

Music In Americas Cold War Diplomacy California Studies In 20th Century Music

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Cold War Carole K. Fink 2016-12-13 The decades-long Cold War was more than a bipolar conflict between two Superpowers-it had implications for the entire world. In this accessible, comprehensive retelling, Carole K. Fink provides new insights and perspectives on key events with an emphasis on people, power, and ideas. Cold War goes beyond US-USSR relations to explore the Cold War from an international perspective, including developments in Africa, Asia, and Latin America. Fink also offers a broader time line of the Cold War than any other text, charting the lead-up to the conflict from the Russian Revolution to World War II and discussing the aftermath of the Cold War up to the present day. The second edition reflects the latest research and scholarship and offers additional information about the post-Cold War period, including the "new Cold War" with Russia. For today's students and history buffs, Cold War is the consummate book on this complex conflict.

Twentieth-Century Music in the West Tom Perchard 2022-09-30 "Introduction Steve Reich pitched up in San Francisco in September 1961. He was a young musician, one who had been taken by the early-century work of the Hungarian composer and folklorist Béla Bartók, and he had journeyed west from New York in the hope of studying with Leon Kirchner, a composer in the rough-lyric Bartók tradition who'd been teaching at Mills College. But Kirchner had just left for Harvard, so Reich ended up working at Mills under Luciano Berio. Over the course of the previous decade, Berio had become identified as a figurehead of the European post-war avant-garde: his ultramodern serialist work was quite a different proposition to Kirchner's own"--

Music and International History in the Twentieth Century Jessica C. E. Gienow-Hecht 2015-04-01 Bringing together scholars from the fields of musicology and international history, this book investigates the significance of music to foreign relations, and how it affected the interaction of nations since the late 19th century. For more than a century, both state and non-state actors have sought to employ sound and harmony to influence allies and enemies, resolve conflicts, and export their own culture around the world. This book asks how we can understand music as an instrument of power and influence, and how the cultural encounters fostered by music changes our ideas about international history.

We Piano Teachers and Our Demons Zecharia Plavin 2022-05-23 This book focuses on piano teachers and the many pains they encounter in their careers. These pains play an essential role in blocking the musical inspiration of their students. The author identifies with the sensitivities of the teachers, aiming at the inspiration permeated and safer playing of their students. The book penetrates the protective mechanisms of the teachers that, on the one hand, maintain their professional functioning, while on the other hand, block refreshing ideas. It combines exploration of secure and culturally informed inspired playing, coping with exaggerated anxiety and understanding the interaction of piano actions with pianist's physiology. This book helps to open teachers' perceptions of the ways to enable more secure and more inspired performances while remembering the inner feelings of the piano teachers.

Dangerous Melodies: Classical Music in America from the Great War through the Cold War Jonathan Rosenberg 2019-12-10 A Juilliard-trained musician and professor of history explores the fascinating entanglement of classical music with American foreign relations. Dangerous Melodies vividly evokes a time when classical music stood at the center of twentieth-century American life, occupying a prominent place in the nation's culture and politics. The work of renowned conductors, instrumentalists, and singers—and the activities of orchestras and opera companies—were intertwined with momentous international events, especially the two world wars and the long Cold War. Jonathan Rosenberg exposes the politics behind classical music, showing how German musicians were dismissed or imprisoned during World War I, while numerous German compositions were swept from American auditoriums. He writes of the accompanying impassioned protests, some of which verged on riots, by soldiers and ordinary citizens. Yet, during World War II, those same compositions were no longer part of the political discussion, while Russian music, especially Shostakovich's, was used as a tool to strengthen the US-Soviet alliance. During the Cold War, accusations of communism were leveled against members of the American music community, while the State Department sent symphony orchestras to play around the world, even performing behind the Iron Curtain. Rich with a stunning array of composers and musicians, including Karl Muck, Arturo Toscanini, Wilhelm Furtwängler, Kirsten Flagstad, Aaron Copland, Van Cliburn, and Leonard Bernstein, Dangerous Melodies delves into the volatile intersection of classical music and world politics to reveal a tumultuous history of twentieth-century America.

Elite Art Worlds Eduardo Herrera 2020-09-01 The Centro Latinoamericano de Altos Estudios Musicales (CLAEM) in Buenos Aires operated for less than a decade, but by the time of its closure in 1971 it had become the undeniable epicenter of Latin American avant-garde music. Providing the first in-depth study of CLAEM, author Eduardo Herrera tells the story of the fellowship program--funded by the Rockefeller Foundation and the Di Tella family--that, by allowing the region's promising young composers to study with a roster of acclaimed faculty, produced some of the most prominent figures within the art world, including Rafael Aponte Ledeé, Corián Aharonián, and Blas Emilio Atehortúa. Combining oral histories, ethnographic research, and archival sources, Elite Art Worlds explores regional discourses of musical Latin Americanism and the embrace, articulation, and resignification of avant-garde techniques and perspectives during the 1960s. But the story of CLAEM reveals much more: intricate webs of US and Argentine philanthropy, transnational currents of artistic experimentation and innovation, and the role of art in constructing elite identities. By looking at CLAEM as both an artistic and philanthropic project, Herrera illuminates the relationships between foreign policy, corporate interests, and funding for the arts in Latin America and the United States against the backdrop of the Cold War.

