

*The
British
Piano
Sonata*

1870–1945



LISA HARDY

The British Piano Sonata 1870 1945

Lennox Berkeley



The British Piano Sonata 1870 1945:

The British Piano Sonata, 1870-1945 Lisa Hardy, 2012 An updated edition of the first book on this subject covering influences key works and reception history **The Development of the British Piano Sonata, 1870-1945** ,1997 **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 Sonata** Thomas Schmidt-Beste, 2011-03-10 An introductory survey of the most enduring and popular genre of instrumental music perfect for students teachers and performers **The Pianist's Bookshelf, Second Edition** Maurice Hinson, Wesley Roberts, 2023-11-07 Originally published in 1997 *The Pianist's Bookshelf* was according to the *Library Journal* a unique and valuable tool Now rewritten for a modern audience this second edition expands into the 21st century A completely revised update *The Pianist's Bookshelf Second Edition* comes to the rescue of pianists overwhelmed by the abundance of books videos and other works about the piano In this clear easy to use reference book Maurice Hinson and Wesley Roberts survey hundreds of sources and provide concise practical annotations for each item thus saving the reader hours of precious research time In addition to the main listings of entries such as Chamber Music and Piano Duet the book has indexes of authors composers and performers A handy reference from the masters of piano bibliography *The Pianist's Bookshelf Second Edition* will be an invaluable resource to students teachers and musicians

Two Centuries of British Symphonism Jürgen Schaarwächter, 2015-02-27 Die britische Sinfonik ist erst in jüngster Zeit ins allgemeine Interesse gerückt Ein Überblick über die sinfonische Entwicklung im Vereinigten Königreich seit den Anfängen im 18. Jahrhundert bis ins 20. Jahrhundert blieb aber bis heute ein Desideratum Der hier vorgelegte Überblick zeigt wie sich die Identität einer britischen Sinfonik über mehr als hundert Jahre entwickelte geprägt durch Einflüsse vom europäischen Kontinent

und von dem Bedürfnis eigene Wege zu finden. Gegen Ende des 19. Jahrhunderts nahm das sinfonische Schaffen in Großbritannien stark zu, brachte jedoch erst mit Edward Elgar einen prominenten Vertreter von internationalem Rang hervor. Ein besonderer Schwerpunkt dieser Publikation liegt auf jenen Werken, die zu einem gewissen Grade von anderen überschattet wurden, unveröffentlicht oder unaufgeführt blieben. Das Ergebnis ist das Bild einer vielgestaltigen sinfonischen Landschaft Großbritanniens, die die ästhetischen Perspektiven der einzelnen Komponisten wie auch ihre soziokulturellen Kontexte erhellt. Ein umfangreiches Verzeichnis aller bekannten Werke und eine ausführliche Bibliographie laden zu weiterer Erkundung des Sujets ein.

Only in relatively recent times has any real attention been given to British symphonies. So a comprehensive survey showing what exists and how the situation in the United Kingdom developed from the beginnings in the 18th century until well into the 20th century is long overdue. The preliminary survey presented here shows how a British symphonic identity gradually took shape over more than a century through influences from abroad and at home, enterprising attempts to find new ways of expression. By the end of the 19th century British symphonists had produced an impressive body of work, yet only with the appearance of Elgar's two symphonies in the following decade did this flourishing school find a champion of international renown. In this publication light is shone on those works that have to some extent been overshadowed, as well as on those that have remained unpublished or unperformed. The result is a multi-faceted panorama of British symphonism offering many insights into the composers' thinking and their socio-cultural contexts. A comprehensive catalogue of all known works and an extensive bibliography invite readers to delve further into the subject.

