




# English Opera In Late Eighteenth Century London

**Donald Jay Grout, Hermine Weigel  
Williams**



## **English Opera In Late Eighteenth Century London:**

**English Opera in Late Eighteenth-century London** Jane Girdham, 1997 English opera reached a peak of popularity in the late eighteenth century sharing the stage with spoken plays Stephen Storace 1762-96 dominated the music at Drury Lane from 1788 until his death in 1796 with works that were outstanding among their peers In his mainpieces he integrated music and drama along Italian lines in his afterpieces he followed the English tradition to which he was heir His original music demonstrates a lyrical gift and strong sense of the theatre while his use of borrowed material shows a practical man of the theatre Theatrical life is discussed from a practical perspective to give fair weight to music in the well being of the institution The music publishing industry was also important to Storace both in disseminating his music and in providing a large part of his income His publications are placed in the context of publishing norms and early use of copyright provisions for his music

Women Writing Music in Late Eighteenth-Century England Leslie Ritchie, 2017-07-05 Combining new musicology trends formal musical analysis and literary feminist recovery work Leslie Ritchie examines rare poetic didactic fictional and musical texts written by women in late eighteenth century Britain She finds instances of and resistance to contemporary perceptions of music as a form of social control in works by Maria Barth mon Harriett Abrams Mary Worgan Susanna Rowson Hannah Cowley and Amelia Opie among others Relating women s musical compositions and writings about music to theories of music s function in the formation of female subjectivities during the latter half of the eighteenth century Ritchie draws on the work of cultural theorists and cultural historians as well as feminist scholars who have explored the connection between femininity and performance Whether crafting works consonant with societal ideals of charitable natural and national order or re imagining their participation in these musical aids to social harmony women contributed significantly to the formation of British cultural identity Ritchie s interdisciplinary book will interest scholars working in a range of fields including gender studies musicology eighteenth century British literature and cultural studies **London Opera Observed 1711-1844**

Michael Burden, 2024-07-31 The thrust of these five volumes is contained in their title London Opera Observed It takes its cue from the numerous texts and volumes which during the seventeenth eighteenth and nineteenth centuries used the concept of spying or observing by a narrator or rambler as a means of establishing a discourse on aspects of London life The material in this five volume reset edition examines opera not simply as a genre of performance but as a wider topic of comment and debate The stories that surrounded the Italian opera singers illuminate contemporary British attitudes towards performance sexuality and national identity The collection includes only complete published material organised chronologically so as to accurately retain the contexts in which the original readers encountered them placing an emphasis on rare texts that have not been reproduced in modern editions The aim of this collection is not to provide a history of opera in England but to facilitate the writing of them or to assist those wishing to study topics within the field Headnotes and footnotes establish the publication information and provide an introduction to the piece its author and the events surrounding it or which caused its

publication The notes concentrate on attempting to identify those figures mentioned within the texts The approach is one of presentation not interpretation ensuring that the collection occupies a position that is neutral rather than polemical

**Operatic Pasticcios in 18th-Century Europe** Berthold Over,Gesa zur Nieden,2021-04-16 In Early Modern times techniques of assembling compiling and arranging pre existing material were part of the established working methods in many arts In the world of 18th century opera such practices ensured that operas could become a commercial success because the substitution or compilation of arias fitting the singer s abilities proved the best recipe for fulfilling the expectations of audiences Known as pasticcios since the 18th century these operas have long been considered inferior patchwork The volume collects essays that reconsider the pasticcio contextualize it define its preconditions look at its material aspects and uncover its aesthetical principles

**London Opera Observed 1711-1844, Volume I** Michael Burden,2024-08-23 The thrust of these five volumes is contained in their title London Opera Observed It takes its cue from the numerous texts and volumes which during the seventeenth eighteenth and nineteenth centuries used the concept of spying or observing by a narrator or rambler as a means of establishing a discourse on aspects of London life The material in this five volume reset edition examines opera not simply as a genre of performance but as a wider topic of comment and debate The stories that surrounded the Italian opera singers illuminate contemporary British attitudes towards performance sexuality and national identity The collection includes only complete published material organised chronologically so as to accurately retain the contexts in which the original readers encountered them placing an emphasis on rare texts that have not been reproduced in modern editions The aim of this collection is not to provide a history of opera in England but to facilitate the writing of them or to assist those wishing to study topics within the field Headnotes and footnotes establish the publication information and provide an introduction to the piece its author and the events surrounding it or which caused its publication The notes concentrate on attempting to identify those figures mentioned within the texts The approach is one of presentation not interpretation ensuring that the collection occupies a position that is neutral rather than polemical

