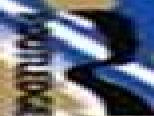


MUSIC IN 19TH-CENTURY BRITAIN



Music and Academia in Victorian Britain

An Ashgate Book

ROSEMARY GOLDING

The Idea Of Music In Victorian Fiction Music In Nineteenth Century Britain

Nicky Losseff



The Idea Of Music In Victorian Fiction Music In Nineteenth Century Britain:

The Idea of Music in Victorian Fiction Nicky Losseff, 2016-03-03 The Idea of Music in Victorian Fiction seeks to address fundamental questions about the function meaning and understanding of music in nineteenth century culture and society as mediated through works of fiction The eleven essays here written by musicologists and literary scholars range over a wide selection of works by both canonical writers such as Austen Benson Carlyle Collins Gaskell Gissing Eliot Hardy du Maurier and Wilde and less well known figures such as Gertrude Hudson and Elizabeth Sara Sheppard Each essay explores different strategies for interpreting the idea of music in the Victorian novel Some focus on the degree to which scenes involving music illuminate what music meant to the writer and contemporary performers and listeners and signify musical tastes of the time and the reception of particular composers Other essays in the volume examine aspects of gender race sexuality and class that are illuminated by the deployment of music by the novelist Together with its companion volume The Figure of Music in Nineteenth Century British Poetry edited by Phyllis Weliver Ashgate 2005 this collection suggests a new network of methodologies for the continuing cultural and social investigation of nineteenth century music as reflected in that period's literary output

The Figure of Music in Nineteenth-Century British Poetry Phyllis Weliver, 2017-07-05 How was music depicted in and mediated through Romantic and Victorian poetry This is the central question that this specially commissioned volume of essays sets out to explore in order to understand better music's place and its significance in nineteenth century British culture Analysing how music took part in and commented on a wide range of scientific literary and cultural discourses the book expands our knowledge of how music was central to the nineteenth century imagination Like its companion volume The Idea of Music in Victorian Fiction Ashgate 2004 edited by Sophie Fuller and Nicky Losseff this book provides a meeting place for literary studies and musicology with contributions by scholars situated in each field Areas investigated in these essays include the Romantic interest in national musical traditions the figure of the Eolian harp in the poetry of Coleridge and Shelley the recurring theme of music in Blake's verse settings of Tennyson by Parry and Elgar that demonstrate how literary representations of musical ideas are refigured in music George Eliot's use of music in her poetry to explore literary and philosophical themes music in the verse of Christina and Dante Gabriel Rossetti the personification of lyric Sappho in a song cycle by Granville and Helen Bantock and music and sexual identity in the poetry of Wilde Symonds Michael Field Beardsley Gray and Davidson

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.

Europe, Empire, and Spectacle in Nineteenth-century British Music Rachel Cowgill, Julian Rushton, 2006. This volume illuminates musical connections between Britain and the continent of Europe and Britain and its Empire. The seldom recognized vitality of musical theatre and other kinds of spectacle in Britain itself and also the flourishing concert life of the period indicates a means of defining tradition and identity within nineteenth-century British musical culture. The volume benefits not only from new archival research but also from fresh musicological approaches and interdisciplinary methods that recognize the integral role of music within a wider culture.

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.

Nineteenth-Century British Music Studies Peter Horton, Bennett Zon, 2019-05-23. Originally published in 2003 and selected from papers given at the third biennial conference on Music in Nineteenth-Century Britain, this volume, in common with its two predecessors, reflects the interdisciplinary character of the topic. The introductory essay by Julian Rushton considers some of the questions that are key to this area of study: what is the nineteenth century? what is British music? and did London influence the continent? The essays that follow are divided into broad thematic groups covering aspects of gender, church music, national identity, and local and national institutions. This collection illustrates that while nineteenth-century British music studies is still in its infancy as a field of research, it is one that is burgeoning and contributing to our understanding of British social and cultural life of the period.

