

# ROTUNDA MUSIC

IN EIGHTEENTH-CENTURY  
DUBLIN



Barbara Blandish

# Rotunda Music In Eighteenth Century Dublin

**Bradford A. Anderson, Jonathan  
Kearney**



## **Rotunda Music In Eighteenth Century Dublin:**

*Rotunda Music in Eighteenth-century Dublin* Brian Boydell, 1992      *A History of Music at Christ Church Cathedral, Dublin* Barra Boydell, 2004 Christ Church cathedral is an Anglican cathedral in a catholic country Musical and archival sources the most extensive for any Irish cathedral provide a unique perspective on the history of music in Ireland Christ Church has had a complex and varied history as the cathedral church of Dublin one of two Anglican cathedrals in the capital of a predominantly Catholic country and the church of the British administration in Ireland before 1922 An Irish cathedral within the English tradition yet through much of its history it was essentially an English cathedral in a foreign land With close musical links to cathedrals in England to St Patrick's cathedral in Dublin and to the city's wider political and cultural life Christ Church has the longest documented music history of any Irish institution providing a unique perspective on the history of music in Ireland Barra Boydell a leading authority on Irish music history has written a detailed study drawing on the most extensive musical and archival sources existing for any Irish cathedral The choir its composers and musicians repertoire and organs are discussed within the wider context of city and state and of the religious and political dynamics which have shaped Anglo Irish relationships since medieval times More than just a history of music at one cathedral this book makes an important contribution to English cathedral music studies as well as to Irish musical and cultural history BARRA BOYDELL is Senior Lecturer in Music National University of Ireland Maynooth      **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

**Theatre in Dublin, 1745-1820** John C. Greene, 2011-11-16 Theatre in Dublin 1745 1820 A Calendar of Performances is the first comprehensive daily compendium of more than 18 000 performances that took place in Dublin's many professional theatres music halls pleasure gardens and circus amphitheatres between Thomas Sheridan's becoming the manager at Smock Alley Theatre in 1745 and the dissolution of the Crow Street Theatre in 1820 The daily performance calendar for each of the seventy five seasons recorded here records and organizes all surviving documentary evidence pertinent to each evening's entertainments derived from all known sources but especially from playbills and newspaper advertisements Each theatre's daily entry includes all preludes mainpieces interludes and afterpieces with casts and assigned roles followed by singing and singers dancing and dancers and specialty entertainments Financial data program changes rehearsal notices authorship and premiere information are included in each component's entry as is the text of contemporary correspondence and editorial contextualization and commentary followed by other additional commentary such as the many hundreds of printed puffs notices and performance reviews In the cases of the programs of music halls pleasure gardens and circuses the playbills have generally been transcribed verbatim The calendar for each season is preceded by an analytical headnote that presents several categories of information including among other things an alphabetical listing of all members of each

company whether actors musicians specialty artists or house servants who are known to have been employed at each venue Limited biographical commentary is included particularly about performers of Irish origin who had significant stage careers but who did not perform in London Each headnote presents the seasons s offerings of entertainments of each theatrical type prelude mainpiece interlude afterpiece analyzed according to genre including a list of the number of plays in each genre and according to period in which they were first performed The headnote also notes the number of different plays by Shakespeare staged during each season and gives particular attention to entertainments of special Irish interest The various kinds of benefit performance and command performances are also noted Finally this Calendar of Performances contains an appendix that furnishes a season by season listing of the plays that were new to the London patent theatres and later of the important minors This information is provided in order for us to understand the interrelatedness of the London and Dublin repertoires

