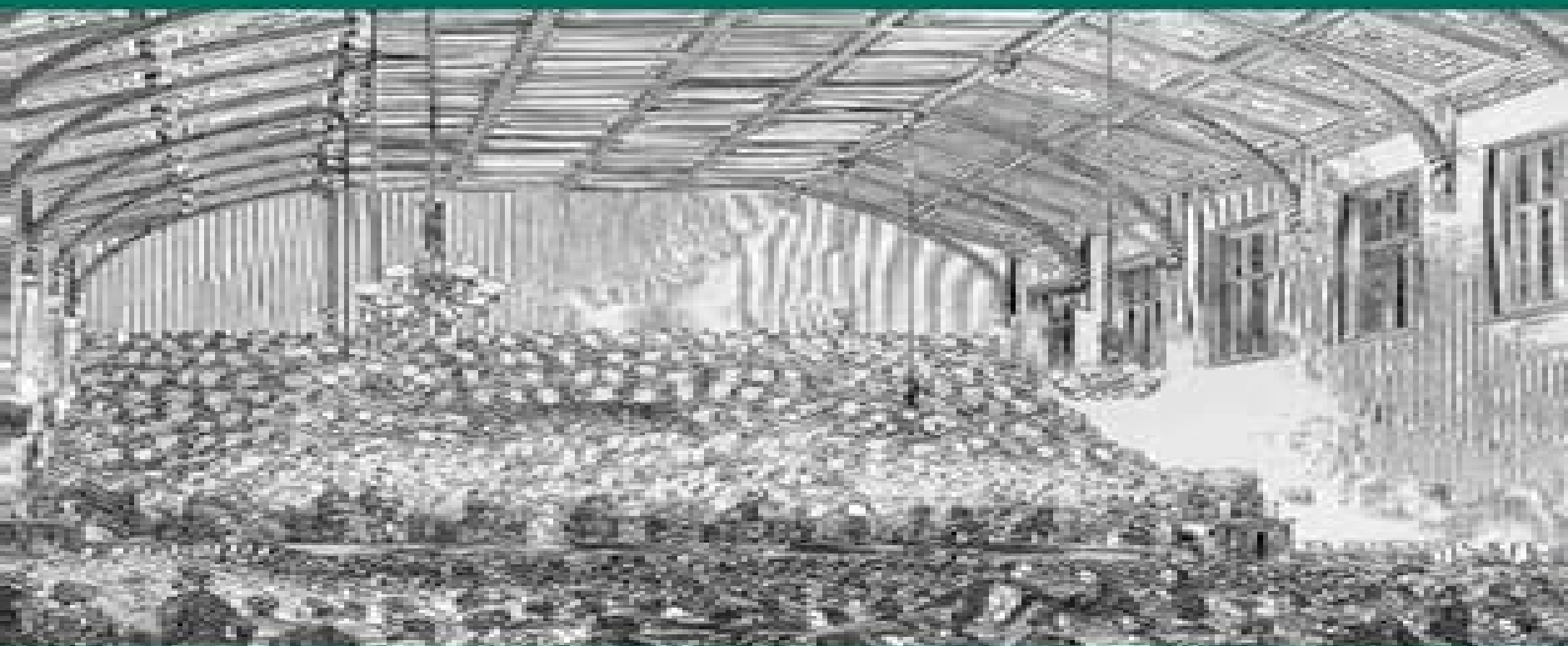


CHARLES EDWARD MCGUIRE



# Music and Victorian Philanthropy

The Tonic Sol-fa Movement

CAMBRIDGE

# Music And Victorian Philanthropy The Tonic Sol Fa Movement

**Rosemary Golding**



## **Music And Victorian Philanthropy The Tonic Sol Fa Movement:**

**Music and Victorian Philanthropy** Charles Edward McGuire, 2009-07-16 Providing a fresh approach to the social history of the Victorian era this book examines the history and development of the tonic sol fa sight singing system and its impact on British society Instead of focusing on the popular classical music canon McGuire combines musicology social history and theology to investigate the perceived power of music within the Victorian era Through case studies on temperance missionaries and women s suffrage the book traces how John Curwen and his son transformed Sarah Glover s sight singing notation from a strictly local phenomenon into an internationally used system They built an infrastructure that promoted its use within Great Britain and beyond to British colonies and other lands experiencing British influence such as India South Africa and especially Madagascar McGuire demonstrates how tonic sol fa was believed to be of importance beyond music education that music could improve the morals of individual singers and listeners thus transforming society

