



Music in the English Courtly Masque, 1604–1640

Robert D. Mitchell

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Michael Hattaway



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Music in the English Courtly Masque, 1604-1640 Peter Walls, 2023 This study reveals a multifaceted view of the court masque using documentary evidence to analyze the musical scores and dramatic texts Vocal music and dance in the Jacobean masque are treated separately a division that reflects the way in which the music was originally composed

Henry Purcell's Dido and Aeneas Ellen T. Harris, 2018 Purcell's *Dido and Aeneas* stands as the greatest operatic achievement of seventeenth century England and yet despite its global renown it remains cloaked in mystery The date and place of its first performance cannot be fixed with precision and the absolute accuracy of the surviving scores which date from almost 100 years after the work was written cannot be assumed In this thirtieth anniversary new edition of her book Ellen Harris closely examines the many theories that have been proposed for the opera's origin and chronology considering the opera both as political allegory and as a positive exemplar for young women Her study explores the work's historical position in the Restoration theater revealing its roots in seventeenth century English theatrical and musical traditions and carefully evaluates the surviving sources for the various readings they offer of line designations in the text who sings what the vocal ranges of the soloists the use of dance and chorus and overall layout It goes on to provide substantive analysis of Purcell's musical declamation and use of ground bass In tracing the performance history of *Dido and Aeneas* Harris presents an in depth examination of the adaptations made by the Academy of Ancient Music at the end of the eighteenth century based on the surviving manuscripts She then follows the growing interest in the creation of an authentic version in the nineteenth and early twentieth centuries through published editions and performance reviews and considers the opera as an important factor in the so called English Musical Renaissance To a significant degree the continuing fascination with Purcell's *Dido and Aeneas* rests on its apparent mutability and Harris shows this has been inherent in the opera effectively from its origin

The Consort Music of William Lawes, 1602-1645 John Patrick Cunningham, 2010 This book looks at the work of one of England's finest composers William Lawes It provides a contextual examination of music at the court of Charles I a detailed study of Lawes's autograph sources and an examination of his consort music

Voicing the Ineffable Siglind Bruhn, 2002 The relationship between music and religion has long been a clearly delineated one Up to the late Middle Ages music employed for ritual expressions of faith in sacred contexts was contrasted with secular music then mostly played in open spaces The former was believed to aid in the communication of divine truths while the latter was suspected of arousing sensuality and thus potentially leading away from the spiritual perspective of life In subsequent centuries music entered first the courtly salons then the concert hall and the home Such music created for virtuoso performance or for the enjoyment in private chambers occasionally made room for an expression of religious experiences outside the dedicated spaces of worship This aspect is particularly intriguing in instrumental music where allusions to extra musical messages are at best hinted at in titles or explanatory notes and in those cases of vocal music where it can be shown that the musical language adds

significant nuances to the verbal text On the basis of various case studies that transcend a music analytical approach in the direction of the hermeneutic perspective this volume explores in which ways the musical language in itself independently of an explicitly sacred context communicates the ineffable The discussion focuses on the musical means and devices employed to this effect and on the question what the presence of religious messages in certain works of secular music tells us about the spirituality of an era

Royalists and Royalism in 17th-Century Literature Philip Major, 2019-09-23 Author of plays love lyrics essays and among other works *The Civil War the Davideis and the Pindarique Odes* Abraham Cowley made a deep impression on seventeenth century letters attested by his extravagant funeral and his burial next to Chaucer and Spenser in Westminster Abbey Ejected from Cambridge for his politics he found refuge in royalist Oxford before seeing long service as secretary to Queen Henrietta Maria and as a Crown agent on the continent In the mid 1650s he returned to England was imprisoned and made an accommodation with the Cromwellian regime This volume of essays provides the modern critical attention Cowley's life and writings merit

The Music Treatises of Thomas Ravenscroft Ross W. Duffin, 2017-07-05 Thomas Ravenscroft is best known as a composer of rounds owing to his three published collections *Pammelia* and *Deuteromelia* both 1609 and *Melismata* 1611 in addition to his harmonizations of the *Whole Booke of Psalmes* 1621 and his original sacred works A theorist as well as a composer and editor Ravenscroft wrote two treatises on music theory the well known *A Briefe Discourse* 1614 and *A Treatise of Practicall Musicke* c 1607 which remains in manuscript This is the first book to bring together both theoretical works by this important Jacobean musician and to provide critical studies and transcriptions of these treatises *A Briefe Discourse* furthermore introduces an anthology of music by Ravenscroft John Bennet and Ravenscroft's mentor Edward Pearce illustrating some of the precepts in the treatise The critical discussion provided by Duffin will help explain Ravenscroft's complicated consideration of mensuration in particular

