

DOWNLOAD PDF DRYDEN AND PURCELLS KING ARTHUR : LEGEND AND POLITICS ON THE RESTORATION STAGE ROBERT SHAY

Chapter 1 : The Legend of King Arthur | Revolvly

King Arthur, or The British Worthy (Z.), is a semi-opera in five acts with music by Henry Purcell and a libretto by John calendrierdelascience.com was first performed at the Queen's Theatre, Dorset Garden, London, in late May or early June

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Chapter 2 : Shay, Robert S. | CU Experts | CU Boulder

In the first essay ("Dryden and Purcell's King Arthur: Legend and Politics on the Restoration Stage"), Robert Shay offers a critical perspective about the place of this well-known work among Purcell's other dramatic music, as well its place among other operas of the day.

It is a Restoration spectacular, [3] including such supernatural characters as Cupid and Venus plus references to the Germanic gods of the Saxons, Woden, Thor, and Freya. King Arthur is a "dramatick opera" or semi-opera: Secondary characters sing to them, usually as diegetic entertainment, but in Act 4 and parts of Act 2, as supernatural beckonings. The singing in Act 1 is religious observance by the Saxons, ending with their heroic afterlife in Valhalla. The protagonists are actors, as a great deal of King Arthur consists of spoken text. The original text of King Arthur no longer exists but it was to be in three acts with an allegorical prologue. For unknown reasons Dryden abandoned his intention to have the whole work set to music and developed the prologue into another opera, *Albion and Albanus*, a collaboration with the Catalan composer Louis Grabu. It was a failure and Dryden shelved any plans he had for the rest of the King Arthur libretto. With their sources of royal patronage gone, both playwright and composer were looking to make money as freelance professionals and the London stage offered attractive opportunities. This was the semi-opera *Dioclesian*, an adaptation of a play by Beaumont and Fletcher. He persuaded Dryden to dust off and revise the libretto for King Arthur so Purcell could set it. Betterton himself took the role of King Arthur, despite being in his fifties. This production left the work unaltered, but later revivals involved varying degrees of revision. The faction backing James was nicknamed the "Tories"; that in favour of Monmouth, the "Whigs". Dryden was a convinced Tory and had already satirised Shaftesbury and other Whigs in his poem *Absalom and Achitophel*. Philidel is the Marquess of Halifax, a political moderate much admired by Dryden he would dedicate the printed edition of King Arthur to Halifax. Emmeline personifies the "national conscience. Harris has described the links between the characters: The relationship between Arthur and Emmeline is like that between Ferdinand and Miranda. Like Miranda, Emmeline is an innocent who has "never seen a man" quite literally true in the case of the blind Emmeline. Finally, there are obvious similarities between the "earthy spirits" Grimbald and Caliban, although there is no evil wizard corresponding to Osmond in *The Tempest*.

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Chapter 3 : Henry Purcell - Wikipedia

