

RECOLLECTIONS OF  
R.J.S. STEVENS

AN ORGANIST IN  
GEORGIAN LONDON

*Edited by Mark Argent*



*Music in Georgian and Victorian Society*

# Recollections Of Rjs Stevens An Organist In Georgian London

**Julian Rushton**



## **Recollections Of Rjs Stevens An Organist In Georgian London:**

Recollections of R.J.S. Stevens Richard John Samuel Stevens, 1992 Editor Mark Argent also provides the introduction to the diaries of composer and organist R J S Stevens 1757 1837 a musician who reports the warp and fabric of his society from the late Baroque through the early Romantic periods The Stevens papers also provide a fund of information about the singing of glees in London Annotation copyrighted by Book News Inc Portland OR *The London Charterhouse* Stephen Porter, 2009 Thomas Sutton's reputation as the wealthiest commoner in England at the time of his death in 1611 was matched by the scale of the charity which he founded at the Charterhouse in Clerkenwell This work examines the Charterhouse's significance as England's leading charity and the support and opposition that it attracted **Memoirs of the Court of George III** Michael Kassler, 2024-07-31 George III was one of the longest reigning British monarchs ruling over most of the English speaking world from 1760 to 1820 Despite his longevity George's reign was one of turmoil Britain lost its colonies in the War of American Independence and the European political system changed dramatically in the wake of the French Revolution Closer to home problems with the King's health led to a constitutional crisis Charlotte Papendiek's memoirs cover the first thirty years of George III's reign while Mary Delany's letters provide a vivid portrait of her years at Windsor Lucy Kennedy was another long serving member of court whose previously unpublished diary provides a great deal of new detail about the King's illness Finally the Queen herself provides further insights in the only two extant volumes of her diaries published here for the first time The edition will be invaluable to scholars of Georgian England as well as those researching the French and American Revolutions and the history and politics of the Regency period more widely *Before the Baton* Peter Holman, 2020 This book investigates the ways large scale music was directed or conducted in Britain before baton conducting took hold in the 1830s After surveying practice in Italy Germany and France from Antiquity to the eighteenth century the focus is on direction in two strands of music making in Stuart and Georgian Britain choral music from Restoration cathedrals to the oratorio tradition deriving from Handel and music in the theatre from the Jacobean masque to nineteenth century opera ending with an account of how modern baton conducting spread in the 1830s from the pit of the Haymarket Theatre to the Philharmonic Society and to large scale choral music Part social and musical history based on new research into surviving performing material documentary sources and visual evidence and part polemic intended to question the use of modern baton conducting in pre nineteenth century music Before the Baton throws new light on many hitherto dark areas though the heart of the book is an extended discussion of the evidence relating to Handel's operas oratorios and choral music Contrary to near universal modern practice he mostly preferred to play rather than beat time PETER HOLMAN is Emeritus Professor of Historical Musicology at Leeds University When not occupied with writing and research he organises performances of seventeenth and eighteenth century music mostly directing them from the keyboard He is director of The Parley of Instruments Leeds Baroque the Suffolk Villages Festival and the annual Baroque Summer School run by Cambridge

Early Music     The Sound of the English Picturesque Stephen Groves, 2023-12-04 Revealing the connections between the veneration of national landscape and eighteenth century English vocal music this study restores English music's relationship with the picturesque In the eighteenth century the emerging taste for the picturesque was central to British aesthetics as poets and painters gained popularity by glorifying the local landscape in works concurrent with the emergence of native countryside tourism Yet English music was seldom discussed as a medium for conveying national scenic beauty Stephen Groves explores this gap and shows how secular song the glee and national theatre music expressed a uniquely English engagement with landscape Using an interdisciplinary approach Groves addresses the apparent silence of the English picturesque The book draws on analysis of the visualisations present in the texts of English vocal music and their musical treatment to demonstrate how local composers incorporated celebrations of landscape into their works The final chapter shows that the English picturesque was a crucial influence on Joseph Haydn's oratorio *The Seasons* Suitable for anyone with an interest in eighteenth century music aesthetics and the natural environment this book will appeal to a wide range of specialists and non specialists alike     Ancient and Modern Howard Irving, 2018-12-13 First published 1999 Howard Irving details Croft's lecturing career and examines the influences of figures such as Charles Burney and Sir Joshua Reynolds on his approach to the ancient modern debate Irving also makes available for the first time in a modern edition Croft's 1818 lecture series These texts help to fill a gap in our knowledge of the development of musical classics as they span a period of years that were crucial to the history of canon formation     **Samuel Wesley** Philip Olleson, 2003 This book draws on letters family papers and other contemporary documents to offer a full study of Wesley his music and his life and times Jacket

