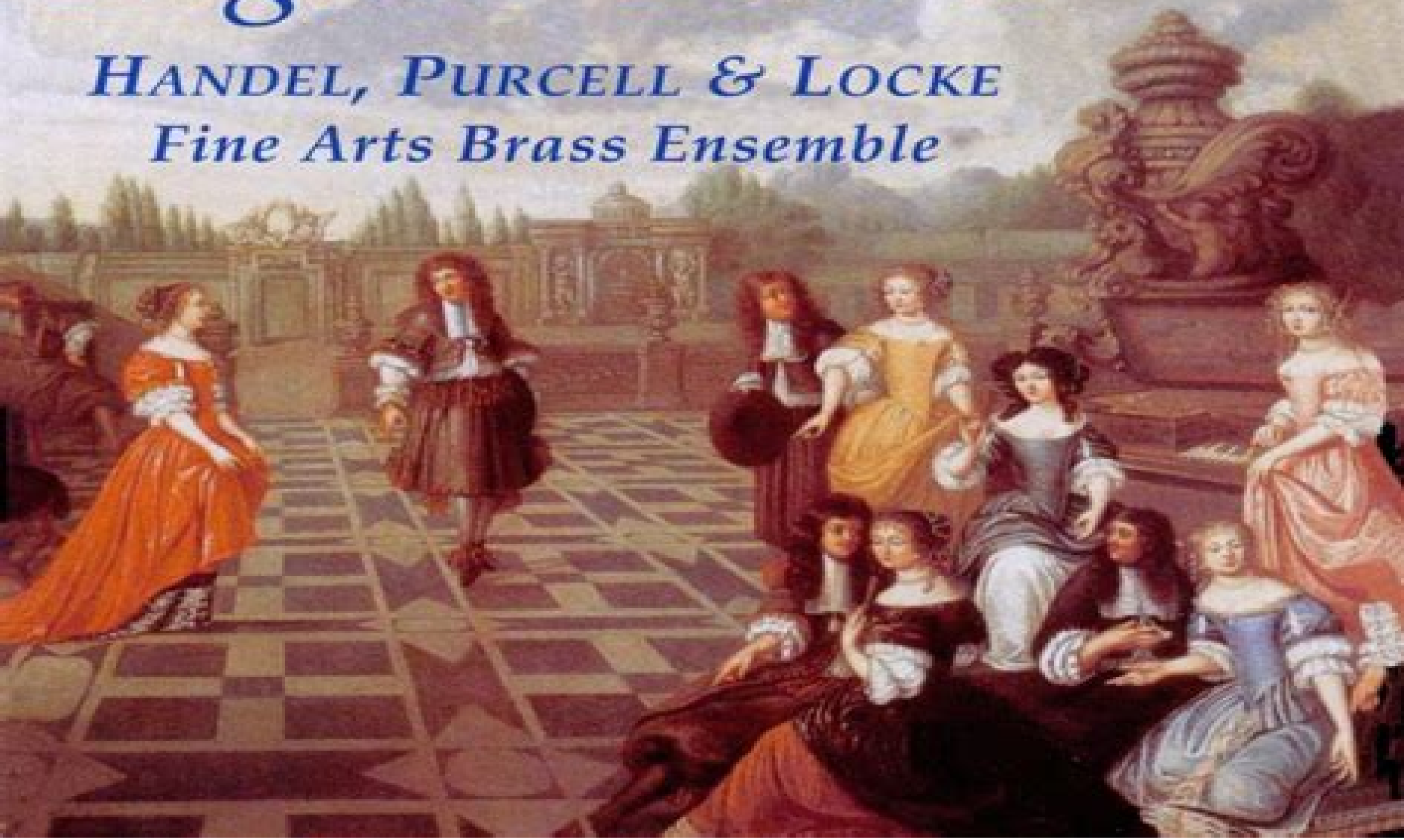


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# Records Of English Court Music 14851714 Vol 3

**James G. Clark**



### **Records Of English Court Music 1485-1714 Vol 3:**

Records of English Court Music Andrew Ashbee, 2017-11-01 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

Ashgate Critical Essays on Women Writers in England, 1550-1700 Micheline White, 2017-05-15 Anne Lock Isabella Whitney and Aemilia Lanyer have emerged as important literary figures in the past ten years and scholars have increasingly realized that their bold and often unorthodox works challenge previously held conceptions about women's engagement with early modern secular and religious literary culture This volume collects some of the most influential and innovative essays that elucidate these women's works from a wide range of feminist literary aesthetic economic racial sexual and theological perspectives The volume is prefaced by an extended editorial overview of scholarship in the field

**Records of English Court Music: 1485-1714** Andrew Ashbee, 1986 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.

**Books in Print, 2006-2007**, 2006      *Books in Print*, 1991      *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 Culture of Medieval English](#)

