



Musical Creativity in Restoration England

REBECCA HERISSONE

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Rebecca Herissone, Alan Howard



Musical Creativity In Restoration England:

Musical Creativity in Restoration England Rebecca Herissone, 2013-10-10 Rebecca Herissone's study is the first comprehensive investigation of approaches to creating music in late seventeenth century England. Her methodology challenges pre-conceptions about what it meant to be a composer in the period and goes on to raise broader questions about the interpretation of early modern notation.

Musical Creativity in Restoration England Rebecca Herissone, 2013. *Musical Creativity in Restoration England* is the first comprehensive investigation of approaches to creating music in late seventeenth century England. Understanding creativity during this period is particularly challenging because many of our basic assumptions about composition such as concepts of originality, inspiration and genius were not yet fully developed. In adopting a new methodology that takes into account the historical contexts in which sources were produced, Rebecca Herissone challenges current assumptions about compositional processes and offers new interpretations of the relationships between notation, performance, improvisation and musical memory. She uncovers a creative culture that was predominantly communal and reveals several distinct approaches to composition determined not by individuals but by the practical function of the music. Herissone's new and original interpretations pose a fundamental challenge to our preconceptions about what it meant to be a composer in the seventeenth century and raise broader questions about the interpretation of early modern notation.

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.

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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 Hultzsch Freyja Cox Jensen Stephen Rose Andrew R Walkling Amanda Eubanks Winkler James A Winn

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

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

Music, Dance, and Drama in Early

Modern English Schools Amanda Eubanks Winkler, 2020-06-04 Music Dance and Drama in Early Modern English Schools is the first book to systematically analyze the role that the performing arts played in English schools after the Reformation. Although the material record is riddled with gaps, Amanda Eubanks Winkler sheds light on the subject through an innovative methodology that combines rigorous archival research with phenomenological and performance studies approaches. She organizes her study around a series of performance-based questions that demonstrate how the schoolroom intersected with the church, the court, the domicile, the concert room, and the professional theater, which allows her to provide fresh perspectives on well-known canonical operas performed by children, as well as lesser-known works. Eubanks Winkler also interrogates the notion that performance is ephemeral, as she considers how scores and playtexts serve as a conduit between past and present and demonstrates the ways in which pedagogical performance is passed down through embodied praxis.

Knowledge Building in Early Modern English Music Katie Bank, 2020-08-16 Knowledge Building in Early Modern English Music is a rich interdisciplinary investigation into the role of music and musical culture in the development of metaphysical thought in late sixteenth-early seventeenth-century England. The book considers how music presented questions about the relationships between the mind, body, passions, and the soul, drawing out examples of domestic music that explicitly address topics of human consciousness such as dreams, love, and sensing. Early seventeenth-century metaphysical thought is said to have paved the way for the Enlightenment. Self-Yet studies of the music's role in natural philosophy have been primarily limited to symbolic functions in philosophical treatises, virtually ignoring music-making's substantial contribution to this watershed period. Contrary to prevailing narratives, the author shows why music-making did not only reflect impending change in philosophical thought but contributed to its formation. The book demonstrates how recreational song, such as the English madrigal, confronted assumptions about reality and representation and the role of dialogue in cultural production and other ideas linked to changes in how knowledge was built. Focusing on music by John Dowland, Martin Peerson, Thomas Weelkes, and William Byrd, this study revises historiography by reflecting on the experience of music and how music contributed to the way early modern awareness was shaped.

