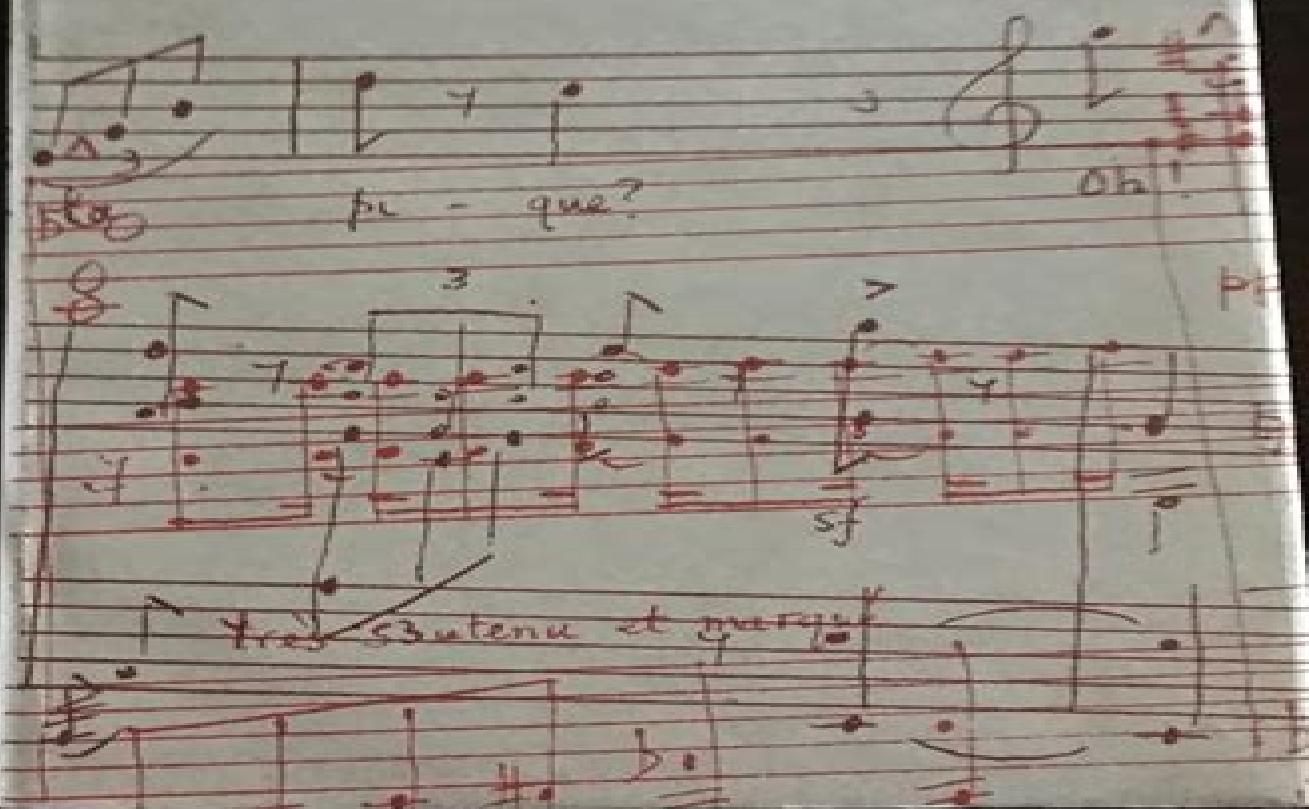


Sidelights on a Century of Music 1825-1924

Gervase Hughes



Sidelights On A Century Of Music 1825 1924

Philip S. Taylor



Sidelights On A Century Of Music 1825 1924:

