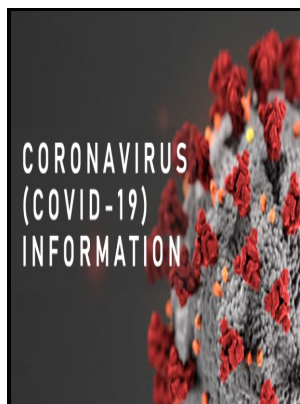


Opera and ideology in Prague

University of Rochester Press - A Rare Czech Opera from the 1920s.



Description: -

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Telecommunication -- Abbreviations.

Computers -- Abbreviations.

Telecommunication -- Acronyms.

Computers -- Acronyms.

Enthusiasm -- Religious aspects -- Christianity -- Early works to 1800

Music -- Political aspects -- Czech Republic -- 20th century

Opera -- Czech Republic -- Prague -- 20th century Opera and ideology in Prague

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Eastman studies in music Opera and ideology in Prague

Notes: Includes bibliographical references (p. [389]-418) and index

This edition was published in 2006



Filesize: 24.69 MB

Tags: #Opera #and #Ideology #in #Prague

Opera and Ideology in Prague

Only in a few agitated moments, here and there, did a tone flow from the throat of Mina that was like a flash of true feeling or emotion. The self-determination of the Czechs, meanwhile, had an extremely negative effect on their German neighbors, and the ensuing process of purgation served to sever all ties in cultural life for a period of years: the fates of the German Conservatory professors and the Estates Theater administration outlined in chapter 5 are testament to this almost violent urge for separation in Czech society. Particular thanks go to Helena Čápková and Jana Pavelková of the Hudební archiv Národního divadla for their warm-hearted generosity and helpfulness during my protracted sojourns in their midst, to PhDr.

Opera and Ideology in Prague

He then came out on top in a later declared open competition and in 1867 actual construction work began. Later in his career, his lectures on aesthetics and music history at Prague University formed an alternative to the officially recognized Conservatory curriculum, attracting a small group of dedicated students who went on to promulgate his theories in the succeeding decades.

Opera and Ideology in Prague

After a short run the work was dropped quietly from the repertoire.

Article

There are very few places e. The 1926 Prague premiere of Berg's opera *Wozzeck* and the ascendancy of a young group of avant-garde composers changed the cultural climate entirely, providing new ground for the exploration of jazz, neo-classicism, quarter tones, and socialist music. Although the series, which achieved a systematic regularity in the period 1886—1903 under the title *Populární koncerty*, was purported to expose its members to the most up-to-date music from the rest of Europe, in reality its offerings were slim and conservative.

Prague National Theatre

My wonderful conversations with all these scholars gave me some much-needed insight on the cultural climate of the historical period I chose to

study. These crucial debates affected the musical contributions in a continuous manner, and even more tangibly, the cultural policies of institutions such as the Conservatory and National Theater. Within this complex is the Cathedral of San Vito, which for 6 centuries has served for the most important royal ceremonies, whether marriages, coronations, even monarchical tombs.

Review: A RARE CZECH OPERA FROM THE 1920S on JSTOR

It received two productions at the Prague National Theatre in the 1920s: in 1922, where it achieved fifteen performances over two years; and in 1929, when it was taken off after four performances. New factors also emerged in the form of a witch-hunt aimed at artists who had not done their patriotic duty during the war in an effort to ensure the socially responsible basis of Czech culture, altering the careers of Suk and Nedbal irrevocably. Prague was a city with several communities of Jews who had an important influence on the Czech economy.

Opera and ideology in Prague (2006 edition)

Music and culture in general were held in such high esteem in early twentieth-century Prague that not only did these debates spill over into the daily newspapers on a regular basis, involving nonmusicians in protests of various kinds, but in the most extreme cases they also became the subject of controversy in the Czechoslovak legislature. Nejedlý reacted to the above proceedings in several different ways. It has a couple of very beautiful gothic towers and during the day it is crowded with people.

Opera and Ideology in Prague : Polemics and Practice at the National Theater, 1900

It is here that we see the direct influence of the ongoing debates on the identity of the musical community of Prague, which, according to Nejedlý, now more than ever felt the need for a national, modern, socially responsible music. Beyond this central group, there were attendees numbering in the hundreds including a substantial number of female University students, almost all of whom were in their early twenties; Rektorys was among the oldest participants at the age of thirty-four.

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