**Music and Victorian Liberalism** Sarah Collins, 2019-06-06 Examines the interaction between music and liberal discourses in Victorian Britain revealing the close interdependence of political and aesthetic practices *Bernarr Rainbow on Music* Bernarr Rainbow, 2010 Rainbow s memoir is followed by his life of the tonic sol fa propagandist John Curwen whom Rainbow honoured by founding the Curwen Institute in 1972

**Evolution and Victorian Musical Culture** Bennett Zon, 2017-10-12 Explores the musical background to Darwinism and the development of the relationship between science and the arts in Victorian Britain

**Scripture and Song in Nineteenth-Century Britain** James Grande, Brian H. Murray, 2023-11-16 This volume brings together new approaches to music history to reveal the interdependence of music and religion in nineteenth century culture As composers and performers drew inspiration from the Bible and new historical sciences called into question the historicity of Scripture controversies raged over the performance publication and censorship of old and new musical forms From oratorio to opera from parlour song to pantomime and from hymn to broadside nineteenth century Britons continually encountered elements of the biblical past in song Both elite and popular music came to play a significant role in the formation regulation and contestation of religious and cultural identity and were used to address questions of class nation and race leading to the beginnings of ethnomusicology This richly interdisciplinary volume brings together musicologists historians literary and art historians and theologians to reveal points of intersection between music religion and cultural history

**Music and Moral Management in the Nineteenth-Century English Lunatic Asylum** Rosemary Golding, 2021-09-01 This book traces the role played by music within asylums the participation of staff and patients in musical activity and the links drawn between music health and wellbeing In the first part of the book the author draws on a wide range of sources to investigate the debates around moral management entertainment and music for patients as well as the wider context of music and mental health In the second part a series of case studies bring to life the characters and contexts involved in asylum music selected from a range of public and private institutions From asylum bands to chapel

choirs smoking concerts to orchestras the rich variety of musical activity presents new perspectives on music in everyday life Aspects such as employment practices musicians networks and the purchase and maintenance of musical instruments illuminate the business of music as part of moral management As a source of entertainment and occupation a means of solace and self control and as a device for social gatherings and contact with the outside world the place of music in the asylum offers valuable insight into its uses and meanings in nineteenth century England

**The Oxford Handbook of Community Singing** Esther M. Morgan-Ellis, Kay Norton, 2024 The Oxford Handbook of Community Singing shows in abundant detail that singing with others is thriving Using an array of interdisciplinary methods chapter authors prioritize participation rather than performance and provide finely grained accounts of group singing in community music therapy religious and music education settings Themes associated with protest incarceration nation hymnody group bonding identity and inclusivity infuse the 47 chapters Written almost wholly during the 2020 21 COVID 19 pandemic the Handbook features a section dedicated to collective singing facilitated by audiovisual or communications media mediated singing some of it quarantine mandated The last of eight substantial sections is a repository of new theories about how group singing practices work Throughout the authors problematize the limitations inherited from the western European choral music tradition and report on workable new remedies to counter those constraints

Figures of the Imagination Roger Hansford, 2017-03-16 This new study of the intersection of romance novels with vocal music records a society on the cusp of modernisation with a printing industry emerging to serve people s growing appetites for entertainment amidst their changing views of religion and the occult No mere diversion fiction was integral to musical culture and together both art forms reveal key intellectual currents that circulated in the early nineteenth century British home and were shared by many consumers Roger Hansford explores relationships between music produced in the early 1800s for domestic consumption and the fictional genre of romance offering a new view of romanticism in British print culture He surveys romance novels by Ann Radcliffe Matthew Lewis Sir Walter Scott James Hogg Edward Bulwer and Charles Kingsley in the period 1790 1850 interrogating the ways that music served to create mood and atmosphere enlivened social scenes and contributed to plot developments He explores the connections between musical scenes in romance fiction and the domestic song literature treating both types of source and their intersection as examples of material culture Hansford s intersectional reading revolves around a series of imaginative figures including the minstrel fairies mermaids ghosts and witches and Christians engaged both in virtue and vice the identities of which remained consistent as influence passed between the art forms While romance authors quoted song lyrics and included musical descriptions and characters their novels recorded and modelled the performance of songs by the middle and upper classes influencing the work of composers and the actions of performers who read romance fiction

