

RECORDS OF ENGLISH
COURT MUSIC,
VOLUME IX, INDEX

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Records Of English Court Music Records Of English Court Music Vol Ix Index

John Patrick Cunningham



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Records of English Court Music Andrew Ashbee, 2017-09-19 Pioneering work on the musical material from the archives of the English court was undertaken by Nagel 1894 Lafontaine 1909 and Stokes in the Musical Antiquary 1903 1913 Records of English Court Music a series of seven volumes covering the period 1485 1714 is the first attempt to compile a systematic calendar of such references It aims to revise these earlier studies where necessary adding significant details which researchers omitted clarifying the context of documents and substituting current call marks for defunct references Volume V is primarily concerned with the post Restoration years already partially covered in volumes I and II The material from the Exchequer and Declared Accounts of the Treasurer of the Chamber has been revised to include references to trumpeters and drummers Other sections are devoted to material outside the Lord Chamberlain's papers the Signet Office Docquet Books Secret Service accounts and more from the Exchequer the Corporation of Musick controlled by the Court musicians and to the range of music material from accounts of the Receivers General Samples from the comprehensive records of the Lord Steward's department including those of the Cofferer of the Household are also provided Andrew Ashbee was the winner of the Oldman Prize in 1987 for Volume II in the series of Records of English Court Music awarded by the UK branch of the International Association of Music Libraries for the year's best book on music librarianship bibliography and reference

Early English Viols: Instruments, Makers and Music Michael Fleming, John Bryan, 2016-11-18 Winner of the Nicholas Bessaraboff Prize Musical repertory of great importance and quality was performed on viols in sixteenth and early seventeenth century England This is reported by Thomas Mace 1676 who says that Your Best Provision for playing such music is a chest of old English viols and he names five early English viol makers than which there are no Better in the World Enlightened scholars and performers both professional and amateur who aim to understand and play this music require reliable historical information and need suitable viols but so little is known about the instruments and their makers that we cannot specify appropriate instruments with much precision Our ignorance cannot be remedied exclusively by the scrutiny or use of surviving antique viols because they are extremely rare they are not accessible to performers and the information they embody is crucially compromised by degradation and alteration Drawing on a wide variety of evidence including the surviving instruments music composed for those instruments and the documentary evidence surrounding the trade of instrument making Fleming and Bryan draw significant conclusions about the changing nature and varieties of viol in early modern England

Music in Eighteenth-Century Britain David Wyn Jones, 2017-07-05 This collection of essays by some of the leading scholars in the field looks at various aspects of musical life in eighteenth century Britain The significant roles played by institutions such as the Freemasons and foreign embassy chapels in promoting music making and introducing foreign styles to English music are examined as well as the influence exerted by individuals both foreign and British The book covers the spectrum of British music both sacred and secular and both cosmopolitan and provincial In doing so it helps to

redress the picture of eighteenth century British music which has previously portrayed Handel and London as its primary constituents

The World of William Byrd John Harley, 2010 In *The World of William Byrd* John Harley builds on his previous work *William Byrd Gentleman of the Chapel Royal* Ashgate 1997 in order to place the composer more clearly in his social context He provides new information about Byrd's youthful musical training and reveals how in his adult life his music emerged from a series of overlapping family business and social networks These networks and Byrd's navigation within and between them are examined as are the lives of a number of the individuals comprising them

English Dramatick Opera, 1661-1706 Andrew R. Walkling, 2019-03-19 *English Dramatick Opera 1661 1706* is the first comprehensive examination of the distinctively English form known as dramatick opera which appeared on the London stage in the mid 1670s and lasted until its displacement by Italian through composed opera in the first decade of the eighteenth century Andrew Walkling argues that while the musical elements of this form are crucial to its definition and history the origins of the genre lie principally in a tradition of spectacular stagecraft that first manifested itself in England in the mid 1660s as part of a hitherto unidentified dramatic sub genre to which Walkling gives the name spectacle tragedy Armed with this new understanding the book explores a number of historical and interpretive issues including the physical and rhetorical configurations of performative spectacle the administrative maneuverings of the two patent theatre companies the construction and deployment of the technologically advanced Dorset Garden Theatre in 1670-71 the critical response to generic technical and ideological developments in Restoration drama and the shifting balance between machine spectacle and song and dance entertainment throughout the later decades of the seventeenth century including in the dramatick operas of Henry Purcell This study combines the materials and methodologies of music history theatre history literary studies and bibliography to fashion an entirely new approach to the history of spectacular and musical drama on the English Restoration stage This book serves as a companion to the Routledge publication *Masque and Opera in England 1656-1688* 2017

[The Consort Music of William Lawes, 1602-1645](#) John Patrick Cunningham, 2010 This book looks at the work of one of England's finest composers William Lawes It provides a contextual examination of music at the court of Charles I a detailed study of Lawes's autograph sources and an examination of his consort music

British Drama, 1533-1642: 1603-1608 Martin Wiggins, Catherine Teresa Richardson, 2012 Volume 3 covers the years 1590-1597 and sees the start of Shakespeare's career as a dramatist

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Masque and Opera in England, 1656-1688 Andrew Walkling, 2016-08-25 *Masque and Opera in England 1656-1688* presents a comprehensive study of the development of court masque and through composed opera in England from the mid 1650s to the Revolution of 1688-89 In seeking to address the problem of generic categorization within a highly fragmentary corpus for which a limited amount of documentation survives