The Symphonic Poem in Britain, 1850-1950 Michael Allis, Paul Watt, 2020. The *Symphonic Poem in Britain 1850-1950* aims to raise the status of the genre generally and in Britain specifically. The volume reaffirms British composers' confidence in dealing with literary texts and takes advantage of the contributors' interdisciplinary expertise by situating discussions of the tone poem in Britain in a variety of historical, analytical and cultural contexts. This book highlights some of the continental models that influenced British composers and identifies a range of issues related to perceptions of the genre. Richard Strauss became an important figure in Britain during this time, not only in terms of the clear impact of his tone poems but the debates over their value and even their ethics. A focus on French orchestral music in Britain represents a welcome addition to scholarly debate and links to issues in several other chapters. The historical development of the genre, the impact of compositional models, issues highlighted in critical reception as well as programming strategies all contribute to a richer understanding of the symphonic poem in Britain. Works by British composers discussed in more detail include William Wallace's *Villon* (1909), Gustav Holst's *Beni Mora* (1909), Hubert Parry's *From Death to Life* (1914), John Ireland's *Mai Dun* (1921) and Frank Bridge's orchestral poems (1903-15).

The Impact of the British Oboist Léon Goossens Jonathan Tobutt, 2023-06-28. In this study of Léon Goossens' musical life, the author reassesses the current limited and fragmented perspectives of Léon's contribution to British oboe playing through his interpretative and performance strategies, his orchestral and solo careers, the people who influenced

and were influenced by him his character as reported by those who studied and worked with him and significantly his pivotal role as a catalyst for new compositions that created a considerable library of British oboe music addressing a paucity in the repertoire To place L on s impact in the context of the oboe s history in Britain factors concerning the influence of the French School on the British style of oboe playing are explored as well as the entrenched polarised attitudes towards the instrument and a solo compositional vacuum prevalent in the late nineteenth and early twentieth centuries that ultimately provided a platform for a restoration of the instrument s status

British Women Composers and Instrumental Chamber Music in the Early Twentieth Century Laura Seddon, 2016-04-15 This is the first full length study of British women s instrumental chamber music in the early twentieth century Laura Seddon argues that the Cobbett competitions instigated by Walter Willson Cobbett in 1905 and the formation of the Society of Women Musicians in 1911 contributed to the explosion of instrumental music written by women in this period and highlighted women s place in British musical society in the years leading up to and during the First World War Seddon investigates the relationship between Cobbett the Society of Women Musicians and women composers themselves The book s six case studies of Adela Maddison 1866 1929 Ethel Smyth 1858 1944 Morfydd Owen 1891 1918 Ethel Barns 1880 1948 Alice Verne Brett 1868 1958 and Susan Spain Dunk 1880 1962 offer valuable insight into the women s musical education and compositional careers Seddon s discussion of their chamber works for differing instrumental combinations includes an exploration of formal procedures an issue much discussed by contemporary sources The individual composers reactions to the debate instigated by the Society of Women Musicians on the future of women s music is considered in relation to their lives careers and the chamber music itself As the composers in this study were not a cohesive group creatively or ideologically the book draws on primary sources as well as the writings of contemporary commentators to assess the legacy of the chamber works produced

Music in Edwardian London Simon McVeigh, 2024 Traversing London s musical culture this book boldly illuminates the emergence of Edwardian London as a beacon of musical innovation The dawning of a new century saw London emerge as a hub in a fast developing global music industry mirroring Britain s pivotal position between the continent the Americas and the British Empire It was a period of expansion experiment and entrepreneurial energy Rather than conservative and inward looking London was invigorated by new ideas from pioneering musical comedy and revue to the modernist departures of Debussy and Stravinsky Meanwhile Elgar Holst Vaughan Williams and a host of ambitious younger composers sought to reposition British music in a rapidly evolving soundscape Music was central to society at every level Just as opulent theatres proliferated in the West End concert life was revitalised by new symphony orchestras by the Queen s Hall promenade concerts and by Sunday concerts at the vast Albert Hall Through innumerable band and gramophone concerts in the parks music from Wagner to Irving Berlin became available as never before The book envisions a burgeoning urban culture through a series of snapshots daily musical life in all its messy diversity While tackling themes of cosmopolitanism and nationalism high and low brows centres and peripheries it

evokes contemporary voices and characterful individuals to illuminate the period. Challenging issues include the barriers faced by women and people of colour and attitudes inhibiting the new generation of British composers not to mention embedded imperialist ideologies reflecting London's precarious position at the centre of Empire. Engagingly written Simon McVeigh's groundbreaking book reveals the exhilarating transformation of music in Edwardian London which laid the foundations for the century to come.

