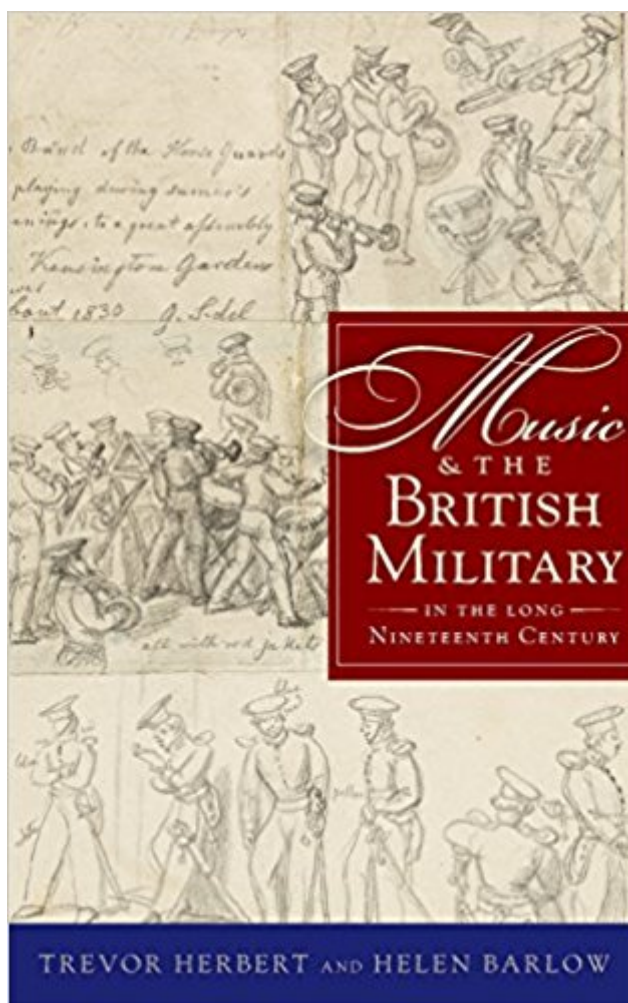


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# Music & The British Military In The Long Nineteenth Century



## Synopsis

Although military music was among the most widespread forms of music making during the nineteenth-century, it has been almost totally overlooked by music historians. *Music & the British Military in the Long Nineteenth Century* however, 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. Beginning with a discussion of the place of the military in civilian and social life, authors Trevor Herbert and Helen Barlow plot the story of military music from its sponsorship by military officers to its role as an expression of imperial force, which it took on by the end of the nineteenth century. Herbert and Barlow organize their study around three themes: the use of military status to extend musical patronage by the officer class; the influence of the military on the civilian music establishments; and an incremental movement towards central control of military music making by governments throughout the world. In so doing, they show that military music impacted everything from the configuration of the music profession in the major metropolitan centers, to the development of wind instruments throughout the century, to the emergence of organized amateur music making. A much needed addition to the scholarship on nineteenth century music, *Music & the British Military in the Long Nineteenth Century* is an essential reference for music, cultural and military historians, the social history of music and nineteenth century studies.

## Book Information

Hardcover: 368 pages

Publisher: Oxford University Press; 1 edition (August 2, 2013)

Language: English

ISBN-10: 0199898316

ISBN-13: 978-0199898312

Product Dimensions: 9.4 x 1.3 x 6.4 inches

Shipping Weight: 1.2 pounds (View shipping rates and policies)

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## Customer Reviews

"Herbert and Barlow's long nineteenth century lasts from the 1770s to 1914. The result is a

fascinating and wide-ranging book "on the phenomenon of [British] military music" (p. 9) at home and abroad." --Dominique Bourassa, Yale University "The meticulous and exhaustive research, enormous depth of experience, and exemplary clarity informing Herbert and Barlow's account turn the British aristocracy and even royalty from philistines into diachronic patrons of music... A magnificent achievement." --CHOMBEC News "Thickly described and meticulously researched, this book works hard to bring its readers up to speed, especially in the first few chapters, which are encyclopedic in the best sense." --Victorian Studies

Trevor Herbert was born in south Wales. He played trombone with many leading London orchestras and chamber and period instrument groups before joining the staff of the Open University, where he is now Professor of Music. He has published prolifically on the history, repertoire and performance cultures of brass instruments. He is also the author of numerous articles for the world's leading reference works. Helen Barlow was born in India and grew up in south Wales. She is a Research Fellow in Music at the Open University (UK), and her work focuses on literature and iconography as sources for music history. In addition to her published papers, she has written entries for several major reference works including the Oxford Dictionary of National Biography.

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