The Music Profession In Britain Since The Eighteenth Century: A Social History

Cyril Ehrlich
2. C. Ehrlich, The Music Profession in Britain since the Eighteenth Century: A Social History (Oxford, 1985), 54. 3. See C. Dahlhaus, Nineteenth-Century Music, trans. J. Bradford Robinson (Berkeley, 1989), 110-11. 4. See D. Harker, Fakesong: The Manufacture of British Folksong 1700 to the Present Day (Milton Keynes, 1985), 155-6. 5. R. Williams, Culture (London, 1981), 47. 6. See H. Raynor, Music and Society Since 1815 (London, 1976), 102. 7. H. Raynor, London §VI, 4: concert life organizations, in S. Sadie (ed.), The New Grove Dictionary of Music and Musicians (London, 1980), 195. 9. R. He begins his discussion with the eighteenth century where the evidence is fragmentary and unsystematic. There is enough to generalize that most musicians received their training within their families and were born outside of England. Even those who were successful were below the salt socially, and their success required both great drudgery and meticulous attention to financial detail. Professional music expanded tremendously from 1870 to 1930, and these decades receive the most detailed attention in the book. Demand increased through the expansion of commercial entertainment in theaters, music halls, and later cinemas, and the proliferation of pianos in middle class homes. The latter phenomenon was the subject of an earlier book by Professor Ehrlich.