crosscurrents

American and European Music in Interaction, 1900–2000

Edited by Felix Meyer, Carol J. Oja, Wolfgang Rathert, and Anne C. Shreffler

Based on the international conference "Crosscurrents: American and European Music in Interaction, 1900–2000"
Harvard University, Cambridge, Massachusetts, USA, 30 October – 1 November 2008
Ludwig-Maximilians-Universität, Munich, Germany, 7–9 May 2009

English translations provided by the authors, revised by J. Bradford Robinson (translations from German) and Mark Weir (translations from Italian and French)

Copy editing: Kathryn Puffett Index: Heidy Zimmermann Design and Typesetting: Sibylle Ryser, Basel, Assistance: Rahel Schelker, www.sibylleryser.ch Setting of musical notation: ngb | notengrafik berlin Fonts: Sabon, Akkurat

Paper: Profibulk 1.1 FFC, 115 g/m2

Reproduction: Bildpunkt AG, Münchenstein/Basel

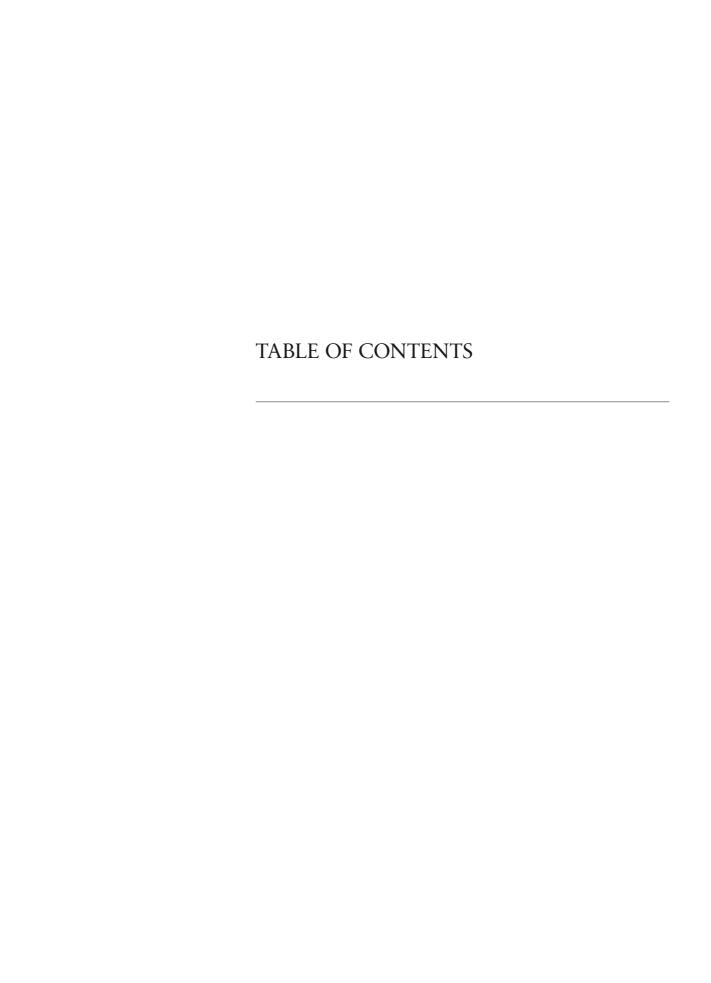
Printed by Kreis Druck AG, Basel

Bound by Buchbinderei Grollimund AG, Reinach/Basel

© Paul Sacher Stiftung 2014 ISBN-13: 978 1 84383 900 2

A Publication of the Paul Sacher Foundation, Basel www.paul-sacher-stiftung.ch

The Boydell Press, an imprint of Boydell & Brewer Ltd PO Box 9, Woodbridge, Suffolk IP12 3DF, UK and of Boydell & Brewer Inc. 668 Mt Hope Avenue, Rochester, NY 14620-2731, USA www.boydell.co.uk



INTRODUCTION

11 Felix Meyer, Carol J. Oja, Wolfgang Rathert, Anne C. Shreffler

1 KEYNOTE ADDRESSES

23 Michael Denning

Decolonizing the Ear: The Work of Music in the Age of Electrical Reproduction

40 Berndt Ostendorf

From Cold War to Cool War: Contradictions of a Frankfurt School Bebop Snob

2 PERFORMING NATIONAL IDENTITY

59 Celia Applegate

Music at the Fairs: A Paradigm of Cultural Internationalism?

