

Music and Theatre

Essays in Honour of Winton Dean

Edited by
Nigel Fortune

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Music And Theatre Essays In Honour Of Winton Dean

Rebecca Herissone



Music And Theatre Essays In Honour Of Winton Dean:

Music and Theatre Nigel Fortune, 2005-02-17 This volume of eleven essays compiled as a tribute to Winton Dean on his seventieth birthday focuses on that area which has absorbed Winton Dean's interest throughout his distinguished career opera and other theatre music The first half of the book covers the period from the late seventeenth century to the mid eighteenth The second half of the book ranges over later opera operacomique Mendelssohn's operas the influence of Wagner the finales of Janček's operas and Britten's first two major operas Peter Grimes and The Rape of Lucretia [The Cambridge Companion to Seventeenth-Century Opera](#) , [Music in the Seventeenth and Eighteenth Centuries](#) Richard

Taruskin, 2006-08-14 Music in the Seventeenth and Eighteenth Centuries the second volume Richard Taruskin's monumental history illuminates the explosion of musical creativity that occurred in the seventeenth and eighteenth centuries Examining a wealth of topics Taruskin looks at the elegant masques and consort music of Jacobean England the Italian concerto style of Corelli and Vivaldi and the progression from Baroque to Rococo to romantic style Perhaps most important he offers a fascinating account of the giants of this period Bach Handel Mozart Haydn and Beethoven Laced with brilliant observations memorable musical analysis and a panoramic sense of the interactions between history culture politics art literature religion and music this book will be essential reading for anyone who wishes to understand this rich and diverse period **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

The Politics of Opera in Handel's Britain Thomas McGeary, 2013-04-25 The Politics of Opera in Handel's Britain examines the involvement of Italian opera in British partisan politics in the first half of the eighteenth century which saw Sir Robert Walpole's rise to power and George Frideric Handel's greatest period of opera production McGeary argues that the conventional way of applying Italian opera to contemporary political events and persons by means of allegory and allusion in individual operas is mistaken nor did partisan politics intrude into the management of the Royal Academy of Music and the

Opera of the Nobility This book shows instead how Senesino Faustina Cuzzoni and events at the Haymarket Theatre were used in political allegories in satirical essays directed against the Walpole ministry Since most operas were based on ancient historical events the librettos like traditional histories could be sources of examples of vice virtue and political precepts and wisdom that could be applied to contemporary politics **Operas in German: A Dictionary** Margaret Ross

Griffel,2018-01-23 With nearly three thousand new entries the revised edition of Operas in German A Dictionary is the most current encyclopedic treatment of operas written specifically to a German text from the seventeenth century through 2016 Musicologist Margaret Ross Griffel details the operas composers scores librettos first performances and bibliographic sources Four appendixes then list composers librettists authors whose works inspired or were adapted for the opera librettos and a chronological listing of the entries in the A Z section The bibliography details other dictionaries and encyclopedias performance studies collections of plot summaries general studies on operas sources on locales where opera premieres took place works on the history of operas in German and selective volumes on individual opera composers librettists producers directors and designers Finally two indexes list the main characters in each opera and the names of singers conductors producers composers directors choreographers and arrangers The revised edition of Operas in German provides opera historians musicologists performers and opera lovers with an invaluable resource for continued study and enjoyment

Handel as Orpheus Ellen T. Harris,2004-09-30 Handel wrote over 100 cantatas compositions for voice and instruments describing the joy and pain of love In the first comprehensive study of the cantatas Harris investigates their place in Handel s life as well as their extraordinary beauty **Musical Voices of Early Modern Women** Thomasin LaMay,2017-05-15