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Sprache, Literatur und Kultur in mittelenglischer Zeit Dozent: Lacy New York, , S. Sollten also beide Texte aus verschiedenen Phasen der Entstehung des Werkes stammen, so ist Caxton nur die Auswahl der nach seinem Empfinden vorteilhafteren Version zuzuschreiben. Weiterhin ist festzuhalten, dass der Drucker Caxton nicht als Manipulator des Inhalts dargestellt werden kann, der ganze Kapitel umschreibt, sondern lediglich die Struktur des Textes dem neuen Medium des gedruckten Buches anpasst und sprachliche Angleichungen an seinen welchen? In dieser gedruckten Form erfuhr der Zyklus nun eine breite Rezeption, welche sich durch die Zeiten hindurch mit wechselndem Einfluss auf die Literatur auswirkte. Maler wie William Dyce, John W. Waterhouse und Aubrey Beardsley setzten sich mit dem wieder entdeckten und neu geschaffenen Texten der arthurischen Sagenwelt in exponierter Weise in ihrem Schaffen auseinander. Mit dem Ende des Jahrhundert in England begegnet. Die seit Anfang des Jahrhunderts von Neapel und Venedig aus florierende Form der Oper wurde in England somit vorerst nur vorsichtig adaptiert, wie die Entwicklung der Masque durch kontinentale Elemente der Kunstmusik deutlich macht. Hutchinson, "Reading between the Lines: Bonnie Wheeler Cambridge, S. An analytical catalogue of his music. Richard Barber Cambridge, , S. An Anthology, Garland reference library of the humanities , ed. Alan Lupack Cambridge, , S. Jahrhunderts, deren Einfluss sich deutlich auf die Buchillustration und mitunter auch auf den Film auswirkt. Die Rolle der Artussage im Film ist in etwa mit jener im musikalischen Schaffen zu vergleichen, da auch hier wenige Werke behandeln den Stoff in einer der literarisch oder bildnerisch gleichrangigen Position einsetzen. The Old and Middle English Periods ed. Grebanier New York, , S. C, The life and times of Sir Thomas Malory. Arthurian Studies 29 Cambridge, Kassel, , Zeile Grebanier, Bernard D, ed. Field, Arthurian Studies 57 Cambridge, An anthology, Garland reference library of the humanities New York, Kindrick, and Michael N. Zimmermann, Franklin B, Henry Purcell:

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Chapter 4 : Project MUSE - King Arthur in Music (review)

Shay, Robert S. Professor and Dean of the College of Music Dryden and Purcell's 'King Arthur': Legend and Politics on the Restoration Stage.

Overture The Britons prepare for the battle which will decide who will rule their land: It augurs well for them: Conon, Duke of Cornwall, explains the origins of the war. Arthur enters reading a letter of support from his magician Merlin. He meets Emmeline and tries to explain to her what seeing means. A trumpet calls Arthur to battle. Oswald and his magician Osmond sacrifice horses and pray to the Saxon gods for victory in the coming battle. Osmond says he will punish Philidel later. Merlin arrives in his chariot and orders Philidel to tell him who he is. Philidel explains he is a spirit of the air and one of the fallen angels, but he has repented. He deserts Osmond and joins Merlin. Philidel tells Merlin that Grimbald is planning to deceive the victorious Britons by leading them to drown in rivers or fall off cliffs. Merlin leaves Philidel his band of spirits to save the Britons from this trap. Grimbald arrives disguised as a shepherd guiding Arthur and his men. A pavilion Emmeline and her maid Matilda await news of the battle. To pass the time, a "Crew of Kentish Lads and Lasses" entertain them with songs and dances: Scene 3 A group of Britons continue the battle. Scene 4 Arthur holds a parley with Oswald and begs him to return Emmeline, offering him land from the River Medway to the Severn , but Oswald refuses to relinquish her. Osmond has conjured a "Magick Wood" which bars access to the castle. Merlin promises to help Arthur reach Emmeline and restore her sight with potion in a vial. A deep wood Grimbald catches Philidel as he scouts the enchanted wood for Merlin. Philidel pretends to submit but secretly casts a spell on Grimbald which renders him powerless to move. Merlin asks Philidel to guide Arthur through the wood and gives him the vial, which the spirit uses to rid Emmeline of her blindness. Emmeline is amazed at the new world before her eyes. Osmond enters, intent on seducing Emmeline for himself, having drugged his master Oswald. Osmond tries to win Emmeline over by showing her a masque acted by spirits. He conjures up a vision of " Yzeland " and "farthest Thule ". The Frost Scene Osmond goes to free him, promising Emmeline he will be back. Act 4[edit] Scene 1 The freed Grimbald warns Osmond that Arthur is approaching the enchanted wood, where Merlin has undone his spells. Osmond decides to replace the threatening spells with seductive ones. Scene of the Wood continues Merlin leaves Arthur at the entrance to the wood with the spirit Philidel as his guide. Philidel has a wand which will banish all magical deception. Arthur hears seductive music from two Sirens bathing in a stream. Next, "Nymphs and Sylvens" emerge from the trees singing and dancing. When he chops a tree with his sword, blood pours out of it and the voice of Emmeline cries out in pain. It convinces Arthur that it is Emmeline, who has been turned into a tree by Osmond, and Arthur is just about to embrace the tree when Philidel reveals it is really a trick by Grimbald. Philidel drags off Grimbald in chains. Air Act 5[edit] Scene 1 Now his magic has been destroyed, Osmond is terrified of the approaching Arthur. He decides he must persuade Oswald to fight for him. Trumpet tune Arthur and the Britons are preparing to storm the castle when Oswald comes out and challenges his rival to single combat for the hand of Emmeline and the crown. They fight and Arthur disarms Oswald. Arthur is reunited with Emmeline and the work ends with a celebratory masque. Merlin conjures a vision of the ocean around Britain. The Four Winds create a storm which is calmed by Aeolus: Symphony The fishermen dance Chaconne The masque ends with a "grand dance".

