



# *A* Purcell *companion*

ANNÉE 1995 PURCELL  
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JOHN BUTT

# Purcell Companion

**Guy A. Marco**



## **Purcell Companion:**

*The Purcell Companion* Michael Burden, 1995 Henry Purcell has been acknowledged as one of England's greatest composers. Little is known about his life beyond his official appointments and duties but as a musician he excelled as a servant of the Court, the Church, and the theatre, writing odes, welcome songs, sonatas, anthems, service music, and incidental music, and a series of operatic extravaganzas which fascinated the public during the 1690s. Surprisingly, the music itself has been little studied, and the contributions here from a range of scholars and performers represent the first new consideration of Purcell's oeuvre for many years.

*The Ashgate Research Companion to Henry Purcell* Dr Rebecca Herissone, 2013-01-28 The Ashgate Research Companion to Henry Purcell provides a comprehensive and authoritative review of current research into Purcell and the environment of Restoration music, with contributions from leading experts in the field. Seen from the perspective of modern interdisciplinary approaches to scholarship, the companion allows the reader to develop a rounded view of the environment in which Purcell lived, the people with whom he worked, the social conditions that influenced his activities, and the ways in which the modern perception of him has been affected by reception of his music after his death. In this sense, the contributions do not privilege the individual over the environment; rather, they use the modern reader's familiarity with Purcell's music as a gateway into the broader Restoration world.

***The Ashgate Research Companion to Henry Purcell*** Rebecca Herissone, 2011 The Ashgate Research Companion to Henry Purcell provides a comprehensive and authoritative review of current research into Purcell and the world of Restoration music, with contributions from leading experts in the field. Coverage includes the sources of Purcell's music and transmission, new ways of approaching the study of Purcell's techniques of composition, performance practice, theatre, culture, texts, and symbolism, both the political and social context, and reception history. The book will be essential reading for anyone studying the music and culture of the seventeenth century.

***Purcell Society Edition Companion Series*** Henry Purcell, 2007 ***Opera*** Guy A. Marco, 2002-05-03 *Opera* is the only guide to the research writings on all aspects of opera. This second edition presents 2,833 titles, over 2,000 more than the first edition, of books, parts of books, articles, and dissertations, with full bibliographic descriptions and critical annotations. Users will find the core literature on the operas of 320 individual composers and details of operatic life in 43 countries. All relevant works through to November 1999 have been considered, covering more than fifteen years of literature since the first edition was published.

*"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

**Historical Dictionary of Sacred Music** Joseph P. Swain,2016-10-11 Sacred music is a universal phenomenon of humanity Where there is faith there is music to express it Every major religious tradition and most minor ones have music and have it in abundance and variety There is music to accompany ritual and music purely for devotion music for large congregations and music for trained soloists music that sets holy words and music without words at all In some traditions Islamic and many Native American to name just two the relation between music and religious ritual is so intimate that it is inaccurate to speak of the music accompanying the ritual Rather to perform the ritual is to sing and to sing the ritual is to perform it This second edition of Historical Dictionary of Sacred Music contains a chronology an introduction appendixes and an extensive bibliography The dictionary section has over 800 cross referenced entries on major types of music composers key religious figures specialized positions genres of composition technical terms instruments fundamental documents and sources significant places and important musical compositions This book is an excellent access point for students researchers and anyone wanting to know more about sacred music Historical Dictionary of Baroque Music Joseph P.

Swain,2013-06-06 Although it lies far back running roughly from about 1600 to 1750 the Baroque period is far from forgotten and Baroque music is played widely today as well exercising numerous musicians and attracting rather substantial audiences It experienced the emergence of a new sort of music increasingly secular and increasingly good listening if you will and also the start of opera Some of the Baroque composers appear among the most popular of all time such as Bach Handel and Vivaldi So yes this is a book for researchers but it is also a good book for anyone who enjoys this music The Historical Dictionary of Baroque Music certainly fills a significant space in the whole sub series on music since it tells us much more not only about the music but also the age that generated it This is done particularly well in an insightful introduction with the flow of events traced by the chronology The dictionary section fills in the missing details with over 400 entries on the most important composers and musicians some of the musical works themselves important places and institutions and a smattering of technical terms The bibliography directs us to further reading **Roman Catholic Church Music in**

