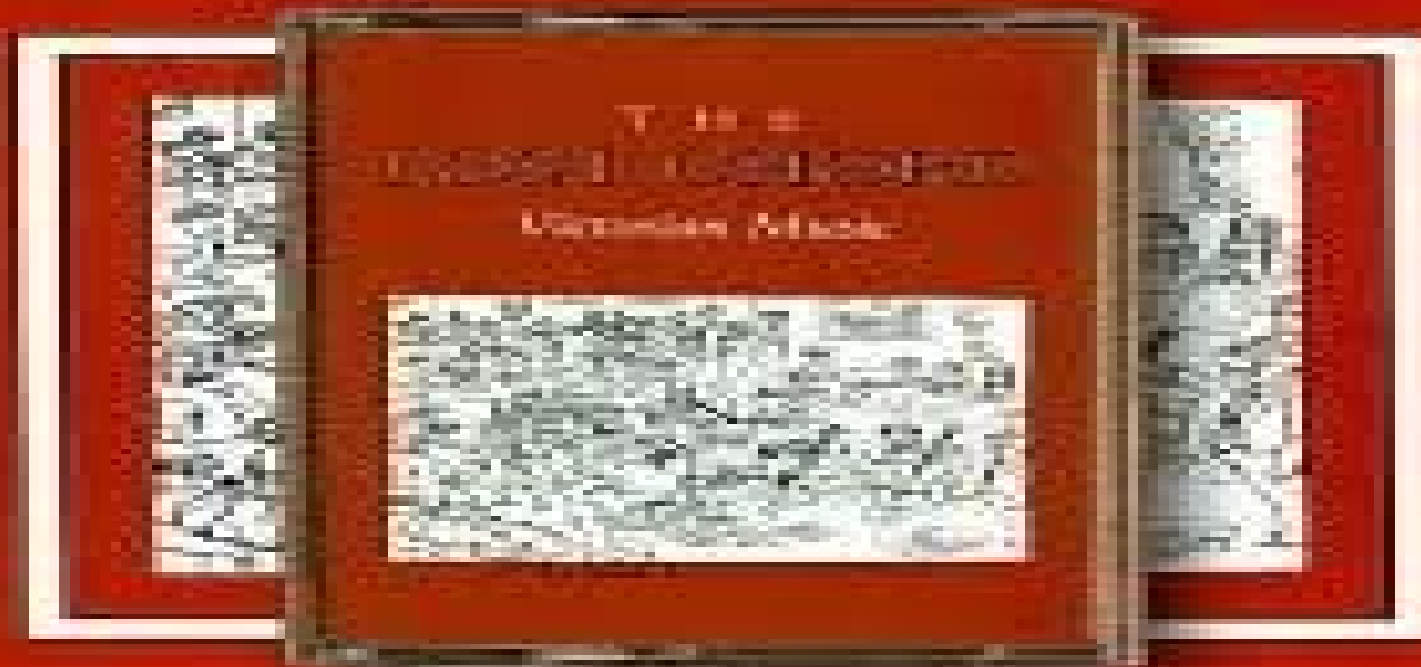


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Essays on Victorian Music



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The Lost Chord Nicholas Temperley, 1989 **The Figure of Music in Nineteenth-Century British Poetry** Phyllis Weliver, 2017-07-05 How was music depicted in and mediated through Romantic and Victorian poetry This is the central question that this specially commissioned volume of essays sets out to explore in order to understand better music's place and its significance in nineteenth century British culture Analysing how music took part in and commented on a wide range of scientific literary and cultural discourses the book expands our knowledge of how music was central to the nineteenth century imagination Like its companion volume *The Idea of Music in Victorian Fiction* Ashgate 2004 edited by Sophie Fuller and Nicky Losseff this book provides a meeting place for literary studies and musicology with contributions by scholars situated in each field Areas investigated in these essays include the Romantic interest in national musical traditions the figure of the Eolian harp in the poetry of Coleridge and Shelley the recurring theme of music in Blake's verse settings of Tennyson by Parry and Elgar that demonstrate how literary representations of musical ideas are refigured in music George Eliot's use of music in her poetry to explore literary and philosophical themes music in the verse of Christina and Dante Gabriel Rossetti the personification of lyric Sappho in a song cycle by Granville and Helen Bantock and music and sexual identity in the poetry of Wilde Symonds Michael Field Beardsley Gray and Davidson

