



THE  
MUSICIAN AS  
ENTREPRENEUR,  
1700-1914

*Managers, Charlatans,  
and Idealists*

EDITED BY WILLIAM WEBER

# Musician As Entrepreneur 1700 1914 Managers Charlatans And Idealists

**Rosemary Golding**



## **Musician As Entrepreneur 1700 1914 Managers Charlatans And Idealists:**

**The Musician as Entrepreneur, 1700-1914** William Weber, 2004-11-09 Marries scholarly discipline with intriguing reading The book will satisfy the thirst of historians musicians and perhaps even an economist or two American Music Teacher To be successful a musician often has to be an entrepreneur someone who starts a performing venue develops patrons and promotes the project aggressively Accomplishing this requires musicians to acquire social and business skills and to be highly opportunistic in what they do In The Musician as Entrepreneur 1700 1914 international scholars investigate cases of musical entrepreneurship between around 1700 and 1914 in Britain France Germany and the United States By uncovering the ways in which musicians such as Telemann Beethoven Paganini and Liszt conducted their daily business the authors reveal how musicians reshaped the frameworks of musical culture and in the process the nature of the music itself Weber is an excellent music historian and the book will please all readers interested in musical sociology Choice **Musical Encounters at the 1889 Paris World's Fair** Annegret Fauser, 2005 The 1889 Exposition universelle in Paris is famous as a turning point in the history of French music and modern music generally This book explores the ways in which music was used exhibited listened to and written about during the Exposition universelle It also reveals the sociopolitical uses of music in France during the 19th century **German Song Onstage** Natasha Loges, Laura Tunbridge, 2020-05-05 A singer in an evening dress a grand piano A modest sized audience mostly well dressed and silver haired equipped with translation booklets A program consisting entirely of songs by one or two composers This is the way of the Lieder recital these days While it might seem that this style of performance is a long standing tradition German Song Onstage demonstrates that it is not For much of the 19th century the songs of Beethoven Schubert Schumann and Brahms were heard in the home salon and no less significantly on the concert platform alongside orchestral and choral works A dedicated program was rare a dedicated audience even more so The Lied was a genre with both more private and more public associations than is commonly recalled The contributors to this volume explore a broad range of venues singers and audiences in distinct places and time periods including the United States the United Kingdom Russia and Germany from the mid 19th century through the early 20th century These historical case studies are set alongside reflections from a selection of today's leading musicians offering insights on current Lied practices that will inform future generations of performers scholars and connoisseurs Together these case studies unsettle narrow and elitist assumptions about what it meant and still means to present German song onstage by providing a transnational picture of historical Lieder performance and opening up discussions about the relationship between history and performance today **Contemporary Enterprise and Entrepreneurship in Context** Russ Hepworth-Sawyer, Mark Marrington, Jenny Hall, Emily Beaumont, 2024-12-31 Contemporary Enterprise and Entrepreneurship in Context is the core debut for the Routledge Applied Enterprise and Entrepreneurship Series AEES This book introduces contemporary sectoral discussions and the theories considerations and contexts relating to them from a wide range of

contemporary academics thinkers and entrepreneurs This book brings together many of today s discourse in the area of enterprise and entrepreneurship alongside relevant and experienced practitioners to launch the AEES series foundational book The book s structure will distinguish yet pull together theoretical underpinning and practitioner accounts of enterprise and entrepreneurship in context This book is suitable for both undergraduate and postgraduate students in the area of business studies innovation entrepreneurship and enterprise The book will also be of interest to a range of roles in the enterprise and entrepreneurship community including academics and practitioners

*Music and Victorian Liberalism* Sarah Collins,2019-06-06 Examines the interaction between music and liberal discourses in Victorian Britain revealing the close interdependence of political and aesthetic practices

