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in Modernist Music Theater
(California Studies in 20th-Century
Music #1) By W. Anthony Sheppard.

University of California Press,
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Date: February 1, 2001

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Anthony Sheppard. (California Studies
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University of California Press, 2000.

[xv, 350 p. ISBN 0-520-22302-0.

\$45.]

Untwisting the Serpent: Modernism in
Music, Literature ...

The cinema was the most effective
medium for anti-Japanese propaganda
in the United States during World War
II and was the site of music's most
important wartime role. From shortly
after Pearl Harbor to the end of the
U.S. occupation of Japan in 1952,

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Hollywood produced a large number of films offering negative depictions of the Japanese. Music assumed multiple roles in these anti-Japanese ...

Twentieth Century Music

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Tiger King Why Joe Exotic and other terrible characters make 524 Posted on 31.10.2020 posted by jyby

Revealing Masks Exotic Influences and Ritualized Performance

This book is about the use of exoticism, particularly the use of masks and stylized movement, in opera and other musical theater genres of the twentieth century. The author explores in depth a topic that effects a wide variety of important

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composers, dancers, and dramatists, but has never been comprehensively studied.

W. Anthony Sheppard considers a wide-ranging constellation of important musical works in this exploration of ritualized performance in 20th-century music. 'Revealing Masks' uncovers the range of political, didactic, and aesthetic intents that inspired the creators of modernist music theatre.

W. Anthony Sheppard considers a wide-ranging constellation of important musical works in this fascinating exploration of ritualized performance in twentieth-century music. Revealing Masks uncovers the range of political, didactic, and aesthetic intents that inspired the

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creators of modernist music theater. Sheppard is especially interested in the use of the "exotic" in techniques of masking and stylization, identifying Japanese Noh, medieval Christian drama, and ancient Greek theater as the most prominent exotic models for the creation of "total theater." Drawing on an extraordinarily diverse—and in some instances, little-known—range of music theater pieces, Sheppard cites the work of Igor Stravinsky, Benjamin Britten, Arthur Honegger, Peter Maxwell Davies, Harry Partch, and Leonard Bernstein, as well as Andrew Lloyd Webber and Madonna. Artists in literature, theater, and dance—such as William Butler Yeats, Paul Claudel, Bertolt Brecht, Isadora Duncan, Ida Rubenstein, and Edward Gordon Craig--also play a significant role in this study. Sheppard poses

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challenging questions that will interest readers beyond those in the field of music scholarship. For example, what is the effect on the audience and the performers of depersonalizing ritual elements? Does borrowing from foreign cultures inevitably amount to a kind of predatory appropriation? Revealing Masks shows that compositional concerns and cultural themes manifested in music theater are central to the history of twentieth-century Euro-American music, drama, and dance.

Why has the mask been such an enduring generic motif in horror cinema? This book explores its transformative potential historically across myriad cultures, particularly in relation to its ritual and mythmaking

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capacities, and its intersection with power, ideology and identity. All of these factors have a direct impact on mask-centric horror cinema:

meanings, values and rituals associated with masks evolve and are updated in horror cinema to reflect new contexts, rendering the mask a persistent, meaningful and dynamic aspect of the genre ' s iconography. This study debates horror cinema ' s durability as a site for the potency of the mask ' s broader symbolic power to be constantly re-explored, re-imagined and re-invented as an object of cross-cultural and ritual significance that existed long before the moving image culture of cinema.

What role does gender play in scientific research and the development of technologies? This

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book provides methodological expertise, research experiences and empirical findings in the dynamic field of Science and Technology Studies.

The authors, coming from computer science, social sciences, or cultural studies of science, discuss how to ask questions about gender and give examples for the application in interdisciplinary research, development and teaching. Topics range from the design of information and communication technologies, epistemologies of biology and chemistry to teaching mathematics and professional processes in engineering. Contributions by Anne Balsamo, Wendy Faulkner, Rebecca Jordan-Young, Barbara Orland, Els Rommes, and others.

Hailed at its premiere at the London

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Coliseum in 1986 as the most important musical and theatrical event of the decade, *The Mask of Orpheus* is undoubtedly a key work in Harrison Birtwistle's output. His subsequent stage and concert pieces demand to be evaluated in its light. Increasingly, it is also viewed as a key work in the development of opera since the Second World War, a work that pushed at the boundaries of what was possible in lyrical theatre. In its imaginative fusion of music, song, drama, myth, mime and electronics, it has become a beacon for many younger composers, and the object of wide critical attention. Jonathan Cross begins his detailed study of this 'lyric tragedy' by placing it in the wider context of the reception of the Orpheus myth. In particular, the significance of Orpheus for the

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twentieth century is discussed, and this provides the backdrop for an examination of Birtwistle's preoccupation with the story in a variety of works across his creative life. The sources and genesis of *The Mask of Orpheus* are explored. This is followed by a close reading of the work's three acts, analysing their structure and meaning, investigating the relationship between music, text and drama, drawing on Zinovieff's textual drafts and Birtwistle's compositional sketches. The book concludes by suggesting a range of contexts within which *The Mask of Orpheus* might be understood. Its central themes of time, memory and identity, loss, mourning and melancholy, touch a deep sensibility in late-modern society and culture. Interviews with the librettist and

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composer round off this important study.

