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Nota di contenuto	Music, China, and the West: a musical-theoretical introduction / Hon-Lun Yang -- The pipe organ of the Baroque era in China / David Francis Urrows -- From colonial modernity to global identity: the Shanghai Municipal Orchestra / Hon-Lun Yang -- Calafati, Sou-Chong, Lang Lang, and Li Wei: two hundred years of "the Chinese" in Austrian music, drama, and film / Cornelia Szabao-Knotik -- Eastern fantasies on Western stages: Chinese-themed operettas and musical comedies in turn-of-the-last-century London and New York / Michael Saffle -- The many lives of Flower drum song (1957-2002): negotiating Chinese American identity in print, on stage, and on screen / James Deaville -- Deterritorializing spirituality: intercultural encounters in Iron road / Mary Ingraham -- Chinese opera percussion from model opera to Tan Dun / Nancy Yunhwa Rao -- Spanning the timbral divide: insiders, outsiders, and novelty in Chinese-Western fusion concertos / John Winzenburg -- Combinations of the familiar and the strange: aspects of Asian-Dutch encounters in recent music history / Emile Wennekes -- The Shanghai Quartet's Chinasong: a musical counterpart to English-

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Sommario/riassunto

China and the West: Music, Representation, and Reception is the first book to explore how Chinese and Western musical materials and traditions—those involving instruments, melodies, rhythms, staged diversions (including operas and musical comedies), concert works, film scores, and digital recordings of several kinds—have gradually moved closer together and become increasingly accepted, as well as exploited, in Asia as well as Europe and North America. Although aimed in large part at a scholarly audience, China and the West should appeal to general readers of many kinds: those interested in politics, cultural history and theory, gender studies, sociology, theater, and media studies as well as musical composition and performance of 'classical' as well as traditional and popular kinds.
