

Shorter Choral Works Without Orchestra

Unveiling the Energy of Verbal Art: An Emotional Sojourn through **Shorter Choral Works Without Orchestra**

In some sort of inundated with displays and the cacophony of instant communication, the profound energy and emotional resonance of verbal beauty usually disappear in to obscurity, eclipsed by the continuous assault of noise and distractions. However, nestled within the lyrical pages of **Shorter Choral Works Without Orchestra**, a charming function of literary elegance that impulses with natural emotions, lies an wonderful journey waiting to be embarked upon. Penned with a virtuoso wordsmith, that magical opus courses visitors on an emotional odyssey, gently revealing the latent potential and profound impact embedded within the elaborate web of language. Within the heart-wrenching expanse of the evocative examination, we shall embark upon an introspective exploration of the book is main themes, dissect its captivating writing model, and immerse ourselves in the indelible impact it leaves upon the depths of readers souls.

Dwight's Journal of Music 1859

Nineteenth-century Choral Music Donna

Marie Di Grazia 2013 *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, *The Choral Works of Jennifer Higdon* William Skoog 2021-07-07 Jennifer Higdon is an esteemed American composer known internationally, and the recipient of many awards in various musical genres. Though best known for her instrumental works and operas, she is a prolific writer of choral music that is fascinating, varied in style, profound, and meaningful, and speaks directly to a contemporary audience through the carefully selected texts. This book explores a number of Higdon's choral works, both extended and short works, citing the extensive relationship of the music to the texts, which are set a cappella, with full orchestra or with chamber instruments. Also presented are composition characteristics, analytical analysis, and insights directly from the

composer.

A Dictionary of Modern Music and Musicians

Arthur Eaglefield Hull 1924

Grove's Dictionary of Music and Musicians

George Grove 1910

Musical Opinion and Music Trade Review
1916

Choral Works with Orchestra Timothy Brown 2009-04-02 for chorus and orchestra Choral music preoccupied Walton throughout his life and developed from his experience as a chorister at Christ Church, Oxford. Alongside Belshazzar's Feast, these four larger-scale works for chorus and orchestra stand testimony to his expertise in the field.

The Musical Life of Nineteenth-Century Belfast

Roy Johnston 2017-07-05 Roy Johnston and Declan Plummer provide a refreshing portrait of Belfast in the nineteenth century. Before his death Roy Johnston, had written a full draft, based on an impressive array of contemporary sources, with deep and detailed attention especially to contemporary newspapers. With the deft and sensitive contribution of Declan Plummer the finished book offers a telling view of Belfasts thriving musical life. Largely without the participation and example of local aristocracy, nobility and gentry, Belfasts musical society was formed largely by the townspeople themselves in the eighteenth century and by several instrumental and choral societies in the nineteenth century. As the town grew in size and developed an industrial character, its

townspeople identified increasingly with the large industrial towns and cities of the British mainland. Efforts to place themselves on the principal touring circuit of the great nineteenth-century concert artists led them to build a concert hall not in emulation of Dublin but of the British industrial towns. Belfast audiences had experienced English opera in the eighteenth century, and in due course in the nineteenth century they found themselves receiving the touring opera companies, in theatres newly built to accommodate them. Through an energetic groundwork revision of contemporary sources, Johnston and Plummer reveal a picture of sustained vitality and development that justifies Belfast's prominent place in the history of nineteenth-century musical culture in Ireland and more broadly in the British Isles.

Mass No. 2 in G Major Franz Schubert
1999-08-26 This is the second of six Masses composed by Schubert, also referred to frequently as the "Mass in G," and is perhaps the most well known of the shorter works titled "Mass." Composed in 1815, it was originally scored for choir, string orchestra, organ, and soloists, but eventually included brass, winds and percussion. This score features SATB with SATB Soli, in Latin, over a piano reduction. Includes: * Kyrie * Gloria * Credo * Sanctus * Agnus Dei

