

1. Record Nr.	UNINA9910962978203321
Autore	Samson Jim
Titolo	Music in the Balkans / / by Jim Samson
Pubbl/distr/stampa	Leiden, : Brill, 2013
ISBN	90-04-25038-7
Edizione	[1st ed.]
Descrizione fisica	1 online resource (752 p.)
Collana	Balkan studies library ; ; 8
Disciplina	780.9496
Soggetti	Music - Balkan Peninsula - History and criticism History - Balkan Peninsula MUSIC - Genres & Styles - International Music Criticism, interpretation, etc.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	List of Illustrations -- List of Maps -- Introduction -- Part One Balkan Geographies -- Chapter One Exodus -- Sarajevo: Little Jerusalem -- Two Peninsulas: The Sephardic Diaspora -- Singing the Community: Music of the Sephardim -- Opening Out: Themes and Developments -- Chapter Two Ecologies -- Music and Place -- Ringed by Mountains: The Oas Country -- On the Voice: The Dinaric Alps and other Mountains -- Deep in Sumadija -- Chapter Three Displacements -- Investing in Place -- Migrations: Serbs in a Habsburg World -- Trading Places: Greece and Anatolia -- Tallava Rules: Kosovars in Macedonia -- Chapter Four Ecumenes -- In the Minority -- All Together in Vojvodina -- Orchestrating Thrace -- Chapter Five Centres -- All in the Family: Mapping Montenegro -- Finding the Centres: People and Traditions -- East -- West -- Part Two Historical Layers -- Chapter Six A Makam-Echos Culture -- Grand Narratives -- Byzantine Reflections -- Ottoman Canons -- Chapter Seven Eastern Recessions -- Allahu Ekber -- Coffee Break -- Turning West -- Chapter Eight Infrastructures -- Littoral Balkans: Venice and the Adriatic -- Mitteleuropa: The Reach of the Habsburgs -- Reciprocities: Modernising the Peripheries -- The Principalities and Beyond -- Chapter Nine Nations -- The First Steps -- Two Nations -- The Berlin Balkans -- Yugoslavism -- Chapter Ten

Inspirers -- Building the Pyramids: Reflections on High Culture -- Greeks ... -- ... and other Agents -- Either/Or: Reflections on Modernism -- Part Three Music in Transition -- Chapter Eleven Mixing It -- Discourses of Transition -- Nuts and Bolts: Elements of Popular Music -- On the Record: Surveying the Legacy -- Chapter Twelve Join the Club -- Following the Leader: Manolis Kalomiris -- Drawing the Circle: The Greek National School -- Another Way: The Failure of Greek Modernism -- Chapter Thirteen Moderna -- Garlands: Stevan Mokranjac -- One People, Three Names: The First Yugoslavia -- Late Arrivals: Croatian Modernisms -- Parallel Tracks: Bulgarian Advances -- Transit to Prague -- Chapter Fourteen Serbo-Croat -- Who Owns Slavenski? -- From the Balkans ... -- ... to the Cosmos -- Chapter Fifteen Placing Genius -- A Tempting Comparison: Locating George Enescu -- Closing In: Enescu's Journey -- Wider Again: In the Modernist Canon -- Part Four Eastern Europe -- Chapter Sixteen The Curtain Descends -- Left, Right ... -- In Extremis: The Singular Case of Albania -- Administered Music: Performing Communism -- Composers on Message -- Chapter Seventeen Diverging Paths -- Traffic with Moscow -- The Acolyte: Bulgarian Bridges -- The Zealot: Albanian Austerities -- The Maverick: Romanian Renewals -- Chapter Eighteen Another Try -- Politics versus Culture: The Second Yugoslavia -- The Dark Decade: Mainly Serbia -- In from the Cold: Mainly Croatia, a Little Slovenia, and Back to Serbia -- Catching Up: Other Republics -- Chapter Nineteen Birthright of the People -- Orchestras: Classicising Traditional Music -- Newly Composed Folk Music -- Simulacra: Wedding Music and More -- Chapter Twenty One Got Away -- Popular Art Music: Theodorakis at Large -- Art Music: Modernism is Official -- Popular Music: Rebetika and Beyond -- Part Five Global Balkans -- Chapter Twenty-One All Change -- Brave New World -- Another Balkans: The Diasporic Imagination -- Composers in Exile -- Chapter Twenty-Two Conservation -- Who Needs Classical Music? -- Has Modern Music Really Grown Old? -- Where Have All the Folksongs Gone? -- Chapter Twenty-Three Balkan Beat -- Heroes -- Re-Inscribing Yugoslavia -- Divas -- Greek Mythology -- Chapter Twenty-Four On Boundaries and Events -- In Theory -- Greece and its Neighbours -- Music Partitioned ... -- ... and Not Quite Partitioned -- Chapter Twenty-Five Endgame -- Degenerations -- Generations -- Balkan Ghetto: The Story of Kosovo -- Are We There Yet? -- Glossary -- References -- Index.

Sommario/riassunto

This book asks how a study of many different musics in South East Europe can help us understand the construction of cultural traditions, East and West. It crosses boundaries of many kinds, political, cultural, repertorial and disciplinary. Above all, it seeks to elucidate the relationship between politics and musical practice in a region whose art music has been all but written out of the European story and whose traditional music has been subject to appropriation by one ideology after another. South East Europe, with its mix of ethnicities and religions, presents an exceptionally rich field of study in this respect. The book will be of value to anyone interested in intersections between pre-modern and modern cultures, between empires and nations and between culture and politics.
