

ballade texts are often in praise of historical events; in the ballade was throughout its history for the serious love-song. Machaut contained in his *La louange* musical setting, nearly all on the same. The increasing complexity of the ballade must have been the main contributory factor to the frequent divorce between poets and composers. Though many, such as Froissart, Villon, and Jean de Pisan, Chartier, Charles d'Orléans, continued to use the fixed forms, in the 15th century and the rondeau. In the musical ballade preceded from favour in the early 16th century the rondeau became extremely popular. For a detailed discussion of the relative importance of the principal forms in the 14th and 15th centuries see RELAT.

English composers nevertheless continued to write pieces in ballade form. The main reason for this was the relative simplicity in style of the ballade in comparison with previous excesses, and the purely instrumental introduction of the ballade by the singer(s). Composers such as John Dowland were able to put their individual stamp on the ballade, as is amply demonstrated by the *Ex. 4*, from Dufay's *Resvelles vous*. The ballade was popular in Italy and was introduced into England for instance by Walter Frye.

THOMSON and FRANCE: BIBLIOGRAPHY OF

NIGEL WILKINS

applied to an instrumental (normally in a narrative style. It was first used in G minor op. 23, published in 1831). He composed four ballades. The first is in compound metre (6/4 or 3/2) which is based on thematic material derived not so much by formal means as by a programmatic or literary interest. The melodic beauty, harmonic richness and variety of textures, they are among his finest works. They were said to have been inspired by his compatriot Adam Mickiewicz. *Świtezia* and *Świtezianka*. poems by Jan Nowogródek and a nymph of the forest. The ballade itself provided no evidence whatever of its origin. It probably had no specific ballad or

op. 9 (1844) and Liszt's in D major (1853) follow Chopin's in not being based on literary sources. The earliest ballade in the first of Brahms's *Four Ballades* (Op. 10, No. 1) bears the heading 'After the manner of Herder's "Stimmen der Erde"'. In Herder's translation of *Edward* had been set to music by Loewe and Schubert. Instead, Brahms may have originally intended it as a piano work in strophic form and a piano piece while he composed it. The ballade is an attractive example of his early manner. It is derived from Chopin's by their clear

form - usually three-part song form. A strophic form, that most naturally implied by the literary ballad, underlies Grieg's *Ballade in Form von Variationen über eine norwegische Melodie* op. 24 (1876).

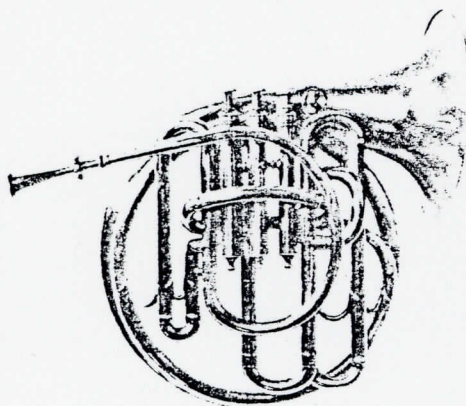
Although the usual medium for the instrumental ballade is the piano, among those for other media are Vieuxtemps' *Ballade and Polonaise* op. 38 (c1860), for violin and piano, and Fauré's *Ballade* op. 19 (1881), for piano and orchestra. Orchestral ballades have usually been inspired by literary sources, often well-known poems, for example Dukas' *L'apprenti sorcier* (based on Goethe's *Der Zauberlehrling*), Somervell's *Helen of Kirkconnel* and MacCunn's *Ship o' the Fiend*. With the orchestral ballade in particular, the distinction between the ballade and its related forms, the rhapsody and the symphonic poem, appears slight.

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MAURICE J. E. BROWN

**Ballad horn.** A valved brass instrument akin to the Bb baritone but constructed in circular shape and pitched a tone higher, in C. The bell is directed either upwards or



Ballad horn by Rudall, Rose, Carte & Co., London, c1870 (Horniman Museum, London)

forward. Invented by Distin about 1870, this instrument, also known as the amateur voice horn, or vocal horn, was intended (to quote a catalogue of the period):

for amateurs, to enable them to play off the top line from Pianoforte music or songs without transposition. It is exceedingly easy to blow and has an exquisitely mellow tone, in good imitation of a male voice; the design is handsome. ... There is no doubt it will be a great favourite in drawing rooms.

