

# SINEONIA OF LONDON

SCOTTISH BALLAD



# Scottish Ballad Operas I Pastoral Comedies Pastoral Comedies

**Allan Ramsay, William Tennant**



## **Scottish Ballad Operas I Pastoral Comedies Pastoral Comedies:**

*Scottish Ballad Operas I: Pastoral Comedies* Walter Howard Rubsamen, 1974      *Scottish Ballad Operas*, 1974      The Ballad Opera Walter H. Rubsamen, 1974      **The Oxford Handbook of the British Musical** Robert Gordon, Olaf Jubin, 2016-11-21 The Oxford Handbook of the British Musical provides a comprehensive academic survey of British musical theatre offering both a historical account of the musical's development from 1728 and a range of in depth critical analyses of the unique forms and features of British musicals which explore the aesthetic values and sociocultural meanings of a tradition that initially gave rise to the American musical and later challenged its modern pre-eminence. After a consideration of how John Gay's *The Beggar's Opera* 1728 created a prototype for eighteenth century ballad opera, the book focuses on the use of song in early nineteenth century theatre followed by a sociocultural analysis of the comic operas of Gilbert and Sullivan, it then examines Edwardian and interwar musical comedies and revues as well as the impact of Rodgers and Hammerstein on the West End before analysing the new forms of the postwar British musical from *The Boy Friend* 1953 to *Oliver* 1960. One section of the book examines the contributions of key twentieth century figures including Noel Coward, Ivor Novello, Tim Rice, Andrew Lloyd Webber, director Joan Littlewood and producer Cameron Macintosh, while a number of essays discuss both mainstream and alternative musicals of the 1960s and 1970s and the influence of the pop industry on the creation of concept recordings such as *Jesus Christ Superstar* 1970 and *Les Misérables* 1980. There is a consideration of jukebox musicals such as *Mamma Mia* 1999 while essays on overtly political shows such as *Billy Elliot* 2005 are complemented by those on experimental musicals like *Jerry Springer the Opera* 2003 and *London Road* 2011 and on the burgeoning of Black and Asian British musicals in both the West End and subsidized venues. The Oxford Handbook of the British Musical demonstrates not only the unique qualities of British musical theatre but also the vitality and variety of British musicals today.

**The Oxford Handbook of Scottish Theatre**, 2025-02-17 The Oxford Handbook of Scottish Theatre tells the story of drama and performing in Scotland from the earliest traces of folk plays, performances and royal ceremonies in the medieval period right up to the challenges of the present post-pandemic moment in the professional theatre. It brings together distinguished scholars, theatre professionals, critics and reviewers to share their experiences of studying and in some cases producing the most significant landmarks of Scottish stage history, discussing pivotal plays and productions. Lyndsay's *Ane Satyre of the Thrie Estaitis*, Ramsay's *The Gentle Shepherd*, Home's Douglas adaptations of Rob Roy and the National Drama, Lamont Stewart's *Men Should Weep*, Lochhead's *Mary Queen of Scots Got Her Head Cut Off*, writers including Joanna Baillie, J. M. Barrie, James Bridie, John McGrath and the writers of the radical post-Millennium generation and companies including The Scottish National Players, The Glasgow Citizens, 784 Wildcat, Communicado and the National Theatre of Scotland alongside incisive accounts of the cultural contexts from the Reformation to the Thatcher government and beyond that produced and challenged them. Separate chapters explore Scots language and Gaelic drama, the

popular theatrical forms of the travelling geggies music hall variety and pantomime theatre for young audiences radio and television drama the significant roles of the director and the theatre critic and reviewer in shaping Scottish theatre and the Scottish stage s long history of dialogue with performance traditions in England Ireland and Continental Europe Contributors describe the often fierce struggles that led to the opening up of the Scottish stage to working class voices and audiences women writers and performers writers of colour LGBTQ voices innovators in dramatic form and the long process leading towards the foundation of the NTS and its early work alongside other key developments in the twenty first century

