

The Blackwell History of Music in Britain

The Seventeenth Century

VOLUME 3

Ian Spink

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Thomas McGeary



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depart entirely from the traditional study of musical works and their composers there is a strong emphasis on the institutions cultures and politics of the age together with an interrogation of the ways in which music related to contemporary arts sciences and beliefs

A History of Baroque Music George J. Buelow, 2004-11-23 A History of Baroque Music is a detailed treatment of the music of the Baroque era with particular focus on the seventeenth century The author s approach is a history of musical style with an emphasis on musical scores The book is divided initially by time period into early and later Baroque 1600 1700 and 1700 1750 respectively and secondarily by country and composer An introductory chapter discusses stylistic continuity with the late Renaissance and examines the etymology of the term Baroque The concluding chapter on the composer Telemann addresses the stylistic shift that led to the end of the Baroque and the transition into the Classical period

Jacket

Roman Catholic Church Music in England, 1791-1914: A Handmaid of the Liturgy? T.E. Muir, 2016-04-08

Roman Catholic church music in England served the needs of a vigorous vibrant and multi faceted community that grew from about 70 000 to 1 7 million people during the long nineteenth century Contemporary literature of all kinds abounds along with numerous collections of sheet music some running to hundreds occasionally even thousands of separate pieces many of which have since been forgotten Apart from compositions in the latest Classical Viennese styles and their successors much of the music performed constituted a revival or imitation of older musical genres especially plainchant and Renaissance Polyphony Furthermore many pieces that had originally been intended to be performed by professional musicians for the benefit of privileged royal aristocratic or high ecclesiastical elites were repackaged for rendition by amateurs before largely working or lower middle class congregations many of them Irish However outside Catholic circles little attention has been paid to this subject Consequently the achievements and widespread popularity of many composers such as Joseph Egbert Turner Henry George Nixon or John Richardson within the English Catholic community have passed largely unnoticed Worse still much of the evidence is rapidly disappearing partly because it no longer seems relevant to the needs of the modern Catholic Church in England This book provides a framework of the main aspects of Catholic church music in this period showing how and why it developed in the way it did Dr Muir sets the music in its historical liturgical and legal context pointing to the ways in which the music itself can be used as evidence to throw light on the changing character of English Catholicism As a result the book will appeal not only to scholars and students working in the field but also to church musicians liturgists historians ecclesiastics and other interested Catholic and non Catholic parties

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 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 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 Business of English Restoration Theatre, 1660-1700 Deborah C. Payne, 2024-06-13 Deborah C. Payne explores how the duopoly of 1660 impacted company practices stagecraft the box office and actors and writers

Reader's Guide to Music Murray Steib, 2013-12-02 The Reader's Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology

Blackness in Opera Naomi Andre, Karen M. Bryan, Eric Saylor, 2012-03-01 Blackness in Opera critically examines the intersections of race and music in the multifaceted genre of opera A diverse cross section of scholars places well known operas Porgy and Bess Aida Treemonisha alongside lesser known works such as Frederick Delius's Koanga William Grant Still's Blue Steel and Clarence Cameron White's Ouanga to reveal a new historical context for reimagining race and blackness in opera The volume brings a wide ranging theoretically informed interdisciplinary approach to questions about how blackness has been represented in these operas issues surrounding characterization of blacks interpretation of racialized roles by blacks and whites controversies over race in the theatre and the use of blackface and extensions of blackness along the spectrum from grand opera to musical theatre and film In addition to essays by scholars the book also features reflections by renowned American tenor George Shirley Contributors are Naomi Andre Melinda Boyd Gwynne Kuhner Brown Karen M Bryan Melissa J de Graaf Christopher R Gauthier Jennifer McFarlane Harris Gayle Murchison Guthrie P Ramsey Jr Eric Saylor Sarah Schmalenberger Ann Sears George Shirley and Jonathan O Wipplinger

Notes of Me Roger North, 2000-01-01 North 1651-1734 makes

lively forays into the worlds of natural philosophy Christian stoicism Cartesian science architecture music education and James II s treatment of the Protestant courtiers European Music, 1520-1640 James Haar, 2014 An authoritative survey of music and its context in the Renaissance *Music and Society in Early Modern England* Christopher Marsh, 2013-05-02 Comprehensive lavishly illustrated survey of English popular music during the early modern period Accompanied by specially commissioned recordings **Monteverdi and his Contemporaries** Tim Carter, 2024-10-28 This collection of reprinted essays takes the trends of the author s Music Patronage and Printing in Late Renaissance Florence also in the Variorum series in a somewhat different direction If the focus there was primarily on archival documents here it is on the actual music The starting point is similar the rise of the new music for solo voice and basso continuo in late sixteenth and early seventeenth century Florence in particular the songs of Giulio Caccini But it moves on to broader aesthetic issues crystallized in contemporary theoretical debate and musical practice not least the rise of aria based styles and concludes with a series of studies of Claudio Monteverdi s works for the theatre including the operas *Il ritorno d Ulisse in patria* 1640 and the ever problematic *L incoronazione di Poppea* 1643

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