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COLTON PRECIOUS

Mass in E Minor Penguin

John Taverner was the leading composer of church music under Henry VIII. His contributions to the mass and votive antiphon are varied, distinguished and sometimes innovative; he has left more important settings for the office than any of his predecessors, and even a little secular music survives. Hugh Benham, editor of Taverners complete works for Early English Church Music, now provides the first full-length study of the composer for over twenty years. He places the music in context, with the help of biographical information, discussion of Taverners place in society, and explanation of how each piece was used in the pre-Reformation church services. He investigates the musical language of Taverners predecessors as background for a fresh examination and appraisal of the music in the course of which he traces similarities with the work of younger composers. Issues confronting the performer are considered, and the music is also approached from the listeners point of view, initially through close analytical inspection of the celebrated votive antiphon Gaude plurimum.

Concert Programs A-R Editions, Inc.

Issues for include section: The Organ world.

Agnus Dei Princeton University Press

Focusing on the works of J. S. Bach, this invaluable guide surveys the choral-orchestral repertoire.

Grove's Dictionary of Music and Musicians McFarland

This study of a hitherto neglected aspect of Liszt and his music aims to restore a balanced view of both man and artist. In contrast to the familiar portrayal of the virtuoso pianist, Liszt is considered here as a serious man of ideas: in tracing the composer's relationships and attitudes to the twin themes of revolution and religion, Paul Merrick finds much of Liszt's music, both secular and sacred, to be inspired by the same deeply felt religious conviction that also governed his private life from an early age. The first part of the book is primarily biographical and considers Liszt's reactions to the revolutions of 1830 and 1848, his relationship with the Abbe Lamennais, the Comtesse d' Agoult, Princess Wittgenstein and Wagner, and contains the first convincing explanation for the sudden cancellation of Liszt's marriage to Princess Wittgenstein. The remaining sections consider the church music and the programmatic music that is related to this.

Choral Texture in the Music of Franz Schubert Concept Publishing Company

Nineteenth-Century Choral Music is a collection of essays studying choral music making as a cultural phenomenon, one that had an impact on multiple parts of society. Rather than merely offering a collection of raw descriptions of works, the contributors focus their discussions on what these pieces reveal about their composers as craftsmen/women. Major works as well as other equally rich parts of the repertoire are discussed, including smaller choral works and contributions by composers such as Fanny Mendelssohn, Amy Beach, Charles Stanford,

Grove's Dictionary of Music and Musicians London, J. Murray

Although, according to the author, much sound research, has been done in the Dufay era in recent years," Charles Hamm's book marks the first time an attempt has been made at a comprehensive chronology of the works of this composer. Professor Hamm approaches all Dufay's compositions from the point of view of mensural practice, and has been able to date each piece more precisely than would have been possible in a chronology based on manuscript studies or stylistic analyses. He has divided the works into nine groups, according to details of mensural usage, and on the basis of datable works and other evidence has suggested dates within which the pieces of each group were written. Based on his study of Dufay's mensural practice, the author suggests that the Missa Sancti Antoni and several other works attributed to Dufay may not have been written by him. Originally published in 1964. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of

Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

American Book Prices Current Bloomsbury Publishing

Humans have always made music and this authoritative and lavishly illustrated guide is your companion to its fascinating history across the globe. Music - that mysterious alchemy of harmonies, lyrics, and rhythm - is a constant in our lives. Discover how music has evolved with human society, accompanying our leisure, religious rituals, and popular festivities. Watch its development during prehistory and before musical notation, when melodies were memorized or improvised. Enjoy galleries of historical instruments such as dulcimers, shawms, psalteries, and tabor pipes. The universal language of music is expressed in an astonishing number of styles today, and Music presents its evolution around the globe, including the classical European tradition of JS Bach, the passionate sounds of Spain's flamenco, and the sonic power of electronica and heavy rock. With spectacular timelines of key events and profiles of musicians from Amadeus Mozart to David Bowie, Music is an unrivaled and comprehensive reference. Whether you are into the Blues, Brahms, or Bhangra, it is essential reading and guaranteed to hit the right note.

John Taverner Oxford University Press

Based on Dame Evelyn Glennie's ever-popular A Little Prayer, this choral setting of the Agnus Dei text is ideal for mixed-voiced choirs seeking fresh repertoire. A perfect choice for Christmas and Easter concerts and services throughout the year.

Choral Monuments Oxford University Press

This volume deals with the strategies of the Counter-Reformation in the far North during the Thirty Years' War, and untangles the policies and motives that led to the conversion of Queen Christina of Sweden to Roman Catholicism in 1965.

