

THE THEATRE CAREER OF THOMAS ARNE



TODD GILMAN

The Theatre Career Of Thomas Arne

William Weber, Beverly Wilcox



The Theatre Career Of Thomas Arne:

The Theatre Career of Thomas Arne Todd Gilman, 2013 This book concerns the life and theatrical career of the great native born English composer and musician of the eighteenth century Thomas Augustine Arne 1710 1778 Its purpose is three fold First it provides a comprehensive biography and account of the performance and publication of Arne s works during his lifetime Although Arne s childhood years get some attention the book focuses on the period from 1732 to 1778 a time of great innovation for English opera and related genres Second it considers Arne s social context his relationships with the many dramatists actors singers and fellow composers and instrumentalists including many members of his own family with whom he collaborated on the London and Dublin stages as well as at the London pleasure gardens Third it offers analysis of eighty musical illustrations drawn from vocal works for the theatre spanning Arne s career and readers can simultaneously study and listen to the musical examples on a companion web page that hosts media files produced using music notation software The audio component constitutes a crucial supplement to a study of Arne because so much of his extant theatre music cannot otherwise readily be heard Arne was the leading figure in English theatrical music of his day Dr Charles Burney the great eighteenth century historian of music had a high opinion of the composer especially of Arne s setting of Milton s *Comus* 1738 In this masque he introduced a light airy original and pleasing melody wholly different from that of Purcell or Handel whom all English composers had hitherto either pillaged or imitated Indeed the melody of Arne at this time forms an era in English Music it was so easy natural and agreeable to the whole kingdom that it became the standard of all perfection at our theatres and public gardens Yet Burney s greatest compliment concerns Arne as a composer of secular vocal music He must be allowed to have surpassed Purcell in ease grace and variety During his forty six year career Arne composed music for over 100 stage works to say nothing of his myriad single songs cantatas and instrumental compositions Yet despite a relative wealth of source material scholars of theatre drama and music in our own time have almost completely ignored him As a consequence musicologists theatre historians and laypeople alike tend to evince a detrimentally limited sense of the magnitude of Arne s contribution to English music and especially to the history of English opera To listen to musical examples that accompany *The Theatre Career of Thomas Arne* please visit <http://www2.lib.udel.edu/udpress/thomasarne.htm>

She played and sang Gillian Dooley, 2024-03-05 Like her much loved heroine Emma Woodhouse Jane Austen played and sang Music occupied a central role in her life and she made brilliant use of it in her books to illuminate characters personalities and highlight the contrasts between them Until recently our knowledge of Austen s musical inclinations was limited to the recollections of relatives who were still in their youth when she passed away But with the digitisation of music books from her immediate family circle a treasure trove of evidence has emerged Delving into these books alongside letters and other familial records *She played and sang* unveils a previously unknown facet of Austen s world This insightful work not only uncovers the music closely associated with Austen but also unravels her musical connections with family and friends

revealing the intricate ties between her fiction and the melodies she performed With these revelations Austen's musical legacy comes to life granting us a deeper understanding of her artistic prowess and the influences that shaped her literary masterpieces London Opera Observed 1711-1844, Volume II Michael Burden, 2024-08-01 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 **The ^AOxford Handbook of Shakespeare and Music** Christopher R. Wilson, Mervyn Cooke, 2022-02-11 The Oxford Handbook of Shakespeare and Music showcases the latest international research into the captivating and vast subject of the many uses of music in relation to Shakespeare's plays and poems extending from the Bard's own time to the present day *The Letters of Dr Charles Burney*, 2025-02-05 This book contains Charles Burney's letters from the age of 74 to 80 a period during which he retired from teaching but far from slowing down despite frequent bouts of illness continued to write publishing his last book Memoirs of the Life and Writings of the Abate Metastasio and writing 1 752 general music articles and musical biographies for Rees's Cyclopaedia in a mere four years Discussions of musical matters in these range from deliberations of foreign instruments to theoretical concerns such as the doctrine of the Trinity applied to music to the history of dramatic music in Italy and to more mundane technical matters such as the origins of ledger lines and the staff Although he was his time's preeminent scholar of older music Burney was a staunch defender of new music by contemporary composers against the sneers of the English Handelians Of special interest is his heart felt defence of Haydn's The Creation against the disparagements of the critic William Crotch In contrast to his progressive views on music Burney was a political conservative A self proclaimed alarmist he had much to worry about in these years His fears included the possibility of not living to finish the Cyclopaedia articles and the loss of 2 000 worth of books owing to the bankruptcy of his publishers The Napoleonic Wars and their effects on domestic politics are of special concern throughout the volume illuminating Burney's hatred of the French Revolution and deep rooted distrust of Napoleon

