



FURTWÄNGLER AND AMERICA

DANIEL GILLIS

Furtwangler And America

Joseph Horowitz



Furtwangler And America:

Furtwängler and America Daniel Gillis,1980-01-01 *Furtwängler and America* Daniel Gillis,1970 **Newsletter of the Wilhelm Furtwängler Society of America** ,1997 **Dangerous Melodies: Classical Music in America from the Great War through the Cold War** Jonathan Rosenberg,2019-12-10 A Juilliard trained musician and professor of history explores the fascinating entanglement of classical music with American foreign relations Dangerous Melodies vividly evokes a time when classical music stood at the center of twentieth century American life occupying a prominent place in the nation's culture and politics The work of renowned conductors instrumentalists and singers and the activities of orchestras and opera companies were intertwined with momentous international events especially the two world wars and the long Cold War Jonathan Rosenberg exposes the politics behind classical music showing how German musicians were dismissed or imprisoned during World War I while numerous German compositions were swept from American auditoriums He writes of the accompanying impassioned protests some of which verged on riots by soldiers and ordinary citizens Yet during World War II those same compositions were no longer part of the political discussion while Russian music especially Shostakovich's was used as a tool to strengthen the US Soviet alliance During the Cold War accusations of communism were leveled against members of the American music community while the State Department sent symphony orchestras to play around the world even performing behind the Iron Curtain Rich with a stunning array of composers and musicians including Karl Muck Arturo Toscanini Wilhelm Furtwängler Kirsten Flagstad Aaron Copland Van Cliburn and Leonard Bernstein Dangerous Melodies delves into the volatile intersection of classical music and world politics to reveal a tumultuous history of twentieth century America

Understanding Toscanini Joseph Horowitz,1994-01-01 As America's symbol of Great Music Arturo Toscanini and the masterpieces he served were regarded with religious awe As a celebrity personality he was heralded for everything from his unwavering stance against Hitler and Mussolini and his cataclysmic tantrums to his democratic penchants for television wrestling and soup for dinner During his years with the Metropolitan Opera 1908-15 and the New York Philharmonic 1926-36 he was regularly proclaimed the world's greatest conductor And with the NBC Symphony 1937-54 created for him by RCA's David Sarnoff he became the beneficiary of a voracious multimedia promotional apparatus that spread Toscanini madness nationwide According to Life he was as well known as Joe DiMaggio Time twice put him on its cover and the New York Herald Tribune attributed Toscanini's fame to simple recognition of his unique greatness In this boldly conceived and superbly realized study Joseph Horowitz reveals how and why Toscanini became the object of unparalleled veneration in the United States Combining biography cultural history and music criticism Horowitz explores the cultural and commercial mechanisms that created America's Toscanini cult and fostered in turn a Eurocentric anachronistic new audience for old music

Taking sides in Ronald Harwood's "Taking Sides" Katrin Schmidt,2008-06-23 Seminar paper from the year 2006 in the subject English Language and Literature Studies Literature grade 2.0 University of Münster Englisches Seminar language

English abstract Introduction Wilhelm Furtwängler was a renowned German conductor before during and after the Third Reich He is still known today not least because of his ambiguous relationship with National Socialism The playwright Ronald Harwood wrote a play named Taking Sides about Furtwängler's denazification trial The title appeals to the audience to take sides rather than summing up the plot of the play Harwood makes his audience witness a dialogue of two contrasting perspectives Furtwängler on the one hand who is convinced of his innocence and on the other there is American investigator Major Arnold whose aim is to prove Furtwängler's guilt In the end it is up to the audience to take sides cf Glaap 2003 p 13 Questions the playwright poses at his audience are Why did Furtwängler stay in Germany whereas many other artists emigrated How Did he manage to conduct the Berlin Philharmonic without making a deal with high rank Nazis Did he make up for his guilt by helping some Jews to escape Can Arnold be interpreted as advocate of the Third Reich's victims cf ibid This essay is not meant to finally expose the truth about Furtwängler's guilt or innocence other scholars have attempted to do that Rather my interest lies in revealing if Harwood succeeded in creating a neutral play that appeals to the audience to take sides without revealing his own personal opinion With this working hypothesis I want to start by examining Harwood's motivation to write the play As a next step the importance of the setting will be examined When analysing Harwood's choice of characters and their function concerning their questioning or their support of Furtwängler I will also examine Furtwängler's role in the Third Reich as background information By doing that arguments taking sides for or against Furtwängler will also be taken into account Furthermore I will give an overview of the critic's voice on Harwood's play In my conclusion I want to answer the question if Harwood succeeded in not taking sides **Furtwängler on Music** Ronald Taylor,2017-07-05

