Recent Books on Music and Politics

COMPILED BY EUNICE SCHROEDER

The books listed in this column address music as political expression or focus to a significant degree on relationships between individual musicians or musical communities and the state. Most of the works listed were published within the previous half year; some were published in the second half of 2006 but did not come to my attention soon enough to be included in the previous column. For a few citations, brief annotations are provided to indicate political themes not implied by the titles. The list was compiled from a variety of bibliographic tools such as databases of book vendors, online catalogs, and Global Books in Print. Readers are welcome to submit additional titles to my attention (schroeder@library.ucsb.edu) for possible inclusion in the next issue.

Examines political as well as sociocultural and economic aspects of globalized hip hop.

Examines socio-political change in Leipzig and the Saxon Electorate during the time of J. S. Bach.

This study is “organized around three clusters of the organized domination of other peoples by westerners—colonialism, imperialism, and globalization—and the ways these systems construct different forms of otherness, conceptualizations of modern European selfhoods, and music” (p. 9).

“Two essays [in this collection] present choruses whose politics determine everything . . . even as their performances provide the musical spoonfuls of sugar to help the political medicine go down” (p. 6). See part 4, “The Activist Chorus.”

“The correspondence as a whole shows the continuing influence of the First World War, the rise of Nazism, the increasing influence of the Soviet Union, and the Second World War on the outlook of
the two men. It is interesting to see how far Bush’s left-wing views were reflected in Ireland’s own attitude to politics and life” (preface, p. [vii]).


Eleven essays from a 2004 conference address the politically aware, left-leaning, “critical” approaches to composition that arose around the late sixties; these approaches are problematized in light of postmodernism and social changes since the late eighties.


See the essays by David Wright (“Sir Frederick Bridge and the Musical Furtherance of the 1902 Imperial Project”), Meirion Hughes (“Attwood’s *St David’s Day*: Music, Wales, and War in 1800”), and Christopher Scheer (“For the Sake of the Union: The Nation in Stanford’s Fourth *Irish Rhapsody*”).


See part 4: “Music as a Spur to Patriotism,” chapter 8: “In War and Peace.”
Includes detailed examination of Andriessen’s political ideology and its influence on his compositional approaches. See chapter 4, “Politics and Concept Works.”


Includes “In Pursuit of a Proletarian Music: Ruth Crawford’s ‘Sacco, Vanzetti’” by Ellie M. Hisama.

Chapters discuss the political symbolism behind the construction and reception of Schubert's monument in Vienna's Stadtpark, and the relationship between the city's centennial celebration of the composer in 1897 and local elections.


