

1883

Main Title Theme

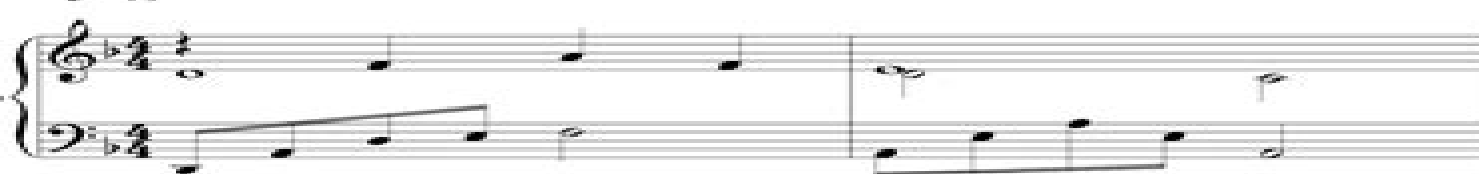
A Yellowstone Origin Story

By Brian Theodore Tyler

Arranged by Mark Waters

$\text{♩} = 70$

Piano



Pno.



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What Is Music 1883

Oscar Thompson



What Is Music 1883:

Hamish MacCunn (1868-1916): A Musical Life Jennifer L. Oates, 2016-04-22 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.

History of the Leeds musical festivals 1858-1889, by F.R. Spark and J. Bennett Frederick Robert Spark, 1892

Music and Institutions in Nineteenth-Century Britain Paul Rodmell, 2016-04-29 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 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.

A New Dictionary of Music Arthur Jacobs, 2017-07-28

What is a fugue? What is the difference between a saxophone and a saxhorn? Who besides Puccini wrote an opera called *La Bohème*? In what year was the National Broadcasting Company Orchestra formed under Arturo Toscanini's direction? These and thousands of similar questions are answered in this comprehensive dictionary that remains unrivaled as a single volume summary. *A New Dictionary of Music* is a basic reference work for anyone interested in music, whether performer or layman. It covers orchestral, solo, choral, and chamber music; opera; and, in its musical aspects, the ballet. There are entries for composers with biographies and details of compositions; works well known by their titles, such as operas and symphonic poems; orchestras; performers; and conductors of importance today; musical instruments, including those of the dance and brass bands; and technical terms. English names and terms are used whenever possible, but foreign terms in general use are cross-referenced. Particular importance has been attached to bringing the reader abreast of new musical developments. The composers and musical works chosen were those most likely to be encountered. Where an opera is given an entry, a brief explanation of the title follows. Similarly, explication is provided for other works bearing literary or otherwise allusive titles. Among performers and conductors, only the following are included: those who, although dead, continue to be prominent through recorded performances; e.g., Gigli, the highest ranking international artists of today; plus a very few apparently on the verge of attaining that rank; and a few who, though not necessarily at the very head of their profession, are closely associated with composers in bringing out new works or are conductors in charge of important orchestras.

The English Musical Renaissance and the Press 1850-1914: Watchmen of Music Meirion Hughes, 2017-07-05

The importance of nineteenth-century writing about culture has long been accepted by scholars, yet so far as music criticism is concerned, Victorian England has been an area of scholarly neglect. This state of affairs is all the more surprising given that the quantity of such criticism in the Victorian and Edwardian press was vast, much of it displaying a richness and diversity of critical perspectives. Through the study of music criticism from several key newspapers and journals, specifically *The Times*, *Daily Telegraph*, *Athenaeum*, and *The Musical Times*, this book examines the reception history of new English music in the period surveyed and assesses its cultural, social, and political importance. Music critics projected and promoted English composers to create a national music of which England could be proud. J. A. Fuller Maitland, critic on *The Times*, described music journalists as watchmen on the walls of music, and Meirion Hughes extends this metaphor to explore their crucial role in building and

safeguarding what came to be known as the English Musical Renaissance Part One of the book looks at the critics in the context of the publications for which they worked while Part Two focuses on the relationship between the watchmen critics and three composers Arthur Sullivan Hubert Parry and Edward Elgar Hughes argues that the English Musical Renaissance was ultimately a success thanks largely to the work of the critics In so doing he provides a major re evaluation of the impact of journalism on British music history Light Music in Britain since 1870: A Survey Geoffrey Self,2017-07-05 In many ways the history of British light music knits together the social and economic history of the country with that of its general musical heritage Numerous serious composers from Elgar to Britten composed light music and the genre adapted itself to incorporate the changing fashions heralded by the rise and fall of music hall the drawing room ballad ragtime jazz and the revue From the 1950s the recording and broadcasting industries provided a new home for light music as an accompaniment to radio programmes and films Geoffrey Self deftly handles a wealth of information to illustrate the immense role that light music has played in British culture over the last 130 years His insightful assessments of the best and the most shameful examples of the genre help to pinpoint its enduring qualities qualities which enable it to maintain a presence in the face of today s domination by commercial popular music **Music, Theology and Worship** ,2014-01-10 This book offers a representative collection of insightful essays about devotional music from nineteenth century scholars and practitioners Addressing the social and theological import of church music this text also explores the divine quality of the human voice the spiritual efficacy of congregational singing and a host of topics pertinent to church life Those interested in the relationship of music and religion will find value in the descriptions opinions and analyses *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 *The International Cyclopedia of Music*

and Musicians Oscar Thompson,1975 The Harvard Concise Dictionary of Music and Musicians Don Michael Randel,2002-10-30 This compact guide to the history and performance of music offers definitions of musical terms characterizations of forms of musical composition entries that identify operas oratorios symphonic poems and other works illustrated descriptions of instruments and capsule summaries of the lives and careers of composers performers and theorists