Sidelights on a Century of Music (1825-1924) Gervase Hughes, 1969 **Two Centuries of British Symphonism** Jürgen Schaarwächter, 2015-02-27 Die britische Sinfonik ist erst in jüngster Zeit ins allgemeine Interesse gerückt. Ein Überblick über die sinfonische Entwicklung im Vereinigten Königreich seit den Anfängen im 18. Jahrhundert bis ins 20. Jahrhundert blieb aber bis heute ein Desideratum. Der hier vorgelegte Überblick zeigt, wie sich die Identität einer britischen Sinfonik über mehr als hundert Jahre entwickelte, geprägt durch Einflüsse vom europäischen Kontinent und von dem Bedürfnis, eigene Wege zu finden. Gegen Ende des 19. Jahrhunderts nahm das sinfonische Schaffen in Großbritannien stark zu, brachte jedoch erst mit Edward Elgar einen prominenten Vertreter von internationalem Rang hervor. Ein besonderer Schwerpunkt dieser Publikation liegt auf jenen Werken, die zu einem gewissen Grade von anderen überschattet wurden, unveröffentlicht oder unaufgeführt blieben. Das Ergebnis ist das Bild einer vielgestaltigen sinfonischen Landschaft Großbritanniens, das die ästhetischen Perspektiven der einzelnen Komponisten wie auch ihre soziokulturellen Kontexte erhellt. Ein umfangreiches Verzeichnis aller bekannten Werke und eine ausführliche Bibliographie laden zu weiterer Erkundung des Sujets ein. Only in relatively recent times has any real attention been given to British symphonies. So a comprehensive survey showing what exists and how the situation in the United Kingdom developed from the beginnings in the 18th century until well into the 20th century is long overdue. The preliminary survey presented here shows how a British symphonic identity gradually took shape over more than a century through influences from abroad and at home, enterprising attempts to find new ways of expression. By the end of the 19th century British symphonists had produced an impressive body of work, yet only with the appearance of Elgar's two symphonies in the following decade did this flourishing school find a champion of international renown. In this publication light is shone on those works that have to some extent been overshadowed, as well as on those that have remained unpublished or unperformed. The result is a multi-faceted panorama of British symphonism, offering many insights into the composers' thinking and their socio-cultural contexts. A comprehensive catalogue of all known works and an extensive bibliography invite readers to delve further into the subject. **Opera in the British Isles, 1875-1918** Paul

Rodmell, 2016-05-13 While the musical culture of the British Isles in the long nineteenth century has been reclaimed from obscurity by musicologists, in the last thirty years appraisal of operatic culture in the latter part of this period has remained largely elusive. Paul Rodmell argues that there were far more opportunities for composers, performers and audiences than one might expect, an assertion demonstrated by the fact that over one hundred serious operas by British composers were premiered between 1875 and 1918. Rodmell examines the nature of operatic culture in the British Isles during this period, looking at the way in which opera was produced and consumed by companies and audiences, the repertory, performed social attitudes to opera, the dominance of London's West End and the activities of touring companies in the provinces, and the position of British composers within this realm of activity. In doing so, he uncovers the undoubted challenges faced by opera in

Britain in this period and delves further into why it was especially difficult to make a breakthrough in this particular genre when other fields of compositional endeavour were enjoying a period of sustained growth Whilst contemporaneous composers and commentators and later advocates of British music may have felt that the country's operatic life did not measure up to their aspirations or ambitions there was still a great deal of activity and even if this was not necessarily that which was always desired it had a significant and lasting impact on musical culture in Britain

Conductors in Britain, 1870-1914 Fiona M. Palmer, 2017 Frontcover Contents List of Illustrations List of Tables Acknowledgements Editorial Note Abbreviations Introduction 1 The Context Conductors in the British Marketplace 1870-1914 2 Conducting the Philharmonic Societies of Liverpool and London 1867-1880s Julius Benedict and William Cusins 3 Conducting the Royal Choral Society and the Leeds Festival 1880s-1890s Joseph Barnby and Arthur Sullivan 4 Conducting the Philharmonic Society of London 1888-1900s Frederic Cowen and Alexander Mackenzie 5 Conducting in Bournemouth London and Birmingham 1890s-1914 Dan Godfrey Junior and Landon Ronald Conclusion Select Bibliography Index

Historical Interplay in French Music and Culture, 1860-1960 Deborah Mawer, 2017-11-22 This edited volume of case studies presents a selective history of French music and culture but one with a dynamic difference Eschewing a traditional chronological account the book explores the nature of relationships between one main period broadly the long modernist era between 1860-1960 and its own historical others referencing topics from the Romantic classical baroque renaissance and medieval periods It probes the emergent interplay intertextualities and scope for reinterpretation across time and place Notions of cultural meaning are paramount especially those pertaining to French identity national and individual While founded on historical musicology the approach benefits from interdisciplinary association with philosophy political history literature fine art film studies and criticism Attention is paid to French composers celebrations and remakings of their predecessors Editions of and writings about earlier music are examined together with the cultural reception of performances of past repertoire Organized into two parts each of the eleven chapters characterizes a specific cultural network or temporal interplay which may result in synthesis disjunction or historical misreading The interwar years and those surrounding the Second World War prove particularly rich sources of enquiry This volume aims to attract a wide readership of musicologists and musicians as well as cultural historians other humanities scholars and concert goers

