

1. Record Nr.	UNINA9910450285903321
Autore	Watkins Glenn <1927->
Titolo	Proof through the night [[electronic resource] ] : music and the great war / / Glenn Watkins
Pubbl/distr/stampa	Berkeley, : University of California Press, c2003
ISBN	9786612356506 0-520-92789-3 1-282-35650-X 1-59734-835-X
Descrizione fisica	1 online resource
Disciplina	780/.9/04
Soggetti	World War, 1914-1918 - Music and the war Music - 20th century - History and criticism Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references (p. 541-573) and index.
Nota di contenuto	Front matter -- Contents -- List of Illustrations -- Acknowledgments -- Introduction -- Part 1. Prologue -- Part 2. Great Britain -- Part 3. France -- Part 4. Italy -- Part 5. Germany-Austria -- Part 6. The United States of America -- Part 7. Post-Armistice -- Part 8. Epilogue -- Notes -- Selected Bibliography -- Index -- List of CD Contents
Sommario/riassunto	Carols floating across no-man's-land on Christmas Eve 1914; solemn choruses, marches, and popular songs responding to the call of propaganda ministries and war charities; opera, keyboard suites, ragtime, and concertos for the left hand-all provided testimony to the unique power of music to chronicle the Great War and to memorialize its battles and fallen heroes in the first post-Armistice decade. In this striking book, Glenn Watkins investigates these variable roles of music primarily from the angle of the Entente nations' perceived threat of German hegemony in matters of intellectual and artistic accomplishment-a principal concern not only for Europe but also for the United States, whose late entrance into the fray prompted a renewed interest in defining America as an emergent world power as well as a fledgling musical culture. He shows that each nation gave

"proof through the night"-ringing evidence during the dark hours of the war-not only of its nationalist resolve in the singing of national airs but also of its power to recall home and hearth on distant battlefields and to reflect upon loss long after the guns had been silenced.

Watkins's eloquent narrative argues that twentieth-century Modernism was not launched full force with the advent of the Great War but rather was challenged by a new set of alternatives to the prewar avant-garde. His central focus on music as a cultural marker during the First World War of necessity exposes its relationship to the other arts, national institutions, and international politics. From wartime scores by Debussy and Stravinsky to telling retrospective works by Berg, Ravel, and Britten; from "La Marseillaise" to "The Star-Spangled Banner," from "It's a Long Way to Tipperary" to "Over There," music reflected society's profoundest doubts and aspirations. By turns it challenged or supported the legitimacy of war, chronicled misgivings in miniature and grandiose formats alike, and inevitably expressed its sorrow at the final price exacted by the Great War. *Proof through the Night* concludes with a consideration of the post-Armistice period when, on the classical music front, memory and distance forged a musical response that was frequently more powerful than in wartime.

---

2. Record Nr.	UNINA9910781272703321
Autore	Gadd David <1975->
Titolo	Losing the race : thinking psychosocially about racially motivated crime // David Gadd and Bill Dixon
Pubbl/distr/stampa	London : , : Routledge, , 2018
ISBN	0-429-91584-5 0-429-90161-5 0-429-47684-1 1-283-07114-2 9786613071149 1-84940-868-8
Descrizione fisica	1 online resource (377 p.)
Collana	Explorations in psycho-social studies series
Disciplina	155.8/2 155.82
Soggetti	Psychoanalysis and racism Race - Psychological aspects Race awareness - Great Britain Racism - Great Britain - Psychological aspects Hate crimes - Social aspects - Great Britain
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	"Based on a two-year research project, "Context and motive in the perpetration of racially motivated violence and harassment", funded by the Economic and Social Research Council (ESRC)"--P. iv of cover.
Nota di bibliografia	Includes bibliographical references (p. 233-248) and index.
Nota di contenuto	Contents; Acknowledgements and Permissions; About The Authors; Introduction: Race, racism, and racially motivated offenders; Chapter One: Posing the "why?" question; Chapter Two: Recovering the contradictory racist subject; Chapter Three: Understanding the "racially motivated offender"; Chapter Four: Racially aggravated offenders and the punishment of hate; Chapter Five: The unconscious attractions of far right politics; Chapter Six: Rethinking community cohesion; Chapter Seven: Zahid Mubarek's murderer: the case of Robert Stewart ; Chapter Eight: Racism, respect, and recognition ; Chapter Nine: Conclusion: losing the race; References.

## Sommario/riassunto

Based on a two-year research project funded by the Economic and Social Research Council (ESRC), this book explores why many of those involved in racially motivated crime seem to be struggling to cope with economic, cultural and emotional losses in their own lives. Drawing on in-depth biographical interviews with perpetrators of racist crimes and focus group discussions with ordinary people living in the same communities, the book explores why it is that some people, and not others, feel inclined to attack immigrants and minority ethnic groups. The relationships between ordinary racism, racial

---