



New European Music

**Claus-Dieter Ehlermann, Isabela
Atanasiu**

New European Music:

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

Making Music Modern Carol J. Oja, 2000-11-16 New York City witnessed a dazzling burst of creativity in the 1920s In this pathbreaking study Carol J Oja explores this artistic renaissance from the perspective of composers of classical and modern music who along with writers painters and jazz musicians were at the heart of early modernism in America She also illustrates how the aesthetic attitudes and institutional structures from the 1920s left a deep imprint on the arts over the 20th century Aaron Copland George Gershwin Ruth Crawford Seeger Virgil Thomson William Grant Still Edgar Var se Henry Cowell Leo Ornstein Marion Bauer George Antheil these were the leaders of a talented new generation of American composers whose efforts made New York City the center of new music in the country They founded composer societies such as the International Composers Guild the League of Composers the Pan American Association and the Copland Sessions Concerts to promote the performance of their music and they nimbly negotiated cultural boundaries aiming for recognition in Western Europe as much as at home They showed exceptional skill at marketing their work Drawing on extensive archival material including interviews correspondence popular periodicals and little known music manuscripts Oja provides a new perspective on the period and a compelling collective portrait of the figures puncturing many longstanding myths American composers active in New York during the 1920s are explored in relation to the Machine Age and American Dada the impact of spirituality on American dissonance the crucial behind the scenes role of women as patrons and promoters of modernist music cross currents between jazz and concert music the critical reception of modernist music especially in the writings of Carl Van Vechten and Paul Rosenfeld and the international impulse behind neoclassicism The book also examines the persistent biases of the time particularly anti Semitism gender stereotyping and longstanding racial

attitudes **Perspectives on Greek Musical Modernism** Eva Mantzourani, Costas Tsougras, Petros Vouvaris, 2025-03-24

This is the first book to investigate systematically the diverse aspects and compositional approaches of Greek musical modernism. The volume contributes to ongoing discussions about aesthetic modernism in general and the epistemological issues that pertain to its historiography especially with respect to challenging the centre periphery dichotomy that has previously informed its conceptual framework. The book strikes a balance between offering thematically focused contributions and serving as a reference source for scholars interested in looking more thoroughly into unexamined or overlooked aspects of musical modernism. To do so it encompasses a variety of case studies presented in a series of 13 chapters that cover a wide array of methodological approaches from historical and critical to analytical and philosophical. These chapters are organised along the lines of a historical narrative that traces the reception of musical modernism in Greece ranging from downright rejection during the mid war period to affirmative institutionalisation in the post war years. In this context the book will interest not only musicians, musicologists and music theorists but also cultural historians and other scholars involved in studying the emergence, development and dissemination of modernism worldwide.

Focus: Music, Nationalism, and the Making of a New Europe Philip V. Bohlman, 2010-09-13

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The New Music Review and Church Music Review, 1910 **Resounding Transcendence** Jeffers Engelhardt, Philip

V. Bohlman, 2016 Resounding Transcendence is a pathbreaking volume exploring how sacred music effects religious and

social transitions. It covers Christian, Muslim, Jewish and Buddhist practices in Asia, North America, Africa and Europe. Rich in

ethnographic and historical detail and theoretically ambitious Resounding Transcendence is essential to the study of music.

and religion **American Writers and Compilers of Sacred Music** Frank Johnson Metcalf,1925 **The Etude Music Magazine** ,1930 *New Music Review and Church Music Review* ,1910 **Musical Courier and Review of Recorded Music** ,1915 **Music News** ,1930 *European Reminiscences, Musical and Otherwise* Louis Charles Elson,1896
 Music and Musicians ,1926 **The Living Age** ,1926 *Musical Observer* ,1922 *The Musicale* ,1929
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