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	Titolo	The art of painting in Florence & Siena from 1250 to 1500 : a loan exhibition : 24 February-10 April 1965
	Pubbl/distr/stampa	[London] : Wildenstein, [1965?]
	Descrizione fisica	XXXII, 59 p. : ill. ; 25 cm
	Disciplina	759.55
	Soggetti	Pittura fiorentina - Esposizioni Pittura senese - Esposizioni
	Lingua di pubblicazione	Inglese
	Formato	Materiale a stampa
	Livello bibliografico	Monografia
	Note generali	Sul front.: In aid of the National trust and the National art-collections fund
2.	Record Nr.	UNINA9910783005803321
	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
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	Soggetti	World War, 1914-1918 - Music and the war Music - 20th century - History and criticism
	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

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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.