**England, 1791-1914: A Handmaid of the Liturgy?** T.E. Muir,2016-04-08 Roman Catholic church music in England served the needs of a vigorous vibrant and multi faceted community that grew from about 70 000 to 1 7 million people during the long nineteenth century Contemporary literature of all kinds abounds along with numerous collections of sheet music some running to hundreds occasionally even thousands of separate pieces many of which have since been forgotten Apart from compositions in the latest Classical Viennese styles and their successors much of the music performed constituted a revival or imitation of older musical genres especially plainchant and Renaissance Polyphony Furthermore many pieces that had originally been intended to be performed by professional musicians for the benefit of privileged royal aristocratic or high

ecclesiastical elites were repackaged for rendition by amateurs before largely working or lower middle class congregations many of them Irish However outside Catholic circles little attention has been paid to this subject Consequently the achievements and widespread popularity of many composers such as Joseph Egbert Turner Henry George Nixon or John Richardson within the English Catholic community have passed largely unnoticed Worse still much of the evidence is rapidly disappearing partly because it no longer seems relevant to the needs of the modern Catholic Church in England This book provides a framework of the main aspects of Catholic church music in this period showing how and why it developed in the way it did Dr Muir sets the music in its historical liturgical and legal context pointing to the ways in which the music itself can be used as evidence to throw light on the changing character of English Catholicism As a result the book will appeal not only to scholars and students working in the field but also to church musicians liturgists historians ecclesiastics and other interested Catholic and non Catholic parties

**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 dramattick 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 *English Dramattick Opera, 1661-1706* Andrew R. Walkling, 2019-03-19 English Dramattick Opera 1661 1706 is the first comprehensive examination of the distinctively English form known as dramattick 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 dramattick 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

**Composers' Intentions?** Andrew Parrott, 2015 Essays on musical performance practice by an acknowledged expert in the field These selected essays by conductor Andrew Parrott reflect the thinking behind some four decades of his ground breaking performances and recordings Bringing together seminal writings on the performance expectations of amongst others Monteverdi Purcell and J S Bach this volume also includes the full version of a major new article calling into question the presumed historical place of the countertenor voice Focusing primarily on vocal and choral matters the time span is broad some five centuries and the essays multifarious from extensive scholarly articles to radio broadcasts Authoritative provocative and readable Parrott's writing is packed with information of value to scholars performers students and curious listeners alike ANDREW PARROTT is the founder and director of the Taverner Consort Choir and Players His book *The Essential Bach Choir* The Boydell Press 2000 has been acclaimed as a brilliant piece of research BBC Radio 3 utterly fascinating Gramophone and a document which will itself no doubt be a subject of study for years to come Times Literary Supplement

Reappraising the Seicento Andrew Cheetham, Joseph Knowles, Jonathan Wainwright, 2014-03-26

*Reappraising the Seicento* presents new perspectives on some relatively well researched areas of music history and adumbrates some more arcane aspects of the period offered by fledgling scholars and early career researchers in the field of musicology The scope of the title has the potential to warrant a tome on the subject but it is not the intention to provide a comprehensive survey of music in the seventeenth century Instead five essays are presented divided into two sections which represent the research activities of young scholars with an interest in the seicento In the first part of this book compositional procedure in seicento Italy is examined through two different analytical procedures Musical styles and fashions changed considerably throughout Europe in the seventeenth century at the forefront of these changes were Italian composers and performers who found fame and influence in their native countries as well as abroad In the second part of this book the dissemination of Italian music in seventeenth century England and the appropriation and assimilation of contemporary Italian compositional techniques by English composers are considered The phenomenal interest shown in Italian music by English patrons and musicians of the seventeenth century is placed into context and is revealed to be part of a larger historical trend

*Musical Creativity in Restoration England* Rebecca Herissone, 2013 *Musical Creativity in Restoration England* is the first comprehensive investigation of approaches to creating music in late seventeenth century England Understanding creativity during this period is particularly challenging because many of our basic assumptions about composition such as concepts of originality inspiration and genius were not yet fully developed In adopting a new methodology that takes into account the historical contexts in which sources were produced Rebecca Herissone challenges current assumptions about compositional processes and offers new interpretations of the relationships between notation performance improvisation and musical memory She uncovers a creative culture that was predominantly communal and reveals several distinct approaches to