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Chapter 5 : Dryden in Revolutionary England

Dryden and Purcell's King Arthur: Legend and Politics on the Restoration Stage - Robert Shay Wagner: Tristan and Isolde and Parsifal - Derek Watson Parry's Guenever: Trauma and Catharsis - Jeremy Dibble.

And now that we can witness, or have but recently witnessed, that more vivid realisation of the "grey king" afforded by stage-presentment, it is natural to recur to the words. For, in truth, the King Arthur of Mr. Comyns Carr, the King Arthur of Mr. Henry Irving--however the dramatist may have striven to recombine, and reselect from, the accumulated material of the great myth--remains essentially Tennysonian. Freedom of choice and of combination in obedience to his dramatic instinct Mr. In part, no doubt, this influence is due to the fact that here for the first time Englishmen found the great British legend infused with modern thought; and, if Mr. Carr were inclined to resent the imputation of indebtedness, he might, no doubt, urge that the Tennysonian air of his play is little more than the inevitable correspondence between two modern attempts to treat an old tale. The best answer to Mr. It is matter for regret that, in spite of exhaustive researches made of recent years in the field of Arthurian legend, the English student still looks in vain for any definite statement or brief compendium of results. Oskar Sommer can put his finger on the particular MS. It is from the work of M. Paulin Paris, 2 with its introductions and closing observations, that we personally have derived most assistance, though his conclusions were in part anticipated by Sir Frederic Madden, in a volume published by the Bannatyne Club in Such a treatise might give us Celtic suggestions from Professor Rhys; quote the passage from Nennius, the passages from Geoffery of Monmouth; distinguish the respective shares in the prose romances, and their originals, of Robert de Boron and Walter Map; present an order for these prose romances; detail the English or Scotch metrical and alliterative versions; and so pass through Malory to Spenser, Sir Richard Blackmore, and the Laureate, embodying the best results of M. Zimmer, and other workers in the field: It is not, however, with the question of the growth of the legend that we are here concerned, but with the much smaller question of its treatment on the stage. Abandoning the operas of Wagner to the musical critic, we find the field narrowed practically to three pieces: On the evening of the 28th of February, , that astonishing woman, the Queen of England, took her state in the great hall of her palace of Greenwich, to witness "certaine devises and shewes presented to her Majestie by the Gentlemen of Grayes-Inne," and denominated, with a fitness perhaps not wholly sought, The Misfortunes of Arthur. For the last six months she had been in a fair way to lose at any time her realm and crown, perhaps her head, as an equivalent for that of Mary Stuart, which fell a year ago at Fotheringay. Since the preceding summer the opposite coast of Flanders had been lined with 30, troops under the Duke of Parma; and nothing but a series of accidents had prevented the approach of the dreaded fleet that was to swell the number with an additional 20,, and command the Channel while they crossed. Had they come in September, as Philip had fixed, they would have found England with scarce a single seaworthy ship to oppose them; but the armament was delayed, by the non-arrival of some vessels from the Mediterranean, until the autumn gales set in. It was deemed more prudent to wait till next year; and before Christmas an efficient English fleet was in the Channel, under the command of the Lord Admiral. Five gentlemen students of the Inn come forward, led captive by the Muses of Eloquence, Poetry, and History, and protest that they have been lured from the more useful and practical pursuits of law only to attempt some acceptable offering to the goddess to whose service all alike are dedicate. They are little skilled indeed, in these essays. Might they choose, they would prefer to give hard knocks on her behalf by land or sea. Be it soldiers, seamen, poets, or what else! But unfortunately, under our glorious sovereign, we enjoy a profound peace. But if the subject be romantic, the treatment of it is severely classical. We are a learned society, catering for the amusement of a queen who still, in the intervals of her moves upon the European chess-board, turns to the classics she read years ago with Ascham; and if Ascham would have frowned on our choice of a subject, he would surely have been propitiated with the classical correctness of our manner. We feel a modest confidence that even that fine critic, Philisides, would have owned that here, at

