

## 1: Full text of "Henry Purcell & the Restoration theatre"

*This book is a study of Purcell's operas, works of great musical stature which, with the exception of Dido and Aeneas, are almost unknown. Since they are a genre of their own, part spoken play and only part sung, they have been neglected by literary historian and musicologist alike, each being.*

Baroque music united all that this virtuoso era offered, especially when musical melody was exploited by the human voice in powerful performances of sensuous beauty and soaring vitality. Henry Purcell is considered one of the greatest of the Baroque period and one of the greatest of all English composers. Purcell with great creativity exploited the possibilities of poetic expression and orchestral colour and he combined brilliantly philosophical thought and musical aesthetics to render and translate into music the passions, preferences and affections of modern man. During his all too short life he provided a number of verse anthems and full anthems for the liturgy of the Church of England with sublime settings of the Morning and Evening Service, the Magnificat and Nunc dimittis, Te Deum and Jubilate. One of the greatest and most rewarding joys of my life has been singing these sublime sacred works to his music in choir. He also wrote in a wide variety of musical forms ranging from miniature pieces for harpsichord to large-scale works for the court and the theatre, although his genius as a composer for the stage was hampered by there being no public opera in London during his lifetime. His earliest surviving compositions date from his theatre music, in particular, made his name familiar to many who knew nothing of his church music or the songs he wrote for the court. Canticum Choir led by Emily Cox at Brisbane Indeed one of the most important musical developments in Restoration London was the gradual establishment of regular public concert. This wonderful work was composed at a time when stories from mythology were all the rage. There is also a mention or two that it may have been produced for an earlier private masque, although no documentation has turned up to support that theory. However it has to be said, that in style this lovely piece certainly seems as if it would have easily been a masque. Dido and Aeneas at Carthage by Claude Lorraine A diversion of noble amateurs, the masque was a lavish experience of mythological or allegorical subjects that included poetry, voice, instruments, dance, actors, costume pageantry and scenic decoration. Indeed it was out of the English masque the traditions around English opera evolved, be it a very fine line between them. Louis XIV, The Sun King by Charles le Brun These wonderful entertainments were presented often by family, friends and a selection of household gentlemen and gentlewomen in the great chambers of grand houses, as well as for royalty by members of the court. This happened early in the seventeenth century when attitude demanded that acting in plays was considered socially demeaning. His court style was admired all over Europe and in England especially after Charles II was restored to the throne in He had spent so much time in France he ensured the all new opera became the rage. He and his crew are shipwrecked in Carthage and he and the Queen fall in love. However, witches abound in the kingdom, and they are determined to bring the pair down. Forced to choose between love and duty he and his sailors prepare to leave. Feeling abandoned, betrayed and in distress Dido succumbs to both heartbreak and death. In this day and age it was far more glamorous to die for love than to live for it. Shake the cloud from off your brow, Fate your wishes does allow; Empire growing, Pleasures flowing, Fortune smiles and so should you. The music and the voices will ensure this is a wonderful encounter with the performing arts of the Baroque for the initiated and for those new to the genre.

## 2: Henry Purcell - Biography

*Henry Purcell & the Restoration Theatre [Robert Etheridge Moore, Jack Westrup] on [www.enganchecubano.com](http://www.enganchecubano.com)  
\*FREE\* shipping on qualifying offers.*

