

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

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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.

Satchmo Blows Up the World Penny VON ESCHEN 2009-06-30 At the height of the ideological antagonism of the Cold War, the U.S. State Department unleashed an unexpected tool in its battle against Communism: jazz. From 1956 through the late 1970s, America dispatched its finest jazz musicians to the far corners of the earth, from Iraq to India, from the Congo to the Soviet Union, in order to win the hearts and minds of the Third World and to counter perceptions of American racism. Penny Von Eschen escorts us across the globe, backstage and onstage, as Dizzy Gillespie, Louis Armstrong, Duke Ellington, and other jazz luminaries spread their music and their ideas further than the State Department anticipated. Both in concert and after hours, through political statements and romantic liaisons, these musicians broke through the government's official narrative and gave their audiences an unprecedented vision of the black American experience. In the process, new collaborations

developed between Americans and the formerly colonized peoples of Africa, Asia, and the Middle East--collaborations that fostered greater racial pride and solidarity. Though intended as a color-blind promotion of democracy, this unique Cold War strategy unintentionally demonstrated the essential role of African Americans in U.S. national culture. Through the tales of these tours, Von Eschen captures the fascinating interplay between the efforts of the State Department and the progressive agendas of the artists themselves, as all struggled to redefine a more inclusive and integrated American nation on the world stage.

The Cold War: The Definitive Encyclopedia and Document Collection [5 volumes]

Spencer C. Tucker 2020-10-27 This sweeping reference work covers every aspect of the Cold War, from its ignition in the ashes of World War II, through the Berlin Wall and the Cuban Missile Crisis, to the collapse of the Soviet Union in 1991. The Cold War superpower face-off

between the Soviet Union and the United States dominated international affairs in the second half of the 20th century and still reverberates around the world today. This comprehensive and insightful multivolume set provides authoritative entries on all aspects of this world-changing event, including wars, new military technologies, diplomatic initiatives, espionage activities, important individuals and organizations, economic developments, societal and cultural events, and more. This expansive coverage provides readers with the necessary context to understand the many facets of this complex conflict. The work begins with a preface and introduction and then offers illuminating introductory essays on the origins and course of the Cold War, which are followed by some 1,500 entries on key individuals, wars, battles, weapons systems, diplomacy, politics, economics, and art and culture. Each entry has cross-references and a list of books for further reading. The text includes more than 100 key

primary source documents, a detailed chronology, a glossary, and a selective bibliography. Numerous illustrations and maps are inset throughout to provide additional context to the material. Includes more than 1,500 entries covering all facets of the Cold War from its origins to its aftermath, including all political, diplomatic, military, social, economic, and cultural aspects Incorporates the scholarship of more than 200 internationally recognized contributors from around the world, many writing about events and issues from the perspective of their country of origin Offers more than 100 original documents—a collection that draws heavily on material from archives in China, Eastern Europe, and the former Soviet Union Provides hundreds of powerful images and dozens of informative maps detailing specific military conflicts and movements of various groups Includes a detailed chronology of important events that occurred before, during, and after the Cold War

The Sound of a Superpower Emily Abrams Ansari After two decades of remarkable success, the quest to create a uniquely American classical music faltered in the 1950s. Many blamed the Cold War for its demise, but the conflict also brought Americanist composers unprecedented opportunities. This book examines this complex picture and its long-term effects.

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

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. *Interpreting Popular Music* David Brackett 1995
There is a well-developed vocabulary for

discussing classical music, but when it comes to popular music, how do we analyze its effects and its meaning? This text demonstrates how listeners form opinions about popular songs, and how they come to attribute a rich variety of meaning to them.

Ballet in the Cold War Anne Searcy 2020-10-07 "During the Cold War, the governments of the United States and the Soviet Union developed cultural exchange programs, in which they sent performing artists abroad in order to generate goodwill for their countries. Ballet companies were frequently called on to serve in these programs, particularly in the direct Soviet-American exchange. This book analyzes four of the early ballet exchange tours, demonstrating how this series of encounters changed both geopolitical relations and the history of dance. The ballet tours were enormously popular. Performances functioned as an important symbolic meeting point for Soviet and American officials, creating goodwill and

normalizing relations between the two countries in an era when nuclear conflict was a real threat. At the same time, Soviet and American audiences did not understand ballet in the same way. As American companies toured in the Soviet Union and vice-versa, audiences saw the performances through the lens of their own local aesthetics. Ballet in the Cold War introduces the concept of transliteration to understand this process, showing how much power viewers wielded in the exchange and explaining how the dynamics of the Cold War continue to shape ballet today"--

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.

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.

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.

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.

