



Handel

Tercentenary Collection

Edited by Stanley Sadie and Anthony Hicks

Handel Tercentenary Collection

Andrew Sutherland



Handel Tercentenary Collection:

Handel, Tercentenary Collection Stanley Sadie, Anthony Hicks, 1987 **Handel** Anthony Hicks, 1988-03-08

Handel, 1987 **Handel's Oratorios and Eighteenth-Century Thought** Ruth Smith, 1995-05-04 In this wide ranging and challenging book Ruth Smith claims that the words to Handel's oratorios reflect the events and ideas of their time and have far greater meaning than has hitherto been realised She explores eighteenth century literature music aesthetics politics and religion to reveal Handel's texts as conduits for the thought and sensibility of their time The book thus enriches our understanding of Handel his times and the close relationship between music and its intellectual contexts **Handel's Israelite Oratorio Libretti** Deborah W. Rooke, 2012-02-23 Handel's Israelite oratorios are today little known among non specialists but in their own day they were unique pioneering and extremely popular Dating from the period 1732-1752 they combine the musical conventions of Italian opera with dramatic plots in English that are adaptations of Old Testament narratives They constitute a form of biblical interpretation but to date there has been no thoroughgoing study of the theological ideas or the attitudes towards the biblical text that might be conveyed in the oratorios libretti This book aims to fill that gap from an interdisciplinary perspective Combining the insights of present day biblical studies with those of Handelian studies Deborah W Rooke examines the libretti of ten oratorios Esther Deborah Athalia Saul Samson Joseph and his Brethren Judas Macchabaeus Solomon Susanna and Jephtha and evaluates the relationship between each libretto and the biblical story on which it is based Rooke comments on each biblical text from a modern scholarly perspective and then compares the modern interpretation with the version of the biblical narrative that appears in the relevant libretto Where the libretto is based on a prior dramatic or literary adaptation of the biblical narrative she also discusses the prior adaptation and how it relates to both the biblical text and the corresponding oratorio libretto In this way the distinctive nuances of the oratorio libretti are highlighted and each libretto is then analysed and interpreted in the light of eighteenth century religion scholarship culture and politics The result is a fascinating exploration not only of the oratorio libretti but also of how culture and context determines the nature of biblical interpretation *Aaron Hill* Christine Gerrard, 2003 During his lifetime Aaron Hill was one of the most lively cultural patrons and brokers on the London literary scene an image hard to square with the company of undistinguished scribblers to which Pope relegated him in the Dunciad Aaron Hill *The Muses Projector* 1685-1750 the first biography of this fascinating figure for nearly a century aims to correct the distorted picture of the Augustan cultural scene which Pope passed down to posterity Hill deliberately confronted Pope in his attempt to free poetry's sublime and visionary potential from the stale platitudes of neo-classical convention An early champion of women poets he also enjoyed close relationships with Eliza Haywood and Martha Fowke and brought his three writing daughters Urania Astrea and Minerva into close contact with his lifelong friend the novelist Samuel Richardson In 1711 Hill as stage manager and librettist introduced Handel to the English stage as well as lobbying tirelessly for innovation in the eighteenth century

theatre His entrepreneurial energies directed at both commercial and cultural projects mirror the zeitgeist of early Hanoverian Britain

Queering the Pitch Philip Brett, Elizabeth Wood, Gary C Thomas, 2013-02-01 When the first edition of *Queering the Pitch* was published in early 1994 it was immediately hailed as a landmark and defining work in the new field of Gay Musicology In light of the explosion of Gay Musicology since 1994 a new edition of *Queering the Pitch* is timely and needed In this new work the editors are including a landmark essay by Philip Brett on Gay Musicology its history and scope The essay itself has become a cause celebre and this will be its first full appearance in print Along with this new historical essay the editors are contributing a new introduction that outlines the changes that have occurred over the last decade as Gay Musicology has grown

New Perspectives on Handel's Music David Vickers, 2022 Much like a baroque drama per musica this book is divided into a three parts Part I introduces the principal characters Handel's musical works in different genres and diverse aspects of his musical style and creative practices Part II develops complications to the plot there is new information about the authenticity and chronology of works and analysis of musical literary and documentary sources Part III brings all of these scholarly strands together and leads to a set of outcomes a fresh examination of the broader context of Handel's music in relation to his contemporaries and collaborators sits alongside reception studies This collection will be essential reading for baroque music admirers performers experts and students David Vickers is Lecturer in Academic Studies at Royal Northern College of Music Manchester and Council Member of the Handel Institute