In all his works he achieved a happy merger of English traditional styles with the new baroque principles from Italy. Henry Purcell was probably born in Westminster, then a city separate from London. His parents lived in Great Almonry near the abbey, until his father died in , at which time the family removed to nearby Tothill Street South. Young Henry was adopted by his uncle Thomas Purcell. The earliest official document bearing his name is the royal warrant for his dismissal from the Chapel Royal choir, dated Dec. In the Westminster School rolls a Henry Purcell, very likely the composer, is named as a scholar. He also was paid small amounts as a copyist and for tuning the organ at the abbey. In , upon the death of Matthew Locke, Purcell became a member of the Chapel Royal as composer-in-ordinary for the violins and in succeeded John Blow as organist at the abbey. Shortly thereafter Purcell married Frances? Peters, who bore him six children, only two of whom survived infancy. In he set a beautiful and moving elegy to Matthew Locke "Gentle Shepherds, ye that know" for which he may also have written the text. By the end of he finished not only almost all the elegant, deeply expressive fantasias and innomines but many of the trio sonatas and early songs as well. The following year, perhaps merely as a formality, Purcell was required to take the sacrament of the Church of England in public, an event which may point to some suspicion that he had Papist sympathies. Purcell was commissioned to supply music for the coronation ceremonies of William and Mary, which took place on April 11, Purcell began the new trend in with the opera Dido and Aeneas, which contains the moving lament "When I am laid in earth. Purcell died while composing The Indian Queen in , and his brother Daniel was asked to write the additional act. Westrup, Purcell , which provides a concise and perceptive account of the man and his music. Zimmerman, two volumes of which have been published: His Life and Times An Analytical Catalogue of His Works Moore, Henry Purcell and the Restoration Theatre , which combines literary and musical insights in a fascinating study. Oxford University Press, Duffy, Maureen, Henry Purcell, London: Dupre, Henri, Purcell, New York: Thames and Hudson, University of Pennsylvania Press, Encyclopedia of World Biography. Copyright The Gale Group, Inc.

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## 4: Henry Purcell - Composer Biography, Facts and Music Compositions

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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 Sylvans" 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".

## 5: Henry Purcell Facts for Kids | [www.enganchecubano.com](http://www.enganchecubano.com)

*Henry Purcell and the Restoration Theatre. [Robert E. Moore] on [www.enganchecubano.com](http://www.enganchecubano.com) \*FREE\* shipping on qualifying offers. A study of Purcell's operas; works of great musical stature, which, with the exception of Dido and Aeneas.*

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## 6: Henry Purcell - Wikipedia

*Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.*

Switch to Russian This portrait of Purcell was published as the frontispiece to his Sonatas of III parts for 2 violins and bass with organ or harpsichord published in Engraving, presumably taken from a painting now lost. Many details of his life are still obscure: Whether it was , or , he was lucky to be born in the culminating point of English history, at the time of the restoration of the monarchy and the established Church after the Puritan Commonwealth period, when the government closed the theaters and outlawed Anglican worship. This period of English history, opening with the accession of King Charles II and lasting from until the end of XIIth century is regarded by many as the golden age of English