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 ^AOxford Handbook of Shakespeare and Dance Lynsey McCulloch, Brandon Shaw, 2019-01-28 Featuring new chapters from thirty leading scholars The Oxford Handbook of Shakespeare and Dance examines the relationship between William Shakespeare his life works afterlife and dance

Women on Stage in Stuart Drama Sophie Tomlinson, 2005 Publisher description

Syrene Soundes Eleanor Chan, 2024-10-08 The visual material and literary cultures of the English Renaissance are littered with objects that depict utilise or respond to the metaphor of musical harmony yet harmony in this period relied on a certain amount of carefully mannered dissonance Using visual and literary sources alongside musical works author Eleanor Chan explores the rise of the false relation a variety of dissonance that despite being officially frowned upon by contemporary theoretical treatises became characteristic of English vocal music between ca 1550 and 1630

Singing Simpkin and other Bawdy Jigs Dr Roger Clegg, Ms Lucie Skeaping, 2015-03-02 A popular crowd pleaser in the late 16th and mid 17th century the dramatic jig was a short comic bawdy musical drama which included elements of dance slapstick and disguise With a cast of ageing cuckolds and young head strong wives knavish clowns roaring soldiers and country bumpkins jigs often followed as afterpieces at London s playhouses and were performed at fairs in villages and in private houses Troublesome to the authorities they drew the crowds by offering a lively antidote to more sober theatrical fare This performance edition presents for the first time nine examples of English dramatic jigs from the late sixteenth century through to the Restoration the scripts are re united as far as possible with their original tunes It gives a comprehensive history discusses sources plots instrumentation and dancing and offers practical information on staging jigs today Includes Transcriptions of the original texts Contextual notes plot synopses and discussion of sources themes and audience reception Musical notation for each tune with suggestions for underlay and chords and notes on instrumentation and style Appendix of dance instructions and reconstructions

Thomas Heywood's Theatre, 1599/1639 Richard Rowland, 2016-12-05 In this major reassessment of his subject Richard Rowland restores Thomas Heywood playwright miscellanist and translator to his rightful place in early modern theatre history Rowland contextualizes and historicizes this important contemporary of Shakespeare locating him on the geographic and cultural map of London through the business Heywood conducts in his writing Arguing that Heywood s theatrical output deserves the same attention and study that has been directed towards Shakespeare Jonson and more recently Middleton this book looks at three periods of Heywood s creativity the end of the Elizabethan era and the beginning of the Jacobean the mid 1620s and the mid to late 1630s By locating the works of those years precisely in the political and cultural conflicts to which they respond Rowland initiates a major reassessment of the remarkable achievements of this playwright Rowland also pays attention to Heywood in performance seeing this writer as a jobbing playwright working in an industry that depended on making writing work Finally the author explores how Heywood participated in the civic life