It is now seldom seen.

ANTHONY C. BAINES

**Ballad opera.** English 18th-century form, consisting of a play, usually comic in nature, in which spoken prose dialogue alternates with songs set mostly to traditional or currently popular melodies. In most cases the composers, even if known, were not identified. The airs were derived from many sources, including the following: the

collection of dance-tunes called *The English Dancing Master* in 1651 (simply *The Dancing Master* thereafter); Thomas D'Urfey's anthology of humorous verses set to familiar or current theatrical airs, *Wit and Mirth, or, Pills to Purge Melancholy* (1699-1700); editions of Scottish melodies by W. Thomson and A. Stuart (c1725) and Irish airs entitled *A Collection of the most Celebrated Irish Tunes* (1724) and *Aria di camera* (c1730); editions of vaudevilles collected by J. B. C. Ballard in *La clef des chansonniers* (1717); and editions of English art songs. Looking for tunes to which they could set their songs, the authors of ballad operas also chose favourite airs and dance melodies from Restoration and Georgian dramas or pantomimes, as well as operatic arias and marches, minuets, gavottes and hornpipes by Handel, Corelli, Geminiani and others. Among the most popular of the traditional tunes were *Bobbing Joan*, *Cold and Raw*, *Lilliburlero*, *Black Joak* and *Tweedside*.

From the end of the 17th century to the mid-18th comedians of the Paris Théâtre Italien and troupes of players at the Foires St Germain and St Laurent interpolated vaudevilles (original verses set to traditional or currently popular airs) into their prose comedies (see THÉÂTRES DE LA FOIRE). Companies of these players visited London during several seasons between 1718 and 1726, performing *comédies en vaudevilles* among other entertainments. It is possible that John Gay and J. C. Pepusch attended such performances and became aware of the French predilection for songs set to familiar tunes. Of course, ballad singers who were little more than beggars had long been selling broadsides, intended to be sung to traditional English airs, and British plays since Shakespeare's time were often embellished with a few songs, including an occasional ballad air. But Gay was the first to blend English comedy with opera by inserting many familiar tunes (69 in the last issue of the first edition of *The Beggar's Opera*) into spoken dialogue.

The first ballad opera of this nature, *The Beggar's Opera*, provided with an overture and basses by Pepusch, was produced with great success on 29 January 1728 (see illustration). Gay's play is a comedy about low life in London, in which highwaymen, thieves, dishonest constables, jailers, prostitutes and the like are the protagonists. In it he satirized the government, the legal profession and Italian opera, constantly drawing parallels between the vices of robbers and harlots on the one hand and politicians, professional men and the aristocracy on the other. Political satire is expressed also in the music itself; for example, Pepusch's overture contains a tune known by everyone as *Walpole, or, The Happy Clown* (Robert Walpole, the prime minister). Prototypes of Peachum, the receiver of stolen goods, and the dashing hero, Captain MacHeath, were Jonathan Wild and the notorious highwayman, Jack Sheppard, both of whom had been executed a few years earlier. Their careers had been described in J. Thurmond's *Harlequin Sheppard* (1724), and the anonymous *The Prison Breaker* (1725), theatrical pieces probably known to Gay. One of two songs in the former is marked 'to the tune of Packington's Pound'. Gay and Pepusch chose traditional English, Scottish, Irish and French melodies for *The Beggar's Opera* as opposed to the Italian opera, cordially disliked by the English dramatists and composers for whom it spelt ruinous





'The Beggar's Opera' (Act 3 scene ii) by Gay and Pepusch: engraving of the painting (1729) by William Hogarth

competition. Members of the theatrical profession ridiculed the public who flocked to foreign entertainments sung in 'unnatural' recitative, in a language understood by a small proportion of the audience, and referred sarcastically to the emasculating influence of the Italian castratos who played the chief male roles in these operas. Gay was the spokesman for his countrymen when he presented an English opera containing spoken dialogue instead of recitative, using robust national airs that could hardly be called effeminate.

