



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 discussed 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 Francios le Seur in Paris and Stepan Anikievich Degtiarev 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 Lubeck 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 **A History of the**

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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

formats bringing readers both historical and cultural value **A History of the Oratorio** Howard E. Smither, 1987 [A History of the Oratorio, 4 volumes, Omnibus E-book](#) Howard E. Smither, 2012-07-01 The University of North Carolina Press is proud to announce Howard Smither's ground breaking four volume **A History of the Oratorio** are now available in one convenient Omnibus E Book edition Published as UNC Press Enduring Editions these volumes bring Smither's landmark scholarship to a new generation of readers and scholars 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 Smither's comprehensive four volume work Volumes 1 and 2 published by the University of North Carolina Press in 1977 treated the oratorio in the Baroque era while Volume 3 published in 1987 explored the genre in the Classical era The final volume Volume 4 published in 2000 surveys the history of nineteenth and twentieth century oratorio stressing the main geographic areas of oratorio composition and performance Germany Britain America and France **A History of the Oratorio** is the first full length history of the genre since Arnold Schering published his *Geschichte des Oratoriums* in 1911 In addition to synthesizing current thought about the oratorio these volumes contribute 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 Information on the 4 volumes included in this Omnibus E Book **A HISTORY OF THE ORATORIO** Howard E Smither Volume 1 The Oratorio in the Baroque Era Italy Vienna Paris 507 pp 59 illus 74 music examples Volume 2 the Oratorio in the Baroque Era Protestant Germany and England 415 pp 48 illus 75 music examples Volume 3 the Oratorio in the Classical Era 736 pp 37 illus 30 tables 110 music examples Volume 4 The Oratorio in the Nineteenth and Twentieth Centuries 856 pp 24 illus 33 tables 90 figs About UNC Press Enduring Editions 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 *The New York Times Guide to Essential Knowledge, Second Edition* The New York Times, 2007-10-30 Introducing a comprehensive update and complete revision of the authoritative reference work from the award winning daily paper this one volume reference book informs educates and clarifies answers to hundreds of topics **A History of the Oratorio** Howard E. Smither, 2012-09-01 With this volume Howard Smither completes his monumental **History of the Oratorio** Volumes 1 and 2 published by the University of North Carolina Press in 1977 treated the oratorio in the Baroque era while Volume 3 published in 1987 explored the genre in the Classical era Here Smither surveys the history of nineteenth and twentieth century oratorio stressing the main geographic areas of oratorio composition and performance Germany Britain America and France Continuing the approach of the previous volumes

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composers with the aim of further expanding and diversifying the western choral repertoire

The Harvard Dictionary of Music Don Michael Randel, 2003-11-28 This classic reference work the best one volume music dictionary available has been brought completely up to date in this new edition Combining authoritative scholarship and lucid lively prose the Fourth Edition of The Harvard Dictionary of Music is the essential guide for musicians students and everyone who appreciates music The Harvard Dictionary of Music has long been admired for its wide range as well as its reliability This treasure trove includes entries on all the styles and forms in Western music comprehensive articles on the music of Africa Asia Latin America and the Near East descriptions of instruments enriched by historical background and articles that reflect today's beat including popular music jazz and rock Throughout this Fourth Edition existing articles have been fine tuned and new entries added so that the dictionary fully reflects current music scholarship and recent developments in musical culture Encyclopedia length articles by notable experts alternate with short entries for quick reference including definitions and identifications of works and instruments More than 220 drawings and 250 musical examples enhance the text This is an invaluable book that no music lover can afford to be without

The Rise of Musical Classics in Eighteenth-century England William Weber, 1996 The English invented the idea of the musical classics Eighteenth century England was the first country where old musical works were performed regularly and reverentially and where a collective notion of such works ancient music first appeared This is the first book to explore the formation of musical classics in regard to repertory and social context It examines the performance of old music in eighteenth century England from the interest in music of the Elizabethan period at the beginning of the century through the performance of works by Henry Purcell Arcangelo Corelli and other English and Italian composers to the development of festivals that featured choral orchestral works of Purcell and Handel It concludes with the establishment of the Concert of Antient Music in 1776 where the traditions of performing old works came together as a self conscious canon focused upon the work of Handel The book examines closely the political and social reasons for these developments In addition it shows how they laid the groundwork for the classical music tradition of the nineteenth century Readership Musicologists and social and political historians of England in the 18th century

English Oratorio After Handel Eva Zöllner, 2002

Syllabus and Note Book for a Course in the Appreciation of Music John P. Marshall, 1913

Voice Secrets Matthew Hoch, Linda Lister, 2016-05-31 In Voice Secrets 100 Performance Strategies for the Advanced Singer Matthew Hoch and Linda Lister create order out of the chaotic world of singing They examine all aspects of singing including nontechnical matters such as auditioning performance anxiety score preparation practice performance tips business etiquette and many other important topics for the advanced singer Voice Secrets provides singers with a quick and efficient path to significant improvement both technically and musically It is the perfect resource for advanced students of singing professional performers music educators and avid amateur musicians The Music Secrets for the Advanced Musician series is designed for instrumentalists singers conductors composers and other instructors and

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Table of Contents Oratorio In The Classical Era

1. Understanding the eBook Oratorio In The Classical Era
 - The Rise of Digital Reading Oratorio In The Classical Era
 - Advantages of eBooks Over Traditional Books
2. Identifying Oratorio In The Classical Era
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Oratorio In The Classical Era
 - User-Friendly Interface
4. Exploring eBook Recommendations from Oratorio In The Classical Era
 - Personalized Recommendations
 - Oratorio In The Classical Era User Reviews and Ratings
 - Oratorio In The Classical Era and Bestseller Lists
5. Accessing Oratorio In The Classical Era Free and Paid eBooks
 - Oratorio In The Classical Era Public Domain eBooks
 - Oratorio In The Classical Era eBook Subscription Services

- Oratorio In The Classical Era Budget-Friendly Options
- 6. Navigating Oratorio In The Classical Era eBook Formats
 - ePub, PDF, MOBI, and More
 - Oratorio In The Classical Era Compatibility with Devices
 - Oratorio In The Classical Era Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Oratorio In The Classical Era
 - Highlighting and Note-Taking Oratorio In The Classical Era
 - Interactive Elements Oratorio In The Classical Era
- 8. Staying Engaged with Oratorio In The Classical Era
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Oratorio In The Classical Era
- 9. Balancing eBooks and Physical Books Oratorio In The Classical Era
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Oratorio In The Classical Era
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Oratorio In The Classical Era
 - Setting Reading Goals Oratorio In The Classical Era
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Oratorio In The Classical Era
 - Fact-Checking eBook Content of Oratorio In The Classical Era
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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