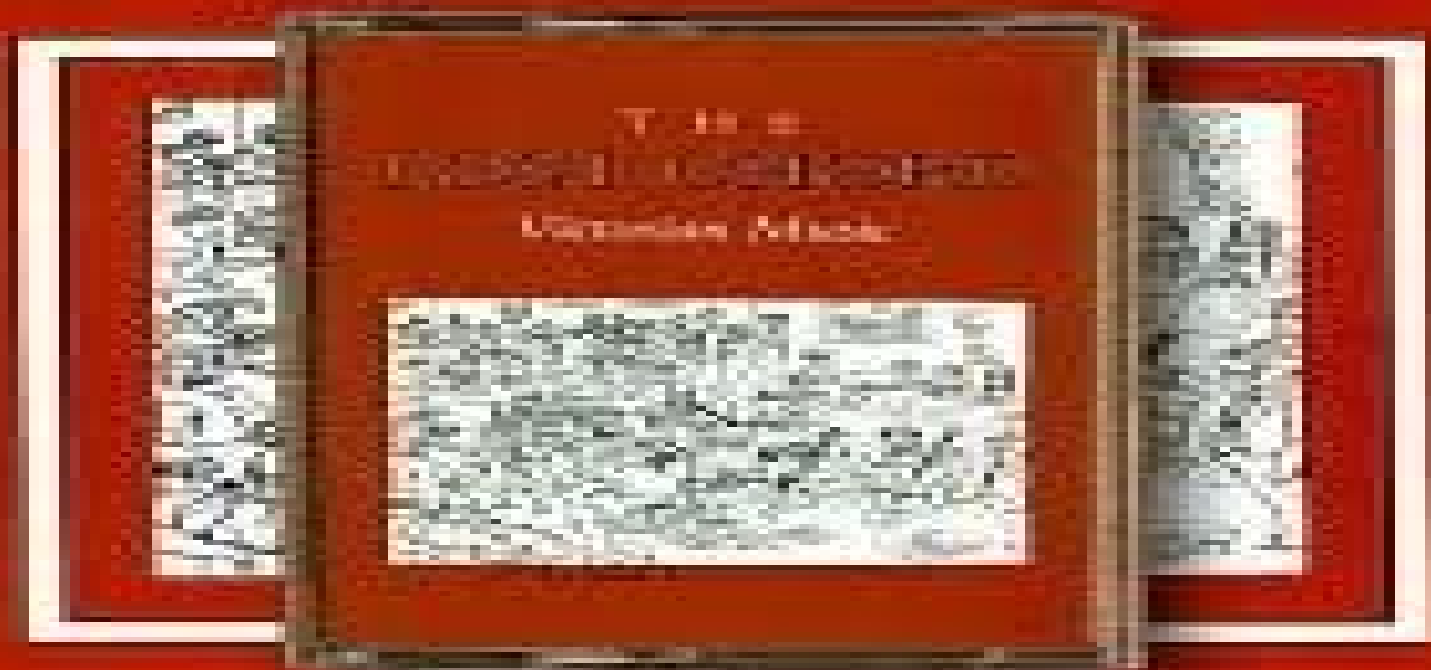


THE LOST CHORD

Essays on Victorian Music



edited by
Nicholas Temperley

Lost Chord Essays On Victorian Music

Rosemarie Morgan



Lost Chord Essays On Victorian Music:

The Lost Chord Nicholas Temperley, 1989 **The Lost Chord** Nicholas Temperley, 1989 *Music and Metaphor in Nineteenth-Century British Musicology* Bennett Zon, 2017-07-05

In a word I shall endeavour to show how our music having been originally a shell fish with its restrictive skeleton on the outside and no soul within has been developed by the inevitable laws of evolution through natural selection and the survival of the fittest into something human even divine with the strong logical skeleton of its science inside the fair flesh of God given beauty outside and the whole like man himself animated by a celestial eternal spirit W J Henderson *The Story of Music* 1889