Musical Record and Review Dexter Smith 1880

The Cambridge Companion to Vaughan Williams Alain Frogley 2013-11-14 An icon of British national identity and one of the most widely performed twentieth-century composers, Ralph Vaughan Williams has been as much misunderstood as revered; his international impact and enduring influence on areas as diverse as church music, film scores and popular music has been insufficiently appreciated. This volume brings together a team of leading scholars, examining all areas of the composer's output from new perspectives, and re-evaluating the cultural politics of his lifelong advocacy for the music-making of ordinary people. Surveys of major genres are complemented by chapters exploring such topics as the composer's relationship with the BBC and his studies with Ravel; uniquely, the book also includes specially commissioned interviews with major living composers Peter Maxwell Davies, Piers

Hellawell, Nicola Lefanu and Anthony Payne. The Companion is a vital resource for all those interested in this pivotal figure of modern music. **Shorter Works for Orchestra and Chorus** 2017-04 (Boosey & Hawkes Scores/Books). First publication of Finzi's orchestral versions of: Lo, the full, final sacrifice op 26 - festival anthem for chorus & orchestra (14 minutes); Magnificat op 36 - for soloists (ad lib), chorus & orchestra (9 minutes); God is gone up op 27 - anthem for chorus, string orchestra & organ (4 minutes); Let us now praise famous men op 35 - choral song for tenors & basses (or sopranos & altos), string orchestra & piano (3 minutes). The first three works as listed are, in their original organ versions, established in the English cathedral repertoire. Lo, the full, final sacrifice was orchestrated for the 1947 Gloucester Three Choirs Festival, thus bringing the work into the mainstream British choral society repertoire. The preface by Andrew Burn (Finzi Trust) gives details of the commission, composition and orchestration of each work.

Catalogue Washburn University of Topeka 1912 [Catalogue of Canadian Choral Music Available for Perusal from the Library of the Canadian Music Centre](#) Canadian Music Centre 1970 **The Star of Bethlehem, Opus 164** Joseph Rheinberger 1999-08-26 Josef Rheinberger, 1839-1901, was famous for his creativity, technique, and style. He composed approximately two hundred works, including oratorios, two operas, cantatas, smaller works for chorus and orchestra, symphonies, overtures, and chamber music. Among his instrumental works he is widely known for his twenty sonatas for organ. His liturgical works include twelve masses, a requiem, Stabat Mater, and a large number of motets, and smaller pieces. The oratorio, "The Star of Bethlehem," is for soloists, chorus, orchestra and organ. This is the choral score of this work, with English and German texts, and with piano accompaniment. Titles: * Expectation (Chorus) * The Shepherds (Soprano Solo and Chorus) * The Appearance of the Angel (Soprano Solo and Chorus) * Bethlehem (Bass Solo) * The Shepherds at the Manger (Chorus) * The Star (Chorus) * Adoration of the Wise-Men (Soloists or Small Chorus) * Mary (Soprano Solo) * Fulfillment (Chorus)

Music and Men Augustus Delafield Zanzig

1942

Syllabus for Music I, Harvard University

Harvard University. Faculty of Arts and Sciences. Division of Music 1941

Perspectives on American Music Since 1950

James R. Heintze 1999 First Published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

Requiem (Messa De' Morti) in C Minor (Vocal Score): For Soprano, Alto, Choir and Orchestra, First Edition, Urtext 2022-06 The Requiem in C minor by Francesco Durante (1684-1755) is one of the most important works of this genre written in the first half of the 18th century. In his *Messa de' morti*, Durante shows great creativity in combining traditional elements of church music with new ideas originating from instrumental writing and opera. The quality and originality of his Requiem make it an exciting rediscovery with the potential to establish itself as a core repertoire work of sacred choral music. Mainly known today as the teacher of Pergolesi and Paisiello, Durante spent much of his life working as music director at various conservatories in Naples and enjoyed great renown as a church composer well into the 19th century. Despite its widespread popularity, indicated by the number of manuscript copies to be found across Europe, his Requiem never appeared in print. For this first publication, editor and leading British choral director Stephen Darlington has consulted many of the approximately 50 surviving sources of the work, presenting a critical edition which for the first time makes Durante's Requiem available to a wider musical audience. First publication Urtext edition Particularly suitable for smaller choirs and ensembles: soprano and alto solo, double choir (SSATB ATB) and strings (plus 2 horns in the *Tuba mirum*) Full score and orchestral material also available (EP73044) This edition of Durante's Requiem has been recorded by Stephen Darlington, with Oxford's Christ Church Cathedral Choir, soloists from The Sixteen and Oxford Baroque.