Francesco Bartolomeo Conti Hermine Weigel Williams, 2018-08-17 First Published in 1999 Hermine Weigel Williams study draws on more than thirty years of research to fill this noticeable lacuna and presents here the first full scale life and works of the composer for over ninety years Part One of the book surveys the biographical aspects of Conti's career Appointed court theorist at the age of nineteen Conti was promoted to court composer in 1713-14 Williams examines Conti's creative collaborations with some of the leading poet librettists of the day and the influence of his music that can be identified in works by Telemann Bach and Handel Part Two comprises close analyses of Conti's compositions his instrumental music cantatas operas intermezzos oratorios and sacred music Williams reveals Conti as a composer who constantly experimented with a wide range of French German and Italian ideas and techniques to create his own diverse musico dramatic style

Opera Guy A. Marco, 2002-05-03 *Opera* is the only guide to the research writings on all aspects of opera This second edition presents 2 833 titles over 2 000 more than the first edition of books parts of books articles and dissertations with full bibliographic descriptions and critical annotations Users will find the core literature on the operas of 320 individual composers and details of operatic life in 43 countries All relevant works through to November 1999 have been considered covering more than fifteen years of literature since the first edition was published

Opera and Politics in Queen Anne's Britain, 1705-1714 Thomas McGeary, 2022 Explores the political meanings that Italian opera its composers agents and institutions had for audiences in eighteenth century Britain The reign of Queen Anne 1702-1714 was pivotal for both politics and opera in

Britain In this study Thomas McGeary brings together a wide range of sources to show how the worlds of politics and opera were entwined The associations that Italian singing and singers acquired by the 1690s were used in partisan Whig Tory writings Rather than a foreign invasion McGeary shows how the introduction of Italian style opera was a native product that grew out of plans for a new theatre in the Haymarket A crucial event for opera was Handel s arrival in London in 1710 While the criticism of opera by Whig writers such as Richard Steele and Joseph Addison is well known McGeary uncovers how the early promotion and sponsorship of opera was in fact largely a Whig enterprise and cultural program Indeed major political figures mostly Whigs participated in the support and patronage of opera Opera and Politics in Queen Anne s Britain will be required reading for opera scholars and cultural and political historians of eighteenth century Britain as well those interested in the vibrant literature culture of the period nage of opera Opera and Politics in Queen Anne s Britain will be required reading for opera scholars and cultural and political historians of eighteenth century Britain as well those interested in the vibrant literature culture of the period nage of opera Opera and Politics in Queen Anne s Britain will be required reading for opera scholars and cultural and political historians of eighteenth century Britain as well those interested in the vibrant literature culture of the period

Choral-Orchestral Repertoire Jonathan D. Green,David W. Oertel,2019-12-05 Choral Orchestral Repertoire A Conductor s Guide Omnibus Edition offers an expansive compilation of choral orchestral works from 1600 to the present Synthesizing Jonathan D Green s earlier six volumes on this repertoire this edition updates and adds to the over 750 oratorios cantatas choral symphonies masses secular works for large and small ensembles and numerous settings of liturgical and biblical texts for a wide variety of vocal and instrumental combinations Each entry includes a brief biographical sketch of the composer approximate duration text sources performing forces available editions and locations of manuscript materials as well as descriptive commentary a discography and a bibliography Unique to this edition are practitioner s evaluations of the performance issues presented in each score These include the range tessitura and nature of each solo role and a determination of the difficulty of the choral and orchestral portions of each composition There is also a description of the specific challenges staffing and rehearsal expectations related to the performance of each work Choral Orchestral Repertoire is an essential resource for conductors and students of conducting as they search for repertoire appropriate to their needs and the abilities of their ensembles

Johann Mattheson's Pièces de clavecin and Das neu-eröffnete Orchestre Margaret Seares,2017-07-05 A prolific music theorist and critic as well as an established composer Johannes Mattheson remains surprisingly understudied In this important study Margaret Seares places Mattheson s Pi s de clavecin 1714 in the context of his work as a public intellectual who encouraged German musicians and their musical public to eschew what he saw as the hidebound traditions of the past and instead embrace a universalism of style and expression derived from

contemporary currents in music of the leading European nations Beginning with the early non musical writings by Mattheson Seares places them in the context of the cosmopolitan city state of Hamburg before moving to a detailed study of his first major musical treatise *Das neu erffnete Orchestre* of 1713 in which he espoused his views about the musics of the past and present and in particular the characteristics of the musics of Germany Italy France and England This latter section of the treatise Part III is edited and translated into English in the book's appendix the first such translation available Seares then moves on to an evaluation of the *Pi s de clavecin* as a work in which Mattheson reflects in musical terms the themes of modernism in the sense of a mode and universalism that are such a strong part of his writings of the period and a work that represents an important precursor for the keyboard suites of Johann Sebastian Bach and Georg Frideric Handel

