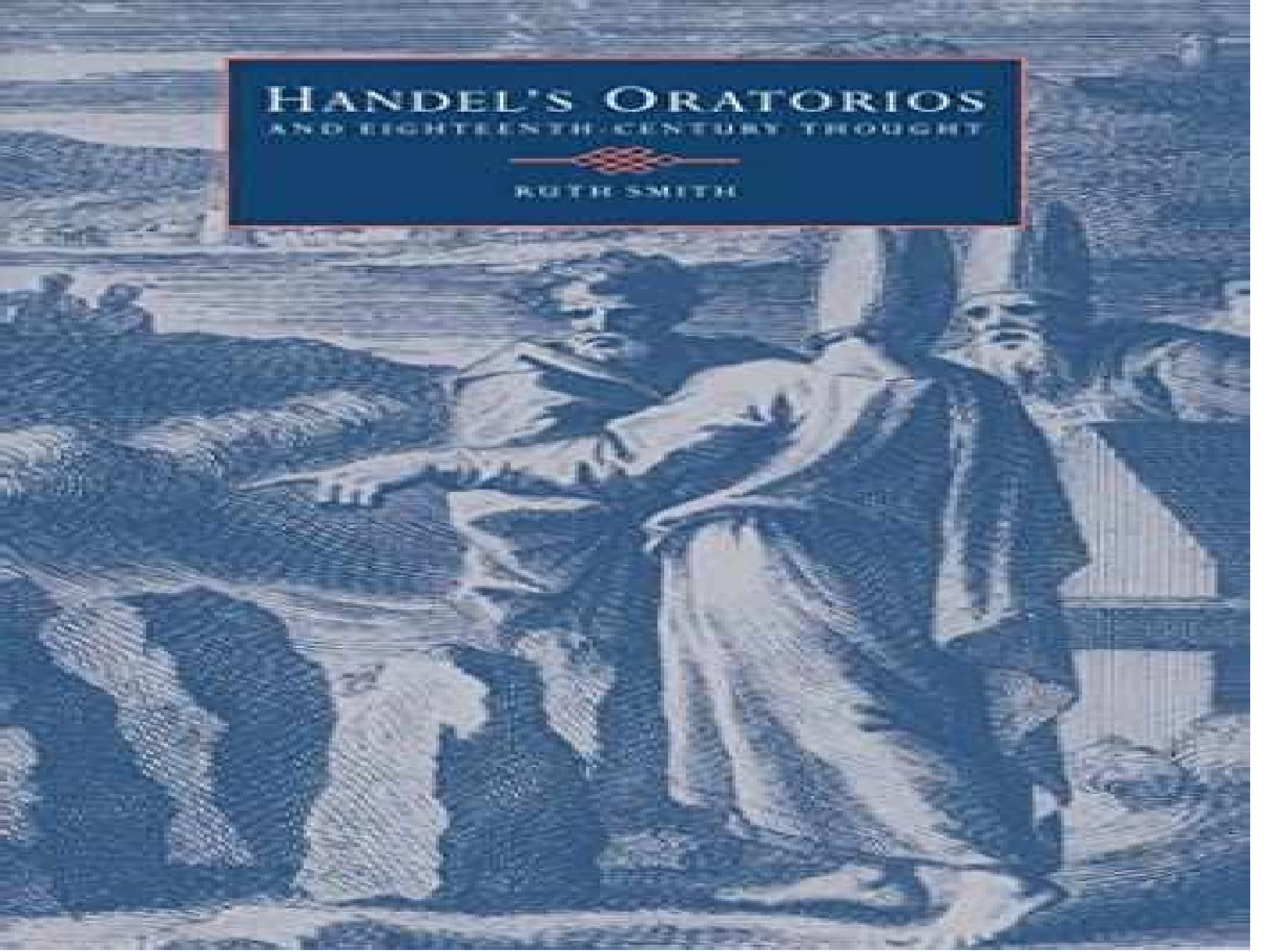




HANDEL'S ORATORIOS

AND EIGHTEENTH-CENTURY THOUGHT

ROTH SMITH

Handels Oratorios And Eighteenth Century Thought

Tim Eggington



Handels Oratorios And Eighteenth Century Thought:

