

Performing The Music Of Henry Purcell

Kathryn Lowerre

Performing The Music Of Henry Purcell:

Performing the Music of Henry Purcell Michael Burden, 1996 As Nicholas Kenyon says quoting Ralph Vaughan Williams in the introduction to this volume We all pay lip service to Henry Purcell but what do we really know of him Many aspects of the composer's life remain obscure but with the approach of the tercentenary of Henry Purcell's death in 1995 much of his music would be performed again in some cases for the first time for many years It was clear that many issues of performance practice needed to be aired before 1995 further it was equally clear that such discussion should begin early and should be available in published form To this end a group of scholars and performers gathered at Exeter College Oxford in 1993 and the contents of this volume represents some of the fruits of their deliberation. The first part of the book considers purely musical issues and covers a wide range of topics Peter Holman looks at the importance of the Oxford set parts for Restoration Concerted Music in the overall picture of orchestral practice in the seventeenth century This is followed by two organological essays one on organs Dominic Gwynne and the other on violins John Dilworth The remainder of this first section has three studies of historical performance on Percell's Exotic trumpet notes Peter Downey on Queen Mary's Funeral Music Bruce Wood and ornamenting Purcell's keyboard music H Diack Johnson and two concerning singers and singing Purcell's stage singers Olive Baldwin and Thelma Wilson and on voice ranges voice types and pitch Timothy Morris The second part of the book devoted to the stage works opens with an examination of past performances of the dramatic operas in Michael Burden's essay Percell debauch d Contributors then examine the importance of allegory in performing stage works Andrew Walkling theatrical dance Richard Semmens costume and etiquette Ruth Eva Ronen stage music Roger Savage and aspects of performing Dioclesian Julia and Frans Muller and King Arthur Lionel Sawkins Performance Practice Roland Jackson, 2013-10-23 Performance practice is the study of how music was performed over the centuries both by its originators the composers and performers who introduced the works and later by revivalists This first of its kind Dictionary offers entries on composers musiciansperformers technical terms performance centers musical instruments and genres all aimed at elucidating issues in performance practice This A Z guide will help students scholars and listeners understand how musical works were originally performed and subsequently changed over the centuries Compiled by a leading scholar in the field this work will serve as both a point of entry for beginners as well as a roadmap for advanced scholarship in the field

Music and the Benefit Performance in Eighteenth-Century Britain Matthew Gardner, Alison DeSimone, 2019-10-31 Reveals how the musical benefit allowed musicians composers and audiences to engage in new professional financial and artistic contexts The Cambridge History of Musical Performance Colin Lawson, Robin Stowell, 2012-02-16 The intricacies and challenges of musical performance have recently attracted the attention of writers and scholars to a greater extent than ever before Research into the performer's experience has begun to explore such areas as practice techniques performance anxiety and memorisation as well as many other professional issues Historical performance practice has been the subject of

lively debate way beyond academic circles mirroring its high profile in the recording studio and the concert hall Reflecting the strong ongoing interest in the role of performers and performance this History brings together research from leading scholars and historians and importantly features contributions from accomplished performers whose practical experiences give the volume a unique vitality Moving the focus away from the composers and onto the musicians responsible for bringing the music to life this History presents a fresh integrated and innovative perspective on performance history and practice from the earliest times to today "Music and Musicians on the London Stage, 1695?705" Kathryn Lowerre, 2017-07-05 From 1695 to 1705 rival London theater companies based at Drury Lane and Lincoln's Inn Fields each mounted more than a hundred new productions while reviving stock plays by authors such as Shakespeare and Dryden All included music Kathryn Lowerre charts the interactions of the two companies from a musical perspective emphasizing each company s new productions and their respective musical assets including performers composers and musical materials Lowerre also provides rich analysis of the relationship of music to genres including comedy dramatick opera and musical tragedy and explores the migration of music from theater to theater performer to performer and from stage to street and back again As Lowerre persuasively demonstrates during this period all theater was musical theater Music and Musicians on the London Stage, 1695-1705 Kathryn Lowerre, 2017-07-05 From 1695 to 1705 rival London theater companies based at Drury Lane and Lincoln s Inn Fields each mounted more than a hundred new productions while reviving stock plays by authors such as Shakespeare and Dryden All included music Kathryn Lowerre charts the interactions of the two companies from a musical perspective emphasizing each company s new productions and their respective musical assets including performers composers and musical materials Lowerre also provides rich analysis of the relationship of music to genres including comedy dramatick opera and musical tragedy and explores the migration of music from theater to theater performer to performer and from stage to street and back again As Lowerre persuasively demonstrates during this period all theater was musical theater

The Cambridge Companion to Seventeenth-Century Opera , Music for Macbeth Amanda Eubanks

