

A F C Kollmann S Quarterly Musical Register 1812

Music by Subscription Simon D.I. Fleming, Martin Perkins. 2021-12-30 This book breaks new ground in the social and cultural history of eighteenth-century music in Britain through the study of a hitherto neglected resource, the lists of subscribers that were attached to a wide variety of publications, including musical works. These lists shed considerable light on the nature of those who subscribed to music, including their social status, place of employment, residence, and musical interests. Through broad analysis of subscription data, the contributors reveal insights into social and economic changes during the period, and the types of music favoured by groups like music clubs, the aristocracy, the clergy, and by men and women. With chapters on female composers and listeners, music and the slave economy, musical patronage, the print trade, and nationality, this book provides innovative perspectives that enhance our understanding of music's social spheres, the emergence of music publishing, and the potential of digital musicology research.

Sound and Sense in British Romanticism James Grande, Carmel Raz. 2023-09-07 This unparalleled exploration reveals how understandings of sound shifted and multiplied in late eighteenth- and early nineteenth-century Britain. Drawing on literary studies, musicology and history, and interrogating how writers of this period thought with and through sound, this book opens up a new chapter in the history of the senses.

Musical Times and Singing-class Circular .1883

»... to rescue the science of music from the mysterious darkness in which it was wrapped. « - August Friedrich Christoph Kollmann und seine Schriften Timo Evers. 2018-07-02 August Friedrich Christoph Kollmann (1756–1829) und seine Schriften waren bei den Zeitgenossen umstritten: Kein geringerer als Charles Burney apostrophierte Kollmanns Kompositionslehre als eine Arbeit von außergewöhnlicher Qualität, wogegen sie Matthew Peter King als verwirrendes ›Spinnennetz-System‹ bezeichnete. Der sich über rund 30 Jahre bis zu Kollmanns Tod erstreckende Streit hatte mehrere Ursachen. Die wohl entscheidende ist sicher die Wahl des Begriffs einer ›Wissenschaft der Musik‹: Auf Basis einer empirischen Methode sowie eines von Kirnberger geprägten erweiterten Harmoniesystems sollten Kollmanns Schriften der Musik und ihrem sich zum Expertenvermittler aufgewerteten Autor nichts weniger als den höchsten Rang innerhalb einer im Entstehen begriffenen Wissenschaft von der Musik sichern. Diesem Spannungsfeld nähert sich die Studie auf Basis bisher unbekannter bzw. hier erstmals edierter Quellen: In vier aufeinander bezogenen Teilen werden zunächst zeitgenössische bzw. aktuelle Konzepte zur Musik als Wissenschaft sowie zu Kulturtransfer und musikalischer Wissensvermittlung diskutiert. Untersuchungen zu Kollmanns Biographie, Theorie und Expertise runden die Studie ab

Bach's Well-tempered Clavier in Musical Thought and Practice, 1750-1850 Matthew Charles Dirst. 1996

Muzio Clementi and British Musical Culture Luca Lévi Sala, Rohan H. Stewart-MacDonald. 2018-06-14 Recent scholarship has vanquished the traditional perception of nineteenth-century Britain as a musical wasteland. In addition to attempting more balanced assessments of the achievements of British composers of this period, scholars have begun to explore the web of reciprocal relationships between the societal, economic and cultural dynamics arising from the industrial revolution, the Napoleonic wars, and the ever-changing contours of British music publishing, music consumption, concert life, instrument design, performance practice, pedagogy and composition. Muzio Clementi (1752–1832) provides an ideal case-study for continued exploration of this web of relationships. Based in London for much of his life, whilst still maintaining contact with continental developments, Clementi achieved notable success in a diversity of activities that centred mainly on the piano. The present book explores Clementi's

multivalent contribution to piano performance, pedagogy, composition and manufacture in relation to British musical life and its international dimensions. An overriding purpose is to interrogate when, how and to what extent a distinctive British musical culture emerged in the early nineteenth century. Much recent work on Clementi has centred on the Italian National Edition of his complete works (MiBACT); several chapters report on this project, whilst continuing to pursue the book's broader themes.