72 Dörte Schmidt

"The most American city in Europe": Americans and Images of America in Berlin between the Wars

89 Christopher Moore

Charles Koechlin's America

3TOURING ON THE OTHER SIDE

105 James Deaville

Performing Black Identity on the Blue Danube: The Songs of African-American Entertainers in Turn-of-the-Century Vienna

119 Tobias Bleek

"Take jazz seriously!": American Tours by European Composers in the 1920s

132 Electra Yourke

"Dear Dorothy": Letters from Nicolas Slonimsky to His Wife

4 NETWORKS OF PEDAGOGY AND PATRONAGE

147 Sarah Adams and Elizabeth Titrington Craft

Nadia Boulanger and Her American Composition Students: An Exhibition

163 Jeanice Brooks

"New links between them": Modernist Historiographies and the Concerts of Nadia Boulanger

177 Giselher Schubert

Horizons Shifted: Hindemith and Germany's Post-war Musical Culture

5 EXILE AND EMIGRATION

197 Brigid Cohen

Musical Modernism beyond the Nation: The Case of Stefan Wolpe

210 Eckhard John

Music of the Future on the Move: Joseph Schillinger and the Emigration of Russian Musicians to the U.S.A.

219 Pietro Cavallotti

The Twelve-tone Method as the Musical Language of Emigrés: Hanns Eisler, Ernst Krenek, and Stefan Wolpe during Their First Years in Exile

233 Jonathan Hiam

Reconstructing a "Shaken Culture": The Re-emergence of Schoenberg's Verein für musikalische Privataufführungen at the Black Mountain College Summer Music Institute of 1944

6WARTIME CONCERNS

247 Annegret Fauser

Music for the Allies: Representations of Nationhood in the United States during World War II

259 William Brooks

A Child Went Forth: Hanns Eisler, American Progressives, and Folk Song

275 David Schiff

Oklahoma! and the Nazi Threat

7CULTURAL POLITICS IN THE COLD WAR

287 Emily Abrams Ansari

"A serious and delicate mission": American Orchestras, American Composers, and Cold War Diplomacy in Europe

299 Penny Von Eschen

Jazz Ambassadors Play the Cold War: Crosscurrents of Jazz in the Twentieth Century

309 Zbigniew Granat

An East Side Story: Polish Soil, American Jazz, and the Thing That Grew

320 Claudia Vincis

"To Nono: a No": Luigi Nono and His Intolleranza 1965 in the U.S.

8TECHNOLOGICAL INTERSECTIONS

335 Nicola Scaldaferri

The Voice and the Tape: Aesthetic and Technological Interactions in European Studios during the 1950s

350 Veniero Rizzardi

The Complete Birth of the Loop: Terry Riley in Paris, 1962–63

364 Amy C. Beal

Musica Elettronica Viva and the Art Ensemble of Chicago: Tradition and Improvisation in Self-Exile, ca. 1970

9INSTITUTIONAL HAVENS AND CONFRONTATIONS

375 Martin Brody

Cold War Genius: Music and Cultural Diplomacy at the American Academy in Rome

388 Steve Swayne

Irresistible Vision Meets Immovable Reality: William Schuman and the Lincoln Center Festivals of the 1960s

396 Max Noubel

The Ensemble InterContemporain and Its America

10 MUSICAL LANGUAGES: CONVERGENCES AND DIVERGENCES

411 Angela Ida De Benedictis

Indeterminacy and Open Form in the United States and Europe: Freedom from Control vs. Control of Freedom

425 Felix Wörner

Transmitting Schoenberg's Legacy into a New World:
Patricia Carpenter's Contribution

435 Hermann Danuser

Postmodernism - This Side/That Side of the Atlantic and Modernity

11 QUESTIONING HIERARCHIES, CHALLENGING BOUNDARIES

451 Claudia di Luzio

L'opera è aperta: Luciano Berio's Experimental Music Theater from His American Years

464 David Nicholls

"All Made of [Classical] Tunes": Toward a Taxonomy of Rock's Art Music Borrowings

472 J. Griffith Rollefson

Musical (African-)Americanization: The Case of Aggro Berlin

12 Interviews

489 **Steve Reich** in Conversation with **Paul Hillier**

499 **Betsy Jolas** in Conversation with **Vivian Perlis**

APPENDIX

510 Concert Programs512 Contributors516 Index