

## C Hubert H Parry His Life And Music

A comprehensive reassessment of this towering figure of twentieth-century music, examining works, cultural context and reception in Britain and beyond.

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.

Serious scholarship on the music of Ralph Vaughan Williams is currently enjoying a lively revival after a period of relative quiescence, and is only beginning to address the enduring affection of concert audiences for his music. The essays that comprise this volume extend the study of Vaughan Williams's music in new directions that will be of interest to scholars, performers and listeners alike. This volume contains the work of eleven North American scholars who have been recipients of the Ralph Vaughan Williams Fellowship based at the composer's own school, Charterhouse, which was created and has been supported by the Carthusian Trust since 1985. This wide-ranging and detailed collection of essays covers the spectrum of genres in which Vaughan Williams wrote, including dance, symphony, opera, song, hymnody and film music. The contributors also employ a range of analytical and historical methods of investigation to illuminate aspects of Vaughan Williams's compositional techniques and influences, musical, literary and visual.

The first book devoted to the composer Charles Villiers Stanford (1852-1924) since 1935, this survey provides the fullest account of his life and the most detailed appraisal of his music to date. Renowned in his own lifetime for the rapid rate at which he produced new works, Stanford was also an important conductor and teacher. Paul Rodmell assesses these different roles and considers what Stanford's legacy to British music has

been. Born and brought up in Dublin, Stanford studied at Cambridge and was later appointed Professor of Music there. His Irish lineage remained significant to him throughout his life, and this little-studied aspect of his character is examined here in detail for the first time. A man about whom no-one who met him could feel indifferent, Stanford made friends and enemies in equal numbers. Rodmell charts these relationships with people and institutions such as Richter, Parry and the Royal College of Music, and discusses how they influenced Stanford's career. Perhaps not the most popular of teachers, Stanford nevertheless coached a generation of composers who were to revitalize British music, amongst them Coleridge-Taylor, Ireland, Vaughan-Williams, Holst, Bridge and Howells. While their musical styles may not be obviously indebted to Stanford's, it is clear that, without him, British music of the first half of the twentieth century might have taken a very different course.

The works of twenty composers from the golden age of English romantic song, major figures - Parry, Stanford, Vaughan Williams, Quilter, Ireland, Gurney, Warlock and Finzi - studied alongside the lesser-known.

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, das 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.

In nineteenth-century British society music and musicians were organized as they had never been before. This organization was manifested, in part, by the introduction of music into powerful institutions, both out of belief in music's inherently beneficial properties, and also to promote music occupations and professions in society at large. This book provides a representative and varied sample of the interactions between music and organizations in various locations in the nineteenth-century British Empire, exploring not only how and why music was institutionalized, but also how and why institutions became 'musicalized'. Individual essays explore amateur societies that promoted music-making; institutions that played host to music-making groups, both amateur and professional; music in diverse educational institutions; and the relationships between music and what might be referred to as the 'institutions of state'. Through all of the essays runs the theme of the various ways in which institutions of varying formality and rigidity interacted with music and musicians, and the mutual benefit and exploitation that resulted from that interaction.

Music in the Women's Institute has become stereotyped by the ritualistic singing of Jerusalem at monthly meetings. Indeed, Jerusalem has had an important role within the organization, and provides a valuable means

within which to assess the organization's relationship with women's suffrage and the importance of rurality in the Women's Institute's identity. However, this book looks beyond Jerusalem by examining the full range of music making within the organization and locates its significance within a wider historical-cultural context. The Institute's promotion of conducting - a regular part of its musical activity since the 1930s - is discussed within the context of embodying overtly feminist sentiments. Lorna Gibson concludes that a redefinition of the term 'feminism' is needed and the concept of 'gendered spheres' of conducting provides a useful means of understanding the Institute's policy. The organization's promotion of folk song is also examined and reveals the Institute's contribution to the Folk Revival, as well as providing a valuable context within which to understand the National Federation's first music commission, Ralph Vaughan Williams's *Folk Songs of the Four Seasons* (1950). This work, and the Institute's second commission, Malcolm Williamson's *The Brilliant and the Dark* (1969), are examined with the context of the organization's music policy. In addition to discussing the background to the works, issues of critical reception are addressed. The book concludes with an Epilogue about the National Society Choir (later known as the Avalon Singers), which tested the organization's commitment to amateur music making. The book is the result of meticulous work undertaken in the archives of the National Federation, the BBC Written Archives Centre, the V&A archives, the Britten-Pears Library, the Ralph Vaughan Williams Library, the Women's Library and the

Newspaper Library.