and the Peace of Amiens Nonetheless despite his labours the eminently clubbable Burney found time for travel The letters detail jaunts to Bristol and Wells Cathedrals visits to Quarley in Hampshire stays at Bulstrode Park in Buckinghamshire and holidays in Cheltenham Highlights are a hiking accident on Worcestershire Beacons in which Burney falls and injures his hip and a holiday with a granddaughter in Clifton where he describes the Parade the assembly rooms the hot wells riverside walks and ladies riding donkeys Whether working at home in Chelsea visiting friends or travelling throughout the countryside the indefatigable Burney was never still for long

Every Valley Charles King, 2025-10-07 NEW YORK TIMES NOTABLE BOOK NEW YORK TIMES BOOK REVIEW EDITORS CHOICE From the bestselling historian and National Book Critics Circle Award finalist the moving untold story of the eighteenth century men and women behind the making of Handel s Messiah A work of vivid social and cultural commentary it functions also as an in depth study of artistic creation how Messiah came to be but also of the unstoppable spigot that was Handel s musical imagination John Adams The New York Times Book Review A delicious history of music power love genius royalty and adventure Simon Sebag Montefiore author of The World George Frideric Handel s Messiah is arguably the greatest piece of participatory art ever created Adored by millions it is performed each year by renowned choirs and orchestras as well as by audiences singing along with the words on their cell phones But this work of triumphant joy was born in a worried age Britain in the early Enlightenment was a place of astonishing creativity but also the seat of an empire mired in war enslavement and conflicts over everything from the legitimacy of government to the meaning of truth Against this turbulent background prize winning author Charles King has crafted a cinematic drama of the troubled lives that shaped a masterpiece of hope Every Valley presents a depressive dissenter stirred to action by an ancient prophecy an actress plagued by an abusive husband and public scorn an Atlantic sea captain and penniless philanthropist and an African Muslim man held captive in the American colonies and hatching a dangerous plan for getting back home At center stage is Handel himself composer to kings but at midlife in ill health and straining to keep an audience s attention Set amid royal intrigue theater scandals and political conspiracy Every Valley is entertaining inspiring unforgettable

Musical Prodigies Gary E. McPherson, 2016-11-17 Child prodigies have been observed in a range of disciplines particularly music mathematics chess and art The question of what makes a prodigy has long been controversial Some have dismissed the notion of giftedness arguing that most famous prodigies had strong parental cultural and environmental influences that helped them develop their extraordinary abilities One recent theory suggested that anyone could achieve outstanding success in whatever endeavour they wanted with a minimum of 10 000 hours of practice Nevertheless many studies of prodigies have suggested that there might be strong underlying cognitive differences regarding their use of short term versus long term memory spatial memory imagery and language Whatever the arguments for those interested in child development prodigies remain a fascinating subject of study when considering questions about creativity intelligence development and the impact of nature versus nurture This books breaks new ground

in presenting the first scientific exploration on the topic of musical prodigies It brings together research from a range of disciplines including psychology neurobiology and genetics to provide a thorough exploration of prodigious talent In addition the book includes fascinating case studies of prodigies and also looks at their long term development into adulthood many child prodigies have had problems making the transition into adolescence and adulthood Musical prodigies will be required reading for anyone interested in child development music and the arts

Observations on the Castrati in Britain Paul F. Rice,2022-12-08 This book highlights the experiences of castrato singers in Britain during the long eighteenth century These singers stood apart from traditional cultural and sexual norms of the period by nature of their altered bodies The work investigates the fears surrounding the possibility of Catholic influence in the nation and the ability of sensual Italian operatic music to feminize the male population and weaken the country s leaders The castrato as a possible romantic rival to normal men is also discussed while the contributions of the castrati to cultural leadership in the areas of teaching concert direction and social influence are examined This book will appeal to music historians and those interested in cultural and gender studies

