

Amtliche Mitteilungen Der Reichsmusikkammer

5 Jahrgang 1938 24 Nummern

Censorship & Cultural Regulation in the Modern Age European Perspectives on the New Objectivity Movement Oratorium und Nation (1914–1945) The Heroic in Music »Refugium einer politikfreien Sphäre«? Findbücher Zu Beständen Des Bundesarchiv Hitler in der Oper Ministerial-Blatt für die preussische innere Verwaltung Official Publications of Present-day Germany Das Recht der Reichskulturkammer Jahrbuch Der Deutschen Musik Historische Mitteilungen Neue Zeitschrift für Musik Music in the Third Reich Archiv für Geschichte des Buchwesens Zeitschrift für Musik Monatschrift für Gottesdienst und kirchliche Kunst Findbücher zu Beständen des Bundesarchivs Reichskulturkammer und ihre Einzelkammern Heeres-Verordnungsblatt Beate Müller Benedetta Zucconi Dominik Höink Beate Kutschke Helmut Rönz Bundesarchiv (Germany) Michael Walter Prussia (Germany). Ministerium des Innern Otto Neuburger Germany Hellmuth von Hase Erik Levi Börsenverein des Deutschen Buchhandels. Historische Kommission Bundesarchiv (Germany) Bundesarchiv (Germany) Germany. Heer. Oberkommando

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censorship has become a fashionable topic not only because of newly available archival material from eastern europe and the former soviet union but also because the new censorship inspired by the works of foucault and bourdieu has widened the very concept of censorship beyond its conventional boundaries this volume uses these new materials and perspectives to address the relationship of censorship to cultural selection processes such as canon formation economic forces social exclusion professional marginalization silencing through specialized discourses communicative norms and other forms of control and regulation two articles in this collection investigate these issues theoretically the remaining eight contributions address the issues by investigating censorial practice across time and space

this edited volume offers a new perspective on the new objectivity movement in music during the interwar period challenging the view of it as a solely german or berlin based movement unlike architecture or visual arts musicology has rarely applied the term beyond germany yet new objectivity in music spanning composition performance and listening had significant european expressions key features included a rejection of expressionism interest in mechanical reproduction radio gramophone and objective

performance styles through historiographical analysis and diverse case studies from several european countries the book presents the movement as a broader locally rooted phenomenon reflecting a shared zeitgeist it explores how these ideas emerged independently across national contexts offering new insights into the cultural and political dynamics of the period by examining aesthetic institutional political and performative dimensions the book invites a rethinking of new objectivity as a transnational and multifaceted phenomenon and proposes its relevance as a tool for historiographical inquiry in music studies

das oratorium kann als wichtige gattung für die analyse des zusammenspiels von religion und politik im medium der musik gelten die studie wendet sich dem verhältnis dieser religiösen musikform zum deutschen nationalismus vom beginn des ersten bis zum ende des zweiten weltkriegs zu im fokus stehen verschiedene weisen der instrumentalisierung von musik etwa zur heldenehrung zur bildung einer vorgestellten gemeinschaft oder zur gewinnung der arbeiterschaft bei der analyse der politisierung des oratoriums sind vier beobachtungsperspektiven leitend konfession säkularisierung erinnerungskultur und vergemeinschaftung entsprechend liegt der schwerpunkt der studie auf der analyse der sozialgeschichtlichen funktion der gattung daneben jedoch werden in form von fallstudien zu bisher unerforschten werken auch musikalische detailanalysen durchgeführt die das in der jeweiligen komposition realisierte verhältnis von religiösen und nationalistischen elementen offenlegen

reconstructs the socio political history of the heroic in music through case studies spanning the middle ages to the twenty first century the first part of this volume reconstructs the various musical strategies that composers of medieval chant renaissance madrigals and baroque operas cantatas or oratorios employed when referring to heroic ideas exemplifying their personal moral and political values a second part investigating the eighteenth and nineteenth centuries expands the previous narrow focus on beethoven s heroic middle period and the cult of the virtuoso it demonstrates the wide spectrum of heroic positions national ethnic revolutionary bourgeois and spiritual that filtered not only into classical large scale heroic symphonies and virtuoso solo concerts but also into chamber music and vernacular dance music the third part documents the forced heroization of music in twentieth century totalitarian regimes such as nazi germany and the soviet union and its consequences for heroic thinking and musical styles in the time thereafter final chapters show how recent rock folk and avant garde musicians in north america and europe feature new heroic models such as the everyday hero and the scientific heroine revealing new confidence in the idea of the heroic

in den vergangenen zwei jahrhunderten war das rheinland ort für musik ersten ranges mit der region sind nicht nur die namen einzelner musikschafter sondern auch einrichtungen von lokaler und überregionaler bedeutung verbunden gleichwohl haben die politischen brüche und gesellschaftlichen transformationsbewegungen ihre spuren in der musiklandschaft des rheinlands hinterlassen auf der politischen dimension von musik kunst und ihrem wechelspiel mit gesellschaftlichen akteurinnen und akteuren institutionen und trends liegt das augenmerk dieses bandes die erkenntnisse aus der musikgeschichte werden interdisziplinär rezipiert und durch eine landeshistorische fragestellung in der breite zugänglich gemacht die beiträge des bandes setzen an dieser schnittstelle an nehmen aber unterschiedliche blickwinkel ein die autorinnen und autoren operieren wechselweise personen raum oder institutionenbezogen abgerundet wird der band von außerdisziplinären impulsen mit einem stärkeren gegenwartsbezug

dem bochumer musikwissenschaftler michael walter gelingt der nachweis dass das

musikleben während der weimarer republik sich wesentlich von dem der kaiserzeit unterschied und in vielem bereits das musikleben des dritten reichs vorwegnahm diese kontinuieräten zeigen sich nicht nur an musikpolitischen grundströmungen sondern auch an publikumsstruktur spielplanpolitik und an den erwartungen der zuschauer und zuhörer hitler selbst entsprach einem bestimmten typus des opernbesuchers der 20er jahre und steht damit für einen kontinuierätsaspekt des musiklebens nach 1933

delineates continuity and change in the field of music from the weimar republic to the nazi era and traces the complex relationship between nazi musical ideology and its practical application in the nazi state music policy between 1933 45 was riddled with ambiguities compromises and inconsistencies of outlook most clearly seen in the disputes between party ideologue alfred rosenberg and minister of propaganda joseph goebbels examines nazi racial policy and state control regarding music in the areas of radio and recording music publishing opera symphony orchestras music literature and the musical press on anti jewish policies see ch 3 pp 39 81 anti semitism which discusses the removal of jews from the music profession the establishment and functions of the kulturbund deutscher juden antisemitic musical propaganda and the aryanization of music pp 267 280 contain a detailed chronology of developments in the music field between january 1933 august 1944 including many anti jewish instances

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