Gentleman's Magazine and Historical Review .1813

The British Library Journal British Library.1988

The English Bach Awakening Michael Kassler.2017-07-05 The English Bach Awakening concerns the introduction into England of J.S. Bach's music and information about him. Hitherto this subject has been called 'the English Bach revival', but that is a misnomer. 'Revival' implies prior life, yet no reference to Bach or to his music is known to have been made in England during his lifetime (1685-1750). The book begins with a comprehensive chronology of the English Bach Awakening. Eight chapters follow, written by Dr Philip Olleson, Dr Yo Tomita and the editor, Michael Kassler, which treat particular parts of the Awakening and show how they developed. A focus of the book is the history of the manuscripts and the printed editions of Bach's '48' - The Well-tempered Clavier - in England at this time, and its culmination in the 'analysed' edition that Samuel Wesley and Charles Frederick Horn published in 1810-1813 and later revised. Wesley's multifaceted role in the Bach Awakening is detailed, as are the several efforts that were made to translate Forkel's biography of Bach into English. A chapter is devoted to A.F.C. Kollmann's endeavour to prove the regularity of Bach's Chromatic Fantasy, and the book concludes with a discussion of portraits of Bach in England before 1830.

Ancient and Modern Howard Irving.2018-12-13 First published 1999, Howard Irving details Croch's lecturing career and examines the influences of figures such as Charles Burney and Sir Joshua Reynolds on his approach to the ancient-modern debate. Irving also makes available for the first time in a modern edition Crotch's 1818 lecture series. These texts help to fill a gap in our knowledge of the development of musical classics, as they span a period of years that were crucial to the history of canon formation.

The Letters of Samuel Wesley Samuel Wesley.2001 Samuel Wesley (1766-1837) was the son of the hymn-writer Charles Wesley and the nephew of John Wesley, the founder of Methodism. He was one of the leading composers in late eighteenth- and early nineteenth-century England, and the finest organist of his day. He was also a misfit and a rebel, renowned for his outspoken views, his frequently wild behavior, and his irregular personal life. His music has become increasingly well known in recent years, and these letters to his friends and fellow musicians, over 400 of which are gathered together here for the first time, present both a witty, perceptive, and unparalleled portrait of Wesley the man, and an insiders view of life in the music profession in London in the early nineteenth-century.

Music & the British Military in the Long Nineteenth Century Trevor Herbert,Helen Barlow.2013-08-15 The first book to explore the contribution made by the military to British music history, *Music & the British Military in the Long Nineteenth Century* shows that military bands reached far beyond the official ceremonial duties they are often primarily associated with and had a significant impact on wider spheres of musical and cultural life.

Engaging Bach Matthew Dirst.2012-03-29 More than any other part of Bach's output, his keyboard works conveyed the essence of his inimitable art to generations of admirers. The varied responses to this repertory - in scholarly and popular writing, public lectures, musical composition and transcription, performances and editions - ensured its place in the canon and broadened its creator's appeal. The early reception of Bach's keyboard music also continues to affect how we understand and value it, though we rarely recognize that historical continuity. Here, Matthew Dirst investigates how Bach's music intersects with cultural, social and music history, focusing on a repertory which is often overshadowed in scholarly

and popular literature on Bach reception. Organized around the most productive ideas generated by Bach's keyboard works from his own day to the middle of the nineteenth century, this study shows how Bach's remarkable and long-lasting legacy took shape amid critical changes in European musical thought and practice.

The Diary of Queen Charlotte, 1789 and 1794 Michael Kassler.2021-03-24 Queen Charlotte kept a diary in which she recorded her daily activities as well as those of George III and other members of the royal family. Only her volumes for 1789 and 1794 survive, in the Royal Archives at Windsor Castle. Her 1789 diary shows how the king's illness and recovery impacted upon their lives. Both diary volumes provide hitherto unpublished information about court life and the royal family. Volume 4 of the *Memoirs of the Court of George III*.

The Music Trade in Georgian England Michael Kassler.2017-07-05 In contrast to today's music industry, whose principal products are recorded songs sold to customers round the world, the music trade in Georgian England was based upon London firms that published and sold printed music and manufactured and sold instruments on which this music could be played. The destruction of business records and other primary sources has hampered investigation of this trade, but recent research into legal proceedings, apprenticeship registers, surviving correspondence and other archived documentation has enabled aspects of its workings to be reconstructed. The first part of the book deals with Longman & Broderip, arguably the foremost English music seller in the late eighteenth century, and the firm's two successors - Broderip & Wilkinson and Muzio Clementi's variously styled partnerships - who carried on after Longman & Broderip's assets were divided in 1798. The next part shows how a rival music seller, John Bland, and his successors, used textual and thematic catalogues to advertise their publications. This is followed by a comprehensive review of the development of musical copyright in this period, a report of efforts by a leading inventor, Charles 3rd Earl Stanhope, to transform the ways in which music was printed and recorded, and a study of Georg Jacob Vollweiler's endeavour to introduce music lithography into England. The book should appeal not only to music historians but also to readers interested in English business history, publishing history and legal history between 1714 and 1830.