**Traditional Music and Irish Society: Historical Perspectives** Martin Dowling, 2016-02-24 Written from the perspective of a scholar and performer Traditional Music and Irish Society investigates the relation of traditional music to Irish modernity The opening chapter integrates a thorough survey of the early sources of Irish music with recent work on Irish social history in the eighteenth century to explore the question of the antiquity of the tradition and the class locations of its origins Dowling argues in the second chapter that the formation of what is today called Irish traditional music occurred alongside the economic and political modernization of European society in the late eighteenth and early nineteenth centuries Dowling goes on to illustrate the public discourse on music during the Irish revival in newspapers and journals from the 1880s to the First World War also drawing on the works of Pierre Bourdieu and Jacques Lacan to place the field of music within the public sphere of nationalist politics and cultural revival in these decades The situation of music and song in the Irish literary revival is then reflected and interpreted in the life and work of James Joyce and Dowling includes treatment of Joyce s short stories A Mother and The Dead and the Sirens chapter of Ulysses Dowling conducted field work with Northern Irish musicians during 2004 and 2005 and also reflects directly on his own experience performing and working with musicians and arts organizations in order to conclude with an assessment of the current state of traditional music and cultural negotiation in Northern Ireland in the second decade of the twenty first century

*Life After Death* Peter Holman, 2010 It is often thought that the viola da gamba dropped out of British musical life in the 1690s The author demonstrates that the instrument continued to be used through the 18th and 19th centuries up to the beginning of the early music revival in the 1890s

**Music and Identity in Ireland and Beyond** Mark Fitzgerald, John O'Flynn, 2016-04-29 Music and Identity in Ireland and Beyond represents the first interdisciplinary volume of chapters on an intricate cultural field that can be experienced and interpreted in manifold ways whether in Ireland The Republic of Ireland and or Northern Ireland among its diaspora s or further afield While each contributor addresses particular themes viewed from discrete perspectives collectively the book contemplates whether music in Ireland can be regarded as one interrelated plane of cultural and or

national identity given the various conceptions and contexts of both Ireland geographical political diasporic mythical and Music including a proliferation of practices and genres that give rise to multiple sites of identification Arranged in the relatively distinct yet interweaving parts of Historical Perspectives Recent and Contemporary Production and Cultural Explorations its various chapters act to juxtapose the socio historical distinctions between the major style categories most typically associated with music in Ireland traditional classical and popular and to explore a range of dialectical relationships between these musical styles in matters pertaining to national and cultural identity The book includes a number of chapters that examine various movements and moments of traditional music revival from the late eighteenth century to the present day as well as chapters that tease out various issues of national identity pertaining to individual composers performers art music popular music and their audiences Many chapters in the volume consider mediating influences infrastructural technological political and or social categories class gender religion ethnicity race age in the interpretation of music production and consumption Performers and composers discussed include U2 Raymond Deane Afro Celt Sound System E J Moeran S amus Ennis Kevin O Connell Stiff Little Fingers Frederick May Arnold

**The Well-Tempered Festschrift** Harry White,2020-06-01 The Well Tempered Festschrift is a reading of Music Preferred Essays in Musicology Cultural History and Analysis in Honour of Harry White edited by Lorraine Byrne Bodley and published by Hollitzer Verlag in 2018 The Well Tempered Festschrift reflects on each of the essays in Music Preferred in turn and it also accounts for the circumstances in which Harry White met the contributors to Music Preferred throughout the course of his working life The Well Tempered Festschrift is thus a musicological memoir as well as a detailed review of the contents of Music Preferred dedicated to the friends whose work is pictured within It responds to the liber amicorum of Music Preferred with an answering echo that may well be unique in the annals of scholarly Festschriften

Historical Dictionary of Music of the Classical Period Bertil van Boer,2024-12-30 The Classical period is one of deep intellectual ferment of rapid growth and change and of explosive creativity in the world of music It may have had its roots in the music of an earlier era and been the harbinger of progressive music of that which followed but it must be seen as the necessary evolutionary era without which modern music and all of its variety could not exist Moreover in opera houses festivals and concert halls all over the world music from the period may indeed be performed more than any other form making it one the most accessible and popular periods It has remained a living and vibrant part of the repertory indeed offered a kaleidoscope of genres and works that never cease to enchant and amaze Historical Dictionary of Music of the Classical Period Second Edition contains a chronology an introduction and an extensive bibliography The dictionary section has more than 1 800 cross referenced entries on composers conductors musicians operas important technical terms and emerging musical forms This book is an excellent resource for students researchers and anyone wanting to know more about classical music