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 oratorios and Eighteenth-century thought Ruth Smith, 1995

Music and the Benefit Performance in Eighteenth-Century Britain Matthew Gardner, Alison DeSimone, 2019-10-31 Reveals how the musical benefit allowed musicians composers and audiences to engage in new professional financial and artistic 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 oratorio 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 Maccabaeus 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

Political Beethoven Nicholas Mathew, 2013 Political Beethoven explores Beethoven's music as an active participant in political life from the Napoleonic Wars to the present day

Music and Transcendence Ferdia J. Stone-Davis, 2016-03-03 Music and Transcendence explores the ways in which music relates to transcendence by bringing together the disciplines of musicology philosophy and theology thereby uncovering congruencies between them that have often been obscured Music has the capacity to take one outside of oneself and place one in relation to that which is other This other can be conceived in an absolute sense insofar as music can be thought to place the self in relation to a divine other beyond the human frame of existence However the other can equally well be conceived in an immanent or secular sense as

music is a human activity that relates to other cultural practices Music here places the self in relation to other people and to the world more generally shaping how the world is understood without any reference to a God or gods The book examines how music has not only played a significant role in many philosophical and theological accounts of the nature of existence and the self but also provides a valuable resource for the creation of meaning on a day to day basis

The Advancement of Music in Enlightenment England Tim Eggington, 2014 This is a book guaranteed to make waves It skilfully weaves the story of one key musical figure into the story of one key institution which it then weaves into the general story of music in eighteenth century England Anyone reading it will come away with fresh knowledge and perceptions plus a great urge to hear Cooke's music Michael Talbot Emeritus Professor of Music at the University of Liverpool and Fellow of the British Academy Amidst the cosmopolitan fashion obsessed concert life of later eighteenth century London there existed a discrete musical counterculture centred round a club known as the Academy of Ancient Music Now largely forgotten this enlightened school of musical thinkers sought to further music by proffering an alternative vision based on a high minded intellectual curiosity Perceiving only ear tickling ostentation in the showy styles that delighted London audiences they aspired to raise the status of music as an art of profound expression informed by its past and founded on universal harmonic principles Central to this group of musical thinkers was the modest yet highly accomplished musician scholar Benjamin Cooke who both embodied and reflected this counterculture As organist of Westminster Abbey and conductor of the Academy of Ancient Music for much of the second half of the eighteenth century Cooke enjoyed prominence in his day as a composer organist teacher and theorist This book shows how through his creativity historicism and theorising Cooke was instrumental in proffering an Enlightenment inspired reassessment of musical composition and thinking at the Academy The picture portrayed counters the current tendency to dismiss eighteenth century English musicians as conservative and provincial Casting new and valuable light on English musical history and on Enlightenment culture more generally this book reveals how the agenda for musical advancement shared by Cooke and his Academy associates foreshadowed key developments that would mould European music of the nineteenth century and after It includes an extensive bibliography a detailed overview of the Cooke Collection at the Royal College of Music and a complete list of Cooke's works TIM EGGINGTON is College Librarian at Queens College Cambridge

Sans-Culottes Michael Sonenscher, 2018-06-12 This is a bold new history of the sans culottes and the part they played in the French Revolution It tells for the first time the real story of the name now usually associated with urban violence and popular politics during the revolutionary period By doing so it also shows how the politics and economics of the revolution can be combined to form a genuinely historical narrative of its content and course To explain how an early eighteenth century salon society joke about breeches and urbanity was transformed into a republican emblem *Sans Culottes* examines contemporary debates about Ciceronian Cynic and Cartesian moral philosophy as well as subjects ranging from music and the origins of government to property and the nature of the human soul By piecing together

