

OPERA &
SONG BOOKS
PUBLISHED IN
ENGLAND
1703-1726

DAVID HUNTER

1997

Opera And Songs Published In England 17031726 A Descriptive Bibliography

Stephen Bernard, Robin Sowerby



Opera And Songs Published In England 1703-1726 A Descriptive Bibliography:

Opera and Song Books Published in England, 1703-1726 David Hunter, Bibliographical Society (Great Britain), 1997 This bibliography offers descriptions of almost 200 issues of secular voice music published in England 1703-1726 including works by Giovanni Bononcini, Henry Purcell, John Weldon, Attilio Ariosti and Richard Leveridge. 2296 song first lines are listed and indexed. The books described represent the first extended effort to issue entirely commercial printed versions of musical stage works and they are also the first song books to be printed by engraving on a systematic basis. In addition to clarifying the bibliographic history of the books through examination of 856 copies, 92% of those identified, the bibliography tests and extends the standard concepts of bibliographical description. Several new descriptive features are introduced. There are over 200 illustrations of title pages, frontispieces and musical engraving styles. By permitting access to material that is not currently widely available in print, the bibliography will be of assistance to musicians, music and theatre historians and literary scholars as well as to librarians and bibliographers.

The Plays and Poems of Nicholas Rowe, Volume I Stephen Bernard, Rebecca Bullard, John McTague, 2016-11-03. Nicholas Rowe was the first Poet Laureate of the Georgian era. A fascinating and important yet largely overlooked figure in eighteenth century literature, he is the lost Augustan. His plays are important both for the way they address the political and social concerns of the day and for reflecting a period in which the theatre was in crisis. This edition sets out to demonstrate Rowe's mastery of the early eighteenth century theatre, especially his providing significant roles for women and examines the political and historical stances of his plays. It also highlights his work as a translator, which was both innovative and deeply in tune with current practices, as exemplified by John Dryden and Alexander Pope. This is the first scholarly edition of all Rowe's plays and poems and is accompanied by 15 musical scores and 31 black and white illustrations. In this first volume, a general introduction by Stephen Bernard and Michael Caines introduces Rowe's works and the five volumes that comprise this set. It then presents the early plays *The Ambitious Step*, *Mother Tamerlane* and *The Fair Penitent* along with a newly written explanatory introduction by Rebecca Bullard and John McTague, which precedes the full edited text. Appendices covering dedications, performance history, the related music and textual apparatus are also included. A consolidated bibliography is included with the final volume for ease of reference.

Music and Musicians on the London Stage, 1695-1705 Kathryn Lowerre, 2017-07-05. From 1695 to 1705, rival London theater companies based at Drury Lane and Lincoln's Inn Fields each mounted more than a hundred new productions while reviving stock plays by authors such as Shakespeare and Dryden. All included music. Kathryn Lowerre charts the interactions of the two companies from a musical perspective, emphasizing each company's new productions and their respective musical assets, including performers, composers and musical materials. Lowerre also provides rich analysis of the relationship of music to genres including comedy, dramatick opera and musical tragedy and explores the migration of music from theater to theater, performer to performer and from stage to street and back again. As Lowerre persuasively

demonstrates during this period all theater was musical theater Opera and Politics in Queen Anne's Britain, 1705-1714