The universally acclaimed and award-winning Oxford History of Western Music by one of the most prominent and provocative musicologists of our time, Richard Taruskin. Now in paperback, the set has been reconstructed to be available for the first time as individual books, each one taking on a critical time period in the history of western music. All five books are also being offered in a shrink wrapped set for a discounted price. Each book in this magnificent set illuminates - through a representative sampling of masterworks - those themes, styles, and currents that give shape and direction to each musical age. The five titles cover Western music from its

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earliest days to the sixteenth century, the seventeenth and eighteenth century, the nineteenth century, the early twentieth century, and the late twentieth century. Taking a critical perspective, Taruskin sets the details of music, the chronological sweep of figures, works, and musical ideas, within the larger context of world affairs and cultural history. He combines an emphasis on structure and form with a discussion of relevant theoretical concepts in each age, to illustrate how the music itself works, and how contemporaries heard and understood it. He also describes how the context of each stylistic period - key cultural, historical, social, economic, and scientific events - influenced and directed compositional choices. Moreover, the five books are filled with helpful illustrations that

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enhance the historical context of musical composition, as well as musical examples, black-and-white pictures throughout, suggestions for further reading, and indexes. Laced with brilliant observations, memorable musical analysis, and a panoramic sense of the interactions between history, culture, politics, art, literature, religion, and music, these books will be essential reading for anyone who wishes to understand this rich and diverse tradition.

From an award-winning author, the first thorough examination of the important influence of opera on Brecht ' s writings. Brecht at the Opera looks at the German playwright's lifelong ambivalent engagement with opera. An ardent opera lover in his youth, Brecht later

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denounced the genre as decadent and irrelevant to modern society even as he continued to work on opera projects throughout his career. He completed three operas and attempted two dozen more with composers such as Kurt Weill, Paul Hindemith, Hanns Eisler, and Paul Dessau. Joy H. Calico argues that Brecht's simultaneous work on opera and Lehrstück in the 1920s generated the new concept of audience experience that would come to define epic theater, and that his revisions to the theory of Gestus in the mid-1930s are reminiscent of nineteenth-century opera performance practices of mimesis.

To what extent can music be employed to shape one culture's understanding of another? In the

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American imagination, Japan has represented the "most alien" nation for over 150 years. This perceived difference has inspired fantasies--of both desire and repulsion--through which Japanese culture has profoundly impacted the arts and industry of the U.S. While the influence of Japan on American and European painting, architecture, design, theater, and literature has been celebrated in numerous books and exhibitions, the role of music has been virtually ignored until now. W. Anthony Sheppard's *Extreme Exoticism* offers a detailed documentation and wide-ranging investigation of music's role in shaping American perceptions of the Japanese, the influence of Japanese music on American composers, and the place of Japanese Americans in

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American musical life. Presenting numerous American encounters with and representations of Japanese music and Japan, this book reveals how music functions in exotic representation across a variety of genres and media, and how Japanese music has at various times served as a sign of modernist experimentation, a sounding board for defining American music, and a tool for reshaping conceptions of race and gender. From the Tin Pan Alley songs of the Russo-Japanese war period to Weezer's Pinkerton album, music has continued to inscribe Japan as the land of extreme exoticism.

Critical theory and popular wisdom are rife with images of surveillance as an intrusive, repressive practice often suggestively attributed to eastern

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powers and opposed to western liberalism. Hollywood-dominated global media has long promulgated a geopoliticized east-west axis of freedom vs. control. This book focuses on Asian and Asia-based films and cinematic traditions obscured by lopsided western hegemonic discourse and—more specifically—probes these films' treatments of a phenomenon that western film often portrays with neo-orientalist hysteria. Exploring recent and historical movies made in post-social and anti-Communist societies such as China, Hong Kong, Taiwan, Vietnam and South Korea, the book picks up on the political and economic concerns implicitly underlying Sinophobic and anti-Communist Asian images in Hollywood films while also considering how these societies and

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states depict the issues of centralization, militarization and technological innovation so often figured as distinctive of the difference between eastern despotism and western liberalism.

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