



Opera In Dublin 1705 1797 The Social Sce

T. J. Walsh



Opera In Dublin 1705 1797 The Social Sce:

Opera in Dublin, 1705-1797 T. J. Walsh, 1973 **Theatre in Dublin, 1745-1820** John C. Greene, 2011-11-11 This is the first comprehensive daily compendium of more than 18 000 performances that took place in Dublin's 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

Europe, Empire, and Spectacle in Nineteenth-Century British Music Rachel Cowgill, Julian Rushton, 2017-07-05 This volume illuminates musical connections between Britain and the continent of Europe and Britain and its Empire The seldom recognized vitality of musical theatre and other kinds of spectacle in Britain itself and also the flourishing concert life of the period indicates a means of defining tradition and identity within nineteenth century British musical culture The objective of the volume has been to add significantly to the growing literature on these topics It benefits not only from new archival research but also from fresh musicological approaches and interdisciplinary methods that recognize the integral role of music within a wider culture including religious political and social life The essays are by scholars from the USA Britain and Europe covering a wide range of experience Topics range from the reception of Bach Mozart and Liszt in England a musical response to Shakespeare Italian opera in Dublin exoticism gender black musical identities British musicians in Canada and uses of music in various theatrical genres and state ceremony and in articulating the politics of the Union and Empire

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 three fold 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> Opera in Dublin, 1705-1797 T. J.

Walsh, 1973-01-01 **Ireland, Enlightenment and the English Stage, 1740-1820** David O'Shaughnessy, 2019-08 Reveals the contribution of Irish writers to the Georgian English stage, argues that theatre is an important strand of the Irish Enlightenment *G. F. Handel* Mary Ann Parker, 2013-10-15 Baroque composer George Frideric Handel easily ranks among the world's greatest composers. The first edition of this research guide on Handel appeared in 1988, since that time a great deal of scholarly work has been published on Handel and related areas, including the discovery of a hitherto unknown work. New general resources such as the New Grove Dictionary of Opera, 1992 electronic resources such as the RISM libretto catalogue online and the study of Handel's continuing popularity as evidenced by the new Handel House Museum in London and Handel practice around the world (e.g. Messiah and millennium celebrations in Tonga, sing-along Messiahs etc.) are incorporated into this revised edition of the Handel guide **Blasphemers and Blackguards** David Ryan, 2012-05-31

Memoirs of Laetitia Pilkington Laetitia Pilkington, 1997 This is the first scholarly edition of the *Memoirs of Laetitia Van Lewen Pilkington 1709-1750*, a poet, ghostwriter and protégée of Jonathan Swift and the playwright, stage manager Colley Cibber. Swift's first biographer by virtue of her lively portrayals of him, Pilkington remains the best chronicler of the great satirist's private life while he was at the height of his influence and creativity. Offering as well an account of Pilkington's own tumultuous and unconventional life, the *Memoirs* caused a scandal when they first appeared, owing to their details about her divorce and the many would-be Lotharios, most of them married, who subsequently pestered her with their attentions. Originally appearing in three volumes between 1748 and 1754, the *Memoirs* have been periodically reprinted and are often quoted by scholars in different disciplines. Until now, however, the work has not received serious editorial attention. In this edition, A. C. Elias Jr. has established for the first time a critical text based on the earliest and most definitive printings, which Pilkington and her son oversaw. For the first time, there are explanatory notes that identify the many veiled or anonymous figures in the text and establish the reliability of each anecdote about them. Other new features include an index, a census of early editions, a full bibliography and a chronology. This edition is produced in a two-volume format: the first comprising the actual *Memoirs* and the second the commentary. Readers are at last in a position to understand exactly what Pilkington is saying in her *Memoirs* and what she may be suppressing in the process. They can now approach Pilkington's Swift with

confidence at each step and appreciate her rendering of the many other real life personages who populate her disarmingly breezy narrative bishops scientists and statesmen authors artists and printers and assorted rogues wits bawds and eccentrics More than any other early eighteenth century woman writing in English says Elias Pilkington remains accessible to readers today As a portrayal of Swift as the recollections of a woman making her way in the male dominated world of letters as a source of Irish and English cultural and historical minutiae and as a delightfully gossipy poke at social pretense Pilkington's Memoirs are a classic of her era

