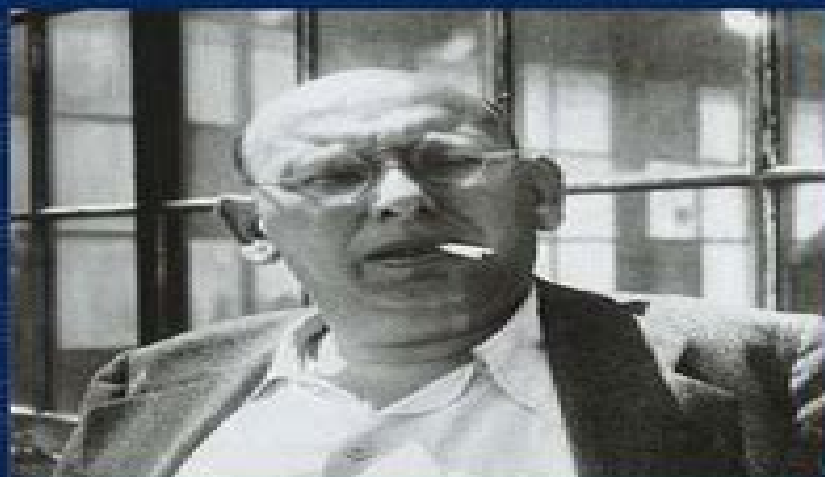


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SCHOTT

Eisler A Biographie German

Minjie Lin



Eisler A Biographie German:

Hanns Eisler Political Musician Albrecht Betz, 1982-06-10 Albrecht Betz divides Eisler's life and music into four periods in this English edition of a work originally published in German in 1976 **Recomposing German Music** Elizabeth Janik, 2005 This book is a social history of musical life in Berlin it investigates the tangled relationship between music and politics in 20th century Germany emphasizing the division of Berlin's musical community between east and west in the early Cold War era *A Political Biography of Arkadij Maslow, 1891-1941* Mario Kessler, 2020-04-30 This book is a political biography of Arkadij Maksimovich Maslow 1891-1941 a German Communist politician and later a dissident and opponent to Stalin Together with his political and common law marriage partner Ruth Fischer Maslow briefly led the Communist Party of Germany the KPD and brought about its submission to Moscow Afterwards Fischer and Maslow were removed from the KPD leadership in the fall of 1925 and expelled from the party a year later Henceforth they both lived as communist outsiders persecuted by both Hitler and Stalin Maslow escaped to Cuba via France and Portugal and was murdered under dubious circumstances in Havana in November 1941 He died as a communist dissident committed to the cause of a radical socialist labor movement that lay in ruins Kessler considers Maslow's role in pivotal events such as the Bolshevik Revolution in Soviet revolutionary parties and organizations through to the rise of Stalinism and Cold War anti communism What results is a deep dive into the life of a key yet understudied figure in dissident communism **Edinburgh German Yearbook 5** Laura Bradley, Karen Leeder, 2011-10 While Bertold Brecht became identified internationally as the cultural figurehead of the GDR his relationship with the authorities was always complex This book examines his activities in the GDR and the regime's marginalizing response and posthumous appropriation of his legacy **Jazz & the Germans** Michael J. Budds, 2002 Many commentators have observed that the influence of jazz and related popular musics on musical practice beyond American borders should be considered one of the most dynamic developments of the twentieth century This collection of essays concentrates on American influences in Germany where such unlikely foreign elements enjoyed a remarkable vogue for much of the past century not only in the realm of popular culture but in the realm of the arts as well Against the tumultuous social and political upheavals of modern Germany there evolved a fascinating musical sound track that introduced German musicians and their public to ragtime spirituals the blues later dance music and jazz with resulting opportunities for imitation and assimilation In this volume American scholars from various academic perspectives are joined by German musician scholars **Hanns Eisler's Art Songs** Heidi Hart, 2018 Traces Hanns Eisler's art songs through the political crises of the twentieth century presenting them as a way to intervene in the nationalist appropriation of aesthetic material [The ^AOxford Handbook of Faust in Music](#) Lorna Fitzsimmons, Charles McKnight, 2019-07-08 The Oxford Handbook of Faust in Music testifies to the spectacular impact the Faust theme has exerted over the centuries The Handbook's three part organization enables readers to follow the evolution of Faust in music across time and stylistic periods suggesting that these

musical compositions are not mere retellings of the story but contribute significant insights of their own