*Operas in English: A Dictionary* Margaret Ross Griffel, 2012-12-21 In this revised and expanded edition of *Operas in English A Dictionary* Margaret Ross Griffel updates her work on operas written specifically to an English text including not only works originally in English but also those set to new English librettos Since the book s initial publication in 1999 Griffel has added nearly 900 new items bringing the total number of entries in this new edition to 4 400 covering the world of opera in English from 1634 through 2011 The front matter includes a brief history of English opera to set the stage for the dictionary entries that follow Listed alphabetically each opera entry includes alternative titles a full descriptive title the number of acts composer s name librettist s name with original language of the libretto the source of the text date place and cast of the first performance date of composition if it occurred substantially earlier than the premiere similar information for the first U S including colonial and British England Scotland Wales performances brief plot summary main characters names and vocal ranges where known names of noteworthy numbers comments on special musical problems and techniques other settings of the text including non English ones other operas if any involving the same story or characters cross references are indicated by asterisks Entries include such information as first and critical editions of the score and libretto a bibliography ranging from scholarly studies to more informal journal articles and reviews a discography and information on video recordings *Operas in English* features four appendixes a selective bibliography and two indexes The first appendix lists composers their places and years of birth and death and their operas included in the text as entries the second does the same for librettists the third records authors whose works inspired or were adapted for the librettos and the fourth comprises a chronological listing of the A Z entries including the date of first performance the city of the premiere or composition date if unperformed or performed much later the short title of the opera and the composer There is a main character index and an index of singers conductors producers composers of other settings and other key figures     **The Gentle Shepherd** Allan Ramsay, 1743     **The Singing Bourgeois** Derek B. Scott, 2017-07-05 First published in 1989 *The Singing Bourgeois* challenges the myth that the Victorian parlour song was a clear cut genre Derek Scott reveals the huge diversity of musical forms and styles that influenced the songs performed in middle class homes during the nineteenth century from the assimilation of Celtic and Afro American culture by songwriters to the emergence of forms of sacred song performed in the home The popularity of these domestic songs opened up opportunities to women composers and a chapter of the book is

dedicated to the discussion of women songwriters and their work The commercial success of bourgeois song through the sale of sheet music demonstrated how music might be incorporated into a system of capitalist enterprise Scott examines the early amateur music market and its evolution into an increasingly professionalized activity towards the end of the century This new updated edition features an additional chapter which provides a broad survey of music and class in London drawing on sources that have appeared since the book's first publication An overview of recent research is also given in a section of additional notes The new bibliography of nineteenth century British and American popular song is the most comprehensive of its kind and includes information on twentieth century collections of songs relevant periodicals catalogues dictionaries and indexes as well as useful databases and internet sites The book also features an accompanying CD of songs from the period

**Performing Arts Books, 1876-1981**, 1981      **Edinburgh Companion to Scottish Traditional Literatures** Sarah Dunnigan, 2013-08-20 Introduces Scotland's contribution to forms of traditional culture and expression folk narrative ballad legend song broadsides and chapbooks      [The Musical Times & Singing-class Circular](#), 1923      [The Gentle Shepherd](#) Allan Ramsay, William Tennant, 1852      **The Musical Times and Singing-class Circular**, 1923      **Musical Times and Singing Class Circular**, 1893      *Theatre in Dublin, 1745-1820* John C. Greene, 2011-12-01 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 season'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 repertories      **Music, Books on Music, and Sound**

**Recordings** Library of Congress,1978      **The Gentle Shepherd: a Scots Pastoral Comedy: with All the Songs** Allan Ramsay,1785      **Scotland's Books** Robert Crawford,2009-01-30 From Treasure Island to Trainspotting Scotland's rich literary tradition has influenced writing across centuries and cultures far beyond its borders Here for the first time is a single volume presenting the glories of fifteen centuries of Scottish literature In Scotland's Books the much loved poet Robert Crawford tells the story of Scottish imaginative writing and its relationship to the country's history Stretching from the medieval masterpieces of St Columba's Iona the earliest surviving Scottish work to the energetic world of twenty first century writing by authors such as Ali Smith and James Kelman this outstanding account traces the development of literature in Scotland and explores the cultural linguistic and literary heritage of the nation It includes extracts from the writing discussed to give a flavor of the original work and its new research ranges from specially made translations of ancient poems to previously unpublished material from the Scottish Enlightenment and interviews with living writers Informative and readable this is the definitive single volume guide to the marvelous legacy of Scottish literature      The Gentle Shepherd Allan Ramsay,1775      **National Union Catalog** , Includes entries for maps and atlases

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