[Monasticism](#) James G. Clark, 2007. Examinations of the culture, artistic material, musical of English monasteries in the six centuries between the Conquest and the Dissolution. The cultural remains of England's abbeys and priories have always attracted scholarly attention but too often they have been studied in isolation, appreciated only for their artistic, codicological, or intellectual features and not for the insights they offer into the patterns of life and thought, the underlying norms, values, and mentalities of the communities of men and women which made them. Indeed, the distinguished monastic historian David Knowles doubted there would ever be sufficient evidence to recover the mentality of the ordinary cloister monk. These twelve essays challenge this view. They exploit newly catalogued and newly discovered evidence: manuscript books, wall paintings, and even the traces of original monastic music to recover the cultural dynamics of a cross-section of male and female communities. It is often claimed that over time the cultural traditions of the monasteries were suffocated by secular trends, but here it is suggested that many houses remained a major cultural force even on the verge of the Reformation. James G. Clark is Professor of History at the University of Exeter. Contributors: DAVID BELL, ROGER BOWERS, JAMES CLARK, BARRIE COLLETT, MARY ERLER, G. R. EVANS, MIRIAM GILL, JOAN GREATREX, JULIAN HASELDINE, J. D. NORTH, ALAN PIPER, AND R.

M THOMSON      **Collected Works** Walter Porter,2017-01-01 This volume brings together for the first time in a critical edition the complete works of the English composer Walter Porter ca 1587 ca 1595 1659 One of a small number of English composers from the first half of the seventeenth century who embraced progressive Italianate methods of composition Porter is further worthy of mention in histories of music for two reasons he was the composer of the last book of English madrigals and he claimed to have been the pupil of Claudio Monteverdi His works survive primarily in two printed collections Madrigales and Ayres 1632 and Mottets of Two Voyces 1657 Six of the 1657 Mottets also appear in York Minster Library MS M 5 1 3 S One strophic song and three catches may also be attributed to Walter Porter and are included in an appendix

*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      *Henrietta Maria* Erin Griffey,2016-12-05 Compiled by art historians literary scholars musicologists and historians this essay collection is an innovative and interdisciplinary study of Queen Henrietta Maria and her multi faceted roles and responsibilities Elements of the queen s popular biography her European identity and devout Catholic faith are only a part of the backdrop against which Henrietta Maria is re considered Drawing on the expertise of an international group of scholars from different disciplines these essays explore and shed new light on the Queen s various roles a patron of performing and visual arts with taste and influence comparable to her husband s her salient political position between the French and English courts and her political sentiments at the outbreak of the English Civil War Through cutting edge archival research that includes investigations into household accounts and personal correspondence this collection ultimately presents a new assessment of female power and influence at the early modern court What becomes strikingly evident is that Henrietta Maria had a distinct and profound influence on material and political culture that deserves the attention of art history literature theatre and musicology scholars      **Reading Shakespeare's Poetry** Dymphna Callaghan,2022-12-19 Reading Shakespeare s Poetry A lively exploration of Shakespeare s poems and how they speak to readers Reading Shakespeare s Poetry presents a fresh interpretation of Shakespeare s non dramatic poems providing

insights into the individual poems their themes and composition and their relation to the cultural context of Shakespeare's world Dymphna Callaghan considers what makes Shakespeare's language poetic and shows how his poetry is comprised not only of lyrical intensity but also of the language of everyday life Presented chronologically lucidly written chapters examine Venus and Adonis Lucrece The Phoenix and the Turtle the Sonnets and A Lover's Complaint Special attention is paid to the distinctive ways in which lineation rhyme verse forms and meter serve to delineate or erase the boundaries of Shakespeare's poetry Throughout the book the author explains how Shakespeare's language is influenced by predecessors such as Ovid and Petrarch while highlighting how ideas about the social and cultural function of poetry permeate Shakespeare's works Offers an eminently readable yet scholarly exploration of the literary importance of Shakespeare's poems Explains the technical features of Shakespeare's poetic language Addresses the significance of the material form in which Shakespeare's poems appear Includes a discussion of songs poems and sonnets embedded in Shakespeare's dramatic verse Reading Shakespeare's Poetry is both a fresh and indispensable guide to the poems and a significant critical intervention This is a must have book for scholars students and general readers alike

Thomas Salmon: An essay to the advancement of musick and the ensuing controversy, 1672-3 Benjamin Wardhaugh, 2013 Thomas Salmon 1647-1706 is remembered today for the fury with which Matthew Locke greeted his first foray into musical writing the Essay to the Advancement of Musick 1672 and the near farcical level to which the subsequent pamphlet dispute quickly descended Beneath the unedifying invective employed by Salmon Locke and their supporters however serious and novel statements were being made about what constituted musical knowledge and what was the proper way to acquire it This volume is the first published scholarly edition of Salmon's writings on notation previously available only in microfilm and online facsimiles

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

Queen Elizabeth I Christa Jansohn, 2004 This work marks the 400th anniversary of the death of one of England's greatest monarchs a highly intelligent and successful ruler The volume appeals to everyone interested in the charismatic character of Elizabeth I her time and cultural afterlife Contributors focus on important aspects of Elizabeth's subtle and resourceful political power and the longstanding struggle she faced at home and abroad as well as the threats posed to her realm This edition presents a series of essays about fictional representations of