Awangarda Lisa Cooper Vest 2020 In Awangarda, Lisa Cooper Vest explores how the Polish postwar musical avant-garde stood in stark contrast to its Western European counterparts. Rather than representing a rejection of the past, the Polish avant-garde movement emerged as a manifestation of national cultural traditions stretching back into the interwar years and even earlier, into the nineteenth century. Polish composers, scholars, and political leaders wielded the promise of national progress to broker consensus across generational and ideological divides. Together, they established an avant-garde musical tradition that pushed against the limitations of strict chronological time and instrumentalized discourses of backwardness and forwardness to articulate a Polish road to modernity. This is a history that resists Cold War periodization, opening up new ways of thinking about nations and nationalism in the second half of the twentieth century.

The Cold War Konrad H. Jarausch 2017-02-06 The traces of the Cold War are still visible in many places all around the world. It is the topic of exhibits and new museums, of memorial days and historic sites, of documentaries and movies, of arts and culture. There are historical and political controversies, both nationally and internationally, about how the history of the Cold War should be told and taught, how it should be represented and remembered. While much has been written about the political history of the Cold War, the analysis of its memory and representation is just beginning. Bringing together a wide range of scholars, this volume describes and analyzes the cultural history and representation of the Cold War from an international perspective. That innovative approach focuses on master narratives of the Cold War, places of memory, public and private memorialization, popular culture, and schoolbooks. Due to its unique status as a center of Cold War confrontation and competition, Cold War memory in Berlin receives a special emphasis. With the friendly support of the Wilson Center.

Decentering America Jessica C. E. Gienow-Hecht 2007-12-01 "Decentering" has fast become a dynamic approach to the study of American cultural and diplomatic history. But what precisely does decentering mean, how does it work, and why has it risen to such prominence? This book addresses the attempt to decenter the United States in the history of culture and international relations both in times when the United States has been assumed to take center place. Rather than presenting more theoretical perspectives, this collection offers a variety of examples of how one can look at the role of culture in international history without assigning the central role to the United States. Topics include cultural violence, inverted Americanization, the role of NGOs, modernity and internationalism, and the culture of diplomacy. Each subsection includes two case studies dedicated to one particular approach which while not

dealing with the same geographical topic or time frame illuminate a similar methodological interest. Collectively, these essays pragmatically demonstrate how the study of culture and international history can help us to rethink and reconceptualize US history today.

Butter and Guns Diane B. Kunz 1997 Presents a fifty-year history of American economic diplomacy, exploring the ways in which it was largely responsible for the fall of communism in 1989

Material Cultures of Music Notation Floris Schuiling 2022-05-17 Material Cultures of Music Notation brings together a collection of essays that explore a fundamental question in the current landscape of musicology: how can writing and reading music be understood as concrete, material practices in a wider cultural context? Drawing on interdisciplinary approaches from musicology, media studies, performance studies, and more, the chapters in this volume offer a wide array of new perspectives that foreground the materiality of music notation. From digital scores to the transmission of manuscripts in the Middle Ages, the volume deliberately disrupts boundaries of discipline, historical period, genre, and tradition, by approaching notation's materiality through four key interrelated themes: knowledge, the body, social relations, and technology. Together, the chapters capture vital new work in an essential emerging area of scholarship.

The Sound of a Superpower Emily Abrams Ansari 2018-05-15 Classical composers seeking to create an American sound enjoyed unprecedented success during the 1930s and 1940s. Aaron Copland, Roy Harris, Howard Hanson and others brought national and international attention to American composers for the first time in history. In the years after World War II, however, something changed. The prestige of musical Americanism waned rapidly as anti-Communists made accusations against leading Americanist composers. Meanwhile a method of harmonic organization that some considered more Cold War-appropriate--serialism--began to rise in status. For many composers and historians, the Cold War had effectively "killed off" musical Americanism. In *The Sound of a Superpower: Musical Americanism and the Cold War*, Emily Abrams Ansari offers a fuller, more nuanced picture of the effect of the Cold War on Americanist composers. The ideological conflict brought both challenges and opportunities. Some Americanist composers struggled greatly in this new artistic and political environment. Those with leftist politics sensed a growing gap between the United States that their music imagined and the aggressive global superpower that their nation seemed to be becoming. But these same composers would find unique opportunities to ensure the survival of musical Americanism thanks to the federal government, which wanted to use American music as a Cold War propaganda tool. By serving as advisors to cultural diplomacy programs and touring as artistic ambassadors, the Americanists could bring their now government-backed music to new global audiences. Some with more right-wing politics, meanwhile, would actually flourish in the new ideological environment, by aligning their music with Cold War conceptions of American identity. The Americanists' efforts to safeguard the reputation of their style would have significant consequences. Ultimately, Ansari shows, they effected a rebranding of musical Americanism, with consequences that remain with us today.