The phenomenal success of *The Beggar's Opera* immediately inspired a spate of imitations, some closely resembling Gay's masterpiece, others striking out on different paths. The most notable authors, besides Gay himself, were Henry Fielding, Allan Ramsay, Colley Cibber, Charles Johnson, George Lillo, Henry Carey, Charles Coffey, John Hipsley, Robert Drury, Edward Phillips, Kane O'Hara and John O'Keefe. In addition, some amusing farces and comedies by earlier playwrights, including George Farquhar, Richard Brome, Thomas Doggett and Thomas Jevon were made into ballad operas by the addition of songs set to popular airs and revision of the dialogue. In *The Quaker's Opera* Thomas Walker borrowed liberally from *The Prison Breaker* to produce another ballad opera about Sheppard, Wild, thieves and harlots. Gay himself wrote a sequel, *Polly*, less effective than its predecessor but notorious because it was barred from the stage. Two parodies of *The Beggar's Opera* may be noted, Tony

Aston's *The Fool's Opera* (1731) and *The Bow-Street Opera* (1773). Gay's women of the town became the protagonists of several ballad operas dealing with night life in London, including the anonymous *Colonel Split-Tail* (1730) and *The Jew Decoy'd* (1735). The Excise Act of 1733 spawned no fewer than six ballad operas of a political nature, exemplified by *The Commodity Excis'd* or *The Women in an Uproar*. Gay's satirical remarks about the legal profession, expanded to include the medical, find an echo in Fielding's *The Mock Doctor*, taken from Molière (1732), Phillips's *The Mock Lawyer* (1733) and many other works. *The Author's Farce* (1730) and *Don Quixote in England* (1734) are among the ballad operas by Fielding that employ the devices of burlesque, protest and ridicule in satirizing British social and economic conditions.

Many of the ballad opera plots were not derived from *The Beggar's Opera*, however. Historical and patriotic themes were treated seriously in, for example, the anonymous *Robin Hood* (1730) and W. Aston's *The Restoration of King Charles II*. Some of the operas based on the classical myths employ satire and burlesque (*Penelope* by J. Mottley and T. Cooke, 1728; *The Rape of Helen* by J. Breval, 1737) or contain pastoral and comic elements (*Love in a Riddle* by Cibber, 1729; Gay's *Achilles*, 1733). G. Odingsells in *Bay's Opera* (1730) and T. Cibber in *The Harlot's Progress* (1733) are two of many ballad opera authors who document the influence of pantomime by blending the two forms

and introducing such characters as Colombine. Enlivening the operas as *The Wanton Jesuit*, France (1731) and *The Oxford*, upon the Public Act held at the town, contains an uncompromising reference to nautical operas, others re-scandal (*Calista*, 1731; *Van Medley*, 1733). An important country opera, exemplified by *Opera* (1729), which became a successful comic opera (as Bickerstaffe's *Love in a Village*), romantic intrigue and deception, notably Hipsley's *Flora and the Wedding* (both 1729), delight in official humour and stratagem. A moral comedies, such as Lillo's heroine anticipates Richardson's *The Jovial Crew* (both 1731), produced at the Cock-Pit, originally contained seven uncatch, but E. Roome and other songs set to familiar tunes were ballad opera. By far the largest ballad farces, deal with every magical transformation and in *Devil to Pay*, 1731; Drury, *The to amorous* intrigue and *Intriguing Chambermaid*, 1747, *Double Disappointment*, 1746), broad, slapstick farces and *An Old Man*, *Farther*, *The Stage Coach*, *Opera*, (D'Urfey's) *The Boarding School*.

A few ballad operas remained in the 19th century. Other than the enjoying lasting success were *The Gentle Shepherd*, *Damon and the Virgin*, *Yorkshireman*, *The Luttery*, *Intriguing Chambermaid*, *My Peeping Tom of Coventry*, *Wisdom*, or *The Virgin Linn*. English comic opera with spoken music by one composer, or several many different, named composers in public favour. Some of 'ballad operas in part', however, five or six songs set to familiar among a mass of borrowed or from the ballad opera for this reason. Bickerstaffe, *Love in a Village*, *The Duenna*, music by the elder O'Keefe's *The Agreeable*, *Castle of Andalusia* (1782), in O'Keefe's *The Highland Reel*, G. Colman junior's *Inkle and the Surrender of Calais* (1791), Brooke's *Rosina* (1783) and L. (1784), music by Shield.