Sacred and Secular Intersections in Music of the Long Nineteenth Century Eftychia Papanikolaou, Markus Rathey, 2022-06-21 Sacred and Secular Intersections in Music of the Long Nineteenth Century Church Stage and Concert Hall explores interconnections of the sacred and the secular in music and aesthetic debates of the long nineteenth century The essays in this volume view the category of the sacred not as a monolithic attribute that applies only to music written for and performed in a religious ritual Rather the sacred is viewed as a functional as well as a topical category that enhances the discourse of cross pollination of musical vocabularies between sacred and secular compositions church and concert music Using a variety of methodological approaches the contributors articulate how sacred and religious identities coalesce reconcile fuse or intersect in works from the long nineteenth century that traverse an array of genres and compositional styles

Thomas Hardy, Metaphysics and Music Mark Asquith, 2005-08-02 This fascinating new study by Mark Asquith offers an original approach to Hardy's art as a novelist and entirely new readings of certain musical scenes in Hardy's works Asquith utilizes a rich seam of original archival research both scientific and musicological which will be of use to all Hardy scholars and discusses a range of Hardy's major works in relation to musical metaphors from early fiction *The Poor Man and the Lady* to later major works *Jude the Obscure* *Far From the Madding Crowd* *the Mayor of Casterbridge*

Charles Hall? A Musical Life Robert Beale, 2017-07-05 Charles Hall as one of the leading musicians of the nineteenth century and intimate with almost all of the great composers and performers of his time as well as a friend of the Royal Family and known as much as a pianist and chamber musician as a conductor in London throughout the country and abroad in addition to Manchester Robert Beale presents a new perspective

on Hall life and achievement constructed mainly from primary sources which serves to dispel many of the inaccuracies and omissions that have stemmed to a great extent from Hall own autobiographical account of 1896 His edited memoirs omit much of the competition and controversy struggles and disappointments of his career in Manchester and indeed hardly convey the scope of his activities elsewhere Hall as a key figure in the shift from contemporary to classical repertory in orchestral concerts and piano performance Not only did he found the Manchester orchestra in 1862 3 he also gave the first known cycle of Beethoven s piano sonatas His early annual recital series in London marked a new era in the musical history of his time The formation of the modern symphony orchestra took place during the period of Hall professional life and he was a pioneer in the process in both artistic and business terms Having adopted the role of orchestral conductor when it was itself relatively novel he became one of the acknowledged masters of the craft over four and half decades as well as continuing to appear as solo pianist and chamber musician and in addition he was enormously influential as musical pedagogue and educationist

Figures of the Imagination Roger Hansford,2017-03-16 This new study of the intersection of romance novels with vocal music records a society on the cusp of modernisation with a printing industry emerging to serve people s growing appetites for entertainment amidst their changing views of religion and the occult No mere diversion fiction was integral to musical culture and together both art forms reveal key intellectual currents that circulated in the early nineteenth century British home and were shared by many consumers Roger Hansford explores relationships between music produced in the early 1800s for domestic consumption and the fictional genre of romance offering a new view of romanticism in British print culture He surveys romance novels by Ann Radcliffe Matthew Lewis Sir Walter Scott James Hogg Edward Bulwer and Charles Kingsley in the period 1790 1850 interrogating the ways that music served to create mood and atmosphere enlivened social scenes and contributed to plot developments He explores the connections between musical scenes in romance fiction and the domestic song literature treating both types of source and their intersection as examples of material culture Hansford s intersectional reading revolves around a series of imaginative figures including the minstrel fairies mermaids ghosts and witches and Christians engaged both in virtue and vice the identities of which remained consistent as influence passed between the art forms While romance authors quoted song lyrics and included musical descriptions and characters their novels recorded and modelled the performance of songs by the middle and upper classes influencing the work of composers and the actions of performers who read romance fiction