A Dictionary of Hymnology W. W. Norton & Company

Participation in religious liturgies and rituals is a pervasive and remarkably complex form of human activity. This book opens with a discussion of the nature of liturgical activity and then explores various dimensions of such activity. Over the past fifty years there has been a remarkable surge of interest, within the analytic tradition of philosophy, in philosophy of religion. Most of what has been written by participants in this movement deals with one or another aspect of religious belief. Yet for most adherents of most religions, participation in the liturgies and rituals of their religion is at least as important as what they believe. One of the aims of this book is to call the attention of philosophers of religion to the importance of religious practice and to demonstrate how rich a topic this is for philosophical reflection. Another aim is to show liturgical scholars who are not philosophers that a philosophical approach to liturgy casts an illuminating light on the topic that supplements their own approach. Insofar as philosophers have written about liturgy, they have focused most of their attention on its formative and expressive functions. This book focuses instead on understanding what liturgical agents actually do. It is what they do that functions formatively or expressively. What they do is basic.

Ceremonies of the Sarum Missal Oxford University Press

Since time immemorial, the response of the living to death has been to commemorate the life of the departed through ceremonies and rituals. For nearly two millennia, the Christian quest for eternal peace has been expressed in a poetic-musical structure known as the requiem. Traditional requiem texts, among them the anonymous medieval Latin poem Dies Irae ('Day of Wrath'), have inspired an untold number of composers in different ages and serving different religions, Western and Eastern. This book, the first comprehensive survey of requiem music for nearly half a century, provides a great deal of diverse and detailed information that will be of use to the professional musician, the musical scholar, the choral conductor, the theologian and liturgist, and the general reader. The main body of the guide is a description of some 250 requiems. Each entry includes a

concise biography of the composer and a description of the composition. Details of voicing, orchestration, editions, and discography are given. An extensive bibliography includes dictionaries, encyclopedias, prayer books, monographs, and articles. An appendix lists more than 1700 requiems not discussed within the main text.

Music Scarecrow Press

In his accomplishments as a conductor, composer, and musical administrator, Johann Herbeck had a significant effect on musical culture in the city of Vienna that was all the more remarkable because his professional career lasted only twenty-five years. During his relatively short lifetime (1831-1877) he held positions of leadership in the most important Viennese musical organizations of the period and became famous for his conducting. His musical talents are also demonstrated in a sizeable repertoire of his own compositions: starting with songs for voice and piano early in his career, he went on in his mature years to compose instrumental works and a large body of choral settings of secular German and sacred Latin texts. Herbeck's Mass in E Minor, a significant composition in the last category, is presented in this edition.

First Instruments Oxford University Press

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 II begins at the transition from the Classical era to the Romantic, with an examination of the major genres common to both periods. Exploring the oratorio, part song, and dramatic music, it also offers a thorough discussion of the choral symphony from Beethoven to Mahler, through to the present day. It then delves into the choral music of the twentieth century through discussions of the major compositional approaches and philosophies that proliferated over the course of the century, from impressionism to serialism, neo-classicism to modernism, minimalism, and the avant-garde. It also considers the emerging tendency towards nationalistic composition amongst composers such as Bartók and Stravinsky, and discusses in great detail the contemporary music of the United States, and Great Britain. 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.

The Ampleforth Journal Oxford University Press

Although Vince Guaraldi's playful jazz piano themes for the early Peanuts animated television specials are well known, the composer himself remains largely unheralded. More than merely "the Peanuts guy," Guaraldi cut his jazz teeth as a member of combos fronted by Cal Tjader and Woody Herman, and garnered Top 40 fame with his Grammy Award-winning hit "Cast Your Fate to the Wind." This career study gives Guaraldi long-overdue recognition, chronicling his years as a sideman; his attraction to the emerging bossa nova sound of the late 1950s; his collaboration with Brazilian guitarist Bola Sete; his development of the Grace Cathedral Jazz Mass; his selection as the fellow to put the jazz swing in Charlie Brown's step; and his emergence as a respected veteran in the declining Northern California jazz club scene of the 1970s. Throughout, this welcome volume conveys the magic and legacy of one of jazz music's overlooked treasures.