*Music and Institutions in Nineteenth-Century Britain* Paul Rodmell, 2016-04-29 In nineteenth century British society music and musicians were organized as they had never been before This organization was manifested in part by the introduction of music into powerful institutions both out of belief in music's inherently beneficial properties and also to promote music occupations and professions in society at large This book provides a representative and varied sample of the interactions between music and organizations in various locations in the nineteenth century British Empire exploring not only how and why music was institutionalized but also how and why institutions became musicalized Individual essays explore amateur societies that promoted music making institutions that played host to music making groups both amateur and professional music in diverse educational institutions and the relationships between music and what might be referred to as the institutions of state Through all of the essays runs the theme of the various ways in which institutions of varying formality and rigidity interacted with music and musicians and the mutual benefit and exploitation that resulted from that interaction

The Advancement of Music in Enlightenment England Tim Eggington, 2014 This is a book guaranteed to make waves It skilfully weaves the story of one key musical figure into the story of one key institution which it then weaves into the general story of music in eighteenth century England Anyone reading it will come away with fresh knowledge and perceptions plus a

great urge to hear Cooke's music Michael Talbot Emeritus Professor of Music at the University of Liverpool and Fellow of the British Academy Amidst the cosmopolitan fashion obsessed concert life of later eighteenth century London there existed a discrete musical counterculture centred round a club known as the Academy of Ancient Music Now largely forgotten this enlightened school of musical thinkers sought to further music by proffering an alternative vision based on a high minded intellectual curiosity Perceiving only ear tickling ostentation in the showy styles that delighted London audiences they aspired to raise the status of music as an art of profound expression informed by its past and founded on universal harmonic principles Central to this group of musical thinkers was the modest yet highly accomplished musician scholar Benjamin Cooke who both embodied and reflected this counterculture As organist of Westminster Abbey and conductor of the Academy of Ancient Music for much of the second half of the eighteenth century Cooke enjoyed prominence in his day as a composer organist teacher and theorist This book shows how through his creativity historicism and theorising Cooke was instrumental in proffering an Enlightenment inspired reassessment of musical composition and thinking at the Academy The picture portrayed counters the current tendency to dismiss eighteenth century English musicians as conservative and provincial Casting new and valuable light on English musical history and on Enlightenment culture more generally this book reveals how the agenda for musical advancement shared by Cooke and his Academy associates foreshadowed key developments that would mould European music of the nineteenth century and after It includes an extensive bibliography a detailed overview of the Cooke Collection at the Royal College of Music and a complete list of Cooke's works TIM EGGINGTON is College Librarian at Queens College Cambridge

**Shakespeare and the Eighteenth Century** Michael Caines, 2013-10-31

OXFORD SHAKESPEARE TOPICS General Editors Peter Holland and Stanley Wells Oxford Shakespeare Topics provide students and teachers with short books on important aspects of Shakespeare criticism and scholarship Each book is written by an authority in its field and combines accessible style with original discussion of its subject This book considers the impact and influence of Shakespeare on writing of the eighteenth century and also how eighteenth century Shakespeare scholarship influenced how we read Shakespeare today The most influential English actor of the eighteenth century David Garrick could hail Shakespeare as the god of our idolatry yet perform an adaptation of King Lear with a happy ending add a dying speech to Macbeth and remove the puns from Romeo and Juliet Garrick's friend Samuel Johnson thought of Shakespeare as above all writers at least above all modern writers the poet of nature Voltaire thought he was a sublime genius without taste The Bluestocking Elizabeth Montagu meanwhile could be found arguing with Johnson's biographer James Boswell over whether Shakespeare or Milton was the greater poet Shakespeare and the Eighteenth Century traces the course of a many faceted metamorphosis Drawing on fresh research as well as the most recent scholarship in the field it argues that the story of Shakespeare in the eighteenth century has become a significant subplot in later scholarship made up of great debates about how to read Shakespeare and how to rank him among the great English writers how to perform his plays and how to edit the

texts of those plays This book surveys the critical and creative responses of actors and audiences literary critics and textual editors painters and philosophes to Shakespeare's works while also suggesting how the Shakespeare of the theatre influenced the Shakespeare of the study and how other less straightforward interactions combined to bring about this sea change in English cultural life It speaks of the crucial role of Shakespeare in eighteenth century culture and the importance of that culture's absorption of Shakespeare for subsequent generations This is a book about what the eighteenth century did to Shakespeare and vice versa