Walkling argues that our understanding of the distinctions between masque and opera must be premised upon a thorough knowledge of theatrical context and performance circumstances Using extensive archival and literary evidence detailed textual readings rigorous tabular analysis and meticulous collation of bibliographical and musical sources this interdisciplinary study offers a host of new insights into a body of work that has long been of interest to musicologists theatre historians literary scholars and historians of Restoration court and political culture but which has hitherto been imperfectly understood A companion volume will explore the phenomenon of dramattick opera and its precursors on London s public stages between the early 1660s and the first decade of the eighteenth century British Drama, 1533-1642: 1609-1616 Martin Wiggins, Catherine Teresa Richardson, 2012 This is the sixth volume of a detailed play by play catalogue of drama written by English Welsh Irish and Scottish authors during the 110 years between the English Reformation to the English Revolution covering every known play extant and lost including some which have never before been identified It is based on a complete systematic survey of the whole of this body of work presented in chronological order Each entry contains comprehensive information about a single play its various titles authorship and date a summary of its plot list of its roles and details of the human and geographical world in which the fictional action takes place a list of its sources narrative and verbal and a summary of its formal characteristics details of its staging requirements and an account of its early stage and textual history British Drama 1533-1642: A Catalogue Martin Wiggins, Catherine Richardson, 2012-09-13 Volume 3 covers the years 1590 1597 and sees the start of Shakespeare s career as a dramatist The World of William Byrd Mr John Harley, 2013-02-28 In *The World of William Byrd* John Harley builds on his previous work *William Byrd Gentleman of the Chapel Royal Ashgate 1997* in order to place the composer more clearly in his social context He provides new information about Byrd s youthful musical training and reveals how in his adult life his music emerged from a series of overlapping family business and social networks These networks and Byrd s navigation within and between them are examined as are the lives of a number of the individuals comprising them **Musical Creativity in Restoration England** Rebecca Herissone, 2013-10-10 Rebecca Herissone s study is the first comprehensive investigation of approaches to creating music in late seventeenth century England Her methodology challenges pre conceptions about what it meant to be a composer in the period and goes on to raise broader questions about the interpretation of early modern notation *British Drama, 1533-1642: 1598-1602* Martin Wiggins, Catherine Teresa Richardson, 2012 This is the fourth volume of a detailed play by play catalogue of drama written by English Welsh Irish and Scottish authors during the 110 years between the English Reformation to the English Revolution covering every known play extant and lost including some which have never before been identified It is based on a complete systematic survey of the whole of this body of work presented in chronological order Each entry contains comprehensive information about a single play its various titles authorship and date a summary of its plot list of its roles and details of the human and geographical world in which the fictional action takes place a list of its

sources narrative and verbal and a summary of its formal characteristics details of its staging requirements and an account of its early stage and textual history Volume IV covers the period during which dramatic satire emerged as well as the opening of the original Globe theatre in London William Lawes (1602-1645) Andrew Ashbee,2019-05-20 First published in 1998 this volume comprises papers given at a conference on Lawes and his music held at Oxford in September 1995 to commemorate the 350th anniversary of his death They examine not only Lawes s music but the milieu in which he worked Part One examines the musical life of the English Court in Lawes s day noting his activities there and his involvement with companies of players Manuscript studies and a detailed account of the fatal battle are also included Part Two comprises seven essays exploring the wide range of his instrumental and vocal music William Lawes is acknowledged as the most exciting and innovative composer working in England during the reign of Charles I His tragic early death at the Siege of Chester in 1645 only served to heighten his reputation among his contemporaries lending him also the cloak of martyrdom in the service of his king The British Library General Catalogue of Printed Books, 1986 to 1987 British Library,1988

Anna of Denmark Jemma Field,2020-06-11 Approaching the Stuart courts through the lens of the queen consort Anna of Denmark this study is underpinned by three key themes translating cultures female agency and the role of kinship networks and genealogical identity for early modern royal women Illustrated with a fascinating array of objects and artworks the book follows a trajectory that begins with Anna s exterior spaces before moving to the interior furnishings of her palaces the material adornment of the royal body an examination of Anna s visual persona and a discussion of Anna s performance of extraordinary rituals that follow her life cycle Underpinned by a wealth of new archival research the book provides a richer understanding of the breadth of Anna s interests and the meanings generated by her actions associations and possessions

William Byrd John Harley,2017-07-05 This is the first comprehensive study of William Byrds life 1540 1623 and works to appear for sixty years and fully takes into consideration recent scholarship The biographical section includes many newly discovered facts about Byrd and his family while in the chapters dealing with his music an attempt is made for the first time to outline the chronology of all his compositions The book begins with a detailed account of Byrd s life based on a completely fresh examination of original documents which are quoted extensively Several previously known documents have now been identified as being in Byrds hand and some fresh holographs have been discovered A number of questions such as his parentage and date of birth have been conclusively settled The book continues with a survey of Byrds music which pays particular attention to its chronological development and links it where possible to the events and background of his life A series of appendices includes additional texts of important documents and a summary catalogue of works A bibliography and index complete the book Besides musical illustrations there is a series of plates illustrating documents and places associated with Byrd *Early Music Review* ,1996 *The Gentleman Dancing-Master* Jennifer Thorp,2024-04-28 The Gentleman Dancing Master Mr Isaac and the English Royal Court from Charles II to Queen Anne considers the life and times of the

dancer known as Mr Isaac performer teacher and creator of prestigious dances for performance at the royal court Includes facsimiles and discussion of his surviving dances and their context

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