**The Player Piano and the Edwardian Novel** Cecilia Bjorken-Nyberg, 2016-03-03 In her study of music making in the Edwardian novel Cecilia Bjorken-Nyberg argues that the invention and development of the player piano had a significant effect on the

perception performance and appreciation of music during the period In contrast to existing devices for producing music mechanically such as the phonograph and gramophone the player piano granted its operator freedom of individual expression by permitting the performer to modify the tempo Because the traditional piano was the undisputed altar of domestic and highly gendered music making Björk Nyberg suggests the potential for intervention by the mechanical piano's operator had a subversive effect on traditional notions about the status of the musical work itself and about the people who were variously defined by their relationship to it She examines works by Dorothy Richardson E M Forster Henry Handel Richardson Max Beerbohm and Compton Mackenzie among others contending that Edwardian fiction with music as a subject undermined the prevalent antithesis expressed in contemporary music literature between a nineteenth century conception of music as a means of transcendence and the increasing mechanisation of music as represented by the player piano Her timely survey of the player piano in the context of Edwardian commercial and technical discourse draws on a rich array of archival materials to shed new light on the historically conditioned activity of music making in early twentieth century fiction

The Musical Salvationist Gordon Cox, 2011 The Musical Salvationist frames the Salvation Army's contribution to British musical life through the life story of composer arranger and musical editor Richard Slater 1854-1939 popularly known as the Father of Salvation Army Music drawing on his detailed hand written diaries The Musical Salvationist frames the musical history of the Salvation Army through the life story of Richard Slater popularly known as the Father of Salvation Army Music This book focuses upon the significant contribution of the Salvation Army to British musical life from the late Victorian era until the outbreak of the Second World War in 1939 It demonstrates links between the Army's music making and working class popular culture education and religion Richard Slater 1854-1939 worked in the Army's Musical Department from 1883 until his retirement in 1913 His detailed hand written diaries reveal new information about his background before he became a Salvationist at the age of 28 He then worked as the principal Salvationist composer arranger and musical editor of the period and had contact with William Booth the Army's Founder who rejoiced in robbing the devil of his choicestunes George Bernard Shaw who wrote a penetrating critique of a band festival in 1905 and Eric Ball who was to become one of the Army's finest composers The book illuminates rarely explored aspects of a vibrant British musical tradition and its adaptation to international contexts GORDON COX is a former Senior Lecturer in Music Education University of Reading Foreword by Dr Ray Steadman Allen

*Historical Dictionary of English Music* Charles Edward McGuire, Steven E. Plank, 2011-04-08 This reference 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 Some of the truly great English composers figuring in this volume include Johann Christian Bach Felix Mendelssohn and Georg Frideric Handel along with singers like Jenny Lind and Farinelli and many others The Historical Dictionary of English Music covers its subject matter through a

chronological table of important events an introductory essay on the history of English music an extensive bibliography and over 600 cross referenced dictionary entries on people venues repertory genre and sources This book is an excellent access point for students researchers and anyone wanting to know more about English music during this important period *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 **The Provincial Music Festival in England, 1784-1914**

Pippa Drummond,2016-02-24 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

*British Literature and Classical Music* David Deutsch,2015-09-24 British Literature and Classical Music explores literary

representations of classical music in early 20th century British writing Covering authors ranging from T S Eliot and Virginia Woolf to Aldous Huxley H G Wells and D H Lawrence the book examines literature produced during a period of widely proliferating philosophical educational and performance oriented musical activities in both public and private settings David Deutsch demonstrates how this proliferation caused classical music to become an increasingly vital element of British culture and a vehicle for exploring contentious issues such as social mobility sexual freedoms and international political rivalries Through the use of archives of concert programs cult novels and letters written during the First and Second World Wars the book examines how authors both celebrated and satirized the musicality of the lower middle and working classes same sex desiring individuals and cosmopolitan promoters of a shared European culture to depict these groups as valuable members of and less frequently as threats to British life

**Intersectional Encounters in the Nineteenth-Century Archive** Rachel Bryant Davies, Erin Johnson-Williams, 2022-08-11 Rachel Bryant Davies and Erin Johnson Williams lead a cast of renowned scholars to initiate an interdisciplinary conversation about the mechanisms of power that have shaped the nineteenth century archive to ask What is a nineteenth century archive broadly defined This landmark collection of essays will broach critical and topical questions about how the complex discourses of power involved in constructions of the nineteenth century archive have impacted and continue to impact constructions of knowledge across disciplinary boundaries and beyond academic confines The essays written from a range of disciplinary perspectives grapple with urgent problems of how to deal with potentially sensitive nineteenth century archival items both within academic scholarship and in present day public facing institutions which often reflect erotic colonial and imperial racist sexist violent or elitist ideologies Each contribution grapples with these questions from a range of perspectives Musicology Classics English History Visual Culture and Museums and Archives The result is far reaching historical excavation of archival experiences