Build Mark Katz 2019-10-01 Since 2001, the U.S. Department of State has been sending hip hop artists abroad to perform and teach as goodwill ambassadors. There are good reasons for this: hip hop is known and loved across the globe, acknowledged and appreciated as a product of American culture. Hip hop has from its beginning been a means of creating community through artistic collaboration, fostering what hip hop artists call building. A timely study of U.S. diplomacy, *Build: The Power of Hip Hop Diplomacy in a Divided World* reveals the power of art to bridge cultural divides, facilitate understanding, and express and heal trauma. Yet power is never single-edged, and the story of hip hop diplomacy is deeply fraught. Drawing from nearly 150 interviews with hip hop artists, diplomats, and others in more than 30 countries, *Build* explores the inescapable tensions and ambiguities in the relationship between art and the state, revealing the ethical complexities that lurk behind what might seem mere goodwill tours. Author Mark Katz makes the case that hip hop, at its best, can promote positive, productive international relations between people and nations. A U.S.-born art form that has become a voice of struggle and celebration worldwide, hip hop has the power to build global community when it is so desperately needed. Cover image: Sylvester Shonhiwa, aka Bboy Sly, Harare, Zimbabwe, February 2015. Photograph by Paul Rockower.

De Koude Oorlog John Lewis Gaddis 2020-04-14 Zelfs de vijanden van James Bond zitten niet meer bij de KGB tegenwoordig. Je kunt je afvragen waar we 45 jaar lang zo bang voor zijn geweest. De Koude Oorlog, de strijd tussen democratie en kapitalisme (het Westen) en het internationale communisme (het Oosten), werd door iedereen als een grauwe en gevaarlijke periode ervaren. De aanleg van een kerwaparsenaal door de beide wereldmachten zorgde in vele landen voor - achteraf bekeken - hilarische brochures en tips van de Bescherming Burgerbevolking ("Wenken voor de bescherming van uw gezin en uzelf"). In 2006 kan Lewis Gaddis opgelucht schrijven dat de Koreaoorlog eigenlijk het hoogtepunt van de strijd is geweest. Als Margaret Thatcher, Ronald Reagan, Michail Gorgatsjov, Paus Johannes Paulus II en Lech Walesa dat hadden geweten, was het IJzeren Gordijn dan eerder gevallen?

The Oxford Handbook of Contemporary Ballet Kathrina Farrugia-Kriel 2020-09-01 In distinction to many extant histories of ballet, *The Oxford Handbook of Contemporary Ballet* prioritizes connections between ballet communities as it interweaves chapters by scholars, critics, choreographers, and working professional dancers. The book looks at the many ways ballet functions as a global practice in the 21st century, providing new perspectives on ballet's past, present, and future. As an effort to dismantle the linearity of academic canons, the fifty-three chapters within provide multiple entry points for readers to engage in balletic discourse. With an emphasis on composition and process alongside dances created, and the assertion that contemporary ballet is a definitive era, the book carves out space for critical inquiry. Many of the chapters consider whether or not ballet can reconcile its past and actually become present, while others see ballet as flexible and willing to be remodeled at the hands of those with tools to do so. **Electronic Inspirations** Jennifer Iverson 2018-11-28 For a decimated post-war West Germany, the electronic music studio at the WDR radio in Cologne was a beacon of hope. Jennifer Iverson's *Electronic Inspirations: Technologies of the Cold War Musical Avant-Garde* traces the reclamation and repurposing of wartime machines, spaces, and discourses into the new sounds of the mid-century studio. In the 1950s, when technologies were plentiful and the need for reconstruction was great, West Germany began to rebuild its cultural prestige via aesthetic and technical advances. The studio's composers, collaborating with scientists and technicians, coaxed music from sine-tone oscillators, noise generators, band-pass filters, and magnetic tape. Together, they applied core tenets from information theory and phonetics, reclaiming military communication technologies as well as fascist propaganda broadcasting spaces. The electronic studio nurtured a revolutionary synthesis of science, technology, politics, and aesthetics. Its esoteric sounds transformed mid-century music and continue to reverberate today. *Electronic music--echoing both cultural anxiety and promise--is a quintessential Cold War innovation.*

Music and Diplomacy from the Early Modern Era to the Present R. Ahrendt 2014-12-10 How does music shape the exercise of diplomacy, the pursuit of power, and the conduct of international relations? Drawing together international scholars with backgrounds in musicology, ethnomusicology, political science, cultural history, and communication, this volume interweaves historical, theoretical, and practical perspectives.