Wilhelm Furtwängler left not only some of the greatest interpretations of operatic and symphonic music on record but also expressed his views on musical issues of the moment in a number of outspoken essays and talks His writings range from practical matters of performance and interpretation to aesthetic reflections on what he saw as the alarming direction in which music was developing in the wake of Schoenberg and the twelve tone system of composition Professor Ronald Taylor has here for the first time translated and annotated a selection of Furtwängler's writings covering the four decades from the First World War to the conductor's death in 1954 and prefaced them with an essay on Furtwängler's controversial career and complicated personality The result is a collection of stimulating pieces with a claim on our attention made all the greater for reflecting the musical and philosophical ideals of one of the great conductors of the twentieth century *Age of Entanglement* Kris Manjapra,2014-01-06 *Age of Entanglement* explores the connections that linked German and Indian intellectuals from the nineteenth century through the Second World War as they shared ideas formed networks and studied one another's worlds But as Kris Manjapra shows transnational intellectual entanglements are not inherently liberal or conventionally cosmopolitan **American Journal of Archaeology**,1915 *Musical Observer*,1926 *Furtwängler's Grave* Marshall M. Kerr,2004 16 17 November 1973 having finally withdrawn from Vietnam and abandoned illegal carpet

bombings of ostensibly neutral Cambodia the United States continues staring the Soviet Union down over the still unsettled Yom Kippur War in the Middle East Secretary of State Henry Kissinger having apparently encouraged the overthrow and murder of Salvador Allende by the Chilean military has just been awarded the Nobel Peace Prize Spiro Agnew has resigned the Vice Presidency in criminal disgrace and Richard Nixon is battling to save his political career against charges he participated in a failed third rate burglary attempt at the Watergate complex During a typical Friday morning and afternoon at the Mannheim Stockade in west central Germany Army MP Sergeant Alf P Bergson a Vietnam veteran working as a Social Work Psychology Specialist deals with a schizophrenic prisoner in maximum security and the consequences of a rape in medium security the evening before After work he visits a discotheque downtown meeting both a middle aged German veteran of the Russian Front and a charming young Gypsy whose entire extended family was nearly exterminated during the Holocaust The next morning he walks through historic Rhine Valley landscapes to a ruined 12th century castle in the mountains above Weinheim reflecting on his own tour in Vietnam his father's experiences in the Second World War and current prospects for citizens of the United States and the world In the afternoon he arrives in the nearby ancient university town of Heidelberg looking for someone he met there some weeks earlier during a Temporary Duty Assignment at the 130th Station Hospital What he discovers about that young soldier's subsequent fate and possible consequences of his own recent actions leads to a major crisis of faith and yet more unsettling revelations For more information please visit <http://www.opus95.com/heidelberg/Bergfriedhof.htm> This book is also available in a German translation Furtwänglers Grab Novelle *The Devil's Music Master* Sam H. Shirakawa, 1992-07-02 From 1922 until his death in 1954 Wilhelm Furtwängler was the foremost cultural music figure of the German speaking world conductor of both the Berlin and Vienna Philharmonic orchestras But a cloud still hangs over his reputation despite his undeniable brilliance as a musician because of a fatal and tragic decision Wilhelm Furtwängler remained in Germany when thousands of intellectuals and artists fled after the Nazis seized power in 1933 His decision to stay behind earned him lasting condemnation as a Nazi collaborator *The Devil's Music Master* Decades after his death Furtwängler remains for many not only the greatest but also the most controversial musical personality of our time In *The Devil's Music Master* Sam H Shirakawa forges the first full length and comprehensive biography of Furtwängler He surveys Furtwängler's formative years as a difficult but brilliant prodigy his rise to pre eminence as Germany's leading conductor and his development as a musician composer and thinker Shirakawa also reviews the rich recorded legacy Furtwängler documented throughout his forty year career such as the legendary Tristan with Kirsten Flagstad and the famous performances of Beethoven's Ninth Symphony in 1942 and 1951 Equally important Shirakawa goes backstage and behind the lines to explore how the Nazis seized control of the arts and how Furtwängler single handedly tried to prevent evil characters as Propaganda Minister Joseph Goebbels and Luftwaffe Chief Hermann Göring from annihilating Germany's musical life He shows how Furtwängler far from being a toady to the Nazis stood up openly against Hitler and Himmler at enormous personal