*Music and Academia in Victorian Britain* Rosemary Golding,2016-04-29 Until the nineteenth century music occupied a marginal place in British universities Degrees were awarded by Oxford and Cambridge but students and often professors were not resident and there were few formal lectures It was not until a benefaction initiated the creation of a professorship of music at the University of Edinburgh in the early nineteenth century that the idea of music as a university discipline commanded serious consideration The debates that ensued considered not only music s identity as art and science but also the broader function of the university within education and society Rosemary Golding traces the responses of some of the key players in musical and academic culture to the problems surrounding the establishment of music as an academic discipline The focus is on four universities Edinburgh Oxford Cambridge and London The different institutional contexts and the approaches taken to music in each university showcase the various issues surrounding music s academic identity as well as wider problems of status and professionalism In examining the way music challenged conceptions of education and professional identity in the nineteenth century the book also sheds light on the way the academic study of music continues to challenge modern approaches to music and university education

**Baroque Piety: Religion, Society, and Music in Leipzig, 1650-1750** Tanya Kevorkian,2017-07-05 Drawing upon a rich array of sources from archives in Leipzig Dresden and Halle Tanya Kevorkian illuminates culture in Leipzig before and during J S Bach s time in the city Working with these sources she has been able to reconstruct the contexts of Baroque and Pietist cultures at key periods in their development much more specifically than has been done previously Kevorkian shows that high Baroque culture emerged through a combination of traditional frameworks and practices and an infusion of change that set in after 1680 Among other forms of change new secular arenas appeared influencing church music and provoking reactions from Pietists who developed alternative meeting networking and liturgical styles The book focuses on the everyday practices and active roles of audiences in public religious life It examines music performance and reception from the perspectives of both ordinary people and elites Church services are studied in detail providing a broad sense of how people behaved and listened to the music Kevorkian also reconstructs the world of patronage and power of city councillors and clerics as they interacted with other Leipzig inhabitants thereby illuminating the working environment of J S

Bach Telemann and other musicians In addition Kevorkian reconstructs the social history of Pietists in Leipzig from 1688 to the 1730s "Baroque Piety: Religion, Society, and Music in Leipzig, 1650?750 " Tanya Kevorkian,2017-07-05 Drawing upon a rich array of sources from archives in Leipzig Dresden and Halle Tanya Kevorkian illuminates culture in Leipzig before and during J S Bach s time in the city Working with these sources she has been able to reconstruct the contexts of Baroque and Pietist cultures at key periods in their development much more specifically than has been done previously Kevorkian shows that high Baroque culture emerged through a combination of traditional frameworks and practices and an infusion of change that set in after 1680 Among other forms of change new secular arenas appeared influencing church music and provoking reactions from Pietists who developed alternative meeting networking and liturgical styles The book focuses on the everyday practices and active roles of audiences in public religious life It examines music performance and reception from the perspectives of both ordinary people and elites Church services are studied in detail providing a broad sense of how people behaved and listened to the music Kevorkian also reconstructs the world of patronage and power of city councillors and clerics as they interacted with other Leipzig inhabitants thereby illuminating the working environment of J S Bach Telemann and other musicians In addition Kevorkian reconstructs the social history of Pietists in Leipzig from 1688 to the 1730s *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 **Class, Control, and Classical Music** Anna Bull,2019-06-04 Why is classical music predominantly the preserve of the white middle classes Contemporary associations between classical music and social class remain underexplored with classical music primarily studied as a text rather than as a practice until recent years In order to answer this question this book outlines a new approach for a socio

cultural analysis of classical music asking how musical institutions practices and aesthetics are shaped by wider conditions of economic inequality and how music might enable and entrench such inequalities or work against them This approach is put into practice through a richly detailed ethnography which locates classical music within one of the cultures that produces it middle class English youth and foregrounds classical music as bodily practice of control and restraint Drawing on the author's own background as a classical musician this closely observed account examines youth orchestra and youth choir rehearsals as a space where young people learn the unspoken rules of this culture of weighty tradition and gendered control It highlights how the middle classes habitual roles boundary drawing around their protected spaces and reproducing their privilege through education can be traced within the everyday spaces of classical music These practices are camouflaged however by the ideology of autonomous art that classical music carries Rather than solely examining the social relations around the music the book demonstrates how this reproductive work is facilitated by its very aesthetic of controlled excitement getting it right precision and detail This book is of particular interest at the present moment thanks to the worldwide proliferation of El Sistema inspired programmes which teach classical music to children in disadvantaged areas While such schemes demonstrate a resurgence in defending the value of classical music there has been a lack of debate over the ways in which its socio cultural heritage shapes its conventions today This book locates these contestations within contemporary debates on class gender and whiteness making visible what is at stake in such programmes