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least, we climb to the very height of Seneca his style. It was Gorboduc that set us the example--Gorboduc, given before Her Majesty at Whitehall in , and drawing its subject, as we ours, from the legendary history of Britain. The other seven have been completed since, and several English plays written in imitation thereof, in one of which, the *Jocasta* of , Master Christopher Yelverton, here to-night and responsible for part of the dumb show, had a hand. It is to the *Thyestes* and *Hercules Furens* that our present author, Thomas Hughes, harks back; many of his sentiments, indeed, will be recognised by our scholarly audience as old friends; and surely never did we so happily catch the strut of the classic buskin. It is to be hoped, too, that examples of really high-class drama, such as this, are not without their effect on those terrible sinners, the popular playwrights. The rogues know too well on which side their bread is buttered--know that their audience will not be over critical of the fare offered them, so it be noisy and bawdy, with plenty of bloodshed and a handsome garniture of oaths, so that the lines come tumbling in to a jingle at the close, and the clown have his fling unfettered, whether his butt be in the gallery or on the stage. He, at least, dropped much of the clownage, and wrote good stiff sonorous lines in the blank decasyllabon we have always maintained to be the proper dramatic thing. Yes, undoubtedly, our influence is beginning to be felt. Something such, perhaps, was the run of talk among the critics of the Inn when the prologue was over and the dumb show was proceeding; and, in truth, their self-complacency on the score of classical correctness was amply justified. In *The Misfortunes of Arthur* we have the very type and flower of that pseudo-classic drama which Marlowe and Shakespeare were finally to defeat and supersede. Here congregated together we find all the old devices. A Chorus occupies the stage during the whole performance, and comments on it at the close of every act. A Nuntius reports, and luxuriates in reporting, the violence of battles unfit to be represented on the stage. The unities of time and place, indeed, are not observed. Here, too, we have the moral sententiousness, the declamatory utterance, in which the classical drama delights, and which lifts every remark into the region of the abstract. All these features are visible in *The Misfortunes*, and in no other play of the school in such number and perfection. But what of the dumb show? As adopted by the Elizabethan scholars, it was usually emblematic of the action of the piece--of such portion of it as was to be covered by the act immediately to follow. That it should be necessary to fill up gaps in the story by such extraneous and non-classical means, even where the subject chosen was, as in Greece, an old national myth, still more that the audience should turn with relief, as they did, from the real personages and actual words of the play to the silent emblematic show between each act, is a fatal proof that they felt the whole thing dull and spiritless, that they missed the life and movement of their popular theatres, that they knew and felt the actors before them to be unreal beings, walking on metaphorical stilts and talking more or less absurd rhodomontade. Already the lame device is dropping out of use, as the dramatists assume full liberty of action in despite of Horace, and learn to make their characters tell their own tale. Some twelve or fourteen years hence it will be used only to distinguish a "play within the play" from the real drama, or as a playful parody of an earlier fashion; while the question asked immediately after it by one of the real personages on that occasion, "Have you heard the argument? Meanwhile we have before us, though late, an elaborate example. Standing near the Queen is a young man of twenty-eight or so, who, though he only entered the Inn eight years since, is already a Bencher, sat in Parliament in , and is this year member for Liverpool. His name is Francis Bacon, and these dumb shows are largely of his devising. Luckily jealous uncle Burleigh, whose Puritanism is inclined to fight shy of the drama, is absent; and so Francis is able to be on the spot, quick, obsequious, ready to expound any and every matter to his most gracious sovereign. We have to note that it is Geoffrey of Monmouth that our author follows rather than Malory. A few mild platitudes uttered by Fronia, a lady of the Court, are sufficient to decide her against this course, and she passes to the thought of suicide. Here Angharat, her sister, comes to the rescue with lines whose influence on the heroine surprise us less. Who then can ever come too late to that, Whence, when he is come, he never can return? Should one stroke answer all? Mordred enters and endeavours to dissuade her. Arthur, he urges, is himself not blameless. Mordred has reaped the most profit; his sin, therefore, is the heavier: This disappearance of the heroine, and with her all of female interest, in the first act, is the great mistake of the play, and has a