Chronology of the Works of Guillaume Dufay Routledge

Finalist for the 2001 Pulitzer Prize in Biography, this landmark book was revised in 2013 to include new knowledge discovered after its initial publication. Although we have heard the music of J. S. Bach in countless performances and recordings, the composer himself still comes across only as an enigmatic figure in a single familiar portrait. As we mark the 250th anniversary of Bach's death, author Christoph Wolff presents a new picture that brings to life this towering figure of the Baroque era. This engaging new biography portrays Bach as the living, breathing, and sometimes imperfect human being that he was, while bringing to bear all the advances of the last half-century of Bach scholarship. Wolff demonstrates the intimate connection between the composer's life and his

music, showing how Bach's superb inventiveness pervaded his career as musician, composer, performer, scholar, and teacher. And throughout, we see Bach in the broader context of his time: its institutions, traditions, and influences. With this highly readable book, Wolff sets a new standard for Bach biography.

Music in Performance and Society CUP Archive

Choral Monuments provides extensive material about eleven epoch-making choral masterworks that span the history of Western culture. Included are: Missa Pange lingua (Josquin Desprez); Missa Papae Marcelli (G. P. da Palestrina); B Minor Mass (J. S. Bach); Messiah (G. F. Handel); The Creation (Joseph Haydn); Symphony #9 (Ludwig van Beethoven); St. Paul (Felix Mendelssohn); Ein deutsches Requiem (Johannes Brahms); Messa da Requiem (Giuseppe Verdi); Mass (Igor Stravinsky); and War Requiem (Benjamin Britten). The works are presented in separate chapters, with each chapter divided into three basic sections—history, analysis, and performance practice. Discussions of history are focused on relevancies—the genesis of the designated work in reference to the composer's total choral output, the work's place within the musical environment and social climate of its time, and essential features of the work that make it noteworthy. In addition, the compositional history addresses three other factors: the work's public reception and critical response, both at the time of its composition and in ensuing years; the history of score publications, detailing the various differences between editions; and the texts of the composition. The material regarding textual treatment, which often includes the complete texts of the works

being discussed, concentrates on primary concerns of the text's usage; also included in the discussion are noteworthy aspects of texts separate from the music as well as biographical details of librettists and poets, if appropriate. The analysis section of each chapter outlines and describes musical forms and other types of compositional organization, including parody technique, mirror structures, and motto repetitions, as well as salient compositional characteristics that directly relate and contribute to the work's artistic stature. Numerous charts and musical examples illustrate the discussions. The discussion of performance practices includes primary source quotations about a wide range of topics, from performing forces, tempo, and phrasing of each work to specific issues such as tactus, text underlay, musica ficta, metric accentuation, and ornamentation.

Encyclopaedic Dictionary Of Christian Antiquities (in 9 Volumes) BRILL

These nine essays consider for the first time the day-to-day performing practice of English composers of choral music of the period 1440-1650.

A Dictionary of Christian Antiquities: A-Juv Cambridge University Press

A record of literary properties sold at auction in the United States.

Cori Spezzati: Volume 1, The Development of Sacred Polychoral Music to the Time of Schutz Wipf and Stock Publishers

Cori Spezzati deals with polychoral church music from its beginnings in the first few decades of the sixteenth century to its climax in the work of Giovanni Gabrieli and Heinrich Schutz. In polychoral music the singers, sometimes with instrumentalists also, were split into two (or more) groups that

often engaged in lively dialogue and joined in majestic tutti climaxes. The book draws on contemporary descriptions of the idiom, especially from the writings of Vicentino and Zarlino, but concentrates in the main on musical analysis, showing how antiphonal chanting (such as that of the psalms), dialogue and canon influenced the phenomenon. Polychoral music has often been considered synonymous not only with Venetian music, but with impressive pomp. Anthony Carver's study shows that it was cultivated by many composers outside Venice - in Rome, all over northern Italy, in Catholic and Protestant areas of Germany, in Spain and the New World - and that it was as capable of quiet devotion or mannerist expressionism as of outgoing pomp. Perhaps most important, music by several major composers about which there is still surprisingly little in the literature is treated in depth: the Gabrielis, Lasso, Palestrina, Victoria, and several German masters. The book is illustrated with many musical examples. A companion volume offers an anthology of seventeen complete pieces, most of which are analysed in the text of Volume I. [The Living Church](#) Cambridge University Press

The author also includes an astute musical analysis of each piece, one that casual music lovers can easily appreciate and that musicians and more serious fans will find invaluable. The book also includes basic information such as the various movements of the work, the organization of the chorus and orchestra, and brief historical notes on early performances." "Choral Masterworks will appeal not only to concert goers and CD collectors, but also to this vast multitude of choral performers."--Jacket.