Experimentalisms in Practice Ana R. Alonso-Minutti 2018-01-02 *Experimentalisms in Practice* explores the multiple sites in which experimentalism emerges and becomes meaningful beyond Eurocentric interpretative frameworks. Challenging the notion of experimentalism as defined in conventional narratives, contributors take a broad approach to a wide variety of Latin@ and Latin American music traditions conceived or perceived as experimental. The conversation takes as starting point the 1960s, a decade that marks a crucial political and epistemological moment for Latin America; militant and committed aesthetic practices resonated with this moment, resulting in a multiplicity of artistic and musical experimental expressions. *Experimentalisms in Practice* responds to recent efforts to reframe and reconceptualize the study of experimental music in terms of epistemological perspective and geographic scope, while also engaging traditional scholarship. This book contributes to the current conversations about music experimentalism while providing new points of entry to further reevaluate the field.

The History of United States Cultural Diplomacy Michael L. Krenn 2017-11-02 In the wake of 9/11, the United States government rediscovered the value of culture in international relations, sending cultural ambassadors around the world to promote the American way of life. This is the most recent effort to use American culture as a means to convince others that the United States is a land of freedom, equality, opportunity, and scientific and cultural achievements to match its material wealth and military prowess. In *The History of United States Cultural Diplomacy* Michael Krenn charts the history of the cultural diplomacy efforts from Benjamin Franklin's service as commissioner to France in the 1770s through to the present day. He explores how these efforts were sometimes inspiring, often disastrous, and nearly always controversial attempts to tell the 'truth' about America. This is the first comprehensive study of America's efforts in the field of cultural diplomacy. It reveals a dynamic conflict between those who view U.S. culture as a means to establish meaningful dialogues with the rest of the world and those who consider American art, music, theater as additional propaganda weapons.

Performing Tsarist Russia in New York Natalie K. Zelensky 2019-04-24 An examination of the popular music culture of the post-Bolshevik Russian emigration and the impact made by this group on American culture and politics. *Performing Tsarist Russia in New York* begins with a rich account of the musical evenings that took place in the Russian émigré enclave of Harlem in the 1920s and weaves through the world of Manhattan's Russian restaurants, Tin Pan Alley industry, Broadway productions, 1939 World's Fair, Soviet music distributors, postwar Russian parish musical life, and Cold War radio programming to close with today's Russian ball scene, exploring how the idea of Russia Abroad has taken shape through various spheres of music production in New York over the course of a century. Engaging in an analysis of musical styles, performance practice, sheet music cover art, the discourses surrounding this music, and the sonic, somatic, and social realms of dance, author Natalie K. Zelensky demonstrates the central role played by music in shaping and maintaining the Russian émigré diaspora over multiple generations as well as the fundamental paradox underlying this process: that music's sustaining power in this case rests on its proclivity to foster collective narratives of an idealized prerevolutionary Russia while often evolving stylistically to remain relevant to its makers, listeners, and dancers. By combining archival research with fieldwork and interviews with Russian émigrés of various generations and emigration waves, Zelensky presents a close historical and ethnographic examination of music's potential as an aesthetic, discursive, and social space through which diasporans can engage with an idea of a mythologized homeland, and, in turn, the vital role played by music in the organization, development, and reception of Russia Abroad.

European Cultural Diplomacy and Arab Christians in Palestine, 1918-1948 Karene Sanchez-Summerer 2020 This open access book investigates the transnationally connected history of Arab Christian communities in Palestine during the British Mandate (1918-1948) through the lens of the birth of cultural diplomacy.

Relying predominantly on unpublished sources, it examines the relationship between European cultural agendas and local identity formation processes and discusses the social and religious transformations of Arab Christian communities in Palestine via cultural lenses from an entangled perspective. The 17 chapters reflect diverse research interests, from case studies of individual archives to chapters that question the concept of cultural diplomacy more generally. They illustrate the diversity of scholarship that enables a broad-based view of how cultural diplomacy functioned during the interwar period, but also the ways in which its meanings have changed. The book considers British Mandate Palestine as an internationalised node within a transnational framework to understand how the complexity of cultural interactions and agencies engaged to produce new modes of modernity. Karène Sanchez-Summerer is Associate Professor at Leiden University, The Netherlands. Her research considers the European linguistic and cultural policies and the Arab communities (1860-1948) in Palestine. She is the PI of the research project (2017-2022), 'CrossRoads: European Cultural Diplomacy and Arab Christians in Palestine (1918-1948)' (project funded by The Netherlands National Research Agency, NWO). She is the co-editor of the series 'Languages and Culture in History' with W. Frijhoff, Amsterdam University Press. She is part of the College of Experts: ESF European Science Foundation (2018-2021). Sary Zananiri is an artist and cultural historian. He is currently a Postdoctoral Fellow on the NWO funded project 'CrossRoads: European Cultural Diplomacy and Arab Christians in Palestine (1918-1948)' at Leiden University, The Netherlands.