Thomas McGeary, 2022 Explores the political meanings that Italian opera its composers agents and institutions had for audiences in eighteenth century Britain The reign of Queen Anne 1702 1714 was pivotal for both politics and opera in Britain In this study Thomas McGeary brings together a wide range of sources to show how the worlds of politics and opera were entwined The associations that Italian singing and singers acquired by the 1690s were used in partisan Whig Tory writings Rather than a foreign invasion McGeary shows how the introduction of Italian style opera was a native product that grew out of plans for a new theatre in the Haymarket A crucial event for opera was Handel s arrival in London in 1710 While the criticism of opera by Whig writers such as Richard Steele and Joseph Addison is well known McGeary uncovers how the early promotion and sponsorship of opera was in fact largely a Whig enterprise and cultural program Indeed major political figures mostly Whigs participated in the support and patronage of opera Opera and Politics in Queen Anne s Britain will be required reading for opera scholars and cultural and political historians of eighteenth century Britain as well those interested in the vibrant literature culture of the period nage of opera Opera and Politics in Queen Anne s Britain will be required reading for opera scholars and cultural and political historians of eighteenth century Britain as well those interested in the vibrant literature culture of the period nage of opera Opera and Politics in Queen Anne s Britain will be required reading for opera scholars and cultural and political historians of eighteenth century Britain as well those interested in the vibrant literature culture of the period nage of opera Opera and Politics in Queen Anne s Britain will be required reading for opera scholars and cultural and political historians of eighteenth century Britain as well those interested in the vibrant literature culture of the period

The Oxford Handbook of Opera Helen M. Greenwald, 2014-10-03 What IS opera Contributors to The Oxford Handbook of Opera respond to this deceptively simple question with a rich and compelling exploration of opera s adaption to changing artistic and political currents Fifty of the world s most respected scholars cast opera as a fluid entity that continuously reinvents itself in a reflection of its patrons audience and creators The synergy of power performance and identity recurs thematically throughout the volume s major topics Words Music and Meaning Performance and Production Opera and Society and Transmission and Reception Individual essays engage with repertoire from Monteverdi Mozart and Meyerbeer to Strauss Henze and Adams in studies of composition national identity transmission reception sources media iconography humanism the art of collecting theory analysis commerce singers directors criticism editions politics staging race and gender The title of the penultimate section Opera on the Edge suggests the uncertainty of opera s future is opera headed toward catastrophe or have social and musical developments of the last hundred years stimulated something new and exciting and well operatic In an epilogue to the volume a contemporary opera composer speaks candidly about opera composition today The Oxford Handbook of Opera is an essential companion to scholars educators advanced students performers and knowledgeable listeners those who simply love opera "Music and Musicians on the London Stage,

1695?705 " Kathryn Lowerre,2017-07-05 From 1695 to 1705 rival London theater companies based at Drury Lane and Lincoln s Inn Fields each mounted more than a hundred new productions while reviving stock plays by authors such as Shakespeare and Dryden All included music Kathryn Lowerre charts the interactions of the two companies from a musical perspective emphasizing each company s new productions and their respective musical assets including performers composers and musical materials Lowerre also provides rich analysis of the relationship of music to genres including comedy dramattick opera and musical tragedy and explores the migration of music from theater to theater performer to performer and from stage to street and back again As Lowerre persuasively demonstrates during this period all theater was musical theater

The Lively Arts of the London Stage, 1675-1725 Kathryn Lowerre,2016-12-05 Unlike collections of essays which focus on a single century or whose authors are drawn from a single discipline this collection reflects the myriad performance options available to London audiences offering readers a composite portrait of the music drama and dance productions that characterized this rich period Just as the performing arts were deeply interrelated the essays presented here by scholars from a range of fields engage in dialogue with others in the volume The opening section examines a famous series of 1701 performances based on the competition between composers to set William Congreve s masque The Judgment of Paris to music The essays in the central section the mainpiece showcase performers and productions on the London stage from a variety of perspectives including English tastes in art and music the use of dance the depiction of madness and masculinity in both spoken and musical performances and genres and modes in the context of contemporary criticism and theatrical practice A brief afterpiece looks at comic pieces in relation to satire parody and homage By bringing together work by scholars of music dance and drama this cross disciplinary collection illuminates the interconnecting strands that shaped a vibrant theatrical world