Operas in German: A Dictionary Margaret Ross Griffel, 2018-01-23 With nearly three thousand new entries the revised edition of *Operas in German A Dictionary* is the most current encyclopedic treatment of operas written specifically to a German text from the seventeenth century through 2016 Musicologist Margaret Ross Griffel details the operas composers scores librettos first performances and bibliographic sources Four appendixes then list composers librettists authors whose works inspired or were adapted for the opera librettos and a chronological listing of the entries in the A Z section The bibliography details other dictionaries and encyclopedias performance studies collections of plot summaries general studies on operas sources on locales where opera premieres took place works on the history of operas in German and selective volumes on individual opera composers librettists producers directors and designers Finally two indexes list the main characters in each opera and the names of singers conductors producers composers directors choreographers and arrangers The revised edition of *Operas in German* provides opera historians musicologists performers and opera lovers with an invaluable resource for continued study and enjoyment

Music and German National Identity Celia Applegate, Pamela Potter, 2002-08 Concert halls all over the world feature mostly the works of German and Austrian composers as their standard repertoire composers like the three Bs of classical music Bach Beethoven and Brahms all of whom are German Over the past three centuries many supporters of German music have even nurtured the notion that the German speaking world possesses a peculiar strength in the cultivation of music This book brings together seventeen contributors from the fields of musicology ethnomusicology history and German literature to explore these questions how music came to be associated with German identity when and how Germans came to be regarded as the people of music and how music came to be designated the most German of arts Unlike previous volumes on this topic many of which focused primarily on Wagner and Nazism the essays here are wide ranging and comprehensive examining philosophy literature politics and social currents as well as the creation and performance of folk music art music church music jazz rock and pop The result is a striking volume adeptly addressing the complexity and variety of ways in which music insinuated itself into the German national imagination and how it has continued to play a central role in the shaping of a German identity Contributors to this volume Celia Applegate Doris L Bergen Philip Bohlman Joy Haslam Calico Bruce Campbell John Daverio Thomas S Grey Jost Hermand Michael H Kater Gesa Kordes Edward Larkey Bruno Nettel Uta G Poiger Pamela Potter Albrecht Riethmüller Bernd Sponheuer Hans Rudolf Vaget

Quiet Invaders Revisited Günter Bischof, 2017-07-12 *sterreichische Einwanderung in die USA* Die vorliegende Publikation beleuchtet das Thema der Migration von sterreichern in die USA genauer das bis heute ein immer noch sehr unerforschtes Gebiet ist Seit kurzer Zeit erlebt die Forschung allerdings einen neuen Aufschwung es herrscht gro es Interesse vor allem in der Biografieforschung Die vorliegenden Beitr ge basieren auf einer Tagung die im Juni 2015 in Wien zum gleichnamigen Thema stattgefunden hat Es handelt sich haupts chlich um Fallstudien ber emigrierte sterreicher die ihre Heimat aus

wirtschaftlichen politischen oder karrieretechnischen Gründen verlassen haben Alle mussten sich mit einer schwierigen Einwanderungspolitik der USA auseinandersetzen trotzdem ist den meisten von ihnen eine erfolgreiche Integration in die amerikanische Gesellschaft gelungen The essays in this book argue that the United States served as a great attraction for economic betterment to Austrian migrants before and World War I yet a third of these migrants actually remigrated Remigration was less likely after World War I as the economic situation deteriorated in Europe and the political situation landscape became desperate for Jews and the opponents of the Hitler regime Most of the Austrians migrating to the U S in the World War II era stayed For the roughly 30 000 Jews who had been brutally kicked out of their homes after the Anschluss and managed to snag immigration papers to the U S returning to desperately poor and still anti Semitic Austria was not an option These case studies show that integrating and assimilating into the American mainstream often was a difficult process that might take two generations Many of the intellectuals and academics never fully felt at home in the U S as they viewed American culture shallow and American values too materialistic

