

## Handel Christopher Hogwood

Recognized as the primary American symphonist of the 20th century, Roger Sessions (1896-1985) is one of the leading representatives of high modernism. His stature among American composers rivals Charles Ives, Aaron Copland, and Elliott Carter. Sessions was awarded two Pulitzer prizes, election to the American Academy of Arts and Letters, winning the Brandeis Creative Arts Award, the Gold Medal of the American Academy, and a MacDowell Medal, in addition to 14 honorary doctorates. *Roger Sessions: A Biography* brings together considerable previously unpublished archival material, such as letters, lectures, interviews, and articles, to shed light on the life and music of this major American composer. Andrea Olmstead, a teaching colleague of Sessions at Juilliard and the leading scholar on his music, has written a complete biography charting five touchstone areas through Sessions's eighty-eight years: music, religion, politics, money, and sexuality.

The essays in this book are devoted to the social and intellectual background of eighteenth-century music.

Analysing over 100 recordings from 1945-1975, this book examines twentieth-century baroque performance practice as evinced in all the commercially available recordings of J.S. Bach's Passions, Brandenburg Concertos and Goldberg Variations. Dorottya Fabian presents a qualitative, style-orientated history of the early music movement in its formative years through a comparison of the performance style heard in these recordings with the scholarly literature on Bach performance practice. Issues explored in the book include the availability of resources, balance, tempo, dynamics, ornamentation, rhythm and articulation. During the decades following the Second World War, the early music movement was more concerned with the revival of repertoire than with the revival of performance style which meant that its characteristics and achievements differed essentially from those of the later 1970s and 1980s. Period practice techniques were not practised even by ensembles using eighteenth-century instruments. Yet, as this survey reveals, several recordings of the period provide unexpectedly stylish interpretations using metre and pulse to punctuate the music. Such metric performance and appropriate articulation helped to clarify structure and texture and assisted in the creation of a musical discourse - the pre-eminent goal of baroque compositions.

Handel: Water Music and Music for the Royal Fireworks

Antonio Vivaldi

A Compendium of Essays

The Keyboard in Baroque Europe

Purcell, Hogarth and Handel, Beethoven, Liszt, Debussy, and

Andrew Lloyd Webber

Handel

*A Cello solo with Piano Accompaniment composed by Carl Philipp Emanuel Bach.*

*Handel*

*During his lifetime, the sounds of Handel's music reached from court to theater, echoed in cathedrals, and filled crowded taverns, but the man himself—known to most as the composer of Messiah—is a bit of a mystery. Though he took meticulous care of his musical manuscripts and even provided for their preservation on his death, very little of an intimate nature survives. One document—Handel's will—offers us a narrow window into his personal life. In it, he remembers not only family and close colleagues but also neighborhood friends. In search of the private man behind the public figure, Ellen T. Harris has spent years tracking down the letters, diaries, personal accounts, legal cases, and other documents connected to these bequests. The result is a tightly woven tapestry of London in the first half of the eighteenth century, one that interlaces vibrant descriptions of Handel's music with stories of loyalty, cunning, and betrayal. With this wholly new approach, Harris has achieved something greater than biography. Layering the interconnecting stories of Handel's friends like the subjects and countersubjects of a fugue, Harris introduces us to an ambitious, shrewd, generous, brilliant, and flawed man, hiding in full view behind his public persona. Messiah : Parts II (cont.) & III. / Georg Friedrich Händel. Interpr.: Christopher Hogwood. Choir of Christ Church Cathedral, Oxford. CD 4*

*The Classical Music Lover's Companion to Orchestral Music*

*Christmas Music by Corelli, Torelli, Bach, Handel, Werner and Gossec. The Academy of Ancient Music*

*Conceri a Due Cori No's 1 in B Flat, 2 in F, 3 in F*

*The Maestro's Direction*

In 1712, a young German composer followed his princely master to London and would remain there for the rest of his life. That master would become King George II and the composer was George Freidrich Handel. Handel, then still only twenty-seven and largely self-taught, would be at the heart of music activity in London for the next four decades, composing masterpiece after masterpiece, whether the glorious coronation anthem, Zadok the Priest, operas such as Rinaldo and Alcina or the great oratorios, culminating, of course, in Messiah. Here, Jane Glover, who has conducted Handel's work in opera houses and concert halls throughout the world, draws on her profound understanding of music and musicians to tell Handel's story. It is a story of music-making and musicianship, but also of courts and cabals of theatrical rivalries and of eighteenth-century society. It is also, of course the story of some of the most remarkable music ever written, music that has been played and sung, and loved, in this country—and throughout the world—for three hundred years.

