



'El Mesías': tradición, religiosidad y magnetismo [

2018

text (article)

Analítica

Undoubtedly, we are before one of the most performed and celebrated compositions of the entire history of Western music. In the same way, it is also one of the best known: at least some of its sections, especially one and by its own merits, have been placed in the core of works that we could include in the section of 'popular classics', since it is widely recognized, hummed and employed in television, film and advertising worldwide. Even if we add that 'The Messiah' by George Friedrich Haendel (music) and Charles Hennes (libretto) refers to one of the most important stories in the life and future of humanity, that of Jesus of Nazareth, we are, in global, before an outstanding composition in all the senses. From the Protestant orbit, he not only addresses the birth of Christ, but also alludes to other key moments in Christianity such as Isaiah's prophecy, passion, death, resurrection, ascension and reception in the heavens of Christ, the subsequent preaching of Christ gospel, his teachings and the day of judgment. For all, 'The Messiah' is a key score to approach the life and work of its composer, the genre of the oratory, England in the first half of the eighteenth century and the forms of the aria, the recitative and the choir both from the point of the researcher, interpreter or director, music lover or amateur and of the teacher in any of the educational stages. In short, in this article we will approach the life and work of Haendel, his connection with Bach and the genesis and characteristics of 'The Messiah'. In addition, we will include a poem that Dubosq wrote about Haendel, a discography and recommended filmography on the work, the index of the same and the texts in English and Spanish. Nor do we forget to mention some curiosities, such as the relationship that joined him two centuries later with Jimi Hendrix or a new success of the nationalized German English in the 21st century: the Champions League anthem

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