

1. Record Nr.	UNINA9910783018303321
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Titolo	Opera and drama in eighteenth-century London : the King's Theatre, Garrick and the business of performance / / Ian Woodfield [[electronic resource]]
Pubbl/distr/stampa	Cambridge : , : Cambridge University Press, , 2001
ISBN	0-511-10548-7 1-107-12237-6 1-280-43308-6 0-511-17558-2 0-511-01598-4 0-511-15603-0 0-511-32903-2 0-511-48175-6 0-511-04739-8
Descrizione fisica	1 online resource (xii, 339 pages) : digital, PDF file(s)
Collana	Cambridge studies in opera
Disciplina	792.5/09421
Soggetti	Theater management - England - London - 18th century Opera - England - London - 18th century
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 05 Oct 2015).
Nota di bibliografia	Includes bibliographical references (p. 295-330) and index.
Nota di contenuto	1. The Hobart management -- 2. The new managers take control -- 3. Sacchini and the revival of opera seria -- 4. Recruitment procedures and artistic policy -- 5. The King's Theatre in crisis -- 6. The recruitment of Lovattini -- 7. The English community in Rome -- 8. Lucrezia Agujari at the Pantheon -- 9. Caterina Gabrielli -- 10. Rauzzini's last season -- 11. The King's Theatre flourishes -- 12. The Queen of Quavers satire -- 13. Financial management -- 14. Opera salaries -- 15. The sale of 1778 -- App. 1a. The accounts of Richard Yates and James Brooke at Henry Hoare & Co. (1773-1777) -- App. 1b. The customers account ledgers of Sheridan and Harris (1778-1779) -- App. 1c. Selected entries from the account of Jonathan Garton at Drummonds Bank (1778-1779) -- App. 1d. The account of Gasparo

Pacchierotti at Coutts & Co. (1779-1784) -- App. 1e. A page of opera payments and receipts in the Salt MSS (1780) -- App. 2a. Petition to the Lord Chamberlain (c. 1770) -- App. 2b. Petition to the Lord Chamberlain (c. 1775) -- App. 2c. Draft petition to the Lord Chamberlain from Sheridan and Harris (1777) -- App. 3a. Journal *Etranger*, No. 1 (June 1777) -- App. 3b. Opera reviews from Journal *Etranger* (1777-1778).

Sommario/riassunto

In this study, Ian Woodfield explores the cultural and commercial life of Italian opera in late eighteenth-century London. It was a period when theatre and opera worlds mixed, venues were shared, and agents and managers collaborated and competed. Through primary sources, many analysed for the first time, Woodfield examines such issues as finances, recruitment policy, the handling of singers and composers, links with Paris and Italy, and the role of women in opera management. These key topics are also placed within the context of a personal dispute between two of the most important managers of the day, the woman writer Frances Brooke and the actor David Garrick, which influenced the running of the major venues, the King's Theatre, Drury Lane and Covent Garden. Woodfield has also uncovered new information concerning the influential role of the eighteenth-century music historian and critic Charles Burney, as artistic advisor to the King's Theatre.