Recent scholarship has offered a veritable landslide of studies about early modern women illuminating them as writers thinkers midwives mothers in convents at home and as rulers Musical Voices of Early Modern Women adds to the mix of early modern studies a volume that correlates women s musical endeavors to their lives addressing early modern women s musical activities across a broad spectrum of cultural events and settings The volume takes as its premise the notion that while women may have been squeezed to participate in music through narrower doors than their male peers they nevertheless did so with enthusiasm diligence and success They were there in many ways but as women s lives were fundamentally different and more private than men s were their strategies tools and appearances were sometimes also different and thus often unstudied in an historical discipline that primarily evaluated men s productivity Given that many of these stories will not necessarily embrace a standard musical repertoire even as they seek to expand canonical borders The contributors to this collection explore the possibility of a larger musical culture which included women as well as men by examining early modern women in many headed ways through the lens of musical production They look at how women composed assuming that compositional gender strategies may have been used differently when applied through her vision how women were composed or represented and interpreted through music in a larger cultural context and how her presence

in that dialog situated her in social space Contributors also trace how women found music as a means for communicating for establishing intellectual power for generating musical tastes and for enhancing the quality of their lives Some women performed publicly and thus some articles examine how this impacted on their lives and families Other contributors inquire about the economics of music and women and how in different situations some women may have been financially empowered or even in control of their own money making This collection offers a glimpse at women from home stage work and convent from many classes and from culturally diverse countries including France Spain Italy England Austria Russia and Mexico and imagines a musical history centered in the realities of those lives

The Ashgate Research Companion to Henry

Purcell Rebecca Herissone, 2016-04-01 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 Topics include a reassessment of our understanding of Purcell's sources and the transmission of his music new ways of approaching the study of his creative methods performance practice the multi-faceted theatre environment in which his work was focused in the last five years of his life the importance of the political and social contexts of late seventeenth century England and the ways in which the performance history and reception of his music have influenced modern appreciation of the composer The book will be essential reading for anyone studying the music and culture of the seventeenth century

Historical

Dictionary of Opera Scott L. Balthazar, 2013-07-05 Opera has been around ever since the late 16th century and it is still going strong in the sense that operas are performed around the world at present and known by infinitely more persons than just those who attend performances On the other hand it has enjoyed periods in the past when more operas were produced to greater acclaim Those periods inevitably have pride of place in this Historical Dictionary of Opera as do exceptional singers and others who combine to fashion the opera whether or not they appear on stage But this volume looks even further afield considering the cities which were and still are opera centers literary works which were turned into librettos and types of pieces and genres While some of the former can be found on the web or in other sources most of the latter cannot and it is impossible to have the whole picture without them Indeed this book has an amazingly broad scope The dictionary section with about 340 entries covers the topics mentioned above but obviously focuses most on composers not just the likes of Mozart Verdi and Wagner but others who are scarcely remembered but made notable contributions Of course there are the divas but others singers as well and some of the most familiar operas Don Giovanni Tosca and more Technical terms also

abound and reference to different genres from antimasque to zarzuela Since opera has been around so long the chronology is rather lengthy since it has a lot of ground to cover and the introduction sets the scene for the rest This book should not be an end but rather a beginning so it has a substantial bibliography for readers seeking more specific or specialized works It is an excellent access point for readers interested in opera [Grétry's Operas and the French Public](#) R.J. Arnold,2017-07-05 Why in the dying days of the Napoleonic Empire did half of Paris turn out for the funeral of a composer The death of Andr Ernest Modeste Gr try in 1813 was one of the sensations of the age setting off months of tear stained commemorations reminiscences and revivals of his work To understand this singular event this interdisciplinary study looks back to Gr try s earliest encounters with the French public during the 1760s and 1770s seeking the roots of his reputation in the reactions of his listeners The result is not simply an exploration of the relationship between a musician and his audiences but of developments in musical thought and discursive culture and of the formation of public opinion over a period of intense social and political change The core of Gr try s appeal was his mastery of song Distinctive direct and memorable his melodies were exported out of the opera house into every corner of French life serving as folkloristic tokens of celebration and solidarity longing and regret Gr try s attention to the subjectivity of his audiences had a profound effect on operatic culture forging a new sense of democratic collaboration between composer and listener This study provides a reassessment of Gr try s work and musical thought positioning him as a major figure who linked the culture of feeling and the culture of reason and who paved the way for Romantic notions of spectatorial absorption and the power of music [Felix Mendelssohn Bartholdy](#) John Michael Cooper,Angela R. Mace,2011-05-03 Felix Mendelssohn Bartholdy A Research and Information Guide is a valuable tool for any scholar performer or music student interested in accessing the most pertinent resources on the life works and cultural context of the composer It is an updated annotated bibliography of resources on the biographical musical and religious aspects of Mendelssohn s life **Handel and the English Chapel Royal** Donald Burrows,2005 Handel s English church music spans the complete period of his active career in London his first anthem and the Utrecht Te Deum were composed soon after his arrival in London and his last works nearly 40 years later The repertory which includes the Coronation Anthem Zadok the Priest forms one of the most impressive and engaging areas of Baroque church music Most of it was stimulated by Handel s creative contact with the English Chapel Royal a group of professional singers in a different tradition from the opera stars with whom he worked in the theatre This is the first full length study of Handel s English Church music As well as dealing with the many aspects of the compositions themselves it traces the background to the diverse items in the repertory which relates directly to Handel s constant but changing relationship with the Hanoverian British royal family and was affected by political and dynastic events It also examines the circumstances of Handel s performances the building which unlike his theatres still survives in London today [The Cambridge Companion to Grand Opera](#) David Charlton,2003-09-04 Table of contents **A History of Emotion in Western Music** Michael Spitzer,2020

