

## Aria Part 1 Joy Of Aria

Renowned scholars and performers present a wide range of different perspectives on Mozart's chamber music with keyboard.

Haydn is enjoying renewed appreciation as one of the towering figures of Western music history. This lively collection builds upon this resurgence of interest, with chapters exploring the nature of Haydn's invention and the cultural forces that he both absorbed and helped to shape and express. The volume addresses Haydn's celebrated instrumental pieces, the epoch-making Creation and many lesser-known but superb vocal works including the Masses, the English cantonettas and Scottish songs and the operas L'isola disabitata and L'anima del filosofo. Topics range from Haydn's rondo forms to his violin fingerings, from his interpretation of the Credo to his reading of Ovid's Metamorphoses, from his involvement with national music to his influence on the emerging concept of the musical work. Haydn emerges as an engaged artist in every sense of the term, as remarkable for his critical response to the world around him as for his innovations in musical composition.

This volume of essays reflects the breadth and scope of Bach research.

Hora Novissima

The Gramophone

A Dictionary of Songs, Works, and More

Messiah, a Sacred Oratorio ... Tonic Sol-Fa. Pianoforte Score

Analyzing Bach Cantatas

Gramophone

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.

Spine title: Henry V A collection of seven critical essays discussing Shakespeare's "Henry V."

This is the only English translation of this important book by the world's most distinguished Bach scholar. This work is widely regarded as the most authoritative and comprehensive treatment of the Bach cantatas. It begins with a historical survey of the seventeenth-century background to thecantatas, and performance practice issues. The core of the book is a work-by-work study in which each cantata in turn is represented by its libretto, a synopsis of its movements, and a detailed analytical commentary. This format makes it extremely useful as a reference work for anyone listening to,performing in, or studying any of the Bach cantatas.In this edition all the cantata librettos are given in German-English parallel text. The most recent (sixth) German edition appeared in 1995. For the English edition the text has been carefully revised to bring it up to date, taking account of Bach scholarship since that date.

A History of Western Choral Music

Containing All Things Necessary for the Translating of Either Language Into Other ...

The Bible in Music

A Weekly Paper on Politics, Literature, Music and the Fine Arts. 1841

J. S. Bach's Cantata 21 in Its Musical and Theological Contexts

A History of the Oratorio

**"This book presents music titles in which the organ is part of a chamber ensemble. Alphabetized by composer, entries contain the bibliographical information for each title and a brief commentary or description, as well as information on the level of difficulty, timing, mood, fingerings/pedalings, and other performance aids. The selections are suitable for concerts and religious services and are written in a variety of styles, from Baroque to contemporary." "This catalogue will be of interest to church organists searching for a piece for organ and brass appropriate for Easter, visiting instrumentalists choosing music for a Sunday service, teachers introducing their organ students to the experience of accompanying a violin, and instrumentalists seeking a composition to play with the organ, among many others."**--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Analyzing Bach CantatasOxford University Press

**But these operas are far more than imitations: they show an apprehension of convention and genre that is nothing less than a dismantling of accepted formulas, and a highly original reconstruction of them."**--Jacket.

**A Selectively Annotated Discography: Second Supplement**

**A Paper of Art and Literature**

**A Dictionary, English-Latin, and Latin-English**

**William Shakespeare's Henry V**

**Third serie**

**The Pathetick Musician**

There have been numerous publications in the last decades on the Bible in literature, film, and art. But until now, no reference work has yet appeared on the Bible as it appears in Western music. In *The Bible in Music: A Dictionary of Songs, Works, and More*, scholars Siobhán Dowling Long and John F. A. Sawyer correct this gap in Biblical reference literature, providing for the first time a convenient guide to musical interpretations of the Bible. Alongside examples of classical music from the Middle Ages through modern times, Dowling Long and Sawyer also bring attention to the Bible's impact on popular culture with numerous entries on hymns, spirituals, musicals, film music, and contemporary popular music. Each entry contains essential information about the original context of the work (date, composer, etc.) and, where relevant, its afterlife in literature, film, politics, and liturgy. It includes an index of biblical references and an index of biblical names, as well as a detailed timeline that brings to the fore key events, works, and publications, placing them in their historical context. There is also a bibliography, a glossary of technical terms, and an index of artists, authors, and composers. *The Bible in Music* will fascinate anyone familiar with the Bible, but it is also designed to encourage choirs, musicians, musicologists, lecturers, teachers, and students of music and religious education to discover and perform some less well-known pieces, as well as helping them to listen to familiar music with a fresh awareness of what it is about.

