

FIRST PERFORMANCES

Huddersfield Festival 1985

Christopher Fox

HAVING SUCCESSFULLY ACHIEVED THE IMPOSSIBLE—a festival of new music in the heart of industrial Yorkshire—Richard Steinitz regularly caps it by managing the miraculous: a festival whose programmes simply compel attendance. After festivals based around Xenakis in 1982, Henze in 1983, Maxwell Davies and Kagel in 1984—each offering opportunities to hear new work and, perhaps as importantly, to reassess reputations—1985 was the year of the Italians (Berio in particular) and the English (especially Jonathan Harvey, Bernard Rands, and Michael Finnissy). Alongside Berio, Salvatore Sciarrino and Aldo Clementi were also invited to be present, although Sciarrino decided not to risk the rigours of November in Huddersfield.

The Festival format was the same as that in recent years: nine days of concerts, lectures, and workshops arranged round a central weekend, with the most spectacular events reserved for this weekend. This year, for Berio's 60th birthday, both Saturday and Sunday evenings were given over to concerts in which his work featured exclusively: on Saturday we heard a collection of solo pieces, *Visage*, and *circles* and on Sunday *Points on the curve to find*, *Folk Songs*, and *Coro*. Inevitably, the shade of Cathy Berberian hovers around most performances of *circles* and *Folk Songs*, both works relying much on the personality of their female vocalists. In *circles*, Elizabeth Lawrence's performance was rather understated both vocally and theatrically, the voice rather covered in tone, the movements rather studied, although Jean-Pierre Drouet and Sylvio Gualda were stunning in the two percussion parts. In *Folk Songs* (given in the orchestral version) Sarah Walker was quite brilliant, revelling in every opportunity for vocal and histrionic display that the work provides.

However, the outstanding piece of the Berio weekend was *Coro* with the composer conducting the BBC Singers and Symphony Orchestra in the Town Hall. The acoustic was probably not ideal—it favoured the weightier moments, to which it lent a Victorian homogeneity—but then few halls can do full justice to Berio's elaborate timbral continua and allow the ear to hear every stage in transitions between music for a single voice or instrument and music for an ensemble of forty instrumentalists each paired with a solo vocalist. But for those who, like me, knew the work only from the composer's recording, this performance was a revelation, the singing and playing superb, the great pillars of *tutti* writing exhilaratingly powerful, the more soloistic passages that these frame richly varied in their invention. What became clear was that *Coro* is 'about' choral music as *Sinfonia* is about symphonic music: where

Register Of First Performances Of Englis

Linda Marie Zaerr



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The Practicalities of Early English Performance: Manuscripts, Records, and Staging Peter Meredith, 2018-01-02 Collected Studies CS1069 The essays selected for this volume reflect Peter Meredith's major contribution to the revival and revision of academic and public interest in medieval English drama and theatre. A number of coinciding factors in the last quarter of the twentieth century brought together a group of scholars represented here in the Shifting Paradigms series determined to place the study of medieval drama in a broader context than that of solely reading texts. The publication of *Records of Early English Drama* the University of Leeds facsimiles of medieval drama manuscripts the establishment of the journal and annual meetings of Medieval English Theatre brought a wider perspective to the discipline. And by no means least the bringing to bear of all these ground breaking developments to the mammoth tasks of recreating in the public domain the original staging of medieval plays. Peter Meredith had a hand in the formation and lasting influence of all these crucial innovations. The variety and depth of his comprehensive approach to the study of medieval drama and theatre is clearly evinced in each of the essays chosen for this volume. **Remapping the Mediterranean World in Early Modern English Writings** G.

Stanivukovic, 2007-01-08 The essays in this volume explore the Mediterranean both as a physical and cultural space and as a conceptual notion that challenges the boundaries between East and West. It emphasizes the Ottoman Mediterranean by exploring a variety of literary and non literary texts produced between the Sixteenth and Eighteenth centuries. Assessing Change in English Second Language Writing Performance Khaled Barkaoui, Ali Hadidi, 2020-11-29 This book introduces a new framework for analyzing second language L2 learners' written texts. The authors conducted a major study on changes and differences in English L2 learners' writing performance to advance understanding of the nature of L2 writing development over time in relation to L2 instruction and testing and to offer a model that professionals and researchers can use in their own longitudinal and cross sectional studies of L2 writing development. Grounded in research data theory and technology this will be a welcome how to for language test developers scholars and graduate students of L2 writing and assessment. **A**

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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 **Benjamin Britten Studies**

Vicki P. Stroeher, Justin Vickers, 2017 The shock of exile Paul Kildea Britten Paul Bunyan and American ness Vicki P Stroeher Collaborating with Corwin CBS and the BBC Jenny Doctor An empire built on shingle Justin Vickers Save me from those suffering boys Byron Adams Britten's and Pears's Beloved Louis Niebur Notes of unbelonging Lloyd Whitesell Take these tokens that you may feel us near Colleen Renihan Traces of N Kevin Salfen Britten and the augmented sixth Christopher Mark Quickenings of the heart Philip Rupprecht Reviving Paul Bunyan Danielle Ward Griffin Striking a compromise Thornton Miller From Boosey Hawkes to Faber Music Nicholas Clark The man himself Lucy Walker Epilogue Vicki P Stroeher and Justin Vickers *The Annual Register 1914. A Review of Public Events at Home and Abroad for the Year 1914*