In Scotland, Allan Ramsay contained only four songs (two traditional Scots melodies) when 1725. Four years later, stimulated by the original four, the author made it into a ballad opera. Among the original four, some operas embellished with native





William Hogarth

and *The Bow-Street* the town became the operas dealing with night anonymous *Colonel Split-* 'd (1735). The Excise in six ballad operas of a *Commodity Excise*: day's satirical remarks ended to include the *The Mock Doctor*, *The Mock Lawyer* and *The Author's Farce* (1734) are among employ the devices of in satirizing British

were not derived from historical and patriotic for example, the anonymous W. Aston's *The* Some of the operas employ satire and burlesque. T. Cooke, 1728; *The* or contain pastoral *Idle* by Cibber, 1729; *tells in Bay's Opera* *lor's Progress* (1733) hors who document nding the two forms

and introducing such characters as Harlequin and Colombine. Enlivening the scene are such topical operas as *The Wanton Jesuit*, a lurid tale of lechery in France (1731) and *The Oxford Act* (1733), an attack upon the Public Act held at the university (which contains an uncomplimentary reference to Handel). Some are nautical operas, others reflect court intrigue and scandal (*Calista*, 1731; *Vanelia*, 1732; *The Court Medley*, 1733). An important category was that of the country opera, exemplified by C. Johnson's *The Village Opera* (1729), which became the model for a highly successful comic opera (pasticcio) of 1763, Isaac Bickerstaffe's *Love in a Village*. Here the plot stresses romantic intrigue and deception, but other rural operas, notably Hippisley's *Flora* and E. Hawker's *The Wedding* (both 1729), delight us with their broad, farcical humour and stratagem. A few are sentimental or moral comedies, such as Lillo's *Silvia*, whose virtuous heroine anticipates Richardson's Pamela, and Brome's *The Jovial Crew* (both 1731). The latter play, first produced at the Cock-Pit in Drury Lane (1641), originally contained seven unidentified songs and a catch, but E. Roome and others embellished it with 53 songs set to familiar-tunes when transforming it into a ballad opera. By far the largest group of plays, the ballad farces, deal with everything from the effects of magical transformation and necromancy (Coffey: *The Devil to Pay*, 1731; Drury: *The Devil of a Duke*, 1732) to amorous intrigue and deception (Fielding: *The Intriguing Chambermaid*, 1734; M. Mendez: *The Double Disappointment*, 1746). Among the best of the broad, slapstick farces are Fielding's *The Lottery* (1732) and *An Old Man Taught Wisdom* (1735), Farquhar's *The Stage Coach Opera* (1732), and Coffey's (D'Urfey's): *The Boarding School* (1733).

A few ballad operas remained in vogue well into the 19th century. Other than *The Beggar's Opera*, those enjoying lasting success were *The Devil to Pay*, *Flora*, *The Gentle Shepherd*, *Damon and Phillida*, *The Honest Yorkshireman*, *The Lottery*, *The Mock Doctor*, *The Intriguing Chambermaid*, *Midas*, *The Poor Soldier*, *Peeping Tom of Coventry* and *An Old Man Taught Wisdom*, or, *The Virgin Unmask'd*. Around 1760 the English comic opera with spoken dialogue and original music by one composer, or selected from the works of many different, named composers, supplanted the ballad opera in public favour. Some of these could be labelled 'ballad operas in part', however, because they contained five or six songs set to familiar or traditional melodies among a mass of borrowed or new airs. Clearly derived from the ballad opera for this reason are the pasticcio by Bickerstaffe, *Love in a Village* (1763); R. B. Sheridan's *The Duenna*, music by the elder Thomas Linley (1775); O'Keefe's *The Agreeable Surprise* (1783) and *The Castle of Andalusia* (1782), music by Samuel Arnold; O'Keefe's *The Highland Reel*, music by William Shield; G. Colman junior's *Inkle and Yarico* (1787) and *The Surrender of Calais* (1791), music by Arnold; F. Brooke's *Rosina* (1783) and L. MacNally's *Robin Hood* (1784), music by Shield.

