MICHAEL JOHN BURDEN
Publications as at 31.x2013

Publications

I: Edited publications and series editorships
II: Single Author Publications
III: Editions of Music
IV: Database projects
V: Academic reviews
VI: Music journalism
VII: Other publications

I: Edited publications and series editorships

Volumes marked ∆ also contain an editor’s contribution, which appears in the single author publications list.


Editor, The Purcell Companion (London: Faber and Faber, 1994). ∆


Consultant editor, Early Music, 24/1 (1996); ‘Music in Purcell’s London, II’. ∆


Editor, A Woman Scorn’d: the myth of Dido, Queen of Carthage (London: Faber and Faber, 1998). ∆


Editor, Purcell’s Operas: the complete texts (Oxford: Oxford University Press, 2001). ∆


Guest editor (with Jennifer Thorp) for a ‘clutch’ of dance articles, Early Music, 26/4 (2007). ∆

Guest editor (with Jennifer Thorp), Music in Art, 36/1–2 (2010). ∆

Guest editor (with Jennifer Thorp), The Court Historian (2010). ∆

Editor (with Jennifer Thorp), Le Ballet de la Nuit: Rothschild B1/16/6 (New York: Pendragon, 2010).
Present and in Progress


Associate Editor (18th Century: Musicians, Composers, Performers), New Dictionary of National Biography; continuing as adviser to the On-line edition; appointed adviser in 2006 for groups within music between 1500 and 1800.

Member of both the Scientific and Editorial Committees for the new complete Stradella edition, ETS Pisa.

Member of the Scientific Committee of the complete John Eccles edition, A–R Editions, Wisconsin.

Member of the editorial board, Gaceta de Estudios del siglo XVIII, the Gazette of Eighteenth-Century Studies.

II: Single Author Publications


‘Britannia versus Virtue in the Harmony of the Spheres; Directions of Masque Writing in the Eighteenth Century’, MMA, 17 (1990), 78–86.

‘The Wedding Masques for Anne, the Princess Royal’, MMA, xvii (1990), 87–113.


Purcell Remembered, (London: Faber and Faber, 1995).


‘Great Minds against themselves conspire; Purcell’s Dido as a conspiracy theorist’ in *A Woman Scorn’d, the myth of Dido, Queen of Carthage* (London: Faber and Faber, 1998).


‘A Fox–trot to the Crucifixion; the music theatre of Peter Maxwell Davies’, in *The Music of...*


‘Where did Purcell put his theatre band?’, Early Music, 38/3 (2009), 429–443.


‘When Giulio Cesare was not Handel’s Giulio Cesare; the opera on the London stage in 1787’, Musicorum14 (2013), 109–122.

Impresario and Diva: Regina Mingotti’s years at London’s King’s Theatre, Royal Musical Association Monograph 22, (2013).

Forthcoming

‘Masque, nationality, and image: baiting the show with a Dutch dance’, in The Dutchman and the honeybees, ed. Jed Wentz (Amsterdam: Conservatory of Amsterdam, 2014).

‘The writing and staging of Romantic opera in Georgian England’, in The Oxford Handbook to


In preparation

Staging Opera in England from Purcell to Mozart, Yale University Press.


‘From London’s Opera House to the Salon?: The Favourite (and not so “Favourite”) Songs from the King’s Theatre’, in Beyond public and private: re-locating music in early modern England, ed. Linda Austern, Candace Bailey, and Amanda Eubanks Winkler.

‘Purcell’s King Arthur as cultural artefact’.

III: Editions of Music

* performed but not published.

James Hook Masque at Cox’s Museum, 1986. *
William Boyce Secular Masque, 1986. *
Jeremiah Clarke The Four Seasons or Love in Every Age, 1988. *
Matthew Locke The Music before the Speeches, 1998. *

Benedetto Marcello, Il pianto e il riso delle quattro stagioni, Recent Researches in Music of the Baroque Era 115 (Wisconsin; A–R Editions, 2002).

Henry Purcell, The Fairy–Queen (London: Eulenberg, 2009); the first complete edition of both the text and the music.


Forthcoming

Benedetto Marcello, Il Trionfo della Poesia, e della Musica nel celebrasi la morte, le

In preparation


IV: Database projects

1. The Italian Opera Aria on the London Stage 1705–1801

The project was started with Christopher Chowrimootoo as Research Assistant (eventually becoming Co–Researcher). The aim has been to trace the re–use of Italian arias in the London pasticcio, a genre notorious throughout Europe for being subject to the demands of the singers. At its most basic level, the project resolves a range of bibliographic problems relating to London sources; in a wider context, it allows for the first time, the possibility of thorough study of the commercial and aesthetic issues of Italian opera for London. The first phase (the listing of all the arias and the creation of a catalogue of the libretti) is complete; the second phase (a listing of the related musical material) is due to begin this coming summer.

Phase 1 of the database, which will be hosted by the Bodleian Library’s Oxford Digital Library, appears in November 2013.

2. The London Stage Project 1800–1900.

This project has been underway since October 2007, and is set to continue for the next 5 years and beyond. It employs two research assistants at the moment, and is set to expand to include some funded DPhil students and another researcher. The basic purpose of the project is to provide a calendar of stage performances (of operas, ballad operas, pantomimes, plays, and so on) in the London theatre. It is co–ordinated with the revision of *The London Stage 1660–1800*, based at Penn State. It will provide a major research tool for those working on London theatre, and we hope will stimulate research in the field.

The database will be hosted by the Bodleian Library’s Oxford Digital Library.

V: Academic reviews

Books:


Restoration and Eighteenth-century theatre research, 25/2 (2012), 73–75; ‘Adrienne Ward, Pagodas in play; China on the 18th century Italian stage’.

Music:


CDs:

Early Music News, No 177 (September, 1993), 15: ‘Emma Kirkby sings Mrs Arne’.

VI: Music journalism

Articles


Programme and CD notes


Radio and television work
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VII: Other publications