Musical Digest 1925

Sound Advice Jean Ashworth Bartle 2003-03-06 Sound Advice is a valuable resource for college students, beginning teachers, and experienced conductors of children's choirs. It covers the vast array of skills needed by today's conductor

and will benefit all choir directors who want their choirs to reach a higher level of artistry. This book will be useful on many levels: for the college student studying the child voice and elementary teaching methods; for the teacher beginning to direct choirs in schools, synagogues, churches and communities; for experienced children's choir directors who wish to know more about orchestral repertoire for treble voices, conducting an orchestra, and preparing a children's choir to sing a major work with a professional orchestra. The underlying educational philosophy is sound; the author sees development of musicianship through singing as the primary goal of a children's choir program. This philosophy differs dramatically from the traditional concept of the conductor as all-knowing and the singers as receptacles. An outstanding aspect of the book is how the author leads the reader to an understanding of how to teach musicianship. Developing literacy in the choral setting is a mysterious, amorphous process to many conductors, but the author clearly outlines this important process with practical suggestions, well-documented examples, and a clear reading style which will reach readers on many levels. The comprehensive repertoire, skill-building sheets, and programs for all types of children's choirs will provide teachers with immediate and highly valuable resources.

The Cambridge Companion to Choral Music André de Quadros 2012-08-16 Choral music is now undoubtedly the foremost genre of participatory music making, with more people singing in choirs than ever before. Written by a team of leading international practitioners and scholars, this Companion addresses the history of choral music, its emergence and growth worldwide and its professional practice. The volume sets out a historical survey of the genre and follows with a kaleidoscopic bird's eye view of choral music from all over the world. Chapters vividly portray the emergence and growth of choral music from its Quranic antecedents in West and Central Asia to the baroque churches of Latin America, representing its global diversity. Uniquely, the book includes a pedagogical section where several leading choral musicians write about the voice and the inner workings of a choir and give their

professional insights into choral practice. This Companion will appeal to choral scholars, directors and performers alike.

Der 103te Psalm David Moritz Michael 2008
 "In the eighteenth century, the Moravian Church established vital musical cultures and well-regarded educational institutions wherever it went. At Nazareth Hall, the Moravian boys school in Nazareth, Pennsylvania, these features interacted in an exceptional way. David Moritz Michael composed his setting of Psalm 103 in 1805 for performance by the Collegium Musicum at Nazareth, of which he was music director. Cast in eleven short movements, the cantata opens and closes with impressive, dramatic choruses. Between these pillars, solo ariettas and shorter choral sections praise God's grace and benevolence. Set for alto, tenor, and bass soloists, mixed chorus, and a small orchestra, it is the earliest cantata-like work by an American-Moravian composer and possibly the earliest such work composed in the United States. The cantata makes only modest technical demands on the vocal and instrumental forces and should be attractive to performers and audience alike." -Publisher's website.

Short Orchestral Works Alice Mary Smith 2020-01-01
 One of the most prolific women composers of her time, Alice Mary Smith (1839-1884) produced the greatest number of publicly performed large-scale orchestral and choral works of any of her gender. This edition presents three of her short orchestral compositions for the first time in print. The Andante for Clarinet and Orchestra, an orchestral transcription of the slow movement of Smith's Sonata for Clarinet and Piano of 1870, was greatly admired by the English clarinetist Henry Lazarus, who performed it multiple times. The two intermezzi, along with the overture, comprise the complete orchestral music from Smith's grand choral cantata The Masque of Pandora, a setting of Henry Wadsworth Longfellow's epic poem. Designed as independent instrumental movements, Smith fully orchestrated the intermezzi for a performance in 1879 by the New Philharmonic Society under William Ganz. In the introduction to the edition, Graham-Jones includes a brief biography of Smith and reproduces numerous reviews and program notes from the various

performances of these three works.