Account of Handel's developing character and career

Shortlisted for the 2020 Goldsmiths Prize Based on the German composer's own correspondence, this inventive, counterfactual work of historical fiction imagines Beethoven traveling to America to write an oratorio based on the Book of Job. It is a matter of historical record that in 1823 the Handel and Haydn Society of Boston (active to this day) sought to commission Beethoven to write an oratorio. The premise of Paul Griffiths's ingenious novel is

that Beethoven accepted the commission and traveled to the United States to oversee its first performance. Griffiths grants the composer a few extra years of life and, starting with his voyage across the Atlantic and entry into Boston Harbor, chronicles his adventures and misadventures in a new world in which, great man though he is, he finds himself a new man. Relying entirely on historically attested possibilities to develop the plot, Griffiths shows Beethoven learning a form of sign language, struggling to rein in the uncertain inspiration of Reverend Ballou (his designated librettist), and finding a kindred spirit in the widowed Mrs. Hill, all the while keeping his hosts guessing as to whether he will come through with his promised composition. (And just what, the reader also wonders, will this new piece by Beethoven turn out to be?) The book that emerges is an improvisation, as virtuosic as it is delicate, on a historical theme.

The Handel and Haydn Society

Messiah : Parts I & II (beg.) / Georg Friedrich Händel. Interpr.: Christopher Hogwood. Choir of Christ Church Cathedral, Oxford. CD 3

Voice and Desire in the Chamber Cantatas

Chronological Table

A Biography

Mendelssohn in Performance

Table of contents

Handel wrote over 100 cantatas, compositions for voice and instruments describing the joy and pain of love. In the first comprehensive study of the cantatas, Harris investigates their place in Handel's life as well as their extraordinary beauty.

Exploring many aspects of Felix Mendelssohn's multi-faceted career as musician and how it intersects with his work as composer, contributors discuss practical issues of music making as performance space, instruments, tempo markings, dynamics, phrasings, articulations, fingerings, and instrument techniques. They present the conceptual and ideological underpinnings of Mendelssohn's approach to performance, interpretation, and composing through the contextualization of specific performance events and through the theoretic actualization of performances of specific works. Contributors rely on manuscripts, marked or edited scores, and performance parts to convey a deeper understanding of musical expression in 19th-century Germany. This study of Mendelssohn's work as conductor, pianist, organist, violist, accompanist, music director, and editor of old and new music offers valuable perspectives on 19th-century performance practice issues.

Handel in London

Cello Concerto in A Minor

Mr. Beethoven

Christopher Hogwood ; przekł. Barbara ?widerska

Chronological Table by Anthony Hicks

Complete concerti grossi

**"The result is a comprehensive and entertaining portrait of the developing character and career of Handel from his early years as a young man in Halle and Hamburg, through his apprenticeship in Italy, to the heyday of opera and oratorio in London. An important chapter, 'Handel and Posterity', traces the progress of the Handel legend down to our own time, and a chronological table by Anthony Hicks outlines major events in the composer's life and musical career. In this revised edition, Christopher Hogwood has added a detailed analysis of new insights in to Handel since first publication."--BOOK JACKET.**

Jonathan Keates original biography of Handel was hailed as a masterpiece on its publication in 1985. This fully revised and updated new edition - published to commemorate the 250th anniversary of the composers death - charts in detail Handel's life, from his youth in Germany, through his brilliantly successful Italian sojourn, to the opulence and squalor of Georgian London where he made his permanent home. For over two decades Handel was absorbed in London's heady but precarious operatic world. But even his phenomenal energy and determination could not overcome the public's growing indifference to Italian opera in the 1730s, and he turned finally to oratorio, a genre which he made peculiarly his own and in which he created some of his finest works, such as Saul, Messiah, Belshazzar and Jephtha. Over the last two decades a complete revolution in Handel's status has taken place. He is now seen both as a titanic figure in music, whose compositions have found a permanent place in the international repertoire, and as one of the world's favourite composers, with snatches of his work accompanying weddings, funerals and television commercials the world over. Skillfully interwoven with the account of Handel's life are commentaries on all his major works, as well as many less familiar pieces by this most inventive, expressive and captivating of composers. Handel was an extraordinary genius whose career abounded in reversals that would have crushed anyone with less resilience and will power, and Jonathan Keates writes about his life and work with sympathy and scrutiny.

