

1. Record Nr.	UNINA9910777455003321
Titolo	The business of music / / edited by Michael Talbot [[electronic resource]]
Pubbl/distr/stampa	Liverpool : , : Liverpool University Press, , 2002
ISBN	1-78138-625-0 1-84631-271-X 1-4175-6806-2
Descrizione fisica	1 online resource (ix, 320 pages) : digital, PDF file(s)
Collana	Liverpool music symposium ; ; 2
Altri autori (Persone)	TalbotMichael
Disciplina	338.4778
Soggetti	Music trade - History Music trade - Great Britain
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 28 Aug 2017).
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Title Page; Contents; Notes on Contributors; Introduction; 1: A Venetian Operatic Contract of 1714; 2: What Choirs Also Sang: Aspects of Provincial Music Publishing in Late-nineteenth-century England; 3: The Modernisation of London Concert Life around 1900; 4: Debussy, Durand et Cie: A French Composer and His Publishers (1884-1917); 5: Nadia Boulanger (1887-1979): The Teacher in the Marketplace; 6: Copyright as a Component of the Music Industry; 7: Illegality and the Music Industry; 8: The Tarnished Image? Folk 'Industry' and Media 9: Collective Responsibilities: The Arts Council, Community Arts and the Music Industry in Ireland10: Paying One's Dues: The Music Business, the City and Urban Regeneration; 11: Learning to Crawl: The Rapid Rise of Music Industry Education; Index of Personal Names
Sommario/riassunto	Is business, for music, a regrettable necessity or a spur to creativity? Are there limits to the influence that economic factors can or should exert on the musical imagination and its product? In the eleven essays contained in this book the authors wrestle with these questions from the perspective of their chosen area of research. The range is wide: from 1700 to the present day; from the opera house to the community centre; from composers, performers and pedagogues to managers, publishers and lawyers; from piano miniatures to folk music and pop

CDs. If there is a consensus, it is that music serves its own interests best when it harnesses business rather than denying it.

---