



The First Violin

Mara Parker



The First Violin:

The First Violin Jessie Fothergill, 1877 *The First Violin* Jessie Fothergill, 1878 [The First Violin. A Novel. By Jessie Fothergill.](#) FIRST VIOLIN., 1879 **The First Violin** Jessie Fothergill, 2021-04-25 In *The First Violin* Jessie Fothergill intricately weaves a narrative that captures the tumultuous world of 19th century England focusing on the intersecting lives of musicians and society's elite. The story follows the passionate violinist Ethel who amidst the trials of a demanding career grapples with themes of ambition, love, and societal expectations. Fothergill's writing is marked by lyrical prose and deep character introspection, drawing readers into the emotional landscape of her characters while revealing the cultural tensions of the Victorian era, captivating them with a blend of realism and romance. Author Jessie Fothergill, an acclaimed figure of the New Woman movement, was deeply influenced by her own experiences in a male-dominated literary and musical world. Born in 1851 in Yorkshire, she was an ardent advocate for women's independence and self-expression, which resonates throughout her work. Her background in music and literature allowed her to vividly portray the struggles and triumphs of her heroine, providing a rich context that enhances the reader's engagement with the story. For readers seeking an exploration of the complexities of artistic life, *The First Violin* offers an engaging look at a woman's fight for autonomy and recognition in her artistic endeavors. Fothergill's nuanced portrayal of character dynamics makes this novel a compelling read for those interested in strong female protagonists and the societal pressures of a bygone era.

The First Violin Jessie Fothergill, 2020-07-30 Reproduction of the original *The First Violin* by Jessie Fothergill **The First Violin a Novel** Fothergill Jessie, 2016-06-23 Unlike some other reproductions of classic texts, 1. We have not used OCR (Optical Character Recognition) as this leads to bad quality books with introduced typos. 2. In books where there are images such as portraits, maps, sketches, etc., we have endeavoured to keep the quality of these images so they represent accurately the original artefact. Although occasionally there may be certain imperfections with these old texts, we feel they deserve to be made available for future generations to enjoy.

The First Violin Jessie Fothergill, 2023-07-18 Originally published in 1877, this charming novel tells the story of a talented young violinist who must navigate the challenges of love and society in Victorian England. Jessie Fothergill's vivid descriptions and richly drawn characters bring the world of classical music to life on the page, making this a must-read for fans of historical fiction and romance. This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America and possibly other nations. Within the United States, you may freely copy and distribute this work as no entity, individual or corporate, has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant.

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violin and viola **The Violin Times** ,1898 **The Early Works of Arnold Schoenberg, 1893-1908** Walter Frisch,2023-11-15 Here is the first full scale account of Schoenberg s early tonal works a rich repertory that music historians have tended to neglect or view as transitional to a mature atonal style Between 1893 and 1908 Schoenberg created many genuine masterworks in the genres of Lieder chamber music and symphonic music This book includes detailed critical analyses of such widely admired and performed compositions as Verkl rte Nacht Gurrelieder and the First Chamber Symphony as well as discussions of little known but important songs and instrumental works from the earlier years Drawing on original manuscript sources on Schoenberg s musical environment on a range of analytical methods and on Schoenberg s own theories Frisch traces the development of technique and aesthetic across this critical fifteen year period of the composer s career Here is the first full scale account of Schoenberg s early tonal works a rich repertory that music historians have tended to neglect or view as transitional to a mature atonal style Between 1893 and 1908 Schoenberg created many genuine masterworks in t **Mozart's Music of Friends** Edward Klorman,2016-04-21 In 1829 Goethe famously described the string quartet as a conversation among four intelligent people Inspired by this metaphor Edward Klorman s study draws on a wide variety of documentary and iconographic sources to explore Mozart s chamber works as the music of friends Illuminating the meanings and historical foundations of comparisons between chamber music and social interplay Klorman infuses the analysis of sonata form and phrase rhythm with a performer s sensibility He develops a new analytical method called multiple agency that interprets the various players within an ensemble as participants in stylized social intercourse characters capable of surprising seducing outwitting and even deceiving one another musically This book is accompanied by online resources that include original recordings performed by the author and other musicians as well as video analyses that invite the reader to experience the interplay in time as if from within the ensemble **Oxford History of Western Music** Richard Taruskin,2009-07-27 The universally acclaimed and award winning Oxford History of Western Music by one of the most prominent and provocative musicologists of our time Richard Taruskin Now in paperback the set has been reconstructed to be available for the first time as individual books each one taking on a critical time period in the history of western music *The ^AScore, the Orchestra, and the Conductor* Gustav Meier,2009-08-26 Known internationally for his work as a teacher of conducting Gustav Meier s influence in the field cannot be overstated In The Score the Orchestra and the Conductor Meier demystifies the conductor s craft with explanations and illustrations of what the conductor must know to attain podium success He provides useful information from the rudimentary to the sophisticated and offers specific and readily applicable advice for technical and musical matters essential to the conductor s first rehearsal with the orchestra This book details many topics that otherwise are unavailable to the aspiring and established conductor including the use of the common denominator the The ZIG ZAG method a multiple cross indexed glossary of orchestral instruments in four languages an illustrated description of string harmonics and a comprehensive listing of voice categories their overlaps dynamic ranges

and repertory The Score the Orchestra and the Conductor is an indispensable addition to the library of every conductor and conducting student