Ruth Smith sheds new light on Handel's oratorio librettists and explores literature, music, aesthetics, politics and religion to reveal his texts as conduits for eighteenth-century thought.

The Red Priest of Venice

A Comprehensive Review of Sound Recordings and Literature

Companion to Baroque Music

The Cambridge Handel Encyclopedia

George Frideric Handel: A Life with Friends

Bringing Music to Life for 200 Years

A study of Handel's best-known public music: Water Music, and Music for the Royal Fireworks.

"A Compendium of Essays" is a unique collection presenting new and intriguing philosophical analysis on several renowned composers and their work from the Baroque period to contemporary times. E.A.

Bucchianeri discusses familiar topics that include Purcell's opera "Dido and Aeneas," William Hogarth's painting "The Rake's Levée" featuring Handel, a selection of Beethoven's symphonies, Liszt's "Faust Symphony" and the conception of the symphonic poem genre, Orientalism and Debussy's progressive style, and Andrew Lloyd Webber's musical "The Phantom of the Opera" as an example of the 'Musical Theatre Renaissance'. In Many instances, the author offers different theories that are original, informative and will appeal to all music lovers, professionals

and amateurs, or those who wish to explore music philosophy in general. Admirers of Hogarth and his artwork will also find "A Compendium of Essays" interesting due to a novel interpretation of "The Rake's Levée" from a musical perspective. Illustration and musical examples are included in several of the essays, enriching the author's analytical theories and philosophical observations. "A Compendium of Essays" will prove an additional treasure to any library. Features the following essays: "Purcell's Dido and Aeneas: A Musical Exemplum for Young Gentlewomen" "Hogarth, Handel, and 'The Levée' from 'The Rakes Progress': A Satirical Portrait Worth a Thousand Words" "The Symphonies of Beethoven: Historical and Philosophical Reflections through Music" "Liszt, Goethe, the 'Faust Symphony', and the Symphonic Poem: 'The Word Must Become the Deed' " "Orientalism, Music and Debussy: West Meets East" "Andrew Lloyd Webber's 'Phantom of the Opera': An Example of the 'Musical Theatre Renaissance' " ..". In the 'Symphonies of Beethoven: Historical and Philosophical Reflections Through Music', Bucchianeri posits that Beethoven's symphonies reflect the composer's perception of his own world and his attitudes toward society and culture. That this perception changed over time is revealed by the stylistic progression of the works. Beethoven's earliest works in the genre contain the element of the 'sublime', an aesthetic concept earmarked by grand concepts, powerful emotions, imagery, dignity, and elevation. Drawing on the philosophy of Edmund Burke, the author describes the sublime as 'large and unfathomable, rough and rugged, terrifying and painful, without actually experiencing this intangible state.' The opening movements of the first two symphonies show elements of the noble concept of the 'sublime'. In the Third and and Fifth Symphonies Beethoven expanded on the sublime style to epic proportions; in the Sixth he integrated the concept that 'all things sublime are both ancient and new, as in nature.' By the Ninth, Beethoven turned to the concept of the sublime as unfathomable as the heavens. Here the author offers an interpretation of the Ninth in relation to Beethoven's character and philosophies. The book includes a select bibliography and index for all the essays." - Patricia Stroh, the "Beethoven Journal," San Jose University

An invaluable guide for lovers of classical music designed to enhance their enjoyment of the core orchestral repertoire from 1700 to 1950 Robert Philip, scholar, broadcaster, and musician, has compiled an essential handbook for lovers of classical music, designed to enhance their listening experience to the full. Covering four hundred works by sixty-eight composers from Corelli to Shostakovich, this engaging companion explores and unpacks the most frequently performed works, including symphonies, concertos, overtures, suites, and ballet scores. It offers intriguing details about each piece while avoiding technical terminology that might frustrate the non-specialist reader. Philip identifies key features in each work, as well as subtleties and surprises that await the attentive listener, and he includes enough background and biographical information to illuminate the composer's intentions. Organized alphabetically from Bach to Webern, this compendium will be indispensable for classical music enthusiasts, whether in the concert hall or enjoying recordings at home.

