Music and Ideology in Cold War Europe

This book places the radicalisation of art music in early post-war France in its broader socio-cultural and political context. It pursues two general and intersecting lines of inquiry. The first details the stances towards musical conservatism and innovation adopted by cultural strategists representing Western and Soviet ideological interests at the onset of the Cold War. The second, which draws upon the commentaries of Theodor Adorno and Jean-Paul Sartre, recognises that the Cold War generated a heightened political awareness amongst French musicians at the very time when the social relevance of avant-garde music had become the subject of widespread debate. The study considers the implications of the performances at L’Œuvre du XXe siècle, an anti-Soviet international arts festival staged in Paris in 1952, of two opposing musical types: neo-classicism, represented by Stravinsky’s Symphony in C, and serialism, represented by Boulez’s Structures 1a.

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To Brinley James and John Edge Carroll (ABT)
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1 US President Truman and Joseph Stalin conjugate the possessive. *Nation* 171 (December 16 1950), 593 page 18


4 The official song of the PCF youth peace march shows well the relationship between clarity and consonance requisite to socialist realist music. *Les lettres françaises* 321 (20 July 1950), 8 page 57

5 The power and the glory: the cover of the programme for *L’Œuvre du XXe siècle* page 70


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