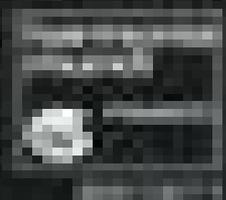


THE MASCALON SCHEMATA

Directed by Paul Elliott



Patricia Kovella, Paul Elliott
The Broadside Band
direction: Anthony Harton



Beggars Opera Performing Score Barlow

Jeremy Barlow



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The Beggar's Opera and Polly John Gay, 2013-05-09 Gamesters and Highwaymen are generally very good to their Whores but they are very Devils to their Wives With The Beggar's Opera 1728 John Gay created one of the most enduringly popular works in English theatre history and invented a new dramatic form the ballad opera Gay's daring mixture of caustic political satire well loved popular tunes and a story of crime and betrayal set in the urban underworld of prostitutes and thieves was an overnight sensation Captain Macheath and Polly Peachum have become famous well beyond the confines of Gay's original play and in its sequel Polly banned in Gay's lifetime their adventures continue in the West Indies With a cross dressing heroine and a cast of female adventurers pirates Indian princes rebel slaves and rapacious landowners Polly lays bare a culture in which all human relationships are reduced to commercial transactions Raucous lyrical witty ironic and tragic by turns The Beggar's Opera and Polly published together here for the first time offer a scathing and ebullient portrait of a society in which statesmen and outlaws colonialists and pirates are impossible to tell apart ABOUT THE SERIES For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe Each affordable volume reflects Oxford's commitment to scholarship providing the most accurate text plus a wealth of other valuable features including expert introductions by leading authorities helpful notes to clarify the text up to date bibliographies for further study and much more

1001 Classical Recordings You Must Hear Before You Die Matthew Rye, Steven Isserlis, 2017-10-24 A thick and informative guide to the world of classical music and its stunning recordings complete with images from CD cases concert halls and of the musicians themselves

The Music of John Gay's The Beggar's Opera Jeremy Barlow, 1990

The Beggar's 'Children' Madeline Smith Atkins, 2008-12-18 A harsh satire of Eighteenth Century London life John Gay's The Beggar's Opera is a piece well known by students of literature and music Gay's composition spawned a new genre of musical works called ballad opera whose popularity rapidly caused the decline of Italian opera in London These well received ballad operas dominated London's musical theatre from 1728 until the middle of the Eighteenth Century No other author has looked beyond The Beggar's Opera to analyze the plots of any of these imitative works and their music The book concentrates on these children or descendants The author describes a number of ballad operas which proliferated on the heels of the success of The Beggar's Opera Ballad opera gradually matured into a pastoral bucolic form comic opera and eventually into a highly sophisticated type of musical work burletta Several samples of each type of work chosen from the performances most frequently given in London are discussed in depth These analyses include musical examples from the original scores and evaluations of the dramatic and musical aspects of each work With the exception of The Beggar's Opera none of these works or similar ones has previously been the subject of detailed analysis and evaluation How John Gay Changed the Course of England's Musical Theatre sheds fresh light on the less familiar ballad operas of the Eighteenth Century Gay's The Beggar's Opera created such a demand for musical satire that original music began to be composed for

English comic works Edmund Miller Chairman of the English Department C W Post Campus of Long Island University This is an engaging and unique look at a piece of operatic history out of the mainstream It invites the reader to explore works that he may not know along with the milieu in which these musical gems became popular Kathryn Smith General Director Tacoma Opera Dr Atkins provides an insightful study of Eighteenth Century ballad opera ranging from John Gay s *The Beggar s Opera* with its political satire and burlesque of Italian opera to the comic operas and burlettas which rounded out the century This highly readable exposition includes examples of the tuneful airs and explains the plots of the most popular works of the period It will delight both musical and literary scholars Patricia Azar Associate Editor *Collected Works of G K Chesterton* Madeline Atkins has given us a thorough and intelligent study of Eighteenth Century popular English musical theater and the seminal role of *The Beggar s Opera* in its development With the inclusion of numerous musical examples abundant historical details and deft clear analyses this book is an excellent introduction to a delightful musical genre and period Atkins successfully accomplishes both of her aims she informs us about an overlooked yet important era of musical history and she convinces us to want to hear it again for ourselves and she does it artfully and skillfully Barry Sherman Associate Professor of Communications St John s University *Fanfare* ,1992 *The British Catalogue of Music* ,1993 [The Rough Guide to Opera](#) Matthew Boyden,Nick Kimberley,2002 *Sketches of opera composers opera synopses and CD reviews* [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 *Musical News* ,1923 *Early Music News* ,1991 **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

Musical News and Herald ,1923 **The Gramophone** ,1992 *Airs Et Danses Anglaises* Jeremy Barlow,2006 Schott The collection includes country dances Cheshire rounds hornpipes and pantomime tunes plus examples of the march minuet siciliana gavotte and jig Featured composers include Arne Earl of Abingdon Hebdon Holcombe Linley Roseingrave Stanley Thackray This collection of early English music for violin flute or oboe with keyboard accompaniment has an array of styles including marches ballads folk tunes and a variety of dance music There are extensive program and performance notes for each selection that explain the texts together with historical background and interpretive detail The Instrumentalist **European Music Catalogue** ,1992 *British Music Education Yearbook* ,1991

American Record Guide ,1992 **The Penguin Guide to Opera on Compact Disc** Edward Greenfield,Ivan March,Robert Layton,Kathleen March,1993 **CD Review Digest** ,1994 The guide to English language reviews of all music recorded on compact discs *Musical America* ,1916

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