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Michael Ruppe (Ed.)

GOTTSCHER VOLKSLIEDER MIT BILDERN UND WEISEN

**LANDSCHAFTLICHE VOLKSLIEDER MIT IHREN
WEISEN**

Gottscheer Volkslieder Vol 3

Donald F. Reindl



Gottscheer Volkslieder Vol 3:

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 **Central European Folk Music** Philip V. Bohlman, 2013-10-28 This is the first annotated bibliography in German or English to gather the rich sources for German language folk music scholarship It presents a comprehensive view of both historical and contemporary trends in a field embracing folkloristics and ethnomusicology as well as philological and cultural studies Beginning with early theories of folk song formulated by Herder Goethe the Brothers Grimm and others the book examines the most important collections of the 19th century folk song movement and surveys the 20th century institutions and publications that have made folk music scholarship essential to an understanding of German speaking Europe The book represents the enormous diversity of folk music Ideas of genre and classification contrast with the ways in which minority and ethnic groups have contributed to the complex constructs of 19th and 20th century nationalism The intellectual history in this book often takes the form of a clash between institutions and the forceful personalities of scholars who theorized that folk music was the product of individuals or the linguistic core of nations Entries that illustrate the ways in which constructs of folk music have contributed to the politics of culture e g in Nazi Germany or in the workers culture of the former German Democratic Republic also constitute the expansive musical landscape covered by this book The author includes diverse disciplinary perspectives not just those of folklorists but also concepts from ethnomusicology historical musicology and religious and cultural studies In addition to traditional studies of the canons of German folk music e g ballads and singing society repertoires Bohlman includes studies of religious and ethnic minorities and of German folk music in nations and regions outside Central Europe The comprehensive

nature of this book not only makes available a rich history of scholarship but also contextualizes Central European folk music as a vital and critical discipline for the interpretation of a changing Europe Includes index **Music and the Racial**

Imagination Ronald M. Radano, Philip V. Bohlman, 2000-12 A specter lurks in the house of music and it goes by the name of race write Ronald Radano and Philip Bohlman in their introduction Yet the intimate relationship between race and music has rarely been examined by contemporary scholars most of whom have abandoned it for the more enlightened notions of ethnicity and culture Here a distinguished group of contributors confront the issue head on Representing an unusually broad range of academic disciplines and geographic regions they critically examine how the imagination of race has influenced musical production reception and scholarly analysis even as they reject the objectivity of the concept itself Each essay follows the lead of the substantial introduction which reviews the history of race in European and American non Western and global musics placing it within the contexts of the colonial experience and the more recent formation of world music Offering a bold new revisionist agenda for musicology in a postmodern postcolonial world this book will appeal to students of culture and race across the humanities and social sciences **European Music Catalogue** ,1984 **Language Contact, German**

and Slovenian Donald F. Reindl, 2008 *The World of Learning. 1977-78, Volume One, 1. International, 2.*

Afghanistan-Qatar. - 28th Ed ,1977 *Slovene Studies* ,1985 *Yearbook of the International Folk Music Council* ,1976

The Garland Library of Readings in Ethnomusicology: Musical processes, resources, and technologies Kay Kaufman Shelemay, 1990 **European Folk Song** Walter Wiora, 1966 Gottscheer Volkslieder: Volksballaden Rolf Wilhelm Brednich, 1969 **Bulletin of the International Folk Music Council** International Folk Music Council, 1971

The National Union Catalog, Pre-1956 Imprints Library of Congress, American Library Association. Committee on Resources of American Libraries. National Union Catalog Subcommittee, 1971 **Faculty Publications and Doctoral Dissertations** University of Illinois at Urbana-Champaign, 1971 Gottscheer Volkslieder: Geistliche Lieder ,1972

Focus: Music, Nationalism, and the Making of the New Europe Philip V. Bohlman, 2010-09-13 Two decades after the fall of communism in Eastern Europe and one decade into the twenty first century European music remains one of the most powerful forces for shaping nationalism Using intensive fieldwork throughout Europe from participation in alpine foot pilgrimages to studies of the grandest music spectacle anywhere in the world the Eurovision Song Contest Philip V Bohlman reveals the ways in which music and nationalism intersect in the shaping of the New Europe Focus Music Nationalism and the Making of the New Europe begins with the emergence of the European nation state in the Middle Ages and extends across long periods during which Europe's nations used music to compete for land and language and to expand the colonial reach of Europe to the entire world Bohlman contrasts the national and the nationalist in music examining the ways in which their impact on society can be positive and negative beneficial for European cultural policy and dangerous in times when many European borders are more fragile than ever The New Europe of the twenty first century is more varied more complex

and more politically volatile than ever and its music resonates fully with these transformations **Gottscheer Volkslieder**
Rolf Wilhelm Brednich,1969 **Catalog of Folklore and Folk Songs** Cleveland Public Library. John G. White
Department,1964 **Gottscheer Volkslieder: Weltliche Lieder, Volkstänze, Nachträge zu Band I** ,1984 **Ballads**
and Boundaries James Porter, Ellen Sinatra,1995

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