
Music And German National Identity Bennetore

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BAILEE DEMARCUS

Citizenship and National Identity in
Twentieth-Century Germany University

of Chicago Press
German colonialism is a thriving field of study. From North America to Japan, within Germany, Austria and Switzerland, scholars are increasingly applying post-colonial questions and methods to the study of Germany and its culture. However, no introduction on this emerging field of study has combined political and cultural approaches, the study of literature and art, and the examination of both metropolitan and local discourses and memories. This book will fill that gap and offer a broad prelude, of interest to any scholar and student of German history and culture as well as of colonialism in general. It will be an indispensable tool for both undergraduate and postgraduate teaching. .

Music's Immanent Future Rowman & Littlefield
Editing Music in Early Modern Germany argues that editors played a critical role in the transmission and reception of Italian music outside Italy. Like their counterparts in the world of classical learning, Renaissance music editors translated texts and reworked settings from Venetian publications, adapting them to the needs of northern audiences. Their role is most evident in the emergence of the anthology as the primary vehicle for the distribution of madrigals outside Italy. As a publication type that depended upon the judicious selection and presentation of material, the anthology showcased editorial work. Anthologies offer a valuable case study for examining the impact of editorial

decision-making on the cultivation of particular styles, genres, authors and audiences. The book suggests that music editors defined the appropriation of Italian music through the same processes of adaptation, transformation and domestication evident in the broader reception of Italy north of the Alps. Through these studies, Susan Lewis Hammond's work reassesses the importance of northern Europe in the history of the madrigal and its printing. This book will be the first comprehensive study of editors as a distinct group within the network of printers, publishers, musicians and composers that brought the madrigal to northern audiences. The field of Renaissance music printing has a long and venerable scholarly tradition among musicologists

and music bibliographers. This study will contribute to recent efforts to infuse these studies with new approaches to print culture that address histories of reading and listening, patronage, marketing, transmission, reception, and their cultural and political consequences.

A Comparative Analysis of National Identity Formations in Germany's Hip-Hop Culture

U of Nebraska Press
"This book is based on papers delivered at the conference 'Citizenship and National Identity in Twentieth-Century Germany, ' ... Oxford, UK, on September 10-12, 2004"--Acknowledgements.
BRILL

How are national identities constructed and articulated through music? Popular music has long been associated with political dissent, and the nation state has

consistently demonstrated a determination to seek out and procure for itself a stake in the management of 'its' popular musics. Similarly, popular musics have been used 'from the ground up' as sites for both populist and popular critiques of nationalist sentiment, from the position of both a globalizing and a 'local' vernacular culture. The contributions in this book arrive at a critical moment in the development of the study of national cultures and musicology. The book ranges from considerations of the ideological focus of cultural nationalism through to analyses of musical hybridity and musical articulations of other kinds of identities at odds with national identity. The processes of global homogenization are thereby shown to have brought about a

transitional crisis for national cultural identities: the evolution of these identities, particularly with reference to the concept of 'authenticity' in music, is situated within broader debates on power, political economy and constructions of the self. Theorizations of practice are employed after the manner of Bourdieu, Gramsci, Goffman, Gadamer, Habermas, Bhabha, Lacan and Zizek. Each contribution acts as a case study to characterize the strategies through which differing modes of musical discourse engage, critique or obscure discourses on national identity. The studies include discussions of: musical representations of Irishness; the relationship between Afropop and World Music; Norwegian club music; the revival of traditional music in Serbia; resistance

to cultural homogeneity in Brazil; contemporary Uyghur song in Northwest China; rap and race in French society; technobanda from the barrios of Los Angeles, and Spanish/Moroccan raï. In this way, the book seeks to characterize the ideological configurations that help to activate and sustain hegemonic, amb

Ocean Liners and National Identity in Imperial Germany and the Atlantic World Stanford University Press

In *The Necessity of Music*, Celia Applegate explores the many ways that Germans thought about and made music from the eighteenth- to twentieth-centuries. Rather than focus on familiar stories of composers and their work Applegate illuminates the myriad ways in which music is integral to German

social life. Musical life reflected the polycentric nature of German social and political life, even while it provided many opportunities to experience what was common among Germans. Musical activities also allowed Germans, whether professional musicians, dedicated amateurs, or simply listeners, to participate in European culture. Applegate's original and fascinating analysis of Mendelssohn, Schumann, Brahms, Wagner, and military music enables the reader to understand music through the experiences of listeners, performers, and institutions. *The Necessity of Music* demonstrates that playing, experiencing, and interpreting music was a powerful factor that shaped German collective life.