Between Beats Christi Jay Wells 2021-04-02 *Between Beats: The Jazz Tradition and Black Vernacular Dance* offers a new look at the complex intersections between jazz music and popular dance over the last hundred-plus years. Author Christi Jay Wells shows how popular entertainment and cultures of social dancing were crucial to jazz music's formation and development even as jazz music came to earn a reputation as a "legitimate" art form better suited for still, seated listening. Through the concept of choreographies of listening, the book explores amateur and professional jazz dancers' relationships with jazz music and musicians as jazz's soundscapes and choreoscapes were forged through close contact and mutual creative exchange. It also unpacks the aesthetic and political negotiations through which jazz music supposedly distanced itself from dancing bodies. Fusing little-discussed material from diverse historical and contemporary sources with the author's own years of experience as a social jazz dancer, it advances participatory dance and embodied practice as central topics of analysis in jazz studies. As it explores the fascinating history of jazz as popular dance music, it exposes how American anxieties about bodies and a broad cultural privileging of the cerebral over the corporeal have shaped efforts to "elevate" expressive forms such as jazz to elite status.

Religion and Global Politics Olusola Ogunnubi 2022 This book examines the deployment of religious soft power in African states to influence international relations as well as the role and perception of politics for African people. The book analyzes how religion has been used as an instrument of persuasion and influence in a cross-disciplinary study of political science and religious studies.

Ask the Experts Michael Sy Uy 2020-09-14 From the end of the Second World War through the U.S. Bicentennial, the National Endowment for the Arts, the Rockefeller Foundation, and the Ford Foundation granted close to \$300 million (approximately \$2.3 billion in 2017 dollars) in the field of music alone. In deciding what to fund, these three grantmaking institutions decided to "ask the experts," adopting seemingly objective, scientific models of peer review and specialist evaluation. They recruited music composers at elite institutions, professors from prestigious universities, and leaders of performing arts organizations. Among the most influential expert-consultants were Leonard Bernstein, Aaron Copland, Lukas Foss, and Milton Babbitt. The significance was two-fold: not only were male, Western art composers put in charge of directing large and unprecedented channels of public and private funds, but in doing so they also determined and defined what was meant by artistic excellence. They decided the fate of their peers and shaped the direction of music-making in this country. By asking the experts, the grantmaking institutions produced a concentrated and interconnected field of artists and musicians. Officers and directors utilized ostensibly objective financial tools like matching grants and endowments in an attempt to diversify and stabilize applicants' sources of funding, as well as the number of applicants they funded. Such economics-based strategies, however, relied more on personal connections among the wealthy and elite, rather than local community citizens. Ultimately, this history demonstrates how "expertise" served as an exclusionary form of cultural and social capital that prevented racial minorities and non-dominant groups from fully participating.

Arts, Inc. Bill Ivey 2008-05-10 "Bill Ivey has written a thoughtful and thought-provoking book on the state of the arts in America today. He tracks our loss of heritage and risk-taking and comments cogently on the past culture wars. His discussion of the corporate hijacking of intellectual property is highly articulate and should be read by everyone."—Jane Alexander "You don't have to agree with all his conclusions to recognize that Bill Ivey's *Arts, Inc.* is an important book. It's a must-read for all those interested in American art and culture and the public interest in preserving access to our heritage for everyone, and as it contributes to the arts of today and tomorrow."—Frank Hodsoll "Arts, Inc. is the first comprehensive effort to explore the role and potential of a coordinated vision for art, culture, and expression in American public life. Through strands of personal and professional memoir, policy analysis, for-profit and nonprofit industry insights, and personal conviction, Bill Ivey defines a new canvas for more productive and inclusive conversations on the expressive life of our nation and its citizens."—Andrew Taylor, Bolz Center for Arts Administration, University of Wisconsin-Madison "Very few observers of the contemporary U.S. and global arts worlds have Bill Ivey's capacity for first-hand examples of how trade representatives, artists, music executives, corporate attorneys, elected officials, non-profit executives and many other participants influence the course of the arts, and in particular, the public's access to the arts. *Arts, Inc.* is an important work because it asserts, in a very thoughtful and urgent manner, that Americans have a right to a better expressive life."—John Kreidler, retired Executive Director, Cultural Initiatives Silicon Valley "At a time when international polls show doubts about America, our art and culture are a crucial resource for our soft power. Bill Ivey does a wonderful job of explaining the importance of art as a public issue."—Joseph S. Nye, Jr., author of *Soft Power: The Means to Success in World Politics* "A profoundly important diagnosis by perhaps America's best-qualified critic of the harm to our culture caused by overregulation and inadequate support. Ivey has given us a rich and beautifully written warning about the culture we're losing, and a powerful and historically compelling image of a culture that could be."—Lawrence Lessig, Stanford Law

School "Walt Whitman was democracy's eloquent poet who understood that democracy is not just a form of government but a way of life rooted in culture. Bill Ivey is culture's eloquent advocate who knows that as democracy needs the arts, the arts need the advocacy of government. His manifesto *Arts, Inc.* is a passionate attack on the commercialization of culture and a plea for a cultural bill of rights that will restore to all Americans their right to a heritage, to creative expression and to a creative life. This is not just a vital book about the arts, but a vital book about democracy." —Benjamin R. Barber, author of *Jihad vs. McWorld and Consumed*.