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*Short History of Opera* Donald Jay Grout,Hermine Weigel Williams,2003 The fourth edition incorporates new scholarship that traces the most important developments in the evolution of musical drama After surveying anticipations of the operatic form in the lyric theater of the Greeks medieval dramatic music and other forerunners the book reveals the genre s beginnings in the seventeenth century and follows its progress to the present day

Jacket

**The Cambridge History of English Literature, 1660-1780** John Richetti,2005-01-06 The Cambridge History of English Literature 1660 1780 offers readers discussions of the entire range of literary expression from the Restoration to the end of the eighteenth century In essays by thirty distinguished scholars recent historical perspectives and new critical approaches and methods are brought to bear on the classic authors and texts of the period Forgotten or neglected authors and themes as well as new and emerging genres within the expanding marketplace for printed matter during the eighteenth century receive special attention and emphasis

The volume's guiding purpose is to examine the social and historical circumstances within which literary production and imaginative writing take place in the period and to evaluate the enduring verbal complexity and cultural insights they articulate so powerfully

The Oxford Handbook of the Operatic Canon Cormac Newark, William Weber, 2020-08-20 Opera has always been a vital and complex mixture of commercial and aesthetic concerns of bourgeois politics and elite privilege. In its long heyday in the eighteenth and nineteenth centuries it came to occupy a special place not only among the arts but in urban planning too; this is perhaps surprisingly often still the case. *The Oxford Handbook of the Operatic Canon* examines how opera has become the concrete edifice it was never meant to be by tracing its evolution from a market entirely driven by novelty to one of the most canonic art forms still in existence. Throughout the book a lively assembly of musicologists, historians, and industry professionals tackle key questions of opera's past, present, and future: Why did its canon evolve so differently from that of concert music? Why do its top ten titles all more than a century old now account for nearly a quarter of all performances worldwide? Why is this system of production becoming still more top-heavy even while the repertory seemingly expands notably to include early music? Topics range from the seventeenth century to the present day, from Russia to England and continental Europe to the Americas. To reflect the contested nature of many of them, each is addressed in paired chapters. These complement each other in different ways: by treating the same geographical location in different periods; by providing different national or regional perspectives on the same period; or by thinking through similar conceptual issues in contrasting or changing contexts. Posing its questions in fresh, provocative terms, *The Oxford Handbook of the Operatic Canon* challenges scholarly assumptions in music and cultural history and reinvigorates the dialogue with an industry that is, despite everything, still growing.

*The Careers of British Musicians, 1750-1850* Deborah Rohr, 2001-09-06 The study of the social context of music must consider the day-to-day experiences of its practitioners: their economic, social, professional, and artistic goals and the material and cultural conditions under which these goals were pursued. This book traces the daily working life and aspirations of British musicians during the sweeping social and economic transformation of Britain from 1750 to 1850. It features working musicians of all types and at all levels: organists, singers, instrumentalists, teachers, composers, and entrepreneurs, and explores their educational background, their conditions of employment, their wages, the systems of patronage that supported them, and their individual perceptions. Deborah Rohr focuses not only on social and economic pressures but also on a range of negative cultural beliefs faced by the musicians. Also considered are the implications of such conditions for their social and professional status and for their musical aspirations.

The Oxford Handbook of the Georgian Theatre 1737-1832 Julia Swindells, David Francis Taylor, 2014-01-16 *The Oxford Handbook of the Georgian Theatre 1737-1832* provides an essential guide to theatre in Britain between the passing of the Stage Licensing Act in 1737 and the Reform Act of 1832, a period of drama long neglected but now receiving significant scholarly attention. Written by specialists from a range of disciplines, its forty essays both introduce students and scholars to the key texts and

contexts of the Georgian theatre and also push the boundaries of the field asking questions that will animate the study of drama in the eighteenth and early nineteenth centuries for years to come The Handbook gives equal attention to the range of dramatic forms not just tragedy and comedy but the likes of melodrama and pantomime as they developed and overlapped across the period and to the occasions communities and materialities of theatre production It includes sections on historiography the censorship and regulation of drama theatre and the Romantic canon women and the stage and the performance of race and empire In doing so the Handbook shows the centrality of theatre to Georgian culture and politics and paints a picture of a stage defined by generic fluidity and experimentation by networks of performance that spread far beyond London by professional women who played pivotal roles in every aspect of production and by its complex mediation of contemporary attitudes of class race and gender