The Cambridge Companion to Elgar Daniel M. Grimley, Julian Rushton, 2005-01-06 Edward Elgar occupies a pivotal place in the British cultural imagination His music has been heard as emblematic of Empire and the English landscape The recent success of Anthony Payne's elaboration of the sketches for Elgar's Third Symphony has prompted a critical revaluation of his music This Companion provides an accessible and vivid account of Elgar's work in its historical and cultural context Established authorities on British music and scholars new in the field examine Elgar's music from a range of critical perspectives including nationalism post colonialism decadence reception and musical influences There are also chapters on interpretation including his own Elgar was the first major composer to commit

a representative quantity of his own work to record and on Elgar's relationships with the BBC and with his publishers The book includes much new material drawing on original research as well as providing a comprehensive introduction to Elgar's major musical achievements

Gabriel Faure Edward R. Phillips, 2021-10-28 First published in 2000 Gabriel Urbain Fauré was born 12 May 1845 in Pamiers in the south of France Faure's compositional style has proven difficult to classify Some music historians consider him a figure of the nineteenth century a traditionalist even a neo-romantic others consider him part of the twentieth century at the least a predecessor of modern French music or at the other extreme a quiet revolutionary and a great influence upon France's musical future This research guide offers a selective annotated list of writings biographical information and lists of works and photographs [Library of Congress Catalog](#) Library of Congress, 1973 A cumulative list of works represented by Library of Congress printed cards

The German Symphony between Beethoven and Brahms Christopher Fifield, 2016-03-03 It was Carl Dahlhaus who coined the phrase 'dead time' to describe the state of the symphony between Schumann and Brahms Christopher Fifield argues that many of the symphonies dismissed by Dahlhaus made worthy contributions to the genre He traces the root of the problem further back to Beethoven's ninth symphony a work which then proceeded to intimidate symphonists who followed in its composer's footsteps including Schubert Mendelssohn and Schumann In 1824 Beethoven set a standard that then had to rise in response to more demanding expectations from both audiences and the musical press Christopher Fifield who has a conductor's intimacy with the repertoire looks in turn at the five decades between the mid 1820s and mid 1870s He deals only with non-programmatic works leaving the programme symphony to travel its own route to the symphonic poem Composers who lead to Brahms himself a reluctant symphonist until the age of 43 in 1876 are frequently dismissed as epigones of Beethoven Mendelssohn and Schumann but by investigating their symphonies Fifield reveals their respective brands of originality even their own possible influence upon Brahms himself and in so doing shines a light into a half century of neglected nineteenth century German symphonic music

Anton Rubinstein Philip S. Taylor, 2007-06-14 The first modern biography in English of Russian composer pianist Anton Rubinstein this book places Rubinstein within the context of Russian and western European musical culture during the late 19th century exploring his rise to international fame from humble origins in Bessarabia as well as his subsequent rapid decline and marginalization in later musical culture Taylor provides a balanced account of Rubinstein's life and his career as a piano virtuoso conductor composer and as the founder of Russia's first conservatory Widely considered the virtuosic heir to Liszt and recognized internationally as an equivalent cultural icon he performed with most leading musicians of the day including Liszt himself Joachim Clara Schumann Vieuxtemps Wieniawski Saint-Saëns and Ysaÿe

Frederick Delius Mary Christison Huismann, 2012-07-26 Frederick Delius is among the most celebrated English composers of the 20th century Widely studied and performed his works are considered models of the British impressionist school and continue to fascinate students and scholars centuries later This research guide serves as a ready reference for students and scholars but will also be interesting