This landmark book not only offers the first account of the history of emotion in Western music with a broad sweep from Gregorian chant to Beyonc but also lays out an original theory for understanding musical emotion that centers the work of composers and performers *Printed Musical Propaganda in Early Modern England* Joseph Arthur Mann, 2020-09-11

Printed Musical Propaganda in Early Modern England reveals how consistently music in theory and practice was used as propaganda in a variety of printed genres that included or discussed music from the English Civil Wars through the reign of William and Mary These printed items bawdy broadside ballads pamphlets paid for by Parliament sermons advertising the Church of England's love of music catch all music collections music treatises addressed to monarchs and masque and opera texts when connected in a contextual mosaic reveal a new picture of not just individual propaganda pieces but multi work propaganda campaigns with contributions that cross social boundaries Musicians Royalists Parliamentarians government officials propagandists clergymen academics and music printers worked together setting musical traps to catch the hearts and minds of their audiences and readers Printed Musical Propaganda proves that the influential power of music was not merely an academic matter for the early modern English but rather a practical benefit that many sought to exploit for their own gain [Benjamin Britten in Context](#) Vicki P Stroeher, Justin Vickers, 2022-04-21 A thematically organised overview of the musical social and cultural contexts for the multi faceted career of this pivotal British composer [Handel and Maurice Greene's Circle at the Apollo Academy](#) Matthew Gardner, 2008-12-10 The Apollo Academy a musical club founded in 1731 by Maurice Greene and his friend Michael Christian Festing was the performance location of various oratorios odes and masques produced by composers in Greene's circle of friends colleagues and pupils Many of the works performed both in and outside the academy meetings are based on subjects such as Jephtha Deborah and the choice of Hercules which were well known in eighteenth century England and also attracted the attention of Handel This long overdue study explores these works in terms of their intellectual contexts political religious social and cultural comparing them to Handel's compositions on the same or similar subjects Additionally detailed source information and musical analysis of the works is included as well as a discussion of the competition between Handel and his English contemporaries in order to provide a fuller picture of the diverse musical and cultural life in London during the first half of the eighteenth century *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

Power and Ceremony in European History Anna Kalinowska, Jonathan Spangler, 2021-09-09 From oaths and hand kissing to coronations and baptisms *Power and Ceremony in European History* considers the governing practices courtly rituals and expressions of power prevalent in Europe and the Ottoman Empire from the medieval age to the modern era Bringing together political and art historical approaches to the study of power this book reveals how ceremonies and rituals far from simply being ostentatious displays of wealth served as a primary means of communication between different participants in political and courtly life It explores how ceremonial culture changed over time and in different regions to provide readers with a nuanced comparative understanding of rituals and ceremonies since the middle ages showing how such performances were integral to the evolution of the state in Europe This collection of essays is of immense value to both historians and art historians interested in representations of power and the political culture of Europe from 1450 onwards

Music And Theatre Essays In Honour Of Winton Dean Book Review: Unveiling the Power of Words

In a global driven by information and connectivity, the ability of words has become more evident than ever. They have the ability to inspire, provoke, and ignite change. Such could be the essence of the book **Music And Theatre Essays In Honour Of Winton Dean**, a literary masterpiece that delves deep to the significance of words and their impact on our lives. Written by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book's key themes, examine its writing style, and analyze its overall impact on readers.

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