music. He had a fine voice, was a skillful performer on the lute and played the organ in Westminster Abbey and of course became the first teacher of Henry Purcell junior. After the death of his father, Henry was taken under the protection of his Uncle Thomas, also a gentleman of the Chapel Royal. By his influence, Henry was admitted as one of the Children of the Chapel Royal. That time, at the age of eight, he wrote his first music. After his voice broke in he left the Chapel Royal. In the young composer became an organist for Westminster Abbey, where he had formerly been an organ tuner and had handwritten copies of organ music. In , appointed composer-in-ordinary for the Royal violins with public and official recognition, Purcell returned to Chapel Royal as an organist. His death at the age of 37 was obviously hastened by overwork. Purcell died in , most likely due to pneumonia. Henry Purcell began a new era in music. During the English history Restoration period, a very important time in English history, he did more then any other composer for music of the church, the theater, the concert room, and the chamber. At that time music was demanded to be more for eyes than for ears. In the Chapel Royal music was regarded as a entertainment at the same style, as the fashion which composed in the court. Purcell provided a number of verse anthems and full anthems for the liturgy. Traditionally, Purcell is regarded as the first English opera composer. His theater music in particular made his name familiar to many who knew nothing of his church music or the odes and welcome songs he wrote for the court. They are plays, in which the action is accompanied by incidental music. It sometimes provides scope for an overture, interlude, ballet airs, dances, but at the same time it allows scope for recitatives, vocal airs, duets, choruses. Only one work can be defined as an opera: Definitely, Purcell was the first among English composers who set the English language in song. Unlike Italian operas, the recitatives in his musical dramas gain the maximum effect when they are sung in strict time. Englishmen maybe more then any other nationality keeps the ritual impoertance in traditions and celebrations. This is why it is not a surprise, that Purcell, being a royal composer, wrote a number of Odes, Welcome Songs and incidental pieces for other celebration of royal occasion. He had a considerable quantity of solo songs and songs for two or more voices, combining vocal cantilena often male alto, tenor and bass with thorough instrumental bass. In pure instrumental music, the position of the composer is unique. Though he was an organist, he did not pay attention to writing for keyboard instruments, such as organ and harpsichord. For educational purposes he had written several suites for harpsichord solo, taking themes from popular theater tunes. But with string music " such as 12 sonatas in III parts and sets of fantasias for violin " his style is very close to contemporary Italian composers. Much of his instrumental music was written for practical purposes, as fantasias for string and orchestra, i. His string sonatas were neither advanced in technique nor served to display virtuosity. He also wrote some pieces for trumpet and violin, as Sonata in D major, which is still performed today. Purcell is often unfairly accused of luck of individuality. The very first of his works were written in old English style like that of Orlando Gibbons, William Byrd, etc. Like Lully, Purcell often used a vertical style of writing, in which each note of the melody is supported by a cord. Like Lully again, Purcell sometimes doubled voice part in the bass of his harmony. Following the example of Lully, Rossi, etc. Towards the latter half of the century a simpler form of work influenced by Italian composers supplanted instrumental music in several parts, in which the middle parts of

