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]
Table of Contents

vi  Contents

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]