

# THE GOOSSSENS

*A Musical Century*



CAROLE ROSEN

# The Goossens A Musical Century

**Eva Moreda Rodriguez, Inja Stanović**



## **The Goossens A Musical Century:**

**The Goossens** Carole Rosen,1993 Levensbeschrijving van drie generaties van de muzikale familie Goossens uit Engeland

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 Bredt 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

**Early Sound Recordings** Eva Moreda Rodriguez,Inja Stanović,2023-02-28 The use of historical recordings as primary sources is relatively well established in both musicology and performance studies and has demonstrated how early recording technologies transformed the ways in which musicians and audiences engaged with music This edited volume offers a timely snapshot of a wide range of contemporary research in the area of performance practice and performance histories inviting readers to consider the wide range of research methods that are used in this ever expanding area of scholarship The volume brings together a diverse team of researchers who all use early recordings as their primary source to research performance in its broadest sense in a wide range of repertoires within and on the margins of the classical canon from the analysis of specific performing practices and parameters in certain repertoires to broader contextual issues that call attention to the relationship between recorded performance and topics such as analysis notation and composition Including a range of accessible music examples which allow readers to experience the music under discussion this book is designed to engage with academic and non academic readers alike being an ideal research aid for students scholars and performers as well as an interesting read for early sound recording enthusiasts

**The Royal College of Music and its Contexts** David C. H. Wright,2019-09-05 A rounded portrait of the Royal College of Music investigating its educational and cultural impact on music and musical life

**Guilhermina Suggia: Cellist** Anita Mercier,2017-07-05 Born in 1885 in Porto Portugal to a middle class musical family Guilhermina Suggia began playing cello at the age of five A child

prodigy she was already a seasoned performer when she won a scholarship to study with Julius Klengel in Leipzig at the age of sixteen Suggia lived in Paris with fellow cellist Pablo Casals for several years before World War I in a professional and personal partnership that was as stormy as it was unconventional When they separated Suggia moved to London where she built a spectacularly successful solo career Suggia's virtuosity and musicianship along with the magnificent style and stage presence famously captured in Augustus John's portrait made her one of the most sought after concert artists of her day In 1927 she married Dr Jos Asimiro Carteador Mena and settled down to a comfortable life divided between Portugal and England Throughout the 1930s Suggia remained one of the most respected musicians in Europe She partnered on stage with many famous instrumentalists and conductors and completed numerous BBC broadcasts The war years kept her at home in Portugal where she focused on teaching but she returned to England directly after the war and resumed performing When Suggia died in 1950 her will provided for the establishment of several scholarship funds for young cellists including England's prestigious Suggia Gift Mercier's study of Suggia's letters and other writings reveal an intelligent warm and generous character an artist who was enormously dedicated knowledgeable and self disciplined Suggia was one of the first women to make a career of playing the cello at a time when prejudice against women playing this traditionally masculine instrument was still strong A role model for many other musicians she was herself a fearless pioneer **Musical Times and Singing**

**Class Circular**, 1916 **William Walton** Stephen Lloyd, 2001 Using first hand accounts including contemporary correspondence articles and interviews this account of Walton's life also draws on material newly available relating to his friends and associates The reception of Facade and Walton's work in both films and radio are fully explored **BOOK JACKET**

**A Century of Recorded Music** Timothy Day, 2000-01-01 Looks at the history of recording technology and its effect on music including artistic performance listening habits and audience participation Dance, Modernism, and Modernity Ramsay Burt, Michael Huxley, 2019-09-17 This collection of new essays explores connections between dance modernism and modernity by examining the ways in which leading dancers have responded to modernity Burt and Huxley examine dance examples from a period beginning just before the First World War and extending to the mid 1950s ranging across not only mainland Europe and the United States but also Africa the Caribbean the Pacific Asian region and the UK They consider a wide range of artists including Akarova Gertrude Colby Isadora Duncan Katherine Dunham Margaret H Doubler Hanya Holm Michio Ito Kurt Jooss Wassily Kandinsky Margaret Morris Berto Pasuka Uday Shankar Antony Tudor and Mary Wigman The authors explore dancers' responses to modernity in various ways including within the contexts of natural dancing and transnationalism This collection asks questions about how in these places and times dancing developed and responded to the experience of living in modern times or even came out of an ambivalence about or as a reaction against it Ideal for students and practitioners of dance and those interested in new modernist studies Dance Modernism and Modernity considers the development of modernism in dance as an interdisciplinary and global phenomenon Covent Garden Norman