the musical texture, were replaced by music for keyboard. Purcell, above all, had a particular affection for this rhythm. Besides of being a master of word-setting – emphasizing more important words by music phrase construction, and being exceptionally accurate in the placement of accents, as his predecessors and contemporaries composers he used keys with remarkable consistency. Some of these – G minor for death, F minor for horror, witches and the like, F major and B flat major for pastoral scenes. Beyond these common effects Purcell often used C minor to depict melancholy, seriousness, mystery, or feeling of awe; E minor might be called his key of hate. And, of course such usual exigencies of performance like C and D major are often linked with triumph, ceremonies, reinforced by trumpets, which normally played in those keys. But even fair criticism can not diminish the role of Henry Purcell in both English and World music. Even staying near with such great his contemporaries as Bach and Handel he cannot be ranked as better or worse – he was different, he was irreplaceable in his time, in his country, in his culture. And he made a contribution to development of classical music.

## 7: Brisbane Baroque - Dido and Aeneas, Purcell's Masterpiece | The Culture Concept Circle

*Henry Purcell and the Restoration Theatre* by Robert Etheridge Moore starting at \$ Henry Purcell and the Restoration Theatre has 2 available editions to buy at Alibris.

Henry Purcell and his Contemporaries Music under the Commonwealth In , a House of Commons now dominated by men of Puritan persuasion legislated for the closing of the public theatres. For some ten years the king had governed the country without recourse to Parliament, and within two years a complex of social, economic and religious factors, added to a tense political situation, were to plunge the country into a civil war which ended in with the execution of the king and the establishment of the Commonwealth. The closing of the theatres was a quite simple though dramatic Parliamentary gesture against the fashions of the court. It also squared with a moral reaction felt by many people against the growing licentiousness of the theatre; a licentiousness which returned in the works of the Restoration dramatists, whose immensely witty plays can still provoke a puritan reaction in our own day. During the troubled years of the s, music, in common with all the arts, went through difficult times. Its problems were to be compounded when religious principles led Parliament to prohibit the use of music in churches, while some fanatics in the army destroyed both organs and music books in various cathedrals. Bach, some seventy years later, was obliged to confine himself largely to secular compositions. We should also remember that the often quoted passion which Oliver Cromwell had for music was shared by many of his co-religionists. Indeed, the Protector himself seems to have had little objection even to church music, one of his favorite relaxations being to listen to the motets of Richard Deering , an English Catholic composer of the previous generation. The musical life of England during the Commonwealth, if not of the high quality of the past, was certainly active, and thes witnessed a flood of publications. In , the publisher John Playford put out his English Dancing Master, which was to go through twelve editions by Furthermore, although the art of spoken drama was denied its public, the masque continued to flourish in the homes of the gentry. Finally, it was under the Commonwealth that the first English opera was produced. The birth of English opera The masque Cupid and Death ,performed in , is a little masterpiece of musical drama. Gibbons, who was the son of Orlando Gibbons , had served in the royalist army during the war and was to be organist of the Chapel Royal under Charles II. He wrote a number of pieces for viols and voices that are sometimes mistakenly attributed to his famous father. His other work includes a treatise on composition with basso continuo. The short history of early English opera begins with the performance of The Siege of Rhodes in , The music was contributed by five composers, among them Henry Lawes and the young Matthew Locke , and the words by Sir William Davenant. He had visited Paris and, possibly under the influence of the court ballets he had seen there, decided on a similar venture in England. In May , probably to test the attitude of the censorship, he had a trial run - The First Dayes Entertainment at Rutland House by declamation and Musicke after the Manner of the Ancients. Meeting with no opposition, he followed this with The Siege of Rhodes, set to music throughout, in the autumn of that year. Be that as it may, English opera was off to a fair start, and its failure to establish itself during the Restoration must be attributed to the predominance of French taste at court, or to a national distaste for the art, [For further treatment of early opera in England, see VIIF: Ballet and Opera ] Music of the Restoration In music, as in so much else, the house of Stuart was a disaster for England. Indeed the return of Charles II in marks a decisive turning point in the history of English music. To be sure, the examples of LuIlly and the Italians were to enrich with new elements the work of several English composers of the first rank of this period. However, the Restoration brought with it no resurgence of native talent despite the presence of an English composer of world rank. Henry Purcell , worthily seconded by his older contemporary John Blow , was not followed by a renewed flourishing of the national school and, deprived if nourishment from a healthy tradition and ill-supported by those in power who only regarded it as conferring prestige on them and as an opportunity for lavish entertainment , music fell into decline. Religious music had been directly suppressed under the Commonwealth and it was necessary to re-establish a continuity of tradition. Singers and instrumentalists who had served Charles I before the Civil War were scattered across England and indeed Europe. Recalling them