Music after Hitler, 1945-1955 Toby

Thacker, 2017-07-05 The political control of music in the Third Reich has been analysed from several perspectives and with ever increasing sophistication However music in Germany after 1945 has not received anything like the same treatment Rather there is an assumption that two separate musical cultures emerged in East and West alongside the division of Germany into two states with differing economic and political systems There is a widely accepted view of music in West Germany as free and in the East subject to party control Toby Thacker challenges these assumptions asking how and why music was controlled in Germany under Allied Occupation from 1945 1949 and in the early years of semi sovereignty between 1949 and 1955 The re education of Germany after the Hitler years was a unique historical experiment and the place of music within this is explored here for the first time While emphasizing political economic and broader social structures that influenced the production and reception of different musical forms the book is informed by a sense of human agency and explores the role of salient individuals in the reconstruction of music in post war Germany The focus is not restricted to any one kind of music but concentrates on those aspects of music professional and amateur live and recorded which appeared to be the mostly highly charged politically to contemporaries Particular attention is given to denazification and to the introduction of international music Thacker traces the development of a divide between Communist and liberal democratic understandings of the place of music in society The contested celebrations of the Bach Year in 1950 are used to highlight the role of music in the broader cultural confrontation between East and West Thacker examines the ways in which central governments in East and West Germany sought to control and influence music through mechanisms of censorship and positive support The book will therefore be of interest not only

Confronting the National in the Musical Past Elaine Kelly, Markus Mantere, Derek Scott, 2018-04-19 This significant volume moves music historical research in the direction of deconstructing the national grand narratives in music history of challenging the national paradigm in methodology and

thinking anew about cultural traffic cultural transfer and cosmopolitanism in the musical past The chapters of this book confront or subject to some kind of critique assumptions about the importance of the national in the musical past The emphasis therefore is not so much on how national culture has been constructed or how national cultural institutions have influenced musical production but rather on the way the national has been challenged by musical practices or audience reception

A Jewish Communist in Weimar Germany Ralf Hoffrogge, 2017-07-10 Walter Benjamin derided Werner Scholem as a rogue in 1924 Josef Stalin referred him as a splendid man but soon backtracked and labeled him an imbecile while Ernst Thälmann chairman of the Communist Party of Germany KPD warned his followers against the dangers of Scholemism For the philosopher and historian Gershom Scholem however Werner was first and foremost his older brother The life of German Jewish Communist Werner Scholem 1895 1940 had many facets Werner and Gerhard later Gershom rebelled together against their authoritarian father and the atmosphere of national chauvinism engulfing Germany during World War I After inspiring his younger brother to take up the Zionist cause Werner himself underwent a long personal journey before deciding to join the Communist struggle Scholem climbed the party ladder and orchestrated the KPD's Bolshevisation campaign only to be expelled as one of Stalin's opponents in 1926 He was arrested in 1933 and ultimately murdered in the Buchenwald concentration camp seven years later This first biography of Werner Scholem tells his life story by drawing on a wide range of original sources and archive material long hidden beyond the Iron Curtain of the Cold War era First published in German by UVK Verlagsgesellschaft as *Werner Scholem eine politische Biographie 1895 1940* Konstanz 2014

Modernism on File C. Culleton, 2008-02-04 *Modernism on File* Writers Artists and the FBI 1920 1950 brings together important new scholarship focused on J Edgar Hoover's FBI and its institutional presence in shaping and directing American print film and art culture From Harlem to Hollywood Hoover and his bureau workers were bent on decontaminating America's creativity and this collection looks at the writers and artists who were tagged tracked and in some cases trapped by the FBI Contributors detail the threatening aspects of political power and critique the very historiography of modernism acknowledging that modernism was on trial during those years

The Cambridge Companion to the Lied James Parsons, 2004-07-01 Beginning several generations before Schubert the Lied first appears as domestic entertainment In the century that follows it becomes one of the primary modes of music making By the time German song comes to its presumed conclusion with Richard Strauss's 1948 *Vier letzte Lieder* this rich repertoire has moved beyond the home and keyboard accompaniment to the symphony hall This is a 2004 introductory chronicle of this fascinating genre In essays by eminent scholars this Companion places the Lied in its full context at once musical literary and cultural with chapters devoted to focal composers as well as important issues such as the way in which the Lied influenced other musical genres its use as a musical commodity and issues of performance The volume is framed by a detailed chronology of German music and poetry from the late 1730s to the present and also contains a comprehensive bibliography