**The Careers of British Musicians, 1750-1850** Deborah Rohr, 2001-09-06 The study of the social context of music must consider the day to day experiences of its practitioners their economic social professional and artistic goals and the material and cultural conditions under which these goals were pursued This book traces the daily working life and aspirations of British musicians during the sweeping social and economic transformation of Britain from 1750 to 1850 It features working musicians of all types and at all levels organists singers instrumentalists teachers composers and entrepreneurs and explores their educational background their conditions of employment their wages the systems of patronage that supported them and their individual perceptions Deborah Rohr focuses not only on social and economic pressures but also on a range of negative cultural beliefs faced by the musicians Also considered are the implications of such conditions for their social and professional status and for their musical aspirations

**The British Volunteer Movement, 1794-1814** Austin Gee, 2003 This volume provides a comprehensive view of the social political and military aspects of the volunteer movement of the French Wars the volunteer infantry yeomanry cavalry and the armed associations in England Scotland and Wales from 1794 to 1814 and in some cases beyond

**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

**Studies in English Organ Music** Iain Quinn, 2018-06-14 Studies in English Organ Music is a collection of essays by expert authors that examines key areas of the repertoire in the history of organ music in England The essays on repertoire are placed alongside supporting studies in

organ building and liturgical practice in order to provide a comprehensive contextualization. An analysis of the symbiotic relationship between the organ liturgy and composers reveals how the repertoire has been shaped by these complementary areas and developed through history. This volume is the first collection of specialist studies related to the field of English organ music.

*British Music, Musicians and Institutions, c. 1630-1800* Julian Rushton, 2021. Building upon the developing picture of the importance of British music musicians and institutions during the eighteenth century, this book investigates the themes of composition, performance, amateur and professional, and music printing within the wider context of social, religious, and secular institutions. British music in the era from the death of Henry Purcell to the so-called Musical Renaissance of the late nineteenth century was once considered barren. This view has been overturned in recent years through a better informed historical perspective able to recognise that all kinds of British musical institutions continued to flourish and not only in London. The publication, performance, and recording of music by seventeenth and eighteenth century British composers, supplemented by critical source studies and scholarly editions, shows forms of music that developed in parallel with those of Britain's near neighbours. Indigenous musicians mingled with migrant musicians from elsewhere, yet there remained strands of British musical culture that had no continental equivalent. Music, vocal and instrumental, sacred and secular, flourished continuously throughout the Stuart and Hanoverian monarchies. Composers such as Eccles, Boyce, Greene, Croft, Arne, and Hayes were not wholly overshadowed by European imports such as Handel and J. C. Bach. The present volume builds on this developing picture of the importance of British music musicians and institutions during the period.

Leading musicologists investigate themes such as composition, performance, amateur and professional, and music printing within the wider context of social, religious, and secular institutions.

*The Theatre Career of Thomas Arne* Todd Gilman, 2013. This book concerns the life and theatrical career of the great native-born English composer and musician of the eighteenth century, Thomas Augustine Arne (1710-1778). Its purpose is threefold. First, it provides a comprehensive biography and account of the performance and publication of Arne's works during his lifetime. Although Arne's childhood years get some attention, the book focuses on the period from 1732 to 1778, a time of great innovation for English opera and related genres. Second, it considers Arne's social context, his relationships with the many dramatists, actors, singers, and fellow composers and instrumentalists, including many members of his own family with whom he collaborated on the London and Dublin stages as well as at the London pleasure gardens. Third, it offers analysis of eighty musical illustrations drawn from vocal works for the theatre, spanning Arne's career, and readers can simultaneously study and listen to the musical examples on a companion web page that hosts media files produced using music notation software. The audio component constitutes a crucial supplement to a study of Arne because so much of his extant theatre music cannot otherwise readily be heard. Arne was the leading figure in English theatrical music of his day. Dr Charles Burney, the great eighteenth-century historian of music, had a high opinion of the composer, especially of Arne's setting of Milton's *Comus* (1738). In this masque, he introduced a light, airy, original, and