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depressing effect upon the author. A councillor, Conan, with a singular failure to grasp the desperation of the position, advises submission; to defy Arthur would, he thinks, amount to a wrong action. Recognising that there is no place of repentance, he will make his crimes good by adding to them, one of many features in the play that suggests Macbeth. Let him Usurp no crown, that likes a guiltless life. The most noticeable lines in a tedious act are those in which Mordred expresses his imperious desire for supremacy, and betrays the opinion that self-restraint in a ruler is evidence of weakness. In the third act we have to watch the victorious Arthur suffering from an excessively ill-timed fit of compassion for his country, his soldiers, his foe, and himself: Then comes the Chorus, more aptly than its wont, with lines on the sad effects of a lofty position; lines which Shakespeare surely noticed, drawn partly from Seneca, and in some of which a vein of genuine poetry makes itself felt through weakness of execution and that abuse of alliteration in which the play abounds. Proud fortune overslips the safest roads, And seeks amidst the surging seas those keels Whose lofty tops and tacklings touch the clouds. O gift of gods Scant yet perceived! In the fifth act the dying Arthur enters, supported by Cador, Duke of Cornwall, to lament the disaster and be consoled by the Chorus. Let us not again consign The Misfortunes of Arthur to the dust, which is now but rarely disturbed, without briefly acknowledging the service rendered to our drama by this piece and its fellows. We are accustomed, and rightly, to rejoice in the triumph of the romantic over the classical school, but we must not forget that the vanquished conferred undoubted boons upon their conquerors. No one can turn from the hopeless metrical irregularity, the rudeness of treatment, the dull obscenity, which mark many of the later moralities and the rough chronicle plays of the time, to contemplate the comparative order and artistic skill seen in the work of Greene and Shakespeare, without becoming sensible of this debt. As was said by Mr. Symonds, the pseudo-classic writers "forced principles of careful composition, gravity of diction, and harmonious construction, on the attention of contemporary playwrights. In spite of such instances of grave treatment as are afforded by *Everyman*, by *The Nice Wanton*, and *The Disobedient Child*, one may well have doubts whether, without this intervention of classical example, writers would ever have attained to true tragic dignity at all. In reading the earlier historical work of Shakespeare, we are struck by a certain stiffness and formality of style, a tendency to repeat and play upon phrases, which Mr. Hudson, the American critic, has called his "rhetorical" manner. Both infused poetry into it, and strengthened the diction; but the sententious and moral force was borrowed. Lastly, it is to the Court poets that our drama owes its great vehicle of blank verse. Lyly recognised the superiority of this last, and was the first to employ it exclusively in a comedy, *The Woman in the Moone*, which there is reason to regard as his earliest play, written about Peele wrote some good blank verse in his *Arraignment of Paris*, and later, in his *Edward I*; and Marlowe set his definitive seal upon it in *A hundred years have passed away before Arthur again*, in which he treads the English stage, a century more momentous than any in our history. The Armada has been scattered and the naval supremacy of Britain established. The Stuarts have come and gone; and England, mistress of herself, allows her sovereigns such tether as she deems consistent with her own interests. The great wave of Puritanism which deluged the country, retired some thirty years ago, leaving behind it a deposit of mud. But ere this we have swept and shovelled it largely out of sight, or at least have allowed a fair growth of social and political vegetation to curtain it; and all the marsh flies that buzzed and swarmed over its surface have had their little day and disappeared. Gone are the Castlemaine and the queer Duchesses, the lovely Jennings and the mischievous Hamilton, the obliging Miss Stewart and the other lady who, in the judgment of his Royal Highness, beat her almost on the post, or by the single pip of green silk stockings. Dryden, who had basked in the moist heat and tepid airs of that post-fluvial epoch, has felt since then the east wind of the Revolution. With the transference to the despised Shadwell of his salaried posts of post-laureate and historiographer, he has been thrown almost entirely on his own literary efforts for support. Barred by prudence from the exercise of his satirical gift against a Government which tolerated while it deprived him, yet himself exposed to the irritating gnat-bites of every petty lampooner who envied his fame, he has turned grimly to the task of translating Persius and Juvenal, and to the illustration of a ripe critical power by his *Discourse on Satire*. But his literary empire could never be wholly lost; and a recent fresh