this now forgotten story Michael Sonenscher opens up new perspectives on the Enlightenment eighteenth century moral and political philosophy the thought of Jean Jacques Rousseau and the political history of the French Revolution itself *The Oxford History of Anglicanism, Volume II* Jeremy Gregory, 2017-09-22 The Oxford History of Anglicanism is a major new and unprecedented international study of the identity and historical influence of one of the world's largest versions of Christianity This global study of Anglicanism from the sixteenth century looks at how was Anglican identity constructed and contested at various periods since the sixteenth century and what was its historical influence during the past six centuries It explores not just the ecclesiastical and theological aspects of global Anglicanism but also the political social economic and cultural influences of this form of Christianity that has been historically significant in western culture and a burgeoning force in non western societies today The chapters are written by international experts in their various historical fields which includes the most recent research in their areas as well as original research The series forms an invaluable reference for both scholars and interested non specialists Volume two of The Oxford History of Anglicanism explores the period between 1662 and 1829 when its defining features were arguably its establishment status which gave the Church of England a political and social position greater than before or since The contributors explore the consequences for the Anglican Church of its establishment position and the effects of being the established Church of an emerging global power The volume examines the ways in which the Anglican Church engaged with Evangelicalism and the Enlightenment outlines the constitutional position and main challenges and opportunities facing the Church considers the Anglican Church in the regions and parts of the growing British Empire and includes a number of thematic chapters assessing continuity and change

Dying for the Faith, Killing for the Faith, 2012-01-06 The message of the old testamentary Maccabees is martial and pernicious as well as already pointed out by Erasmus of Rotterdam The circumstances in which the Maccabean literature emerged are complex and have not yet been explored by scholars in all their details even more complex is the history of its influence the Wirkungsgeschichte in the sense Hans Georg Gadamer has given to the term a history which was to large extent a purely Christian one The early Christians saw the Maccabees as prototypical martyrs Later they discovered warrior heroes whose courage was the measure of whoever fought in the name of God or freedom Saxons Scots or citizens of Cologne who rose up against their rulers This history of influence is the focus of the essays collected in this book which extend thematically and chronologically from the cult of martyrs in late antiquity to the time of the modern wars of liberation

The Cambridge Companion to Hume David Fate Norton, Jacqueline Taylor, 2008-12-08 Although best known for his contributions to the theory of knowledge metaphysics and philosophy of religion Hume also influenced developments in the philosophy of mind psychology ethics political and economic theory political and social history and aesthetic theory The fifteen essays in this volume address all aspects of Hume's thought The picture of him that emerges is that of a thinker who though often critical to the point of scepticism was nonetheless able to build on that scepticism a constructive viable and profoundly important view of the world

Also included in this volume are Hume's two brief autobiographies and a bibliography suited to those beginning their study of Hume. This second edition of one of our most popular Companions includes six new essays and a new introduction and the remaining essays have all been updated or revised. **Bolingbroke: Political Writings** Henry St. John Bolingbroke (Viscount), 1997-09-11 Henry St John Viscount Bolingbroke was one of the most creative political thinkers in eighteenth century Britain. In this volume modernised and fully annotated texts of his most important political works: the Dissertation upon Parties, the letter On the Spirit of Patriotism and The Idea of the Patriot King are brought together for the first time. Bolingbroke was the first major thinker to face the long term economic and political consequences of the Glorious Revolution, particularly the creation of the first modern system of party politics. In these works he attempted to forge an ideology of opposition to attack the Whig oligarchy of Sir Robert Walpole. His analyses of constitutional government and the party system are still relevant to the dilemmas of modern democratic politics as are his recommendations for a patriotic commitment to the common good and the necessity of a non-partisan executive. **Bolingbroke: Political Writings** Henry

