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Samuel Wesley *(1766–1837)*

A SOURCE BOOK

Michael Kessler
Philip Offner



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Samuel Wesley 1766-1837 A Source

William Weber



Samuel Wesley 1766-1837 A Source:

Samuel Wesley (1766-1837): A Source Book Michael Kassler, Philip Olleson, 2017-07-05 Hailed as a child prodigy and later acclaimed as England's finest extempore organist Samuel Wesley son of Charles Wesley and nephew of John Wesley the founders of Methodism is best known today for his musical compositions and for his promotion of the music of J S Bach At the heart of this source book is a calendar of Samuel Wesley's correspondence The editors date and summarise the content of over 1100 surviving letters and other documents most of which have not previously been published The book accordingly reveals considerable new information about Wesley and his complex personal affairs including his incarceration for debt and his confinement in a lunatic asylum for a year Many details are provided about London musical life in the era from Boyce to Mendelssohn that prior scholars have not taken into account The book also presents a chronology of Wesley's life a descriptive list of his nearly 550 musical and literary works a discography an iconography and a bibliography It therefore is the most comprehensive available reference source for Wesley's life times and music *Samuel Wesley* Philip Olleson, 2003 This book draws on letters family papers and other contemporary documents to offer a full study of Wesley his music and his life and times Jacket

Music and Performance Culture in Nineteenth-Century Britain Bennett Zon, 2016-04-29 Music and Performance Culture in Nineteenth Century Britain Essays in Honour of Nicholas Temperley is the first book to focus upon aspects of performance in the broader context of nineteenth century British musical culture In four Parts Musical Cultures Societies National Music and Methods this volume assesses the role music performance plays in articulating significant trends and currents of the cultural life of the period and includes articles on performance and individual instruments orchestral and choral ensembles church and synagogue music music societies cantatas vocal albums the middle class salon conducting church music and piano pedagogy An introduction explores Temperley's vast contribution to musicology highlighting his seminal importance in creating the field of nineteenth century British music studies and a bibliography provides an up to date list of his publications including books and monographs book chapters journal articles editions reviews critical editions arrangements and compositions Fittingly devoted to a significant element in Temperley's research this book provides scholars of all nineteenth century musical topics the opportunity to explore the richness of Britain's musical history

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 Pain, Passion and Faith Joanna

Cruickshank, 2009-11-25 Pain Passion and Faith Revisiting the Place of Charles Wesley in Early Methodism is a significant study of the 18th century poet and preacher Charles Wesley Wesley was an influential figure in 18th century English culture and society he was co founder of the Methodist revival movement and one of the most prolific hymn writers in the English language His hymns depict the Christian life as characterized by a range of intense emotions from ecstatic joy to profound suffering With this book author Joanna Cruickshank examines the theme of suffering in Charles Wesley's hymns to help us understand how early Methodist men and women made sense of the physical emotional and spiritual pains they experienced Cruickshank uncovers an area of significant disagreement within the Methodist leadership and illuminates Methodist culture more broadly shedding light on early Methodist responses to contemporary social issues like charity slavery and capital punishment **The Evangelical Counter-Enlightenment** William R. Everdell, 2021-05-21 This contribution to the global

history of ideas uses biographical profiles of 18th century contemporaries to find what Salafist and Sufi Islam Evangelical Protestant and Jansenist Catholic Christianity and Hasidic Judaism have in common Such figures include Muhammad Ibn Abd al Wahab Count Nikolaus Zinzendorf Jonathan Edwards John Wesley Jean Jacques Rousseau and Israel Ba'al Shem Tov The book is a unique and comprehensive study of the conflicted relationship between the evangelical movements in all three Abrahamic religions and the ideas of the Enlightenment and Counter Enlightenment Centered on the 18th century the book reaches back to the third century for precedents and context and forward to the 21st for the legacy of these movements This text appeals to students and researchers in many fields including Philosophy and Religion their histories and World History while also appealing to the interested lay reader **The A to Z of Sacred Music** Joseph P. Swain, 2010-04-09 Nearly all

