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Paul Krzywicki

Digital Transformation in the Recording Industry Anna Anetta

Janowska,2023-12-13 The recording industry has famously been transformed by technology throughout its entire history. The book presents an analysis of these changes using Porter's five forces model. The author highlights the evolution of buyers' and suppliers' power, the emergence of new competitors, product innovation and rivalry between companies in the industry driven by economic, political, social and legal factors. As an early mover in the social diffusion of copyright-sensitive content, the recording industry reflected in this book serves as an important reference for the analysis of other cultural and creative sectors.

Grazyna Bacewicz, The 'First Lady of Polish Music' Diana Ambache,2022-08-18

This Element explores the life and work of Grażyna Bacewicz (1909-1969), as a composer, violinist, pianist and author. She lived a remarkable life in Poland, navigating the complex world of Polish communist society and Soviet dominance after the Second World War, and brought Polish music to wider European attention. The Element describes the historical context of her life, her major achievements, and the language and development of her compositions, which attracted notable interest in Polish musical life. She wrote a wide range of pieces, making a significant contribution to the string repertoire, with important String Quartets and violin works. In her sixty years she achieved impressive triumphs as a women composer, served the Polish Composers Union and often judged major international competitions.

YouTube and Music Holly Rogers,Joana Freitas,João Francisco

Porfírio,2023-02-23 YouTube has afforded new ways of documenting, performing and circulating musical creativity. This first sustained exploration of YouTube and music shows how record companies, musicians and amateur users have embraced YouTube's potential to promote artists, stage performances, build artistic (cyber)identity, initiate interactive composition, refresh music pedagogy, perform fandom, influence musical tourism and soundtrack our everyday lives. Speaking from a variety of perspectives, musicologists, film scholars, philosophers, new media theorists, cultural geographers and psychologists use case studies to situate YouTube as a vital component of contemporary musical culture. This book works together with its companion text *Remediating Sound: Repeatable Culture, YouTube and Music*.

From Paderewski to Penderecki: The Polish Musician in Philadelphia Paul

Krzywicki,2016-03-16 Extraordinary stories and accomplishments of 170 Polish musicians whose presence in Philadelphia influenced music in America. Paul Krzywicki, a native of Philadelphia, was a member of the Philadelphia Orchestra for thirty-three years, performing in over four thousand concerts, more than 60 recordings and presenting master classes throughout the world. He is currently on the faculty of the Curtis Institute of Music. A full biography is in Part I.

Remaking Culture and Music Spaces Ian Woodward,Jo Haynes,Pauwke

Berkers,Aileen Dillane,Karolina Golemo,2022-11-18 This collection analyses the remaking of culture and music spaces during the ongoing COVID-19 pandemic. Its central focus is how cultural producers negotiated radically disrupted and uncertain conditions by creating, designing, and curating new objects and events, and through making alternative combinations of practices and spaces. By examining contexts and practices of remaking culture and music, it goes beyond being a chronicle of how the pandemic disrupted

cultural life and livelihoods. The book also raises crucial questions about the forms and dynamics of post-pandemic spaces of culture and music. Main themes include the affective and embodied dimensions that shape the experience, organisation, and representation of cultural and musical activity; the restructuring of industries and practices of work and cultural production; the transformation of spaces of cultural expression and community; and the uncertainty and resilience of future culture and music. This collection will be instrumental for researchers, practitioners, and students studying the spatial, material, and affective dimensions of cultural production in the fields of cultural sociology, cultural and creative industries research, festival and event studies, and music studies. Its interdisciplinary nature makes it beneficial reading for anyone interested in what has happened to culture and music during the global pandemic and beyond.

Music and Change in the Eastern Baltics Before and After 1989 Rūta Stanevičiūtė, Małgorzata Janicka-Słysz, 2022-11-15 This volume provides a transnational study of the impact of musical cultures in the Eastern Baltics—Lithuania, Latvia, Poland, and Russia—at the end of the Cold War and in the early post-Communist period. Throughout the book, the contributors explore and conceptualize transnational musical collaboration and the diffusion of information, people, and ideas focusing on musical activity which shaped the moral and artistic outlook of several generations. The volume sheds light on the transformative power of politically and socially engaged music and offers a deeper understanding of the artistic potential of societies and its impact on social and political change.

Polish Music since Szymanowski Adrian Thomas, 2008-02-01 This book looks at Polish music since 1937 and its interaction with political and cultural turmoil. In Part I musical developments are placed in the context of the socio-political upheavals of inter-war Poland, Nazi occupation, and the rise and fall of the Stalinist policy of socialist realism (1948–54). Part II investigates the nature of the 'thaw' between 1954 and 1959, focusing on the role of the 'Warsaw Autumn' Festival. Part III discusses how composers reacted to the onset of serialism by establishing increasingly individual voices in the 1960s. In addition to a discussion of 'sonorism' (from Penderecki to Szalonek), it considers how different generations responded to the modernist aesthetic (Bacewicz and Lutosławski, Baird and Serocki, Górecki and Krauze). Part IV views Polish music since the 1970s, including the issue of national identity and the arrival of a talented generation and its ironic, postmodern slant on the past.