William Boyce Ian Bartlett, Robert J. Bruce, 2011-01-18 William Boyce A Tercentenary Sourcebook and Compendium is published in celebration of the three hundredth anniversary of the birth in 1711 of England's leading eighteenth century composer It is the first book to be devoted to a musician who more than any of his contemporaries carried the flag in the broadest sense for English music during a period that was inevitably dominated by the towering figure of Handel who was then resident in London By the late 19th century however Boyce had become generally known only as a composer of anthems and the national song Hearts of Oak and as the editor of a monumental historical anthology of English anthems Cathedral Music which was still in use at that time The emergent Baroque revival led to a gradual broadening of awareness of Boyce from the 1890s onwards Yet it was only following the initiatives inspired by the bicentenary of his death in 1979 that a significantly wider public appreciation of the quality and range of his achievements came about Previously neglected works were revived new recordings made scholarly articles written and new editions of his music began to be published This book brings together diplomatic transcriptions of all the most significant contemporary documents relevant to Boyce's personal and family life his career as a composer editor theorist teacher conductor Master of the King's Music and the reception history of his music They are accompanied by critical commentaries whenever necessary The range of sources drawn on includes memoirs histories diaries letters poems concert programmes and related press reports chapel royal court and parish archives prefaces to Boyce's own publications of his music and those edited by others advertisements for performances of his works and related press reports details of his subscriptions to musical and literary works and materials that throw light on his character and professional relationships with the poets playwrights churchmen and other musicians with whom he collaborated within the vibrant burgeoning and sometimes colourful English musical culture of his time The book's Catalogue of Works constitutes the first comprehensive listing of Boyce's musical output to have been published and the select historical Discography is the first catalogue of recordings to have been devoted to the composer's works

The Supernatural Voice Simon Ravens, 2014 The use of high male voices in the past has long been one of the most seriously misunderstood areas of musical scholarship and practice In opening up this rich subject to readers of all sorts with refreshingly clear perspectives and plenty of new material Simon Ravens well researched book goes a very long way to rectifying matters Ravens writes damnably well and if the story that emerges is necessarily a complex one his treatment of it is always engagingly comprehensible

ANDREW PARROTT Tracing the origins influences and development of falsetto singing

in Western music Simon Ravens offers a revisionist history of high male singing from the Ancient Greeks to Michael Jackson This history embraces not just singers of counter tenor and alto parts up to and including our own time but the castrati of the Ancient world the male sopranists of late Medieval and Renaissance Europe and the dual register tenors of the Baroque and Classical periods Musical aesthetics aside to understand the changing ways men have sung high it is also vital to address extra musical factors which are themselves in a state of flux To this end Ravens illuminates his chronological survey by exploring topics as diverse as human physiology the stereotyping of national characters gender identity and the changing of boys voices The result is a complex and fascinating history sure to appeal not only to music scholars but to performers and all those with an interest particularly in early music Simon Ravens is a performer writer and director of Musica Contexta with whom he has performed in Britain and Europe regularly broadcast and made numerous acclaimed recordings Ravens had previously founded and directed Australasia s foremost early music choir the Tudor Consort Between 2002 and 2007 his regular monthly column Ravens View appeared in the Early Music Review to which he still regularly contributes

Lady Macbeth in America G. Smith,2010-02-01 Lady Macbeth has haunted American history since the conflicts of Shakespeare s England spilled over into New England s real witch hunts To reveal how Lady Macbeth entered American politics as an icon for the First Lady this investigation focuses on the prominent actresses in the role how they performed and their effect on audiences anxious about the country s First Lady and her influence over the President especially at times of war Smith ably shows how the various Lady Macbeths have both reflected and shaped the image their contemporaries have of the ambitious political wife producing parallels that converge dramatically in twentieth century witch hunts **Henry Purcell** Franklin B. Zimmerman,2016-11-11 This book is a volume in the Penn Press Anniversary Collection To mark its 125th anniversary in 2015 the University of Pennsylvania Press rereleased more than 1 100 titles from Penn Press s distinguished backlist from 1899 1999 that had fallen out of print Spanning an entire century the Anniversary Collection offers peer reviewed scholarship in a wide range of subject areas

Serenatas for Dublin Johann Sigismund Kusser,2020-01-01 Johann Sigismund Kusser or as he was known in England and Ireland John Sigismond Cousser was a Hungarian born musician who after a varied and successful career in the German speaking lands of the Holy Roman Empire settled in Ireland in July 1707 In Dublin Kusser composed and directed the performances of at least twenty one festive serenatas that marked important state occasions in Dublin between 1709 and his death in late 1727 Presented before the elite of local society in semistaged productions featuring costumes stage machinery and dancing these works functioned as something of an operatic substitute in the city s cultural life The contents of the present volume comprise the three serenatas for which music remains extant Two of these can be proven definitively to be of Kusser s own composition and the third due to its musical style overall structure and subject matter is almost certainly his creation as well These works provide remarkably rare musical evidence of a key component of the artistic offerings of Dublin s viceregal court during the early decades of the eighteenth century

Eunuchs and Castrati Katherine Crawford, 2018-07-17 *Eunuchs and Castrati* examines the enduring fascination among historians literary critics musicologists and other scholars around the figure of the castrate Specifically the book asks what influence such fascination had on the development and delineation of modern ideas around sexuality and physical impairment Ranging from Greco Roman times to the twenty first century Katherine Crawford brings together travel accounts diplomatic records and fictional sources as well as existing scholarship to demonstrate how early modern interlocutors reacted to and depicted castrates She reveals how medicine and law operated to maintain the privileges of bodily integrity and created and extended prejudice against those without it In consequence castrates were constructed as gender deviant disabled social subjects and demarcated as inferior Early modern cultural loci then reinforced these perceptions encouraging an othering of castrates in public contexts These extensive almost obsessive accounts of appearance social propensities and gender characteristics of castrated men reveal the historical lineages of sexual stigma and hostility towards gender non normative and physically impaired persons For Crawford they are the roots of sexual and physical prejudices that remain embedded in the western experience today