Symphonie Fantastique Nicholas Temperley 1977

The Strad 1905

Grove's Dictionary of Music and Musicians John Alexander Fuller-Maitland 1904

Gramophone 2005

Choral Masterworks Michael Steinberg 2008-03-28
 Michael Steinberg's highly successful listener's guides--The Symphony and The Concerto--have been universally praised for their blend of captivating biography, crystal clear musical analysis, and delightful humor. Now Steinberg follows these two greatly admired volumes with *Choral Masterworks*, the only such guide available to this most popular of musical forms. Here are more than fifty illuminating essays on the classic choral masterworks, ranging from Handel's *Messiah*, Bach's *Mass in B Minor*, and Beethoven's *Missa solemnis*, to works by Haydn, Brahms, Mendelssohn, and many others. Steinberg spans the entire history of classical music, from such giants of the Romantic era as Verdi and Berlioz, to leading modern composers such as Elgar, Rachmaninoff, Vaughan Williams, and Stravinsky, to contemporary masters such as John Adams and Charles Wuorinen. For each piece, Steinberg includes a fascinating biographical account of the work's genesis, often spiced with wonderful asides. The author includes an astute musical analysis of each piece, one that casual music lovers can easily appreciate and that more serious fans will find invaluable. The book also provides basic information such as the various movements of the work, the organization of the chorus and orchestra, and brief historical notes on early performances. More than twenty million Americans perform regularly in choirs or choruses. *Choral Masterworks* will appeal not only to concert goers and CD collectors, but also to this vast multitude of choral performers, an especially engaged and active community. "What sets Steinberg's writing apart is its appealing mixture of impregnable authority (he knows this music) and purely personal asides (by the end of the book, we know this man). *Choral Masterworks* can be read by anybody, from a professional musician to any young listener newly braced by the stoic pessimism of the

Brahms 'German Requiem.'" --Washington Post Book World

The Mormon Tabernacle Choir Michael Hicks 2015-02-28 A first-of-its-kind history, The Mormon Tabernacle Choir tells the epic story of how an all-volunteer group founded by persecuted religious outcasts grew into a multimedia powerhouse synonymous with the mainstream and with Mormonism itself. Drawing on decades of work observing and researching the Mormon Tabernacle Choir, Michael Hicks examines the personalities, decisions, and controversies that shaped "America's choir." Here is the miraculous story behind the Tabernacle's world-famous acoustics, the anti-Mormonism that greeted early tours, the clashes with Church leaders over repertoire and presentation, the radio-driven boom in popularity, the competing visions of rival conductors, and the Choir's aspiration to be accepted within classical music even as Mormons sought acceptance within American culture at large. Everything from Billboard hits to TV appearances to White House performances paved the way for Mormonism's crossover triumph. Yet, as Hicks shows, such success raised fundamental concerns regarding the Choir's mission, functions, and image.

List of Compositions Gustav Holst 19?? List of compositions. Including orchestral works; military bands; operas; choral and orchestral works; shorter choral works; anthems; music for male voices; music for female voices; solo songs; piano works; and edited works, choral and orchestral.

Schumann Judith Chernaik 2018-09-18 Drawing on previously unpublished sources, this groundbreaking biography of Robert Schumann sheds new light on the great composer's life and work. With the rigorous research of a scholar and the eloquent prose of a novelist, Judith Chernaik takes us into Schumann's nineteenth-century Romantic milieu, where he wore many "masks" that gave voice to each corner of his soul. The son of a book publisher, he infused his pieces with literary ideas. He was passionately original but worshipped the past: Bach and Beethoven, Shakespeare and Byron. He believed in artistic freedom but struggled with constraints of form. His courtship and marriage to the brilliant pianist Clara Wieck—against her

father's wishes—is one of the great musical love stories of all time. Chernaik freshly explores his troubled relations with fellow composers Mendelssohn and Chopin, and the full medical diary—long withheld—from the Enderich asylum where he spent his final years enables her to look anew at the mystery of his early death. By turns tragic and transcendent, Schumann shows how this extraordinary artist turned his tumultuous life into music that speaks directly—and timelessly—to the heart.

