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# Sir Arthur Sullivan And The Orchestra

**Jessica J Manson**

## Sir Arthur Sullivan And The Orchestra:

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*Sir Arthur Sullivan* Percy Marshall Young, 1972 [Sir Arthur Sullivan, His Life and Music](#) Benjamin William Findon, 2013-09 This historic book may have numerous typos and missing text. Purchasers can usually download a free scanned copy of the original book without typos from the publisher. Not indexed. Not illustrated. 1904 edition. Excerpt chapter vii the comic opera period. We have now to discuss that phase of art in which it is frankly admitted Sullivan reigned supreme and sat upon a throne of his own making. Before his coming a comic opera of native origin was a thing almost unknown and such works of the kind as found favour with the public were imported from France. Offenbach had set the town ringing with the strains of *The Grand Duchess* and *Lecocq* with *La Fille de Madame Angot* and the works of both composers were eagerly awaited by managers and public. In a modest way the German Reeds opened up an avenue for English operas and *Cox and Box* 95 ettas in the early sixties but they made no distinct appeal to the community at large. The entertainment at the Gallery of Illustration and subsequently at St George's Hall was of the harmless order which found favour with people who thought it a sin to visit a theatre. Musical diversion in the regular places of amusement was confined to burlesque. That these French operettas were profitable speculations was clear to any one with the least knowledge of theatrical affairs and business in general. When Sullivan scored such a marked success with his initial effort *Cox and Box* we may fairly assume that visions of more important triumphs haunted his mind. *The Contrabandista* and *Thespis* gave the young composer additional belief in his powers and with the production of *Trial by Jury* at the Royalty in 1875 he must have been convinced that he could beat the Frenchmen on their own ground. With the composition of *Cox and Box* he sprang after the manner of Minerva fully armed into the arena of comic opera. Almost every characteristic that is to be found in his later work is to be found in a modified way in

that deli **Sir Arthur Sullivan** Philip H. Dillard,1996-08-30 The definitive reference work to the composer who matched his scintillating melodious music to Gilbert s clever words Arthur Sullivan Sir Arthur Sullivan,1985 Arthur Sullivan Benedict Taylor,2017-08-09 Arthur Sullivan 1842 1900 was Victorian Britain s most celebrated and popular composer whose music to this day reaches a wider audience than that of any of his contemporaries Yet the comic operas on which Sullivan s reputation is chiefly based have been consistently belittled or ignored by the British musicological establishment while his serious works have until recently remained virtually unknown The time is thus long overdue for scholarly re engagement with Sullivan The present book offers a new appraisal of the music of this most notable nineteenth century British composer combining close analytical attention to his music with critical consideration of the wider aesthetic and social context to his work Focusing on key pieces in all the major genres in which Sullivan composed it includes accounts of his most important serious works the music to *The Tempest* the *Irish Symphony* *The Golden Legend* *Ivanhoe* alongside detailed examination of the celebrated comic operas created with W S Gilbert to present a balanced portrayal of Sullivan s musical achievement

Sir Arthur Sullivan, His Life and Music Benjamin William Findon,1904 Arthur Sullivan Henry Saxe Wyndham,Ernest Ford,1903 **Imperialism and Music** Jeffrey Richards,2001 This study considers relationship between British imperialism and music With its unique ability to stimulate the emotions and to create mental images music was used to dramatize illustrate and reinforce the components of the ideological cluster that constituted British imperialism in its heyday patriotism monarchism hero worship Protestantism racialism and chivalry It was also used to emphasise the inclusiveness of Britain by stressing the contributions of England Scotland Wales and Ireland to the imperial project Sir Arthur Sullivan Benjamin William Findon,1976 Arthur Sullivan Sir Arthur Sullivan,1986 Sir Arthur Sullivan B. W. Findon,2015-07-02 Excerpt from Sir Arthur Sullivan His Life and Music In this book I have tried to give as just a view of Sullivan s life and work as it is possible for one who loved him as a kinsman and appreciated his sterling qualities as a friend and composer Many of these pages reflect the spirit of numerous conversations and his opinions on matters which he would not openly discuss in his lifetime I have touched only on such controversial subjects as justice demands and have avoided as far as possible the personal note My chief aim has been to produce a handy little volume which shall be useful alike to the student and the musical amateur About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at [www.forgottenbooks.com](http://www.forgottenbooks.com) This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works Arthur Sullivan. With a chapter by E. Ford Henry Saxe Wyndham,1903 **Orchestra and the Choir** ,1879 **Musical News** ,1892 **Truth** ,1888 **Saturday Review** ,1894 **The Saturday Review of**

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