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Michael Musgrave

GEORGE GROVE, MUSIC AND VICTORIAN CULTURE



George Grove Music And Victorian Culture

James Grande, Brian H. Murray



George Grove Music And Victorian Culture:

George Grove, Music and Victorian Culture Michael Musgrave, 2003 Though George Grove 1820 1900 was never a professional musician his is one of the most familiar names in music as founder of the great Dictionary of Music and Musicians that bears his name and first director of the Royal College of Music This book surveys his varied activities as engineer biblical scholar administrator educationalist and writer on music and assesses the qualities that led him to play a major role in the cultural life of London in the period 1850 1900

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

Music and Academia in Victorian Britain

Dr Rosemary Golding, 2013-09-28 Until the nineteenth century music occupied a marginal place in British universities Degrees were awarded by Oxford and Cambridge but students and often professors were not resident and there were few formal lectures It was not until a benefaction initiated the creation of a professorship of music at the University of Edinburgh in the early nineteenth century that the idea of music as a university discipline commanded serious consideration The debates that ensued considered not only music's identity as art and science but also the broader function of the university within education and society Rosemary Golding traces the responses of some of the key players in musical and academic culture to the problems surrounding the establishment of music as an academic discipline The focus is on four universities Edinburgh Oxford Cambridge and London The different institutional contexts and the approaches taken to music in each university showcase the various issues surrounding music's academic identity as well as wider problems of status and professionalism In examining the way music challenged conceptions of education and professional identity in the nineteenth century the book also sheds light on the way the academic study of music continues to challenge modern approaches to music and university education

Music's Fourth Wall and the Rise of Reflective Listening

Cary C Boshamer Distinguished Professor of Music Emeritus Mark Evan Bonds, 2025 Music's Fourth Wall and the Rise of Reflective Listening examines

fundamental changes in concert hall listening since the Enlightenment with an emphasis on changing assumptions about the very act of listening itself Author Mark Evan Bonds shows how reflective distanced listening previously limited to professional musicians and connoisseurs ousted the earlier ideal of resonant self forgetful listening And for better or worse it is the ideal of reflective listening that has prevailed ever since The Oxford Handbook of Music Listening in the 19th and 20th Centuries Christian Thorau,Hansjakob Ziemer,2019 An idealized image of European concert goers has long prevailed in historical overviews of the nineteenth and twentieth centuries This act of listening was considered to be an invisible and amorphous phenomenon a naturally given mode of perception This narrative influenced the conditions of listening from the selection of repertoire to the construction of concert halls and programmes However as listening moved from the concert hall to the opera house street music and jazz venues new and visceral listening traditions evolved In turn the art of listening was shaped by phenomena of the modern era including media innovation and commercialization This Handbook asks whether how and why practices of music listening changed as the audience moved from pleasure gardens and concert venues in the eighteenth century to living rooms in the twentieth century and mobile devices in the twenty first Through these questions chapters enable a differently conceived history of listening and offer an agenda for future research *The Routledge Companion to Applied Musicology* Chris Dromey,2023-09-19 The Routledge Companion to Applied Musicology brings together academics artist researchers and practitioners to provide readers with an extensive and authoritative overview of applied musicology Once a field that addressed music s socio political or performative contexts applied musicology today encompasses study and practice in areas as diverse as psychology ecomusicology organology forensic musicology music therapy health and well being and other public oriented musicologies These rapid advances have created a fast changing field whose scholarship and activities tend to take place in isolation from each other This volume addresses that shortcoming bringing together a wide ranging survey of current approaches Featuring 39 authors The Routledge Companion to Applied Musicology falls into five parts Defining and Theorising Applied Musicology Public Engagement New Approaches and Research Methods Representation and Inclusion and Musicology in for Performance that chronicle the subject s rich history and consider the connections that will characterise its future The book offers an essential resource for anyone exploring applied musicology The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century Paul Watt,Sarah Collins,Michael Allis,2020-03-02 Rarely studied in their own right writings about music are often viewed as merely supplemental to understanding music itself Yet in the nineteenth century scholarly interest in music flourished in fields as disparate as philosophy and natural science dramatically shifting the relationship between music and the academy An exciting and much needed new volume The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century draws deserved attention to the people and institutions of this period who worked to produce these writings Editors Paul Watt Sarah Collins and Michael Allis along with an international slate of contributors discuss music s fascinating and

unexpected interactions with debates about evolution the scientific method psychology exoticism gender and the divide between high and low culture Part I of the handbook establishes the historical context for the intellectual world of the period including the significant genres and disciplines of its music literature while Part II focuses on the century's institutions and networks from journalists to monasteries that circulated ideas about music throughout the world Finally Part III assesses how the music research of the period reverberates in the present connecting studies in aestheticism cosmopolitanism and intertextuality to their nineteenth century origins The Handbook challenges Western music history's traditionally sole focus on musical work by treating writings about music as valuable cultural artifacts in themselves Engaging and comprehensive The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century brings together a wealth of new interdisciplinary research into this critical area of study

