



# Foundations Of English Opera

**Edward J. Dent**



## Foundations Of English Opera:

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Edward J. Dent, 1965-04-21      **Foundations of English Opera** Edward J. Dent, 1967      **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      **The Operatic State** Ruth Bereson, 2003-09-02 The Operatic State examines the cultural financial and political investments that have gone into the maintenance of opera and opera houses in Europe the USA and Australia It analyses opera s nearly immutable form throughout wars revolutions and vast social changes throughout the world Bereson argues that by legitimising the power of the state through universally recognised ceremonial ritual opera enjoys a privileged status across three continents often to the detriment of popular and indigenous art forms      *Masque and Opera in England, 1656-1688* Andrew Walkling, 2016-08-25 *Masque and Opera in England 1656 1688* presents a comprehensive study of the development of court masque and through composed opera in England from the mid 1650s to the Revolution of 1688 89 In seeking to address the problem of generic categorization within a highly fragmentary corpus for which a limited amount of documentation survives Walkling argues that our understanding of the distinctions between masque and opera must be premised upon a thorough knowledge of theatrical context and performance circumstances Using extensive archival and literary evidence detailed textual readings rigorous tabular analysis and meticulous collation of bibliographical and musical sources this

interdisciplinary study offers a host of new insights into a body of work that has long been of interest to musicologists theatre historians literary scholars and historians of Restoration court and political culture but which has hitherto been imperfectly understood A companion volume will explore the phenomenon of dramattick opera and its precursors on London s public stages between the early 1660s and the first decade of the eighteenth century **English Drama** Richard W.

Bevis,2014-06-06 What were the causes of Restoration drama s licentiousness How did the elegantly turned comedy of Congreve become the pointed satire of Fielding And how did Sheridan and Goldsmith reshape the materials they inherited In the first account of the entire period for more than a decade Richard Bevis argues that none of these questions can be answered without an understanding of Augustan and Georgian history The years between 1660 and 1789 saw considerable political and social upheaval which is reflected in the eclectic array of dramatic forms that is Georgian theatre s essential characteristic **Opera** Guy A. Marco,2002-05-03 Opera is the only guide to the research writings on all aspects of opera

This second edition presents 2 833 titles over 2 000 more than the first edition of books parts of books articles and dissertations with full bibliographic descriptions and critical annotations Users will find the core literature on the operas of 320 individual composers and details of operatic life in 43 countries All relevant works through to November 1999 have been considered covering more than fifteen years of literature since the first edition was published **John Dryden** David J.

Latt,Samuel Holt Monk,1976-04-12 John Dryden was first published in 1976 Minnesota Archive Editions uses digital technology to make long unavailable books once again accessible and are published unaltered from the original University of Minnesota Press editions This annotated bibliography represents a comprehensive updating of Samuel Holt Monk s earlier work also published by the University of Minnesota Press John Dryden A List of Critical Studies Published from 1895 to 1948 out of print Since the publication of that earlier bibliography the number of studies devoted to Dryden has more than tripled and thus this new bibliography is essential for scholars of Dryden or related aspects of seventeenth and eighteenth century English literature This volume contains four times as many entries as the earlier volume and there is an extensive introduction by Professor Latt which surveys the historical shifts in critical opinion of Dryden The new volume incorporates all of the listings contained in the first one The entries include works that focus directly on Dryden those that discuss Dryden s works in the context of other writers and those that investigate material of general importance to Dryden studies Dissertations from American German English and French universities are included Complete bibliographic information is provided for virtually every entry The listings are grouped in nine categories and there is an additional section which covers festschriften and other collections of essays Works of exceptional value and those which develop new points of view are so designated The publishing history of each item is included along with the standard bibliographic information The index includes topical as well as author entries *Sourcebook for Research in Music, Third Edition* Allen Scott,2015-06-01 Since it

was first published in 1993 the Sourcebook for Research in Music has become an invaluable resource in musical scholarship

The balance between depth of content and brevity of format makes it ideal for use as a textbook for students a reference work for faculty and professional musicians and as an aid for librarians The introductory chapter includes a comprehensive list of bibliographical terms with definitions bibliographic terms in German French and Italian and the plan of the Library of Congress and the Dewey Decimal music classification systems Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items this updated and expanded edition accounts for the rapid growth in new editions of standard works in fields such as ethnomusicology performance practice women in music popular music education business and music technology These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come

#### **Drama and Politics in the English Civil War** Susan

Wiseman,1998-04-09 In 1642 an ordinance closed the theatres of England Critics and historians have assumed that the edict was to be firm and inviolate Susan Wiseman challenges this assumption and argues that the period 1640 to 1660 was not a gap in the production and performance of drama nor a blank space between Renaissance drama and the Restoration stage Rather throughout the period writers focused instead on a range of dramas with political perspectives from republican to royalist This group included the short pamphlet dramas of the 1640s and the texts produced by the writers of the 1650s such as William Davenant Margaret Cavendish and James Shirley In analysing the diverse forms of dramatic production of the 1640s and 1650s Wiseman reveals the political and generic diversity produced by the changes in dramatic production and offers insights into the theatre of the Civil War

Henry Purcell Martin Adams,1995-03-09 Using a mix of broad stylistic observation and detailed analysis Adams distinguishes between late seventeenth century English style in general and Purcell s style in particular and chronicles the changes in the composer s approach to the main genres in which he worked especially the newly emerging ode and English opera As a result Adams reveals that although Purcell went through a marked stylistic development encompassing an unusually wide range of surface changes special elements of his style remained constant

Sourcebook for Research in Music Phillip Crabtree,Donald H. Foster,1993 This bibliography of bibliographies lists and describes sources from basic references to highly specialized materials Valuable as a classroom text and as a research tool for scholars librarians performers and teachers

#### A 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

Britten's Unquiet Past Heather Wiebe,2012-10-04 Examining the intersections between musical culture and a British project of reconstruction from the 1940s to the early 1960s this study asks how gestures toward the past negotiated issues of recovery and renewal In the wake of the Second World War music became a privileged site for re enchanting notions of history and community but musical recourse to the past also raised issues of mourning and loss How

was sound figured as a historical object and as a locus of memory and magic Wiebe addresses this question using a wide range of sources from planning documents to journalism public ceremonial and literature Its central focus however is a set of works by Benjamin Britten that engaged both with the distant musical past and with key episodes of postwar reconstruction including the Festival of Britain the Coronation of Elizabeth II and the rebuilding of Coventry Cathedral **Music, Dance, and Drama in Early Modern English Schools** Amanda Eubanks Winkler, 2020-06-04 The first book to systematically analyze the role the performing arts played in English schools after the Reformation

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