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Music in the London Theatre from Purcell to Handel Colin Timms, Bruce Wood, 2017-06-29 This book is concerned with a hundred years of musical drama in England. It charts the development of the genre from the theatre works of Henry Purcell and his contemporaries to the dramatic oratorios of George Frideric Handel and his. En route it investigates the objections to all sung drama in English that were articulated in the decades around 1700, various proposed solutions, the importation of Italian opera and the creation of the dramatic oratorio. English drama, all sung but not staged. Most of the constituent essays take an in-depth look at a particular aspect of the process, while others draw attention to dramatic qualities in non-dramatic works that also were performed in the theatre. The journey from Purcell to Handel illustrates the

vigour and vitality of English theatrical and musical traditions and Handel's dramatic oratorios and other settings of English words answer questions posed before he was born *Queer People* Chris Mounsey, Caroline Gonda, 2007 Exploring canonical and non canonical literature scurrilous pamphlets and court cases music religion and politics consumer culture and sexual subcultures these essays concern the lives and representations of homosexuals in the long eighteenth century **The Politics of Opera in Handel's Britain** Thomas McGeary, 2013-04-25 The Politics of Opera in Handel's Britain examines the involvement of Italian opera in British partisan politics in the first half of the eighteenth century which saw Sir Robert Walpole's rise to power and George Frideric Handel's greatest period of opera production McGeary argues that the conventional way of applying Italian opera to contemporary political events and persons by means of allegory and allusion in individual operas is mistaken nor did partisan politics intrude into the management of the Royal Academy of Music and the Opera of the Nobility This book shows instead how Senesino Faustina Cuzzoni and events at the Haymarket Theatre were used in political allegories in satirical essays directed against the Walpole ministry Since most operas were based on ancient historical events the librettos like traditional histories could be sources of examples of vice virtue and political precepts and wisdom that could be applied to contemporary politics **Censorship and the Representation of the Sacred in Nineteenth-Century England** Jan-Melissa Schramm, 2019-05-27 Throughout the nineteenth century the performance of sacred drama on the English public stage was prohibited by law and custom left over from the Reformation successive Examiners of Plays under the control of the Lord Chamberlain's Office censored and suppressed both devotional and blasphemous plays alike Whilst the Biblical sublime found expression in the visual arts the epic and the oratorio nineteenth century spoken drama remained secular by force of precedent and law The maintenance of this ban was underpinned by Protestant anxieties about bodily performance impersonation and the power of the image that persisted long after the Reformation and that were in fact bolstered by the return of Catholicism to public prominence after the passage of the Catholic Relief Act in 1829 and the restoration of the Catholic Archbishoprics in 1850 But even as anti Catholic prejudice at mid century reached new heights the turn towards medievalism in the visual arts antiquarianism in literary history and the popular in constitutional reform placed England's pre Reformation past at the centre of debates about the uses of the public stage and the functions of a truly national drama This book explores the recovery of the texts of the extant mystery play cycles undertaken by antiquarians in the early nineteenth century and the eventual return of sacred drama to English public theatres at the start of the twentieth century Consequently law literature politics and theatre history are brought into conversation with one another in order to illuminate the history of sacred drama and Protestant anti theatricalism in England in the long nineteenth century The Lives of George Frideric Handel David Hunter, 2015 This book aims not only to re examine the life of the great composer Handel but also to explore the very concepts of biography With an introduction bibliography and index Figures Tables **Handel and the English Chapel Royal** Donald Burrows, 2005 Handel's English

church music spans the complete period of his active career in London his first anthem and the Utrecht Te Deum were composed soon after his arrival in London and his last works nearly 40 years later The repertory which includes the Coronation Anthem Zadok the Priest forms one of the most impressive and engaging areas of Baroque church music Most of it was stimulated by Handel s creative contact with the English Chapel Royal a group of professional singers in a different tradition from the opera stars with whom he worked in the theatre This is the first full length study of Handel s English Church music As well as dealing with the many aspects of the compositions themselves it traces the background to the diverse items in the repertory which relates directly to Handel s constant but changing relationship with the Hanoverian British royal family and was affected by political and dynastic events It also examines the circumstances of Handel s performances the building which unlike his theatres still survives in London today

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