*Music in Edwardian London* Simon McVeigh, 2024 Traversing London's musical culture this book boldly illuminates the emergence of Edwardian London as a beacon of musical innovation The dawning of a new century saw London emerge as a hub in a fast developing global music industry mirroring Britain's pivotal position between the continent the Americas and the British Empire It was a period of expansion experiment and entrepreneurial energy Rather than conservative and inward looking London was invigorated by new ideas from pioneering musical comedy and revue to the modernist departures of Debussy and Stravinsky Meanwhile Elgar Holst Vaughan Williams and a host of ambitious younger composers sought to reposition British music in a rapidly evolving soundscape Music was central to society at every level Just as opulent theatres proliferated in the West End concert life was revitalised by new symphony orchestras by the Queen's Hall promenade concerts and by Sunday concerts at the vast Albert Hall Through innumerable band and gramophone concerts in the parks music from Wagner to Irving Berlin became available as never before The book envisions a burgeoning urban culture through a series of snapshots daily musical life in all its messy diversity While tackling themes of cosmopolitanism and nationalism high and low brows centres and peripheries it evokes contemporary voices and characterful individuals to illuminate the period Challenging issues include the barriers faced by women and people of colour and attitudes inhibiting the new generation of British composers not to mention embedded imperialist ideologies reflecting London's precarious position at the centre of Empire Engagingly written Simon McVeigh's groundbreaking book reveals the exhilarating transformation of music in Edwardian

London which laid the foundations for the century to come      Charles Hallé: 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      *The ^AOxford Handbook of Music and the Middlebrow* Kate Guthrie, Christopher Chowrimootoo, 2024-12-03

This handbook seeks to reanimate the music institutions and audiences that made up the cultural middle in the nineteenth and twentieth centuries by investigating the wealth of middlebrow culture that bridged the space between highbrow and lowbrow music With case studies ranging from symphonic concerts to Broadway musicals from opera criticism to rock journalism it brings together scholars of classical and popular music to present a new enriched narrative of music history

**Rosa Newmarch and Russian Music in Late Nineteenth and Early Twentieth-Century England** Philip Ross Bullock, 2017-07-05 Philip Ross Bullock looks at the life and works of Rosa Newmarch 1857 1940 the leading authority on Russian music and culture in late nineteenth and early twentieth century England Although Newmarch s work and influence are often acknowledged most particularly by scholars of English poetry and of the role of women in English music the full range of her ideas and activities has yet to be studied As an inveterate traveller prolific author and polyglot friend of some of Europe s leading musicians such as Elgar Sibelius and Jan k Newmarch deserves to be better appreciated On the basis of both published and archival materials the details of Newmarch s busy life are traced in an opening chapter followed by an overview of English interest in Russian culture around the turn of the century a period which saw a long standing Russophobia largely political and military challenged by a more passionate and well informed interest in the arts Three chapters then deal with the features that characterize Newmarch s engagement with Russian culture and society and more significantly perhaps which she also championed in her native England nationalism the role of the intelligentsia and feminism

In each case Newmarch's interest in Russia was no mere instance of ethnographic curiosity rather her observations about and passion for Russia were translated into a commentary on the state of contemporary English cultural and social life Her interest in nationalism was based on the conviction that each country deserved an art of its own Her call for artists and intellectuals to play a vital role in the cultural and social life of the country illustrated how her Russian experiences could map onto the liberal values of Victorian England And her feminism was linked to the idea that women could exercise roles of authority and influence in society through participation in the arts A final chapter considers how her late interest in the music of Czechoslovakia pi

*Making Money, Making Music* David Bruenger, 2016-09-06 Making Money Making Music offers tools to encourage creative and adaptive entrepreneurship in the music business Written for the classroom and the workplace it introduces readers to core principles and processes and shows how to apply them adaptively to new contexts facilitating a deeper understanding of how and why things work in the music business By applying essential concepts to a variety of real life situations readers improve their capacity to critically analyze and solve problems and to predict where music and money will converge in a rapidly evolving culture and marketplace

