

A HISTORY OF THE ORATORIO

Volume 2

*The Oratorio in the Baroque Era:
Protestant Germany and England*

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HOWARD E. SMITHER



Oratorio In The Baroque Era Protestant Germany And England

David Schulenberg



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Choral Music James Michael Floyd, Avery T. Sharp, 2012-07-26 This is an annotated bibliography to books recordings videos and websites on choral music This book will serve as an excellent tool for librarians researchers and scholars in sorting through the massive amount of new material that has appeared since publication of the previous edition **Choral Music** Avery T. Sharp, James Michael Floyd, 2011 This is an annotated bibliography to books recordings videos and websites on choral music This book will serve as an excellent tool for librarians researchers and scholars in sorting through the massive amount of new material that has appeared since publication of the previous edition **Handel's Israelite Oratorio Libretti** Deborah W. Rooke, 2012-02-23 Combining the insights of present day biblical studies with those of Handelian studies this book examines the libretti of ten of Handel's Israelite oratorios and evaluates the relationship between each libretto and the biblical story on which it is based **A History of the Oratorio** Howard E. Smither, 2012-09-01 Howard Smither has written the first definitive work on the history of the oratorio since Arnold Schering published his *Geschichte des Oratoriums* in 1911 This volume is the first of a four volume comprehensive study that offers a new synthesis of what is known to date about the oratorio Volume 1 divided into three parts opens with the examination of the medieval Renaissance and early Baroque antecedents and origins of the oratorio with emphasis on Rome and Philip Neri's Congregation of the Oratory and with special attention to the earliest works for which the term oratorio seems appropriate The second part recounts the development of the oratorio in Italy circa 1640 1720 It reviews the social contexts patrons composers poets librettos and music of the oratorio in Italy especially in Vienna and Paris The procedure adapted throughout the work is to treat first the social context particularly the circumstances of performance of the oratorio in a given area and period then to treat the libretto and finally the music For each geographic area and period the author has selected for special attention a few oratorios that appear to be particularly important or representative He has verified the information offered in the specialized literature whenever possible by reference to the music or documents In a number of areas particular seventeenth century Italy in which relatively few previous studies have been undertaken or secondary sources have proven to be inadequate the author has examined the primary sources in manuscript and printed form music librettos and documents of early oratorio history Impressive research and intelligent integration of disparate elements make this complicated diffuse subject both readable and accessible to the student of music Volume 2 The Oratorio in the Baroque Era Protestant Germany and England and Volume 3 The Oratorio in the Classical Era continue and expand the study of oratorio history Although this series was originally announced as a three volume study Smither will conclude with a fourth volume This new work the first English language study of the history of the oratorio will become the standard work on its subject and an enduring contribution to music and scholarship Originally published in 1977 A UNC Press Enduring Edition UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print These editions are published unaltered from the original and are presented in affordable paperback

formats bringing readers both historical and cultural value

Music of the Baroque David Schulenberg, 2008 An era of continuous and far reaching musical evolution the Baroque period witnessed the invention of opera and oratorio and the emergence of such instrumental genres as the sonata suite and concerto which continue to engage composers today An ideal instructional package for courses in music history and literature Music of the Baroque Second Edition and its accompanying anthology of scores offer a vivid introduction to European music from 1600 through 1750 Integrating historical and cultural context with composer biography music analysis and performance practice the text surveys Baroque music while analyzing in depth more than forty works from the principal traditions of the period An opening chapter on late Renaissance vocal music and a closing chapter on galant instrumental music provide bridges to earlier and later European music Thoroughly revised and updated to reflect current scholarship this second edition of Music of the Baroque offers expanded coverage of instrumental music with new sections on French lute music and the Italian trumpet sinfonia along with enhanced discussion of chamber music from Salomone Rossi to Biber and Corelli French sacred music also receives renewed attention Offering models for musical criticism and analysis in a variety of compositional styles author David Schulenberg analyzes familiar works like Monteverdi's Orfeo and a Bach cantata as well as lesser known compositions including works by Barbara Strozzi and Elizabeth Claude Jacquet de La Guerre Additional Features Incorporates a wealth of pedagogical resources including synopses of operatic works biographical timelines for major composers numerous illustrations musical examples and analytical tables highlighting and explanations of technical terms upon first appearance and carefully formulated definitions of each new concept Revised to incorporate the latest in Baroque music scholarship including an updated bibliography and many new music examples and illustrations Accompanied by a companion anthology that contains more than fifty pieces for analysis Supplemented by the author's website www.wagner.edu/faculty/dschulenberg/oupcont.html which provides a discography for pieces included in the anthology Designed for undergraduate and graduate students Music of the Baroque Second Edition is also essential reading for anyone who desires an up to date introduction to the serious study of Baroque music

Baroque Music John H. Baron, 1993

English Oratorio After Handel Eva Zöllner, 2002

Handel's Messiah and His English Oratorios Ben Finane, 2009-03 This is Handel's massive drama of human redemption and the most popular oratorio in the history of Western music After 250 years 1741 it has the power to move listeners spiritually and musically Drawing from both Testaments Handel's Messiah has spawned groups of listeners dedicated to its performance Musically Messiah ranges from madrigal to aria with an unvarying transparency of expression imbued with humility and grace

The NATS Bulletin, 1978

Books from Chapel Hill, 1922-1997 University of North Carolina Press, 1997 Books From Chapel Hill 1922 1997 A Complete Catalog of Publications From the University of North Carolina Press

[Reader's Guide to Music](#) Murray Steib, 2013-12-02 The Reader's Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3 20 titles

and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology

The Enigmatic Realm of **Oratorio In The Baroque Era Protestant Germany And England**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing lacking extraordinary. Within the captivating pages of **Oratorio In The Baroque Era Protestant Germany And England** a literary masterpiece penned with a renowned author, readers set about a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting impact on the hearts and minds of those who partake in its reading experience.

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