composition determined not by individuals but by the practical function of the music Herissone's new and original interpretations pose a fundamental challenge to our preconceptions about what it meant to be a composer in the seventeenth century and raise broader questions about the interpretation of early modern notation *Music and Ceremonial at British Coronations* Matthias Range, 2012-08-23 Coronations are the grandest of all state occasions This is the first comprehensive in depth study of the music that was performed at British coronations from 1603 to the present encompassing the sixteen coronations that have taken place in Westminster Abbey and the last two Scottish coronations Range describes how music played a crucial role at the coronations and how the practical requirements of the ceremonial proceedings affected its structure and performance The programme of music at each coronation is reconstructed accompanied by a wealth of transcriptions of newly discovered primary source material revealing findings that lead to fresh conclusions about performance practices The coronation ceremonies are placed in their historical context including the political background and the concept of invented traditions The study is an invaluable resource not only for musicologists and historians but also for performers providing a fascinating insight into the greatest of all Royal events **'To fill, forbear, or adorne'** Rebecca Herissone, 2017-07-05 This is the first study to provide a systematic and thorough investigation of continuo realization styles appropriate to Restoration sacred music an area of performance practice that has never previously been properly assessed Rebecca Herissone undertakes detailed analysis of a group of organ books closely associated with the major Restoration composers Purcell Blow and Humfrey and the London institutions where they spent their professional lives By investigating the relationship between the organ books two stave arrangements and full scores of the same pieces Herissone demonstrates that the books are subtle sources of information to the accompanist not just short or skeleton scores Using this evidence she formulates a model for continuo realization of this repertory based on the doubling of vocal parts an approach that differs significantly from that adopted by most modern editors and which throws into question much of the accepted continuo practice in modern performance of this repertory **Historical Dictionary of English Music** Charles Edward McGuire, Steven E. Plank, 2011-04-08 This reference seeks to identify and briefly annotate a wide range of subjects relating to English musical culture largely from the early 15th century through 1958 dates that reflect the coalescence of an identifiable English style in the early Renaissance and the death of the iconic Ralph Vaughan Williams in the mid 20th century Some of the truly great English composers figuring in this volume include Johann Christian Bach Felix Mendelssohn and Georg Frideric Handel along with singers like Jenny Lind and Farinelli and many others The Historical Dictionary of English Music covers its subject matter through a chronological table of important events an introductory essay on the history of English music an extensive bibliography and over 600 cross referenced dictionary entries on people venues repertory genre and sources This book is an excellent access point for students researchers and anyone wanting to know more about English music during this important period Masques, Mayings and Music-dramas Roger Savage, 2014 Masques Mayings and

Music Dramas comprises a sequence of in depth case studies of significant aspects of early twentieth century English music theatre Vaughan Williams forms a central thread in this discussion and Stratford upon Avon serves as a geographical focus point for mediating conflicting visions of an English musical tradition But the reach of the book is much wider shedding new light on English Wagnerism at Glastonbury especially and on the reception of Wagner s ideas as a point of emulation and resistance No less significant is the discussion of Purcell and the seventeenth century masque one of the primary sources for re imagining an English dramatic tradition and the more familiar images of the May festival the Mummers play and the pageant play which are tellingly re contextualised The book also looks at the associations between Vaughan Williams the theatre artist Edward Gordon Craig and the impresario Serge Diaghilev The sequence is framed by the image of the pilgrim vagabond Vaughan Williams s setting of the poetry of Matthew Arnold and Robert Louis Stevenson as a metaphor and paradigm for his creative career and personal progress The book not only sheds light on the activities and ambitions of principal agents but also illuminates a particularly dynamic moment in the re emergence of a distinctively English music theatrical practice one especially concerned with calling on aspects of the past to help to secure a worthwhile future Notions of Englishness turn out to be less insular than sometimes thought and the idea of a musical renaissance more complex when the case studies are understood in their proper historical context Scholars and students of twentieth century English music theatre and opera will find this volume indispensable Roger Savage is Honorary Fellow in English Literature at the University of Edinburgh He has published widely on theatre and its interface with music from the baroque to the twentieth century in leading journals and books

*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

*Baroque Music* Peter Walls,2017-07-05 Research in the 20th and 21st centuries into historical performance practice has changed not just the way performers approach music of the 17th and 18th centuries but eventually the way audiences listen

to it This volume beginning with a 1915 Saint Sa lecture on the performance of old music sets out to capture musicological discussion that has actually changed the way Baroque music can sound The articles deal with historical instruments pitch tuning temperament the nexus between technique and style vibrato the performance implications of musical scores and some of the vexed questions relating to rhythmic alteration It closes with a section on the musicological challenges to the ideology of the early music movement mounted principally in the 1990s Leading writers on historical performance practice are represented Recognizing that significant developments in historically inspired performance have been led by instrument makers and performers the volume also contains representative essays by key practitioners

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