

# 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

**Clarissa Campbell Orr**



## **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

*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

**The Rise of Musical Classics in Eighteenth-century England** William Weber, 1996 The English invented the idea of the 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 at the beginning of the century 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 It concludes with the establishment of the Concert of Antient Music in 1776 where the traditions of performing old works came together as a self conscious canon focused upon the work of 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 Readership Musicologists and social and political historians of England in the 18th century

**Music in Eighteenth-Century Britain** David Wyn 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 Routledge Companion to Britain in the Eighteenth Century* Jeremy Gregory, John Stevenson, 2012-11-12 Enormously rich and wide ranging The Routledge Companion to Britain in the Eighteenth Century brings together in one handy reference a wide range of essential information on the major aspects of eighteenth century British history The information included is chronological statistical tabular and bibliographical and the book begins with the eighteenth century political system before going on to cover foreign affairs and the empire the major military and naval campaigns law and order religion economic and financial advances and social and cultural history Key features of this user friendly volume include wide ranging political chronologies major wars and rebellions key treaties and their terms chronologies of religious events approximately 500 biographies of leading figures essential data on population output and trade a detailed glossary of terms a comprehensive cultural and intellectual chronology set out in tabular form a uniquely detailed and comprehensive topic bibliography All those studying or teaching eighteenth century British history will find this concise volume an indispensable resource for use and reference

**Culture in Eighteenth-Century England** Jeremy Black, 2007-02-01 He also shows the different currents at work belying any simple picture of England and the English as confident and self assured

**BOOK JACKET**  
The Lively Arts of the London Stage, 1675-1725 Professor Kathryn Lowerre, 2014-03-28 Unlike collections of essays which focus on a single century or whose authors are drawn from a single discipline this collection reflects the myriad performance options available to London audiences offering readers a composite portrait of the music drama and dance productions that characterized this rich period Just as the performing arts were deeply interrelated the essays presented

here by scholars from a range of fields engage in dialogue with others in the volume The opening section examines a famous series of 1701 performances based on the competition between composers to set William Congreve's masque *The Judgment of Paris* to music The essays in the central section the mainpiece showcase performers and productions on the London stage from a variety of perspectives including English tastes in art and music the use of dance the depiction of madness and masculinity in both spoken and musical performances and genres and modes in the context of contemporary criticism and theatrical practice A brief afterpiece looks at comic pieces in relation to satire parody and homage By bringing together work by scholars of music dance and drama this cross disciplinary collection illuminates the interconnecting strands that shaped a vibrant theatrical world

*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, 1690-1914"** 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      *Life After Death* Peter Holman, 2010 It is often thought that the viola da gamba dropped out of British musical life in the 1690s The author demonstrates that the instrument continued to be used through the 18th and 19th centuries up to the beginning of the early music revival in the 1890s      **Flesh in the Age of Reason** Roy

Porter, 2004 Starting with the grim Britain of the Civil War era with its punishing sense of the body as a corrupt vessel for the soul Roy Porter charts how through figures as diverse as Locke Swift Johnson and Gibbon ideas about medicine politics and religion fundamentally changed notions of self He shows how the Enlightenment with its explosion of rational thinking and scientific invention of the eighteenth and nineteenth centuries provided a lens through which we can best see the profound

shift from the theocentric otherworldly Dark Ages to the modern earthly body centered world we live in today As man made in God s image gave way to the Enlightenment s notion of the Self made man the body moved center stage Porter writes brilliantly on the ways in which men and women flaunted decorated tanned and dieted themselves activities that we find familiar but that a Puritan divine would have considered satanic And he explores how at the end of the century the human soul took on a new significance in the works of Godwin Blake and Byron BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved *The Piano in Nineteenth-Century British Culture* Susan Wollenberg,2017-09-29 Since the publication of *The London Pianoforte School* ed Nicholas Temperley twenty years ago research has proliferated in the area of music for the piano during the late eighteenth and nineteenth centuries and into developments in the musical life of London for a time the centre of piano manufacturing publishing and performance But none has focused on the piano exclusively within Britain The eleven chapters in this volume explore major issues surrounding the instrument its performers and music within an expanded geographical context created by the spread of the instrument and the growth of concert touring Topics covered include the piano trade and how piano manufacturing affected a major provincial town the reception of Bach s Well Tempered Clavier and Clementi s Gradus ad Parnassum during the nineteenth century the shift from composer pianists to pianist interpreters in the first half of the century that triggered crucial changes in piano performance and concert structure the growth of musical life in the peripheries outside major musical centres the pianist as advocate for contemporary composers as well as for historical repertory the status of British pianists both in relation to foreigners on tour in Britain and as welcomed star performers in outposts of the Empire marketing forces that had an impact on piano sales concerts and piano careers leading virtuosos writers and critics the important role played by women pianists and the development of the recording industry bringing the volume into the early twentieth century **The Necessity of Music** Celia Applegate,2017-01-01 Cover Copyright page Contents List of Illustrations Acknowledgments Introduction Part I Places 1 How German Is It 2 Music in Place 3 Musical Itinerancy in a World of Nations 4 Music at the Fairs Part II People 5 Mendelssohn on the Road 6 A B Marx s Cosmopolitan Nationalism 7 Schumann s German Nation 8 The Musical Worlds of Brahms s Hamburg Part III Public and Private 9 What Difference Does a Nation Make 10 Men with Trombones 11 Women s Wagner 12 Hausmusik in the Third Reich 13 To Be or Not to Be Wagnerian in Leni Riefenstahl s Films 14 Saving Music Notes Index Foreign Opera at the London Playhouses Christina Fuhrmann,2015-09-24 In the early nineteenth century over forty operas by foreign composers including Mozart Rossini Weber and Bellini were adapted for London playhouses often appearing in drastically altered form Such changes have been denigrated as mutilations The operas were translated into English fitted with spoken dialogue divested of much of their music augmented with interpolations and frequently set to altered libretti By the end of the period the radical changes of earlier adaptations gave way to more faithful versions In the first comprehensive study of these adaptations Christina Fuhrmann shows how integral they are to our