Critical writing about music and music history in nineteenth century Britain was permeated with metaphor and analogy *Music and Metaphor* examines how over arching theories of music history were affected by reference to various figurative linguistic templates adopted from other disciplines such as art religion politics and science Each section of the book discusses a wide range of musicological writings and their correspondence with the language used to convey contemporary ideas such as the sublime the ancient and modern debate and in particular the theory of evolution Bennett Zon reveals that through their application of metaphorical frameworks taken from art religion and science these writers and their work shed light on nineteenth century perceptions of music history and illuminate the ways in which these disciplines affected notions of musical development

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 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

Charles Hall? A Musical Life Robert Beale, 2017-07-05

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Nineteenth-Century British Music Studies Peter Horton, Bennett Zon, 2019-05-23
Originally published in 2003 and selected from papers given at the third biennial conference on Music in Nineteenth Century Britain this volume in common with its two predecessors reflects the interdisciplinary character of the topic The introductory essay by Julian Rushton considers some of the questions that are key to this area of study what is the nineteenth century what is British music and did London influence the continent The essays that follow are divided into broad thematic groups covering aspects of gender church music national identity and local and national institutions This collection illustrates that while nineteenth century British music studies is still in its infancy as a field of research it is one that is burgeoning and contributing to our understanding of British social and cultural life of the period

Pentatonicism from the Eighteenth Century to Debussy Jeremy Day-O'Connell, 2007 A generously illustrated examination of pentatonic black key scale techniques in the context of eighteenth and nineteenth century Western art music Pentatonicism from the Eighteenth Century to Debussy offers the first comprehensive account of a widely recognized aspect of music history the increasing use of pentatonic black key scale techniques in nineteenth century Western art music Pentatonicism in nineteenth century music encompasses hundreds of instances many of which predate by decades the more famous examples of Debussy and Dvorak This book weaves together historical commentary with music theory and analysis in order to explain the sources and significance of an important but hitherto only casually understood phenomenon The book introduces several distinct categories of pentatonic practice pastoral primitive exotic religious and coloristic and examines pentatonicism in relationship to changes in the melodic and harmonic sensibility of the time The text concludes with an additional appendix of over 400 examples an unprecedented resource demonstrating the individual artistry with which virtually every major nineteenth century composer from Schubert Chopin and Berlioz to Liszt Wagner and Mahler handled these seemingly simple materials of

pentatonicism Jeremy Day O Connell is assistant professor of music at Knox College Ruskin and Gender Dinah Birch, Francis O'Gorman, 2002-05-20 For many years Ruskin has seemed at best a conservative thinker on gender roles At worst his lecture On Queens Gardens from Sesame and Lilies was read as a locus classicus of Victorian patriarchal oppression These essays challenge such assumptions presenting a wide ranging revaluation of Ruskin s place in relation to gender and offering new perspectives on continuing debates on issues of gender in the Victorian period and in our own

Hamish MacCunn (1868-1916): A Musical Life Jennifer L. Oates, 2016-04-22 Hamish MacCunn s career unfolded amidst the restructuring of British musical culture and the rewriting of the Western European political landscape Having risen to fame in the late 1880s with a string of Scottish works MacCunn further highlighted his Caledonian background by cultivating a Scottish artistic persona that defined him throughout his life His attempts to broaden his appeal ultimately failed This along with his difficult personality and a series of poor professional choices led to the slow demise of what began as a promising career As the first comprehensive study of MacCunn s life the book illustrates how social and cultural situations as well as his personal relationships influenced his career While his fierce loyalty to his friends endeared him to influential people who helped him throughout his career his refusal of his Royal College of Music degree and his failure to complete early commissions assured him a difficult path Drawing upon primary resources Oates traces the development of MacCunn s music chronologically juxtaposing his Scottish and more cosmopolitan compositions within a discussion of his life and other professional activities This picture of MacCunn and his music reveals on the one hand a talented composer who played a role in establishing national identity in British music and on the other a man who unwittingly sabotaged his own career