Music on the Move Danielle Fosler-Lussier 2020-06-10 Music is a mobile art. When people move to faraway places, whether by choice or by force, they bring their music along. Music creates a meaningful point of contact for individuals and for groups; it can encourage curiosity and foster understanding; and it can preserve a sense of identity and comfort in an unfamiliar or hostile environment. As music crosses cultural, linguistic, and political boundaries, it continually changes. While human mobility and mediation have always shaped music-making, our current era of digital connectedness introduces new creative opportunities and inspiration even as it extends concerns about issues such as copyright infringement and cultural appropriation. With its innovative multimodal approach, *Music on the Move* invites readers to listen and engage with many different types of music as they read. The text introduces a variety of concepts related to music's travels—with or without its makers—including colonialism, migration, diaspora, mediation, propaganda, copyright, and hybridity. The case studies represent a variety of musical genres and styles, Western and non-Western, concert music, traditional music, and popular music. Highly accessible, jargon-free, and media-rich, *Music on the Move* is suitable for students as well as general-interest readers.

Ballet in the Cold War Anne Searcy 2020-04-01 In 1959, the Bolshoi Ballet arrived in New York for its first ever performances in the United States. The tour was part of the Soviet-American cultural exchange, arranged by the governments of the US and USSR as part of their Cold War strategies. This book explores the first tours of the exchange, by the Bolshoi in 1959 and 1962, by American Ballet Theatre in 1960, and by New York City Ballet in 1962. The tours opened up space for genuine appreciation of foreign ballet. American fans lined up overnight to buy tickets to the Bolshoi, and Soviet audiences packed massive theaters to see American companies. Political leaders, including Khrushchev and Kennedy, met with the dancers. The audience reaction, screaming and crying, was overwhelming. But the tours also began a series of deep misunderstandings. American and Soviet audiences did not view ballet in the same way. Each group experienced the other's ballet through the lens of their own aesthetics. Americans loved Soviet dancers but believed that Soviet ballets were old-fashioned and vulgar. Soviet audiences and critics likewise appreciated American technique and innovation but saw American choreography as empty and dry. Drawing on both Russian- and English-language archival sources, this book demonstrates that the separation between Soviet and American ballet lies less in how the ballets look and sound, and more in the ways that Soviet and American viewers were trained to see and hear. It suggests new ways to understand both Cold War cultural diplomacy and twentieth-century ballet.

Popular Music and Public Diplomacy Mario Dunkel 2019-03-31 In the early years of the Cold War, Western nations increasingly adopted strategies of public diplomacy involving popular music. While the diplomatic use of popular music was initially limited to such genres as jazz, the second half of the 20th century saw a growing presence of various popular genres in diplomatic contexts, including rock, pop, bluegrass, flamenco, funk, disco, and hip-hop, among others. This volume illuminates the interrelation of popular music and public diplomacy from a transnational and transdisciplinary angle. The contributions argue that, as popular music has been a crucial factor in international relations, its diplomatic use has substantially impacted the global musical landscape of the 20th and 21st centuries.

Russia's Road to the Cold War Vojtech Mastny 1979 Studies the events and policies which led the Soviet Union into the Cold War detailing the way in which Stalin conceived and executed the decisions resulting in the partitioning of Europe

Rubble Music Abby Anderton 2019-07-23 As the seat of Hitler's government, Berlin was the most frequently targeted city in Germany for Allied bombing campaigns during World War II. Air raids shelled celebrated monuments, left homes uninhabitable, and reduced much of the city to nothing but rubble. After the war's end, this apocalyptic landscape captured the imagination of artists, filmmakers, and writers, who used the ruins to engage with themes of alienation, disillusionment, and moral ambiguity. In *Rubble Music*, Abby Anderton explores the classical music culture of postwar Berlin, analyzing archival documents, period sources, and musical scores to identify the sound of civilian suffering after urban catastrophe. Anderton reveals how rubble functioned as a literal, figurative, psychological, and sonic element by examining the resonances of trauma heard in the German musical repertoire after 1945. With detailed explorations of reconstituted orchestral ensembles, opera companies, and radio stations, as well as analyses of performances and compositions that were beyond the reach of the Allied occupiers, Anderton demonstrates how German musicians worked through, cleared away, or built over the debris and devastation of the war.

