



Musical Eng

Robert Witmer



Musical Eng:

English Musical Renaissance, 1840-1940 Meirion Hughes, R. A. Stradling, 2001-12-07 This controversial study isolates and identifies the intellectual social and political assumptions which surrounded English music in the early 20th century The authors deconstruct the established meanings of music in this period arguing that music was not just for the elite but it had come to represent a stronghold of national values reflecting the reassuring Englishness of middle class life as well

Dictionary of 12500 Italian French German English and Other Musical Terms Phrases and Abbreviations John Hiles, 2023-07-19 Reprint of the original first published in 1873 **The Musical Crowd in English Fiction, 1840-1910** P.

Weliver, 2006-09-05 This book provides insight into how musical performances contributed to emerging ideas about class and national identity Offering a fresh reading of bestselling fictional works drawing upon crowd theory climate theory ethnology science music reviews and books by musicians to demonstrate how these discourses were mutually constitutive *The*

English Musical Renaissance and the Press 1850-1914: Watchmen of Music Meirion Hughes, 2017-07-05 The importance of nineteenth century writing about culture has long been accepted by scholars yet so far as music criticism is concerned Victorian England has been an area of scholarly neglect This state of affairs is all the more surprising given that the quantity of such criticism in the Victorian and Edwardian press was vast much of it displaying a richness and diversity of critical perspectives Through the study of music criticism from several key newspapers and journals specifically The Times Daily Telegraph Athenaeum and The Musical Times this book examines the reception history of new English music in the period surveyed and assesses its cultural social and political importance Music critics projected and promoted English composers to create a national music of which England could be proud J A Fuller Maitland critic on The Times described music journalists as watchmen on the walls of music and Meirion Hughes extends this metaphor to explore their crucial role in building and safeguarding what came to be known as the English Musical Renaissance Part One of the book looks at the critics in the context of the publications for which they worked while Part Two focuses on the relationship between the watchmen critics and three composers Arthur Sullivan Hubert Parry and Edward Elgar Hughes argues that the English Musical Renaissance was ultimately a success thanks largely to the work of the critics In so doing he provides a major re evaluation of the impact of journalism on British music history **"The English are Not a Musical People:" a Paper on Musical Education**

Charles Lunn, 1869 Musical life of the Blood Indians Robert Witmer, 1982-01-01 A historical and ethnographic study of the dynamic musical traditions of the Blood Indians of southwestern Alberta with particular emphasis on the influence and adaptation of Euro American culture Published in English **A Dictionary of Old English Music & Musical Instruments**

Jeffrey Pulver, 1923 Musical Instruments Lamberto Tronchin, 2021-02-19 The study of the acoustic and vibrational characteristics of musical instruments in terms of their mechanical behavior sound emission and characteristics started thousands of years ago and among the physicists and mathematicians that addressed this matter we should at least recognize

Leonardo da Vinci with his experimental water organ and Ernst Chladni who discovered nodal patterns on rigid surfaces such as soundboards The growing awareness of our intangible cultural heritage and the need to better understand our roots in the field of music have contributed to increasing the efforts to extend our knowledge in this field defining new physical parameters extending the analysis to other musical instruments and developing new methods to synthesize sound from musical instruments using a simple keyboard The American History and Encyclopedia of Music: Musical dictionary. W. L. Hubbard, editor ,1910 **The Mystery of Musical Creativity** Hermann Beckh,2019-11-06 Beckh ventures into provinces that I have not had the opportunity of investigating myself Rudolf Steiner Lost for decades the manuscript of Hermann Beckh s final lectures on the subject of music present fundamentally new insights into its cosmic origins Beckh characterises the qualities of musical development examines select musical works that represent for him the peak of human ingenuity and throws new light on the nature and source of human creativity and inspiration Published here for the first time the lectures demonstrate a distinctive approach founded on the raw material of musical perception Beckh discusses the whistling wind the billowing wave the song of the birds and particularly the theme of longing Never losing the ground from under his feet he penetrates perennial themes from the yearning for real spontaneity and the Mystery background uniting heaven and earth to spiritual knowledge that can meet the demands of the twenty first century Out of the cosmic context Beckh writes to the individual situation From there he seeks again the re won cosmic context He does not write as a musical specialist and then turn to universal human concerns rather Beckh writes from universal human concerns and reveals music as of special concern to everyone In addition to the transcripts of fifteen lectures this book contains a valuable introduction and editorial footnotes It also features appendices including Beckh s essay The Mystery of the Night in Wagner and Novalis reminiscences of Beckh by August Pauli and Harro R ckner Donald Francis Tovey s Wagnerian harmony and the evolution of the Tristan chord and several contemporaneous reviews of Beckh s published works *Pronouncing Musical Dictionary* W. Ludden,2023-11-17 Reprint of the original first published in 1875 Musical Illustrations of Bishop Percy's Reliques of Ancient English Poetry Edward Francis Rimbault,1850 **New York Musical Review and Choral Advocate** ,1864

Ferruccio Busoni and the Ontology of the Musical Work Erinn Elizabeth Knyt,2010 Ferruccio Busoni s conception of the musical work derives from his multiple roles as performer aesthetician editor composer arranger and intellectual Drawing on unpublished scores manuscripts sketches and documents from the Staatsbibliothek in Berlin concert programs from a private collection in Berkeley acoustic recordings information about Busoni s intellectual interests gleaned from an auction catalogue featuring the contents of his extensive library and the published aesthetic writings letters and compositions the present study offers the first comprehensive account of Busoni s work concept By establishing connections between his ideas and his musical practice it explores and clarifies the reasoning behind his idiosyncratic compositional style a style characterized by a blurring of boundaries between original and borrowed material Polystylistic mixtures of the old and

new and a distinctive performance style in which Busoni creatively altered and embellished existing texts exemplify his practice in an age in thrall to Werktreue when originality of idea was prized above all else *The Musical Times & Singing-class Circular* ,1910 *The Musical Times and Singing-class Circular* ,1881 **The Musical World** ,1856 **The Musical Standard** ,1870 Lloyd's Encyclopaedic Dictionary ,1896 *Cumulated Index Medicus* ,1977

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