



Musical Creativity in Restoration England

REBECCA HERISSONE

Musical Creativity In Restoration England

British Academy

Musical Creativity In Restoration England:

Musical Creativity in Restoration England Rebecca Herissone, 2013 Rebecca Herissone's study is the first comprehensive investigation of approaches to the creation of music in late seventeenth century England. *Concepts of Creativity in Seventeenth-century England* Rebecca Herissone, Alan Howard, 2013 The first genuinely interdisciplinary study of creativity in early modern England. In the seventeenth century the concept of creativity was far removed from most of the fundamental ideas about the creative act notions of human imagination, inspiration, originality and genius that developed in the eighteenth and nineteenth centuries. Instead in this period students learned their crafts by copying and imitating past masters and did not consciously seek to break away from tradition. Most new material was made on the instructions of a patron and had to conform to external expectations and basic tenets that we tend to take for granted such as the primacy and individuality of the author were apparently considered irrelevant in some contexts. The aim of this interdisciplinary collection of essays is to explore what it meant to create buildings and works of art, music and literature in seventeenth century England and to investigate the processes by which such creations came into existence. Through a series of specific case studies the book highlights a wide range of ideas, beliefs and approaches to creativity that existed in seventeenth century England and places them in the context of the prevailing intellectual, social and cultural trends of the period. In so doing it draws into focus the profound changes that were emerging in the understanding of human creativity in early modern society. Transformations that would eventually lead to the development of a more recognisably modern conception of the notion of creativity. The contributors work in and across the fields of literary studies, history, musicology, history of art and history of architecture and their work collectively explores many of the most fundamental questions about creativity posed by the early modern English creative arts. REBECCA HERISSONE is Head of Music and Senior Lecturer in Musicology at the University of Manchester. ALAN HOWARD is Lecturer in Music at the University of East Anglia and Reviews Editor for Eighteenth Century Music. Contributors: Linda Phyllis Austern, Stephanie Carter, John Cunningham, Marina Daiman, Kirsten Gibson, Raphael Hallett, Rebecca Herissone, Anne Hultsch, Freyja Cox, Jensen, Stephen Rose, Andrew R. Walkling, Amanda Eubanks Winkler, James A. Winn. *Music as Creative Practice* Nicholas Cook, 2018 Not long ago ideas of creativity in music revolved around composers in garrets and the idea of genius. In the last decade there has been a sea change in thinking musical creativity is seen in terms of collaboration and real time performance. *Music as Creative Practice* is a first attempt to synthesise both perspectives. *British Music, Musicians and Institutions, C. 1630-1800* Julian Rushton, 2021 Building upon the developing picture of the importance of British music, musicians and institutions during the eighteenth century this book investigates the themes of composition, performance, amateur and professional, and music printing within the wider context of social, religious and secular institutions. British music in the era from the death of Henry Purcell to the so called Musical Renaissance of the late nineteenth century was once considered barren. This view has been overturned in recent years through a better informed

historical perspective able to recognise that all kinds of British musical institutions continued to flourish and not only in London The publication performance and recording of music by seventeenth and eighteenth century British composers supplemented by critical source studies and scholarly editions shows forms of music that developed in parallel with those of Britain's near neighbours Indigenous musicians mingled with migrant musicians from elsewhere yet there remained strands of British musical culture that had no continental equivalent Music vocal and instrumental sacred and secular flourished continuously throughout the Stuart and Hanoverian monarchies Composers such as Eccles Boyce Greene Croft Arne and Hayes were not wholly overshadowed by European imports such as Handel and J C Bach The present volume builds on this developing picture of the importance of British music musicians and institutions during the period Leading musicologists investigate themes such as composition performance amateur and professional and music printing within the wider context of social religious and secular institutions [The Music Trade in Regional Britain, 1650-1800](#) Stephanie Carter, Simon D. I. Fleming, 2025-06-10 Explores the breadth diversity and significance of the commercial music trade and its communities across Britain during the late seventeenth and eighteenth centuries Adding to the existing scholarship on music publishers and instrument makers mostly based in London and the university cities the collection challenges this historiography by offering the first collective narrative for the commercial trade in musical goods and services including the printing publishing and sale of printed music the sale of manuscript music musical instruments and related wares and the tuning and general maintenance of musical instruments such as organs and pianos Contributions draw on evidence from across the country of the trade's activities networks and communities and recognize the significance of small cities market towns and regional hubs in cultural dissemination The Music Trade in Regional Britain therefore contributes to a growing body of work offering a nationwide account of musical culture It foregrounds a trade that was far more geographically dispersed economically significant and culturally broad than has previously been acknowledged CONTRIBUTORS Stephanie Carter Simon D I Fleming David Griffiths Nancy A Mace Martin Perkins Christopher Roberts Roz Southey Matthew Spring Robert Thompson