The Community Orchestra James Van Horn 1979-05-10 "This practical, comprehensive, and well-organized book by an experienced conductor and educator is the very first to concentrate on this type of performing group and its special needs. . . . Valuable appendixes give IRS rulings, suggested auditioning material, addresses of publishers and rental libraries, and more." Library Journal

The Art Interchange 1881

The International Cyclopedia of Music and Musicians Oscar Thompson 1975

Shorter Choral Works without Orchestra Timothy Brown 1999-05-06 Choral composition was an important and constant thread throughout Walton's composing career, and this volume brings together all his choral works designed to be sung a cappella or with organ: anthems, carols, partsongs, and service settings. Elements of Place in the Choral Works of Malcolm Forsyth Robert A. Curtis 2015 The full thesis for this degree consists of this document as well as two public juried recitals, which were given on December 2, 2011 and June 9, 2013, at Convocation Hall, Edmonton, Alberta. The concept of place is complex and has only recently begun to receive serious study, both on its own and in terms of its relationship to music. Ideas of place rely on geography, culture, history, relationships to other places, and relationships between groups of people, and are subjective constructions. The concept of landscape is useful in examining the relationship between people and their biophysical environments; landscapes can be represented in a variety of forms including painting, photography, poetry, prose and music. Elements of place in music take a variety of forms, from obvious surface elements (such as titles and textual references to specific places) to more

abstract, subjective elements wherein the composer tries to capture a personal impression or a sense of a place. A variety of approaches to "place" are examined in detail, and instances of manifestations of place in music are explored through the consideration of a number of examples from the choral music of Malcolm Forsyth. Malcolm Forsyth is a composer for whom elements of place are at the forefront of his compositions. Forsyth was born in South Africa in 1936 and immigrated to Canada in 1968, and his music contains many influences from and unique perspectives on both countries. Four representative choral works are analyzed in detail from the point of view of place in music: *Auyuittuq* (from *Northern Journey*), *The Sea* (from *Three Partsongs*), *Music for Mouths*, *Marimba*, *Mbira* and *Roto-toms*, and *A Ballad of Canada*. These examples span his entire choral output, including both his first and last published choral works, and include shorter, a cappella pieces as well as a major work for choir and orchestra. In each piece, place is a fundamental element, and it manifests itself in different ways in each piece. *Auyuittuq* demonstrates literal depiction of a soundscape, explicit textual references, referenced landscapes and power relationships. *The Sea* is an example of Forsyth writing within an established tradition of representing place, and serves as a point of entry to a discussion of musical representation of physical environments. *Music for Mouths*, *Marimba*, *Mbira* and *Roto-toms* is an example of a non-texted piece which must derive its elements of place from musical elements without lyrics to guide the listener. Lastly, the five movements of *A Ballad of Canada* each deal with a different place using different musical techniques, and depict many different conceptions of Canada as a place.

Dwight's Journal of Music John Sullivan Dwight 1862

Music and Copyright Robert Montgomery 2007-01-01 Delius was born in 1862, twenty-four years before the signing in 1886 of the Berne Convention, the international convention for the protection of literary and artistic works. During Delius's lifetime came the birth of the record industry, the development of exercising the performing right, the introduction of the mechanical right and the advent of films and

broadcasting. Robert Montgomery and Robert Threlfall chronicle Delius's dealings with his publishers and the Performing Right Society (PRS) through his copious correspondence. This book provides a selection of translations of the letters, most of which have never been seen before, and offers a unique insight into how a leading twentieth-century composer earned his living from composition in the changing environment of the world of music.

Dictionary of American Classical Composers

Neil Butterworth 2013-10-02 The Dictionary of American Classical Composers covers over 650 composers active from the 18th century to today. Covering all classical styles, it offers the most comprehensive overview of key composers in the United States available. Entries include basic biographical information and critical analysis of each composer's key works and ideas. Entries also include worklists and bibliographic information. Whenever possible, the entries will have been checked by the composers themselves to assure greatest possible accuracy. This new edition, completely updated and expanded from the 1984 edition, also includes over 200 historic photographs.

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