risk to salvage the musical traditions of Bach Mozart and Beethoven Shirakawa also presents moving and overwhelming evidence of Furtwängler's astonishing efforts to save the lives of Jews and other persecuted individuals trapped in Nazi Germany only to be proscribed at the end of the war and nearly framed as a war criminal But there was more to Furtwängler than his politics or even his music and we come to know this extraordinary man as a reluctant composer a prolific essayist and diary keeper a loyal friend a formidable enemy when crossed and an incorrigible philanderer Numerous musical luminaries share their memories of Furtwängler to round out this vivid portrait Based on dozens of interviews and research in numerous documents letters and diaries many of them previously unpublished *The Devil's Music Master* is an in depth look at the life and times of a unique personality whose fatal flaw lay in his uncompromising belief that music and art must be kept apart from politics a conviction that transformed him into a tragic figure *American Anthropologist*, 1907 *Le Grand Baton*, 1986 **Recomposing German Music** Elizabeth Janik, 2005 This book is a social history of musical life in Berlin it investigates the tangled relationship between music and politics in 20th century Germany emphasizing the division of Berlin's musical community between east and west in the early Cold War era **Furtwangler** Hans-Hubert Schönzeler, 1990

Landscape and Ideology in American Renaissance Literature Robert E. Abrams, 2004 In this provocative and original study Robert E. Abrams argues that in mid nineteenth century American writing new concepts of space and landscape emerge Abrams explores the underlying frailty of a sense of place in American literature of this period Sense of place Abrams proposes is culturally constructed It is perceived through the lens of maps ideas of nature styles of painting and other cultural frameworks that can contradict one another or change dramatically over time Abrams contends that mid century American writers ranging from Henry D Thoreau to Margaret Fuller are especially sensitive to instability of sense of place across the span of American history and that they are ultimately haunted by an underlying placelessness Many books have explored the variety of aesthetic conventions and ideas that have influenced the American imagination of landscape but this study introduces the idea of placeless into the discussion and suggests that it has far reaching consequences *A History of Orchestral Conducting* Elliott W. Galkin, 1988 Although the bibliography of literature about personalities in the conducting world is extensive a comprehensive scholarly study of the history of conducting has been sorely lacking Georg Sch nemann's respected study published in 1913 was brief and restricted to the procedures of time beating No work has attempted to examine the role of the orchestral conductor and to document the evolution of his art from historical technical and aesthetic perspectives Dr Elliott W Galkin musicologist conductor and critic twice winner of the Deems Taylor award for distinguished writing about music has produced such a work in *A History of Orchestral Conducting* The central historical section of the book which examines chronologically the theories and functions of time beating and interpretative concepts of performance is preceded by discussions of rhythm development of the orchestral medium and the evolving characteristics of orchestration Conductors of unusual pivotal influence are examined in depth as is the increasingly complex psychology of the

podium Critical writings since the time of Monteverdi and the birth of the orchestra are surveyed and compared Analyses of conducting as an art and craft by musicians from Berlioz to Bernstein and commentators from Mattheson Bernard Shaw and Thomas Mann to Jacques Barzun are described and discussed A fascinating collection of engravings wood cuts photographs and caricatures contributes to the richness of this work **Journal of the Conductors' Guild** ,1992 **Rubble Music** Abby Anderton,2019-07-23 This musicologist s exploration of classical music culture in post WWII Berlin evokes the power of music in the face of trauma and tragedy As the seat of Hitler s government Berlin was the most frequently targeted German city for Allied bombing during World War II Air raids shelled celebrated monuments and reduced much of the city to rubble After the war s end this apocalyptic landscape captured the imagination of artists filmmakers and writers who used the ruins to engage with themes of alienation disillusionment and moral ambiguity In Rubble Music Abby Anderton explores the classical music culture of postwar Berlin analyzing archival documents period sources and musical scores to identify the sound of civilian suffering after urban catastrophe Anderton reveals how rubble functioned as a literal figurative psychological and sonic element by examining the resonances of trauma heard in the German musical repertoire after 1945 With detailed explorations of reconstituted orchestral ensembles opera companies and radio stations as well as analyses of performances and compositions that were beyond the reach of the Allied occupiers Anderton demonstrates how German musicians worked through cleared away or built over the debris and devastation of the war

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