

The English  
Musical  
Renaissance

FRANK HOWES

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# English Musical Renaissance

**Stephen C. Meyer, Kirsten Yri**



## **English Musical Renaissance:**

**English Musical Renaissance, 1840-1940** Meirion Hughes, R. A. Stradling, 2001-12-07 This controversial study isolates and identifies the intellectual social and political assumptions which surrounded English music in the early 20th century The authors deconstruct the established meanings of music in this period arguing that music was not just for the elite but it had come to represent a stronghold of national values reflecting the reassuring Englishness of middle class life as well *The English Musical Renaissance and the Press, 1850-1914* Meirion Hughes, 2002 The second half of the nineteenth century witnessed a significant revival of interest in English music Meirion Hughes argues that this English Musical Renaissance could not have happened without the pivotal support of British music journalists who championed the idea of a national music *The English Musical Renaissance* Frank Howes, 1966 **The English Musical Renaissance** Peter J. Pirie, 1980

England Resounding Keith Alldritt, 2019-08-26 The spectacular revival of serious music in England is a chief feature of the history of British culture from the turn of the twentieth century and after For some two centuries the art form had stagnated in England which was referred to notoriously by a German commentator as the land without music But then came a great renaissance In the three linked essays that make up this book Keith Alldritt the most recent biographer of Vaughan Williams examines the several phases and genres of this revival A number of composers including Gustav Holst Arnold Bax and William Walton contributed to the renewal But this book presents the renaissance as centrally a continuity of enterprise sometimes of riposte running from Elgar to Vaughan Williams and then to Benjamin Britten Their concern was with music at its most serious though not unceasingly humourless All three explored music's frontier with philosophy They also probed the psychological impact of the unprecedentedly violent and destructive century in which they practised their art Going beyond musicological comment *England Resounding* essays insights into the historical geopolitical and personal events that elicited the major works of these three great composers **The Music Makers** Michael Trend, 1985 **A Study of the**

**Composers and Music of the English Musical Renaissance and Their Influence Upon the Compositional Style of Ralph Vaughan Williams** Christopher L. Brush, 2012 **British Music and Modernism, 1895-1960** Matthew Riley, 2017-07-05 Imaginative analytical and critical work on British music of the early twentieth century has been hindered by perceptions of the repertory as insular in its references and backward in its style and syntax escaping the modernity that surrounded its composers Recent research has begun to break down these perceptions and has found intriguing links between British music and modernism This book brings together contributions from scholars working in analysis hermeneutics reception history critical theory and the history of ideas Three overall themes emerge from its chapters accounts of British reactions to Continental modernism and the forms they took links between music and the visual arts and analysis and interpretation of compositions in the light of recent theoretical work on form tonality and pitch organization

**The English Musical Renaissance, Twentieth Century British Composers and Their Works** Peter John Pirie, 1979

**The Harvard Dictionary of Music** Don Michael Randel, 2003-11-28 This classic reference work the best one volume music dictionary available has been brought completely up to date in this new edition Combining authoritative scholarship and lucid lively prose the Fourth Edition of The Harvard Dictionary of Music is the essential guide for musicians students and everyone who appreciates music The Harvard Dictionary of Music has long been admired for its wide range as well as its reliability This treasure trove includes entries on all the styles and forms in Western music comprehensive articles on the music of Africa Asia Latin America and the Near East descriptions of instruments enriched by historical background and articles that reflect today's beat including popular music jazz and rock Throughout this Fourth Edition existing articles have been fine tuned and new entries added so that the dictionary fully reflects current music scholarship and recent developments in musical culture Encyclopedia length articles by notable experts alternate with short entries for quick reference including definitions and identifications of works and instruments More than 220 drawings and 250 musical examples enhance the text This is an invaluable book that no music lover can afford to be without

**A New English Music** Tim Rayborn, 2016-04-20 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

**The Land Without Music** Andrew Blake, 1997 Examines the trajectories linearities and paradoxes which have constituted contemporary British music Provides an account of how British music came to be what it is in the 1990s

