

SUBSTANCE  
OF  
SEVERAL COURSES  
OF  
LECTURES ON MUSIC,

READ IN THE UNIVERSITY OF OXFORD, AND  
IN THE METROPOLIS.

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# Substance Of Several Courses Of Lectures On Music 1831

**Sedley Taylor**



## **Substance Of Several Courses Of Lectures On Music 1831:**

Music and Academia in Victorian Britain Rosemary Golding, 2016-04-29 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

**The Oxford Handbook of Music Listening in the 19th and 20th Centuries** Christian Thorau, Hansjakob Ziemer, 2019 An idealized image of European concertgoers 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

**Music and Aesthetics in the Eighteenth and Early Nineteenth Centuries** Peter le Huray, James Day, 1988-04-07 This is an abridged paperback edition of Peter le Huray and James Day's invaluable anthology of writings concerned with the role of music in eighteenth and early nineteenth century aesthetics This volume retains all the most important and significant items from the original hardcover edition Over fifty writers are represented here including such major figures as Rousseau Kant Schlegel Schopenhauer and Hegel and the useful introductions and biographical details of the original are also retained The aesthetic literature of the period is profuse but this carefully edited volume offers a balanced selection which illuminates the ways people experienced music and how they came to an understanding in particular of the new music of their day

**History of Music** Frédéric Louis Ritter, 1874      **Schubert the Progressive** Brian Newbould, 2017-07-05 The eleven

essays that comprise this volume represent some of the most significant strands of current Schubert research. Arising from an international conference organized by the Schubert Institute UK and the University of Leeds in 2000, the emphasis of the papers is on issues of performance practice analysis and hermeneutics. In the opening essay of the book, Charles Rosen illuminates some of Schubert's compositional practices and their implications for performers. Further performance problems are explored by Walther Drr, who highlights the paradox between Schubert's precise notation of pitches and rhythm and his imprecision in relation to dynamics and articulation. As Roy Howat makes clear in his essay, the performer needs to read between the lines of even the best Schubert editions. Aspects of Schubert's style are explored in other essays. Clive McClelland discusses the composer's use of *ombra* style, while Brian Newbould examines Schubert's techniques of compression and expansion as illustrated in his dances and in sonata movements. Robert Hatten explores the G major Piano Sonata as pastoral, and James Sobaskie and Nicholas Ratt provide complementary analyses of the A minor Quartet. The organization of musical time in Schubert and his relationship in this regard to later composers is the subject of Susanne Kogler's essay, while Walburga Litschauer discusses Schubert's early piano sonatas and previously unknown versions of them. Various enigmas surrounding Schubert's life and music are discussed by Roger Neighbour. With contributions from both internationally acclaimed and younger scholars, this volume represents a further step in the multifaceted direction that Schubert research is taking.

### **History of Music, from the Christian Era to the Present Time** Frédéric Louis

Ritter, 1876      History of Music from the Christian Era to the Present Time : in the Form of Lectures Frédéric Louis

Ritter, 1876      Haydn and Mozart in the Long Nineteenth Century Simon P. Keefe, 2023-03-02. The first extended study of the combined reception of Haydn and Mozart in the long nineteenth century, this book generates new holistic understandings of their musical, cultural, and historical significance in the Germanic, French, and Anglophone worlds. It places a wide range of written sources under the microscope, including serious and popular biographies, scholarship, musical and non-musical criticism, and a diverse body of fiction, and evaluates the impact of anniversary commemorations. Haydn and Mozart in the Long Nineteenth Century determines how reputations, images, and narratives for the two composers converge, diverge, develop at different speeds, and influence one another. Countering received wisdom about Haydn's reputational decline and reassessing Mozart reception through consideration of a broad spectrum of publications, we hear Haydn and Mozart speaking to the long nineteenth century in more nuanced, powerful, and persuasive voices than previously recognized. *Catalogue of the Allen A. Brown Collection of Music in the Public Library of the City of Boston*. Boston Public Library. Allen A. Brown Collection of Music, Allen A. Brown Collection (Boston Public Library), 1910. Catalogue. Leicester City, permanent library, 1871.

### **Charles Avison's Essay on Musical Expression** Pierre Dubois, 2017-07-05. Charles Avison's Essay on Musical

Expression, first published in 1752, is a major contribution to the debate on musical aesthetics which developed in the course of the 18th century. Considered by Charles Burney as the first essay devoted to musical criticism proper, it established the

primary importance of expression and reconsidered the relative importance of harmony and melody Immediately after its publication it was followed by William Hayes's Remarks 1753 to which Avison himself retorted in his Reply Taken together these three texts offer a fascinating insight into the debate that raged in the 18th century between the promoters of the so-called ancient music such as Hayes and the more modern musicians Beyond matters of taste what was at stake in Avison's theoretical contribution was the assertion that the individual's response to music ultimately mattered more than the dry rules established by professional musicians Avison also wrote several prefaces to the published editions of his own musical compositions This volume reprints these prefaces and advertisements together with his Essay to provide an interesting view of eighteenth-century conceptions of composition and performance and a complete survey of Avison's theory of music

**Catalogue of the Astor Library** Astor library (N.Y.), Charles Alexander Nelson, 1886 **Catalogue of the Astor Library (continuation)** Astor Library, 1886 **The Musical Crowd in English Fiction, 1840-1910 P.**

Weliver, 2006-09-05 This book provides insight into how musical performances contributed to emerging ideas about class and national identity Offering a fresh reading of bestselling fictional works drawing upon crowd theory climate theory ethnology science music reviews and books by musicians to demonstrate how these discourses were mutually constitutive Concert

Life in London from Mozart to Haydn Simon McVeigh, 2006-11-02 During the second half of the eighteenth century the pace of London's concert life quickened dramatically reflecting both the prosperity and the commercial vitality of the capital The most significant development was the establishment of the public concert within the social and cultural life of fashionable society The subscription concerts that premiered symphonies by J C Bach and Haydn were conspicuous symbols of luxury even though they were promoted on broadly commercial lines Drawing on hitherto untapped archival sources and a comprehensive study of daily newspapers this book analyses audiences at venues as diverse as the Hanover Square Rooms Vauxhall Gardens and City taverns The musical taste of the London public is investigated in the light of contemporary theories of aesthetics and there is detailed discussion of the financial and practical aspects of concert management and performance in a period that encouraged enterprise and innovation **British Museum Catalogue of printed Books**

, 1886 **Grove's Dictionary of Music and Musicians** George Grove, John Alexander Fuller-Maitland, 1904 **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     Catalogue of Jos. W. Drexel's Musical Library Joseph William Drexel,1869     *The Indebtedness of Handel to Works by Other Composers* Sedley Taylor,1906

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