

THE RISE OF MUSICAL CLASSICS IN EIGHTEENTH- CENTURY ENGLAND

A Study in Canon, Ritual, and Ideology



WILLIAM WEBER

CLARENDON



PAPERBACKS

Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology

CarysWyn Jones



Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology:

Music in the British Provinces, 1690–1914 Peter Holman, 2017-07-05 The period covered by this volume roughly from Purcell to Elgar has traditionally been seen as a dark age in British musical history Much has been done recently to revise this view though research still tends to focus on London as the commercial and cultural hub of the British Isles It is becoming increasingly clear however that by the mid eighteenth century musical activity outside London was highly distinctive in terms of its reach the way it was organized and its size richness and quality There was an extraordinary amount of musical activity of all sorts in provincial theatres and halls in the amateur orchestras and choirs that developed in most towns of any size in taverns and convivial clubs in parish churches and dissenting chapels and of course in the home This is the first book to concentrate specifically on musical life in the provinces bringing together new archival research and offering a fresh perspective on British music of the period The essays brought together here testify to the vital role played by music in provincial culture not only in socializing and networking but in regional economies and rivalries demographics and class dynamics religion and identity education and recreation and community and the formation of tradition Most important perhaps as our focus shifts from London to the regions new light is shed on neglected figures and forgotten repertoires all of them worthy of reconsideration

The Rise of Musical Classics in Eighteenth-century England William Weber, 1992 The English invented the idea of musical classics Eighteenth century England was the first country where old musical works were performed regularly and reverentially and where a collective notion of such works ancient music first appeared This is the first book to explore the formation of musical classics in regard to repertory and social context It examines the performance of old music in eighteenth century England from the interest in music of the Elizabethan period through the performance of works by Henry Purcell Arcangelo Corelli and other English and Italian composers to the development of festivals that featured choral orchestral works of Purcell and Handel The book examines closely the political and social reasons for these developments In addition it shows how they laid the groundwork for the classical music tradition of the nineteenth century

Music as a Science of Mankind in Eighteenth-Century Britain Maria Semi, translated by Timothy Keates, 2016-04-29 *Music as a Science of Mankind* offers a philosophical and historical perspective on the intellectual representation of music in British eighteenth century culture From the field of natural philosophy involving the science of sounds and acoustics to the realm of imagination involving resounding music and art the branches of modern culture that were involved in the intellectual tradition of the science of music proved to be variously appealing to men of letters Among these a particularly rich field of investigation was the British philosophy of the mind and of human understanding developed between the seventeenth and eighteenth centuries which looked at music and found in its realm a way of understanding human experience Focussing on the world of sensation trying to describe how the human mind could develop ideas and emotions by its means philosophers and physicians often took their cases from art s products be it music sounds painting colours or

poetry words as signs of sound conveying a meaning thus looking at art from a particular point of view that of the perceiving mind The relationship between music and the philosophies of mind is presented here as a significant part of the construction of a Science of Man a huge and impressive project involving both the study of man s nature to which in David Hume s words all sciences have a relation and the creation of an ideal of what Man should be Maria Semi sheds light on how these reflections moved towards a Science of Music a complex and articulated vision of the discipline that was later to be known as musicology or Musikwissenschaft

Music in Eighteenth-Century Britain DavidWyn Jones,2017-07-05 This collection of essays by some of the leading scholars in the field looks at various aspects of musical life in eighteenth century Britain The significant roles played by institutions such as the Freemasons and foreign embassy chapels in promoting music making and introducing foreign styles to English music are examined as well as the influence exerted by individuals both foreign and British The book covers the spectrum of British music both sacred and secular and both cosmopolitan and provincial In doing so it helps to redress the picture of eighteenth century British music which has previously portrayed Handel and London as its primary constituents

The Careers of British Musicians, 1750-1850 Deborah Rohr,2001-09-06 The study of the social context of music must consider the day to day experiences of its practitioners their economic social professional and artistic goals and the material and cultural conditions under which these goals were pursued This book traces the daily working life and aspirations of British musicians during the sweeping social and economic transformation of Britain from 1750 to 1850 It features working musicians of all types and at all levels organists singers instrumentalists teachers composers and entrepreneurs and explores their educational background their conditions of employment their wages the systems of patronage that supported them and their individual perceptions Deborah Rohr focuses not only on social and economic pressures but also on a range of negative cultural beliefs faced by the musicians Also considered are the implications of such conditions for their social and professional status and for their musical aspirations

Muzio Clementi and British Musical Culture Luca Sala,Rohan Stewart-MacDonald,2018-06-14 Recent scholarship has vanquished the traditional perception of nineteenth century Britain as a musical wasteland In addition to attempting more balanced assessments of the achievements of British composers of this period scholars have begun to explore the web of reciprocal relationships between the societal economic and cultural dynamics arising from the industrial revolution the Napoleonic wars and the ever changing contours of British music publishing music consumption concert life instrument design performance practice pedagogy and composition Muzio Clementi 1752 1832 provides an ideal case study for continued exploration of this web of relationships Based in London for much of his life whilst still maintaining contact with continental developments Clementi achieved notable success in a diversity of activities that centred mainly on the piano The present book explores Clementi s multivalent contribution to piano performance pedagogy composition and manufacture in relation to British musical life and its international dimensions An overriding purpose is to interrogate when how and to what extent a distinctive British musical culture emerged in the

early nineteenth century Much recent work on Clementi has centred on the Italian National Edition of his complete works

MiBACT several chapters report on this project whilst continuing to pursue the book's broader themes