British Music and Literary Context

Michael Allis, 2012 Despite several recent monographs editions and recordings devoted to the reassessment of British music in the late nineteenth and early twentieth century some negative perceptions still remain particularly a sense that British composers in this period somehow lacked literary credentials *British Music and Literary Context* counters this perception by showing that these composers displayed a real confidence and assurance in refiguring literary texts in their music The book explores how a literary context might offer modern audiences and listeners a way in to appreciate specific works that have traditionally been viewed as problematic Each chapter of this interdisciplinary study juxtaposes a British composer with a particular literary counterpart or genre Issues highlighted in the book include the vexed relationship between words and music the refiguring of literary narratives as musical structures and the ways in which musical settings or representations of literary texts might be seen as critical readings of those texts Anyone interested in nineteenth century British music literature and Victorian studies will enjoy this thought provoking and perceptive book *Reading Texts in Music and Literature of the Long Nineteenth Century* Phyllis Weliver, Katharine Ellis, 2025-06-10 This collection offers students a practical guide to understanding the ways music and literature intersect and the influence of each on the other as well as developing methods of study This is the first coursebook to help students explore the many types of relationship that exist between music and literature when studied in historical or aesthetic contexts It fosters interdisciplinary study among students in these subject areas and helps to break down the barrier of music as seeming impenetrable to students outside musicology Chapters each discuss music text relationships via an important social aesthetic or cultural theme that maps onto key preoccupations of the long nineteenth century Each chapter presents a case study text first followed by a short summary that sets out the challenges of approach and interpretation involved A section on background then places the featured case study in historical or aesthetic context leading to a detailed discussion The book offers a learning experience combining the methodological in music text relationships with the substantive or thematic Contributors Charlotte Bentley Philip Burnett Alisa Clapp Itnyre Elicia Clements Jeremy Coleman Sarah Collins Katharine Ellis Daniel M Grimley Elizabeth Helsinger Fraser Riddell Emma Sutton Shafquat Towheed Phyllis Weliver Christopher Wiley *Orientalism and Representations of Music in the Nineteenth-Century British Popular Arts* Claire Mabilat, 2017-07-05 Representations of music were employed to create a wider Orient on the pages stages and walls of nineteenth century Britain This book explores issues of orientalism otherness gender and sexuality that arise in artistic British representations of non European musicians during this time by utilizing recent theories of orientalism and the subsidiary particularly aesthetic and literary theories both on which these theories were based and on which they have been influential The author uses this theoretical framework of orientalism as a form of othering in order to analyse primary source materials and in conjunction with musicological literary and art theories thus explores ways in which ideas of the Other were transformed over time and between different genres and artists Part I The Musical Stage discusses elements of the libretti of popular musical stage works in this period and the occasionally

contradictory ways in which racial Others was represented through text and music a particular focus is the depiction of Oriental women and ideas of sexuality Through examination of this collection of libretti the ways in which the writers of these works filter and romanticize the changing intellectual ideas of this era are explored Part II Works of Fiction is a close study of the works of Sir Henry Rider Haggard using other examples of popular fiction by his contemporary writers as contextualizing material with the primary concern being to investigate how music is utilized in popular fiction to represent Other non Europeans and in the creation of orientalized gender constructions Part III Visual Culture is an analysis of images of music and the Orient in examples of British high art illustration and photography investigating how the musical Other was visualized

Music and Orientalism in the British Empire, 1780s-1940s Bennett Zon, 2017-07-05 Filling a significant gap in current scholarship the fourteen original essays that make up this volume individually and collectively reflect on the relationship between music and Orientalism in the British Empire over the course of the long nineteenth century The book is in four themed sections Portrayal of the East traces the routes from encounter to representation and restores the Orient to its rightful place in histories of Orientalism Interpreting Concert Music looks at one of the principal forms in which Orientalism could be brought to an eager and largely receptive yet sometimes resistant mass market Words and Music investigates the confluence of musical and Orientalist themes in different genres of writing including criticism fiction and travel writing Finally The Orientalist Stage discusses crucial sites of Orientalist representation music theatre and opera as well as tracing similar phenomena in twentieth century Hindi cinema These final chapters examine the rendering of the East as unachievable and unrecognizable for the consuming gaze of the western spectator

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

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 *Figures of the Imagination* Roger Hansford,2017-03-16 This new study of the intersection of romance novels with vocal music records a society on the cusp of modernisation with a printing industry emerging to serve people s growing appetites for entertainment amidst their changing views of religion and the occult No mere diversion fiction was integral to musical culture and together both art forms reveal key intellectual currents that circulated in the early nineteenth century British home and were shared by many consumers Roger Hansford explores relationships between music produced in the early 1800s for domestic consumption and the fictional genre of romance offering a new view of romanticism in British print culture He surveys romance novels by Ann Radcliffe Matthew Lewis Sir Walter Scott James Hogg Edward Bulwer and Charles Kingsley in the period 1790 1850 interrogating the ways that music served to create mood and atmosphere enlivened social scenes and contributed to plot developments He explores the connections between musical scenes in romance fiction and the domestic song literature treating both types of source and their intersection as examples of material culture Hansford s intersectional reading revolves around a series of imaginative figures including the minstrel fairies mermaids ghosts and witches and Christians engaged both in virtue and vice the identities of which remained consistent as influence passed between the art forms While romance authors quoted song lyrics and included musical descriptions and characters their novels recorded and modelled the performance of songs by the middle and upper classes influencing the work of composers and the actions of performers who read romance fiction *The Brontës in the World of the Arts* Sandra Hagan,Juliette Wells,2016-12-05 Although previous scholarship has acknowledged the importance of the visual arts to the Brontës relatively little attention has been paid to the influence of music theatre and material culture on the siblings lives and literature This interdisciplinary collection presents new research on the Brontës relationship to the wider world of the arts including their relationship to the visual arts The contributors examine the siblings artistic ambitions productions and literary representations of creative work in both amateur and professional realms Also considered are re envisionings of the Brontës works with an emphasis on those created in the artistic media the siblings themselves knew or practiced With essays by scholars who represent the fields of literary studies music art theatre studies and material culture the volume brings together the strongest current research and suggests areas for future work on the Brontës and their cultural contexts **The Arts of the Prima Donna in the Long Nineteenth Century** Rachel Cowgill,Hilary Poriss,2012-07-12 Female characters assumed increasing prominence in the