A.F.C. Kollmann's Quarterly Musical Register (1812) Michael Kassler,Taylor & Francis Group.2018-01-29 Augustus Frederic Christopher Kollmann (1756-1829) was born in Germany and lived from 1782 at St James's Palace, London, where he was organist and schoolmaster of His Majesty's German Chapel. He was one of the most profound music theorists of his time, and a pioneer in introducing Bach's music to England. His most extensive effort to inform the public about developments in the whole field of music - from acoustics to concert performance, from musical patents to books about music - was *The Quarterly Musical Register*, the first number of which is dated 1 January 1812. It can be regarded as England's first musicological journal. Written almost entirely by Kollmann, this journal included the first substantial English-language biography of Bach, identified anonymous music reviewers in English literary periodicals, gave a retrospect of the state of music in Great Britain and Germany, discussed efforts to improve organs and pianos, critically reviewed two editions of John Wall Callcott's *Musical Grammar*, and provided an account of Kollmann's own theory and much more. *The Quarterly Musical Register* folded after its second number. Only eight copies of the first number and six of the second appear to be extant, and just two libraries have the covering wrappers with which each number was issued. This book reproduces in facsimile both numbers and their wrappers, and presents new information about Kollmann's life and works.

Before the Baton Peter Holman.2020 How was large-scale music directed or conducted in Britain before baton conducting took hold in the 1830s?

The Piano in Nineteenth-Century British Culture Susan Wollenberg.2017-09-29 Since the publication of *The London Pianoforte School* (ed. Nicholas Temperley) twenty years ago, research has proliferated in the area of music for the piano during the late eighteenth and nineteenth centuries and into developments in the musical life of London, for a time the centre of piano manufacturing, publishing and performance. But none

has focused on the piano exclusively within Britain. The eleven chapters in this volume explore major issues surrounding the instrument, its performers and music within an expanded geographical context created by the spread of the instrument and the growth of concert touring. Topics covered include: the piano trade and how piano manufacturing affected a major provincial town; the reception of Bach's Well-Tempered Clavier and Clementi's Gradus ad Parnassum during the nineteenth century; the shift from composer-pianists to pianist-interpreters in the first half of the century that triggered crucial changes in piano performance and concert structure; the growth of musical life in the peripheries outside major musical centres; the pianist as advocate for contemporary composers as well as for historical repertory; the status of British pianists both in relation to foreigners on tour in Britain and as welcomed star performers in outposts of the Empire; marketing forces that had an impact on piano sales, concerts and piano careers; leading virtuosos, writers and critics; the important role played by women pianists and the development of the recording industry, bringing the volume into the early twentieth century.

The Memoirs of Charlotte Papendiek (1765-1840): Court, Musical and Artistic Life in the Time of King George III Michael

Kassler.2021-03-24 Mrs Papendiek's Memoirs record events at court from 1761 - when the future Queen Charlotte came to England to marry King George - until 1792. The Papendieks knew many musicians, including John Christian Bach (son of Johann Sebastian), William Herschel (who became an astronomer) and Haydn. The memoirs also record meetings with artists of the day, such as Thomas Lawrence and Thomas Gainsborough. They are a unique resource, recording significant information about living conditions, dress, education and Anglo-German relations. Volume 1 spans 1765-1840.

The Wesley Bach Letters Samuel Wesley, Benjamin Jacob.1988

Bach-Jahrbuch 2016 Peter Wollny.2017-01-31 Das seit 1904 kontinuierlich erscheinende Bach-Jahrbuch ist weltweit das angesehenste Publikationsorgan der internationalen Bach-Forschung. Jahr für Jahr bietet es Beiträge namhafter Wissenschaftler über neu Entdecktes und neu Gewertetes zu Leben und Werk von Johann Sebastian Bach und anderen Mitgliedern seiner Familie.