religious traditions have reserved a special place for sacred music Whether it is music accompanying a ritual or purely for devotional purposes music composed for entire congregations or for the trained soloist or music set to holy words or purely instrumental in some form or another music is present In fact in some traditions the relation between the music and the ritual is so intimate that to distinguish between them would be inaccurate The A to Z of Sacred Music covers the most important aspects of the sacred music of Buddhism Christianity Confucianism Hinduism Islam Judaism and other smaller religious groups It provides useful information on all the significant traditions of this music through the use of a chronology

an introductory essay a bibliography appendixes and hundreds of cross referenced dictionary entries on major types of music composers key religious figures specialized positions genres of composition technical terms instruments fundamental documents and sources significant places and important musical compositions *The Origins of Sex* Faramerz Dabhoiwala, 2012-05 A man admits that when drunk he tried to have sex with an eighteen year old girl she is arrested and denies they had intercourse but finally begs God's forgiveness Then she is publicly hanged alongside her attacker These events took place in 1644 in Boston where today they would be viewed with horror How and when did such a complete transformation of our culture's attitudes toward sex occur In *The Origins of Sex* Faramerz Dabhoiwala provides a landmark history one that will revolutionize our understanding of the origins of sexuality in modern Western culture For millennia sex had been strictly regulated by the Church the state and society who vigorously and brutally attempted to punish any sex outside of marriage But by 1800 everything had changed Drawing on vast research from canon law to court cases from novels to pornography not to mention the diaries and letters of people great and ordinary Dabhoiwala shows how this dramatic change came about tracing the interplay of intellectual trends religious and cultural shifts and politics and demographics The Enlightenment led to the presumption that sex was a private matter that morality could not be imposed that men not women were the more lustful gender Moreover the rise of cities eroded community based moral policing and religious divisions undermined both church authority and fear of divine punishment Sex became a central topic in poetry drama and fiction diarists such as Samuel Pepys obsessed over it In the 1700s it became possible for a Church of Scotland leader to commend complete sexual liberty for both men and women Arguing that the sexual revolution that really counted occurred long before the cultural movement of the 1960s Dabhoiwala offers readers an engaging and wholly original look at the Western world's relationship to sex Deeply researched and powerfully argued *The Origins of Sex* is a major work of history *British Music, Musicians and Institutions, C. 1630-1800* Julian Rushton, 2021 Building upon the developing picture of the importance of British music musicians and institutions during the eighteenth century this book investigates the themes of composition performance amateur and professional and music printing within the wider context of social religious and secular institutions British music in the era from the death of Henry Purcell to the so called Musical Renaissance of the late nineteenth century was once considered barren This view has been overturned in recent years through a better informed historical perspective able to recognise that all kinds of British musical institutions continued to flourish and not only in London The publication performance and recording of music by seventeenth and eighteenth century British composers supplemented by critical source studies and scholarly editions shows forms of music that developed in parallel with those of Britain's near neighbours Indigenous musicians mingled with migrant musicians from elsewhere yet there remained strands of British musical culture that had no continental equivalent Music vocal and instrumental sacred and secular flourished continuously throughout the Stuart and Hanoverian monarchies Composers such as Eccles Boyce Greene Croft Arne and

Hayes were not wholly overshadowed by European imports such as Handel and J C Bach The present volume builds on this developing picture of the importance of British music musicians and institutions during the period Leading musicologists investigate themes such as composition performance amateur and professional and music printing within the wider context of social religious and secular institutions **Bach, Handel and Scarlatti** Mark Kroll,2022-09-15 The music of Johann Sebastian Bach George Frederic Handel and Domenico Scarlatti received more performances publications and appreciation in Britain between 1750 1850 than in any other country during this era The compositions of these three seminal baroque composers were heard in the numerous public and private concerts that proliferated at this time edited arranged and published for professionals and amateurs written about by scholars and journalists and used as teaching pieces and in pedagogical treatises This Element examines the reception of their music during this dynamic period in British musical history and places the discussion within the context of the artistic cultural economic and political factors that stimulated such passionate interest in ancient music It also offers a vivid picture of the aesthetic concerns of those musicians and audiences involved with this repertoire providing insights that help us better understand our own encounters with music of the past

