

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

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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.

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.

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.

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 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."

Total Cold War Kenneth Alan Osgood 2006 Looks at how President Eisenhower used propaganda and psychological warfare during the era of the Cold War.

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.

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.

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.

Parting the Curtain Walter L. Hixson 1998-01-11 During the Truman and Eisenhower administrations, Washington policymakers aspired to destabilize the Soviet and East European Communist Party regimes by implementing programs of psychological warfare and gradual cultural infiltration. In focusing on American propaganda and cultural infiltration of the Soviet empire in these years, *Parting the Curtain* emerges as a groundbreaking study of certain aspects of US Cold War diplomacy never before examined.

Music and Politics in San Francisco Leta E. Miller 2011-09-04 "Roth Family Foundation music in America imprint"--Prelim. p.

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. *Making Music in Los Angeles* Catherine Parsons Smith 2007-10-16 In this fascinating social history of music in Los Angeles from the 1880s to 1940, Catherine Parsons Smith ventures into an often neglected period to discover that during America's Progressive Era, Los Angeles was a center for making music long before it became a major metropolis. She describes the thriving music scene over some sixty years, including opera, concert giving and promotion, and the struggles of individuals who pursued music as an ideal, a career, a trade, a business--or all those things at once. Smith demonstrates that music making was closely tied to broader Progressive Era issues, including political and economic developments, the new roles played by women, and issues of race, ethnicity, and class.

The Memoirs of Alton Augustus Adams, Sr. Alton A. Adams 2008-04-02 "Adams's memoirs, here edited and placed in historical context by Mark Clague, with a foreword by Samuel Floyd, Jr., reveal an inspired cultural activist who believed that music could change the world, mitigate racism, and help bring lasting prosperity to his island home."--BOOK JACKET.

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.

Hearts, Minds, Voices Jason C. Parker 2016-10-03 "For over four decades, the Cold War superpowers endeavored mightily to 'win hearts and minds' abroad through strategies that came to be called public diplomacy. While many target audiences were on the original front lines of the conflict in Europe, other larger audiences resided in areas outside Europe, regions then in the throes of decolonization. This book explores how, for all the blood and drama of intervention, crisis, and revolution during the Cold War, the vast majority of these non-Europeans experienced it as a media war for their allegiance rather than as a violent war for their lives. In these outlying regions, superpower public diplomacy encountered volatile issues of race, empire, poverty, and decolonization--all of which intersected unpredictably with the dynamics of the Cold War and anti-imperialist currents. The challenge to U.S. public diplomacy was acute. At a time when the United States' image was inseparable from Jim Crow and Washington's European-imperial alliances, the cresting of these issues put U.S. outreach on the defensive. Yet, as Jason Parker argues, the greater consequence of these Cold War campaigns was international, not U.S.-centric, in scope. The non-European world responded to this media war by joining it. A proliferation of newly independent voices launched public diplomacy campaigns of their own, offering a roundabout validation of strategic public diplomacy while articulating an alternative vision of the postwar world. By reappropriating the geopolitical and intellectual space between the Cold War superpowers, this global conversation formulated a 'Third World project' that coalesced around principals of nonalignment, post-imperial economic development, and anti-colonial racial solidarity. The global South's response to the injection of the Cold War into their social, economic, and political reality thus helped to create the 'Third World' as a transnational, imagined community on the postwar global landscape"--

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.

Globalizing the Library Amanda Laugesen 2019-03-04 *Globalizing the Library* focuses on the globalization of information and the library in the period following the Second World War. Providing an examination of the ideas and aspirations surrounding information and the library, as well as the actual practices and actions of information professionals from the United States, Britain, and those working with organizations such as Unesco to develop library services, this book tells an important story about international history that also provides insight into the history of information, globalization, and cultural relations. Exploring efforts to help build library services and train a cohort of professional librarians around the globe, the book examines countries in Asia, Africa, and the Pacific during the period of the Cold War and decolonization. Using the ideas of 'library diplomacy' and 'library imperialism' to frame Anglo-American

involvement in this work, Laugesen examines the impact library development work had on various countries. The book also considers what might have motivated nations in the global South to use foreign aid to help develop their library services and information infrastructure. *Globalizing the Library* prompts reflection on the way in which library services are developed and the way professional knowledge is transferred, while also illuminating the power structures that have shaped global information infrastructures. As a result, the book should be essential reading for academics and students engaged in the study of libraries, development, and information. It should also be of great interest to information professionals and information historians who are reflecting critically on the way information has been transferred, consumed, and shaped in the modern world.

Frontier Figures Beth E. Levy 2012-04-18 *Frontier Figures* is a tour-de-force exploration of how the American West, both as physical space and inspiration, animated American music. Examining the work of such composers as Aaron Copland, Roy Harris, Virgil Thomson, Charles Wakefield Cadman, and Arthur Farwell, Beth E. Levy addresses questions of regionalism, race, and representation as well as changing relationships to the natural world to highlight the intersections between classical music and the diverse worlds of Indians, pioneers, and cowboys. Levy draws from an array of genres to show how different brands of western Americana were absorbed into American culture by way of sheet music, radio, lecture recitals, the concert hall, and film. *Frontier Figures* is a comprehensive illumination of what the West meant and still means to composers living and writing long after the close of the frontier.