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The discourse of Victorian liberalism has long been explored by scholars of literature, with reference to politics, ethics and aesthetics. Yet little attention has been paid to music's role in the context of these debates, leaving a rich collection of historical and archival detail on the periphery of our understanding. From the impact of the National Sunday League to the reception of Wagner in London, this collection of essays aims to nuance current approaches to the aesthetic facets of liberalism, examining the interaction between music and liberal ideas in a variety of social contexts. The significance of music for modern conceptions of selfhood and community is uncovered, revealing a new dimension of Victorian liberalism.

In *Choral Masterpieces: Major and Minor*, historian Nicholas Tarling offers short essays on over 28 works, from major masterpieces such as Handel's *Messiah* and Bach's *St. Matthew's Passion* to off-the-beaten path choral works such as Samuel Coleridge-Taylor's *Hiawatha* and Frederick Delius' *A Mass of Life*.

Throughout, Tarling offers assessments that sparkle with unique insights and at the same time ground listeners in the historical contexts of these works' production and performance. Each work is transformed in Tarling's able hands from musical composition to a window into the mind and milieu of the composer.

Sir Hubert Parry was one of Britain's most creative and

influential musicians, and a key architect of the English Musical Renaissance. This is a major reappraisal of Parry, both of his life and his vast legacy of compositions. Well known for three enduringly popular works--Blest Pair of Sirens, I was Glad, and Jerusalem, almost an unofficial national anthem--Parry has long been presented as a paternal, establishment figure, an image reinforced by a number of popular photographs. Yet Parry's personality was infinitely more complex, as Jeremy Dibble makes clear. Drawing on a wealth of documentary evidence made available for the first time, he is able to draw a detailed portrait of a radical, energetic, yet hypersensitive and lonely man, locked in an unhappy marriage, and in fact a living contradiction of the stereotypical Victorian gentleman. In the course of this, the composer's relationships and friendships, his beliefs, and interactions with other composers emerge with clarity. Dibble also charts Parry's development as a composer, and presents a detailed examination of his works illustrated with a number of musical examples. The book contains a complete list of works and is illustrated with 33 plates.

First published in 1997, this volume demonstrates that through his activities as a composer, historian, lecturer and administrator, Sir Hubert Parry (1848-1918) played a significant role in British music during the latter half of the nineteenth century. Yet despite his achievements, this century has for the most part neglected both Parry's writings and his compositions; his name is remembered by the general public for one work alone – Jerusalem. In this collection of essays, Bernard Benoliel examines

some of the reasons for this neglect and reassesses some of Parry's most important works. These essays show that it was due to the large number and diversity of his public engagements (both social and work related) that Parry's musical achievements did not often reach the heights of creative genius of which he might otherwise have been capable. By examining Parry's personal relationships with his family, and in particular with his wife, Maude, Benoliel reveals an immensely complex personality; a man whose private and public selves were very much shaped by the society in which he lived. The book concludes with a selection of Parry's own published writings, with introductions by the author. New perspectives on the greatest Finnish composer of all time Perhaps no twentieth-century composer has provoked a more varied reaction among the music-loving public than Jean Sibelius (1865–1957). Originally hailed as a new Beethoven by much of the Anglo-Saxon world, he was also widely disparaged by critics more receptive to newer trends in music. At the height of his popular appeal, he was revered as the embodiment of Finnish nationalism and the apostle of a new musical naturalism. Yet he seemingly chose that moment to stop composing altogether, despite living for three more decades. Providing wide cultural contexts, contesting received ideas about modernism, and interrogating notions of landscape and nature, *Jean Sibelius and His World* sheds new light on the critical position occupied by Sibelius in the Western musical tradition. The essays in the book explore such varied themes as the impact of Russian musical traditions on Sibelius, his compositional