The Cold War and the United States

Information Agency Nicholas J. Cull
2009-11-16 Published at a time when the U.S. government's public diplomacy is in crisis, this book provides an exhaustive account of how it used to be done. The United States Information Agency was created in 1953 to "tell America's story to the world" and, by engaging with the

world through international information, broadcasting, culture and exchange programs, became an essential element of American foreign policy during the Cold War. Based on newly declassified archives and more than 100 interviews with veterans of public diplomacy, from the Truman administration to the fall of the Berlin Wall, Nicholas J. Cull relates both the achievements and the endemic flaws of American public diplomacy in this period. Major topics include the process by which the Truman and Eisenhower administrations built a massive overseas propaganda operation; the struggle of the Voice of America radio to base its output on journalistic truth; the challenge of presenting Civil Rights, the Vietnam War, and Watergate to the world; and the climactic confrontation with the Soviet Union in the 1980s. This study offers remarkable and new insights into the Cold War era.

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*

International Relations, Music and Diplomacy

Frédéric Ramel 2018-01-22 This volume explores the interrelation of international relations, music, and diplomacy from a multidisciplinary perspective. Throughout history, diplomats have gathered for musical events, and musicians have served as national representatives. Whatever political unit is under consideration (city-states, empires, nation-states), music has proven to be a component of diplomacy, its ceremonies, and its

strategies. Following the recent acoustic turn in IR theory, the authors explore the notion of “musical diplomacies” and ask whether and how it differs from other types of cultural diplomacy. Accordingly, sounds and voices are dealt with in acoustic terms but are not restricted to music per se, also taking into consideration the voices (speech) of musicians in the international arena. Read an interview with the editors here:

<https://www.sciencespo.fr/cei/en/content/international-relations-music-and-diplomacy-sounds-and-voices-international-stage>

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.

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.

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 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.

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.

Dangerous Melodies: Classical Music in America from the Great War through the Cold War

Jonathan Rosenberg 2019-12-10 A Juilliard-trained musician and professor of history explores the fascinating entanglement of classical music with American foreign relations. *Dangerous Melodies* vividly evokes a time when classical music stood at the center of twentieth-century American life, occupying a prominent place in the nation's culture and politics. The work of renowned conductors, instrumentalists, and singers—and the activities of orchestras and opera companies—were intertwined with momentous international events, especially the two world wars and the long Cold War. Jonathan Rosenberg exposes the politics behind classical music, showing how German musicians were

dismissed or imprisoned during World War I, while numerous German compositions were swept from American auditoriums. He writes of the accompanying impassioned protests, some of which verged on riots, by soldiers and ordinary citizens. Yet, during World War II, those same compositions were no longer part of the political discussion, while Russian music, especially Shostakovich's, was used as a tool to strengthen the US-Soviet alliance. During the Cold War, accusations of communism were leveled against members of the American music community, while the State Department sent symphony orchestras to play around the world, even performing behind the Iron Curtain. Rich with a stunning array of composers and musicians, including Karl Muck, Arturo Toscanini, Wilhelm Furtwängler, Kirsten Flagstad, Aaron Copland, Van Cliburn, and Leonard Bernstein, *Dangerous Melodies* delves into the volatile intersection of classical music and world politics to reveal a tumultuous history of twentieth-century

America.

[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.

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

New Realities in Foreign Affairs Volker Stanzel 2019-07-08 Moderne Diplomatie wirkt heute in viele Bereiche des modernen Lebens hinein. Sie ist zugleich selbst neuen Einflüssen ausgesetzt. Faktoren, die unsere Gesellschaften verändern, verändern auch unser

Regierungshandeln, auch in der Außenpolitik, seien es Digitalisierung, emotionalisierte Sensibilitäten unserer Öffentlichkeiten oder nicht-staatliche internationale Akteure. Derartige Entwicklungen müssen von der Diplomatie aufgenommen werden, damit sie weiter als Instrument einer Regierung funktionieren kann. Regierungen sollten Wege finden, zwischen den neuen Bedürfnissen der Gesellschaft und den Notwendigkeiten legitimen Regierungshandelns zu vermitteln. Das Ziel sollte sein, als souveräner Staat handeln zu können und zugleich das Potential der tiefgreifenden gesellschaftlichen Veränderungen zu nutzen. Mit Beiträgen von Volker Stanzel, Sascha Lohmann, Andrew Cooper, Christer Jönsson, Corneliu Bjola, Emillie V. de Keulenaar, Jan Melissen, Karsten D. Voigt, Kim B. Olsen, Hanns W. Maull und R. S. Zaharna
Awangarda Lisa Cooper Vest 2020 In *Awangarda*, Lisa Cooper Vest explores how the Polish postwar musical avant-garde stood in

stark contrast to its Western European counterparts. Rather than representing a rejection of the past, the Polish avant-garde movement emerged as a manifestation of national cultural traditions stretching back into the interwar years and even earlier, into the nineteenth century. Polish composers, scholars, and political leaders wielded the promise of national progress to broker consensus across generational and ideological divides. Together, they established an avant-garde musical tradition that pushed against the limitations of strict chronological time and instrumentalized discourses of backwardness and forwardness to articulate a Polish road to modernity. This is a history that resists Cold War periodization, opening up new ways of thinking about nations and nationalism in the second half of the twentieth century.

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. 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. 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.

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.

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.

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.

[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.

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.

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.

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.

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.

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.

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