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.

Music Divided Danielle Fosler-Lussier 2007-05-24 *Music Divided* explores how political pressures affected musical life on both sides of the iron curtain during the early years of the cold war. In this groundbreaking study, Danielle Fosler-Lussier illuminates the pervasive political anxieties of the day through particular attention to artistic, music-theoretical, and propagandistic responses to the music of Hungary's most renowned twentieth-century composer, Béla Bartók. She shows how a tense period of political transition plagued Bartók's music and imperiled those who took a stand on its aesthetic value in the emerging socialist state. Her fascinating investigation of Bartók's reception outside of Hungary demonstrates that Western composers, too, formulated their ideas about musical style under the influence of ever-escalating cold war tensions. *Music Divided* surveys Bartók's role in provoking negative reactions to "accessible" music from Pierre Boulez, Hermann Scherchen, and Theodor Adorno. It considers Bartók's influence on the youthful compositions and thinking of Bruno Maderna and Karlheinz Stockhausen, and it outlines Bartók's legacy in the music of the Hungarian composers András Mihály, Ferenc Szabó, and Endre Szervánszky. These details reveal the impact of local and international politics on the selection of music for concert and radio programs, on composers' choices about musical style, on government radio propaganda about music, on the development of socialist realism, and on the use of modernism as an instrument of political action.

The Free World Louis Menand 2021-04-20 "An engrossing and impossibly wide-ranging project . . . In *The Free World*, every seat is a good one." —Carlos Lozada, *The Washington Post* "The *Free World* sparkles. Fully original, beautifully written . . . One hopes Menand has a sequel in mind. The bar is set very high." —David Oshinsky, *The New York Times Book Review* | Editors' Choice One of *The New York Times's* 100 best books of 2021 | One of *The Washington Post's* 50 best nonfiction books of 2021 | A *Mother Jones* best book of 2021 In his follow-up to the

Pulitzer Prize-winning *The Metaphysical Club*, Louis Menand offers a new intellectual and cultural history of the postwar years. The Cold War was not just a contest of power. It was also about ideas, in the broadest sense—economic and political, artistic and personal. In *The Free World*, the acclaimed Pulitzer Prize-winning scholar and critic Louis Menand tells the story of American culture in the pivotal years from the end of World War II to Vietnam and shows how changing economic, technological, and social forces put their mark on creations of the mind. How did elitism and an anti-totalitarian skepticism of passion and ideology give way to a new sensibility defined by freewheeling experimentation and loving the Beatles? How was the ideal of “freedom” applied to causes that ranged from anti-communism and civil rights to radical acts of self-creation via art and even crime? With the wit and insight familiar to readers of *The Metaphysical Club* and his *New Yorker* essays, Menand takes us inside Hannah Arendt’s Manhattan, the Paris of Jean-Paul Sartre and Simone de Beauvoir, Merce Cunningham and John Cage’s residencies at North Carolina’s Black Mountain College, and the Memphis studio where Sam Phillips and Elvis Presley created a new music for the American teenager. He examines the post war vogue for French existentialism, structuralism and post-structuralism, the rise of abstract expressionism and pop art, Allen Ginsberg’s friendship with Lionel Trilling, James Baldwin’s transformation into a Civil Right spokesman, Susan Sontag’s challenges to the New York Intellectuals, the defeat of obscenity laws, and the rise of the New Hollywood. Stressing the rich flow of ideas across the Atlantic, he also shows how Europeans played a vital role in promoting and influencing American art and entertainment. By the end of the Vietnam era, the American government had lost the moral prestige it enjoyed at the end of the Second World War, but America’s once-despised culture had become respected and adored. With unprecedented verve and range, this book explains how that happened.

Repeating Ourselves Robert Fink 2005-09-13 Where did musical minimalism come from—and what does it mean? In this significant revisionist account of minimalist music, Robert Fink connects repetitive music to the postwar evolution of an American mass consumer society.

Abandoning the ingrained formalism of minimalist aesthetics, *Repeating Ourselves* considers the cultural significance of American repetitive music exemplified by composers such as Terry Riley, Steve Reich, and Philip Glass. Fink juxtaposes repetitive minimal music with 1970s disco; assesses it in relation to the selling structure of mass-media advertising campaigns; traces it back to the innovations in hi-fi technology that turned baroque concertos into ambient “easy listening”; and appraises its meditative kinship to the spiritual path of musical mastery offered by Japan’s Suzuki Method of Talent Education.

Cold War Carole K. Fink 2018-05-04 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.

