

Contents

List of Figures [page vii]
List of Tables [viii]
List of Music Examples [ix]
Notes on Contributors [x]
Acknowledgements [xiv]
List of Abbreviations [xv]

Introduction

ALISON DESIMONE AND MATTHEW GARDNER [1]

PART I MUSICAL BENEFITS IN THE LONDON THEATRE: NETWORKS AND REPERTORIES [21]

- 1 Risks and Rewards: Benefits and Their Financial Impact on
 Actors, Authors, Singers, and Other Musicians in London,
 c. 1690–1730
 KATHRYN LOWERRE [23]

- 2 With Several Entertainments of Singing and Dancing: London
 Theatre Benefits, 1700–1725
 OLIVE BALDWIN AND THELMA WILSON [39]

- 3 Concertos ‘upon the Stage’ in Early Hanoverian London: The
 Instrumental Counterpart to Opera Seria
 ROBERT G. RAWSON [60]

- 4 Cobblers, Country Fairs, and Cross-Dressing: Benefits and the
 Development of Ballad Opera
 VANESSA L. ROGERS [83]

PART II BEYOND LONDON: MIMICRY OR ORIGINALITY? [103]

- 5 Benefit Concerts in the North of England: More Than Just Musical
 Entertainment
 ROZ SOUTHEY [105]

6 Amateur Music-Making, Theatre Performances, and Benefit
Concerts in Edinburgh

STEFANIE ACQUAVELLA-RAUCH [124]

PART III BENEFITS AND PUBLIC IMAGE [143]

7 English Music in Benefit Concerts: Henry Purcell and the Next
Generation

AMANDA EUBANKS WINKLER [145]

8 Strategies of Performance: Benefits, Professional Singers, and
Italian Opera in the Early Eighteenth Century

ALISON DESIMONE [162]

PART IV CHARITY BENEFITS [185]

9 The Mercer's Hospital Charity Services: Music and Charity in
Eighteenth-Century Dublin

TRÍONA O'HANLON [187]

10 English Oratorio and Charity Benefits in Mid-Eighteenth-
Century London

MATTHEW GARDNER [202]

PART V THE ROLE OF THE AUDIENCE [221]

11 Encountering 'The Most Extraordinary Prodigy': Meeting
Master Mozart in Georgian London

JOHN IRVING [223]

12 Benefits: *cui bono*?

DAVID HUNTER [242]

Select Bibliography [265]

Index of Musical Works [277]

General Index [280]