pleasing melody wholly different from that of Purcell or Handel whom all English composers had hitherto either pillaged or imitated Indeed the melody of Arne at this time forms an era in English Music it was so easy natural and agreeable to the whole kingdom that it became the standard of all perfection at our theatres and public gardens Yet Burney s greatest compliment concerns Arne as a composer of secular vocal music He must be allowed to have surpassed Purcell in ease grace and variety During his forty six year career Arne composed music for over 100 stage works to say nothing of his myriad single songs cantatas and instrumental compositions Yet despite a relative wealth of source material scholars of theatre drama and music in our own time have almost completely ignored him As a consequence musicologists theatre historians and laypeople alike tend to evince a detrimentally limited sense of the magnitude of Arne s contribution to English music and especially to the history of English opera To listen to musical examples that accompany The Theatre Career of Thomas Arne please visit <http://www2.lib.udel.edu/udpress/thomasarne.htm> **A Descriptive Catalogue of the Music Collection at**

**Burghley House, Stamford** Gerald Gifford, 2017-11-01 This title was first published in 2002 Burghley House Stamford was built between 1555 and 1587 for William Cecil Lord Burghley the Lord High Treasurer to Queen Elizabeth I The library there contains an extensive collection of manuscript and printed music dating from about 1650 to 1850 substantially formed during the latter part of the 18th century by the Ninth Earl of Exeter The collection is given particular significance by the inclusion of several rare and in some cases apparently unique volumes This catalogue examines the Burghley House music collection in the light of contemporary documentary evidence The opening section describes the people who added to the collection and their musical enthusiasms This approach brings the collection to life and also enables us to appreciate emergent trends in British music history of the period With each entry fully described and the printed music referenced to RISM or CPM this catalogue should form a valuable reference source for all scholars of British music from the 17th to the 19th century

**Champion of English Freedom** Robin Eagles, 2024-06-15 2024 marks the 250th anniversary of John Wilkes becoming Lord Mayor of London A man simultaneously full of contradiction and principles Wilkes was a giant of eighteenth century England and helped shape modern Britain [The Canterbury Catch Club 1826](#) Chris Price, 2018-11-30 In 1825 an enterprising Canterbury newsagent by the name of Henry Ward raised a subscription to commission a lasting tribute to his beloved musical society The result was a fine lithograph showing 100 gentlemen in assured poses carefully placed in surroundings eloquently freighted with classical allusion cultural literacy deep rooted patriotism and strictly masculine politics That image is the subject of this book With insights gleaned from a unique collection of music papers and artefacts in the archives of the city and the cathedral this study considers not only the accomplished performance of bourgeois status which is clearly visible in the print but other characteristics of the Club which are either less pictorially privileged or entirely omitted Deploying iconographical cultural and musicological analysis the book discusses this curiously contradictory slice of British social history in which the respectable apparently coexisted happily with the libertine What emerges is an unusually



clear view of the production performance and consumption of music in a provincial city at a fascinating time a period when cultural activity was a strategic assertion of socio political identity      Venanzio Rauzzini in Britain Paul Francis Rice, 2015

Venanzio Rauzzini 1746 1810 the celebrated Italian castrato is best known for his performance in Mozart's *Lucio Silla* in 1772 with which Mozart was so pleased that he composed for the singer the famous motet *Exsultate Jubilate* In 1774 Rauzzini moved to London where he performed three seasons of serious operas at the King's Theatre From 1777 until his death in 1810 he was the director of the concert series in Bath a series that matched the prestige of any that were given in London In addition he composed prolifically writing music for eleven operas This book is a study of Rauzzini's remarkable yet often overlooked career in Britain Paul Rice chronicles Rauzzini's performances at the King's Theatre and examines his leadership of the Bath subscription concerts from 1780 1810 recovering much of the repertory Rice shows in detail how Rauzzini responded musically to the social and political conditions of his adopted country and analyzes the castrato's reception as well as compositional choices shedding new light on changing musical tastes in late eighteenth century Britain Paul F Rice is Professor of Musicology at the School of Music Memorial University of Newfoundland

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