An Imperishable Heritage: British Choral Music from Parry to Dyson Stephen Town,2016-04-15 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 **A Social**

History of Amateur Music-Making and Scottish National Identity: Scotland's Printed Music, 1880-1951 Karen E. McAulay,2024-10-30 Late Victorian Scotland had a flourishing music publishing trade evidenced by the survival of a plethora of vocal scores and dance tune books and whether informing us what people actually sang and played at home danced to or enjoyed in choirs or reminding us of the impact of emigration from Britain for both emigrants and their families left behind examining this neglected repertoire provides an insight into Scottish musical culture and is a valuable addition to the broader social history of Scotland The decline of the music trade by the mid twentieth century is attributable to various factors some external but others due to the conservative and perhaps somewhat parochial nature of the publishers output What survives bears witness to the importance of domestic and amateur music making in ordinary lives between 1880 and 1950 Much of the music is now little more than a historical artefact Nonetheless Karen E McAulay shows that the nature of the music the song and fiddle tune books contents the paratext around the collections its packaging marketing and dissemination all document the social history of an era whose everyday music has often been dismissed as not significant or indeed properly old enough to merit consideration The book will be valuable for academics as well as folk musicians and those interested in the social and musical history of Scotland and the British Isles *Cathedral Organists Past and Present* John Ebenezer

West,1921 Musical times and singing-class circular ,1884 **Folk Music and Song in the WPA Ex-Slave Narratives** John Minton,2025-02-17 Between 1937 and 1940 fieldworkers in the Works Progress Administration's Federal Writers Project interviewed around 3 500 formerly enslaved people in North America resulting in roughly 20 000 pages of still unedited and inadequately indexed typescript These accounts the WPA ex slave narratives are the most substantial collection by far of folklore and oral history gathered directly from enslaved people in America It is arguably the single greatest body of

African American folklore extant and a significant portion is devoted to folk music and song This book considers this treasure trove in all its relevant social cultural and historical contexts Nineteenth century Black folk music developed against the backdrop of North American slavery the American Civil War Emancipation the Federal occupation of the South and a successful white supremacist paramilitary and political insurgency that led to Federal withdrawal officially sanctioned racial terror and Southern apartheid The WPA ex slave narratives describe that history in remarkable detail Despite their inestimable value most of the ex slave narratives remained unpublished until the late 1970s being almost unknown except to folklorists Even after publication the collection s sheer size was a barrier Quoting extensively from the narratives and exhaustively annotated and indexed this volume provides readers with detailed explanations and full references for every musical item or tradition featured in the ex slave narratives John Minton covers instrumental music and social dancing spirituals and hymns singing games and lullabies ring plays and reels worksongs minstrel songs ballads war songs slavery laments and much much more Written for both specialists and general readers with 134 illustrations the book also offers a general overview of the ex slave narratives their contents creation and relation to the field of African American folklore as a whole

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Orchestrating the Nation

Douglas W. Shadle,2016 During the nineteenth century nearly one hundred symphonies were written by over fifty composers living in the United States With few exceptions this repertoire is virtually forgotten today In *Orchestrating the Nation* The Nineteenth Century American Symphonic Enterprise author Douglas W Shadle explores the stunning stylistic diversity of this substantial repertoire and uncovers why it failed to enter the musical mainstream Throughout the century Americans longed for a distinct national musical identity As the most prestigious of all instrumental genres the symphony proved to be a potent vehicle in this project as composers found inspiration for their works in a dazzling array of subjects including Niagara Falls Hiawatha and Western pioneers With a wealth of musical sources at his disposal including never before examined manuscripts Shadle reveals how each component of the symphonic enterprise from its composition to its performance to its immediate and continued reception by listeners and critics contributed to competing visions of American identity Employing an innovative transnational historical framework Shadle s narrative covers three continents and shows how the music of major European figures such as Beethoven Schumann Wagner Liszt Brahms and Dvor k exerted significant influence over dialogues about the future of American musical culture Shadle demonstrates that the perceived authority of these figures allowed snobby conductors capricious critics and even orchestral musicians themselves to thwart the efforts of American symphonists despite widespread public support of their music Consequently these works never entered the performing canons of American orchestras An engagingly written account of a largely unknown repertoire *Orchestrating the Nation* shows how artistic and ideological debates from the nineteenth century continue to shape the culture of American orchestral music today

Bulletin of the Public Library

Providence Public Library (R.I.),1895

Charles Hall?A Musical Life

Robert Beale, 2017-07-05 Charles Hall as one of the leading musicians of the nineteenth century and intimate with almost all of the great composers and performers of his time as well as a friend of the Royal Family and known as much as a pianist and chamber musician as a conductor in London throughout the country and abroad in addition to Manchester Robert Beale presents a new perspective on Hall life and achievement constructed mainly from primary sources which serves to dispel many of the inaccuracies and omissions that have stemmed to a great extent from Hall own autobiographical account of 1896 His edited memoirs omit much of the competition and controversy struggles and disappointments of his career in Manchester and indeed hardly convey the scope of his activities elsewhere Hall as a key figure in the shift from contemporary to classical repertory in orchestral concerts and piano performance Not only did he found the Manchester orchestra in 1862³ he also gave the first known cycle of Beethoven's piano sonatas His early annual recital series in London marked a new era in the musical history of his time The formation of the modern symphony orchestra took place during the period of Hall professional life and he was a pioneer in the process in both artistic and business terms Having adopted the role of orchestral conductor when it was itself relatively novel he became one of the acknowledged masters of the craft over four and half decades as well as continuing to appear as solo pianist and chamber musician and in addition he was enormously influential as musical pedagogue and educationist

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