Polish Estrada Music Ewa Mazierska, 2023-09-01 Polish estrada music dominated Polish popular music throughout the state socialist period but gained little attention from popular music scholars because it was regarded as being of low quality and politically conformist. Ewa Mazierska carefully examines these assumptions, considering those institutions which catered for the needs of estrada artists and their fans, the presence of estrada in different media and the careers and styles of the leading stars, such as Mieczysław Fogg, Irena Santor, Violetta Villas, Anna German, Jerzy Połomski, Maryla Rodowicz, Zdzisława Sośnicka, Zbigniew Wodecki and Krzysztof Krawczyk. Mazierska also discusses the memory and legacy of estrada music in the post-communist period. The book draws on Poland's cultural and political history and the history of Polish popular music and media, including television and radio. Mazierska engages with concepts such as genre, stardom and

authenticity in order to capture the essence of Polish estrada music and to provide a comparison with popular music produced in other countries.

Music, City and the Roma under Communism Anna G. Piotrowska, 2022-02-10 This book highlights the role of Romani musical presence in Central and Eastern Europe, especially from Krakow in the Communist period, and argues that music can and should be treated as one of the main points of relation between Roma and non-Roma. It discusses Romani performers and the complexity of their situation as conditioned by the political situations starkly affected by the Communist regime, and then by its fall. Against this backdrop, the book engages with musician Stefan Dymiter (known as Corro) as the leader of his own street band: unwelcome in the public space by the authorities, merely tolerated by others, but admired by many passers-by and respected by his peer Romain musicians and international music stars. It emphasizes the role of Romani musicians in Krakow in shaping the soundscape of the city while also demonstrating their collective and individual strategies to adapt to the new circumstances in terms of the preferred performative techniques, repertoire, and overall lifestyle.

The Symphony and Symphonic Thinking in Polish Music Since 1956 Beata Bolesławska, 2019-05-22 1956 was a year of transition in Poland, and an important year for Polish music. This year saw the beginning of a political thaw – sometimes called the Polish October – in communist Poland. It was also the year of the establishment of the 'Warsaw Autumn' International Festival of Contemporary Music. This was a time of great artistic ferment in Polish music, which also deeply influenced symphonic thinking. The year 1956 is thus an appropriate starting point for Beata Bolesławska's study of the contemporary Polish symphonic tradition. Bolesławska investigates the influential Polish avant-garde, illuminating the ways in which new musical means and ideas influenced symphonic music and the genre of the symphony in the music of such important composers as Witold Lutosławski (1913–1994), Henryk Mikołaj Górecki (1933–2010) and Krzysztof Penderecki (b. 1933). Referring to the main elements of the European tradition, as well as examining briefly the symphonic activity in Poland before 1956, the book concentrates on the symphonic writing in the context of avant-garde trends, represented by the so-called 'Polish school of composers', as well as on its later redefinitions proposed by Polish composers up to the present day.

Music and Sentimentalism in the Nineteenth and Twentieth Centuries Stephen Downes, 2021-05-30 In a wide-ranging study of sentimentalism's significance for styles, practices and meanings of music in the nineteenth and twentieth centuries, a series of interpretations scrutinizes musical expressions of sympathetic responses to suffering and the longing to belong. The book challenges hierarchies of artistic value and the associated denigration of sentimental feeling in gendered discourses. Fresh insights are thereby developed into sentimentalism's place in musical constructions of emotion, taste, genre, gender, desire, and authenticity. The contexts encompass diverse musical communities, performing spaces, and listening practices, including the nineteenth-century salon and concert hall, the cinema, the intimate stage persona of the singer-songwriter, and the homely ambiguities of 'easy' listening. Interdisciplinary insights inform discussions of musical form, affect, appropriation, nationalisms, psychologies, eco-sentimentalism, humanitarianism, consumerism, and subject positions, with a particular emphasis on masculine sentimentalities. Music is drawn from violin repertory

associated with Joseph Joachim, the piano music of Chopin, Schumann, and Liszt, sentimental waltzes from Schubert to Ravel, concert music by Bartók, Szymanowski and Górecki, the Merchant-Ivory adaptation of *The Remains of the Day*, Antônio Carlos Jobim's bossa nova, and songs by Duke Ellington, Burt Bacharach, Carole King, Barry Manilow and Jimmy Webb. The book will attract readers interested in both the role of music in the history of emotion and the persistence and diversity of sentimental arts after their flowering in the eighteenth-century age of sensibility.

