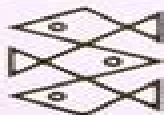


Joachim Ernst Berendt

# EIN FENSTER AUS JAZZ



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Überarbeitete  
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# Ein Fenster Aus Jazz

**Lingsheng Yao**



## **Ein Fenster Aus Jazz:**

The Genesis and Structure of the Hungarian Jazz Diaspora Ádám Havas, 2022-05-18 In Hungary jazz was at the forefront of heated debates sparked by the racialised tensions between national music traditions and newly emerging forms of popular culture that challenged the prevailing status quo within the cultural hierarchies of different historical eras Drawing on an extensive four year field research project including ethnographic observations and 29 in depth interviews this book is the first to explore the hidden diasporic narrative s of Hungarian jazz through the system of historically formed distinctions linked to the social practices of assimilated Jews and Romani musicians The chapters illustrate how different concepts of authenticity and conflicting definitions of jazz as the sound of Western modernity have resulted in a unique hierarchical setting The book s account of the fundamental opposition between US centric mainstream jazz bebop and Bart k inspired free jazz camps not only reveals the extent to which traditionalism and modernism were linked to class and race based cultural distinctions but offers critical insights about the social logic of Hungary s geocultural positioning in the twilight zone between East and West to use the words of Maria Todorova Following a historical overview that incorporates comparisons with other Central European jazz cultures the book offers a rigorous analysis of how the transition from playing caf house music to bebop became a significant element in the status claims of Hungary s significant others i e Romani musicians By combining the innovative application of Pierre Bourdieu s cultural sociology with popular music studies and postcolonial scholarship this work offers a forceful demonstration of the manifold connections of this particular jazz scene to global networks of cultural production which also continue to shape it

**The Essential Jazz Records: Modernism to postmodernism** Max Harrison, Charles Fox, Eric Thacker, Stuart Nicholson, 2000-01-01 Following the same format as the acclaimed first volume this selection of the best 250 modern jazz records and CDs places each in its musical context and reviews it in depth Additionally full details of personnel recording dates and locations are given Indexes of album titles track titles and musicians are included

**The Return of Jazz** Andrew Wright Hurley, 2011-02 Jazz has had a peculiar and fascinating history in Germany The influential but controversial German writer broadcaster and record producer Joachim Ernst Berendt 1922 2000 author of the world s best selling jazz book labored to legitimize jazz in West Germany after its ideological renunciation during the Nazi era German musicians began in a highly productive way to question their all too eager adoption of American culture and how they sought to make valid artistic statements reflecting their identity as Europeans This book explores the significance of some of Berendt s most important writings and record productions Particular attention is given to the Jazz Meets the World encounters that he engineered with musicians from Japan Tunisia Brazil Indonesia and India This proto world music demonstrates how some West Germans went about creating a post nationalist identity after the Third Reich Berendt s powerful role as the West German Jazz Pope is explored as is the groundswell of criticism directed at him in the wake of 1968

*Jazz, Rock, and Rebels* Uta G. Poiger, 2000 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

**Composers of the Nazi Era** Michael H. Kater, 2000 How does creativity thrive in the face of fascism How can a highly artistic individual function professionally in so threatening a climate The final book in a critically acclaimed trilogy that includes Different Drummers OUP 1992 and The Twisted Muse OUP 1997 this is a detailed study of the often interrelated careers of eight outstanding German composers who lived and worked amid the dictatorship of the Third Reich Werner Egk Paul Hindemith Kurt Weill Karl Amadeus Hartmann Carl Orff Hans Pfitzner Arnold Schoenberg and Richard Strauss Noted historian Michael H Kater weighs issues of accommodation and resistance to ask whether these artists corrupted themselves in the service of a criminal regime and if so whether this is evident in their music He also considers the degrees to which the Nazis poetically socially economically and aesthetically succeeded in their treatment of these individuals whose lives and compositions represent diverse responses to totalitarianism

**KulturConfusão - On German-Brazilian Interculturalities** Anke Finger, Gabi Kathöfer, Christopher Larkosh, 2015-07-31 The analyses of German and Brazilian cultures found in this book offer a much needed rethinking of the intercultural paradigm for the humanities and literary and cultural studies This collection examines cultural interactions between Germany and Brazil from the Early Modern period to the present day especially how authors artists and other intellectuals address the development of society intervene in the construction and transformation of cultural identities and observe the introduction of differing cultural elements in and beyond the limits of the nation The contributors represent various academic disciplines including German Studies Luso Afro Brazilian Studies Cultural Studies Linguistics Art History and the social sciences Their essays cover a wide range of works and media and the issues they address are relevant not only for each of the scholarly disciplines involved but also in discussions of current cultural practices in connection to all forms of media The collection thus serves as a model for further intercultural research since it calls into question the very terms through which we understand the relationships between cultures as well as their products practices and perspectives