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. *Beyond Boundaries* Linda Phyllis Austern, Candace Bailey, Amanda Eubanks Winkler, 2017-02-13 English music studies often apply rigid classifications to musical materials, their uses, their consumers and performers. The contributors to this volume argue that some performers and manuscripts from the early modern era defy conventional categorization as amateur or professional, native or foreign. These leading scholars explore the circulation of music and performers in early modern England, reconsidering previously held ideas about the boundaries between locations of musical performance and practice. *Music, Religion and Politics at Worcester Cathedral, 680-1950* Richard Newsholme, 2025-03-17 This book provides a comprehensive history of music and liturgy at Worcester Cathedral from its foundation in the seventh century to the mid 20th century. The author delves into how political shifts, public opinion and national trends have influenced changes in the cathedral's practices over time, while also highlighting the distinct local dynamics at play. The book captures the fluctuating significance of liturgy and music across different eras, from the strict ritualistic practices of Benedictine monks to the rejection of ceremonial traditions by Interregnum Non Conformists. It traces how the form of worship evolved in response to the beliefs of church leaders, leading to periods of decline and revival in the cathedral's musical standards. Notably, the study explores Worcester's role in the development of British polyphony up to the 14th century and the comforting role of the choir during World War I. With a wealth of surviving Anglo-Saxon charters, medieval liturgical manuscripts and unique polyphonic fragments, this volume offers rare insights into centuries-old practices. While it focuses on Worcester, the study reflects broader trends in English cathedral history, providing a vital resource for understanding the interplay of music, religion and politics in the evolution of worship.

Musicology: The Key Concepts David Beard, Kenneth Gloag, 2016-01-22 Now in an updated 2nd edition, *Musicology: The Key Concepts* is a handy A-Z reference guide to the terms and concepts associated with contemporary musicology. Drawing on critical theory with a focus on new musicology, this updated edition contains over 35 new entries, including Autobiography, Music and Conflict, Deconstruction, Postcolonialism, Disability, Music after 9/11, Masculinity, Gay Musicology, Aesthetics, Ethnicity, Interpretation, Subjectivity. With all entries updated and suggestions for further reading throughout, this text is an essential resource for all students of music, musicology and wider performance-related humanities disciplines. *The Oxford Handbook of Early Modern Women's Writing in English, 1540-1700* Elizabeth Scott-Baumann, Danielle Clarke, Sarah C. E. Ross, 2022-09-22 The *Oxford Handbook of Early Modern Women's Writing in English, 1540-1700* brings together new work by scholars across the globe, from some of the founding figures in early modern women's writing to those early in their careers.

and defining the field now It investigates how and where women gained access to education how they developed their literary voice through varied genres including poetry drama and letters and how women cultivated domestic and technical forms of knowledge from recipes and needlework to medicines and secret codes Chapters investigate the ways in which women's writing was an integral part of the intellectual culture of the period engaging with male writers and traditions while also revealing the ways in which women's lives and writings were often distinctly different from women prophetesses to queens widows and servants It explores the intersections of women writing in English with those writing in French Spanish Latin and Greek in Europe and in New England and argues for an archipelagic understanding of women's writing in Scotland Wales Ireland and England Finally it reflects on and challenges the methodologies which have developed in and with the field book and manuscript history editing digital analysis premodern critical race studies network theory queer theory and feminist theory The Oxford Handbook of Early Modern Women's Writing in English 1540-1700 captures the most innovative work on early modern women's writing in English at present

Syrene Soundes Eleanor Chan, 2024-10-08 The visual material and literary cultures of the English Renaissance are littered with objects that depict utilise or respond to the metaphor of musical harmony yet harmony in this period relied on a certain amount of carefully mannered dissonance Using visual and literary sources alongside musical works author Eleanor Chan explores the rise of the false relation a variety of dissonance that despite being officially frowned upon by contemporary theoretical treatises became characteristic of English vocal music between ca 1550 and 1630

Improvising Otherwise Fatima Lahham, 2025-04-30 This volume redefines how we approach early music and cultural histories intertwining feminist decolonial and creative perspectives Fatima Lahham delves into the improvisational practices of early modern England situating them within a rich tapestry of musical sources theological texts travel narratives and natural histories Inspired by Sara Ahmed's notion of the feminist ear the book amplifies voices and histories often unheard re-examining the cultural interplay between England and the Ottoman Empire in the seventeenth century This groundbreaking study bridges disciplines and engages with critical race studies to explore decolonial methodologies Lahham challenges traditional historiographies integrating improvisation studies and early modern creativity to transform our understanding of historical performance and inspire new practices today Tracks from her album punctuate the text fostering an innovative multi-modal reading experience while creative prompts invite readers to craft their own improvisations At once scholarly and imaginative this book expands the boundaries of historically informed performance and cultural studies By mobilizing improvisation as a tool for understanding and re-imagining history *Imagining Otherwise* offers a vital contribution to early music feminist theory and the study of England's global engagements