In Scotland, Allan Ramsay's *The Gentle Shepherd* contained only four songs (two of which were set to traditional Scots melodies) when originally published in 1725. Four years later, stimulated by Gay's success, the author made it into a ballad opera with 22 airs, including the original four. Among many other Scottish operas embellished with native melodies were Ramsay's

alteration of Drury's *The Devil of a Duke* (Edinburgh, 1733), J. Mitchell's *The Highland Fair* (1731), a historical and political drama, J. MacLaurin's satire, *The Philosopher's Opera* (1757) and C. Stuart's farce, *Gretna Green* (1783).

Dublin (London's chief rival as a theatrical centre in 18th-century Britain) and many other Irish towns from Cork to Belfast were the scenes of ballad opera productions that can be called native, either because the author was an Irishman who drew upon many of his country's traditional melodies (Coffey: *The Beggar's Wedding*, Dublin, 1729; H. Brooke: *Jack the Giant-queller*, Dublin, 1749; O'Hara: *Midas*, Dublin, 1762), or because the musical plays in question were produced only in Ireland (C. Johnson: *The Cobler of Preston's Opera*, Dublin, 1732). In *Midas* O'Hara departed from the usual pattern of the ballad opera by substituting rhymed recitatives for the spoken dialogue and introducing concerted pieces in imitation of the Italian burletta or comic opera. Written 'in the true spirit of the mock-heroic', it spawned a huge progeny of ballad burlesques and extravaganzas that dominated comic opera in Britain until the advent of Gilbert and Sullivan.

The chief centre for ballad opera in the north of England was York, in which city the famous printer, Thomas Gent, published a series of works beginning with J. Arthur's *The Lucky Discovery* (1737) and followed by J. Peterson's *The Raree Show*, the anonymous *The Shepherd's Opera* and *The Trepan* (all 1739) and J. Yarrow's *Love at First Sight* (1742). These were of local importance only, but are textually noteworthy because their moral tone contrasts markedly with that of some of the London productions. No attempt was made to introduce traditional melodies characteristic of Yorkshire.

The first operas produced in the American colonies were ballad farces, beginning with Hippisley's comical description of a country bumpkin, entitled *Flora*, or, *Hob in the Well*, and Coffey's *The Devil to Pay* (Charleston, South Carolina, 1735-6). In Philadelphia and New York (1749-51) a company of comedians played a repertory that included those ballad farces and others by Fielding and Cibber. These and *The Beggar's Opera* were performed in Annapolis and other Maryland towns, and soon thereafter in most of the cities of the Middle Atlantic coast. A few native American ballad operas, A. Barton's *The Disappointment* (New York, 1767), the anonymous *The Better Sort* (Boston, 1789) and P. Markoe's *The Reconciliation* (Philadelphia, 1790) attempted to compete with their British counterparts, but with little success.

*The Devil to Pay* and its sequel, *The Merry Cobler*, served as a point of departure for the north German Singspiel. In 1736 the Prussian ambassador to England, C. W. von Bocke, obtained for his king the services of Mr Seedo (Sydow), the German composer-arranger of the final, 16-song version of *The Devil to Pay*. This was translated by von Bocke as *Der Teufel ist los*, and performed in Berlin by the theatre director, J. F. Schönmann, early in 1743 with the English music. Seedo was in Potsdam, and circumstantial evidence points to him as the one who fitted the German texts to the English melodies, some of which he himself had composed. Schönmann repeated it with success in Hamburg and Leipzig, but did not allow it to be published, and his rival in the latter city, H. G. Koch, asked



C. F. Weisse to make a new, almost literal translation, which was produced there in 1752 with new music by J. C. Standfuss, a musician in Koch's troupe. After having seen a French version of *The Devil to Pay*, freely translated by Sedaine as *Le diable à quatre*, Weisse rewrote the Singspiel and had it produced in 1766 with partly new music by J. A. Hiller, retaining Standfuss's low comedy airs. This initiated a long and fruitful collaboration between Hiller and Weisse, who have been called the fathers of the German Singspiel. The true parents were Coffey, Seedo and von Borcke.