Winkler, 2004-01-01 xx 104 pp Performance parts available Essays on the Performance of Baroque Music Mary

Cyr, 2024-10-28 In this collection of essays Mary Cyr explores some of the written and unwritten performance conventions
that applied to French and English music of the 17th and early 18th centuries Using composers own notations marks added
by 18th century performers historical treatises and pictorial evidence she investigates both vocal and instrumental genres
including opera cantatas instrumental chamber music and solo music for the viol and violin Some of the performance
conventions remain controversial such as the use of gesture by the French opera chorus and others are still little known such
as the use of the double bass for rhythmic and harmonic support in early 18th century French opera As many of these essays
demonstrate French Baroque music allowed performers a wider latitude of nuance and expression than is often assumed
today The essays in this volume will be of particular interest to scholars and performers who are interested in adopting a

historically informed approach to performing music by Henry Purcell lisabeth Claude Jacquet de La Guerre Jean Philippe Rameau and their contemporaries Several studies also deal with attributions sources and the discovery of a cantata by Purcell Manuscripts Robert Shay, Robert Thompson, 2006-11-02 Few details are known about the life of Henry Purcell This book provides an in depth analysis of the most obvious documentary evidence of Purcell's career the music manuscripts of his own hand and those copied by his colleagues Robert Shay and Robert Thompson offer a richly illustrated study of Purcell's sources examining in detail the physical features of the manuscripts as well as their musical content Their survey sheds light on the chronology of composition and copying of Purcell's works and reassesses the place of extant autographs in his musical development Major sources are fully catalogued providing information about the context in which Purcell's music was collected and performed and his handwriting is more closely examined than ever before The book represents a significant reference tool for scholars applying a forensic approach that greatly enriches our knowledge of the composer and the music of his time Performing Restoration Shakespeare Amanda Eubanks Winkler, Claude Fretz, Richard Schoch, 2023-01-26 Performing Restoration Shakespeare embraces the performative and musical qualities of Restoration Shakespeare 1660 1714 drawing on the expertise of theatre historians musicologists literary critics and importantly theatre and music practitioners. The volume advances methodological debates in theatre studies and musicology by advocating an alternative to performance practices aimed at reviving original styles or conventions adopting a dialectical process that situates past performances within their historical and aesthetic contexts and then using that understanding to transform them into new performances for new audiences By deploying these methodologies the volume invites scholars from different disciplines to understand Restoration Shakespeare on its own terms discarding inhibiting preconceptions that Restoration Shakespeare debased Shakespeare s precursor texts It also equips scholars and practitioners in theatre and music with new and much needed methods for studying and reviving past performances of any kind not just Shakespearean King Arthur in Music Richard W. Barber, 2002 Between these two extremes the main body of the book deals ones largely with opera from Wagner's Tristan and Parsifal to Harrison Birtwistle's Sir Gawain and the Green Knight Some works have never been performed such as Hubert Parry's Guenever and Rutland Boughton's Arthurian cycle while others have only recently been staged or revived such as Isaac Albeniz's Merlin and Ernest Chausson's Le roi Artus both striking post Wagnerian works in very different styles Merlin for instance beginning with a passage based on Gregorian chant The range of music is wider than one might at first suspect BOOK JACKET Incidental Music, Part 3 John Eccles, 2023 John Eccles s active theatrical career spanned a period of about sixteen years though he continued to compose occasionally for the theater after his semi retirement in 1707 During his career he wrote incidental music for more than seventy plays writing songs that fit perfectly within their dramatic contexts and that offered carefully tailored vehicles for his singers talents while remaining highly accessible in tone This edition includes music composed by Eccles for plays beginning with the letters R W along with