Robert Schumann's Leipzig Chamber Works Julie Hedges Brown, 2024 This book explores the multi movement Leipzig chamber works composed by Robert Schumann 1810-56 It adopts a two pronged approach On the one hand it shows how this repertory illuminates Schumann's response to certain past and contemporary composers to his own youthful experimental past and to various literary and cultural influences At the same time the book explores how different people have heard this music listeners in Schumann's own day and beyond in both Germanic and non Germanic regions and comprising the voices of critics performers audiences even figures in disciplines outside of music

Dictionary of Nineteenth-century Journalism in Great Britain and Ireland Laurel Brake, Marysa Demoor, 2009 A large scale reference work covering the journalism industry in 19th Century Britain

Music and Institutions in Nineteenth-Century Britain Paul Rodmell, 2016-04-29 In nineteenth century British society music and musicians were organized as they had never been before This organization was manifested in part by the introduction of music into powerful institutions both out of belief in music's inherently beneficial properties and also to promote music occupations and professions in society at large This book provides a representative and varied sample of the interactions between music and organizations in various locations in the nineteenth century British Empire exploring not only how and why music was institutionalized but also how and why institutions became musicalized Individual essays explore amateur societies that promoted music making institutions that played host to music making groups both amateur and professional music in diverse educational institutions and the relationships between music and what might be referred to as the institutions of state Through all of the essays runs the theme of the various ways in which institutions of varying formality and rigidity interacted with music and musicians and the mutual benefit and exploitation that resulted from that interaction

Audiences of Nazism Ulrike Weckel, 2023-10-13 Through its focus on audiences and their reception of media in Nazi Germany Audiences of Nazism inverts the typical top down perspective employed in studies that concentrate on the regime's regulation of media and propaganda It thereby sheds new light on the complex character of the period's media their uses and the scope for audience interpretation Contributors investigate how consumers either appropriated or ignored certain

messages of Nazi propaganda and how some even participated in its production The authors ground their studies on novel historical sources including private diaries and letters photographs and films and concert programs which demonstrate amongst other things how audiences interpreted and responded to regulated news Nazi Party rallies and the regime's denunciation of modern works of art as degenerate

Classical Concert Studies Martin Tröndle, 2020-09-01 Classical Concert Studies A Companion to Contemporary Research and Performance is a landmark publication that maps out a new interdisciplinary field of Concert Studies offering fresh ways of understanding the classical music concert in the twenty first century It brings together essays research articles and case studies from scholars and music professionals including musicians music managers and concert designers Gathering both historical and contemporary cases the contributors draw on approaches from sociology ethnology musicology cultural studies and other disciplines to create a rich portrait of the classical concert's past present and future Based on two earlier volumes published in German under the title *Das Konzert* The Concert and with a selection of new chapters written for the English edition this companion enables students researchers and practitioners in the classical and contemporary music fields to understand this emerging field of research go beyond traditional disciplinary boundaries and methodologies and spark a renaissance for the classical concert

Words and Notes in the Long Nineteenth Century Phyllis Weliver, Katharine Ellis, 2013 Contributors to the volume engage in two dialogues with nineteenth century conceptions of word music relations and with each other Criss crossing disciplinary boundaries the authors of the book's eleven essays address new questions relating to listening imagining and performing music the act of critique and music's links with philosophy and aesthetics Fiction and poetry musicography philosophy music theory science and music analysis all feature as do traditions within English French and German studies

Scripture and Song in Nineteenth-Century Britain James Grande, Brian H. Murray, 2023-11-16 This volume brings together new approaches to music history to reveal the interdependence of music and religion in nineteenth century culture As composers and performers drew inspiration from the Bible and new historical sciences called into question the historicity of Scripture controversies raged over the performance publication and censorship of old and new musical forms From oratorio to opera from parlour song to pantomime and from hymn to broadside nineteenth century Britons continually encountered elements of the biblical past in song Both elite and popular music came to play a significant role in the formation regulation and contestation of religious and cultural identity and were used to address questions of class nation and race leading to the beginnings of ethnomusicology This richly interdisciplinary volume brings together musicologists historians literary and art historians and theologians to reveal points of intersection between music religion and cultural history

Poetry and the Thought of Song in Nineteenth-Century Britain Elizabeth K. Helsinger, 2015-09-09 In arguing for the crucial importance of song for poets in the long nineteenth century Elizabeth Helsinger focuses on both the effects of song on lyric forms and the mythopoetics through which poets explored the affinities of poetry with song Looking in particular at individual poets and

poems Helsinger puts extensive close readings into productive conversation with nineteenth century German philosophic and British scientific aesthetics While she considers poets long described as musical Alfred Lord Tennyson Gerard Manly Hopkins Emily Bront and Algernon Charles Swinburne Helsinger also examines the more surprising importance of song for those poets who rethought poetry through the medium of visual art Dante Gabriel Rossetti William Morris and Christina Rossetti In imitating song s forms and sound textures through lyric s rhythm rhyme and repetition these poets were pursuing song s thought in a double sense They not only asked readers to think of particular kinds of song as musical sound in social performance ballads national airs political songs plainchant but also invited readers to think like song to listen to the sounds of a poem as it moves minds in a different way from philosophy or science By attending to the formal practices of these poets the music to which the poets were listening and the stories and myths out of which each forged a poetics that aspired to the condition of music Helsinger suggests new ways to think about the nature and form of the lyric in the nineteenth century