Jazz Diplomacy Lisa E. Davenport 2010-06-30 Jazz as an instrument of global diplomacy transformed superpower relations in the Cold War era and reshaped democracy's image worldwide. Lisa E. Davenport tells the story of America's program of jazz diplomacy practiced in the Soviet Union and other regions of the world from 1954 to 1968. Jazz music and jazz musicians seemed an ideal card to play in diminishing the credibility and appeal of Soviet communism in the Eastern bloc and beyond. Government-funded musical junkets by such jazz masters as Louis Armstrong, Dave Brubeck, Duke Ellington, Dizzy Gillespie, and Benny Goodman dramatically influenced perceptions of the U.S. and its capitalist brand of democracy while easing political tensions in the midst of critical Cold War crises. This book shows how, when coping with foreign questions about desegregation, the dispute over the Berlin Wall, the Cuban missile crisis, Vietnam, and the Soviet invasion of Czechoslovakia, jazz players and their handlers wrestled with the inequalities of race and the emergence of class conflict while promoting America in a global context. And, as jazz musicians are wont to do, many of these ambassadors riffed off script when the opportunity arose. *Jazz Diplomacy* argues that this musical method of winning hearts and minds often transcended economic and strategic priorities. Even so, the goal of containing communism remained paramount, and it prevailed over America's policy of redefining relations with emerging new nations in Africa, Asia, and Latin America.

Playing Jazz in Socialist Vietnam Stan BH Tan-Tangbau 2021-11-15 Quynh Van Minh (b. 1954) is not only a jazz saxophonist and lecturer at the prestigious Vietnam National Academy of Music, but he is also one of the most preeminent jazz musicians in Vietnam. Considered a pioneer in the country, Minh is often publicly recognized as the "godfather of Vietnamese jazz." *Playing Jazz in Socialist Vietnam* tells the story of the music as it intertwined with Minh's own narrative. Stan BH Tan-Tangbau details Minh's life story, telling how Minh pioneered jazz as an original genre even while navigating the trials and tribulations of a fervent socialist revolution, of the ideological battle that was the Cold War, of Vietnam's war against the United States, and of the political changes during the Đổi Mới period between the mid-1980s and the 1990s. Minh worked tirelessly and delivered two breakthrough solo recitals in 1988 and 1989, marking the first time jazz was performed in the public sphere in the socialist state. To gain jazz acceptance as a mainstream musical art form, Minh founded Minh Jazz Club. With the release of his debut album of original compositions in 2000, Minh shaped the nascent genre of Vietnamese jazz. Minh's endeavors kickstarted the momentum, from his performing jazz in public, teaching jazz both formally and informally, and contributing to the shaping of an original Vietnamese voice to stand out among the many styles in the jazz world. Most importantly, Minh generated a public space for musicians to play and for the Vietnamese to listen. His work eventually helped to gain jazz the credibility necessary at the national conservatoire to offer instruction in a professional music education program.

Musicking in Twentieth-Century Europe Klaus Nathaus 2020-12-16 Music has gained the increasing attention of historians. Research has branched out to explore music-related topics, including creative labor, economic histories of music production, the social and political uses of music, and musical globalization. This handbook both covers the history of music in Europe and probes its role for the making of Europe during a "long" twentieth century. It offers concise guidance to key historical trends as well as the most important research on central topics within the field.

The Cold War: The Definitive Encyclopedia and Document Collection [5 volumes] Spencer C. Tucker 2020-10-27 This sweeping reference work covers every aspect of the Cold War, from its ignition in the ashes of World War II, through the Berlin Wall and the Cuban Missile Crisis, to the collapse of the Soviet Union in 1991. The Cold War superpower face-off between the Soviet Union and the United States dominated international affairs in the second half of the 20th century and still reverberates around the world today. This comprehensive and insightful multivolume set provides authoritative entries on all aspects of this world-changing event, including wars, new military technologies, diplomatic initiatives, espionage activities, important individuals and organizations, economic developments, societal and cultural events, and more. This expansive coverage provides readers with the necessary context to understand the many facets of this complex conflict. The work begins with a preface and introduction and then offers illuminating introductory essays on the origins and course of the Cold War, which are followed by some

1,500 entries on key individuals, wars, battles, weapons systems, diplomacy, politics, economics, and art and culture. Each entry has cross-references and a list of books for further reading. The text includes more than 100 key primary source documents, a detailed chronology, a glossary, and a selective bibliography. Numerous illustrations and maps are inset throughout to provide additional context to the material. Includes more than 1,500 entries covering all facets of the Cold War from its origins to its aftermath, including all political, diplomatic, military, social, economic, and cultural aspects Incorporates the scholarship of more than 200 internationally recognized contributors from around the world, many writing about events and issues from the perspective of their country of origin Offers more than 100 original documents—a collection that draws heavily on material from archives in China, Eastern Europe, and the former Soviet Union Provides hundreds of powerful images and dozens of informative maps detailing specific military conflicts and movements of various groups Includes a detailed chronology of important events that occurred before, during, and after the Cold War