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attempt in the in the dramatic direction, the *Amphitruan* had some what revived his popularity. It was in order to take advantage of this that he resuscitated his uncompleted opera, *King Arthur, or The British Worthy*, a piece conceived originally to be, as sequel to *Albion and Albanus*, the vehicle of political compliment to Charles II. Reproduced now, it had to be considerably modified to suit the changed conditions. Its political bearing is not so much altered as effaced, and the author laments the sacrifice of certain attendant literary beauties. Yet the restriction must have improved his chance of doing justice to the subject. It was one whose treatment had been with him a long-cherished dream. Like Milton before him, he had designed it to take shape in a great epic poem; and the *Discourse on Satire* admits us to a glimpse of some of the supernatural machinery he had intended to employ.

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Chapter 6 : King Arthur (opera) - Infogalactic: the planetary knowledge core

"King Arthur in Music is the first book to be devoted to the subject. The range of musical material is too wide for a single author to tackle satisfactorily, and the nine contributors to this volume are experts in the very different fields involved.

Overture The Britons prepare for the battle which will decide who will rule their land: It augurs well for them: Conon, Duke of Cornwall, explains the origins of the war. Arthur enters reading a letter of support from his magician Merlin. He meets Emmeline and tries to explain to her what seeing means. A trumpet calls Arthur to battle. Oswald and his magician Osmond sacrifice horses and pray to the Saxon gods for victory in the coming battle. Osmond says he will punish Philidel later. Merlin arrives in his chariot and orders Philidel to tell him who he is. Philidel explains he is a spirit of the air and one of the fallen angels, but he has repented. He deserts Osmond and joins Merlin. Philidel tells Merlin that Grimbald is planning to deceive the victorious Britons by leading them to drown in rivers or fall off cliffs. Merlin leaves Philidel his band of spirits to save the Britons from this trap. Grimbald arrives disguised as a shepherd guiding Arthur and his men. A pavilion Emmeline and her maid Matilda await news of the battle. To pass the time, a "Crew of Kentish Lads and Lasses" entertain them with songs and dances: Scene 3 A group of Britons continue the battle. Scene 4 Arthur holds a parley with Oswald and begs him to return Emmeline, offering him land from the River Medway to the Severn , but Oswald refuses to relinquish her. Osmond has conjured a "Magick Wood" which bars access to the castle. Merlin promises to help Arthur reach Emmeline and restore her sight with potion in a vial. A deep wood Grimbald catches Philidel as he scouts the enchanted wood for Merlin. Philidel pretends to submit but secretly casts a spell on Grimbald which renders him powerless to move. Merlin asks Philidel to guide Arthur through the wood and gives him the vial, which the spirit uses to rid Emmeline of her blindness. Emmeline is amazed at the new world before her eyes. Osmond enters, intent on seducing Emmeline for himself, having drugged his master Oswald. Osmond tries to win Emmeline over by showing her a masque acted by spirits. He conjures up a vision of " Yzeland " and "farthest Thule ". The Frost Scene Osmond goes to free him, promising Emmeline he will be back. Act 4 Scene 1 The freed Grimbald warns Osmond that Arthur is approaching the enchanted wood, where Merlin has undone his spells. Osmond decides to replace the threatening spells with seductive ones. Scene of the Wood continues Merlin leaves Arthur at the entrance to the wood with the spirit Philidel as his guide. Philidel has a wand which will banish all magical deception. Arthur hears seductive music from two Sirens bathing in a stream. Next, "Nymphs and Sylvens" emerge from the trees singing and dancing. When he chops a tree with his sword, blood pours out of it and the voice of Emmeline cries out in pain. It convinces Arthur that it is Emmeline, who has been turned into a tree by Osmond, and Arthur is just about to embrace the tree when Philidel reveals it is really a trick by Grimbald. Philidel drags off Grimbald in chains. He decides he must persuade Oswald to fight for him. Trumpet tune Arthur and the Britons are preparing to storm the castle when Oswald comes out and challenges his rival to single combat for the hand of Emmeline and the crown. They fight and Arthur disarms Oswald. Arthur is reunited with Emmeline and the work ends with a celebratory masque. Merlin conjures a vision of the ocean around Britain. The Four Winds create a storm which is calmed by Aeolus: Symphony The fishermen dance Chaconne The masque ends with a "grand dance" Recordings.

