

# Contents

List of Illustrations	viii
Foreword	xiii
Acknowledgements	xvii
Note to the Reader	xviii
List of Abbreviations	xix
<b>PRELUDE</b> To Beat or Not to Beat: The Continental Context	1
<b>PART I</b> Directing Choral Music	
1 'Heard but not Seen': Leading Anglican Cathedral Music from the Organ	43
2 'With a Scroll of Parchment or Paper, in Hand': Large-Scale Choral Music	69
3 'Accompanied all along on the Organ by his Own Inimitable Hand': Handel and the Direction of his Oratorios	111
4 'The Conductor at the Organ': The Oratorio Tradition after Handel	141
<b>PART II</b> Directing Opera and Theatre Music	
5 'That Ridiculous Custom': From Devolved Direction to Centralized Time-Beating in Seventeenth-Century Theatre Music	181
6 'Il maestro al cembalo': Directing Opera and Theatre Music from the Harpsichord	215
7 'A New Discipline and a New Style of Playing': Directing Opera and Theatre Music from the Violin	253
8 'That Powerful Sovereign, the Conductor': From the Piano to the Rostrum	293
<b>POSTLUDE</b> Superconductors or Semiconductors? Lessons for Today	347
Bibliography	357
Index	388