for college and university classical voice majors The three appendices address further aspects of poetry guidelines for creating a recital program and representative classical voice recitals of various descriptions Art Song Linking Poetry and Music is extremely useful as an unofficial text for college university vocal literature classes as an excellent resource for singers and voice teachers and of interest to all those who are fascinated by the rich legacy of the art song genre **Messiaen**

**Perspectives 1: Sources and Influences** Robert Fallon, 2016-04-22 Focusing on Messiaen's relation to history both his own and the history he engendered the Messiaen Perspectives volumes convey the growing understanding of his deep and varied interconnections with his cultural milieu Messiaen Perspectives 1 Sources and Influences examines the genesis sources and cultural pressures that shaped Messiaen's music Messiaen Perspectives 2 Techniques Influence and Reception analyses Messiaen's compositional approach and the repercussions of his music While each book offers a coherent collection in itself together these complementary volumes elucidate how powerfully Messiaen was embedded in his time and place and how his music resonates ever more today Messiaen Perspectives 1 Sources and Influences presents many new primary sources including discussion of Messiaen's birdsong cahiers sketch and archival materials for his Prix de Rome entries and war time Portique along with performance practice insights and theological inspiration in works as diverse as Visions de l'Amen Harawi Timbres durs and the organ Meditations The volume places the composer within a broader historical and cultural framework than has previously been attempted ranging from specific influences to more general contexts As a centrepiece the book includes an examination of the impact of one of the greatest influences upon Messiaen Yvonne Loriod *The Music Sound* Nicolae Sfetcu, 2014-05-07 A guide for music compositions events forms genres groups history industry instruments language live music musicians songs musicology techniques terminology theory music video Music is a human activity which involves structured and audible sounds which is used for artistic or aesthetic entertainment or ceremonial purposes The traditional or classical European aspects of music often listed are those elements given primacy in European influenced classical music melody harmony rhythm tone color timbre and form A more comprehensive list is given by stating the aspects of sound pitch timbre loudness and duration Common terms used to discuss particular pieces include melody which is a succession of notes heard as some sort of unit chord which is a simultaneity of notes heard as some sort of unit chord progression which is a succession of chords simultaneity succession harmony which is the relationship between two or more pitches counterpoint which is the simultaneity and organization of different melodies and rhythm which is the organization of the durational aspects of music *The Cambridge Companion to Conducting* José Antonio Bowen, 2003-11-20 In this wide ranging inside view of the history and practice of conducting analysis and advice comes directly from working conductors

including Sir Charles Mackerras on opera Bramwell Tovey on being an Artistic Director Martyn Brabbins on modern music Leon Botstein on programming and Vance George on choral conducting and from those who work closely with conductors a leading violinist describes working as a soloist with Stokowski Ormandy and Barbirolli while Solti and Abbado's studio producer explains orchestral recording and one of the world's most powerful managers tells all The book includes advice on how to conduct different types of groups choral opera symphony early music and provides a substantial history of conducting as a study of national traditions It is an unusually honest book about a secretive industry and managers artistic directors soloists players and conductors openly discuss their different perspectives for the first time *Erik Satie* Mary E.

Davis,2007-06-15 A cogent and informative portrait Erik Satie upends the accepted history of modernist music and restores the composer to his rightful pioneering status Gaston Crunelle and Flute Playing in Twentieth-Century France Leonard

Garrison,2024-09-09 Gaston Crunelle 1898 1990 was Professor of Flute at the Paris Conservatory from 1941 to 1969 and taught an entire generation of the world's leading flutists A leading orchestral chamber music and solo flutist his recordings are among the best of the 78 rpm and early LP eras Gaston Crunelle and Flute Playing in Twentieth Century France establishes Crunelle's place in history as one of the most important flutists of the twentieth century and shines light on musical life in France during his lifetime from the silent film era through the German Occupation to the changes in music and education since 1968 Teaching Stravinsky Kimberly A. Francis,2015-08-03 In 1929 Nadia Boulanger accepted Igor

Stravinsky's younger son Soulima as her student Within two years Stravinsky and Boulanger merged their artistic spheres each influencing and enhancing the cultural work of the other until the composer's death in 1971 Drawing upon over one thousand pages of letters and scores Teaching Stravinsky examines the extent to which Boulanger played a foundational role in defining defending and ultimately consecrating Stravinsky's canonical identity and considers how the quotidian events in the lives of these two icons of modernism informed both their art and their professional decisions Debussy's Legacy and the Construction of Reputation Marianne Wheeldon,2017-05-29 Debussy's Legacy and the Construction of Reputation

examines the vicissitudes of Claude Debussy's posthumous reception from its initial decline to its subsequent rehabilitation By following the contributions of key critics and performers in addition to the ebb and flow of musical fashions in interwar Paris Marianne Wheeldon demonstrates how the cultivation of Debussy's legacy was a collective endeavor one that slowly transformed what was perceived by some as a decadent and even harmful musical influence into one that epitomized French cultural identity



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