**The Sea in the British Musical Imagination** Eric Saylor, Christopher M. Scheer, 2015 10 Political Visions National Identities and the Sea Itself Stanford and Vaughan Williams in 1910 11 Bax s Sea Symphony 12 Close your eyes and listen to it Special Sound and the Sea in BBC Radio Drama 1957 59 Afterword Channelling the Swaying Sound of the Sea Index

**The Cambridge Companion to Vaughan Williams** Alain Frogley, Aidan J. Thomson, 2013-11-14 A comprehensive reassessment of this towering figure of twentieth century music examining works cultural context and reception in Britain and beyond

Class, Control, and Classical Music Anna Bull, 2019 Through an ethnographic study of young people playing and singing in classical music ensembles in the south of England this text analyses why classical music in England is predominantly practiced by white middle class people It describes four articulations or associations between the middle classes and classical music

*Sounding Feminine* David Kennerley, 2020-05-01 Sounding Feminine traces the development of attitudes towards the female voice that have decisively shaped modern British society and culture examining how the responses of late 18th and early 19th century audiences to the sounds of women s singing exposed the intricate links between gender nationality class

and religion in a pivotal era of change      **Music and Theology in Nineteenth-Century Britain** Martin Clarke, 2016-04-22

The interrelationship of music and theology is a burgeoning area of scholarship in which conceptual issues have been explored by musicologists and theologians including Jeremy Begbie, Quentin Faulkner and Jon Michael Spencer. Their important work has opened up opportunities for focussed critical studies of the ways in which music and theology can be seen to interact in specific repertoires, genres and institutions, as well as the work of particular composers, religious leaders and scholars. This collection of essays explores such areas in relation to the religious, musical and social history of nineteenth-century Britain. The book does not simply present a history of sacred music of the period but examines the role of music in the diverse religious life of a century that encompassed the Oxford Movement, Catholic Emancipation, religious revivals involving many different denominations, the production of several landmark hymnals and greater legal recognition for religions other than Christianity. The book therefore provides a valuable guide to the music of this complex historical period.



This book delves into Music And Victorian Philanthropy The Tonic Sol Fa Movement. Music And Victorian Philanthropy The Tonic Sol Fa Movement is a crucial topic that needs to be grasped by everyone, from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Music And Victorian Philanthropy The Tonic Sol Fa Movement, encompassing both the fundamentals and more intricate discussions.

1. The book is structured into several chapters, namely:
    - Chapter 1: Introduction to Music And Victorian Philanthropy The Tonic Sol Fa Movement
    - Chapter 2: Essential Elements of Music And Victorian Philanthropy The Tonic Sol Fa Movement
    - Chapter 3: Music And Victorian Philanthropy The Tonic Sol Fa Movement in Everyday Life
    - Chapter 4: Music And Victorian Philanthropy The Tonic Sol Fa Movement in Specific Contexts
    - Chapter 5: Conclusion
  2. In chapter 1, the author will provide an overview of Music And Victorian Philanthropy The Tonic Sol Fa Movement. This chapter will explore what Music And Victorian Philanthropy The Tonic Sol Fa Movement is, why Music And Victorian Philanthropy The Tonic Sol Fa Movement is vital, and how to effectively learn about Music And Victorian Philanthropy The Tonic Sol Fa Movement.
  3. In chapter 2, the author will delve into the foundational concepts of Music And Victorian Philanthropy The Tonic Sol Fa Movement. This chapter will elucidate the essential principles that must be understood to grasp Music And Victorian Philanthropy The Tonic Sol Fa Movement in its entirety.
  4. In chapter 3, the author will examine the practical applications of Music And Victorian Philanthropy The Tonic Sol Fa Movement in daily life. This chapter will showcase real-world examples of how Music And Victorian Philanthropy The Tonic Sol Fa Movement can be effectively utilized in everyday scenarios.
  5. In chapter 4, this book will scrutinize the relevance of Music And Victorian Philanthropy The Tonic Sol Fa Movement in specific contexts. This chapter will explore how Music And Victorian Philanthropy The Tonic Sol Fa Movement is applied in specialized fields, such as education, business, and technology.
  6. In chapter 5, the author will draw a conclusion about Music And Victorian Philanthropy The Tonic Sol Fa Movement. The final chapter will summarize the key points that have been discussed throughout the book.
- The book is crafted in an easy-to-understand language and is complemented by engaging illustrations. It is highly recommended for anyone seeking to gain a comprehensive understanding of Music And Victorian Philanthropy The Tonic Sol Fa Movement.

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