John Gunn George Kennaway.2021 Examines the life and work of Scottish cellist and antiquarian John Gunn (1766-1824) through newly discovered sources. The Scottish cellist and antiquarian John Gunn (1766-1824) is unique among British writers on music in the late eighteenth and early nineteenth century. Learned and practical, at home in classical and modern languages, knowledgeable in a wide range of musical topics and with even wider-ranging interests, and committed to the ideal of progress through rational thought, he typified the Enlightenment. His published output was large and diverse: a cello treatise in two quite different editions; two books on the flute and one on the piano; a treatise on figured bass; a history of the harp in the Highlands; and a translation of a French work of music theory. The list of his unrealised publications is even longer, including a proof of the oriental origins of the Scots. He married Anne Young, a well-known Edinburgh piano teacher, and his letters cast new light on the circumstances and date of her death. Taking account of Gunn's diverse experiences as a musician-scholar in Cambridge, London and Edinburgh, studying his sundry occupations, and exploring his social connections through a recently unearthed cache of his letters, this study moves away from 'treatise archaeology' and offers a broader view than is usually possible with such figures. The book will be of interest to those studying historical performance practice, music education in Enlightenment Britain, and the dissemination of Enlightenment thought. Taking account of Gunn's diverse experiences as a musician-scholar in Cambridge, London and Edinburgh, studying his sundry occupations, and exploring his social connections through a recently unearthed cache of his letters, this study moves away from 'treatise archaeology' and offers a broader view than is usually possible with such figures. The book will be of interest to those studying historical performance practice, music education in Enlightenment Britain, and the dissemination of Enlightenment thought. Taking account of Gunn's diverse experiences as a musician-scholar in Cambridge,

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The Gentleman's Magazine, and Historical Chronicle, for the Year1829

Samuel Wesley (1766?837): A Source Book Michael Kassler.2017-07-05 Hailed as a child prodigy and later acclaimed as England's finest extempore organist, Samuel Wesley - son of Charles Wesley and nephew of John Wesley, the founders of Methodism - is best known today for his musical compositions and for his promotion of the music of J. S. Bach. At the heart of this source book is a calendar of Samuel Wesley's correspondence. The editors date and summarise the content of over 1100 surviving letters and other documents, most of which have not previously been published. The book accordingly reveals considerable new information about Wesley and his complex personal affairs, including his incarceration for debt and his confinement in a lunatic asylum for a year. Many details are provided about London musical life in the era from Boyce to Mendelssohn that prior scholars have not taken into account. The book also presents a chronology of Wesley's life, a descriptive list of his nearly 550 musical and literary works, a discography, an iconography and a bibliography. It therefore is the most comprehensive available reference source for Wesley's life, times and music.

The Pianoforte, its origin, progress, and construction ... to which is added a selection of interesting specimens of music ... Edward F. Rimbault.1860

The New Grove Dictionary of Music and Musicians: Jennens to Kuerti Stanley Sadie,John Tyrrell.2001

Samuel Wesley (1766-1837): A Source Book Michael Kassler.2017-07-05 Hailed as a child prodigy and later acclaimed as England's finest extempore organist, Samuel Wesley - son of Charles Wesley and nephew of John Wesley, the founders of Methodism - is best known today for his musical compositions and for his promotion of the music of J. S. Bach. At the heart of this source book is a calendar of Samuel Wesley's correspondence. The editors date and summarise the content of over 1100 surviving letters and other documents, most of which have not previously been published. The book accordingly reveals considerable new information about Wesley and his complex personal affairs, including his incarceration for debt and his confinement in a lunatic asylum for a year. Many details are provided about London musical life in the era from Boyce to Mendelssohn that prior scholars have not taken into account. The book also presents a chronology of Wesley's life, a descriptive list of his nearly 550 musical and literary works, a discography, an iconography and a bibliography. It therefore is the most comprehensive available reference source for Wesley's life, times and music.

The Quarterly Musical Register Augustus Frederic Christopher Kollmann.1812

The Gentleman's Magazine .1829 The Gentleman's magazine section is a digest of selections from the weekly press; the (Trader's) monthly intelligencer section consists of news (foreign and domestic), vital statistics, a register of the month's new publications, and a calendar of forthcoming trade fairs.