Understanding Music Jeremy Yudkin, 1996 This book discusses music in an appealing way that lends itself to personal analysis and insights. This book focuses on the music of the Western tradition in a global context. It takes into account history, music as a reflection of society, and women in music. A number of completely fresh pieces are integrated among the universally acknowledged masterpieces, and all are presented in fine performances, accompanied by illuminating and accessible Listening Guides. Examines the often overlooked aspect of patronage and audiences.

Music behind the Iron Curtain Daniel Elphick, 2019-10-03 Complements the ongoing revival of Mieczysław Weinberg's music and explains its unique blend of Polish and Soviet Russian influences.

Music in Chopin's Warsaw Halina Goldberg, 2008-03-04 Music in Chopin's Warsaw examines the rich musical environment of Fryderyk Chopin's youth--largely unknown to the English-speaking world--and places Chopin's early works in the context of this milieu. Halina Goldberg provides a historiographic perspective that allows a new and better understanding of Poland's cultural and musical circumstances. Chopin's Warsaw emerges as a vibrant European city that was home to an opera house, various smaller theaters, one of the earliest modern conservatories in Europe, several societies which organized concerts, musically active churches, spirited salon life, music publishers and bookstores, instrument builders, and for a short time even a weekly paper devoted to music. Warsaw was aware of and in tune with the most recent European styles and fashions in music, but it was also the cradle of a vernacular musical language that was initiated by the generation of Polish composers before Chopin and which found its full realization in his work. Significantly, this period of cultural revival in the Polish capital coincided with the duration of Chopin's stay there--from his infancy in 1810 to his final departure from his homeland in 1830. An uncanny convergence of political, economic, social, and cultural circumstances generated the dynamic musical, artistic, and intellectual environment that nurtured the developing genius. Had Chopin been born a decade earlier or a decade later, Goldberg argues, the capital--devastated by warfare and stripped of all cultural institutions--could not have provided support for his talent. The young composer would have been compelled to seek musical education abroad and thus would have been deprived of the specifically Polish experience so central to his musical style. A rigorously-researched and fascinating look at the Warsaw in which Chopin grew up, this book will appeal to students and scholars of nineteenth century music, as well as music lovers and performers.

Popular Polish Electronic Music, 1970–2020 Ewa Mazierska, 2020-12-31 Popular Polish Electronic Music, 1970–2020 offers a cultural history of popular Polish electronic music, from its beginning in the late 1960s/early 1970s up to the present day, in the context of Polish economic, social and political

history, and the history of popular music in this country. From the perspective of production, scene, industry and consumption, the volume considers the issue of access to electronic instruments in the 1970s and 1980s, and the variety of inspirations, such as progressive rock and folk music, that have contributed to the development of Polish electronic music as it is known today. The widespread contribution of Polish electronic music to film is also considered. This is a valuable resource for scholars and researchers of electronic music, popular music and (Eastern) European music and culture.

This Business of Music M. William Krasilovsky, Sidney Schemel, 2007 A complete and up-to-date guide to the music industry covers such topics as record industry trends, copyright law, sources of publishing income, buying and selling of catalogues, agents and managers, and music videos.

Arrangements for Solo Piano Clara Schumann, 2012-01-01 Book URL: <https://www.areditions.com/rr/rrn/n056.html>
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The Keyboard Music of J.S. Bach David Schulenberg, 2006 Publisher description

Polish Popular Music on Screen Ewa Mazierska, 2021-01-05 This book examines the interface between Polish popular music and screen media against the background of Polish history, cinema, and popular culture and situates that interface in a local as well as global context. It looks at Polish musicals, biographical films about musicians, documentary films and, finally, music videos. The author draws attention to the immense popularity of musical comedies in Polish interwar cinema, the enduring appeal of musical genres during the period of state socialism, despite their low status in film criticism, and the re-birth of musicals in the 2010s. Mazierska also discusses the most important stars, directors and authors of songs presented in Polish films, and points to the effect of technological changes on inception and transformation of music-centred genres of screen media, including the effect of YouTube on their growth and preservation. The book is informed by the question of how parochial and universal is Polish popular music and its screen representation.

Selected music for vespers Johann David Heinichen, 2010-01-01 Publisher's URL: <https://www.areditions.com/rr/rrb/b161.html> Johann David Heinichen (1683-1729) is known today principally as the author of the great 1728 treatise *Der General-Baß in der Composition*, a comprehensive discussion of the practice of continuo realization and of its place in the art of composition. But Heinichen also occupied one of the most prestigious musical posts in Europe, that of kapellmeister to the Royal and Electoral court in Dresden. This volume contains a selection of the music he composed for the office of Vespers in the court church during the 1720s. Second only to the Mass in importance in Catholic liturgy, the different components of the Vespers service—the psalms, Marian antiphons, hymns, and Magnificat—afforded composers great opportunity for a variety of dramatic expression, an opportunity that Heinichen fully exploited. Heinichen's settings use a mixture of chorus and vocal solos and are all with instrumental accompaniment.

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