Most of the melodies used in the ballad operas illustrate dance rhythms currently in vogue. Of the 18 songs in the initial, one-act version of *The Devil to Pay*, for example, 11 are jigs, in 6/8 or 2/4 time, divided nearly equally between major and minor, and with the large skips and broken chords of English country dances; three are minuets, one a rondeau, two the older hornpipes in moderate 3/2 time. More than two-thirds of the airs in *The Beggar's Opera* are jigs. The Scottish melodies used in many of the ballad operas display pentatonic or hexatonic elements and contain the large skips characteristic of music for the bagpipe or the fiddle. Those in the major show occasional touches of the Mixolydian (i.e. flat 7ths) and many are cast in the flowing quavers and semiquavers of the Scottish reel. The traits of Irish folksong and dance tunes in these operas are modality, especially Mixolydian, Dorian and Lydian, the 6/8 or 9/8 rhythms of the jig or planxty, and again the large intervals of piper's or harper's music. Elements of the pentatonic are evident in the older tunes (*Molly St George*, *Irish Lamentation*). French melodies in duple metre, such as the one later called *Charles of Sweden*, usually begin each phrase with a half-bar upbeat, as in a gavotte.

Among the relatively few composers named in ballad operas of the chief period are T. A. Arne, G. B. Bononcini, R. Charke, S. Cooke, H. Carey, A. Corelli, Denoyer, Fairbank, F. Gasparini, F. Geminiani, G. B. Grano, G. F. Handel, R. Leveridge, N. Pasquali, J. C. Pepusch, W. Riley, Mr Seedo, J. Sheeles and J. Stanley; the composers of some anonymous airs can be identified as S. Akeroyde, H. Aldrich, A. Ariosti, R. Baker, J. Blow, Brailsford, J. Barrett, J. Clarke, W. Croft, G. B. Draghi, J. Eccles, M. Farrinell, T. Farmer, C. Fishburne, J. E. Galliard, Gouge, J. Graves, M. Greene, J. F. Lampe, M. Locke, G. Monro, H. Purcell, L. Ramondon, G. Vanbrughe and J. Weldon and others; the known arrangers of the music were Carey, Pepusch and Seedo.

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WALTER H. RUBSAMEN

**Ballantine, Edward** (b Oberlin, Ohio, 6 Aug 1886; d Martha's Vineyard, Mass., 2 July 1971). American composer. He studied at Harvard University (AB 1907) with Spalding and Converse, and then went to Berlin, where he was a student of Schnabel, Ganz and Rüfer (1907-9). In 1912 he was appointed to the music faculty of Harvard, and remained there until his retirement in 1947. He was awarded an honorary MA by Harvard in 1942 and an honorary MusD by Marietta College in 1940. His music, cast in a post-Romantic,

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musical play. *The L*  
*Prelude to the Delec*  
*Agnes* (1917). *By a l*  
*Garden of Hellas* (1  
*Future and Lake We*

**Ballard.** French fami-  
important for over 2

(1) Robert Ballar-  
30; d Paris, buried  
Ballard and Collasé  
with his cousin ADR  
Le Roy & Ballard.  
association, by whi-  
privilege for printin-  
August 1551. On  
received the title of  
held by Attaingnan  
reaffirmed in 1568 u  
Henri IV and was to  
family until the mid

On 30 October  
Dugué, who brough-  
tions with the music  
father Jean Dugué w  
nephew Pierre was a  
brother. Through he  
related to Charles E  
ber from 1542 to 15  
ist and valet de char-

Since Le Roy also h-  
circles and even wit-  
of the firm at court

Le Roy, a comp-  
questionably the art  
proof that Ballard  
seems to have assu-  
The two partners w  
tions, such as the  
outside Paris or c  
undertaken jointly  
independence; for e  
works. *Le siège et f*  
name of Ballard al-

After a three-yea-  
Ballard's death. Le  
society with Ball  
death in 1598. Le F  
before 1570, was cl  
the property to the  
carried on the busi-  
son Pierre until 160  
his own name. Luc  
document shows he  
Roy's legacy for he

Because of its ir-  
knowledgeable cho-  
and the beauty of i