Music in the British Provinces, 1690-1914 Peter Holman, 2017-07-05 The period covered by this volume roughly from Purcell to Elgar has traditionally been seen as a dark age in British musical history Much has been done recently to revise this view though research still tends to focus on London as the commercial and cultural hub of the British Isles It is becoming increasingly clear however that by the mid eighteenth century musical activity outside London was highly distinctive in terms of its reach the way it was organized and its size richness and quality There was an extraordinary amount of musical activity of all sorts in provincial theatres and halls in the amateur orchestras and choirs that developed in most towns of any size in taverns and convivial clubs in parish churches and dissenting chapels and of course in the home This is the first book to concentrate specifically on musical life in the provinces bringing together new archival research and offering a fresh perspective on British music of the period The essays brought together here testify to the vital role played by music in provincial culture not only in socializing and networking but in regional economies and rivalries demographics and class dynamics religion and identity education and recreation and community and the formation of tradition Most important perhaps as our focus shifts from London to the regions new light is shed on neglected figures and forgotten repertoires all of them worthy of reconsideration

The Dublin Stage, 1720-1745 John C. Greene, Gladys L. H. Clark, 1993 In the analytical introduction to the calendar the authors discuss the physical characteristics and locations of the theatres their acoustics and capacities the Dublin theatre season composition administration and management of the companies of performers management styles and techniques actors contractual arrangements conditions and salaries ticket prices benefit and command performances the composition of the repertory costumes scenery wardrobe and machinery and much else Special attention is paid to areas that have been neglected by previous histories such as dance and dancers and prologues and epilogues

Essays on Opera, 1750-1800 John A. Rice, 2017-07-05 The study of opera in the second half of the

eighteenth century has flourished during the last several decades and our knowledge of the operas written during that period and of their aesthetic social and political context has vastly increased This volume explores opera and operatic life of the years 1750 1800 through a selection of articles intended to represent the last few decades of scholarship in all its excitement and variety A Dictionary of Members of the Dublin Book Trade 1550-1800 Mary Pollard,2000 This dictionary attempts in nearly 2 200 entries to cover all workers in the various branches of the Dublin book trade until the Act of Union in 1800 All grades of workers from apprentice to master and papermakers engravers hawkers and other peripheral traders are considered as well as the all important printers and booksellers Entries naturally vary from one or two lines to one or two pages in length The aim is to illustrate the working life of each subject by reference to contemporary sources such as records of the stationer s Guild state papers imprints newspaper advertisements customers accounts etc with documentation for each statement made Entries will thus give practical clues to dating undated books as well as provide a basis for further research into individual traders work and the Dublin trade as a whole Some account of the history and organization of the Dublin Guild of St Luke cutlers painter stainers and stationers appears as introduction 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

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Table of Contents Opera In Dublin 1705 1797 The Social Sce

1. Understanding the eBook Opera In Dublin 1705 1797 The Social Sce
 - The Rise of Digital Reading Opera In Dublin 1705 1797 The Social Sce
 - Advantages of eBooks Over Traditional Books
2. Identifying Opera In Dublin 1705 1797 The Social Sce
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Opera In Dublin 1705 1797 The Social Sce
 - User-Friendly Interface
4. Exploring eBook Recommendations from Opera In Dublin 1705 1797 The Social Sce
 - Personalized Recommendations
 - Opera In Dublin 1705 1797 The Social Sce User Reviews and Ratings
 - Opera In Dublin 1705 1797 The Social Sce and Bestseller Lists
5. Accessing Opera In Dublin 1705 1797 The Social Sce Free and Paid eBooks
 - Opera In Dublin 1705 1797 The Social Sce Public Domain eBooks
 - Opera In Dublin 1705 1797 The Social Sce eBook Subscription Services
 - Opera In Dublin 1705 1797 The Social Sce Budget-Friendly Options
6. Navigating Opera In Dublin 1705 1797 The Social Sce eBook Formats
 - ePub, PDF, MOBI, and More
 - Opera In Dublin 1705 1797 The Social Sce Compatibility with Devices
 - Opera In Dublin 1705 1797 The Social Sce Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Opera In Dublin 1705 1797 The Social Sce
 - Highlighting and Note-Taking Opera In Dublin 1705 1797 The Social Sce
 - Interactive Elements Opera In Dublin 1705 1797 The Social Sce
8. Staying Engaged with Opera In Dublin 1705 1797 The Social Sce

- Joining Online Reading Communities
- Participating in Virtual Book Clubs
- Following Authors and Publishers Opera In Dublin 1705 1797 The Social Sce
- 9. Balancing eBooks and Physical Books Opera In Dublin 1705 1797 The Social Sce
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Opera In Dublin 1705 1797 The Social Sce
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Opera In Dublin 1705 1797 The Social Sce
 - Setting Reading Goals Opera In Dublin 1705 1797 The Social Sce
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Opera In Dublin 1705 1797 The Social Sce
 - Fact-Checking eBook Content of Opera In Dublin 1705 1797 The Social Sce
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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