Music in the Flesh Bettina Varwig, 2023-07-20 A corporeal history of music making in early modern Europe *Music in the Flesh* reimagines the lived experiences of music making subjects composers performers listeners in the long seventeenth century There are countless historical testimonies of the powerful effects of music upon the early modern body it is described as moving

ravishing painful dangerous curative and miraculous while affecting the circulation of the humors the purification of the blood the dilation of the vessels and pores How were these early modern European bodies constituted that music generated such potent bodily spiritual effects Bettina Varwig argues that early modern music making practices challenge our modern understanding of human nature as a mind body dichotomy Instead they persistently affirm a more integrated anthropology in which body soul and spirit remain inextricably entangled Moving with ease across repertoires and regions sacred and vernacular musics and domestic and public settings Varwig sketches a musical physiology that is as historically illuminating as it is relevant for present day performance This book makes a significant contribution not just to the history of music but also to the history of the body the senses and the emotions revealing music as a unique access point for reimagining early modern modes of being in the world Cultivated by Hand Glenda Goodman,2024-05 Cultivated by Hand aligns the overlooked history of amateur musicians in the early years of the United States with little understood practices of music book making It reveals the pervasiveness of these practices particularly among women and their importance for the construction of gender class race and nation Musical Authorship from Schütz to Bach Stephen Rose,2019-05-30 Explores the meanings of the term author for seventeenth century German musicians examining how compositions were made and used *The Oxford Handbook of Shakespeare and Early Modern Authorship* ,2025-09-09 The Oxford Handbook of Shakespeare and Early Modern Authorship draws together leading and emerging scholars of Shakespeare and early modern literature to consider anew how authorship worked in the time in which Shakespeare wrote and to interrogate the construction of the Shakespeare as author figure Composed of four main sections it offers fresh analysis of the literary and cultural influences and forces that formed authors in the period the mechanics of early modern authorship the mediation of Shakespeare and others works in performance manuscript and print and the critical and popular reimagining across times of Shakespeare as an author figure Diving into modern debates about early modern authorship authority and identity politics contributors supply rich new accounts of the wider scene of professional authorship in early modern England of how Shakespeare s writings contributed to it and of what made him distinctive within it Looking beyond Shakespeare the Handbook seeks to provide a vital testing ground for new research into early modern literature and culture more broadly 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

British Royal and State Funerals Matthias Range, 2016 The first in depth study of the ceremonial and music performed at British royal and state funerals over the past 400 years British royal and state funerals are among the most elaborate and solemn occasions in European history This book is the first in depth study of the ceremonial and the music performed at these events over the past 400 years from the funeral of Elizabeth I in 1603 Covering funerals of both royalty and non royalty including Nelson Wellington and Churchill this study goes up to the funerals of Queen Elizabeth The Queen Mother in 2002 and the ceremonial funeral of Baroness Thatcher in 2013 While some of these funerals have received a good deal of attention especially the 1997 funeral of Diana Princess of Wales these extraordinary events have largely not been discussed in their longer historical context The book examines the liturgical changes in the Anglican funeral rite since the Reformation and also the change from the so called public to private funerals It includes many new findings on the development of the ceremonial and its intricate peculiarities as well as new insights into the music and its performance British Royal and State Funerals shows that despite a strong emphasis on continuity in the choice of music the ceremonial itself has shown an astonishing flexibility over the last four centuries Overall the book also contributes to the debate on the monarchy's changing public image over time by paying particular attention to topics such as tradition and propaganda Drawing on substantial research in principal libraries and archives including those of Westminster Abbey the College of Arms Lambeth Palace and the British Library this book is an exhaustive resource for musicologists musicians and historians alike providing an unprecedented insight into this most sombre of royal and state occasions MATTHIAS RANGE is author of Music and Ceremonial at British Coronations 2012 He is a post doctoral researcher for the Digital Image Archive of Medieval Music and its partner AHRC funded Tudor Partbooks project at the Faculty of Music University of Oxford

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