Anonymous, 2023-10-24 Anonymous The Annual Register 1914 A Review of Public Events at Home and Abroad for the Year 1914 is a detailed account of the significant events that transpired globally during this crucial year The book meticulously documents political social and cultural occurrences providing readers with a comprehensive overview of the events that shaped the world in 1914 Written in a scholarly and informative style the book offers valuable insights into the historical context of the time shedding light on key developments that continue to impact our world today The author's thorough research and attention to detail make this book a valuable resource for academics and history enthusiasts alike Anonymous objective approach to recounting the events of 1914 showcases a commitment to presenting an unbiased and accurate record of history Recommended for readers interested in gaining a deeper understanding of the events that unfolded in 1914 The Annual Register 1914 is a must read for those seeking to explore the complexities of this pivotal year Records of Early English Drama, 1982 *Musical Record and Review* Dexter Smith, Lorin Fuller Deland, Philip Hale, Thomas Tapper, 1878

English Literature an Illustrated Record Richard Garnett, C.B., L.L.D.,1903 **On Record** Schalk van der Merwe,2017-07-12 Popular Afrikaans music artists have done well in post apartheid South Africa and enjoy the enthusiastic support of loyal fans This support is fuelled by a complex set of emotions linked to being Afrikaans in a culturally pluralistic society In *On Record* van der Merwe investigates the interplay between popular music and the unfolding of Afrikaans culture politics from the start of the twentieth century to the present It includes a search for the earliest recorded Afrikaans songs and documents subsequent phases of music development that reflect the agency of ordinary individuals artists and listeners against a background of fundamental societal and political change It regards both the music mainstream and the alternative and reveals among other things historical cases of compliance and resistance regarding the master narrative of Afrikaner nationalist ideology the attempts by cultural entrepreneurs to establish authority over popular Afrikaans culture class tension lasting racial exclusivity protest and censorship and the post apartheid invocation of Afrikaner nostalgia and white victimhood Ultimately *On Record* provides an uninterrupted account and a critique of the entire history of recorded popular Afrikaans music up to the present *The Monthly Musical Record* ,1900 Includes music **Monthly musical record** ,1884 **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 **English Literature An Illustrated Record in Eight Volumes.Volume III-Part II.From Milton to Johnson** Edmund Gosse,1903 **English Literature, an Illustrated Record: From the beginnings to the age of Henry VIII** Richard Garnett,1903 *Reports of Cases Decided by the English Courts [1870-1883]* Great Britain. Courts,Nathaniel Cleveland Moak,John Thomas Cook,1880 **Performance and the Middle English Romance** Linda Marie Zaerr,2012 An

examination of if and how medieval romance was performed uniquely uniting the perspective of a scholar and practitioner Although English medieval minstrels performed gestes a genre closely related to romance often playing the harp or the fiddle the question of if and how Middle English romance was performed has been hotly debated Here the performance tradition is explored by combining textual historical and musicological scholarship with practical experience from a noted musician Using previously unrecognised evidence the author reconstructs a realistic model of minstrel performance showing how a simple melody can interact with the text and vice versa She argues that elements in Middle English romance which may seem simplistic or repetitive may in fact be incomplete as missing an integral musical dimension metrical irregularities for example may be relics of sophisticated rhythmic variation that make sense only with music Overall the study offers both a more accurate comprehension of minstrel performance and a deeper appreciation of the romances themselves Linda Marie Zaerr is Professor of Medieval Studies at Boise State University

Part I - Early English Stages 1576-1600 Glynne Wickham, 2013-06-17 This volume forms part of the 5 volume set Early English Stages 1300 1660 This set examines the history of the development of dramatic spectacle and stage convention in England from the beginning of the fourteenth century to 1660 Early English Performance: Medieval Plays and Robin Hood Games John Marshall, 2019-10-08 Covering a period of nearly 40 years work by the author this collection of essays in the Shifting Paradigms in Early English Drama Studies series brings the perspective of a Drama academic and practitioner of early English plays to the understanding of how medieval plays and Robin Hood games of the fifteenth and sixteenth centuries were performed It explores why where when and how the plays happened who took part and who were the audiences The insights are informed by a combination of research and the public presentation of surviving texts The research included in the volume unites the early English experiences of religious and secular performance This recognition challenges the dominant critical distinction of the past between the two and the consequent privileging of biblical and moral plays over secular entertainments What further binds rather than separates the two is that the destination of funds raised by the different activities maintained the civic and parochial needs of the institutions upon which the people depended This collection redefines the inclusive nature and common interests of the purposes that lay behind generically different undertakings They shared an extraordinary investment of human and financial resources in the anticipation of a profit that was pious and practical CS1081

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