to read and useful for anyone who wants to know where to begin to learn more about this important composer *Words about Mozart* Dorothea Link, Judith Nagley, 2005 Published as a tribute to the late Stanley Sadie these eleven essays look at compositional and performance matters consider new archival research and provide an overview of work since the bicentenary in 1991 *Words About Mozart* is published as a tribute to the late Stanley Sadie musicologist critic and editor of *The New Grove Dictionary of Music and Musicians* Of the eleven essays presented here three focus on compositional matters Julian Rushton examines the dramatic meaning of a recurring motif in *Idomeneo* Elaine Sisman sifts through the facts surrounding the genesis of Mozart's Haydn quartets and Simon Keefe matches up pairs of piano sonatas and concertos on the basis of their common compositional features Cliff Eisen considers some problems of performing practice posed by the solo keyboard parts in Mozart's concertos and Robert Philip surveys tempo fluctuations in a selection of historical recordings Felicity Baker's detailed analysis of aspects of the *Don Giovanni* libretto is a welcome contribution from the field of literary criticism Three studies offer new archival research Neal Zaslaw uncovers the background to one of Mozart's nonsense compositions Dorothea Link examines the Viennese Hofkapelle and creates a new context for understanding Mozart's court appointment and Theodore Albrecht proposes a candidate for Mozart's Zauberflöte Christina Bashford considers an aspect of Mozart reception in 19th century England connected with John Ella and Peter Branscombe presents a comprehensive overview of research published since the bicentenary in 1991 The volume includes a full bibliography of Stanley Sadie's publications and broadcasts Contributors THEODORE ALBRECHT FELICITY BAKER CHRISTINA BASHFORD PETER BRANSCOMBE CLIFF EISEN SIMON P. KEEFE LEANNE LANGLEY DOROTHEA LINK ANDREW PORTER ROBERT PHILIP JULIAN RUSHTON ELAINE SISMAN NEAL ZASLAW **Max Bruch** Christopher Fifield, 2005 Richly documented account of Bruch's career *TIMES LITERARY SUPPLEMENT* *The Virginia Quarterly Review*, 1971 *Paul Dukas and the Impressionist Milieu* Everett Vernon Boyd, 1982 *American Record Guide*, 1970 *Playbill*, 2007 **Catalogue** J.B. Muns (Firm), **American Book Publishing Record**, 1977-03-31 Here's quick access to more than 490 000 titles published from 1970 to 1984 arranged in Dewey sequence with sections for Adult and Juvenile Fiction Author and Title indexes are included and a Subject Guide correlates primary subjects with Dewey and LC classification numbers These cumulative records are available in three separate sets *Musical Literature List* Dorothy Elsberg (Firm),

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Table of Contents Sidelights On A Century Of Music 1825 1924

1. Understanding the eBook Sidelights On A Century Of Music 1825 1924
 - The Rise of Digital Reading Sidelights On A Century Of Music 1825 1924
 - Advantages of eBooks Over Traditional Books
2. Identifying Sidelights On A Century Of Music 1825 1924
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Sidelights On A Century Of Music 1825 1924
 - User-Friendly Interface
4. Exploring eBook Recommendations from Sidelights On A Century Of Music 1825 1924
 - Personalized Recommendations
 - Sidelights On A Century Of Music 1825 1924 User Reviews and Ratings
 - Sidelights On A Century Of Music 1825 1924 and Bestseller Lists
5. Accessing Sidelights On A Century Of Music 1825 1924 Free and Paid eBooks
 - Sidelights On A Century Of Music 1825 1924 Public Domain eBooks
 - Sidelights On A Century Of Music 1825 1924 eBook Subscription Services
 - Sidelights On A Century Of Music 1825 1924 Budget-Friendly Options
6. Navigating Sidelights On A Century Of Music 1825 1924 eBook Formats

- ePub, PDF, MOBI, and More
 - Sidelights On A Century Of Music 1825 1924 Compatibility with Devices
 - Sidelights On A Century Of Music 1825 1924 Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Sidelights On A Century Of Music 1825 1924
 - Highlighting and Note-Taking Sidelights On A Century Of Music 1825 1924
 - Interactive Elements Sidelights On A Century Of Music 1825 1924
 8. Staying Engaged with Sidelights On A Century Of Music 1825 1924
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Sidelights On A Century Of Music 1825 1924
 9. Balancing eBooks and Physical Books Sidelights On A Century Of Music 1825 1924
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Sidelights On A Century Of Music 1825 1924
 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
 11. Cultivating a Reading Routine Sidelights On A Century Of Music 1825 1924
 - Setting Reading Goals Sidelights On A Century Of Music 1825 1924
 - Carving Out Dedicated Reading Time
 12. Sourcing Reliable Information of Sidelights On A Century Of Music 1825 1924
 - Fact-Checking eBook Content of Sidelights On A Century Of Music 1825 1924
 - Distinguishing Credible Sources
 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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