The Ashgate Research Companion to Henry Purcell Rebecca Herissone, 2016-04-01 The Ashgate Research Companion to Henry Purcell provides a comprehensive and authoritative review of current research into Purcell and the environment of Restoration music with contributions from leading experts in the field Seen from the perspective of modern interdisciplinary approaches to scholarship the companion allows the reader to develop a rounded view of the environment in which Purcell lived the people with whom he worked the social conditions that influenced his activities and the ways in which the modern perception of him has been affected by reception of his music after his death In this sense the contributions do not privilege the individual over the environment rather they use the modern reader's familiarity with Purcell's music as a gateway into the broader Restoration world Topics include a reassessment of our understanding of Purcell's sources and the transmission of his music new ways of approaching the study of his creative methods performance practice the multi-faceted theatre environment in which his work was focused in the last five years of his life the importance of the political and social contexts of late seventeenth century England and the ways in which the performance history and reception of his music have influenced modern appreciation of the composer The book will be essential reading for anyone studying the music and culture of the seventeenth century

The Rock Canon Carys Wyn Jones, 2017-07-05 Canons are central to our understanding of our culture and yet in the last thirty years there has been much conflict and uncertainty created by the idea of the canon In essence the canon comprises the works and artists that are widely accepted to be the greatest in their field Yet such an apparently simple construct embodies a complicated web of values and mechanisms Canons are also inherently elitist however Carys Wyn Jones here explores the emerging reflections of values terms and mechanisms from the canons of Western literature and classical music in the reception of rock music Jones examines the concept of the canon as theorized by scholars in the fields of literary criticism and musicology before moving on to search for these canonical facets in the reception of rock music as represented by ten albums Bob Dylan's Highway 61 Revisited The Beach Boys Pet Sounds The Beatles Revolver The Velvet Underground's The Velvet Underground Nico Van Morrison's Astral Weeks Marvin Gaye's What's Going On The Rolling Stones Exile on Main St Patti Smith's Horses The Sex Pistols Never Mind the Bollocks Here's the Sex Pistols and Nirvana's Nevermind Jones concludes that in the reception of rock music we are not only trying to organize the past but also mediate the present and any canon of rock music must now negotiate a far more pluralized culture and possibly accept a greater degree of change than has been evident in the canons of literature and classical music in the last two centuries

The Rise of Market Society in England, 1066-1800 Christiane Eisenberg, 2013-12-01 Focusing on England this study reconstructs the centuries-long process of commercialization that gave birth to the modern market society It shows how certain types of markets e.g. those for real estate labor capital and culture came into being and how the social relations mediated by markets

were formed The book deals with the creation of institutions like the Bank of England the Stock Exchange and Lloyd s of London as well as the way the English dealt with the uncertainty and the risks involved in market transactions Christiane Eisenberg shows that the creation of a market society and modern capitalism in England occurred under circumstances that were utterly different from those on the European continent In addition she demonstrates that as a process the commercialization of business society and culture in England did not lead directly to an industrial society as has previously been suggested but rather to a service economy

"Music in the British Provinces, 1690?914 " Peter Holman, 2017-07-05 The period covered by this volume roughly from Purcell to Elgar has traditionally been seen as a dark age in British musical history Much has been done recently to revise this view though research still tends to focus on London as the commercial and cultural hub of the British Isles It is becoming increasingly clear however that by the mid eighteenth century musical activity outside London was highly distinctive in terms of its reach the way it was organized and its size richness and quality There was an extraordinary amount of musical activity of all sorts in provincial theatres and halls in the amateur orchestras and choirs that developed in most towns of any size in taverns and convivial clubs in parish churches and dissenting chapels and of course in the home This is the first book to concentrate specifically on musical life in the provinces bringing together new archival research and offering a fresh perspective on British music of the period The essays brought together here testify to the vital role played by music in provincial culture not only in socializing and networking but in regional economies and rivalries demographics and class dynamics religion and identity education and recreation and community and the formation of tradition Most important perhaps as our focus shifts from London to the regions new light is shed on neglected figures and forgotten repertoires all of them worthy of reconsideration

The book delves into Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology. Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology is a vital topic that must be grasped by everyone, from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology, encompassing both the fundamentals and more intricate discussions.

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 - Chapter 3: Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology in Everyday Life
 - Chapter 4: Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology in Specific Contexts
 - Chapter 5: Conclusion
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6. In chapter 5, the author will draw a conclusion about Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology. The final chapter will summarize the key points that have been discussed throughout the book. This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. It is highly recommended for anyone seeking to gain a comprehensive understanding of Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology.

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Table of Contents Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology

1. Understanding the eBook Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology
 - The Rise of Digital Reading Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology
 - Advantages of eBooks Over Traditional Books
2. Identifying Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology
 - 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 Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology
 - User-Friendly Interface
4. Exploring eBook Recommendations from Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology

- Personalized Recommendations
 - Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology User Reviews and Ratings
 - Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology and Bestseller Lists
5. Accessing Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology Free and Paid eBooks
- Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology Public Domain eBooks
 - Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology eBook Subscription Services
 - Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology Budget-Friendly Options
6. Navigating Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology eBook Formats
- ePub, PDF, MOBI, and More
 - Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology Compatibility with Devices
 - Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology Enhanced eBook Features
7. Enhancing Your Reading Experience
- Adjustable Fonts and Text Sizes of Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology
 - Highlighting and Note-Taking Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology
 - Interactive Elements Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology
8. Staying Engaged with Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology
- Joining Online Reading Communities
 - Participating in Virtual Book Clubs

- Following Authors and Publishers Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology
- 9. Balancing eBooks and Physical Books Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology
 - Setting Reading Goals Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology
 - Fact-Checking eBook Content of Rise Of Musical Classics In Eighteenth Century England A Study In Canon Ritual And Ideology
 - 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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