The ^AOxford Handbook of the Operatic Canon Cormac Newark,William Weber,2020-08-20 The Oxford Handbook of the Operatic Canon examines how opera has become the concrete edifice it was never meant to be by looking at how it evolved from a market entirely driven by novelty to one of the most arthritically canonic art forms still in existence

Pasticcio opera in Britain Peter Morgan Barnes,2024-07-09 This study overturns twentieth century thinking about pasticcio opera This radical way of creating opera formed a counterweight even a relief to the trenchant masculinity of literate culture in the seventeenth century It undermined the narrowing of nationalism in the eighteenth century and was an act of gross sacrilege against the cult of Romantic genius in the nineteenth century In the twentieth century it found itself on the wrong side of copyright law However in the twenty first century it is enjoying a tentative revival This book redefines pasticcio as a method rather than a genre of opera and aligns it with other art forms which also created their works from pre existing parts including sculpture A pasticcio opera is created from pre existing music and text thus flying in face of insistence on originality and creation by a solo genius

Criticism, Performance and the Passions in the Eighteenth Century James Harriman-Smith,2021-03-18 Recovers eighteenth century appreciation of transition as a critical tool for analysing the expression and reception of emotion in theatre

A Cultural History of Law in the Age of Enlightenment Rebecca Probert,John Snape,2021-03-11 The period of the Enlightenment was marked by innovation in political cultural religious and educational ideas with the aim of improving the experience of human beings in society Key to intellectual debates and day to day life were ideas about the law Many looked to Britain and to the British as exemplars of a state governed by moderate laws under a moderate constitution Britain s laws and constitution were portrayed and satirized in almost every artistic medium A Cultural History of Law in the Age of Enlightenment presents essays spanning the long 18th century 1680 to 1820 which explore the place of law in a range of creative and artistic media all of which flourished in a

commercial society with law at its center and enlightenment as its aim Drawing upon a wealth of visual and textual sources A Cultural History of Law in the Age of Enlightenment presents essays that examine key cultural case studies of the period on the themes of justice constitution codes agreements property and possession wrongs and the legal profession

British Romanticism in European Perspective Steve Clark,Tristanne Connolly,2015-09-08 What and when is British Romanticism if seen not in island isolation but cosmopolitan integration with European Romantic literature history and culture The essays here range from poetry and the novel to science writing philosophy visual art opera and melodrama from France and Germany to Italy and Bosnia 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 **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

Canonical Repertories and the French Musical Press William Weber, Beverly Wilcox, 2021 A bold application of the concept of canonical works to the development of French operatic and concert life in the eighteenth and nineteenth centuries This long awaited book by a leading historian of European music life offers a fresh reading of concert and operatic life by showing how certain musical works in eighteenth and nineteenth century France came to be considered canonic that is admirable and worthy of being taken as models In a series of interlinked essays William Weber draws particular attention to the ways in which such reputations could shift in different eras and circumstances The first chapter outlines how such a surge of reputation came about for Jean Baptiste Lully after his death in 1687 followed a century later by one for the operas of Christoph Willibald Gluck and Niccol Piccinni Next Beverly Wilcox contributes a crucial chapter exploring how a canon of sacred works evolved at the Concert Spirituel between 1725 and 1790 Subsequent chapters detail the rise of an incipient canon for Joseph Haydn s music in the 1780s a new operatic canon centered on works of Gioachino Rossini and Giacomo Meyerbeer a century long canonic repertory at the theater of the Op ra Comique and between 1860 and 1914 frequent concert performances of excerpts from Wagner s operas sometimes along with excerpts from Meyerbeer s Throughout Weber and Wilcox demonstrate how the French musical press reflected musical taste and also shaped it across two centuries canon for Joseph Haydn s music in the 1780s a new operatic canon centered on works of Gioachino Rossini and Giacomo Meyerbeer a century long canonic repertory at the theater of the Op ra Comique and between 1860 and 1914 frequent concert performances of excerpts from Wagner s operas sometimes along with excerpts from Meyerbeer s Throughout Weber and Wilcox demonstrate how the French musical press reflected musical taste and also shaped it across two centuries canon for Joseph Haydn s music in the 1780s a new operatic canon centered on works of Gioachino Rossini and Giacomo Meyerbeer a century long canonic repertory at the theater of the Op ra Comique and between 1860 and 1914 frequent concert performances of excerpts from Wagner s operas sometimes along with excerpts from Meyerbeer s Throughout Weber and Wilcox demonstrate how the French musical press reflected musical taste and also shaped it across two centuries

