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*A History
of the
Oratorio*

VOLUME 3

The Oratorio
in the
Classical Era

Chapel Hill

A History of the Oratorio

VOLUME 3

THE ORATORIO IN THE
CLASSICAL ERA

by Howard E. Smither



Oratorio In The Classical Era

Dennis Shrock



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: 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

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A History of the Oratorio Howard E. Smither,1987 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 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

A History of the Oratorio: The oratoria in the baroque era: Protestant Germany and England Howard E. Smither, 1977 History of the Oratorio Vol 2 the Oratorio in the Baroque Era Protestant Germany and England

Choral Repertoire Dennis Shrock, 2022 The second edition of Choral Repertoire is a comprehensive reference book about choral music in Western culture from Gregorian chant to compositions of the early twenty first century now expanded to include dozens of new composers with the aim of further expanding and diversifying the western choral repertoire

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 **The New York Times Guide to Essential Knowledge** The New York Times, 2004-11-05 From the New York Times comes a thorough authoritative easy to use guide to a broad range of essential subjects *The Bible in Music* Siobhán Dowling Long, John F.A. Sawyer, 2015-09-03 There have been numerous publications in the last decades on the Bible in literature film and art But until now no reference work has yet appeared on the Bible as it appears in Western music In *The Bible in Music A Dictionary of Songs Works and More* scholars Siobhán Dowling Long and John F.A. Sawyer correct this gap in Biblical reference literature providing for the first time a convenient guide to musical interpretations of the Bible Alongside examples of classical music from the Middle Ages through modern times Dowling Long and Sawyer also bring attention to the Bible's impact on popular culture with numerous entries on hymns spirituals musicals film music and contemporary popular music Each entry contains essential information about the original context of the work date composer etc and where relevant its afterlife in literature film politics and liturgy It includes an index of biblical references and an index of biblical names as well as a detailed timeline that brings to the fore key events works and publications placing them in their historical context There is also a bibliography a glossary of technical terms and an index of artists authors and composers *The Bible in Music* will fascinate anyone familiar with the Bible but it is also designed to encourage choirs musicians musicologists lecturers teachers and students of music and religious education to discover and perform some less well known pieces as well as helping them to listen to familiar music with a fresh awareness of what it is about *The Bible in Music* Robert Ignatius Letellier, 2017-06-23 This book explores the relationship between the Bible and the world of music an association that is recorded from ancient times in the Old Testament and one that has continued to characterize the cultural self expression of Western Civilization ever since The study surveys the emergence of this close relationship in the era following the end of the Roman Empire and through the Middle Ages taking particular note of the role of Gregorian chant folk music and the popularity of mystery morality and passion plays in reflection of the Sacred Scripture and its themes during those times With the emergence of polyphony and the advent of the Reformation in the sixteenth century the interaction between the Bible and music increased dramatically culminating in the evolution of opera and oratorio as specific genres during the Renaissance and the Early Baroque period Both these genres have proved essential to the interplay between sacred revelation and the various types of music that have come to determine cultural expression in the history of Europe The book initially provides an overview of how the various themes and types of Biblical literature have been explored in the story of Western music It then looks closely at the role of oratorio and opera over four centuries considering the most famous and

striking examples and considering how the music has responded in different ages to the sacred text and narrative The last chapter examines how biblical theology has been used to dramatic purpose in a particular operatic genre that of French Grand Opera The academic apparatus includes an iconography a detailed bibliography and an index of biblical and musical references themes and subjects

Sourcebook for Research in Music, Third Edition Allen Scott, 2015-06-01 Since it was first published in 1993 the Sourcebook for Research in Music has become an invaluable resource in musical scholarship The balance between depth of content and brevity of format makes it ideal for use as a textbook for students a reference work for faculty and professional musicians and as an aid for librarians The introductory chapter includes a comprehensive list of bibliographical terms with definitions bibliographic terms in German French and Italian and the plan of the Library of Congress and the Dewey Decimal music classification systems Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items this updated and expanded edition accounts for the rapid growth in new editions of standard works in fields such as ethnomusicology performance practice women in music popular music education business and music technology These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come

[A History of Western Choral Music](#) Chester Lee Alwes, 2015 A History of Western Choral Music explores the various genres important composers and influential works essential to the development of the western choral tradition Divided across two volumes this comprehensive investigation moves from the Medieval period through the Avant Garde Publisher description

A History of Western Choral Music, Volume 1 Chester L. Alwes, 2015-07-15 A History of Western Choral Music explores the various genres key composers and influential works essential to the development of the western choral tradition Author Chester L Alwes divides this exploration into two volumes which move from Medieval music and the Renaissance era up to the 21st century Volume I surveys the choral music of composers including Josquin Palestrina Purcell Handel and J S Bach while detailing the stylistic textual and extramusical considerations unique to the topics covered Consideration of Renaissance music includes both sacred and secular works specifically addressing the growth of sacred music the rise of secular music and the proliferation of sacred polyphony from Josquin to Palestrina Discussion of the Baroque era is organized by geographic location exploring the spread of Baroque style from Italy to German France and England Volume I concludes by examining the aesthetic underpinnings of the early Classical and Romantic eras Framing discussion within the political religious cultural philosophical aesthetic and technological contexts of each era A History of Western Choral Music offers readers specialized insight into major composers and works while providing a cohesive understanding of choral music s place in Western history

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. Volume 3: The Oratorio in the Classical Era, continues and expands 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.

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Amandus Ivanschiz Maciej Jochymczyk, 2016-03-15. The ensembles associated with monastery and parish churches were a very important element of musical life in Central Europe around the mid-eighteenth century. Yet the music created by early Classical composers, which constituted the core of their repertoire, remains poorly explored. Fr. Amandus Ivanschiz (1727-1758) was one of such musicians active in Ranna, Wiener Neustadt, Rome, and Graz. Recent findings reveal that he died in 1758 at the young age of 31, which is much earlier than previously thought. Consequently, the dating of his compositions and their position in the context of the transformation of musical language in the middle of the eighteenth century needs to be revisited. This volume is the first to provide a critical evaluation of the attribution of works ascribed to Ivanschiz, which brought to light the true scope and reception of his oeuvre. The fact that there are nearly 300 copies of his works preserved in various archives across eleven European countries indicates that his music was readily performed and disseminated and places Ivanschiz among the most popular monk composers of his epoch.

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