Words and Music Peter Dickinson, 2016 Articles tributes and reminiscences of composer pianist and author Peter Dickinson are here brought together for the first time Peter Dickinson made an enduring contribution to British musical life and his music has been regularly performed and recorded by leading musicians His writings brought together here for the first time are equally noteworthy Covering well over half a century the subjects are fascinatingly varied Apart from musical interests ranging from Charles Ives to John Cage they touch on literature and Dickinson s meetings with W H Auden and Philip Larkin are an intriguing insight that led to his Auden songs and the chamber work Larkin s Jazz American themes are prominent in this collection There are unique reviews of concert life in New York from 1959 to 1961 an account of the teaching programme at the Juilliard School of Music at that time three studies of Ives and features containing original material on Copland Thomson and Cage all of whom Dickinson knew Features on Erik Satie include the imaginary discussion marking his centenary in 1966 Dickinson also writes about his own music providing an insight into what it was like being a British composer in the later twentieth century Peter Dickinson was born in Lancashire in 1934 and lived in Suffolk until his passing His 80th birthday was marked by a whole variety of tributes including concerts articles broadcasts and various interviews some included in this book PETER DICKINSON was a British composer and pianist as well as author and editor of

Boydell URP books on Berkeley Copland Cage Barber and Berners As a pianist Dickinson had a twenty five year international partnership with his sister the mezzo Meriel Dickinson for whom he wrote song cycles to poems of E E Cummings Gregory Corso and Stevie Smith He was a regular contributor to BBC Radio 3 and was widely read as a critic on the Gramophone He was an Emeritus Professor of the Universities of Keele and London and was chair of the Bernarr Rainbow Trust for which he edited several books on music education **The Ashgate Research Companion to Thomas Hardy** Rosemarie

Morgan,2016-03-23 In The Ashgate Research Companion to Thomas Hardy some of the most prominent Hardy specialists working today offer an overview of Hardy scholarship and suggest new directions in Hardy studies The contributors cover virtually every area relevant to Hardy s fiction and poetry including philosophy palaeontology biography science film popular culture beliefs gender music masculinity tragedy topography psychology metaphysics illustration bibliographical studies and contemporary response While several collections have surveyed the Hardy landscape no previous volume has been composed especially for scholars and advanced graduate students This companion is specially designed to aid original research on Hardy and serve as the critical basis for Hardy studies in the new millennium Among the features are a comprehensive bibliography that includes not only works in English but in acknowledgment of Hardy s explosion in popularity around the world also works in languages other than English The Victorians Since 1901 Miles Taylor,Michael Wolff,2004-09-04 Over

a century after the death of Queen Victoria historians are busy re appraising her age and achievements However our understanding of the Victorian era is itself a part of history shaped by changing political cultural and intellectual fashions Bringing together a group of international scholars from the disciplines of history English literature art history and cultural studies this book identifies and assesses the principal influences on twentieth century attitudes towards the Victorians Developments in academia popular culture public history and the internet are covered in this important and stimulating collection and the final chapters anticipate future global trends in interpretations of the Victorian era making an essential volume for students of Victorian Studies **The Palgrave Handbook of European Migration in Literature and Culture**

Corina Stan,Charlotte Sussman,2023-11-20 The Palgrave Handbook of European Migration in Literature and Culture engages with migration to within and from Europe foregrounding migration through the lenses of historical migratory movement and flows associated with colonialism and postcolonialism With essays on literature film drama graphic novels and more the book addresses migration and media hostile environments migration and language migration and literary experiment migration as palimpsest and figurations of the migrant Each section is introduced by one of the handbook s contributing editors and interviews with writers and film directors are integrated throughout the volume The essays collected in the volume move beyond the discourse of the refugee crisis to trace the historical roots of the current migration situation through colonialism and decolonization *The Exotic Woman in Nineteenth-century British Fiction and Culture* Piya Pal-Lapinski,2005 A fresh and provocative approach to representations of exotic women in Victorian Britain *Music in the*

Georgian Novel Pierre Dubois, 2015-08-13 This book investigates the literary representation of music in the Georgian novel against its musical aesthetic and cultural background

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.

The Brontës in the World of the Arts Sandra Hagan, Juliette Wells, 2016-12-05 Although previous scholarship has acknowledged the importance of the visual arts to the Brontës, relatively little attention has been paid to the influence of music, theatre, and material culture on the siblings' lives and literature. This interdisciplinary collection presents new research on the Brontës' relationship to the wider world of the arts, including their relationship to the visual arts. The contributors examine the siblings' artistic ambitions, productions, and literary representations of creative work in both amateur and professional realms. Also considered are re-envisionings of the Brontës' works with an emphasis on those created in the artistic media the siblings themselves knew or practiced. With essays by scholars who represent the fields of literary studies, music, art, theatre studies, and material culture, the volume brings together the strongest current research and suggests areas for future work on the Brontës and their cultural contexts.