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 **Charles Avison in Context** Roz Southey,Eric Cross,2017-10-31 Despite recent interest in music making in the so called provinces the idea still lingers that music making outside London was small in scale second rate and behind the times However in Newcastle upon Tyne the presence of a nationally known musician Charles Avison 1709 1770 prompts a reassessment of how far this idea is still tenable Avison s life and work illuminates many wider trends His relationships with his patrons the commercial imperatives which shaped his activities the historical and social milieu in which he lived and worked were influenced by and reflected many contemporary movements Latitudinarianism Methodism the improvement of church music the aesthetics of the day including new ideas circulating in Europe discussions of issues such as gentility and the new commercialism of leisure He can be considered as the notional centre of a web of connections both musical and non musical extending through every part of Britain and into both Europe and America This book looks at these connections exploring the ways in which the musical culture in the north east region interacted with and influenced musical culture elsewhere and the non musical influences with which it was involved including contemporary religious philosophical and commercial developments establishing that regional centres such as Newcastle could be as well informed influential and vibrant as London **The English Bach Awakening** Michael Kassler,2017-07-05 The English Bach Awakening concerns the introduction into England of J S Bach s music and information about him Hitherto this subject has been called the English Bach revival but that is a misnomer Revival implies prior life yet no reference to Bach or to his music is known to have been made in England during his lifetime 1685 1750 The book begins

with a comprehensive chronology of the English Bach Awakening Eight chapters follow written by Dr Philip Olleson Dr Yo Tomita and the editor Michael Kassler which treat particular parts of the Awakening and show how they developed A focus of the book is the history of the manuscripts and the printed editions of Bach's 48 The Well tempered Clavier in England at this time and its culmination in the analysed edition that Samuel Wesley and Charles Frederick Horn published in 1810 1813 and later revised Wesley's multifaceted role in the Bach Awakening is detailed as are the several efforts that were made to translate Forkel's biography of Bach into English A chapter is devoted to A F C Kollmann's endeavour to prove the regularity of Bach's Chromatic Fantasy and the book concludes with a discussion of portraits of Bach in England before 1830

Before the Baton Peter Holman, 2020 This book investigates the ways large scale music was directed or conducted in Britain before baton conducting took hold in the 1830s After surveying practice in Italy Germany and France from Antiquity to the eighteenth century the focus is on direction in two strands of music making in Stuart and Georgian Britain choral music from Restoration cathedrals to the oratorio tradition deriving from Handel and music in the theatre from the Jacobean masque to nineteenth century opera ending with an account of how modern baton conducting spread in the 1830s from the pit of the Haymarket Theatre to the Philharmonic Society and to large scale choral music Part social and musical history based on new research into surviving performing material documentary sources and visual evidence and part polemic intended to question the use of modern baton conducting in pre nineteenth century music Before the Baton throws new light on many hitherto dark areas though the heart of the book is an extended discussion of the evidence relating to Handel's operas oratorios and choral music Contrary to near universal modern practice he mostly preferred to play rather than beat time PETER HOLMAN is Emeritus Professor of Historical Musicology at Leeds University When not occupied with writing and research he organises performances of seventeenth and eighteenth century music mostly directing them from the keyboard He is director of The Parley of Instruments Leeds Baroque the Suffolk Villages Festival and the annual Baroque Summer School run by Cambridge Early Music *Bach's Major Vocal Works* Markus Rathey, 2016-03-28 Every year Johann Sebastian Bach's major vocal works are performed to mark liturgical milestones in the Christian calendar Written by a renowned Bach scholar this concise and accessible book provides an introduction to the music and cultural contexts of the composer's most beloved masterpieces including the Magnificat Christmas Oratorio and St John Passion In addition to providing historical information each chapter highlights significant aspects such as the theology of love of a particular piece This penetrating volume is the first to treat the vocal works as a whole showing how the compositions were embedded in their original performative context within the liturgy as well as discussing Bach's musical style from the detailed level of individual movements to the overarching aspects of each work Published in the approach to Easter when many of these vocal works are performed this outstanding volume will appeal to casual concertgoers and scholars alike **Music and the Middle Class** William Weber, 2017-07-05 First published in 1975 Music and the Middle Class made a trail blazing