**Henry Purcell's Dido and Aeneas** Ellen T. Harris, 2018 Purcell's Dido and Aeneas stands as the greatest operatic achievement of seventeenth century England and yet despite its global renown it remains cloaked in mystery The date and place of its first performance cannot be fixed with precision and the absolute accuracy of the surviving scores which date from almost 100 years after the work was written cannot be assumed In this thirtieth anniversary new edition of her book Ellen Harris closely examines the many theories that have been proposed for the opera's origin and chronology considering the opera both as political allegory and as a positive exemplar for young women Her study explores the work's historical position in the Restoration theater revealing its roots in seventeenth century English theatrical and musical traditions and carefully evaluates the surviving sources for the various readings they offer of line designations in the text who sings what the vocal ranges of the soloists the use of dance and chorus and overall layout It goes on to provide substantive analysis of Purcell's musical declamation and use of ground bass In tracing the performance history of Dido and Aeneas Harris presents an in depth examination of the adaptations made by the Academy of Ancient

Music at the end of the eighteenth century based on the surviving manuscripts She then follows the growing interest in the creation of an authentic version in the nineteenth and early twentieth centuries through published editions and performance reviews and considers the opera as an important factor in the so called English Musical Renaissance To a significant degree the continuing fascination with Purcell's Dido and Aeneas rests on its apparent mutability and Harris shows this has been inherent in the opera effectively from its origin 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

Carl Nielsen Studies Michael Fjeldsøe, Niels Krabbe, Daniel Grimley, 2012 This is the fifth volume of Carl Nielsen Studies which is an annual publication issuing from the Royal Library of Denmark also home to the Carl Nielsen edition These volumes provide a forum for the spectrum of historical analytical and aesthetic approaches to the study of Nielsen's music from an international line up of contributors In addition each volume features reviews and reports on current Nielsen projects and an updated Nielsen bibliography Carl Nielsen Studies is distributed outside Scandinavia by Ashgate distribution within Scandinavia is handled by The Royal Library Copenhagen PB 2149 DK 1016 K Denmark **Folk Music of Britain - and Beyond** Frank Howes, 2015-12-22 Originally published in 1969 Until the latter half of the nineteenth century it was thought that England alone among the European countries and unlike Scotland and Ireland where collections of ballads and songs had already been published as early as the eighteenth century had no important native tradition of music The founding of the English Folk Song Society in 1898 however and the pioneering work of such collectors as Lucy Broadwood the Reverend S Baring Gould and later Cecil Sharp uncovered a still flourishing folk culture Since then interest in this subject has grown steadily and the bibliography of publications of actual folk songs and ballads is now huge Frank Howes sets out a general and scholarly introduction first examining in detail the history and origins of folk music and going on to show the nature and vast amount of the material enforcing his arguments with a wealth of examples from around the world His discussion of the differences of national idiom leads on to a comparison of British folk music with that of other European countries and America in which he pays due attention to the Celtic and Norse traditions Separate sections on balladry carols

street cries broadsides sea shanties nursery rhymes and instruments illustrate both the variety of folk music and the extent to which it permeates our national heritage

**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

**Charles Villiers Stanford** Paul Rodmell, 2017-07-05 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 Oxford Handbook of Music and Medievalism* Stephen C. Meyer, Kirsten Yri, 2020-03-02 The Oxford Handbook

of Music and Medievalism provides a snapshot of the diverse ways in which medievalism the retrospective immersion in the images sounds narratives and ideologies of the European Middle Ages powerfully transforms many of the varied musical traditions of the last two centuries Thirty three chapters from an international group of scholars explore topics ranging from the representation of the Middle Ages in nineteenth century opera to medievalism in contemporary video game music thereby connecting disparate musical forms across typical musicological boundaries of chronology and geography While some chapters focus on key medievalist works such as Orff s Carmina Burana or Peter Jackson s Lord of the Rings films others explore medievalism in the oeuvre of a single composer e g Richard Wagner or Arvo P rt or musical group e g Led Zeppelin The topics of the individual chapters include both well known works such as John Boorman s film Excalibur and also less familiar examples such as Eduard Lalo s Le Roi d Ys The authors of the chapters approach their material from a wide array of disciplinary perspectives including historical musicology popular music studies music theory and film studies examining the intersections of medievalism with nationalism romanticism ideology nature feminism or spiritualism Taken together the contents of the Handbook develop new critical insights that venture outside traditional methodological constraints and provide a capstone and point of departure for future scholarship on music and medievalism

**Musical News** ,1896

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