Queen Elizabeth I in literature music and film Articles illuminate the fascinating story of her numerous afterlives and their significance for the cultural history of England its sense of identity and psyche Essays investigate the ceremony festivities and dance practices at her court and bring to life the cultural significance of this colorful and extraordinary monarch Christa Jansohn is professor of British culture at the University of Bamberg Germany

**Court Odes** John Eccles, John Eccles is today mainly remembered for his theater works but as Master of the King s Queen s Music he was also the principal composer of ceremonial courts odes for William III and Anne producing some twenty New Year odes and fourteen birthday odes during his thirty five years in the post twice as many as Henry Purcell s output in the same genre The fact that his odes are so little known today is partly due to how few survive music is extant for only five odes three of them incomplete This volume presents the first complete modern edition of Eccles s surviving court odes There is much superb music awaiting discovery here by the time he wrote his first odes Eccles was already a seasoned theater composer and his odes can be equally dramatic and virtuosic at the same time they demonstrate confident control both of the choral and orchestral forces at his disposal and of the works large scale architecture

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

Orlando Gibbons and the Gibbons Family of Musicians John Harley, 2018-12-21 First published in 1999 this volume is the first full length study to deal with the life and music of Orlando Gibbons since E H Fellowes s short book originally published in 1923 John Harley investigates in detail the family and musical background from which Orlando Gibbons emerged and gives a fascinating account of the activities of his father William Gibbons as a wait in Oxford and Cambridge He traces too the activities of Orlando s brothers Edward who was the master of the choristers at King s College Cambridge and later at Exeter Cathedral Ferdinando who may have taken over from his father as head of the Cambridge waits and who became a wait in Lincoln and Ellis who contributed two madrigals to Thomas Morley s collection of 1601 The Triumphs of Oriana Attention naturally focuses principally on Orlando Gibbons A full record is given of his remarkably youthful appointment as an organist of the Chapel Royal he was probably less than twenty at the time and of his life at court His additional appointments as one of Prince Charles s musicians and as organist of Westminster Abbey are also described as is his sudden and premature death in his early forties Gibbons s music is carefully examined in a series of chapters dealing with his pieces for keyboard and for viols his songs his full and verse anthems and his works for the Anglican liturgy His development as a composer within these genres is followed and the character of particular pieces is considered John Harley concludes that whereas at one time Gibbons tended to be admired as a successor to Tallis and Byrd working in a style not essentially different from theirs it is now easier to view him as a pioneer whose work was cut short by his untimely death Orlando Gibbons s son Christopher was only a child when his father died but he became one of the foremost composers and

keyboard players of his generation writing and performing chamber works and music for the stage during the Commonwealth Following the Restoration of King Charles II Christopher Gibbons gained his father's former posts at the Chapel Royal and Westminster Abbey for which establishments he wrote a number of anthems His importance is recognized by the inclusion of a long chapter on his life and works

**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

**From Renaissance to Baroque** Jonathan Wainwright, 2017-07-05 Historians of instruments and instrumental music have long recognised that there was a period of profound change in the seventeenth century when the consorts or families of instruments developed during the Renaissance were replaced by the new models of the Baroque period Yet the process is still poorly understood in part because each instrument has traditionally been considered in isolation and changes in design have rarely been related to changes in the way instruments were used or what they played The essays in this book are by distinguished international authors that include specialists in particular instruments together with those interested in such topics as the early history of the orchestra iconography pitch and continuo practice The book will appeal to instrument makers and academics who have an interest in achieving a better understanding of the process of change in the seventeenth century but the book also raises questions that any historically aware performer ought to be asking about the performance of Baroque music What sorts of instruments should be used At what pitch In which temperament In what numbers and or combinations For this reason the book will be invaluable to performers academics instrument makers and anyone interested in the fascinating period of change from the Renaissance to the Baroque

Aspects of Early English Keyboard Music before c.1630 David Smith, 2019-04-24 English keyboard music reached an unsurpassed level of sophistication in the late sixteenth and early seventeenth centuries as organists such as William Byrd and his students took a genre associated with domestic amateur performance and treated it as seriously as vocal music This book draws together important research on the music its sources and the instruments on which it was played There are two



chapters on instruments John Koster on the use of harpsichord during the period and Dominic Gwynn on the construction of Tudor style organs based on the surviving evidence we have for them This leads to a section devoted to organ performance practice in a liturgical context in which John Harper discusses what the use of organs pitched in F may imply about their use in alternation with vocal polyphony and Magnus Williamson explores improvisational practice in the Tudor period The next section is on sources and repertoire beginning with Frauke J rgensen and Rachelle Taylor s chapter on Clarifica me Pater settings which grows naturally out of the consideration of improvisation in the previous chapter The next two contributions focus on two of the most important individual manuscript sources Tihomir Popovi challenges assumptions about My Ladye Nevells Booke by reflecting on what the manuscript can tell us about aristocratic culture and David J Smith provides a detailed study of the famous Fitzwilliam Virginal Book The discussion then broadens out into Pieter Dirksen s consideration of a wider selection of sources relating to John Bull which in turn connects closely to David Leadbetter s work on Gibbons lute sources and questions of style

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