Incidental Music, Part 1 John Eccles,2015-01-01 John Eccles s active theatrical career spanned a period of about sixteen years though he continued to compose occasionally for the theater after his semi retirement in 1707 During his career he wrote incidental music for more than seventy plays writing songs that fit perfectly within their dramatic contexts and that offered carefully tailored vehicles for his singers talents while remaining highly accessible in tone This edition includes music composed by Eccles for plays beginning with the letters A F These plays were fundamentally collaborative ventures and multiple composers often supplied the music thus this edition includes all the known songs and instrumental items for each play Plot summaries of the plays are given along with relevant dialogue cues and the songs are given in the order in which they appear in the drama when known

The Plays and Poems of Nicholas Rowe Stephen Bernard,2020-06-14 Nicholas Rowe was the first Poet Laureate of the Georgian era A fascinating and important yet largely overlooked figure in eighteenth century literature he is the lost Augustan His plays are important both for the way they address the political and social concerns of the day and for reflecting a period in which the theatre was in crisis This edition sets out to demonstrate Rowe s mastery of the early eighteenth century theatre especially his providing significant roles for

women and examines the political and historical stances of his plays It also highlights his work as a translator which was both innovative and deeply in tune with current practices as exemplified by John Dryden and Alexander Pope This is the first scholarly edition of all Rowe's plays and poems and is accompanied by 15 musical scores and 31 black and white illustrations The first three volumes arrange his plays chronologically with the first volume presenting the early plays *The Ambitious Step* *Mother Tamerlane* and *The Fair Penitent* the second volume the middle plays *The Biter* *Ulysses* and *The Royal Convert* and the third volume his late period plays *The Tragedy of Jane Shore* and *The Tragedy of the Lady Jane Grey* The subsequent volumes cover his translation of Lucan's *Pharsalia* described by Samuel Johnson as one of the greatest productions in English poetry and his own original poetry which was often composed for specific occasions Each volume contains a newly written explanatory introduction which precedes the full edited text Appendices covering dedications prologues and epilogues performance history the related music and textual apparatus are also included The edition comes with a consolidated bibliography for ease of reference

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

Annual Bibliography of the History of the Printed Book and Libraries Dept. of Special Collections of the Koninklijke Bibliotheek, 2003-12-31 The Annual Bibliography of the History of the Printed Book and Libraries aims at recording articles of scholarly value which relate to the history of the printed book to the history of arts crafts techniques and equipment and of the economic social and cultural environment involved in its production distribution conservation and description

Incidental Music, Part 3 John Eccles, 2023 John Eccles's active theatrical career spanned a period of about sixteen years though he continued to compose occasionally for the theater after his semi-retirement in 1707 During his career he wrote incidental music for more than seventy plays writing songs that fit perfectly within their dramatic contexts and that offered carefully tailored vehicles for his

singers talents while remaining highly accessible in tone This edition includes music composed by Eccles for plays beginning with the letters R W along with secular songs and catches by Eccles that were not associated with plays These plays were fundamentally collaborative ventures and multiple composers often supplied the music thus this edition includes all the known songs and instrumental items for each play Plot summaries of the plays are given along with relevant dialogue cues and the songs are given in the order in which they appear in the drama when known

Companion to the History of the Book Simon Eliot, Jonathan Rose, 2019-08-15 The celebrated text on the history of the book completely revised updated and expanded The revised and updated edition of The Companion to the History of the Book offers a global survey of the book s history through print and electronic text Already well established as a standard survey of the historiography of the book this new expanded edition draws on a decade of advanced scholarship to present current research on paper printing binding scientific publishing the history of maps music and print the profession of authorship and lexicography The text explores the many approaches to the book from the early clay tablets of Sumer Assyria and Babylonia to today s burgeoning electronic devices The expert contributions delve into such fascinating topics as archives and paperwork and present new chapters on Arabic script the Slavic Canadian African and Australasian book new textual technologies and much more Containing a wealth of illustrative examples and case studies to dramatize the exciting history of the book the text is designed for academics students and anyone interested in the subject