process, Sibelius and the theater, his understanding of music as a fluid and improvised creation, his critical reception in Great Britain and America, his "late style" in the incidental music for *The Tempest*, and the parallel contemporary careers of Sibelius and Richard Strauss. Documents include the draft of Sibelius's 1896 lecture on folk music, selections from a roman à clef about his student circle in Berlin at the turn of the century, Theodor Adorno's brief but controversial tirade against the composer, and the newspaper debates about the Sibelius monument unveiled in Helsinki a decade after the composer's death. The contributors are Byron Adams, Leon Botstein, Philip Ross Bullock, Glenda Dawn Goss, Daniel Grimley, Jeffrey Kallberg, Tomi Mäkelä, Sarah Menin, Max Paddison, and Timo Virtanen.

The turn of the 20th century was a time of great change in Britain. The empire saw its global influence waning and its traditional social structures challenged. There was a growing weariness of industrialism and a desire to rediscover tradition and the roots of English heritage. A new interest in English folk song and dance inspired art music, which many believed was seeing a renaissance after a period of stagnation since the 18th century. This book focuses on the lives of seven composers—Ralph Vaughan Williams, Gustav Holst, Ernest Moeran, George Butterworth, Philip Heseltine (Peter Warlock), Gerald Finzi and Percy Grainger—whose work was influenced by folk songs and early music. Each chapter provides an historical background and tells the fascinating story of a musical life.

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Examines the dynamic interplay between evolution and Victorian culture, mapping new relationships between the arts and sciences.

The history of American church music is a particularly fascinating and challenging subject, if for no other reason than because of the variety of diverse religious groups. Different faiths have influenced and even woven their traditions into the fabric of one another's worship practices even as they competed for converts in the free market of American religion. This overview traces the musical practices of several of those groups from their arrival on these shores up to the present, and the way in which those practices and traditions influenced each other, leading to the diverse and multi-hued pattern that is American church music at the beginning of the twenty-first century. The tone is non-technical; there are no musical examples, and the musical descriptions are clear and concise. In short, it is a book for interested laymen as well as professional church musicians, for pastors and seminarians as well as students of American religious culture and its history.

The Historical Dictionary of English Music seeks to identify and briefly annotate a wide range of subjects relating to English musical culture, largely from the early 15th century through 1958, dates that reflect the coalescence of an identifiable English style in the early Renaissance and the death of the iconic Ralph Vaughan Williams in the mid-20th century. This book is an excellent access point for students, researchers, and anyone wanting to know more about English music.

The First World War has been mythologized since

1918, and many paradigmatic views of it - that it was pointless, that brave soldiers were needlessly sacrificed - are deeply embedded in the British consciousness. More than in any other country, these collective British memories were influenced by the experiences and the work of writers, painters and musicians. This book revisits the British experience of the War through the eyes and ears of a diverse group of carefully selected novelists, poets, composers and painters. It examines how they reacted to and portrayed their experiences in the trenches on the Western Front, in distant theatres of war and on the home front, in words, pictures and music that would have a profound influence on subsequent British perceptions of the war. Rupert Brooke, Vera Brittain, Richard Nevinson, Paul Nash, Edward Elgar and T. E. Lawrence are amongst the figures discussed in this original exploration of the First World War and British collective memory. The book includes illustrations and maps to aid further study and research.

A history of the English music festival is long overdue. Dr Pippa Drummond argues that these festivals represented the most significant cultural events in provincial England during the nineteenth century and emphasizes their particular importance in the promotion and commissioning of new music. Drawing on material from surviving accounts, committee records, programmes, contemporary

pamphlets and reviews, Drummond shows how the festivals responded to and reflected the changing social and economic conditions of their day. Coverage includes a chronological overview documenting the history of individual festivals followed by a detailed exploration of such topics as performers and performance practice, logistics and finance, programmes and commissioning, together with information concerning the composition and provenance of festival choirs and orchestras. Also discussed are the effects of improved transport and new technologies on the festivals, sacred and secular conflicts, gender issues, the role of philanthropy, the nature of patronage and the changing social status of festival audiences. The book will also be of interest to social, economic and local historians.

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.

