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| Nota di contenuto | Chapter 1: The Idea of Entanglement, Historiography, and Organization -- Part 1: German-Japanese/Korean Entanglements, 1900-1945: Wagner, Bandmasters, and Japanese Students -- Chapter 2: The Reception of Wagner in Japan at the Turn of the Twentieth Century: A Non-Musical Dimension of Cross-Border Music Transfer -- Chapter 3: Music for Modern Korea: Bandmasters Franz Eckert and Baek U-yong -- Chapter 4: Japanese Musicians in Germany and Austria, 1880-1945 -- Part 2: Sino-German Entanglements, 1900-1949: Operas, Beethoven, and Jewish Cantors -- Chapter 5: The "Oriental" Utopia: Postwar Orientalism and Ferruccio Busoni's Opera Turandot -- Chapter 6: Reimagining China in Interwar German Opera: Eugen d'Albert's Mister Wu and Ernst Toch's Der Fächer -- Chapter 7: Demarcation and Cooperation: Nazi-persecuted Jewish Cantors in Shanghai Exile, 1938- |

1949 -- Chapter 8: What Beethoven Meant in China, 1900-1949: Music, Ideology and Power -- Part 3: German-East Asian Entanglements since 1945: Ferienkurse, Mozart, and East Asian Composers -- Chapter 9: Mozart in the Context of Globalization: The Musician as Agent of Cultural Hybridity -- Chapter 10: When "Japanese" Music Became "Modern" Music: The Internationale Ferienkurse für Neue Musik as Intercultural Agency -- Chapter 11: The Music of the Korean-German Composer Yun Isang in the Cold War Era: Interculturality and Engagement Art -- Chapter 12: Korean Contemporary Music and Germany: An Examination of Four Korean Composers.

Sommario/riassunto

This edited volume explores musical encounters and entanglements between Germany and East Asian nations from 1900 to the present. In so doing, it speaks to their dynamic and multi-faceted musical relations in multiple ways. Despite East Asia and Germany being located at opposite ends of the globe, German music has found remarkably fertile soil in East Asia. East Asians have enthusiastically adopted it, while at the same time adding their own musical interpretations. These musical encounters have produced compositions that reflect this mutual influence, stimulating and enriching each other through their entanglement. After more than a century of entanglement, Germany and East Asia have become kindred musical spirits. .