narrative of 19th and early 20th century opera This book shines a light on the singers who created and inhabited these roles the flesh and blood women who embodied these fabled doomed women onstage before an audience Music in Nineteenth-Century Britain Rosemary Golding, 2022-08-15 This volume of primary source material examines music and society in Britain during the nineteenth century Sources explore religion politics class and gender 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 Expression of Things John Hughes, 2020-07-31 John Hughes explores Hardy's claim that his art sought to intensify the expression of things through three main sections on music the body and voice These offer intersecting and mutually informing discussions of the central drama of inexpression and expressivity in Hardy's work as it affects the various personae of the text including the reader Throughout the book draws on themes in the work of Gilles Deleuze and Stanley Cavell to reveal how Hardy's fiction and poetry express and represent the affective and physical conditions of mind and their conflicts with social fictions of identity The first main section on music incorporates three chapters that examine how Hardy's writing stages musical experience as an expression of human desire and individuality at odds with the constraints of rationality Victorian fiction form and social convention Intricate and extensive readings are linked also to larger contextual and theoretical issues in order to show how music as a theme and motif highlights the kinds of creativity and ethical cruxes that characterise Hardy's work throughout his career The second section on embodiment and sensation shows how close attention to Hardy's writing on the topics of facial and bodily expression and affectivity reveal much about the sources of his inspiration and its philosophical conditions and implications The third section on voice offers three chapters each of which centrally employs a close metrical reading of an important Hardy poem within its larger biographical and inter-textual contexts These readings demonstrate how fundamental were Hardy's innovations in meter to the power and originality of his work and to its expressive treatment of his abiding preoccupations with love grief childhood and the loss of faith Women Musicians in Victorian Fiction, 1860-1900 Phyllis Weliver, 2018-02-06 This title was first published in 2000 Phyllis Weliver investigates representations of female musicians in British novels from 1860 to 1900 with regard to changing gender roles musical practices and scientific discourses During this time women were portrayed in complex and nuanced ways as they played and sang in family drawing rooms Women in the 19th century were judged on their manners appearance language and other accomplishments such as sewing or painting but music stood out as an area where women were encouraged to take centre stage and demonstrate their genteel education graceful movements and self-expression However within the novels of the Victorian were beginning to move away from portraying the musical accomplishments of middle and upper class women as feminine and worthwhile towards depicting musical women as truly dangerous This book explores the reasons for this reaction and the way labels and images were constructed to show extremes of behaviour and it looks at whether the fiction was depicting the real trends in music at the time **Women,**

Periodicals and Print Culture in Britain, 1890s-1920s Faith Binckes, 2019-04-10 New perspectives on women's contributions to periodical culture in the era of modernism This collection highlights the contributions of women writers, editors and critics to periodical culture in the late nineteenth and early twentieth centuries. It explores women's role in shaping conversations about modernism and modernity across varied aesthetic and ideological registers and foregrounds how such participation was shaped by a wide range of periodical genres. The essays focus on well-known publications and introduce those as yet obscure and understudied, including middlebrow and popular magazines, movement-based radical papers, avant-garde titles and classic Little Magazines. Examining neglected figures and shining new light on familiar ones, the collection enriches our understanding of the role women played in the print culture of this transformative period. Key Features: Helps recover neglected women writers and cast new light on canonical ones; Highlights the geographical diversity of modern British print culture; Emphasises the interdisciplinary nature of modernism, including essays on modernist dance, music, cinema, drama and architecture; Includes a section on social movement periodicals. *Music, Morality and Social Reform in Nineteenth-century Britain* Paul Watt, 2023 A pioneering work which delves into and reveals the links between music, moral instruction and social reform. This book discusses the role of music in programmes of personal improvement and social reform in nineteenth-century Britain. The pursuit of morality through music was designed not just to improve personal and communal character but to affect social change and transformation. The book examines the musical education of children, women and men through a variety of literature published for various educational settings, including mechanics institutes. It also considers the role of music in narratives of social programs and community building projects that sought to promote utility, well-being and freedom from the strictures of Christianity as the dominant moral and cultural force. The first book to connect the threads between music, moral instruction and social reform across the educational life cycle in nineteenth-century Britain, it shows how these threads are found in unlikely places such as games, manners books, economics treatises and short stories. It deftly illustrates the links between everyday life, popular culture and discourses of morality and social reform of the period.

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