

The Principles and Methods of Musical Criticism

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The Principles And Methods Of Musical Criticism

M.d. Calvocoressi



The Principles And Methods Of Musical Criticism:

The Principles and Methods of Musical Criticism Michel D. Calvocoressi, 2013-04-07 **The Principles And Methods Of Musical Criticism** M.d. Calvocoressi, 1979-05-21 **The Principles and Methods of Musical Criticism** Michel Dimitri Calvocoressi (musicologue.), 1923 *The Regulation and Reform of Music Criticism in Nineteenth-Century England* Paul Watt, 2017-11-22

Music criticism in England underwent profound change from the 1880s to the 1920s. It gave rise to New criticism that aimed to be rational, impartial, and intellectually authoritative. It was a break from the criticism of old the work of the opinionated journalist who wrote descriptive concert reviews with invective cliché, bias, and bombast. Critics such as Ernest Newman (1868-1959), John F. Runciman (1866-1916), and Michel D. Calvocoressi (1877-1944) fostered this new school and wrote extensively of their aspirations for musical criticism in their own times and for the future. This book charts the genesis of this new wave of musical criticism that sought to regulate and reform the profession of music critic. Alongside the establishment of principles, training manuals, and schools for critics, hundreds of journal articles and dozens of books were written that encouraged new criticism, which also had a bearing on scholarly writing in biography, aesthetics, and history. *The Regulation and Reform of Music Criticism in Nineteenth Century England* considers the influence and advocacy of individual critics and the role that institutions such as the Musical Association and the Musical Times played in this period of change. The book also explores the impact that French and German writers had on their English counterparts, demonstrating the internationalization of critical thought of the period.

The Occasional Writings of Philip Heseltine (Peter Warlock): Musical criticism (1) Peter Warlock, 1997 **A Guide to Musical Analysis** Nicholas Cook, 1994

This extremely practical introduction to musical analysis explores the factors that give unity and coherence to musical masterpieces. Having first identified and explained the most important analytical methods, Nicholas Cook examines given compositions from the last two hundred years to show how different analytical procedures suit different types of music.

The Music Profession in Britain, 1780-1920 Rosemary Golding, 2018-03-15

Professionalisation was a key feature of the changing nature of work and society in the nineteenth century, with formal accreditation, registration, and organisation becoming increasingly common. Trades and occupations sought protection and improved status via alignment with the professions, an attempt to impose order and standards amid rapid social change, urbanisation, and technological development. The structures and expectations governing the music profession were no exception and were central to changing perceptions of musicians and music itself during the long nineteenth century. The central themes of status and identity run throughout this book, charting ways in which the music profession engaged with its place in society. Contributors investigate the ways in which musicians viewed their own identities, public perceptions of the working musician, the statuses of different sectors of the profession, and attempts to manipulate both status and identity. Ten chapters examine a range of sectors of the music profession, from publishers and performers to teachers and military musicians, and overall themes include class, gender, and formal accreditation. The chapters demonstrate

the wide range of sectors within the music profession the different ways in which these took on status and identity and the unique position of professional musicians both to adopt and to challenge social norms New York Musical Review and Choral Advocate ,1859 *Quarterly Musical Review* Henry Hiles,1886 *New-York Musical Review and Gazette* ,1859
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