**Inkle and Yarico** John Thelwall, 2006 This book presents two unpublished plays by John Thelwall 1764-1834 a friend of Coleridge a radical lecturer for the London Corresponding Society acquitted of treason in 1794 and a prolific man of letters who produced novels poetry journalism literary criticism scientific and political essays autobiography and sociological analysis in addition to drama Both plays libretti for the London theater are especially relevant today as they use popular literary forms to discuss critically issues of race empire revolution and sexuality Inkle and Yarico 1792 comically treats the important eighteenth century intertextual fable of the English merchant Inkle who betrays the Indian maid Yarico an innocent and noble savage The play is forthrightly abolitionist in its depiction of slavery The Incas 1792 allegorizes the French Revolution and the English suppression of political dissent in depicting a confrontation between the Europeans and the New World Drawing upon and extending the radical Enlightenment Thelwall undermines the justifications for European empire Frank Felsenstein is Reed D University Michael Scrivener is a Professor of English at Wayne State University

*The Afterlives of Eighteenth-Century Fiction* Daniel Cook, Nicholas Seager, 2015-09-29 The Afterlives of Eighteenth Century Fiction probes the adaptation and appropriation of a wide range of canonical and lesser known British and Irish novels in the long eighteenth century from the period of Daniel Defoe and Eliza Haywood through to that of Jane Austen and Walter Scott Major authors including Jonathan Swift Samuel Richardson Henry Fielding and Laurence Sterne are discussed alongside writers such as Sarah Fielding and Ann Radcliffe whose literary significance is now increasingly being recognised By uncovering this neglected aspect of the reception of eighteenth century fiction this collection contributes to developing our understanding of the form of the early novel its place in a broader culture of entertainment then and now and its interactions with a host of other genres and media including theatre opera poetry print caricatures and film

**The Singing Bourgeois** Derek B. Scott, 2017-07-05 First published in 1989 The Singing Bourgeois challenges the myth that the Victorian parlour song was a clear cut genre Derek Scott reveals the huge diversity of musical forms and styles that influenced the songs performed in middle class homes during the nineteenth century from the assimilation of Celtic and Afro American culture by songwriters to the emergence of forms of sacred song performed in the

home The popularity of these domestic songs opened up opportunities to women composers and a chapter of the book is dedicated to the discussion of women songwriters and their work The commercial success of bourgeois song through the sale of sheet music demonstrated how music might be incorporated into a system of capitalist enterprise Scott examines the early amateur music market and its evolution into an increasingly professionalized activity towards the end of the century This new updated edition features an additional chapter which provides a broad survey of music and class in London drawing on sources that have appeared since the book's first publication An overview of recent research is also given in a section of additional notes The new bibliography of nineteenth century British and American popular song is the most comprehensive of its kind and includes information on twentieth century collections of songs relevant periodicals catalogues dictionaries and indexes as well as useful databases and internet sites The book also features an accompanying CD of songs from the period

The Music Trade in Georgian England Michael Kassler, 2017-07-05 In contrast to today's music industry whose principal products are recorded songs sold to customers round the world the music trade in Georgian England was based upon London firms that published and sold printed music and manufactured and sold instruments on which this music could be played The destruction of business records and other primary sources has hampered investigation of this trade but recent research into legal proceedings apprenticeship registers surviving correspondence and other archived documentation has enabled aspects of its workings to be reconstructed The first part of the book deals with Longman Broderip arguably the foremost English music seller in the late eighteenth century and the firm's two successors Broderip Wilkinson and Muzio Clementi's variously styled partnerships who carried on after Longman Broderip's assets were divided in 1798 The next part shows how a rival music seller John Bland and his successors used textual and thematic catalogues to advertise their publications This is followed by a comprehensive review of the development of musical copyright in this period a report of efforts by a leading inventor Charles 3rd Earl Stanhope to transform the ways in which music was printed and recorded and a study of Georg Jacob Vollweiler's endeavour to introduce music lithography into England The book should appeal not only to music historians but also to readers interested in English business history publishing history and legal history between 1714 and 1830