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Chapter 7 : Bibliographies | Music in the Baroque: W. W. Norton StudySpace

ROBERT SHAY *University of Colorado Boulder "Dryden and Purcell's King Arthur: Legend and Politics on the Restoration Stage," King Arthur in Music.*

It is a Restoration spectacular , [3] including such supernatural characters as Cupid and Venus plus references to the Germanic gods of the Saxons, Woden , Thor , and Freya. King Arthur is a "dramatick opera" or semi-opera: Secondary characters sing to them, usually as diegetic entertainment, but in Act 4 and parts of Act 2, as supernatural beckonings. The singing in Act 1 is religious observance by the Saxons, ending with their heroic afterlife in Valhalla. The protagonists are actors, as a great deal of King Arthur consists of spoken text. The original text of King Arthur no longer exists but it was to be in three acts with an allegorical prologue. For unknown reasons Dryden abandoned his intention to have the whole work set to music and developed the prologue into another opera, Albion and Albanus , a collaboration with the Catalan composer Louis Grabu. It was a failure and Dryden shelved any plans he had for the rest of the King Arthur libretto. With their sources of royal patronage gone, both playwright and composer were looking to make money as freelance professionals and the London stage offered attractive opportunities. This was the semi-opera Dioclesian , an adaptation of a play by Beaumont and Fletcher. He persuaded Dryden to dust off and revise the libretto for King Arthur so Purcell could set it. Betterton himself took the role of King Arthur, despite being in his fifties. This production left the work unaltered, but later revivals involved varying degrees of revision. The faction backing James was nicknamed the "Tories"; that in favour of Monmouth, the "Whigs". Dryden was a convinced Tory and had already satirised Shaftesbury and other Whigs in his poem Absalom and Achitophel. Philidel is the Marquess of Halifax , a political moderate much admired by Dryden he would dedicate the printed edition of King Arthur to Halifax. Emmeline personifies the "national conscience. Harris has described the links between the characters: The relationship between Arthur and Emmeline is like that between Ferdinand and Miranda. Like Miranda, Emmeline is an innocent who has "never seen a man" quite literally true in the case of the blind Emmeline. Finally, there are obvious similarities between the "earthy spirits" Grimbold and Caliban, although there is no evil wizard corresponding to Osmond in The Tempest.

Chapter 8 : Opera Today : King Arthur at the Barbican: a semi-opera for the 'Brexit Age'

The first essay, by Robert Shay, deals with the late seventeenth century semi-opera King Arthur, while the final essay by William Everitt looks at the appearances of Arthur on stage and screen and the scores that have accompanied these.

Chapter 9 : Henry Purcell | calendrierdelascience.com

Music in the Seventeenth-Century England. "Dryden and Purcell's King Arthur: Legend and Politics on the Restoration Stage." In King Arthur in Music, ed.