Stalin's American Spy Tony Sharp, 2014-05-15 Stalin's American Spy tells the remarkable

story of Noel Field a Soviet agent in the US State Department in the mid 1930s Lured to Prague in May 1949 he was kidnapped and handed over to the Hungarian secret police Tortured by them and interrogated too by their Soviet superiors Field s forced confessions were manipulated by Stalin and his East European satraps to launch a devastating series of show trials that led to the imprisonment and judicial murder of numerous Czechoslovak German Polish and Hungarian party members Yet there were other events in his very strange career that could give rise to the suspicion that Field was an American spy who had infiltrated the Communist movement at the behest of Allen Dulles the wartime OSS chief in Switzerland who later headed the CIA Never tried Field and his wife were imprisoned in Budapest until 1954 then granted political asylum in Hungary where they lived out their sterile last years This new biography takes a fresh look at Field s relationship with Dulles and his role in the Alger Hiss affair It sheds fresh light upon Soviet espionage in the United States and Field s relationship with Hede Massing Ignace Reiss and Walter Krivitsky It also reassesses how the increasingly anti Semitic East European show trials were staged and dissects the lessons which Stalin sought to convey through them

"Music after Hitler, 1945-1955" Toby Thacker, 2017-07-05 The political control of music in the Third Reich has been analysed from several perspectives and with ever increasing sophistication However music in Germany after 1945 has not received anything like the same treatment Rather there is an assumption that two separate musical cultures emerged in East and West alongside the division of Germany into two states with differing economic and political systems There is a widely accepted view of music in West Germany as free and in the East subject to party control Toby Thacker challenges these assumptions asking how and why music was controlled in Germany under Allied Occupation from 1945 1949 and in the early years of semi sovereignty between 1949 and 1955 The re education of Germany after the Hitler years was a unique historical experiment and the place of music within this is explored here for the first time While emphasizing political economic and broader social structures that influenced the production and reception of different musical forms the book is informed by a sense of human agency and explores the role of salient individuals in the reconstruction of music in post war Germany The focus is not restricted to any one kind of music but concentrates on those aspects of music professional and amateur live and recorded which appeared to be the mostly highly charged politically to contemporaries Particular attention is given to denazification and to the introduction of international music Thacker traces the development of a divide between Communist and liberal democratic understandings of the place of music in society The contested celebrations of the Bach Year in 1950 are used to highlight the role of music in the broader cultural confrontation between East and West Thacker examines the ways in which central governments in East and West Germany sought to control and influence music through mechanisms of censorship and positive support The book will therefore be of interest not only **Programming the Absolute** Berthold Hoeckner, 2021-03-09 Programming the Absolute discusses the notorious opposition between absolute and program music as a true dialectic that lies at the heart of nineteenth century German music Beginning with Beethoven Berthold Hoeckner

traces the aesthetic problem of musical meaning in works by Schumann Wagner Liszt Mahler and Schoenberg whose private messages and public predicaments are emblematic for the cultural legacy of this rich repertory After Romanticism had elevated music as a language beyond language the ineffable spurred an unprecedented proliferation of musical analysis and criticism Taking his cue from Adorno Hoeckner develops the idea of a hermeneutics of a moment which holds that musical meaning crystallizes only momentarily in a particular passage a progression even a single note And such moments can signify as little as a fleeting personal memory or as much as the whole of German music Although absolute music emerged with a matrix of values the integrity of the subject the aesthetic autonomy of art and the intrinsic worth of high culture that are highly contested in musicology today Hoeckner argues that we should not completely discard the ideal of a music that continues to offer moments of transcendence and liberation Passionately and artfully written Hoeckner s quest for an essayistic musicology displays an original intelligence willing to take interpretive risks It is a provocative contribution to our knowledge about some of Europe s most important music and to contemporary controversies over how music should be understood and experienced **Acta Musicologica** ,2002 *Chaplin and American Culture* Charles J. Maland,2021-01-12 Charles Maland focuses on the cultural sources of the on and off love hate affair between Chaplin and the American public that was perhaps the stormiest in American stardom

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