**The Instant Composers Pool and Improvisation Beyond Jazz** Floris Schuiling, 2018-10-10 The Instant Composers Pool and Improvisation Beyond Jazz contributes to the expansion and diversification of our understanding of the jazz tradition by describing the history and practice of one of the most important non American jazz groups The Instant Composers Pool founded in Amsterdam in 1967

The Instant Composers Pool describes the meaning of instant composition from both a historical and ethnographic perspective. Historically it details instant composition's emergence from the encounter between various overlapping transnational avant gardes including free jazz, serialism, experimental music, electronic music, and Fluxus. The author shows how the improvising musicians not only engaged with the cultural politics of ethnicity and race involved in the negotiation of the boundaries of jazz as a cultural practice but transformed the meaning of music in society, particularly the nature of improvisation and performance. Ethnographically The Instant Composers Pool encourages readers to reconsider the conceptual tools we use to describe music performance, improvisation, and creativity. It takes the practice of instant composition as an opportunity to reflect on music performance as a social practice which is crucial not only for jazz studies but for general music scholarship.

**New Music, New Allies** Amy C. Beal, 2006-07-04 *New Music New Allies* documents how American experimental music and its practitioners came to prominence in the West German cultural landscape between the end of the Second World War in 1945 and the reunification of East and West Germany in 1990. Beginning with the reeducation programs implemented by American military officers during the postwar occupation of West Germany and continuing through the cultural policies of the Cold War era, this broad history chronicles German views on American music, American composers' pursuit of professional opportunities abroad, and the unprecedented dissemination and support their music enjoyed through West German state subsidized radio stations, new music festivals, and international exchange programs. Framing the biographies of prominent American composer-performers within the aesthetic and ideological contexts of the second half of the twentieth century, Amy C. Beal follows the international careers of John Cage, Henry Cowell, Earle Brown, Morton Feldman, David Tudor, Frederic Rzewski, Christian Wolff, Steve Reich, Pauline Oliveros, Conlon Nancarrow, and many others to Donaueschingen, Darmstadt, Cologne, Bremen, Berlin, and Munich.

**Jazz Forum**, 1989 **Modern Lusts** Detlef Siegfried, 2020-07-01 As a jazz musician, filmmaker, anthropologist, sexologist, and crime novelist, the boundlessly curious German autodidact Ernest Borneman exemplified the conflicting cultural and intellectual currents of the twentieth century. In this long-awaited English translation, acclaimed historian Detlef Siegfried chronicles Borneman's journey from a young Jewish Communist in Nazi Berlin to his emergence as a celebrated and reliably controversial transatlantic polymath. Through an innovative structure organized around the human senses, this biography memorably portrays a figure whose far-flung obsessions comprised a microcosm of postwar intellectual life.

*Encounters with Jazz on Television in Cold War Era Portugal* Pedro Cravinho, 2022-03-29 *Encounters with Jazz on Television in Cold War Era Portugal 1954-1974* explores the relationship between jazz and television by investigating the experiences of performers and producers in one of the last European colonial states, Portugal, during a period of political and social repression and global isolation. This new model of systemic analysis reveals a paradoxical interrelationship between state-controlled television and international media industries, highlighting the space where these two forces collide and locating television jazz production within an important

cultural milieu with a lasting impact on Portuguese society From the days of the first feasibility studies for a proposed public television service in 1954 to the military coup that overthrew the far right Estado Novo regime in 1974 this book maps the institutionalization of jazz in Portugal as a social and musical practice one that played a significant role in fostering cultural diversity It looks at the musicians repertoires production processes broadcasts policies and strategies that fuelled the launch of Radiotelevis o Portuguesa RTP and the rise of television an indispensable new medium that granted Portuguese people access to the wider world a world curated by public television producers with individual cultural political and aesthetic attitudes to influence the dissemination of jazz In exploring the connections between these national and international jazz scenes Encounters with Jazz on Television in Cold War Era Portugal 1954 1974 addresses opportunities for in depth comparison of the Portuguese experience with that of other countries situating Cold War era Portuguese television jazz broadcasting as part of a bigger still unwritten story Peter Brötzmann Daniel Spicer,2025-01-14 Explores the heroic life and revolutionary music of the pioneering German saxophonist and the radical social and political convictions that informed them Peter Brötzmann is the first ever full length English language biography of one of the most fascinating and inspiring personalities in the history of Western improvised music and one of the key artistic figures to emerge from the socio cultural tumult of the 1960s Drawing on extensive interviews with Brötzmann and key associates it traces the German saxophonist s crucial role as a pioneer of European free jazz his restless travels and collaborations and his eventual superstardom examining the life and work of a fiercely uncompromising artist with a reputation for gruff intensity and total commitment Digging deep into the history and aesthetics of free jazz in Europe and beyond it provides detailed analysis of music by Brötzmann and other major figures while positioning Brötzmann s work and the wider free jazz milieu in the context of the revolutionary left wing humanist and utopian ideals that inspired and underpinned it Both intimate and wide ranging it tells the story of a man and a music that changed the world *The Improvisation Studies Reader* Ajay Heble,Rebecca Caines,2014-08-07 Improvisation is a performance practice that animates and activates diverse energies of inspiration critique and invention In recent years it has coalesced into an exciting and innovative new field of interdisciplinary scholarly inquiry becoming a cornerstone of both practical and theoretical approaches to performance The Improvisation Studies Reader draws together the works of key artists and thinkers from a range of disciplines including theatre music literature film and dance Divided by keywords into eight sections this book bridges the gaps between these fields The book includes case studies exercises graphic scores and poems in order to produce a teaching and research resource that identifies central themes in improvisation studies The sections include Listening Trust Risk Flow Dissonance Responsibility Liveness Surprise Hope Each section of the Reader is introduced by a newly commissioned think piece by a key figure in the field which opens up research questions reflecting on the keyword in question By placing key theoretical and classic texts in conversation with cutting edge research and artists statements this book answers the urgent questions facing improvising artists and theorists