The rehabilitation of British music began with Hubert Parry and Charles Villiers Stanford. Ralph Vaughan Williams assisted in its emancipation from continental models, while Gerald Finzi, Edmund Rubbra and George Dyson flourished in its independence. Stephen Town's survey of Choral Music of the English Musical Renaissance is rooted in close examination of selected works from these composers. Town collates the substantial secondary literature on these composers, and brings to bear his own study of the autograph manuscripts. The latter form an unparalleled record of compositional process and shed new light on the compositions as

they have come down to us in their published and recorded form. This close study of the sources allows Town to identify for the first time instances of similarity and imitation, continuities and connections between the works.

Hamish MacCunn's career unfolded amidst the restructuring of British musical culture and the rewriting of the Western European political landscape. Having risen to fame in the late 1880s with a string of Scottish works, MacCunn further highlighted his Caledonian background by cultivating a Scottish artistic persona that defined him throughout his life. His attempts to broaden his appeal ultimately failed. This, along with his difficult personality and a series of poor professional choices, led to the slow demise of what began as a promising career. As the first comprehensive study of MacCunn's life, the book illustrates how social and cultural situations as well as his personal relationships influenced his career. While his fierce loyalty to his friends endeared him to influential people who helped him throughout his career, his refusal of his Royal College of Music degree and his failure to complete early commissions assured him a difficult path. Drawing upon primary resources, Oates traces the development of MacCunn's music chronologically, juxtaposing his Scottish and more cosmopolitan compositions within a discussion of his life and other professional activities. This picture of

MacCunn and his music reveals on the one hand a talented composer who played a role in establishing national identity in British music and, on the other, a man who unwittingly sabotaged his own career. In *Child Composers and Their Works: A Historical Survey*, Barry Cooper examines over 100 composers born before 1900 who wrote substantial musical works before age 16. The book provides a general overview of the subject, examining the ways and identifying possible reasons these works have been marginalized in the general literature. The book also contains an annotated checklist of over 100 notable child composers, presenting a valuable and handy reference of these creators and their early works. The annotated checklist presents a chronological listing of child composers born before 1900 and features a descriptive list of what they wrote, often including analytical commentary and offering occasional music examples for illustration. The list also includes a select catalog of works, suggestions for further reading, and recordings when available. Complete with a bibliography and an index of composers, this resource is invaluable to scholars and historians.

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.

Provides a comprehensive bibliography on writings about hymnody in the twentieth century.

Readers of the Hebrew Bible are interested readers, bringing their own perspectives to the text. The essays in this volume, written by friends and colleagues who have drawn inspiration from and shown interest in the scholarship of David Clines, engage with his work through examining interpretations of the Hebrew Bible in areas of common exploration: literary/exegetical readings, ideological-critical readings, language and lexicography, and reception history. The contributors are James K. Aitken, Jacques Berlinerblau, Daniel Bodi, Roland Boer, Athalya Brenner, Mark G. Brett, Marc Zvi Brettler, Craig C. Broyles, Philip P. Chia, Jeremy M. S. Clines, Adrian H. W. Curtis, Katharine J. Dell, Susan E. Gillingham, Susanne Gillmayr-Bucher, Edward L. Greenstein, Mayer I. Gruber, Norman C. Habel, Alan J. Hauser, Jan Joosten, Paul J. Kissling, Barbara M. Leung Lai, Diana Lipton, Christl M. Maier, Heather A. McKay, Frank H. Polak, Jeremy Punt, Hugh S. Pyper, Deborah W. Rooke, Eep Talstra, Laurence A. Turner, Stuart Weeks, Gerald O. West, and Ian Young.

The Choral-Orchestral Works of Ralph Vaughan Williams: Autographs, Context, Discourse combines contextual knowledge, a musical commentary, an inventory of the

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holograph manuscripts, and a critical assessment of the opus to create substantial and meticulous examinations of Ralph Vaughan Williams's choral-orchestral works. The contents include an equitable choice of pieces from the various stages in the life of the composer and an analysis of pieces from the various stages of Williams's life. The earliest are taken from the pre-World War I years, when Vaughan Williams was constructing his identity as an academic and musician—*Vexilla Regis* (1894), *Mass* (1899), and *A Sea Symphony* (1910). The middle group are chosen from the interwar period—*Sancta Civitas* (1925), *Benedicite* (1929), *Magnificat* (1932), *Five Tudor Portraits* (1935), *Dona nobis pacem* (1936)—written after Vaughan Williams had found his mature voice. The last cluster—*Thanksgiving for Victory* (1944), *Fantasia (Quasi Variazione)* on the 'Old 104' Psalm Tune (1949), *Sons of Light* (1950), *Hodie* (1954), *The Bridal Day/Epithalamion* (1938/1957)—typify the works finished or revisited during the final years of the composer's life, near the end of the Second World War and immediately before or after his second marriage (1953).