Irish Literature in Transition, 1780-1830: Volume 2 Claire Connolly,2020-03-12 The years between 1780 and 1830 are vital decades in the history of Irish writing in English This

book charts the confluence of Enlightenment antiquarian and romantic energies within Irish literary culture and shows how different writers and genres absorbed dispersed and remade those interests during five decades of political change During those same years literature made its own history By the 1840s Irish writing formed a recognizable body of work which later generations would draw on quote anthologize and dispute Questions raised by novels poems and plays of the late eighteenth and early nineteenth centuries the politics of language and voice the relationship between literature and locality the possibility of literature as a profession resonated for many Irish writers over the centuries that followed and continue to matter today This comprehensive volume will be a key reference for scholars and students of Irish literature and romantic literary studies

**Thelonious Monk Quartet with John Coltrane at Carnegie Hall** Gabriel Solis,2014 Thelonious Monk Quartet with John Coltrane at Carnegie Hall is an historical cultural and analytical study of the album by the same name Recorded in 1957 but lost until 2005 it is a particularly interesting lens through which to view jazz both as a historical tradition and as a contemporary cultural form

*Ireland and the Reception of the Bible* Bradford A. Anderson,Jonathan Kearney,2018-04-19 Drawing on the work of leading figures in biblical religious historical and cultural studies in Ireland and beyond this volume explores the reception of the Bible in Ireland focusing on the social and cultural dimensions of such use of the Bible This includes the transmission of the Bible the Bible and identity formation engagement beyond Ireland and cultural and artistic appropriation of the Bible The chapters collected here are particularly useful and insightful for those researching the use and reception of the Bible as well as those with broader interests in social and cultural dimensions of Irish history and Irish studies The chapters challenge the perception in the minds of many that the Bible is a static book with a fixed place in the world that can be relegated to ecclesial contexts and perhaps academic study Rather as this book shows the role of the Bible in the world is much more complex Nowhere is this clearer than in Ireland with its rich and complex religious cultural and social history This volume examines these very issues highlighting the varied ways in which the Bible has impacted Irish life and society as well as the ways in which the cultural specificity of Ireland has impacted the use and development of the Bible both in Ireland and further afield

*Fieldwork: Essays on the Cultural History of Music in Ireland* Harry White,2025-06-03 An absorbing study of the development and reception of musical culture in Ireland by a pioneering and deservedly renowned author This volume is a collection of fourteen essays on the history and reception of Irish music and music in Ireland It addresses three prevailing themes the historiography of Irish music the influence of music on Irish writing and vice versa and the cultural identity and reception of Irish music both domestically and in the world at large Its principal protagonists include Thomas Moore W H Grattan Flood George Moore Edward Martyn Charles Villiers Stanford James Joyce Dora Peja evi Ina Boyle Aloys Fleischmann and Jennifer Walshe These essays also identify and interrogate key questions underpinning a general crisis of reception in relation to Irish music and particularly art music within the domain of Irish studies Fieldwork examines this crisis in the aftermath of *The Encyclopaedia of Music in Ireland* published in 2013 and

