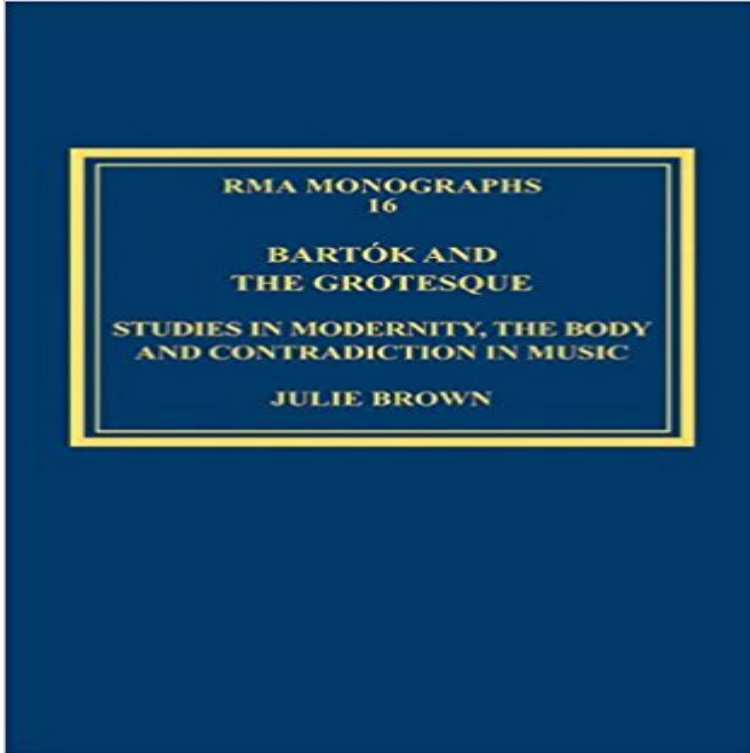


Bartok and the Grotesque: Studies in Modernity, the Body and Contradiction in Music (Royal Musical Association Monographs)



The grotesque is one of arts most puzzling figures - transgressive, comprising an unresolvable hybrid, generally focussing on the human body, full of hyperbole, and ultimately semantically deeply puzzling. In Bluebeards Castle (1911), The Wooden Prince (1916/17), The Miraculous Mandarin (1919/24, rev. 1931) and Cantata Profana (1930), Bartók engaged scenarios featuring either overtly grotesque bodies or closely related transformations and violations of the body. In a number of instrumental works he also overtly engaged grotesque satirical strategies, sometimes - as in Two Portraits: Ideal and Grotesque - indicating this in the title. In this book, Julie Brown argues that Bartók's concerns with stylistic hybridity (high-low, East-West, tonal-atonal-modal), the body, and the grotesque are inter-connected. While Bartók developed each interest in highly individual ways, and did so separately to a considerable extent, the three concerns remained conceptually interlinked. All three were thoroughly implicated in cultural constructions of the Modern during the period in which Bartók was composing.

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Bartok and the Grotesque: Studies in Modernity, the Body and Bartok and the Grotesque: Studies in Modernity, the Body and Contradiction in Music Julie Brown is Senior Lecturer in the Department of Music at Royal Holloway, Volumn 16 av Royal Musical Association monographs: Royal Musical **Bela Bartok: A Research and Information Guide - Google Books Result** In several of his compositions, Bartok engaged scenarios featuring either Bartok and the Grotesque: Studies in Modernity, the Body and Contradiction in Music. Front Cover. Julie A. Brown. Ashgate

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