Rock music of all varieties has been influenced by classical music and vice versa, both in the form of borrowings of style, composition, and instrumentation. The average listener may be unaware of the many links between rock music and the classics. One might remember a few examples, such as Walter Murphy's chart-topping "A Fifth of Beethoven" or Eric Carmen's "All by Myself," but pass them off as interesting anomalies. However, the influence of the classics on rock music is pervasive and grows from a long line of precedents. This second supplement to Janell R. Duxbury's original 1985 discography, *Rockin' the Classics and Classicizin' the Rock*, brings the earlier work and first supplement up-to-date with hundreds of new entries documenting recently released or newly discovered examples of the interconnection between these musical genres. Duxbury details nearly 700 new examples of recorded rock instrumentals and songs that borrow musical themes from the classics. Variations range from contemporary renditions of complete classical works to brief classical quotes or phrases subtly incorporated into rock compositions. Duxbury also gives additional examples of recorded orchestral versions of songs originally composed and/or written by rock artists. In these examples, the musical style varies from strict classical interpretations to pop-style orchestral renditions. The second supplement then expands Duxbury's original compilation of sound recordings and live performances of rock groups performing with established orchestras and choruses, selected samples of recorded rock music that simulate baroque or classical sound/structure, examples of the manifest influence of rock on classical and instances of rock artists and classical artists switching roles. Lastly, this discography updates the 1985 version and the first supplement with new information, expanded details, and minor corrections to the earlier works. An extended list of selected non-rock background examples is included in several new appendices. The Preface is updated. A general index includes the names of classical composers, rock artists and groups, orchestras, choruses, orchestra conductors, sound recording producers, and song or instrumental titles. With its incomparable scope and content, this supplement, together with Duxbury's previous discography, and its first supplement will be appreciated by students, researchers, record collectors, trivia buffs, music industry employees, and fans of rock music and the classics.

The Oratorio in the classical Era is the third volume of Howard Smither's monumental History of the Oratorio, continuing his synthesis and critical appraisal of the oratorio. His comprehensive study surpasses in scope and treatment all previous works on the subject. A fourth and final volume, on the oratorio in the nineteenth and twentieth centuries, is forthcoming. In this volume Smither discusses the Italian oratorio from the 1720s to the early nineteenth century and oratorios from other parts of Europe from the 1750s to the nineteenth century. Drawing on works that represent various types, languages, and geographical areas, Smither treats the general characteristics of oratorio libretto and music and analyzes twenty-two oratorios from Italy, England, Germany, France, and Russia. He synthesizes the results of specialized studies and contributes new material based on firsthand study of eighteenth-century music manuscripts and printed librettos. Emphasizing the large number of social contexts within which oratorios were heard, Smither discussed examples in Italy such as the Congregation of the Oratory, lay confraternities, and educational institutions. He examines oratorio performances in German courts, London theaters and English provincial festivals, and the Parisian Concert spirituel. Though the volume concentrates primarily on eighteenth-century oratorio from the early to the late Classical styles, Smither includes such transitional works as the oratorios of Jean-Francois le Seur in Paris and Stepan Anikievich Degtiarev in Moscow. A History of the Oratorio is the first full-length history of the genre since Arnold Schering's 1911 study. In addition to synthesizing current thought about the oratorio, this volume contributes new information on relationships between oratorio librettos and contemporary literary and religious thought, and on the musical differences among oratorios from different geographical-cultural regions. Originally published in 1987. A UNC Press Enduring Edition -- UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print. These editions are published unaltered from the original, and are presented in affordable paperback formats, bringing readers both historical and cultural value.

