

1. Record Nr.	UNINA9910959039003321
Titolo	The lively arts of the London stage, 1675-1725 // edited by Kathryn Lowerre
Pubbl/distr/stampa	London ; ; New York : , : Routledge, , 2016
ISBN	1-315-23859-4 1-4094-5532-7
Edizione	[1st ed.]
Descrizione fisica	1 online resource (325 p.)
Collana	Performance in the Long Eighteenth Century: Studies in Theatre, Music, Dance
Altri autori (Persone)	LowerreKathryn
Disciplina	791.0942109032 792.09421 792/.09421
Soggetti	Musical theater -- England -- London -- History -- 17th century Musical theater -- England -- London -- History -- 18th century Theater -- England -- London -- History -- 17th century Theater -- England -- London -- History -- 18th century Theater - History - 17th century - London - England Theater - History - 18th century - London - England Musical theater - History - 17th century - England - London Musical theater - History - 18th century - London - England Music, Dance, Drama & Film Drama
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	First published 2014 by Ashgate Publishing.
Nota di contenuto	Cover; Contents; List of Figures; List of Music Examples; List of Tables; Notes on Contributors; Acknowledgments; Introduction; Part IFirst, Music: Settings of Congreve's Judgment of Paris; 1 The Singers of The Judgment of Paris; 2 Harmonia Anglicana or Why Finger Failed in 'The Prize Musick'; 3The 'Prize Musick' of 1701: A Reinvestigation of the Staging Issue; Part II Mainpiece: The Lively Arts of the London Stage; 4 Composing after the Italian Manner: The English Cantata 1700-1710; 5 Johann Pepusch, Aesthetics, and the Sister Arts 6From Scaramouche to Harlequin: Dances 'in grotesque characters' on

the London Stage7 Music, Magic, and Morality: Stage Reform and the Pastoral Mode; 8Madness 'Free from Vice': Musical Eroticism in the Pastoral World of The Fickle Shepherdess; 9 'Let all be husht': Songs in Praise of Anne Bracegirdle and Arabella Hunt; 10Burning and Stoic Men: Mad Rants and the Performance of Passionate Pain in the Plays of Nathaniel Lee, 1674 to 1678; 11Appreciating Bononcini's Astianatte (1727): An Italian Opera for the London Stage; Part IIIAfterpiece: Comedy, Farce, and Competition; 12 The Right to Write or, Colley Cibber and The Drury-Lane Monster13 'Quotation is the sincerest form of ...': Signature Songs as Inter-Theatrical References; Bibliography; Index

Sommario/riassunto

Reflecting the myriad options available to London audiences at the turn of the eighteenth century, this volume offers readers a portrait of the interrelated music, drama and dance productions that characterized this rich period. By bringing together work by scholars in different fields, this cross-disciplinary collection illuminates the interconnecting strands that shaped a vibrant theatrical world.