Resonances of the Raj Nalini Ghuman, 2014. During the century of British rule of the Indian subcontinent known as the British Raj the rulers felt the significant influence of their exotic subjects. *Resonances of the Raj* examines the ramifications of the intertwined and overlapping histories of Britain and India on English music in the last fifty years of the colonial encounter and traces the effects of the Raj on the English musical imagination. Conventional narratives depict a one-way influence of Britain on India with the discovery of Indian classical music occurring only in the post-colonial era. Drawing on new archival sources and approaches in cultural studies, author Nalini Ghuman shows that on the contrary, England was both deeply aware of and heavily influenced by India musically during the Indian British colonial encounter. Case studies of representative figures including composers Edward Elgar and Gustav Holst and Maud MacCarthy, an ethnomusicologist and performer of the era, integrate music directly into the cultural history of the British Raj. Ghuman thus reveals unexpected minglings of peoples' musics and ideas that raise questions about Englishness, the nature of Empire and the fixedness of identity. Richly illustrated with analytical music examples and archival photographs and documents, many of which appear here in print for the first time, *Resonances of the Raj* brings fresh hearings to both familiar and little-known musics of the time and reveals a rich and complex history of cross-cultural musical imaginings which leads to a reappraisal of the accepted historiographies of both British musical culture and of Indo-Western fusion.

The Music of Lennox

Berkeley Peter Dickinson, 2003. Fully revised edition of Peter Dickinson's acclaimed study of one of the great British composers of the twentieth century, Sir Lennox Berkeley. 1903-1989 was one of the leading British composers of the mid-twentieth century and his music has unique qualities which will ensure its survival far beyond transient fashions. Peter Dickinson knew Berkeley for more than thirty years and this much-enlarged book places the composer in the context of his extended study with Nadia Boulanger, his friendship with Britten and the achievement of an independent voice of remarkable distinction. The new book now benefits from interviews with Lady Berkeley, Michael Berkeley, Julian Bream, Colin Horsley, Sir John Manduell, Nicholas Maw, Malcolm Williamson and the late Basil Douglas, Desmond Shawe-Taylor and Norman del Mar. There are photographs, a full list of works, bibliographies and over a hundred musical examples. PETER DICKINSON is Head of Music at the Institute of United States Studies at the University of London and an Emeritus Professor of the Universities of Keele and London.

The Cyril Scott Companion Leslie De'Ath, Lewis Foreman, Desmond Scott, 2018. This Companion explores the life and work of this remarkably creative man. It provides a comprehensive analysis and appraisal of all the available music and includes a complete catalogue of his musical works along with a discography. Several works, both music

and literary are here newly catalogued and discussed Altogether the volume gives a broad picture of Scott s entire output in literary dramatic and philosophical genres Publisher **Alan Bush, Modern Music, and the Cold War** Joanna Bullivant,2022-12-15 The first major study of Alan Bush this book provides new perspectives on twentieth century music and communism British communist composer of politicised works and friend of Soviet musicians Bush proved to be a lightning rod in the national musical culture His radical vision for British music prompted serious reflections on aesthetics and the rights of artists to private political opinions as well as influencing the development of state sponsored music making in East Germany Rejecting previous characterisations of Bush as political and musical Other Joanna Bullivant traces his aesthetic project from its origins in the 1920s to its collapse in the 1970s incorporating discussion of modernism political song music theory opera and Bush s response to the Soviet music crisis of 1948 Drawing on a wealth of archival sources including recently released documents from MI5 this book constructs new perspectives on the cultural Cold War through the lens of the individual artist **Alan Bush** Stewart Craggs,2017-11-30 Born in 1900 Alan Bush the English composer conductor and pianist studied with Corder and Matthay and privately with John Ireland He was appointed professor of harmony and composition at the Royal Academy of Music in 1925 a post he held until 1978 In 1929 31 he continued to study at Berlin University and had piano lessons with Moiseiwitsch and Schnabel The present Source Book documents his works many of which reflect his Communist sympathies and the many arrangements of music by other composers A wealth of detail is provided including printed scores CD recordings bibliographical material and manuscript scores and their locations the majority of which have been deposited recently in the British Library by the Bush family A chronology of the composer s life draws on many sources including letters and scrapbooks *The John Ireland Companion* Lewis Foreman,2011 John Ireland 1879 1962 was one of the most distinctive and distinguished of a generation of exceptional British composers that included Vaughan Williams Gustav Holst Frank Bridge and Arnold Bax They emerged in the decade before the First World War and in the inter war years produced a remarkable body of music In Ireland s case his was not only the most popular British Piano Concerto of its time but he also composed a splendid repertoire of songs piano music chamber music and orchestral and choral scores This richly illustrated Companion will be essential for all admirers of the composer Not only for the performer pianist singer conductor but for the wider musical public record collectors and music historians academics and anyone interested in British music of the earlier twentieth century The author has drawn on his extensive research into Ireland s life and letters over many years and in association with the John Ireland Charitable Trust has not only commissioned a wide range of chapters from leading performers and writers of today but has brought together in one convenient format Ireland s own writings on music the memories of his friends and students including Britten Moeran and Arnell and a selection of important earlier articles The Companion also includes a complete list of works and the most comprehensive discography of Ireland ever compiled The accompanying CD contains historical recordings featuring the voice of John Ireland with two of his