Music Cultures in Sounds, Words and Images. Antonio Baldassarre, Tatjana Marković, 2018-03-19 Music cultures in sounds words and images edited by Antonio Baldassarre and Tatjana Markovic is dedicated to the 60th birthday of the Croatian American musicologist Zdravko Bla ekovic b 1956 Zagreb After his studies of musicology and first working experiences in Zagreb Bla ekovic moved to New York City where he is since 1996 the executive editor of the RILM R pertoire International de Litt rature Musicale and since 1998 director of the RCMI Research Center for Music Iconography as well as editor of one of the leading journals for music iconography Music in Art in the framework of the Barry S Brook Center for Music Reserach and Documentation at the Graduate Center of the City University of New York In view of Bla ekovic s very broad multidisciplinary interests including historical musicology music iconography organology archeology lexicography and databases this book contains 38 studies in six languages English German Italian Serbian Croatian Chinese organized in six chapters Sounds of nations Words on musics Performance of musical cultures Images on musics Organology and Classifying data on music

*Dickens, Journalism, Music* Robert Terrell Bledsoe, 2012-02-23 Dickens Journalism Music presents the first full analysis of the articles on music published in the two journals conducted by Charles Dickens Household Words and its successor All the Year Round Robert Bledsoe examines the editorial influence of Dickens on articles written by a range of writers and what it reveals about his own developing attitude to music and its social role in parks community singing groups music halls and on the streets The book also looks at the difference between the two journals and how the greater coverage of classical music and opera in All the Year Round reflects the increasing importance of music to Dickens in his later life

*The Reputations of Thomas Moore* Sarah McCleave, Triona O'Hanlon, 2019-08-08 This collection of eleven essays positions Moore within a developing and expanding international readership during the course of the nineteenth century In accounting for the successes he achieved

and the challenges he faced recurring themes include Moore's influence and reputation modes of dissemination through networks and among communities also the articulation of personal political and national identities This book the product of an international team of scholars is the first to focus explicitly on the reputations of Thomas Moore in different parts of the world including Bombay Dublin Leipzig and London as well as America Canada Greece and the Hispanic world Through it we will understand more about Moore's reception and also appreciate how the publication and dissemination of poetry and song in the romantic and Victorian eras operated in different parts of the world in particular considering how artistic and political networks effected the transmission of cultural products

*Good Music for a Free People* Nancy Newman, 2010 In this book the author examines the activities and reception of the Germania Musical Society an orchestra whose members emigrated from Berlin during the revolutions of 1848 These two dozen Forty eighters gave nearly a thousand concerts in North America during the ensuing six year period possibly reaching a million listeners Drawing on a memoir by Henry Albrecht the author provides insights into the musicians desire to bring their music to the audiences of a democratic republic at this turbulent time Eager to avoid the egotism and self promotion of the European patronage system they pledged to work for their mutual interests both musically and socially One for all and all for one became their motto

*Sounds of the Metropolis* Derek B. Scott, 2008-07-31 The phrase popular music revolution may instantly bring to mind such twentieth century musical movements as jazz and rock n roll In *Sounds of the Metropolis* however Derek Scott argues that the first popular music revolution actually occurred in the nineteenth century illustrating how a distinct group of popular styles first began to assert their independence and values He explains the popular music revolution as driven by social changes and the incorporation of music into a system of capitalist enterprise which ultimately resulted in a polarization between musical entertainment or commercial music and serious art He focuses on the key genres and styles that precipitated musical change at that time and that continued to have an impact upon popular music in the next century By the end of the nineteenth century popular music could no longer be viewed as watered down or more easily assimilated art music it had its own characteristic techniques forms and devices As Scott shows popular refers here for the first time not only to the music's reception but also to the presence of these specific features of style The shift in meaning of popular provided critics with tools to condemn music that bore the signs of the popular which they regarded as fashionable and facile rather than progressive and serious A fresh and persuasive consideration of the genesis of popular music on its own terms *Sounds of the Metropolis* breaks new ground in the study of music cultural sociology and history

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