The first study of the depictions of the Ancient World on the Victorian and Edwardian stage, this book analyzes plays set in and dramatising the histories of Greece, Rome, Egypt, Babylon and the Holy Land. In doing so, it seeks to locate theatre within the wider culture, tracing its links and interaction with other cultural forms.

Who are "the folk" in folk music? This book traces the musical culture of these elusive figures in Britain and the US during a crucial period of industrialization from 1870 to 1930, and beyond to the contemporary alt-right. Drawing on a broad, interdisciplinary range of scholarship, *The Folk* examines the political dimensions of a recurrent longing for folk culture and how it was called upon for radical and reactionary ends at the apex of empire. It follows an insistent set of disputes

surrounding the practice of collecting, ideas of racial belonging, nationality, the poetics of nostalgia, and the pre-history of European fascism. Deeply researched and beautifully written, Ross Cole provides us with a biography of a people who exist only as a symptom of the modern imagination, and the archaeology of a landscape directing flows of global populism to this day.

This book shows how music was used and valued by different types of British people in the 19th century - from London composers, Manchester players, and Belfast concert managers to Welsh choral singers and Calcutta pianists. The essays are arranged chronologically, and demonstrate how particular geographic, social, economic, and political conditions in Britain affected the music that was heard and appreciated.

This title was first published in 2000: August Jaeger was one of Elgar's most devoted supporters and was the subject of one of Elgar's most inspired movements, the Nimrod variation. This study explores the correspondence between Jaeger and the famous English composer.

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, Symons, Michael Field, Beardsley, Gray and Davidson.

The ancient Greek myth of Prometheus, the primordial Titan who defied the Olympian gods by stealing fire from the heavens as a gift for humanity, enjoyed unprecedented popularity during the Romantic era. An international coterie of writers such as Goethe, Monti, Byron, the Shelleys, Sainte-Hne, Coleridge, Browning, and Bridges engaged with the legend, while composers such as Beethoven, Reichardt, Schubert, Wolf, Liszt, Hal, Saint-Sa, Holm FaurParry, Goldmark, and Bargiel based works of diverse genres on the fable. Romantic authors and composers developed a unique perspective on the myth, emphasizing its themes of rebellion, punishment for transgression and creative autonomy, in great contrast to artists of the preceding era, who more characteristically ignored the tribulations of Prometheus and depicted him as the animator of a na, Arcadian mankind who, when awakened from their spiritual dormancy, expressed astonishment at the wonders of nature and paid homage to the Titan as a new god. Paul Bertagnolli charts the progress of the myth during the nineteenth century, as it articulates an extraordinary variety of issues pertaining to culture, society, aesthetics, and philosophy. Drawing on archival research, dance history, sketch studies, literary theory, linear analysis, topos theory, and reception history, individual chapters

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demonstrate that the legend served as a vehicle to express opinions on subjects as diverse as aristocratic patronage, movements of the body on the public stage, rebellion against political and religious authority, outright atheism, humanitarianism of the German Enlightenment, interest in the music of Greek antiquity, industrialization, nationalism inflamed by war, populism, and the aesthetics of musical form. Composers often resorted to varied and unorthodox musical techniques in order to reflect such remarkable subjects: Beethoven outraged critics by implying a key other than the tonic at the outset of the overture to