was a simple enough matter -- nearly all the survivors promptly returned -- but recreating the Chapel Royal presented a much greater challenge, for there were no trained boy choristers to be had after a dozen years in which any church music more elaborate than congregational singing had been outlawed. Cooke resorted to scouring the country on horseback, conscripting any promising boys he found on his visits to cathedrals and even parish churches as they struggled to re-establish their choirs. Cooke proved an exceptional talent scout. Within a year he had gathered the most brilliant group of boys ever to sing together in any English choral foundation. They numbered only the usual twelve, but all the leading musicians of the next generation were to emerge from their ranks. Pelham Humfrey and John Blow, in particular, began to make their mark even before their voices had broken, and the king himself encouraged them to compose new pieces for the Chapel: A competent composer, actor and singer, Cooke himself wrote some thirty anthems as well as part of the score of *The Siege of Rhodes*. But his chief merit lies, as indicated, in the fact that he trained a new generation of musicians among whom were Blow, Purcell and Pelham Humfrey; the latter received a royal grant to study in Italy and France and followed Cooke at the Chapel Royal. During his long exile Charles had picked up continental, particularly French, tastes, which the music of his Chapel soon reflected. Sunday anthems were now enlivened with instrumental interludes or "symphonies", dance-like in the French manner and played to the scandal of conservative-minded persons not on the time-honored comets and sackbuts but on new-fangled violins, instruments hitherto associated more with the tavern than the church. The Chapel Royal was only modest in size -- around seventy feet by thirty -- but it had galleries along both sides. This gave an extra dimension - quite literally - to performances of the new "symphony anthems". There was no question of reviving the old polyphonic style since too many continental influences and the personal taste of the king were opposed to it. Also, with the introduction of the verse anthem, orchestras were now introduced into churches, with violins to the fore, supplanting the old viols as they had already done in chamber music. The new concerted harmonies with continuo displaced the polyphonic fantasy. The *Consort of Four Parts* by Locke, which combines the fantasy with elements of the dance suite, was the last of this genre to be published while its glorious crown, the fantasies of the young Purcell, was to remain in manuscript. The Italian trio sonata admired by Purcell was having a growing success, but above all it was dances in the manner of Lully that won the royal favour. Charles II, in fact, formed a band of twenty-four violins on the same pattern as the *Vingt-quatre violons* of the French king. This was under the musical directorship first of a German, and later of a Frenchman, Louis Grabu, a somewhat feeble imitator of Lully who for ten years enjoyed every mark of royal favour. Charles II had even hoped to attract Lully in person to his court, but instead was obliged to be content with Cambers, who was in fact an excellent musician and had, with his partner Perrin, won a royal monopoly in France for operatic performances. No doubt delighted to obtain such a brilliant position after being cheated of his monopoly by I.L. Cambert enjoyed a brief success in London before his unsatisfactory career ended in with his murder by his valet. In the meanwhile, thanks to the efforts of Locke, Blow and Purcell, English opera was mounting the steps of its brief career. It must, however, be emphasized that the number of operas in the strict meaning of the word, that is works entirely sung, were extremely few. Moreover the works were short, like the two masterpieces, *Venus and Adonis* by John Blow and *Dido and Aeneas* by Purcell. A masque at this period signifies an entree of ballet mixed with songs. Unfortunately the texts were usually of a quite deplorable quality. Shakespeare and the great Elizabethans were shamelessly adapted to suit the taste of the day. A most important element in the musical life of England was the creation of public concerts, a field of activity in which the country was half a century in advance of France. The programmes which were of excellent quality were chosen by the public themselves. Later, Thomas Britton, coal merchant and enthusiastic music lover, organized a series of weekly instrumental concerts from until his death, in which the most illustrious musicians participated including Handel himself. In , Robert King, himself a composer, also started public concerts, which had great success. But such concerts fostered the invasion of foreign virtuosi, who accentuated the cosmopolitan flavor of musical life. The fine traditions of vocal and instrumental polyphonic pieces performed in the home were now no more than memories. Very little organ music survives from Restoration England. True, Locke published a slim keyboard volume, entitled *Melothesia*, and both Purcell and Blow composed modest numbers of short pieces; but there is nothing to compare with the output

of contemporary composers in France or Germany. Probably much of what was required was improvised: Humfrey, Blow and Purcell, among others, were renowned as performers as well as composers. The works they did commit to paper all reflect the fact that the English organ of the period was of comparatively limited scope: Whatever criticism may be directed at the English music of the restoration-it is sometimes described as shallow and frivolous in comparison with the music of contemporary France and Germany-it is surely incomparably sensuous, a quality that was typical of the Carolingian court.. The Composers, and some others.

### 8: Henry Purcell Facts for Kids

*Henry Purcell Senior, whose older brother, Thomas Purcell, (died ) was a musician, was a gentleman of the Chapel Royal and sang at the coronation of King Charles II of England. Henry the elder had three sons: Edward, Henry and Daniel.*