of London in his writings beyond the playhouse Here Rowland examines pamphlets translations and the sequence of lord mayor s pageants that Heywood produced as the political crisis deepened Offering close readings of Heywood that establish the range quality and theatrical significance of the writing Thomas Heywood s Theatre 1599 1639 fits a fascinating piece into the emerging picture of the complete early modern English theatre *A New Companion to English Renaissance Literature and Culture* Michael Hattaway,2010-05-10 In this revised and greatly expanded edition of the Companion 80 scholars come together to offer an original and far reaching assessment of English Renaissance literature and culture A new edition of the best selling Companion to English Renaissance Literature revised and updated with 22 new essays and 19 new illustrations Contributions from some 80 scholars including Judith H Anderson Patrick Collinson Alison Findlay Germaine Greer Malcolm Jones Arthur Kinney James Knowles Arthur Marotti Robert Miola and Greg Walker Unrivalled in scope and its exploration of unfamiliar literary and cultural territories the Companion offers new readings of both literary and non literary texts Features essays discussing material culture sectarian writing the history of the body theatre both in and outside the playhouses law gardens and ecology in early modern England Orientates the beginning student while providing advanced students and faculty with new directions for their research All of the essays from the first edition along with the recommendations for further reading have been reworked or updated **Broken Harmony** Joseph M. Ortiz,2011-02-14 Music was a subject of considerable debate during the Renaissance The notion that music could be interpreted in a meaningful way clashed regularly with evidence that music was in fact profoundly promiscuous in its application and effects Subsequently much writing in the period reflects a desire to ward off music s illegibility rather than come to terms with its actual effects In *Broken Harmony* Joseph M Ortiz revises our understanding of music s relationship to language in Renaissance England In the process he shows the degree to which discussions of music were ideologically and politically charged Offering a historically nuanced account of the early modern debate over music along with close readings of several of Shakespeare s plays including *Titus Andronicus* *The Merchant of Venice* *The Tempest* and *The Winter s Tale* and Milton s *A Maske* Ortiz challenges the consensus that music s affinity with poetry was widely accepted or even desired by Renaissance poets Shakespeare more than any other early modern poet exposed the fault lines in the debate about music s function in art repeatedly staging disruptive scenes of music that expose an underlying struggle between textual and sensuous authorities Such musical interventions in textual experiences highlight the significance of sound as an aesthetic and sensory experience independent of any narrative function **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 *Unmasked* Ross W. Duffin, 2025 Author Ross W Duffin reconstructs lost music for the three famous masques by Thomas Campion George Chapman and Francis Beaumont performed for the 1613 Palatine wedding His research reveals that their songs were partsongs performed by an ensemble rather than an accompanied solo singer The book also includes a fourth masque in French prepared for the wedding but never performed *Choreomusicology* Samuel N. Dorf, Helen Julia Minors, 2025-05-07 *Choreomusicology* Dialogues in Music and Dance is a distinguished collection of chapters by leading scholars presenting research that redefines and rethinks the question of what dance and music are together and apart and which promotes new ideas and voices in the discipline Focusing on matters historical critical and conceptual and defining dance music interactions from the era of aristocratic court dance to the present the book covers a wide range of topics including dance and music performance practice queer studies colonialism and exoticism disability studies the reparative humanities and film The volume is organized into two sections Part 1 examines theoretical and conceptual issues including theories of embodiment musicality and dance aesthetics with examples including contemporary ballet the role of the conductor and even fountains in Las Vegas In Part 2 contributors consider choreomusicology as a historical discipline and tackle the problem of musical and choreographic reconstruction from medieval dance to reimagining lost music in early experiment in dance film as well as choreomusical analyses of twentieth century works Capturing the breadth of studies and approaches that are encompassed in choreomusicology this book will be of interest to students and scholars in the fields of dance and media studies musicology and ethnomusicology as well as appealing to dancers choreographers musicians and composers looking for new approaches to thinking about music and dance **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 *Early Music History: Volume 17* Iain Fenlon, 1999-03-04 Early Music History is devoted to the study of music from the early Middle Ages to the end of the seventeenth century It demands the highest standards of scholarship from its contributors all of whom are leading academics in their fields It gives preference to studies pursuing interdisciplinary approaches and to those developing novel methodological ideas The scope is exceptionally broad and includes manuscript studies textual criticism iconography studies of the relationship between words and music and the relationship between music and society Articles in volume seventeen include Tropis semper variantibus Compositional strategies in the offertories of Old Roman chant Music identity and the Inquisition in fifteenth century Spain Musical aspects of Old Testament canticles in their biblical setting **Dance, Spectacle, and the Body Politick, 1250-1750** Jennifer Nevile, 2008-06-25 From the mid 13th to the mid 18th century the ability to dance was an important social skill for both men and women Dance performances were an integral part of court ceremonies and festivals and in the 17th and 18th centuries of commercial theatrical productions Whether at court or in the public theater danced spectacles were multimedia events that required close collaboration among artists musicians designers engineers and architects as well as choreographers In order to fully understand these practices it is necessary to move beyond a consideration of dance alone and to examine it in its social context This original collection brings together the work of 12 scholars from the disciplines of dance and music history Their work presents a picture of dance in society from the late medieval period to the middle of the 18th century and demonstrates how dance practices during this period participated in the intellectual artistic and political cultures of their day

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