Entangled East and West Simo Mikkonen 2018-12-17 Despite increasing scholarship on the cultural Cold War, focus has been persistently been fixed on superpowers and their actions, missing the important role played by individuals and organizations all over Europe during the Cold War years. This volume focuses on cultural diplomacy and artistic interaction between Eastern and Western Europe after 1945. It aims at providing an essentially European point of view on the cultural Cold War, providing fresh insight into little known connections and cooperation in different artistic fields. Chapters of the volume address photography and architecture, popular as well as classical music, theatre and film, and fine arts. By examining different actors ranging from

individuals to organizations such as universities, the volume brings new perspective on the mechanisms and workings of the cultural Cold War. Finally, the volume estimates the pertinence of the Cold War and its influence in post-1991 world. The volume offers an overview on the role culture played in international politics, as well as its role in the Cold War more generally, through interesting examples and case studies.

Playing Jazz in Socialist Vietnam Stan BH Tan-Tangbau 2021-11-15 Shortlisted for the EuroSEAS Humanities Book Prize 2022 Quynh Văn 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.

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 Ledee, Coriún 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.

Sound Commitments Robert Adlington 2009-02-19 The role of popular music is widely recognized in giving voice to radical political views, the plight of the oppressed, and the desire for social change. Avant-garde music, by contrast, is often thought to prioritize the pursuit of new technical or conceptual territory over issues of human and social concern. Yet throughout the activist 1960s, many avant-garde musicians were convinced that aesthetic experiment and social progressiveness made natural bedfellows. Intensely involved in the era's social and political upheavals, they often sought to reflect this engagement in their music. Yet how could avant-garde musicians make a meaningful contribution to social change if their music remained the preserve of a tiny, initiated clique? In answer, *Sound Commitments*, examines the encounter of avant-garde music and "the Sixties" across a range of genres, aesthetic positions and geographical locations. Through music for the concert hall, tape and electronic music, jazz and improvisation, participatory "events,"

performance art, and experimental popular music, the essays in this volume explore developments in the United States, France, West Germany, Italy, the Netherlands, the Soviet Union, Japan and parts of the "Third World," delving into the deep richness of avant-garde musicians' response to the decade's defining cultural shifts. Featuring new archival research and/or interviews with significant figures of the period in each chapter, *Sound Commitments* will appeal to researchers and advanced students in the fields of post-war music, cultures of the 1960s, and the avant-garde, as well as to an informed general readership.

[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 *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.

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 remolded at the hands of those with tools to do so.

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.

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.

Jazz, Rock, and Rebels Uta G. Poiger 2000-03-03 "This significant contribution to German history pioneers a conceptually sophisticated approach to German-German relations. Poiger has much to say about the construction of both gender norms and masculine and feminine identities, and she has valuable insights into the role that notions of race played in defining and reformulating those identities and prescriptive behaviors in the German context. The book will become a 'must read' for German historians."—Heide Fehrenbach, author of *Cinema in Democratizing Germany* "Poiger breaks new ground in this history of the postwar Germanies. The book will serve as a model for all future studies of comparative German-German history."—Robert G. Moeller, author of *Protecting Motherhood* "Jazz, Rock, and Rebels exemplifies the exciting

work currently emerging out of transnational analyses. [A] well-written and well-argued study."—Priscilla Wald, author of *Constituting Americans Proud to Be an Okie* Peter La Chapelle 2007-04-03 "Proud to be an Okie is a fresh, well-researched, wonderfully insightful, and imaginative book. Throughout, La Chapelle's keen attention to shifting geographies and urban and suburban spaces is one of the work's real strengths. Another strength is the book's focus on dress, ethnicity, and the manufacturing of style. When all of these angles and insights are pulled together, La Chapelle delivers a fascinating rendering of Okie life and American culture."—Bryant Simon, author of *Boardwalk of Dreams: Atlantic City and the Fate of Urban America*

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.

Lining Out the Word William T. Dargan 2006-06-27 This book, a milestone in American music scholarship, is the first to take a close look at an important and little-studied component of African American music, one that has roots in Europe, but was adapted by African American congregations and went on to have a profound influence on music of all kinds—from gospel to soul to jazz. "Lining out," also called Dr. Watts hymn singing, refers to hymns sung to a limited selection of familiar tunes, intoned a line at a time by a leader and taken up in turn by the congregation. From its origins in seventeenth-century England to the current practice of lining out among some Baptist congregations in the American South today, William Dargan's study illuminates a unique American music genre in a richly textured narrative that stretches from Isaac Watts to Aretha Franklin and Ornette Coleman. *Lining Out the Word* traces the history of lining out from the time of slavery, when African

American slaves adapted the practice for their own uses, blending it with other music, such as work songs. Dargan explores the role of lining out in worship and pursues the cultural implications of this practice far beyond the limits of the church, showing how African Americans wove African and European elements together to produce a powerful and unique cultural idiom. Drawing from an extraordinary range of sources—including his own fieldwork and oral sources—Dargan offers a compelling new perspective on the emergence of African American music in the United States. Copub: Center for Black Music Research

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.

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.