Word and Music Studies Berghahn Books

This series explores the conceptual frameworks that shape or have shaped the ways in which we understand music and its history, and aims to elaborate structures of explanation, interpretation, commentary and criticism which make music intelligible and which provide a basis for argument about judgements of value. The intellectual scope of the series is broad. Some investigations will treat, for example, historiographical topics, others will apply cross-disciplinary methods to the criticism of music, and there will also be studies which consider music in its relation to society, culture and politics. Overall, the series hopes to create a greater presence for music in the ongoing discourse among the human sciences. -- Book Jacket.

German Music, Denazification, and the Americans, 1945-1953 ABC-CLIO

Music and German National Identity University of Chicago Press
Soundtracking Germany Cambridge University Press

Sounds of Ethnicity takes us into the linguistic, cultural, and geographical borderlands of German North America in the Great Lakes region between 1850 and 1914. Drawing connections between immigrant groups in Buffalo, New York, and Berlin (now Kitchener), Ontario, Barbara Lorenzkowski examines the interactions of language and music—specifically German-language education, choral groups, and music festivals—and their roles in creating both an ethnic sense of self and opportunities for cultural exchanges at the local,

ethnic, and transnational levels. She exposes the tensions between the self-declared ethnic leadership that extolled the virtues of the German mother tongue as preserver of ethnic identity and gateway to scholarship and high culture, and the hybrid realities of German North America where the lives of migrants were shaped by two languages, English and German. There was a song not of cultural purity, but of cultural fusion that gave meaning to the way German migrants made a home for themselves in North America. Written in lively and elegant prose, *Sounds of Ethnicity* is a new and exciting approach to the history of immigration and identity in North America.

German National Identity after the Holocaust Routledge

An indispensable study of nineteenth-century German music, history and nationalism.

The Emergence of Post-Hybrid Identities

Cornell University Press

Is cleanliness next to Germanness, as some 19th century nationalists insisted? This book explores the relationship between gender roles, domesticity, and German national identity between 1870–1945. After German unification, approaches to household management that had originally emerged among the bourgeoisie became central to German national identity by 1914. Thrift, order, and extreme cleanliness, along with particular domestic markers (such as the linen cabinet) and holiday customs, were used by many Germans to define the distinctions between themselves and

neighboring cultures. What was bourgeois at home became German abroad, as 'German domesticity' also helped to define and underwrite colonial identities in Southwest Africa and elsewhere. After 1933, this idealized notion of domestic Germanness was racialized and incorporated into an array of Nazi social politics. In occupied Eastern Europe during WWII Nazi women's groups used these approaches to household management in their attempts to 'Germanize' Eastern European women who were part of a large-scale project of population resettlement and ethnic cleansing. [Ambiguous Memory](#) BRILL Wittlinger takes a fresh look at German national identity in the 21st century and shows that it has undergone

considerable changes since unification in 1990. Due to the external pressures of the post-cold war world and recent domestic developments, Germany has re-emerged as a nation which is less hesitant to assert its national interest. [National Identity](#) Cambridge University Press
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Men with Trombones -- 11 Women's Wagner -- 12 Hausmusik in the Third Reich -- 13 To Be or Not to Be Wagnerian in Leni Riefenstahl's Films -- 14 Saving Music -- Notes -- Index

Sounds of Ethnicity Cambridge University Press

Explores East and West German responses to their Nazi past and the role of memory in the building of a new national identity in reunified Germany.

The Dual Alliance at War Bloomsbury Publishing

In *Renegotiating French Identity*, Jane Fulcher addresses the question of cultural resistance to the German occupation and Vichy regime during the Second World War. Nazi Germany famously stressed music as a marker of national identity and cultural

achievement, but so too did Vichy. From the opera to the symphony, music did not only serve the interests of Vichy and German propaganda: it also helped to reveal the motives behind them, and to awaken resistance among those growing disillusioned by the regime. Using unexplored Resistance documents, from both the clandestine press and the French National Archives, Fulcher looks at the responses of specific artists and their means of resistance, addressing in turn Pierre Schaeffer, Arthur Honegger, Francis Poulenc, and Olivier Messiaen, among others. This book investigates the role that music played in fostering a profound awareness of the cultural and political differences between conflicting French ideological positions, as criticism of Vichy and its policies mounted.

The First World War and German National Identity Polity

For decades, Germany has been shaped and reshaped by the sounds of popular music—whether viewed as uniquely German or an ideological invader from abroad. This collected volume brings together leading figures in the field of German Studies, popular music studies, and cultural studies at large to survey the sociopolitical impact of music on conceptions of the German state and national identity, gender and sexuality, and transnational cultural production and consumption, expanding on the ways in which sounds, technologies, media practices, and exchanges of popular music provide a unique glimpse into the cultural dynamics of postwar Germany.