Revisiting the Popular in Music History Derek B. Scott,2025-12-18 This book brings together a significant part of Derek B Scott s diverse academic work showing that the cultural history of music matters not only for the understanding it can bring to the meaning and purpose of music making but also because it can play a role in the development of social justice and a democratic culture Where music history is concerned Scott argues that we should offer interpretations that question the extent to which critics and historians have prized ethnicity and nationality in artistic works No branch of the arts furnishes more examples of

borrowing re using and appropriating across cultures than music and this is especially evident today in forms of popular music on all continents around the world The global and the local are not the oppositional entities they once were A history that focuses on cosmopolitanism resonates with the world in which we now live a world of migration and tourism involving the constant transfer exchange translation and adaptation of different cultural practices and artifacts Most of the articles in the collection have previously been published in hard to find conference proceedings and edited volumes or have not been published at all The book will be important for those studying musicology music history especially of popular music styles and cosmopolitanism

Bibliographic Guide to Music New York Public Library. Music Division,1990 **Academic American Encyclopedia** ,1998 A twenty one volume set of encyclopedias providing an alphabetical listing of information on a variety of topics

Theatre and Disorder in Late Georgian London Marc Baer,1992 In September of 1809 during the opening night of Macbeth at the newly rebuilt Covent Garden theatre the audience rioted over the rise in ticket prices Disturbances took place on the following sixty six nights that autumn and the Old Price riots became the longest running theatre disorder in English history This book describes the events in detail sets them in their wider context and uses them to examine the interpenetration of theatre and disorder Previous understandings of the riots are substantially revised by stressing populist rather than class politics Baer concentrates on the theatricality of audiences the role of the stage in shaping English self image and the relationship between contention and consensus In so doing theatre and theatricality are rediscovered as explanations for the cultural and political structures of the Georgian period Based on meticulous research in theatre and governmental records newspapers private correspondence and satirical prints and other ephemera this study is an unusually interesting and original contribution to the social and political history of early 19th century Britain

The Representation of Musicians in Nineteenth-century Russian Literature Alexandra T. Walter,2002 *Women in French Studies* ,2000 **MLA International Bibliography of Books and Articles on the Modern Languages and Literatures** ,1989 Vols for 1969 include ACTFL annual bibliography of books and articles on pedagogy in foreign languages 1969

New in the NTSU Music Library North Texas State University. Music Library,1990 Social Choreography Andrew Hewitt,2005-04-08 DIVWork links dance and the aesthetics of everyday movement to ideas about social order div

Victorian Periodicals Review ,1990 **Baker's Biographical Dictionary of Musicians** Nicolas Slonimsky,2001 This 6 volume set of Bakers covers all musical genres with entries written by a distinguished group of area specialists as well as the original articles of Nicolas Slonimsky More than 15 000 biographies span the medieval ages to the present This work continues the tradition of offering the most comprehensive and authoritative information on the musicians along with interesting and insightful evaluations of their contributions to the musical world Bakers remains the most affordable comprehensive and readable of all music reference works providing everyone from the student to scholar a one stop resource for all their music biographical needs Some of the artists featured include Louis Armstrong Johann Sebastian Bach The

Beatles Ludwig van Beethoven James Brown John Cage Maria Callas Johnny Cash Miles Davis Claude Debussy Marvin Gaye Philip Glass George Frideric Handel Charlie Parker Luciano Pavarotti Arturo Toscanini Tom Waits And many more

Forthcoming Books Rose Arny,1990 Romanticism (1830-1890) Gerald Abraham,1990 The New Oxford History of Music is complete This latest and last volume completes the set of The New Oxford History of Music in 10 volumes includes the whole span of western instrumental music and opera in the greater part of the nineteenth century is edited by one of the most respected scholars of nineteenth century music In March 1830 Goethe complained to Eckermann that everybody talks now about Classicism and Romanticism which no one thought of fifty years ago Romanticism a concept more easily recognized than defined was the prevailing spirit of the vast outpouring of music in the sixty years chronicled in this volume The list of major composers treated either wholly or in part will serve as an indication of its scope Chopin Schumann Mendelssohn Liszt Brahms Berlioz Donizetti Verdi Wagner Gounod Bizet Borodin Mussorgsky Tchaikovsky Rimsky Korsakov Dvor k Smetana Faur Wolf Puccini Bruckner Mahler Strauss C sar Franck Debussy Contributors Gerald Abraham John Horton David Charlton David Kimbell Siegfried Goslich Nicholas Temperly Willi Kahl Arnold Whittall Julian Budden Robert Pascall Leslie Orrey David Tunley Edward Garden Rosemary Hunt and John Clapham **Fin-de-Siècle Britain** Christopher M. Scheer,2007

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