Hinrichsen's Musical Year Book Max Hinrichsen.1952

Gentleman's Magazine, Or Monthly Intelligencer Sylvanus Urban (pseud. van Edward Cave.).1829

The Musical Times .1907

Music Book .1952

The British National Bibliography Arthur James Wells.2009

William Boyce Ian Bartlett,Robert J. Bruce.2011-01-18 William Boyce: A Tercentenary Sourcebook and Compendium is published in celebration of the three-hundredth anniversary of the birth in 1711 of England's leading eighteenth-century composer. It is the first book to be devoted to a musician who more than any of his contemporaries carried the flag in the broadest sense for English music during a period that was inevitably dominated by the towering figure of Handel, who was then resident in London. By the late 19th century, however, Boyce had become generally known only as a composer of anthems and the national song, 'Hearts of Oak,' and as the editor of a monumental historical anthology of English anthems, Cathedral Music, which was still in use at that time. The emergent 'Baroque revival' led to a gradual broadening of awareness of Boyce from the 1890s onwards. Yet it was only following the initiatives inspired by the bicentenary of his death in 1979 that a significantly wider public appreciation of the quality and range of his achievements came about. Previously neglected works were revived, new recordings made, scholarly articles written, and new editions of his music began to be published. This book brings together diplomatic transcriptions of all the most significant contemporary documents relevant to Boyce's personal and family life, his career as a composer, editor, theorist, teacher, conductor, Master of the King's Music, and the reception history of his music. They are accompanied by critical commentaries whenever necessary. The range of sources drawn on includes memoirs, histories, diaries, letters, poems, concert programmes and related press reports, chapel royal, court and parish archives, prefaces to Boyce's own publications of his music and those edited by others, advertisements for performances of his works and related press reports, details of his subscriptions to musical and literary works, and materials that throw light on his character and professional relationships with the poets, playwrights, churchmen and other musicians with whom he collaborated within the vibrant, burgeoning, and sometimes colourful, English musical culture of his time. The book's 'Catalogue of Works' constitutes the first comprehensive listing of Boyce's musical output to have been published, and the select, historical 'Discography' is the first catalogue of recordings to have been devoted to the composer's works.

The Pianoforte, Its Origin, Process, and Construction Edward Francis Rimbault.1860

A Second Checklist of Books, Pamphlets and Periodicals Printed by William Bulmer Peter C. G. Isaac.1973

A.F.C. Kollmann's Quarterly Musical Register (1812) Michael Kassler.2008 A.F.C. Kollmann (1756-1829) was born in Germany and moved to London in 1782, where he was organist and schoolmaster of His Majesty's German Chapel. He was one of the most profound music theorists of his time, and a pioneer in introducing Bach's music to England. His most extensive effort to inform the public about developments in the whole field of music was The Quarterly Musical Register--the first number of which is dated 1 January 1812. The journal folded after its second number. Only eight copies of the first number and six of the second appear to be extant. This book reproduces in facsimile both numbers, and presents new information about Kollmann's life and works.

The Cambridge Companion to the Organ Nicholas Thistlethwaite,Geoffrey Webber.1998 This Companion is an essential guide to all aspects of the organ and its music. It examines in turn the instrument, the player and the repertoire. The early chapters tell of the instrument's history and construction, identify the scientific basis of its sounds and the development of its pitch and tuning, examine the history of the organ case, and consider the current trends and conflicts within the world of organ building. Central chapters investigate the practical art of learning and playing the organ, introduce the complex area of performance practice, and outline the relationship between organ playing and the liturgy of the church. The final section explores the vast repertoire of organ music, focusing on a selection of the most important traditions.

The Gentleman's Magazine: Or, Monthly Intelligencer Edward Cave.1813

Whispering the Techniques of Language: An Psychological Quest through **A F C Kollmann S Quarterly Musical Register 1812**

In a digitally-driven earth where displays reign supreme and immediate communication drowns out the subtleties of language, the profound techniques and emotional nuances hidden within phrases frequently get unheard. However, located within the pages of **A F C Kollmann S Quarterly Musical Register 1812** a fascinating fictional treasure pulsating with organic emotions, lies an exceptional quest waiting to be undertaken. Penned by a talented wordsmith, that marvelous opus encourages visitors on an introspective trip, lightly unraveling the veiled truths and profound affect resonating within ab muscles cloth of every word. Within the psychological depths of the touching evaluation, we will embark upon a honest exploration of the book is key subjects, dissect its fascinating publishing model, and fail to the strong resonance it evokes heavy within the recesses of readers hearts.

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A F C Kollmann S Quarterly Musical Register 1812 Introduction

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