Charles Villiers Stanford Paul Rodmell, 2017-07-05 The first book devoted to the composer Charles Villiers Stanford (1852-1924), since 1935 this survey provides the fullest account of his life and the most detailed appraisal of his music to date. Renowned in his own lifetime for the rapid rate at which he produced new works, Stanford was also an important conductor and teacher. Paul Rodmell assesses these different roles and considers what Stanford's legacy to British music has been. Born and brought up in Dublin, Stanford studied at Cambridge and was later appointed Professor of Music there. His Irish lineage remained significant to him throughout his life, and this little-studied

aspect of his character is examined here in detail for the first time A man about whom no one who met him could feel indifferent Stanford made friends and enemies in equal numbers Rodmell charts these relationships with people and institutions such as Richter Parry and the Royal College of Music and discusses how they influenced Stanford's career Perhaps not the most popular of teachers Stanford nevertheless coached a generation of composers who were to revitalize British music amongst them Coleridge Taylor Ireland Vaughan Williams Holst Bridge and Howells While their musical styles may not be obviously indebted to Stanford's it is clear that without him British music of the first half of the twentieth century might have taken a very different course

Music and Technoculture René T. A. Lysloff, Leslie C. Gay, Jr., 2013-08-15
Moving from web to field from Victorian parlor to 21st century mall the 15 essays gathered here yield new insights regarding the intersection of local culture musical creativity and technological possibilities Inspired by the concept of technoculture the authors locate technology squarely in the middle of expressive culture they are concerned with how technology culturally informs and infuses aspects of everyday life and musical experience and they argue that this merger does not necessarily result in a cultural grayout but instead often produces exciting new possibilities In this collection we find evidence of musical practices and ways of knowing music that are informed or even significantly transformed by new technologies yet remain profoundly local in style and meaning

CONTRIBUTORS Leslie C Gay Jr Kai Fikentscher Tong Soon Lee Ren T A Lysloff Matthew Malsky Charity Marsh Marc Perlman Thomas Porcello Andrew Ross David Sanjek Jonathan Sterne Janet L Sturman Timothy D Taylor Paul Th berge Melissa West Deborah Wong

Ebook Edition Note Four of the 26 illustrations and the cover illustration have been redacted

Operas in English: A Dictionary Margaret Ross Griffel, 2012-12-21 In this revised and expanded edition of *Operas in English: A Dictionary* Margaret Ross Griffel updates her work on operas written specifically to an English text including not only works originally in English but also those set to new English librettos Since the book's initial publication in 1999 Griffel has added nearly 900 new items bringing the total number of entries in this new edition to 4 400 covering the world of opera in English from 1634 through 2011 The front matter includes a brief history of English opera to set the stage for the dictionary entries that follow Listed alphabetically each opera entry includes alternative titles a full descriptive title the number of acts composer's name librettist's name with original language of the libretto the source of the text date place and cast of the first performance date of composition if it occurred substantially earlier than the premiere similar information for the first U S including colonial and British England Scotland Wales performances brief plot summary main characters names and vocal ranges where known names of noteworthy numbers comments on special musical problems and techniques other settings of the text including non English ones other operas if any involving the same story or characters cross references are indicated by asterisks Entries include such information as first and critical editions of the score and libretto a bibliography ranging from scholarly studies to more informal journal articles and reviews a discography and information on video recordings *Operas in English* features four appendixes a selective bibliography and two indexes The

first appendix lists composers their places and years of birth and death and their operas included in the text as entries the second does the same for librettists the third records authors whose works inspired or were adapted for the librettos and the fourth comprises a chronological listing of the A Z entries including the date of first performance the city of the premiere or composition date if unperformed or performed much later the short title of the opera and the composer There is a main character index and an index of singers conductors producers composers of other settings and other key figures

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