Lebrecht, 2001 The turbulent story of one of Britain's most famous concert halls *Encore*, 1926 *Encyclopedia of Music in the 20th Century* Lol Henderson, Lee Stacey, 2014-01-27 The Encyclopedia of Music in the 20th Century is an alphabetically arranged encyclopedia of all aspects of music in various parts of the world during the 20th century. It covers the major musical styles: concert music, jazz, pop, rock, etc., and such key genres as opera, orchestral music, bebop, blues, country, etc. Articles on individuals provide biographical information on their life and works and explore the contribution each has made in the field. Illustrated and fully cross-referenced, the Encyclopedia of Music in the 20th Century also provides Suggested Listening and Further Reading information. A good first point of reference for students, librarians, and music scholars as well as for the general reader.

**Rosa Newmarch and Russian Music in Late Nineteenth and Early Twentieth-Century England** Philip Ross Bullock, 2017-07-05 Philip Ross Bullock looks at the life and works of Rosa Newmarch 1857-1940, the leading authority on Russian music and culture in late nineteenth and early twentieth-century England. Although Newmarch's work and influence are often acknowledged, most particularly by scholars of English poetry and of the role of women in English music, the full range of her ideas and activities has yet to be studied. As an inveterate traveller, prolific author, and polyglot friend of some of Europe's leading musicians such as Elgar, Sibelius, and Janáček, Newmarch deserves to be better appreciated. On the basis of both published and archival materials, the details of Newmarch's busy life are traced in an opening chapter, followed by an overview of English interest in Russian culture around the turn of the century, a period which saw a long-standing Russophobia largely political and military, challenged by a more passionate and well-informed interest in the arts. Three chapters then deal with the features that characterize Newmarch's engagement with Russian culture and society, and more significantly, perhaps, which she also championed in her native England: nationalism, the role of the intelligentsia, and feminism. In each case, Newmarch's interest in Russia was no mere instance of ethnographic curiosity; rather, her observations about and passion for Russia were translated into a commentary on the state of contemporary English cultural and social life. Her interest in nationalism was based on the conviction that each country deserved an art of its own. Her call for artists and intellectuals to play a vital role in the cultural and social life of the country illustrated how her Russian experiences could map onto the liberal values of Victorian England. And her feminism was linked to the idea that women could exercise roles of authority and influence in society through participation in the arts. A final chapter considers how her late interest in the music of Czechoslovakia played a part.

**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      **Proceedings of the Musical Association** Musical Association (Great Britain),1922      **Proceedings of the Royal Musical Association** Royal Musical Association,1922      *The Music Trader's Guide to Works by Twentieth Century British Composers* Leonard Douglas Gibbin,1956      **Music in Ohio** William Osborne,2004 Music has played an important role in Ohio's cultural vitality This work offers a comprehensive look at music as it has been practised in Ohio from the 18th century onwards from folk to jazz to rock to the polka It also examines the music of the Moravians Mormons and Welsh      Music in the Early Twentieth Century Richard Taruskin,2006-08-14 Music in the Early Twentieth Century the fourth volume in Richard Taruskin's history looks at the first half of the twentieth century from the beginnings of Modernism in the last decade of the nineteenth century right up to the end of World War II Taruskin discusses modernism in Germany and France as reflected in the work of Mahler Strauss Satie and Debussy the modern ballets of Stravinsky the use of twelve tone technique in the years following World War I the music of Charles Ives the influence of peasant songs on Bela Bartok Stravinsky's neo classical phase and the real beginnings of 20th century music the vision of America as seen in the works of such composers as W C Handy George Gershwin and Virgil Thomson and the impact of totalitarianism on the works of a range of musicians from Toscanini to Shostakovich      **Quadrant** ,1994

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the sections to make it more interactive break off a piece of a classic hershey s bar to really set the scene milton hershey as a child milton s hershey was born september 13 1857 in derry township pennsylvania

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web 1872 at age 14 milton discovered a passion for candy making and spent the next four years as an apprentice for master confectioner joseph royer in lancaster 1876 after four years of learning the trade milton moved to philadelphia to start his first candy business eventually ending in bankruptcy 1880 s 1882

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