



# THE OLDEST MUSIC ROOM IN EUROPE

John Henry Mee

A Record of Eighteenth-Century Enterprise at Oxford

# Oldest Music Room In Europe A Record Of

**Deborah Rohr**



## **Oldest Music Room In Europe A Record Of:**

### **The Oldest Music Room in Europe, a Record of Eighteenth-century Enterprise at Oxford, by John H. Mee,...**

John H. Mee, 1911      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      **The Oldest Music Room in Europe** John H. Mee, 2015-06-16 The history of the Holywell Music Room at Oxford is the subject of *The Oldest Music Room in Europe A Record of Eighteenth Century Enterprise at Oxford* The Oxford Music Room happens to be an important venue in the history of music for it is said to be the oldest room in Europe that was built solely for the purpose of musical performance The early chapters recount the pieces and performances that were held in the Oxford Music Room which hosted celebrated composers and performers as well as students and faculty The book goes beyond merely reciting who played and what they played it also tells anecdotes about the musicians attendees and performances An example of one such little known fact that readers are sure to enjoy is that one of the early singers was a relative of Benjamin Franklin and later went on to become the first woman accepted as a prima donna at an Italian Opera House The author also includes the rules that governed the management of the music room Management of such an important venue was no simple thing particularly since it involved the university travelling musicians and other third parties with substantial egos A committee was convened to make major decisions such as scheduling invitations transcription of compositions and payments for musicians The chapter devoted to the musical library that the Music Room administered is sure to be a favourite with all musicians and the author lists the various holdings and the number of copies of each one He goes on to explain that borrowers frequently failed to return the

compositions resulting in many advertisements in the Oxford Journal exhorting people not to steal the music Readers who are musically inclined will appreciate the author's tone In addition to being knowledgeable about music and history he gets in plenty of pithy jabs such as Singers and critics were also as tiresome then as they are now The Oldest Music Room in Europe A Record of Eighteenth Century Enterprise at Oxford is an excellent account of an important performance space and the people who made its reputation About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at [www.forgottenbooks.com](http://www.forgottenbooks.com) This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works

Concert Life in Eighteenth-Century Britain Susan Wollenberg, 2017-07-05 In recent years there has been a considerable revival of interest in music in eighteenth century Britain This interest has now expanded beyond the consideration of composers and their music to include the performing institutions of the period and their relationship to the wider social scene The collection of essays presented here offers a portrayal of concert life in Britain that contributes greatly to the wider understanding of social and cultural life in the eighteenth century Music was not merely a pastime but was irrevocably linked with its social political and literary contexts The perspectives of performers organisers patrons audiences publishers copyists and consumers are considered here in relation to the concert experience All of the essays taken together construct an understanding of musical communities and the origins of the modern concert system This is achieved by focusing on the development of music societies the promotion of musical events the mobility and advancement of musicians systems of patronage the social status of musicians the repertoire performed and published the role of women pianists and the topography of concerts In this way the book will not only appeal to music specialists but also to social and cultural historians

Music in Twentieth-century Oxford Robin Darwall-Smith, Susan Wollenberg, 2023 Music has always played a central role in the life of Oxford both in the city and the university whether through the great collegiate choral foundations the many amateur choirs and instrumentalists or the professional musicians regularly drawn to perform there Oxford with its collegiate system and its centuries long tradition of musical activity therefore presents a distinctive and multi layered picture of the role of music in urban culture and university life 0 While college and university life dominate the volume the collection also draws attention to the city's musical life underlining music's unique ability to link town and gown Volume chapters tackle varied subjects such the Oxford Bach Choir music in the city churches and the major choral foundations The volume also tells the story of the development of the University's Music Faculty music in the women's colleges and the University Opera Club Special attention is given to prominent Oxford composers including Edmund Rubbra Kenneth Leighton and Robert Saxton The University College Musical

Society and the Oxford and Cambridge Musical Club which served as a kind of laboratory for such significant figures as Ralph Vaughan Williams and Walford Davies also feature prominently The volume will be indispensable reading for scholars and students of music in twentieth century Britain as well as those interested more generally in the history of Oxford's thriving cultural life in the university its colleges and the city 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