Contact Henry Purcell Henry Purcell was one of the most famous composers of his time. He was born in and lived a very short life. But in that short period of time he rose to a level of greatness that very few can achieve. Purcell was son to a court musician and he held different important music positions in life which include being a Royal Chapel chorister and other royal appointments throughout his life. In about 25 years, Purcell had himself working for three Kings, one after another in Westminster. In the Royal Chapel, Purcell found himself a great teacher by the name of Dr. John Blow and it is said that just a small number of lessons from Dr. Blow made all other music lessons from other instructors become invalid. Purcell also succeeded Dr. He also wrote a noble Ode for Purcell when he died. In addition to that he also wrote a lot of chamber music formed as trio sonatas and harpsichord suites. The growing trend of public concerts in London also attracted his involvement. So with geniuses like Purcell present in the concert scene, it can be said that the establishment of a trend for public concerts was certainly one of the most important components of the restoration of the city of London. When Purcell got involved in the concert scene, there was a lot of talent present on the stage. A lot of skilled violinists and flute and cello players were already performing. There were also those who played the harpsichord and organ. Purcell was asked to write an Ode for a newly formed musical society in honor of St. The society was formed by gentlemen amateur players. It was a great achievement for the 24 year old Purcell who wrote two more Odes for this society later. Purcell wrote most his pieces for the theatre during the last five years of his life In this short span of time however, he produced for over forty plays. That collection is considered an important jewel studded by a great master in the crown of music. Dido and Aeneas is a symbol of brilliance that was Purcell in the opera and if all else was put aside, just his songs are more than enough to make him an immortal in music. Once set to work, Henry Purcell never failed to create a masterpiece.

### 9: Henry PURCELL: Music for the London Theatre CD

*Born in , Henry Purcell was the finest and most original composer of his day. Though he was to live a very short life (he died in ) he was able to enjoy and make full use of the renewed flowering of music after the Restoration of the Monarchy.*

In his father died and Henry went to live with his uncle, Thomas Purcell, who was very kind to him. Soon Henry was singing in the Chapel Royal. This was the best musical training a boy could have in England. Henry sang in the choir until his voice broke in Purcell may have been composing already when he was nine. When Humfrey died Purcell studied with the famous composer John Blow. He went to Westminster School. In he was made organist at Westminster Abbey. He started writing music for the theatre. He also wrote church music, including an anthem for a singer called John Gostling who had a very good, deep bass voice. Purcell wrote several anthems for him during his life. One is called "They that go down to the sea in ships". It goes down to a low D. Another portrait of Henry Purcell Later career and death In , Blow, who had been made organist of Westminster Abbey in , resigned so that the years-old Purcell could have his job. Purcell then spent the next six years just writing sacred religious music. Later he went back to writing music for the theatre, including the first English opera Dido and Aeneas. In Purcell became organist of the Chapel Royal. He did this job as well as being organist at Westminster Abbey. His first printed composition, Twelve Sonatas, was published in Music printing was expensive in those days, so it was unusual to have something printed. He continued to write music including odes to the king and royal family. In , he wrote two of his finest anthems, "I was glad" and "My heart is inditing", for the coronation of King James II. In he wrote more theatre music. Sometimes this music was for masques a kind of ballet with some singing as well , sometimes it was music for tragedies, e. In , he wrote King Arthur, also written by Dryden. In these works the characters in the plays do not sing, they speak their lines. Death He was very famous when he died in , possibly from tuberculosis. His wife and two of his six children survived him. Purcell is buried next to the organ in Westminster Abbey. His epitaph reads, "Here lyes Henry Purcell Esq. Before the Restoration Oliver Cromwell had been ruling England for nearly 20 years. Most music had been banned. People were therefore very glad to be able to make music again, and they wanted lots of songs and instrumental music in their plays. Opera , however, was not wanted. In Europe opera was very popular in countries such as Italy, Germany and France , but it did not become popular in England until Handel came to England in and introduced Italian opera. Dido and Aeneas is an exception because it is a real opera: It is quite short, lasting just one hour. It contains the famous lament When I am laid in earth sung by Dido. Purcell wrote a very large amount of music for the church. This includes anthems and service settings. Although he was an organist he wrote very little for organ. He wrote chamber music, including some very beautiful fantasias for viols. Influence Although Purcell was recognized as a great composer at the time he did not have much influence on other composers after his death. He was the last in a line of great English musicians in the 16th and 17th centuries. After his death English music was not as important as it had been. In the 18th century the music heard in England was largely imported from the continent, e. Images Engraved portrait of Purcell by R. All content from Kiddle encyclopedia articles including the article images and facts can be freely used under Attribution-ShareAlike license, unless stated otherwise.

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