understanding of early nineteenth century opera and the transformation of London's theatrical and musical life This book reveals how these operas accelerated repertoire shifts in the London theatrical world fostered significant changes in musical taste revealed the ambiguities and inadequacies of copyright law and sparked intense debate about fidelity to the original work

**Listening in Paris** James H. Johnson, 2023-04-28 Beginning with the simple question Why did audiences grow silent Listening in Paris gives a spectator's eye view of opera and concert life from the Old Regime to the Romantic era describing the transformation in musical experience from social event to profound aesthetic encounter James H Johnson recreates the experience of audiences during these rich decades with brio and wit Woven into the narrative is an analysis of the political musical and aesthetic factors that produced more engaged listening Johnson shows the gradual pacification of audiences from loud and unruly listeners to the attentive public we know today Drawing from a wide range of sources novels memoirs police files personal correspondence newspaper reviews architectural plans and the like Johnson brings the performances to life the hubbub of eighteenth century opera the exuberance of Revolutionary audiences Napoleon's musical authoritarianism the bourgeoisie's polite consideration He singles out the music of Gluck Haydn Rossini and Beethoven as especially important in forging new ways of hearing This book's theoretical edge will appeal to cultural and intellectual historians in many fields and periods Beginning with the simple question Why did audiences grow silent Listening in Paris gives a spectator's eye view of opera and concert life from the Old Regime to the Romantic era describing the transformation in musical experience from social

Creative Urban Milieus Martina Hessler, Clemens Zimmermann, 2008 Creative Urban Milieus is an interdisciplinary examination of the historical relationship between culture and the economy in such cities as Berlin New York Helsinki London Venice and many others

Nation and Classical Music Matthew Riley, Anthony D. Smith, 2016 How and why do listeners come over time to feel the nation through particular musical works This book develops a comparative analysis of the relationship between western art music nations and nationalism It explores the influence of emergent nations and nationalism on the development of classical music in Europe and North America and examines the distinctive themes sounds and resonances to be found in the repertory of each of the nations Its scope is broad extending well beyond the period 1848 1914 when national music flourished most conspicuously The interplay of music and nation encompasses the oratorios of Handel the open air music of the French Revolution and the orchestral works of Beethoven and Mendelssohn and extends into the mid twentieth century in the music of Prokofiev Shostakovich and Copland The book addresses the representation of the national community the incorporation of ethnic vernacular idioms into art music the national homeland in music musical adaptations of national myths and legends the music of national commemoration and the canonisation of national music Bringing together insights from nationalism studies musicology and cultural history it will be essential reading not only for musicologists but for cultural historians and historians of nationalism as well MATTHEW RILEY is Reader in Music at the University of Birmingham The late ANTHONY D SMITH was Professor Emeritus of Nationalism



and Ethnicity at the London School of Economics

**Queenship in Britain, 1660-1837** Clarissa Campbell Orr, 2002

Queenship in Britain 1660-1837 looks at the lives of successive Queens, Princesses of Wales and royal daughters and considers how they used their powers of patronage and operated within the confines of royal family politics. With contributions from an international group of scholars, this book brings together new approaches in gender history and court studies to present a re-evaluation of this previously neglected area in the study of the British monarchy. An explanation of these new approaches is contained in a substantial introduction. While the essays perform detailed discussions on a variety of more specific subjects, from how the foreign and Catholic wives of the restored Stuarts coped with a libertine court and a Protestant nation to the travails of Princesses of Wales, the marriage options of royal daughters and the question of whether Queen Adelaide, wife of William IV, was a harmless philanthropist re-establishing royal respectability or a real political influence behind the throne.

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