The Routledge Handbook to Nineteenth-Century British Periodicals and Newspapers Andrew King,Alexis Easley,John Morton,2016-09-01 The 2017 winner of the Robert and Vineta Colby Scholarly Book Prize Providing a comprehensive interdisciplinary examination of scholarship on nineteenth century British periodicals this volume surveys the current state of research and offers researchers an in depth examination of contemporary methodologies The impact of digital media and archives on the field informs all discussions of the print archive Contributors illustrate their arguments with examples and contextualize their topics within broader areas of study while also reflecting on how the study of periodicals may evolve in the future The Handbook will serve as a valuable resource for scholars and students of nineteenth century culture who are interested in issues of cultural formation transformation and transmission in a developing industrial and globalizing age as well as those whose research focuses on the bibliographical and the micro case study In addition to rendering a comprehensive review and critique of current research on nineteenth century British periodicals the Handbook suggests new avenues for research in the twenty first century This volume s 30 chapters deal with practically every aspect of periodical research and with the specific topics and audiences the 19th century periodical press addressed It also covers matters such as digitization that did not exist or were in early development a generation ago In addition to the essays readers will find 50 illustrations 54 pages of bibliography and a chronology of the periodical press This book gives seemingly endless insights into the ways periodicals and newspapers influenced and reflected 19th century culture It not only makes readers aware of problems involved in interpreting the history of the press but also offers suggestions for ways of untangling them and points the direction for future research It will be a valuable resource for readers with interests in almost any aspect of 19th century Britain Summing Up Highly recommended J D Vann University of North Texas in CHOICE Music in Nineteenth-Century Britain Rosemary Golding,2022-08-15 This volume of primary source material examine the thoughts and ideas behind music in Britian during the ninteenth century Sources explore music critics listening to music music education

and philosophy The collection of materials are accompanied by an introduction by Rosemary Golding as well as headnotes contextualising the pieces This collection will be of great value to students and scholars The Regulation and Reform of Music Criticism in Nineteenth-Century England Paul Watt, 2017-11-22 Music criticism in England underwent profound change from the 1880s to the 1920s It gave rise to New criticism that aimed to be rational impartial and intellectually authoritative It was a break from the criticism of old the work of the opinionated journalist who wrote descriptive concert reviews with invective cliché bias and bombast Critics such as Ernest Newman 1868 1959 John F Runciman 1866 1916 and Michel D Calvocoressi 1877 1944 fostered this new school and wrote extensively of their aspirations for musical criticism in their own times and for the future This book charts the genesis of this new wave of musical criticism that sought to regulate and reform the profession of music critic Alongside the establishment of principles training manuals and schools for critics hundreds of journal articles and dozens of books were written that encouraged new criticism which also had a bearing on scholarly writing in biography aesthetics and history The Regulation and Reform of Music Criticism in Nineteenth Century England considers the influence and advocacy of individual critics and the role that institutions such as the Musical Association and the Musical Times played in this period of change The book also explores the impact that French and German writers had on their English counterparts demonstrating the internationalization of critical thought of the period

The Reminiscences and Selected Criticism of Herbert Thompson Michael Allis, Paul Watt, 2024-05-28 This book is a critical edition of the autobiography and selected musical criticism of Herbert Thompson 1856 1945 who was chief music critic at The Yorkshire Post from 1886 until 1936 and Yorkshire correspondent for the Musical Times The Cambridge History of Musical Performance Colin Lawson, Robin Stowell, 2012-02-16 The intricacies and challenges of musical performance have recently attracted the attention of writers and scholars to a greater extent than ever before Research into the performer's experience has begun to explore such areas as practice techniques performance anxiety and memorisation as well as many other professional issues Historical performance practice has been the subject of lively debate way beyond academic circles mirroring its high profile in the recording studio and the concert hall Reflecting the strong ongoing interest in the role of performers and performance this History brings together research from leading scholars and historians and importantly features contributions from accomplished performers whose practical experiences give the volume a unique vitality Moving the focus away from the composers and onto the musicians responsible for bringing the music to life this History presents a fresh integrated and innovative perspective on performance history and practice from the earliest times to today

Unveiling the Magic of Words: A Report on "**George Grove Music And Victorian Culture**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their ability to kindle emotions, provoke contemplation, and ignite transformative change is really awe-inspiring. Enter the realm of "**George Grove Music And Victorian Culture**," a mesmerizing literary masterpiece penned by way of a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve in to the book is central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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George Grove Music And Victorian Culture Introduction

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