*Daily Life in 18th-Century England* Kirstin Olsen, 2017-04-17 Informative richly detailed and entertaining this book portrays daily life in England in 1700-1800 embracing all levels of society from the aristocracy to the very poor to describe a nation grappling with modernity When did Western life begin to strongly resemble our modern world Despite the tremendous evolution of society and technology in the last 50 years surprisingly many aspects of life in the 21st century in the United States directly date back to the 18th century across the Atlantic *Daily Life in Eighteenth Century England* covers specific topics that affect nearly everyone living in England in the 18th century the government including law and order race class and gender work and wages religion the family housing clothing and food It also describes aspects of life that were of greater relevance to some than others such as entertainment the city of London the provinces and beyond travel and tourism

education health and hygiene and science and technology The book conveys what life was like for the common people in England in the years 1700 1800 through chapters that describe the state of society at the beginning of the century delineate both change and continuity by the century s end and identify which segments of society were impacted most by what changes for example improvements to roads a key change in marriage laws the steam engine and the booming textile industry Students and general readers alike will find the content interesting and the additional features such as appendices a chronology of major events and tables of information on comparative incomes and costs of representative items helpful in research or learning

**The Stage's Glory** Berta Joncus, Jeremy Barlow, 2011-05-13 John Rich 1692 1761 was a profoundly influential figure of the eighteenth century London stage As producer manager and performer he transformed the urban entertainment market creating genres and promotional methods still with us today This volume gives the first comprehensive overview of Rich s multifaceted career Contributions by leading scholars from a range of disciplines Dtheatre dance music art and cultural historyDprovide detailed analyses of Rich s productions and representations

*The Lives and Times of the Great Composers* Michael Steen, 2011-07-01 A glorious plum pudding of a book to be consulted with pleasure and profit over and over again Sir Jeremy Isaacs Michael Steen s Great Composers was originally published in 2003 A lifetime s work and almost 1000 pages long it has since become the reference point and key read on the biographical backgrounds to classical music s biggest names Authoritative and hugely detailed but nonetheless a joy to read this new edition will expand its readership further and capitalise on a newfound popular interest in classical music Steen s book helps you explore the story of Bach the respectable burgher much of whose vast output was composed amidst petty turf disputes in Lutheran Leipzig or the ugly argumentative Beethoven in French occupied Vienna obsessed by his laundry or Mozart the over exploited infant prodigy whose untimely death was shrouded in rumour Read about Verdi who composed against the background of the Italian Risorgimento or about the family life of the Wagners and Brahms who rose from the slums of Hamburg to become a devotee of beer and coffee in fin de siecle Vienna a cultural capital bent on destroying Mahler and much much more

**Mozart, Haydn and Early Beethoven, 1781-1802** Daniel Heartz, 2009 A vivid portrait of Mozart and Haydn s greatest achievements and young Beethoven s works under their influence

*Samuel Wesley* Philip Olleson, 2003 This book draws on letters family papers and other contemporary documents to offer a full study of Wesley his music and his life and times Jacket

*The Librettist of Venice* Rodney Bolt, 2008-12-11 In 1805 Lorenzo Da Ponte was the proprietor of a small grocery store in New York But since his birth into an Italian Jewish family in 1749 he had already been a priest a poet the lover of many women a scandalous Enlightenment thinker banned from teaching in Venice the librettist for three of Mozart s most sublime operas a collaborator with Salieri a friend of Casanova and a favorite of Emperor Joseph II He would go on to establish New York City s first opera house and be the first professor of Italian at Columbia University An inspired innovator but a hopeless businessman who loved with wholehearted loyalty and recklessness Da Ponte was one of the early immigrants to live out the



American dream In Rodney Bolt's rollicking and extensively researched biography Da Ponte's picaresque life takes readers from Old World courts and the back streets of Venice Vienna and London to the New World promise of New York City Two hundred and fifty years after Mozart's birth the life and legacy of his librettist Da Ponte are as astonishing as ever

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