contribution to the social history of music bringing together sociological and historical methods that have subsequently become accepted as central to the discipline of musicology Moreover the major themes of the book are ones which scholars today continue to grapple with the nature of the middle class es and their role in cultural definition the concept of taste publics distinct from social status and the establishment of the musical canon This classic text is reissued here in Ashgate s Music in Nineteenth Century Britain series though of course the book ranges beyond its study of London to discuss in detail the contrasting concert life of Paris and Vienna This edition features a substantial new preface which takes into account the significant work that has been done in this field since the book first appeared and provides a unique opportunity to assess the impact the book has had on our thinking about the European middle class and its role in musical life **Music and the**

Wesleys Nicholas Temperley, Stephen Banfield, 2010 This book originated in a conference Music Cultural History and the Wesleys hosted by CHOMBEC Centre for the History of Music in Britain the Empire and the Commonwealth and held at the University of Bristol in July 2007 Pref *A.F.C. Kollmann's Quarterly Musical Register (1812)* Michael Kassler, 2008 A F C Kollmann 1756 1829 was born in Germany and moved to London in 1782 where he was organist and schoolmaster of His Majesty s German Chapel He was one of the most profound music theorists of his time and a pioneer in introducing Bach s music to England His most extensive effort to inform the public about developments in the whole field of music was The Quarterly Musical Register the first number of which is dated 1 January 1812 The journal folded after its second number Only eight copies of the first number and six of the second appear to be extant This book reproduces in facsimile both numbers and presents new information about Kollmann s life and works *Exploring Bach's B-minor Mass* Yo Tomita, Robin A. Leaver, Jan Smaczny, 2013-10-17 The B minor Mass has always represented a fascinating challenge to musical scholarship Composed over the course of Johann Sebastian Bach s life it is considered by many to be the composer s greatest and most complex work The fourteen essays assembled in this volume originate from the International Symposium Understanding Bach s B minor mass at which scholars from eighteen countries gathered to debate the latest topics in the field In revised and updated form they comprise a thorough and systematic study of Bach s Opus Ultimum including a wide range of discussions relating to the Mass s historical background and contexts structure and proportion sources and editions and the reception of the work in the late eighteenth and early nineteenth centuries In the light of important new developments in the study of the piece this collection demonstrates the innovation and rigour for which Bach scholarship has become known

Vincent Novello (1781-1861) Fiona M. Palmer, 2017-02-10 Today Vincent Novello 1781 1861 is remembered as the father of the music publishing firm Fiona Palmer s evaluation of Novello the man and the musician in the marketplace draws on rich primary sources It is the first to provide a rounded view of his life and work and the nature of his importance both in his own time and to posterity Novello s early musical training particularly his experience of music making in London s embassy chapels influenced him profoundly His practical experience as director of music at the Portuguese Embassy Chapel

in Mayfair informed his approach to editing and arranging Fundamental moral and social attitudes underpinned Novello's progress Ideas on religion education and the function of family and friendship within society shaped his life choices The Novello family lived in turbulent times and was widely read discussing politics and religion and not only the arts at its social gatherings Within Vincent and Mary Novello's close circle were radical thinkers with republican views such as Leigh Hunt and Charles Cowden Clarke who saw sociability as a means of reorganizing society Thematic studies focus on Novello as practical musician and educator as editor and as composer His connections with institutions such as the Covent Garden and Pantheon Theatres the Philharmonic Society and Moorfields Chapel together with his adjudicating and teaching activities are examined In his wide ranging editorial work Novello found his true vocation positioning himself as preservationist pioneer and philanthropist His work as composer though unremarkable in quality mirrored the demands and expectations of his consumers Novello emerges from this study as a visionary who single mindedly pursued greater musical knowledge for the benefit of everyone

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