a major retrospective of Irish art music *Composing the Island* curated and presented in 2016 It thereby engages closely with contemporary Irish art music and the challenges which this music has faced in the early decades of the twenty first century This well conceived and beautifully written work testifies to Harry White s central place in the shaping of the discourse surrounding the cultural history of Irish music over the last 40 years White s gift for expression and memorably poetic turns of phrase allows the complexity of ideas and range of historical and literary knowledge examined in these essays to be deftly excavated and evaluated Curiosity provocativeness imagination and literature are threaded through his exploration of how Irish history and experience have been imagined musically *Salomon and the Burneys* Ian Woodfield,2017-07-05 Johann Peter Salomon the celebrated violinist and impresario made his debut in England in March 1781 History has credited Salomon with bringing Haydn to London yet as Ian Woodfield reveals in this monograph Salomon s introduction of the composer to the London musical scene owed as much to luck as to skilful planning Haydn s engagement in London proved to be a much needed uplift to Salomon s career which as Woodfield illustrates had been on the wane for a number of years In addition to its reassessment of Salomon s uneven career in London during the 1780s this book throws light on the general relationship between public and private spheres of professional music making at the time and on the relationship between the social and professional attributes required of musicians if they were to be successful Nowhere are these tensions better illustrated than in the letters and journals of the Burney family especially those of Susan Burney which are drawn on in the book to provide a vivid picture of the fiercely competitive musical world of eighteenth century London **Bunting's Messiah** Roy Johnston,2003 Famous for his *Ancient music of Ireland* Bunting was trained in classical music In 1813 he organized a festival in Belfast with *Messiah* as a highlight for which unusually complete records survive Johnston also charts the relationships between the various versions of Handel s work in Britain and Ireland **The Journals and Letters of Susan Burney** Philip Olleson,2016-03-09 Susan Burney 1755 1800 was the third daughter of the music historian Charles Burney and the younger sister of the novelist Frances Fanny Burney She grew up in London where she was able to observe at close quarters the musical life of the capital and to meet the many musicians men of letters and artists who visited the family home After her marriage in 1782 to Molesworth Phillips a Royal Marines officer who served with Captain Cook on his last voyage she lived in Surrey and later in rural Ireland Burney was a knowledgeable enthusiast for music and particularly for opera with discriminating tastes and the ability to capture vividly musical life and the personalities involved in it Her extensive journals and letters a selection from which is presented here provide a striking portrait of social domestic and cultural life in London the Home Counties and in Ireland in the late eighteenth century They are of the greatest importance and interest to music and theatre historians and also contain much that will be of significance and interest for Burney scholars social historians of England and Ireland women s historians and historians of the family *Votaries of Apollo* Nicholas Michael Butler,2007 A comprehensive account of the musical culture of Charlestone s golden age **Music by**

**Subscription** Simon D.I. Fleming, Martin Perkins, 2021-12-30 This book breaks new ground in the social and cultural history of eighteenth century music in Britain through the study of a hitherto neglected resource the lists of subscribers that were attached to a wide variety of publications including musical works These lists shed considerable light on the nature of those who subscribed to music including their social status place of employment residence and musical interests Through broad analysis of subscription data the contributors reveal insights into social and economic changes during the period and the types of music favoured by groups like music clubs the aristocracy the clergy and by men and women With chapters on female composers and listeners music and the slave economy musical patronage the print trade and nationality this book provides innovative perspectives that enhance our understanding of music's social spheres the emergence of music publishing and the potential of digital musicology research

**Concert Life in Eighteenth-Century Britain** Susan Wollenberg, 2017-07-05 In recent years there has been a considerable revival of interest in music in eighteenth century Britain This interest has now expanded beyond the consideration of composers and their music to include the performing institutions of the period and their relationship to the wider social scene The collection of essays presented here offers a portrayal of concert life in Britain that contributes greatly to the wider understanding of social and cultural life in the eighteenth century Music was not merely a pastime but was irrevocably linked with its social political and literary contexts The perspectives of performers organisers patrons audiences publishers copyists and consumers are considered here in relation to the concert experience All of the essays taken together construct an understanding of musical communities and the origins of the modern concert system This is achieved by focusing on the development of music societies the promotion of musical events the mobility and advancement of musicians systems of patronage the social status of musicians the repertoire performed and published the role of women pianists and the topography of concerts In this way the book will not only appeal to music specialists but also to social and cultural historians

**Jonathan Swift in Context** Joseph Hone, Pat Rogers, 2024-05-09 Jonathan Swift remains the most important and influential satirist in the English language The author of Gulliver's Travels A Modest Proposal and A Tale of a Tub in addition to vast numbers of political pamphlets satirical verses sermons and other kinds of text Swift is one of the most versatile writers in the literary canon His writings were always closely intertwined with the English and Irish worlds in which he lived The forty four essays collected in Jonathan Swift in Context advance the latest research on Swift in a way that will engage undergraduate students while also remaining useful for scholars Reflecting the best of current and ongoing scholarship the contextual approach advanced by this volume will help to make Swift's works even more powerful and resonant to modern audiences



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