Handel's Oratorio, Israel in Egypt (composed in the Year 1738)

The Musical World

Recognition in Mozart's Operas

Kierkegaard's Journals and Notebooks, Volume 2

Engaging Haydn

Bach's cantatas are among the highest achievements of Western musical art, yet studies of the individual cantatas that are both illuminating and detailed are few. In this book, noted Bach expert Eric Chafe combines theological, historical, analytical, and interpretive approaches to the cantatas to offer readers and listeners alike the richest possible experience of these works. A respected theorist of seventeenth-century music, Chafe is sensitive to the composer's intentions and to the enduring and universal qualities of the music itself. Concentrating on a small number of representative cantatas, mostly from the Leipzig cycles of 1723-24 and 1724-25, and in particular on Cantata 77, Chafe shows how Bach strove to mirror both the dogma and the mystery of religious experience in musical allegory. Analyzing Bach Cantatas offers valuable information on the theological relevance of the structure of the liturgical year for the design and content of these works, as well as a survey of the theories of modality that inform Bach's compositional style. Chafe demonstrates that, while Bach certainly employed "pictorialism" and word-painting in his compositions, his method of writing music was a more complex amalgam of theological concepts and music theory. Regarding the cantatas as musical allegories that reflect the fundamental tenets of Lutheran theology as established during Bach's lifetime, Chafe synthesizes a number of key musical and theological ideas to illuminate the essential character of these great works. This unique and insightful book offers an essential methodology for understanding one of the central bodies of work in the Western musical canon. It will prove indispensable for all students and scholars of Bach's work, musicology, and theological studies.

In *Tears into Wine*, renowned Bach scholar Eric Chafe challenges the scholarly consensus, arguing that Cantata 21 is an exceptionally carefully designed work, and that it displays a convergence of musical structure and theological purpose that is paradigmatic of Bach's sacred work as a whole. Drawing on a wide range of Lutheran theological writing, Chafe shows that Cantata 21 reaches beyond the scope of the individual liturgical occasion to voice a breadth of meaning that encompasses much of the core of Lutheran thought. Chafe artfully demonstrates that instead of simply presenting a musical depiction of the soul's journey from sorrow to bliss, Cantata 21 expresses the various stages of God's revelation and their impact on the believing soul. As a result, Chafe reveals that Cantata 21 has a formal design that mirrors Lutheran belief in unfolding revelation, with the final movement representing the work's "crown"—the goal toward which all of the earlier movements are directed.

What is rhetorical music? In *The Pathetick Musician*, Bruce Haynes and Geoffrey Burgess illustrate the vital place of rhetoric and eloquent expression in the creation and performance of Baroque music. Through engaging explorations of the cantatas of J.S. Bach, the authors explode the conventional notion of historical authenticity in music, proposing adventurous new directions to reinvigorate the performance of early music in the modern setting. Along the way, Haynes and Burgess investigate intersections between music and oratory, dance, gesture, poetry, painting and sculpture, and offer insights into figural elaboration, articulation, nuance and temporality. Aimed primarily at performers of Baroque music, the book situates the study of performance practice in a broader cultural context, and as much as an invaluable resource for advanced study, it contains a wealth of information that pertains directly to anyone working in the field of early music. Based on a draft sketched by celebrated Baroque oboist and early music scholar Bruce Haynes before his death in 2011.

*The Pathetick Musician* is the fruit of the combined wisdom of two musicians renowned equally for their contributions as performers and scholars. Drawing on an impressive array of Classical treatises on oratory, musical autographs and performance accounts, it is an essential companion to Haynes' controversial *The End of Early Music*. Geoffrey Burgess has taken up the broader claims of Haynes' philosophy to create a practical, accessible text that will be stimulating for all musicians interested in the rediscovery of early music. With copious musical examples, contemporaneous works of art, and a companion website with supplementary audio recordings, *The Pathetick Musician* is an invaluable resource for all interested in exploring new expressive possibilities in the performance and study of Baroque music.