secular songs and catches by Eccles that were not associated with plays These plays were fundamentally collaborative ventures and multiple composers often supplied the music thus this edition includes all the known songs and instrumental items for each play Plot summaries of the plays are given along with relevant dialogue cues and the songs are given in the order in which they appear in the drama when known The Advancement of Music in Enlightenment England Tim Eggington, 2014 This is a book guaranteed to make waves It skilfully weaves the story of one key musical figure into the story of one key institution which it then weaves into the general story of music in eighteenth century England Anyone reading it will come away with fresh knowledge and perceptions plus a great urge to hear Cooke's music Michael Talbot Emeritus Professor of Music at the University of Liverpool and Fellow of the British Academy Amidst the cosmopolitan fashion obsessed concert life of later eighteenth century London there existed a discrete musical counterculture centred round a club known as the Academy of Ancient Music Now largely forgotten this enlightened school of musical thinkers sought to further music by proffering an alternative vision based on a high minded intellectual curiosity Perceiving only ear tickling ostentation in the showy styles that delighted London audiences they aspired to raise the status of music as an art of profound expression informed by its past and founded on universal harmonic principles Central to this group of musical thinkers was the modest yet highly accomplished musician scholar Benjamin Cooke who both embodied and reflected this counterculture As organist of Westminster Abbey and conductor of the Academy of Ancient Music for much of the second half of the eighteenth century Cooke enjoyed prominence in his day as a composer organist teacher and theorist This book shows how through his creativity historicism and theorising Cooke was instrumental in proffering an Enlightenment inspired reassessment of musical composition and thinking at the Academy The picture portrayed counters the current tendency to dismiss eighteenth century English musicians as conservative and provincial Casting new and valuable light on English musical history and on Enlightenment culture more generally this book reveals how the agenda for musical advancement shared by Cooke and his Academy associates foreshadowed key developments that would mould European music of the nineteenth century and after It includes an extensive bibliography a detailed overview of the Cooke Collection at the Royal College of Music and a complete list of Cooke s works TIM EGGINGTON is College Librarian at Queens College Cambridge A History of Baroque Music George J. Buelow, 2004-11-23 A History of Baroque Music is a detailed treatment of the music of the Baroque era with particular focus on the seventeenth century The author's approach is a history of musical style with an emphasis on musical scores The book is divided initially by time period into early and later Baroque 1600 1700 and 1700 1750 respectively and secondarily by country and composer An introductory chapter discusses stylistic continuity with the late Renaissance and examines the etymology of the term Baroque The concluding chapter on the composer Telemann addresses the stylistic shift that led to the end of the Baroque and the transition into the Classical period Jacket The Business of Opera Anastasia Belina-Johnson, Derek B. Scott, 2016-03-23 The study of the business of opera has taken on new importance in the present

harsh economic climate for the arts This book presents research that sheds new light on a range of aspects concerning marketing audience development promotion arts administration and economic issues that beset professionals working in the opera world The editors aim has been to assemble a coherent collection of essays that engage with a single theme business but differ in topic and critical perspective The collection is distinguished by its concern with the business of opera here and now in a globalized market This includes newly commissioned operas sponsorship state funding and production and marketing of historic operas in the twenty first century The Harvard Dictionary of Music Don Michael Randel, 2003-11-28 This classic reference work the best one volume music dictionary available has been brought completely up to date in this new edition Combining authoritative scholarship and lucid lively prose the Fourth Edition of The Harvard Dictionary of Music is the essential guide for musicians students and everyone who appreciates music The Harvard Dictionary of Music has long been admired for its wide range as well as its reliability This treasure trove includes entries on all the styles and forms in Western music comprehensive articles on the music of Africa Asia Latin America and the Near East descriptions of instruments enriched by historical background and articles that reflect today s beat including popular music jazz and rock Throughout this Fourth Edition existing articles have been fine tuned and new entries added so that the dictionary fully reflects current music scholarship and recent developments in musical culture Encyclopedia length articles by notable experts alternate with short entries for quick reference including definitions and identifications of works and instruments More than 220 drawings and 250 musical examples enhance the text This is an invaluable book that no music lover can Performing Music History John C. Tibbetts, Michael Saffle, William A. Everett, 2018-09-29 Performing afford to be without Music History offers a unique perspective on music history and performance through a series of conversations with women and men intimately associated with music performance history and practice the musicians themselves Fifty five celebrated artists singers pianists violinists cellists flutists horn players oboists composers conductors and jazz greats provide interviews that encompass most of Western music history from the Middle Ages to contemporary classical music avant garde innovations and Broadway musicals The book covers music history through lenses that include authentic performance original instrumentation and social context Moreover the musicians interviewed all bring to bear upon their respective subjects three outstanding qualities 1 their high esteem in the music world as immediately recognizable names among musicians and public alike 2 their energy and devotion to scholarship and the recovery of endangered musical heritages and 3 their considerable skills media savvy and showmanship as communicators Introductory essays to each chapter provide brief synopses of historical eras and topics Combining careful scholarship and lively conversation Performing Music History explores historical contexts for a host of fascinating issues

Essays on the History of English Music in Honour of **John Caldwell** Emma Hornby, David Nicholas Maw, 2010 The major themes of the essays in this collection reflect the work of the distinguished scholar John Caldwell professor of music at Oxford University and a composer in his own right There is a

strong focus on early music with contributions considering the medieval carol sources for seventeenth and eighteenth century harpsichord music and the transmission of fifteenth century English music to the Continent but they range right up to the twentieth century with an examination of music in Oxford All are concerned in one way or another with themes which recur in Professor Caldwell's scholarship sources style performance and historiography Pub desc **Performance Practices in Classic Piano Music** Sandra P. Rosenblum,1988-11-22 Examines the principles of performing the music of Haydn Mozart Beethoven and their contemporaries as revealed in a variety of historical sources

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