Musical Imaginaries from the Concert Hall to the Dance Floor Routledge

One of the most intriguing questions of our time is how some of the masterpieces of modernity originated in a country in which personal liberty and democracy were slow to emerge. This Companion provides an authoritative account of modern German culture since the onset of industrialisation, the rise of mass society and the nation state. Newly written and researched by experts in their respective fields, individual chapters trace developments in German culture - including national identity, class, Jews in German society, minorities and women, the functions of folk and mass culture, poetry, drama, theatre, dance, music, art, architecture, cinema and mass media - from the nineteenth

century to the present. Guidance is given for further reading and a chronology is provided. In its totality the Companion shows how the political and social processes that shaped modern Germany are intertwined with cultural genres and their agendas of creative expression.

Music and German National Identity

Cambridge University Press

This book argues for the importance of popular music in negotiations of national identity, and Germanness in particular.

German Colonialism and National Identity Routledge

Heide Fehrenbach analyzes the important role cinema played in the reconstruction of German cultural and political identity between 1945 and 1962. Concentrating on the former West

Germany, she explores the complex political uses of film--and the meanings attributed to film representation and spectatorship--during a period of abrupt transition to democracy. According to Fehrenbach, the process of national redefinition made cinema and cinematic control a focus of heated ideological debate. Moving beyond a narrow political examination of Allied-German negotiations, she investigates the broader social nexus of popular moviegoing, public demonstrations, film clubs, and municipal festivals. She also draws on work in gender and film studies to probe the ways filmmakers, students, church leaders, local politicians, and the general public articulated national identity in relation to the challenges posed by military occupation, American

commercial culture, and redefined gender roles. Thus highlighting the links between national identity and cultural practice, this book provides a richer picture of what German reconstruction entailed for both women and men.

The Necessity of Music Routledge
August Wilhelm Schlegel proclaimed that “[i]f the regeneration of the human species started in the East, Germany must be considered the Orient of Europe.” How can this remarkable identification of Germany with the subjugated oriental ‘other’ be explained? In *The Orient of Europe*, Nicholas A. Germana explores how German thinkers, especially those associated with the Early Romantic movement, set India up as an “ideal mirror,” in which they could perceive the image of the Germany they

longed for – a nation whose greatness lay not in political and military power, but in the realm of culture and the spirit. Such an image was especially important during the years of French occupation and the Wars of Liberation against Napoleon. The ‘mythical image’ of India, however, underwent profound changes in the decades after 1815. The end of the Wars of Liberation and the onset of the Restoration era, led to the decline of the romantic image of India. As statist visions of German unity rose in prominence, especially in Prussia, this image of the connection between Germany and ancient India took on a new complexion. Politically volatile romantic “Indomania” gave way to a new, more acceptable, ideology – the ideology of Wissenschaft. In this book,

which engages with the most recent scholarship in the rapidly emerging field of German Orientalism, Germana challenges traditional Saidian Orientalist readings of German intellectual engagement with Indian thought and literature. German romantic and humanist fascination with India, he argues, is best understood within the context of debates about the nature of 'Germany' and 'Germanness' in the late eighteenth and early nineteenth centuries, rather than in connection with nascent German "colonial fantasies."

Popular Music in Postwar Germany at the Crossroads of the National and Transnational Routledge

In *Singing Like Germans*, Kira Thurman tells the sweeping story of Black musicians in German-speaking Europe

over more than a century. Thurman brings to life the incredible musical interactions and transnational collaborations among people of African descent and white Germans and Austrians. Through this compelling history, she explores how people reinforced or challenged racial identities in the concert hall. Throughout the nineteenth and twentieth centuries, audiences assumed the categories of Blackness and Germanness were mutually exclusive. Yet on attending a performance of German music by a Black musician, many listeners were surprised to discover that German identity is not a biological marker but something that could be learned, performed, and mastered. While Germans and Austrians located their

national identity in music, championing composers such as Bach, Beethoven, and Brahms as national heroes, the performance of their works by Black musicians complicated the public's understanding of who had the right to play them. Audiences wavered between seeing these musicians as the rightful heirs of Austro-German musical culture and dangerous outsiders to it. Thurman explores the tension between the

supposedly transcendental powers of classical music and the global conversations that developed about who could perform it. An interdisciplinary and transatlantic history, *Singing Like Germans* suggests that listening to music is not a passive experience, but an active process where racial and gendered categories are constantly made and unmade.