



## Oratorio In The Classical Era

**Howard E. Smither**

## **Oratorio In The Classical Era:**

A History of the Oratorio: The oratorio in the classical era Howard E. Smither, 1977 The Oratorio in the classical Era is the third volume of Howard Smither's monumental History of the Oratorio continuing his synthesis and critical appraisal of the oratorio. His comprehensive study surpasses in scope and treatment all previous works on the subject. A fourth and final volume on the oratorio in the nineteenth and twentieth centuries is forthcoming. In this volume Smither discusses the Italian oratorio from the 1720s to the early nineteenth century and oratorios from other parts of Europe from the 1750s to the nineteenth century. Drawing on works that represent various types, languages, and geographical areas, Smither treats the general characteristics of oratorio libretto and music and analyzes twenty-two oratorios from Italy, England, Germany, France, and Russia. He synthesizes the results of specialized studies and contributes new material based on firsthand study of eighteenth-century music manuscripts and printed librettos. Emphasizing the large number of social contexts within which oratorios were heard, Smither discusses examples in Italy such as the Congregation of the Oratory, lay contrafraternities, and educational institutions. He examines oratorio performances in German courts, London theaters, and English provincial festivals, and the Parisian Concert spirituel. Though the volume concentrates primarily on eighteenth-century oratorio from the early to the late Classical styles, Smither includes such transitional works as the oratorios of Jean-François le Seur in Paris and Stepan Anikievich Degtyarev in Moscow. A History of the Oratorio is the first full-length history of the genre since Arnold Schering's 1911 study. In addition to synthesizing current thought about the oratorio, this volume contributes new information on relationships between oratorio librettos and contemporary literary and religious thought and on the musical differences among oratorios from different geographical cultural regions. Originally published in 1987, 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.

**A History of the Oratorio** Howard E. Smither, 2012    **A History of the Oratorio** Howard E. Smither, 2012-09-01 Written by an eminent scholar in a style that represents American musicological writing at its communicative best, *A History of the Oratorio* offers a synthesis and critical appraisal so exhaustive and reliable that the serious student of the oratorio will be compelled to look to these volumes as an indispensable source. No work on the history of the oratorio has yet appeared in the English language that is comparable in scope and treatment with Howard Smither's comprehensive four-volume work. The first part of volume 2 examines in depth the antecedents and origins of the oratorio in Protestant Germany in the seventeenth century. It includes discussions of the Lutheran *Historia*, sacred dramatic dialogues, and the Lübeck *Abendmusiken* of Buxtehude. The second part treats the oratorio in Protestant Germany in the early eighteenth century and examines Handel, Reinhard Keiser, and J.S. Bach. The third part considers primarily the English oratorios of Handel. In most sections of *A History of the Oratorio*, the author has

selected for special attention a few oratorios that are representative of each geographical area and period An exception to this procedure is in the section on Handel in this volume where all of the composer's English oratorios are treated fully with particular reference to recent specialized Handel studies Volume 1 The Oratorio in the Baroque Era Italy Vienna Paris and Volume 3 The Oratorio in the Classical Era expand and continue the study of oratorio history Although this series was originally announced as a three volume study Smither will conclude with a fourth volume 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

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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

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Smither treats the oratorio in each language and geographical area by first exploring the cultural and social contexts of oratorio He then addresses aesthetic theory and criticism treats libretto and music in general and offers detailed analyses of the librettos and music of specific oratorios thirty one in all that are of special importance to the history of the genre As a synthesis of specialized literature as well as an investigation of primary sources this work will serve as both a springboard for further research and an essential reference for choral conductors soloists choral singers and others interested in the history of the oratorio Originally published 2000 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

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