

SUBSTANCE
OF
SEVERAL COURSES
OF
LECTURES ON MUSIC,

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

By WILLIAM CROTCH, Mus.D.
PROFESSOR OF MUSIC, OXFORD; AND PRINCIPAL OF THE ROYAL
ACADEMY OF MUSIC, LONDON.

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Substance Of Several Courses Of Lectures On Music 1831

Camilla Rothe



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 *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 Rast 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

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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

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