The Rhythm of Bernard de Morlaix on the Celestial Country

Compositional Choices and Meaning in the Vocal Music of J. S. Bach

Rockin' the Classics and Classicizin' the Rock:

Mozart's Chamber Music with Keyboard

Catalogue of Music for Organ and Instruments

Handel's Oratorio"Solomon" in Vocal Score, with a Separate Accompaniment for the Organ Or Pianoforte Arranged by V. Novello

*Compositional Choices and Meaning in the Vocal Music of J. S. Bach collects seventeen essays by leading Bach scholars. The essays explore Bach's sacred vocal music from the perspectives of historical theology, music analysis, the study of parody procedures, and reception history.*

*"Published in cooperation with the Sren Kierkegaard Research Centre Foundation, Copenhagen."*

*Howard Smither has written the first definitive work on the history of the oratorio since Arnold Schering published his Geschichte des Oratoriums in 1911. This volume is the first of a four-volume comprehensive study that offers a new synthesis of what is known to date about the oratorio. Volume 1, divided into three parts, opens with the examination of the medieval, Renaissance, and early Baroque antecedents and origins of the oratorio, with emphasis on Rome and Philip Neri's Congregation of the Oratory and with special attention to the earliest works for which the term oratorio seems appropriate. The second part recounts the development of the oratorio in Italy, circa 1640-1720. It reviews the social contexts, patrons, composers, poets, librettos, and music of the oratorio in Italy, especially in Vienna and Paris. The procedure adapted throughout the work is to treat first the social context, particularly the circumstances of performance of the oratorio in a given area and period, then to treat the libretto, and finally the music. For each geographic area and period, the author has selected, for special attention a few oratorios that appear to be particularly important or representative. He has verified the information offered in the specialized literature whenever possible by reference to the music or documents. In a number of areas, particular seventeenth-century Italy, in which relatively few previous studies have been undertaken or secondary sources have proven to be inadequate, the author has examined the primary sources in manuscript and printed form -- music, librettos, and documents of early oratorio history. Impressive research and intelligent integration of disparate elements make this complicated, diffuse subject both readable and accessible to the student of music. Volume 2, *The Oratorio in the Baroque Era: Protestant Germany and England, and Volume 3, The Oratorio in the Classical Era, continue and expand the study of oratorio history. Although this series was originally announced as a three-volume study, Smither will conclude with a fourth volume. This new work--the first English-language study of the history of the oratorio will become the standard work on its subject and an enduring contribution to music and scholarship. Originally published in 1977. A UNC Press Enduring Edition -- UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print. These editions are published unaltered from the original, and are presented in affordable paperback formats, bringing readers both historical and cultural value.**

*The Facts on File Dictionary of Music*

*The Operas of Giacomo Meyerbeer*

*Canadiana*

*Culture, Context, and Criticism*

*Bach Studies*

*A History of the Oratorio: The oratorio in the classical era*

This last in a two-volume study examines Bach's musical compositional development in his later years, including his time at Cöthen and Leipzig.

"The Facts On File Dictionary of Music provides in-depth explanations and examples of more than 3

Since its beginnings, opera has depended on recognition as a central aspect of both plot and theme. Though a standard feature of opera, recognition--a moment of new awareness that brings about a crucial reversal in the action--has been largely neglected in opera studies. In *Recognition in Mozart's Operas*, musicologist Jessica Waldoff draws on a broad base of critical thought on recognition from Aristotle to Terence Cave to explore the essential role it plays in Mozart's operas. The result is a fresh approach to the familiar question of opera as drama and a

The Oratorio of Daniel

Moving an Audience in the Age of Eloquence

Examiner

Music to Delight the Spirit

El Tigre News