The Oldest Music Room in Europe John H. Mee, 2017-12-14 The history of the Holywell Music Room at Oxford is the subject of The Oldest Music Room in Europe A Record of Eighteenth Century Enterprise at Oxford The Oxford Music Room happens to be an important venue in the history of music for it is said to be the oldest room in Europe that was built solely for the purpose of musical performance The early chapters recount the pieces and performances that were held in the Oxford Music Room which hosted celebrated composers and performers as well as students and faculty The book goes beyond merely reciting who played and what they played it also tells anecdotes about the musicians attendees and performances An example of one such little known fact that readers are sure to enjoy is that one of the early singers was a relative of Benjamin Franklin and later went on to become the first woman accepted as a prima donna at an Italian Opera House The author also includes the rules that governed the management of the music room Management of such an important venue was no simple thing particularly since it involved the university travelling musicians and other third parties with substantial egos A committee was convened to make major decisions such as scheduling invitations transcription of compositions and payments for musicians The chapter devoted to the musical library that the Music Room administered is sure to be a favourite with all musicians and the author lists the various holdings and the number of copies of each one He goes on to explain that borrowers frequently failed to return the compositions resulting in many advertisements in the Oxford Journal exhorting people not to steal the music Readers who are musically inclined will appreciate the author's tone In addition to being knowledgeable about music and history he gets in plenty of pithy jabs such as Singers and critics were also as tiresome then as they are now The Oldest Music Room in Europe A Record of Eighteenth Century Enterprise at Oxford is an excellent account of an important performance space and the people who made its reputation About the Publisher Forgotten Books

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**Notes of California Libraries** California State Library,1915 Vols for 1971 include annual reports and statistical summaries

*Catalog* Walter M. Hill (Firm),1914 **Mendelssohn and Victorian England** ColinTimothy Eatock,2017-07-05 This valuable book considers the reception of the composer pianist organist and conductor Felix Mendelssohn in nineteenth century England and his influence on English musical culture Despite the composer s immense popularity in the nation during his lifetime and in the decades following his death this is the first book to deal exclusively with the subject of Mendelssohn in England Mendelssohn s highly successful ten trips to Britain between 1829 and 1847 are documented and discussed in detail as are his relationships with English musicians and a variety of prominent figures An introductory chapter describes the musical life of England especially London at the time of Mendelssohn s arrival and the last two chapters deal with the composer s posthumous reception to the end of the Victorian era Eatock reveals Mendelssohn as a catalyst for the expansion of English musical culture in the nineteenth century In taking this position the author challenges much of the extant literature on the subject and provides an engaging story that brings Mendelssohn and his English experiences to life

**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 The Publishers Weekly ,1911 *Late Georgian and Regency England, 1760-1837* Robert A. Smith,2004-07-08 A guide to historical literature on England between 1760 and 1837 emphasising more recent work *Academy, with which are Incorporated Literature and the English Review* ,1911 The Bodleian Quarterly Record ,1923 **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.

*The Book Monthly*, James Milne, 1910

**Data Visualization in Enlightenment Literature and Culture** Ileana Baird, 2021-03-23. Data Visualization in Enlightenment Literature and Culture explores the new interpretive possibilities offered by using data visualization in eighteenth century studies. Such visualizations include tabulations, charts, k-means clustering, topic modeling, network graphs, data mapping and other illustrations of patterns of social or intellectual exchange. The contributions to this collection present groundbreaking research of texts and/or cultural trends emerging from data mined from existing databases and other aggregates of sources. Describing both small and large digital projects by scholars in visual arts, history, musicology and literary studies, this collection addresses the benefits and challenges of employing digital tools as well as their potential use in the classroom. Chapters 1, 3, 8 and 10 are available open access under a Creative Commons Attribution 4.0 International License via [link.springer.com](https://link.springer.com).

*Bulletin [1908-23]*, Boston Public Library, 1911

**Bulletin of the Public Library of the City of Boston** ... Boston Public Library, 1910

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