broadcast talks as well as otherwise unobtainable performances of Ireland's music from the composer himself and from other well known performers of the past

Music and Empire in Britain and India Bob van der Linden, 2013-08-20 Music has been neglected by imperial historians but this book shows that music is an essential aspect of identity formation and cross cultural exchange It explores the ways in which rational moral and aesthetic motives underlying the institutionalization of classical music converged and diverged in Britain and India from 1880-1940

Kaikhosru Sorabji's Letters to Philip Heseltine (Peter Warlock) Brian Inglis, Barry Smith, 2019-06-05 Two extraordinary personalities and one remarkable friendship are reflected in the unique corpus of letters from Anglo Parsi composer critic Kaikhosru Sorabji 1892-1988 to Philip Heseltine Peter Warlock 1894-1930 a fascinating primary source for the period 1913-1922 available in a complete scholarly edition for the first time The volume also provides a new contextual critical and interpretative framework incorporating a myriad of perspectives identities social geographies style construction and mutual interests and influences Pertinent period documents including evidence of Heseltine's reactions enhance the sense of narrative and expand on aesthetic discussions Through the letters entertaining and perceptive lens Sorabji's early life and compositions are vividly illuminated and Heseltine's own intriguing life and work recontextualised What emerges takes us beyond tropes of otherness and eccentricity to reveal a persona and a narrative with great relevance to modern day debates on canonicity and identity especially the nexus of ethnicity queer identities and Western art music Scholars performers and admirers of early twentieth century music in Britain and beyond will find this a valuable addition to the literature The book will appeal to those studying or interested in early musical modernism and its reception cultural life in London around and after the First World War music nationality and race Commonwealth studies and music and sexuality

Musicals at the Margins Julie Lobalzo Wright, Martha Shearer, 2021-04-22 But is it a musical This question is regularly asked of films television shows and other media objects that sit uncomfortably in the category despite evident musical connections *Musicals at the Margins* argues that instead of seeking to resolve such questions we should leave them unanswered and unsettled proposing that there is value in examining the unstable edges of genre This collection explores the marginal musical in a diverse range of historical and global contexts It encompasses a range of different forms of marginality including boundary texts films media that are sort of not quite musicals musical sequences marginalized sequences in musicals musical sequences in non musicals music films musicals of the margins musicals produced from social cultural geographical and geopolitical margins and musicals across media television and new media Ultimately these essays argue that marginal genre texts tell us a great deal about the musical specifically and genre more broadly

Lennox Berkeley and Friends Lennox Berkeley, 2012 A substantial introduction from Dickinson who first met Berkeley in 1956 is followed by Berkeley's reports on musical life in Paris 1929-34 and a selection of his letters to his celebrated teacher Nadia Boulanger in translation Almost all of Berkeley's later writings follow and then there are four interviews he gave in the 1970s After Berkeley's death Dickinson interviewed performers composers family

and friends for a BBC Radio 3 documentary and the complete recorded discussions are transcribed Publisher's description

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