



The Concerts

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The Concerts:

Concert Life in London from Mozart to Haydn Simon McVeigh, 2006-11-02 During the second half of the eighteenth century the pace of London's concert life quickened dramatically reflecting both the prosperity and the commercial vitality of the capital The most significant development was the establishment of the public concert within the social and cultural life of fashionable society The subscription concerts that premiered symphonies by J C Bach and Haydn were conspicuous symbols of luxury even though they were promoted on broadly commercial lines Drawing on hitherto untapped archival sources and a comprehensive study of daily newspapers this book analyses audiences at venues as diverse as the Hanover Square Rooms Vauxhall Gardens and City taverns The musical taste of the London public is investigated in the light of contemporary theories of aesthetics and there is detailed discussion of the financial and practical aspects of concert management and performance in a period that encouraged enterprise and innovation

The Concert-goer, 1902 *The Origins and Ascendancy of the Concert Mass* Stephanie Roche, 2020-12-30 The mass is an extraordinary musical form Whereas other Western art music genres from medieval times have fallen out of favour the mass has not merely survived but flourished A variety of historical forces within religious secular and musical arenas saw the mass expand well beyond its origins as a cycle of medieval chants become concertised and ultimately bifurcate Even as Western societies moved away from their Christian origins to become the religiously plural and politically secular societies of today and the Church itself moved in favour of congregational singing composers continued to compose masses By the early twentieth century two forms of mass existed the liturgical mass composed for church services and the concert mass composed for secular venues Spanning two millennia *The Origins and Ascendancy of the Concert Mass* outlines the origins and meanings of the liturgical texts defines the concert mass explains how and why the split occurred and provides examples that demonstrate composers gradual appropriation of the genre as a vehicle for personal expression on serious issues By the end of the twentieth century the concert mass had become a repository for an eclectic range of theological and political ideas

[The Routledge Handbook of Women's Work in Music](#) Rhiannon Mathias, 2021-12-30 *The Routledge Handbook of Women's Work in Music* presents a unique collection of core research by academics and music practitioners from around the world engaging with an extraordinarily wide range of topics on women's contributions to Western and Eastern art music popular music world music music education ethnomusicology as well as in the music industries The handbook falls into six parts Part I serves as an introduction to the rich variety of subject matter the reader can expect to encounter in the handbook as a whole Part II focuses on what might be termed the more traditional strand of feminist musicology research which highlights the work of historical and or neglected composers Part III explores topics concerned with feminist aesthetics and music creation and Part IV focuses on questions addressing the performance and reception of music and musicians The narrative of the handbook shifts in Part V to focus on opportunities and leadership in the music professions from a Western perspective The final section of the handbook Part VI

provides new frames of context for women's positions as workers, educators, patrons, activists, and promoters of music. This is a key reference work for advanced undergraduates, postgraduates, and researchers in music and gender.

The Concert-goer's Library of Descriptive Notes Rosa Newmarch, 1930 **Grove's Dictionary of Music and Musicians** George Grove, John Alexander Fuller-Maitland, 1907 **Atlantic Monthly**, 1884 *The Contemporary Review*, 1882 **Annual Report** New York (N.Y.). Department of Parks, 1914 **The Golden West**, 1920 *The Monthly Musical Record*, 1901 *Musical Standard*, 1924 **The Strad**, 1893 *Musical Times and Singing Class Circular*, 1903 **Annual Report** Minneapolis (Minn.). Board of Park Commissioners, 1910 *Annual Report of the Various City Officers ...* Minneapolis (Minn.). City Officers, 1914 **Amter's new practical guide through Leipzig and all its places of interest ...** Serig'sche buchhandlung (L. Hagemann & F. Zahn), 1908 *Truth*, 1903 **Grove's Dictionary of Music and Musicians** J. A. Fuller Maitland, 1906

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