**Handel, Tercentenary Collection**  
**The Complete Christmas Celebration**  
**Handel Christopher Hogwood**  
**Händel**  
**"Bach Performance Practice, 1945-1975 "**  
**Handel's World**

*Essays in Honor of Christopher Hogwood: The Maestro's Direction* is a collection of scholarly papers by a variety of authors in honor of the 70th birthday of Christopher Hogwood in 2011. Maestro Hogwood has distinguished himself as a keyboard player, music editor, writer, and conductor, and he has had considerable influence in the latter half of the 20th century in advocating the historically informed performance of early music.

No study of music is complete without an understanding of Handel's musical genius. Readers are given a kaleidoscopic view into all facets of Handel's life and the world he lived in, attaining a better understanding of what made him one of the most influential people in music.

Founded in 1815, the Handel and Haydn Society is the oldest continuously performing arts organization in America. The book brings to life the rich history of this venerable organization. Building on the music of Handel (the classical forefather) and Haydn (the innovator), H&H has grown and changed over the years to become today's foremost exponent of Baroque and Classical music and the leading period instrument orchestra and chorus in America. H&H has been a leader in music education and in its dissemination, publishing historic music collections in the early nineteenth century. The twentieth century brought important H&H recordings and television broadcasts. With the arrival of Thomas Dunn as music director and his commitment to early music practices, a new era focused on historically informed performance began. That practice flourished under Christopher Hogwood and continues today under Harry Christophers.

*Essays in Honor of Christopher Hogwood*

*For Unto Us a Child Is Born*

*Geminiani Studies*

*Essays in Memory of Charles Cudworth*

*Music in Eighteenth-Century England*

*Roger Sessions*

Unabridged republication of all nineteen Concerti grossi from volumes 21 and 30 of Georg Friedrich Händel's Werke as originally published in 1865 and

1869 by the Deutsche Händelgesellschaft in Leipzig".

If you're looking for a piece from Handel's Messiah that is both accessible and satisfying, this arrangement of For Unto Us a Child Is Born from Linda Lamb perfectly fits the bill. Your ringers will love playing it, and your congregation will love hearing it. Enhance your Christmas or Easter worship with this fine and familiar selection!

Exceptionally full, detailed study of the man, his music and times. Childhood, music training, years in London; analysis of Messiah and other works; much more. Introduction. Includes 35 illustrations.

For Cello and Piano

Handel in Oxford

An Oratorio for Four-Part Chorus of Mixed Voices, Soprano, Alto, Tenor, and Bass Soli and Piano

Music at Court

The Man & His Music

Queering the Pitch

*A collection of essays containing some of the most up-to-date Handel research from both sides of the Atlantic.*

*From Arias to Zadok the Priest - over 700 entries by international experts explore all aspects of Handel's life and work.*

*The Companion to Baroque Music is an illuminating survey of musical life in Europe and the New World from 1600 to 1750. With informative essays on the social, national, geographical, and cultural contexts of the music and musicians of the period by such internationally known scholars as Peter Holman, Louise Stein, Michael Talbot, Julie Anne Sadie, Stanley Sadie, and David Fuller, the Companion offers a fresh perspective on the musical styles and performance practices of the Baroque era. The Companion to Baroque Music is an illuminating survey of musical life in Europe and the New World from 1600 to 1750. With informative essays on the social, national, geographical, and cultural contexts of the music and musicians of the period by such internationally known scholars as Peter Holman, Louise Stein, Michael Talbot, Julie Anne Sadie, Stanley Sadie, and David Fuller, the Companion offers a fresh perspective on the musical styles and performance practices of the Baroque era.*

*Handel as Orpheus*

*George Frideric Handel*

*The Messiah*

*Handel's Oratorios and Eighteenth-Century Thought*

*Chronicles the life of the seventeenth-century composer and discusses his major works, including "The Four Seasons"*

*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.*