

Music in Imperial Rio de Janeiro

European Culture in a Tropical Milieu

CRISTINA MAGALDI

Music In Imperial Rio De Janeiro European Culture In A Tropical Milieu

Rogério Budasz



Music In Imperial Rio De Janeiro European Culture In A Tropical Milieu:

Music in Imperial Rio de Janeiro Cristina Magaldi, 2004-08-23 This resource is an interesting look at how European culture particularly European music related to the social and cultural experiences of the residents of nineteenth century Rio de Janeiro The focus is on how Cariocas residents of Rio de Janeiro responded to and often imitated different musical styles imported from Europe After introducing the local musical setting and showing how musical life in imperial Rio de Janeiro reflected Parisian models the author discusses the importation of operatic repertory the use of German classical music as the basis of an elite social class the role of European music in Brazilian theater and finally the emergence of a national music Overall this study reveals European music as a powerful force in the internal processes of political cultural social and ethnic negotiations during the 19th century government of Emperor Pedro II Musicologists Latin American historians and anyone with an interest in urban studies will find much of interest in this book

Music and Cosmopolitanism Cristina Magaldi, 2024 In *Music and Cosmopolitanism* Cristina Magaldi examines music making in a past globalized world This volume focuses on one city Rio de Janeiro and how it became part of a larger world through music and performance Magaldi describes a process of creating connections beyond national borders one that is familiar to contemporary city residents but which was already dominant at the turn of the 20th century as new technological developments led to alternative ways of making and experiencing music

Jacques Offenbach and the Making of Modern Culture Laurence Senelick, 2017-09-21 Offenbach's operas were a significant force for cultural change both in his own time and in the decades to follow In this book Laurence Senelick demonstrates the ways in which this musical phenomenon took hold globally with Offenbach's work offering an alternative irreverent sexualized view of life which audiences found liberating both personally and socially In the theatre the composer also inspired cutting edge innovations in stagecraft and design and in this book he is recognized as a major cultural influence with an extensive impact on the spheres of literature art film and even politics Senelick argues that Offenbach's importance spread far beyond France and that his provocative and entertaining works often seen as being more style than substance influenced numerous key artists writers and thinkers and made a major contribution to the development of modern society

Camille Saint-Saëns and His World Jann Pasler, 2021-07-13 A revealing look at French composer and virtuoso Camille Saint-Saëns Camille Saint-Saëns perhaps the foremost French musical figure of the late nineteenth century and a composer who wrote in nearly every musical genre from opera and the symphony to film music is now being rediscovered after a century of modernism overshadowed his earlier importance In a wide ranging and trenchant series of essays articles and documents *Camille Saint-Saëns and His World* deconstructs the multiple realities behind the man and his music Topics range from intimate glimpses of the private and playful Saint-Saëns to the composer's interest in astronomy and republican politics his performances of Mozart and Rameau over eight decades and his extensive travels around the world This collection also analyzes the role he played in various musical societies and his complicated relationship

with such composers as Liszt Massenet Wagner and Ravel Featuring the best contemporary scholarship on this crucial formative period in French music Camille Saint Sa ns and His World restores the composer to his vital role as innovator and curator of Western music The contributors are Byron Adams Leon Botstein Jean Christophe Branger Michel Duchesneau Katharine Ellis Annegret Fauser Yves G rard Dana Gooley Carolyn Guzski Carol Hess D Kern Holoman L o Houziaux Florence Launay St phane Leteur Martin Marks Mitchell Morris Jann Pasler William Peterson Michael Puri Sabina Teller Ratner Laure Schnapper Marie Gabrielle Soret Michael Stegemann and Michael Strasser

Current Trends in Slavery Studies in Brazil Stephan Conermann, Mariana Dias Paes, Roberto Hofmeister Pich, Paulo Cruz Terra, 2023-05-22 African slaves were brought into Brazil as early as 1530 with abolition in 1888 During those three centuries Brazil received 4 000 000 Africans over four times as many as any other American destination Comparatively speaking Brazil received 40% of the total number of Africans brought to the Americas while the US received approximately 10% Due to this huge influx of Africans today Brazil s African descended population is larger than the population of most African countries Therefore it is no surprise that Slavery Studies are one of the most consolidated fields in Brazilian historiography In the last decades a number of discussions have flourished on issues such as slave agency slavery and law slavery and capitalism slave families demography of slavery transatlantic slave trade abolition etc In addition to these more consolidated fields current research has focused on illegal enslavement global perspectives on slavery and the slave trade slavery and gender the engagement of different social groups in the abolitionist movement or Atlantic connections Taking into consideration these new trends of Brazilian slavery studies this volume of collected articles gives leading scholars the chance to present their research to a broader academic community Thus the interested reader get to know in more detail these current trends in Brazilian historiography on slavery