in the mediatized Twenty First Century      **Jazz-Bibliographie** Bernhard Hefe, 1981      *Jazz on the Line* Petter Frost Fadnes, 2020-04-21 *Jazz on the Line* Improvisation in Practice presents an ethnographic reflection on improvisation as performance examining how musicians think and act when negotiating improvisational frameworks This multidisciplinary discussion guided by a focus on recordings composition authenticity and venues explores the musical choices made by performers emphasizing how these choices can be logically understood within the context of controlled musical outputs Throughout the text the author engages directly with musicians and their varied practices from canonized dogmas to innovative experimentalism offering interviews both planned and spontaneous Musical agency is posited as a tightrope balancing act signifying the skill and excitement of improvisational performativity and exemplifying the life of a jazz aerialist With a travel journal approach as a backdrop *Jazz on the Line* provides concepts and theories that demystify the creative processes of improvisation      **Free Jazz** Jeff Schwartz, 2018-05-23 *Free Jazz* A Research and Information Guide offers carefully selected and annotated sources on free jazz with comprehensive coverage of English language academic books journal articles and dissertations and selective coverage of trade books popular periodicals documentary films scores Masters theses online texts and materials in other languages *Free Jazz* will be a major reference tool for students faculty librarians artists scholars critics and serious fans navigating this literature      **Different Drummers** Michael H. Kater, 2003 For the architects of the third reich jazz was an especially threatening form of expression because of its essence spontaneity improvisation and individuality Jazz survived persecution and became a powerful symbol of political disobedience and resistance in wartime Germany      **(Sub)texts**, 2002      *New Grove Gospel Blues And Jazz* Paul Oliver, Max Harrison, William Bolcom, 1986 Max Harrison surveys the whole history and development of jazz in a concise well written and well illustrated article together with an extensive bibliography Richard D C Noble *Times Literary Supplement* The chapters of this book are in roughly chronological sequence Spirituals Blues Gospels Ragtime and Jazz The first three are by Paul Oliver whose *New Grove* entry on the Blues is widely regarded as the definitive brief history of the genre He has revised and expanded it for this book publication and in addition has extended the coverage of his essays on Spirituals in *The New Grove* to discuss both black and white traditions Similarly Oliver has revised and recast his coverage of Gospel music which has been considerably expanded Max Harrison's long entry on Jazz which has also been extended draws together the separate strands of the book to discuss the concept of Jazz as a matrix of mutually influential folk and popular styles William Bolcom's short and definitive article on Ragtime has been revised and all the bibliographies have been updated to include new and important works      **The Jazz Republic** Jonathan O. Wipplinger, 2017-04-14 *The Jazz Republic* examines jazz music and the jazz artists who shaped Germany's exposure to this African American art form from 1919 through 1933 Jonathan O Wipplinger explores the history of jazz in Germany as well as the roles that music race especially Blackness and America played in German culture and follows the debate over jazz through the fourteen years of Germany's first democracy He

explores visiting jazz musicians including the African American Sam Wooding and the white American Paul Whiteman and how their performances were received by German critics and artists The Jazz Republic also engages with the meaning of jazz in debates over changing gender norms and jazz's status between paradigms of high and low culture By looking at German translations of Langston Hughes's poetry as well as Theodor W Adorno's controversial rejection of jazz in light of racial persecution Wipplinger examines how jazz came to be part of German cultural production more broadly in both the US and Germany in the early 1930s Using a wide array of sources from newspapers modernist and popular journals as well as items from the music press this work intervenes in the debate over the German encounter with jazz by arguing that the music was no mere symbol of Weimar's modernism and modernity Rather than reflecting intra German and or European debates it suggests that jazz and its practitioners African American white American Afro European German and otherwise shaped Weimar culture in a central way



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