This book reflects the current state of research in the field of the spiritual in British literature, where spirituality is understood as a culturally-determined, universal phenomenon or a factuality of humanity, consisting of the living apprehension of the 'Sacred' during rare gratuitous moments of illumination. With critical essays by scholars working in various disciplines (English studies, music, the arts, psychology, theology, etc.), the book explores a corpus of encoded narratives of - as well as reflections on - the 'Sacred' in British literature, from the Late Middle Ages to the present. Multi-disciplinary in nature and interdisciplinary in method, *British Literature and Spirituality* illustrates the hermeneutic potential of readings that transcend the disciplinary boundaries of spiritual writings. (Series: Austria: Forschung und Wissenschaft - Literatur- und Sprachwissenschaft / Austria: Research and Science - Literature and Linguistics - Vol. 24)

A rounded portrait of the Royal College of Music, investigating its educational and cultural impact on music and musical life. This study of the Bach Choir provides a much-needed overview of one of the major choral societies in London. Dr Basil Keen examines the background

that led to the formation of an ad hoc body to give the first performance in England of J.S. Bach's B minor Mass. The musical and organizational effects of a permanent choral society drawn from one social group are traced during the first twenty years, after such time the pressures of social change led to a complete review followed by a restructuring of the methods of recruitment and internal organization. The rebuilding of the choir at the opening of the twentieth century, the expansion of the repertoire, the upheaval resulting from the First World War and the impact of these events on preparation and performance, are all considered. The book is essentially structured around the tenure of successive Musical Directors: Otto Goldschmidt, Charles Villiers Stanford, Walford Davies, Hugh Allen, Ralph Vaughan Williams, Adrian Boult, Reginald Jacques and David Willcocks, since their varied tastes and interests inevitably had a decisive influence on policy. Keen draws upon previously unpublished material, including minutes and correspondence of the Bach Choir, interviews with relatives and descendants, and examination of family records and correspondence. To date, there has been no survey of a major London choir that encompasses the full history of the organization in context. In this study, Dr Basil Keen provides a thorough examination of the Bach Choir, including the response of the choir to social changes; the

influence of conductors and officials; changes in musical taste; relationships with composers and composition; major national and international events; and the effect of these matters on organization and repertoire.

This is the first scholarly treatment of nineteenth-century Christianity to discuss the subject in a global context. Part I analyses the responses of Catholic and Protestant Christianity to the intellectual and social challenges presented by European modernity. It gives attention to the explosion of new voluntary forms of Christianity and the expanding role of women in religious life. Part II surveys the diverse and complex relationships between the churches and nationalism, resulting in fundamental changes to the connections between church and state. Part III examines the varied fortunes of Christianity as it expanded its historic bases in Asia and Africa, established itself for the first time in Australasia, and responded to the challenges and opportunities of the European colonial era. Each chapter has a full bibliography providing guidance on further reading. *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* (1909-10), Hubert Parry's *From Death to Life* (1914), John Ireland's *Mai-Dun* (1921), and Frank Bridge's orchestral 'poems' (1903-15).

Edward Elgar (1857-1934) is undoubtedly one of the most fascinating, important, and influential figures in the history of British music. He rose from humble beginnings and achieved fame with music that to this day is beloved by audiences in England, and his work has secured an enduring legacy worldwide. Leading scholars examine the composer's life in *Edward Elgar and His World*, presenting a comprehensive portrait of both the man and the age

in which he lived. Elgar's achievement is remarkably varied and wide-ranging, from immensely popular works like the famous Pomp and Circumstance March no. 1--a standard feature of American graduations--to sweeping masterpieces like his great oratorio The Dream of Gerontius. The contributors explore Elgar's Catholicism, which put him at odds with the prejudices of Protestant Britain; his glorification of British colonialism; his populist tendencies; his inner life as an inspired autodidact; the aristocratic London drawing rooms where his reputation was made; the class prejudice with which he contended throughout his career; and his anguished reaction to World War I. Published in conjunction with the 2007 Bard Music Festival and the 150th anniversary of Elgar's birth, this elegant and thought-provoking volume illuminates the greatness of this accomplished English composer and brings vividly to life the rich panorama of Victorian and Edwardian Britain. The contributors are Byron Adams, Leon Botstein, Rachel Cowgill, Sophie Fuller, Daniel M. Grimley, Nalini Ghuman Gwynne, Deborah Heckert, Charles Edward McGuire, Matthew Riley, Alison I. Shiel, and Aidan J. Thomson.

This book refutes the notion that British composers in the late nineteenth and early twentieth century lacked literary credentials.

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