Experiencing Latin American Music Carol A. Hess 2018-08-21 Experiencing Latin American Music draws on human experience as a point of departure for musical understanding. Students explore broad topics—identity, the body, religion, and more—and relate these to Latin American musics while refining their understanding of musical concepts and cultural-historical contexts. With its brisk and engaging writing, this volume covers nearly fifty genres and provides both students and instructors with online access to audio tracks and listening guides. A detailed instructor's packet contains sample quizzes, clicker questions, and creative, classroom-tested assignments designed to encourage critical thinking and spark the imagination. Remarkably flexible, this innovative textbook empowers students from a variety of disciplines to study a subject that is increasingly relevant in today's diverse society. In addition to the instructor's packet, online resources for students include: customized Spotify playlist online listening guides audio sound links to reinforce musical concepts stimulating activities for individual and group work

Making New Music in Cold War Poland Lisa Jakelski 2016-10-25 Making New Music in Cold War Poland presents a social analysis of new music dissemination at the Warsaw Autumn International Festival of Contemporary Music, one of the most important venues for East-West cultural contact during the Cold War. In this incisive study, Lisa Jakelski examines the festival's institutional organization, negotiations among its various actors, and its reception in Poland, while also considering the festival's worldwide ramifications, particularly the ways that it contributed to the cross-border movement of ideas, objects, and people (including composers, performers, official festival guests, and tourists). This book explores social interactions within institutional frameworks and how these interactions shaped the practices, values, and concepts associated with new music.

Finding Democracy in Music Robert Adlington 2020-11-03 For a century and more, the idea of democracy has fuelled musicians' imaginations. Seeking to go beyond music's proven capacity to contribute to specific political causes, musicians have explored how aspects of their practice embody democratic principles. This may involve adopting particular approaches to compositional material, performance practice, relationships to audiences, or modes of dissemination and distribution. Finding Democracy in Music is the first study to offer a wide-ranging investigation of ways in which democracy may thus be found

in music. A guiding theme of the volume is that this takes place in a plurality of ways, depending upon the perspective taken to music's manifold relationships, and the idea of democracy being entertained. Contributing authors explore various genres including orchestral composition, jazz, the post-war avant-garde, online performance, and contemporary popular music, as well as employing a wide array of theoretical, archival, and ethnographic methodologies. Particular attention is given to the contested nature of democracy as a category, and the gaps that frequently arise between utopian aspiration and reality. In so doing, the volume interrogates a key way in which music helps to articulate and shape our social lives and our politics.

Revisiting the Historiography of Postwar Avant-Garde Music Anne-Sylvie Barthel-Calvet 2022-07-29

This collection of essays delves into the historiographical traditions that have dominated how the stories of European postwar avant-garde music are told, seeking to approach commonplaces of that history writing from new perspectives. The contributors revisit subjects as varied as the impact of long-playing records on the emergence of open works, Messiaen's interest in non-European musical traditions, Xenakis's turn to information theory, Kagel's strategic invention of a new genre, Berio's dependence on funding from American foundations, and the ways in which figures like Boulez, Stockhausen, Pousseur, and Nono constructed their musical ancestries. Leading experts in their respective fields, the volume's authors have sought to rethink the historiography of European experimental music of the 1950s, 1960s, and 1970s in ways that resituate that small but influential milieu in broader historical and cultural contexts. In doing so, they suggest new directions and insights for students and specialists of twentieth-century music and music historiography.

Churchill's Cold War Klaus Larres 2002-01-01 En dybtgående, veldokumenteret analyse af britisk udenrigspolitik i gennem de første 10 efterkrigsår, herunder bl. a. den engelsk-amerikansk-franske manøvre for at afværge Sovjetunionens bestræbelser for at genforene Tyskland.

Music in America's Cold War Diplomacy Danielle Fosler-Lussier 2015-04-30 During the Cold War, thousands of musicians from the United States traveled the world, sponsored by the U.S. State Department's Cultural Presentations program. Performances of music in many styles—classical, rock 'n' roll, folk, blues, and jazz—competed with those by traveling Soviet and mainland Chinese artists, enhancing the prestige of American culture. These concerts offered audiences around the world evidence of America's improving race relations, excellent musicianship, and generosity toward other peoples. Through personal contacts and the media, musical diplomacy also created subtle musical, social, and political relationships on a global scale. Although born of state-sponsored tours often conceived as propaganda ventures, these relationships were in themselves great diplomatic achievements and constituted the essence of America's soft power. Using archival documents and newly collected oral histories, Danielle Fosler-Lussier shows that musical diplomacy had vastly different meanings for its various participants, including government officials, musicians, concert promoters, and audiences. Through the stories of musicians from Louis Armstrong and Marian Anderson to orchestras and college choirs, Fosler-Lussier deftly explores the value and consequences of "musical diplomacy."