Christian Language and its Mutations David Martin, 2022-02-16 *Christian Language and its Mutations* explores how Christian language alters in various social cultural historical and religious contexts Having delineated the core language of Christianity David Martin analyses how it mutates in different historical and social contexts notably peace and war the arts particularly painting and music the sacred space the city and the sacred text the liturgy education and the global situation of Christianity and contemporary secular society evangelicalism rational religion Pentecostalism and Base Communities Presenting a unique perspective to show how and why Christianity alters according to context this book will prove insightful and accessible to students clergy and general readers alike David Martin is Honorary Professor in the Department of Religious Studies Lancaster University and Emeritus Professor of Sociology at the London School of Economics UK He is the author of some two dozen books including many landmark titles in the sociology of religion [A Conductor's Guide to Selected Baroque Choral-Orchestral Works](#) Jonathan D. Green, 2013-12-05 In *A Conductor's Guide to Selected Baroque Choral-Orchestral Works* Jonathan D Green's sixth book length contribution of guides for conductors he offers this companion to his critically acclaimed *A Conductor's Guide to the Choral-Orchestral Works of J S Bach* In this volume Green addresses works of the Baroque era from Monteverdi through Bach's contemporaries In addition to brief biographical sketches for each composer Green includes for each work the approximate duration text sources performing forces currently available editions locations of manuscript materials notes performance issues evaluation of solo roles evaluation of difficulty and a discography and bibliography Duration information comes from a variety of sources but Green turns to actual recording times of performances The purpose of this book is to aid conductors in selecting repertoire appropriate to their needs and the abilities of their ensembles The discographies and bibliographies while not exhaustive serve as helpful starting points for further research *A Conductor's Guide to Selected Baroque Choral-Orchestral Works* should appeal to conductors in supporting their concert programming Librarians and music student will also find this work an ideal reference title for the study of Baroque repertoire **Children in Opera** Andrew Sutherland, 2020-12-03 This book provides a musicological investigation into operas that include children Just over 100 works have been selected here for an in depth discussion of the composer the

children and the productions and around 250 relevant works from around the world are also referenced Four composers to have most significantly proliferated the medium are discussed in even greater detail C sar Cui Benjamin Britten Gian Carlo Menotti and Peter Maxwell Davies Since opera began it has been inextricably linked to society by reflecting and shaping our culture through music and narrative and as a result children have been involved Despite the contribution they played for several centuries their importance was overlooked By tracing the development of children s participation in opera this book uncovers the changing attitudes of composers towards them and how this was reflected in the wider society From the early productions of the seventeenth century to those of the twenty first century the operatic children s role has undergone a fundamental change It almost seems that contemporary composers of operas view the inclusion of children in some way as ubiquitous The rise of the children s opera chorus and the explosion of children s only productions attest to the changing view of the value they can bring to the art Some of the children to have characterised these roles are discussed in this book in order to redress the disproportionate lack of acknowledgement they often received for their performances

"Opera Remade, 1700-1750" Charles Dill, 2017-07-05 Opera in the first half of the eighteenth century saw the rise of the memorable composer and the memorable work Recent research on this period has been especially fruitful showing renewed interest in how opera operated within its local cultures what audience members felt was at stake in opera performances who the people composers and performers were who made opera possible The essays for this volume capture the principal themes of current research the idea of opera opera criticism the people of opera and the emerging technologies of opera

Handel's Messiah Amanda Babington, 2024-06-07 The soundtrack of the Christmas season for many music lovers Messiah is performed annually by choral societies across the world And so perhaps unsurprisingly many aspects of it have been explored by scholars over the years The work is the subject of several listeners guides and there are a number of books and articles of various lengths that describe the biographical circumstances of the work s formation and details of its many performances many including lists of singers for each performance an area that has itself spawned a whole field of research There has been no extensive study of the creative process of Messiah however since 1969 This book seeks to redress this imbalance by providing a thorough investigation of the work s creative process Beginning with the creative process of the libretto it examines the earliest sketches Handel s use of pre-existent material alterations made to the autograph score and the latest versions of movements Each stage of composition is examined via primary source material with particular reference to the autograph score and conducting score Each chapter is formed as a case study and contains related discussion points for use in teaching or study settings

The Late Baroque Era: Vol 4. From The 1680s To 1740 George J Buelow, 2016-03-04 Covers the development of musical life in the great centres of European music Paris Vienna London and the courts of Italy and Germany The contributions of Handel and Bach and their lesser colleagues are set in their historical and sociological context

Polymath of the Baroque Colin Timms, 2003-10-23 This is the first book to consider all aspects of

the life of Agostino Steffani 1654 1728 a composer diplomat and bishop A remarkable figure of the late 17th and early 18th century Europe Steffani began his career as a composer musician and courtier but his accomplishments brought him high level positions in the courts of Germany and the Catholic Church Throughout his diplomatic and ecclesiastical career Steffani continued to compose chamber music vocal chamber music operas and sacred music works which inspired Handel and other Baroque composers

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