The Plays and Poems of Nicholas Rowe, Volume V Stephen Bernard, Robin Sowerby, 2016-11-03 Nicholas Rowe was the first Poet Laureate of the Georgian era A fascinating and important yet largely overlooked figure in eighteenth century literature he is the lost Augustan His plays are important both for the way they address the political and social concerns of the day and for reflecting a period in which the theatre was in crisis This edition sets out to demonstrate Rowe s mastery of the early eighteenth century theatre especially his providing significant roles for women and examines the political and historical stances of his plays It also highlights his work as a translator which was both innovative and deeply in tune with current practices as exemplified by John Dryden and Alexander Pope This is the first scholarly edition of all Rowe s plays and poems and is accompanied by 15 musical scores and 31 black and white illustrations In this final volume the second part of his translation of Lucan s Pharsalia described by Samuel Johnson as one of the greatest productions in English poetry is presented along with some his own original poetry A newly written explanatory introduction to the Pharsalia by Stephen Bernard precedes the full edited text in volume IV Appendices covering the related music and textual apparatus are also included The edition comes with a consolidated bibliography for ease of reference

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

Incidental Music, Part 2 John Eccles, 2021 John Eccles s active theatrical career spanned a period of about sixteen years though he continued to compose occasionally for the theater after his semi retirement in 1707 During his career he wrote incidental music for more than seventy plays writing songs that fit perfectly within their dramatic contexts and that offered carefully tailored vehicles for his singers talents while remaining highly accessible in tone This edition includes music composed by Eccles for plays beginning with the letters H P These plays were fundamentally collaborative ventures and multiple composers often supplied the music thus this edition includes all the known songs and instrumental items for each play Plot summaries of the plays are given along with relevant dialogue cues and the songs are given in the order in which they appear in the drama when known

New Perspectives on Handel's Music David Vickers, 2022 Much like a baroque drama per musica this book is divided into a three parts Part I introduces the principal characters Handel s musical works in different genres and diverse aspects of his musical style and creative practices Part II develops complications to the plot there is new information about the authenticity and chronology of works and analysis of musical literary and documentary sources Part III brings all of these scholarly strands together and leads to a set of outcomes a fresh examination of the broader context of Handel s music in relation to his contemporaries and collaborators sits alongside reception studies This collection will be essential reading for baroque music admirers performers experts and students David Vickers is Lecturer in Academic Studies at Royal Northern College of Music Manchester and Council Member of the Handel Institute English

Opera and Song Books, 1703-1726 David Hunter, 1989

Songs Without Words Sandra Mangsen, 2016

Keyboard arrangements of vocal music flourished in England between 1560 and 1760. Songs without Words by noted harpsichordist and early music authority Sandra Mangsen is the first in depth study of this topic uncovering a body of material that is remarkably varied musically interesting and indicative of major trends in musical and social life at the time. Mangsen's Songs without Words argues that the pieces upon which these keyboard arrangements were based constituted a shared repertoire akin to the jazz standards of the twentieth century. In Restoration England the ballad tradition saw tunes and texts move between oral manuscript and printed transmission and from street to playhouse and back again. During the eighteenth century printed keyboard arrangements were aimed particularly at female amateur keyboardists and helped opera to become a widely popular genre. Songs without Words considers a wide range of model pieces including songs of many kinds and arias and other numbers from operas and oratorios. The resulting keyboard versions range from simple and pedagogically oriented to highly virtuosic. Two central issues the relationship between an arrangement and its model and the reception and aesthetics of arrangements are explored in the framing chapters. The result is a study that will be of great interest to scholars performers and anyone who loves the music of the late Renaissance Baroque and early Classic eras. Sandra Mangsen is professor emerita of music at the University of Western Ontario.

Music Library and Research Skills Jane Gottlieb, 2017

Concise and engaging this text covers a wide range of reference sources for research in all genres of music. Through this practical introduction to the key concepts of music research students will develop a firm understanding of the tools used to gather data including what types of sources exist how they are arranged and how they may best be used to do research.

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