Days of National Festivity in Rio de Janeiro, Brazil, 1823-1889 Hendrik Kraay, 2013-05-29 Official and popular celebrations marked the Brazilian empire s days of national festivity and these civic rituals were the occasion for often intense debate about the imperial regime Hendrik Kraay explores the patterns of commemoration in the capital of Rio de Janeiro the meanings of the principal institutions of the constitutional monarchy established in 1822 24 which were celebrated on days of national festivity and the challenges to the imperial regime that took place during the festivities While officialdom and the narrow elite sought to control civic rituals the urban lower classes took an active part in them although their popular festivities were not always welcomed by the elite Days of National Festivity is the first book to provide a systematic analysis of civic ritual in a Latin American country over a long period of time and in doing so it offers new perspectives on the Brazilian empire elite and popular politics and urban culture

Entangled Histories Claudio Vellutini, 2025 In 1828 Friedrich Overbeck an artist born in L beck trained in Vienna and then working in Rome unveiled what was to become one of his most celebrated paintings Italia und Germania fig I 1 The work was seventeen years in the making and resulted from a long meditation on the theme of cultural reciprocity and fraternity Overbeck portrays Italy and Germany

as two women holding hands a symbolic image of sisterly complementarity between two different cultures Today this iconographic choice may seem puzzling in light of later accounts of nineteenth century Italian and German cultural rivalry yet at the time it resonated with the experience of Overbeck and many intellectuals and artists whose lives and careers developed across the Alps and whose works benefitted from the sisterly complementarity of the two cultural traditions Italia und Germania prompts us to reconsider assumptions about early nineteenth century Italian and German cultural relationships

Music History and Cosmopolitanism Anastasia Belina, Kaarina Kilpiö, Derek B. Scott, 2019-07-04 This collection of essays is the first book length study of music history and cosmopolitanism and is informed by arguments that culture and identity do not have to be viewed as primarily located in the context of nationalist narratives Rather than trying to distinguish between a true cosmopolitanism and a false cosmopolitanism the book presents studies that deepen understanding of the heritage of this concept the various ways in which the term has been used to describe a wide range of activity and social outlooks It ranges over a two hundred year period and more than a dozen countries revealing how musicians and audiences have responded to a common humanity by embracing culture beyond regional or national boundaries Among the various topics investigated are musical cosmopolitanism among composers in Latin America the Ottoman Empire and Austro Hungarian Empire cosmopolitan popular music historiography cosmopolitan musical entrepreneurs and musical cosmopolitanism in the metropolises of New York and Shanghai

Race and Gender in the Western Music History Survey Horace J. Maxile, Jr., Kristen M. Turner, 2022-06-22 *Race and Gender in the Western Music History Survey* A Teacher s Guide provides concrete information and approaches that will help instructors include women and people of color in the typical music history survey course and the foundational music theory classes This book provides a reconceptualization of the principles that shape the decisions instructors should make when crafting the syllabus It offers new perspectives on canonical composers and pieces that take into account musical cultural and social contexts where women and people of color are present Secondly it suggests new topics of study and pieces by composers whose work fits into a more inclusive narrative of music history A thematic approach parallels the traditional chronological sequencing in Western music history classes Three themes include people and communities that suffer from various kinds of exclusion Locales Forms Responses Reception Each theme is designed to uncover a different cultural facet that is often minimized in traditional music history classrooms but which if explored lead to topics in which other perspectives and people can be included organically in the curriculum while not excluding canonical composers