Turin and the British in the Age of the Grand Tour Paola Bianchi, Karin Wolfe, 2017-09-21 This is an international publication exploring early modern cultural exchange between Britain and Savoy including political diplomatic social religious and artistic trends

Shakespeare as Jukebox Musical John R. Severn, 2018-09-13 Shakespeare as Jukebox

Musical is the first book length study of a growing performance phenomenon musical adaptations of Shakespeare s plays in which characters sing existing popular songs as one of their modes of communication John Severn shows how these highly allusive works give rise to the pleasures of collaborative reception and also lend themselves to political work particularly in terms of identity politics and a valorisation of diversity Drawing on musical theatre history adaptation theory Shakespeare studies and musicology the book develops a critical approach that allows jukebox musical versions of Shakespeare to be understood and valued both for their political potential and for the experiences they offer to audiences as artistic responses to Shakespeare Case studies from the USA the UK and Australia demonstrate how these works open new windows on Shakespeare s plays and their performance traditions on the wider jukebox musical trend and on adaptation as an art form

Edinburgh Companion to Literature and Music Delia da Sousa Correa,2020-06-18 Provides a pioneering interdisciplinary overview of the literature and music of nine centuriesOffers research essays by literary specialists and musicologists that provides access to the best current interdisciplinary scholarship on connections between literature and musicIncludes five historical sections from the Middle Ages to the present with editorial introductions to enhance understanding of relationships between literature and music in each periodCharts and extends work in this expanding interdisciplinary field to provide an essential resource for researchers with an interest in literature and other mediaBringing together seventy one newly commissioned original chapters by literary specialists and musicologists this book presents the most recent interdisciplinary research into literature and music In five parts the chapters cover the Middle Ages to the present The volume introduction and methodology chapters define key concepts for investigating the interdependence of these two art forms and a concluding chapter looks to the future of this interdisciplinary field An editorial introduction to each historical part explains the main features of the relationships between literature and music in the period and outlines recent developments in scholarship Contributions represent a multiplicity of approaches theoretical contextual and close reading Case studies reach beyond literature and music to engage with related fields including philosophy history of science theatre broadcast media and popular culture This trailblazing companion charts and extends the work in this expanding interdisciplinary field and is an essential resource for researchers with an interest in literature and other media *The Oxford Handbook of the British Musical* Robert Gordon,Olaf Jubin,2016-11-21 The Oxford Handbook of the British Musical provides a comprehensive academic survey of British musical theatre offering both a historical account of the musical s development from 1728 and a range of in depth critical analyses of the unique forms and features of British musicals which explore the aesthetic values and sociocultural meanings of a tradition that initially gave rise to the American musical and later challenged its modern pre eminence After a consideration of how John Gay s *The Beggar s Opera* 1728 created a prototype for eighteenth century ballad opera the book focuses on the use of song in early nineteenth century theatre followed by a sociocultural analysis of the comic operas of Gilbert and Sullivan it then examines Edwardian and interwar

musical comedies and revues as well as the impact of Rodgers and Hammerstein on the West End before analysing the new forms of the postwar British musical from *The Boy Friend* 1953 to *Oliver* 1960 One section of the book examines the contributions of key twentieth century figures including Noel Coward Ivor Novello Tim Rice Andrew Lloyd Webber director Joan Littlewood and producer Cameron Macintosh while a number of essays discuss both mainstream and alternative musicals of the 1960s and 1970s and the influence of the pop industry on the creation of concept recordings such as *Jesus Christ Superstar* 1970 and *Les Misérables* 1980 There is a consideration of jukebox musicals such as *Mamma Mia* 1999 while essays on overtly political shows such as *Billy Elliot* 2005 are complemented by those on experimental musicals like *Jerry Springer the Opera* 2003 and *London Road* 2011 and on the burgeoning of Black and Asian British musicals in both the West End and subsidized venues *The Oxford Handbook of the British Musical* demonstrates not only the unique qualities of British musical theatre but also the vitality and variety of British musicals today

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