New Perspectives on Music and Gesture Elaine King, Anthony Gritten, 2016-04-29 Building on the insights of the first volume on Music and Gesture Gritten and King Ashgate 2006 the rationale for this sequel volume is twofold first to clarify the way in which the subject is continuing to take shape by highlighting both central and developing trends as well as popular and less frequent areas of investigation second to provide alternative and complementary insights into the particular areas of the subject articulated in the first volume The thirteen chapters are structured in a broad narrative trajectory moving from theory to practice embracing Western and non Western practices real and virtual gestures live and recorded performances physical and acoustic gestures visual and auditory perception among other themes of topical interest The main areas of enquiry include psychobiology perception and cognition philosophy and semiotics conducting ensemble work and solo piano playing The volume is intended to promote and stimulate further research in Musical Gesture Studies

Mendelssohn Perspectives Nicole Grimes, Angela Mace, 2016-04-22 If the invective of Nietzsche and Shaw is to be taken as an endorsement of the lasting quality of an artist then Felix Mendelssohn Bartholdy takes pride of place beside Tennyson and Brahms in the canon of great nineteenth century artists Mendelssohn Perspectives presents valuable new insights into Mendelssohn's music biography and reception Critically engaging a wide range of source materials the volume combines traditional musical analytical studies with those that draw on other humanistic disciplines to shed new light on the composer's life and on his contemporary and posthumous reputations Together these essays bring new historical and interpretive dimensions to Mendelssohn studies The volume offers essays on Mendelssohn's Jewishness his vast correspondence his music for the stage and his relationship with music of the past and future as well as the compositional process and handling of form in the music of both Mendelssohn and his sister the composer Fanny Hensel German literature and aesthetics gender and race philosophy and science and issues of historicism all come to bear on these new perspectives on Mendelssohn

Shostakovich in Dialogue Judith Kuhn, 2017-07-05 A thorough examination of Shostakovich's string quartets is long overdue Although they can justifiably lay claim to being the most significant and frequently performed twentieth century oeuvre for that ensemble there has been no systematic English language study of the entire cycle Judith Kuhn's book begins such a study undertaken with the belief that despite a growing awareness of the universality of Shostakovich's music much remains to be learned from the historical context and an examination of the music's language Much of the controversy about Shostakovich's music has been related to questions of meaning The conflicting interpretations put forth by scholars during the musicological Shostakovich wars have shown the impossibility of fixing a single meaning in the composer's music Commentators have often heard the quartets as political in nature although there have been contradictory views as to whether Shostakovich was a loyal communist or a dissident The works are also often described as vivid narratives perhaps a confessional autobiography or a chronicle of the composer's times The cycle has also been heard

to examine major philosophical issues posed by the composer's life and times including war death love the conflict of good and evil the nature of subjectivity the power of creativity and the place of the individual and particularly the artist in society Soviet commentaries on the quartets typically describe the works through the lens of Socialist Realist mythological master narratives Recent Western commentaries see Shostakovich's quartets as expressions of broader twentieth century subjectivity filled with ruptures and uncertainty What musical features enable these diverse interpretations Kuhn examines each quartet in turn looking first at its historical and biographical context and goes on to give special attention to the cultural questions being discussed at the time of its writing

All Music Guide to Classical Music Chris Woodstra, Gerald Brennan, Allen Schrott, 2005-09 Offering comprehensive coverage of classical music this guide surveys more than eleven thousand albums and presents biographies of five hundred composers and eight hundred performers as well as twenty three essays on forms eras and genres of classical music Original

The String Quartet, 1750-1797 Mara Parker, 2017-07-05 The second half of the eighteenth century witnessed a flourishing of the string quartet often represented as a smooth and logical progression from first violin dominated homophony to a more equal conversation between the four voices Yet this progression was neither as smooth nor as linear as previously thought as Mara Parker illustrates in her examination of the string quartet during this period Looking at a wide variety of string quartets by composers such as Pleyel Distler and Filtz in addition to Haydn and Mozart the book proposes a new way of describing the relationships between the four instruments in different works Broadly speaking these relationships follow one of four patterns the lecture the polite conversation the debate and the conversation In focusing on these musical discourses it becomes apparent that each work is the product of its composer's stylistic choices location intended performers and intended audience Instead of evolving in a strict and universal sequence the string quartet in the latter half of the eighteenth century was a complex genre with composers mixing and matching musical discourses as circumstances and their own creative impulses required

The NPR Classical Music Companion Miles Hoffman, 2005 Explains terms used in classical music from aria Baroque and cantata to vibrato wind instruments and zarzuela

Music in the Seventeenth and Eighteenth Centuries Richard Taruskin, 2006-08-14 Music in the Seventeenth and Eighteenth Centuries the second volume Richard Taruskin's monumental history illuminates the explosion of musical creativity that occurred in the seventeenth and eighteenth centuries Examining a wealth of topics Taruskin looks at the elegant masques and consort music of Jacobean England the Italian concerto style of Corelli and Vivaldi and the progression from Baroque to Rococo to romantic style Perhaps most important he offers a fascinating account of the giants of this period Bach Handel Mozart Haydn and Beethoven Laced with brilliant observations memorable musical analysis and a panoramic sense of the interactions between history culture politics art literature religion and music this book will be essential reading for anyone who wishes to understand this rich and diverse period

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