Heitor Villa-Lobos's Bachianas Brasileiras Norton Dudeque, 2021-09-30 Heitor Villa Lobos s *Bachianas Brasileiras* demonstrates how the composer achieved his own Brazilian neoclassical style in a group of works nine suites in total that is arguably one of the best examples of homage to J S Bach s music in the twentieth century In this book the corpus of *Bachianas Brasileiras* is contextualized and critically examined according to its structure and intertextual aspects as well as its relationship to Bach s music Brazilian

popular music and other works by contemporaries of Villa Lobos A range of musical examples illustrate instances of the selected topics in the works encompassing urban Brazilian popular music such as the choro Brazilian northeast and afro rhythms and citation of folkloric melodies Dudeque s comprehensive examination of the Bachianas Brasileiras will be invaluable for scholars and researchers of music theory and analysis

Opera in the Tropics Rogério Budasz,2019-03-22 Opera in the Tropics is an engaging exploration of theater with music in Brazil from the mid 1500s to the early 1820s Author Rog rio Budasz delves into the practices of the actors singers poets and composers who created and performed Jesuit moral plays Spanish comedias and Portuguese vernacular operas and entremezes during the colonial period as well as the Italian operas that celebrated the new independent nation in 1822 A Brazilian producer claimed in 1825 that the goal of music theater was to instruct entertain and distract the population Budasz argues that this threefold goal had in fact been present throughout the colonial period in different combinations and with different purposes at the hands of missionaries intellectuals bureaucrats political leaders and cultural producers While Budasz demonstrates a continuity from Portuguese theatrical practices primarily through the circulation of artists and repertory he also examines a number of localized departures from the metropolitan model particularly in the ethnic and gender profile of theatrical workers in the modifications determined by local tastes priorities and materials and in the political use of theater as an ideological and civilizing tool within the paradoxical context of a slave society An eye opening narrative of the transformations and uses of a colonial art form Opera in the Tropics will be essential reading for all interested in the music and theater in Iberian and Latin American culture

Negotiating Identities in Modern Latin America Hendrik Kraay,2007 An interdisciplinary collection of essays addressing such diverse topics as the history of Brazilian football and the concept of masculinity in the Mexican army It provides insights into questions of identity in 19th and 20th century Latin America It analyses a variety of identity bearing groups from small scale communities to nations

The Unfinished Art of Theater Sarah J. Townsend,2018-07-15 A certain idea of the avant garde posits the possibility of a total rupture with the past The Unfinished Art of Theater pulls back on this futuristic impulse by showing how theater became a key site for artists on the semiperiphery of capitalism to reconfigure the role of the aesthetic between 1917 and 1934 The book argues that this unfinished art precisely because of its historic weakness as a representative institution in Mexico and Brazil where the bourgeois stage had not yet coalesced was at the forefront of struggles to redefine the relationship between art and social change Drawing on extensive archival research Sarah J Townsend reveals the importance of projects and texts that belie the rhetoric of rupture and immediacy associated with the avant garde ethnographic operas with ties to the recording industry populist puppet plays children s radio programs about the wonders of technology a philosophical drama about the birth of a new race and an antifascist spectacle written for but never performed at a theater shut down by the police Ultimately the book makes the case that the very category of avant garde art is bound up in the experience of dependency delay and the uneven development of