The Ashgate Research Companion to Henry Purcell Rebecca Herissone, 2016-04-01 The Ashgate Research Companion to Henry Purcell provides a comprehensive and authoritative review of current research into Purcell and the environment of Restoration music with contributions from leading experts in the field Seen from the perspective of modern interdisciplinary approaches to scholarship the companion allows the reader to develop a rounded view of the environment in which Purcell lived the people with whom he worked the social conditions that influenced his activities and the ways in which the modern perception of him has been affected by reception of his music after his death In this sense the contributions do not privilege the individual over the environment rather they use the modern reader's familiarity with Purcell's music as a gateway into the broader Restoration world Topics include a reassessment of our understanding of Purcell's sources and the transmission of his music new ways of approaching the study of his creative methods performance practice the multi faceted

theatre environment in which his work was focused in the last five years of his life the importance of the political and social contexts of late seventeenth century England and the ways in which the performance history and reception of his music have influenced modern appreciation of the composer The book will be essential reading for anyone studying the music and culture of the seventeenth century *Incidental Music, Part 1* John Eccles,2015-01-01 John Eccles's active theatrical career spanned a period of about sixteen years though he continued to compose occasionally for the theater after his semi retirement in 1707 During his career he wrote incidental music for more than seventy plays writing songs that fit perfectly within their dramatic contexts and that offered carefully tailored vehicles for his singers talents while remaining highly accessible in tone This edition includes music composed by Eccles for plays beginning with the letters A F These plays were fundamentally collaborative ventures and multiple composers often supplied the music thus this edition includes all the known songs and instrumental items for each play Plot summaries of the plays are given along with relevant dialogue cues and the songs are given in the order in which they appear in the drama when known The Eighteenth Century ,1974

Bulletin of the American Concert Choir and Choral Foundation, Inc ,1958 **The Musical Standard** ,1875

The Occasional Writings of Philip Heseltine (Peter Warlock): Miscellaneous writings Peter Warlock,1997 **Clavier** ,1982 *Parry's Creative Process* Michael Allis,2003 Of the several unfortunate images surrounding the composer Hubert Parry 1848 1918 some of the most damaging are those connected with his approach to composition itself In particular it has been suggested that Parry possessed a great facility and that consequently he was not critical about the pieces which he composed *Jubilee ed. Cassell's history of England* Cassell Ltd,1886 **Musical Times and Singing Class Circular** ,1879 The Musical Heritage of the Church ,1954 Consists of essays presented at the Valparaiso church music seminars

The Music of Christian Hymns Erik Routley,1981 Text and 605 example hymns with music Proceedings of the British Academy British Academy,2008 *The Violin and Its Music* George Hart,1883 A Dictionary of Music and Musicians (A.D. 1450-1880) by Eminent Writers, English and Foreign George Grove,1883

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6. In chapter 5, the author will draw a conclusion about Musical Creativity In Restoration England. The final chapter will summarize the key points that have been discussed throughout the book.

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