capitalism **Representing the Good Neighbor** Carol A. Hess, 2013-06 In this book Carol A Hess investigates the reception of Latin American art music in the US during the Pan American movement of the 1930s and 40s Hess uncovers how and why attitudes towards Latin American music shifted so dramatically during the middle of the twentieth century and what this tells us about the ways in which the history of American music has been written *Music around the World* Andrew R. Martin, Matthew Mihalka Ph.D., 2020-09-08 With entries on topics ranging from non Western instruments to distinctive rhythms of music from various countries this one stop resource on global music also promotes appreciation of other countries and cultural groups A perfect resource for students and music enthusiasts alike this expansive three volume set provides readers with multidisciplinary perspectives on the music of countries and ethnic groups from around the globe Students will find *Music around the World* A Global Encyclopedia accessible and useful in their research not only for music history and music appreciation classes but also for geography social studies language studies and anthropology Additionally general readers will find the books appealing and an invaluable general reference on world music The volumes cover all world regions including the Americas Europe Africa and the Middle East and Asia and the Pacific promoting a geographic understanding and appreciation of global music Entries are arranged alphabetically A preface explains the scope of the set as well as how to use the encyclopedia followed by a brief history of traditional music and important current influences of music in each particular world region Postnational Musical Identities Ignacio Corona, Alejandro L. Madrid, 2008-01-01 The interdisciplinary essays gathered in this volume explore how music audiences and markets are imagined in a globalized scenario how music reflects and reflects upon new understandings of citizenship beyond the nation state and how music works as a site of resistance against globalization Focusing on the Americas they cast a new light on the role of music production distribution and consumption beyond the traditional paradigms of musical discourse **Machado de Assis** Kenneth David Jackson, 2015-01-01 Novelist poet playwright and short story writer Joaquim Maria Machado de Assis 1839 1908 is widely regarded as Brazil s greatest writer although his work is still too little read outside his native country In this first comprehensive English language examination of Machado since Helen Caldwell s seminal 1970 study K David Jackson reveals Machado de Assis as an important world author one of the inventors of literary modernism whose writings profoundly influenced some of the most celebrated authors of the twentieth century including Jos Saramago Carlos Fuentes and Donald Barthelme Jackson introduces a hitherto unknown Machado de Assis to readers illuminating the remarkable life work and legacy of the genius whom Susan Sontag called the greatest writer ever produced in Latin America and whom Allen Ginsberg hailed as another Kafka Philip Roth has said of him that like Beckett he is ironic about suffering And Harold Bloom has remarked of Machado that he s funny as hell Brass Bands of the World: Militarism, Colonial Legacies, and Local Music Making Katherine Brucher, 2016-04-15 Bands structured around western wind instruments are among the most widespread instrumental ensembles in the world Although these ensembles draw upon European military traditions that spread globally

through colonialism militarism and missionary work local musicians have adapted the brass band prototype to their home settings and today these ensembles are found in religious processions and funerals military manoeuvres and parades and popular music genres throughout the world Based on their expertise in ethnographic and archival research the contributors to this volume present a series of essays that examine wind band cultures from a range of disciplinary perspectives allowing for a comparison of band cultures across geographic and historical fields The themes addressed encompass the military heritage of band cultures local appropriations of the military prototype links between bands and their local communities the spheres of local band activities and the modes of sociability within them and the role of bands in trajectories toward professional musicianship This book will appeal to readers with an interest in ethnomusicology colonial and post colonial studies community music practices as well as anyone who has played with or listened to their local band

The Symphonic Repertoire, Volume V Brian Hart, A. Peter Brown, 2024-01-30 Central to the repertoire of Western art music since the 1700s the symphony has come to be regarded as one of the ultimate compositional challenges In his series The Symphonic Repertoire the late A Peter Brown explored the symphony in Europe from its origins into the 20th century In Volume V Brown's former students and colleagues continue his vision by turning to the symphony in the Western Hemisphere It examines the work of numerous symphonists active from the early 1800s to the present day and the unique challenges they faced in contributing to the European symphonic tradition The research adds to an unmatched compendium of knowledge for the student teacher performer and sophisticated amateur This much anticipated fifth volume of The Symphonic Repertoire The Symphony in the Americas offers a user friendly comprehensive history of the symphony genre in the United States and Latin America

Acoustics of Empire Peter L. McMurray, Priyasha Mukhopadhyay, 2024 Music and sound studies have increasingly turned their attention to questions of empire and postcolonial thought in recent years raising new questions about the forms and circulation of cultural technological political and military power as manifest in and through sound However most of this scholarship has focused on the twentieth and twenty first centuries Conversely sound and media studies have made nineteenth century histories of science and technology a central part of their canonical repertoire but largely overlooked the ways in which these technological developments emerged from contexts of empire Acoustics of Empire provides a cultural history of global acoustics in the Age of Empire Examining histories of sound listening practices and audiovisual technologies of the long nineteenth century through the lens of geopolitical power the authors recover a sonic history that is irrefutably entangled with questions of imperial power and colonial rule This volume brings together historians musicologists anthropologists and literary scholars to consider topics ranging from Indian music treatises and vocal practices in Brazil to Egyptian traffic noises and stethoscopes as props in South Africa Across its chapters more broadly it also draws attention to a period when Euro American academic disciplines like musicology and linguistics were created shaped by the imperial contexts in which they emerged These intertwined legacies of sound and power are not simply historical curiosities

rather they stand as formative influences in cultural modernity and its discontents that continue to shape the ways we hear and experience the world today

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