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For all who wish to reflect on the Gospels for each major Sunday and festival, this ebook offers extra dimensions of art, poetry, literary excerpts and music with a commentary by David Standcliffe. These extra resources can inspire and broaden the imagination and understanding. 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. This study

explores the relationship between the poetic language of Donne, Herbert, Milton and other British poets, and the choral music and part-songs of composers including Tallis, Byrd, Gibbons, Weelkes and Tomkins. The seventeenth century was the time in English literary history when music was most consciously linked to words, and when the mingling of Renaissance and 'new' philosophy opened new discovery routes for the interpretation of art. McColley offers close readings of poems and the musical settings of analogous texts, and discusses the philosophy, performance, and disputed political and ecclesiastical implications of polyphony. She also enters into the discourse about the nature of language, relating poets' use of language and composers' use of music to larger questions concerning the arts, politics and theology. French composer Olivier Messiaen (1908-1992) is probably best known for his *Quartet for the End of Time*, premiered in a German prisoner-of-war camp in 1941. However, Messiaen was a remarkably complex, intelligent person with a sometimes tragic domestic life who composed a wide range of music. This book explores the enormous web of influences in the early part of Messiaen's long life. The first section of the book provides an intellectual biography of Messiaen's early life in order to make his (difficult) music more accessible to the general listener. The second section offers an analysis of and thematic commentaries on Messiaen's pivotal work for two pianos, *Visions of Amen*, composed in 1943. Schloesser's analysis includes timing indications corresponding to a downloadable performance of the work by accomplished pianists Stéphane Lemelin and Hyesook Kim. With over 1,700 entries, this book is the most comprehensive listing to date of writings about Tomas Luis de Victoria and his music as well as recordings and modern editions of his works. Among the features of this guide are a chronology of Victoria's life and publications, a publication history of the 181 authenticated works, and a listing of the 22 prints and 279 manuscripts from the late 16th century to the middle of the 19th century that contain Victoria's works whether they be lost, spurious, or dubious. Comprehensive title and name/subject indexes facilitate the retrieval of the information given in the annotations accompanying each of the sources surveyed.

John Harley's *Thomas Tallis* is the first full-length book to deal comprehensively with the composer's life and works. Tallis entered the Chapel Royal in the middle of a long life, and remained there for over 40 years. During a colourful period of English history he famously served King Henry VIII and the three of Henry's children who followed him to the throne. His importance for English music during the second half of the sixteenth century is equalled only by that of his pupil, colleague and friend William Byrd. In a series of chronological chapters, Harley describes Tallis's career before and after he entered the Chapel. The fully considered biography is placed in the context of larger political and cultural changes of the period. Each monarch's reign is treated with an examination of the ways in which Tallis met its particular musical needs. Consideration is given to all of Tallis's surviving compositions, including those probably intended for patrons and amateurs beyond the court, and attention is paid to the context within which they were written. Tallis emerges as a composer whose music displays his special ability in setting words and creating ingenious musical patterns. A table places most of Tallis's compositions in a broad chronological order. The celebrated composer Olivier Messiaen (1908-1992) characterized himself as a rhythmician, ornithologist, and theologian. All interpreters concur that his life and work are grounded in a profound faith.

This book examines the translation of his faith into his musical language. It centers on a hermetic analysis of two spiritually motivated instrumental compositions, *Visions de l'amen* for two pianos (1943) and *Vingt Regards sur l'enfant-Jésus* for piano solo (1944). Part I introduces the main aspects of the composer's religious environment (the catholic literary revival, his father Pierre and his mentor Charles Tournemire) as well as the components of his idiosyncratic musico-symbolic vocabulary. Parts II and III examine the twenty-seven movements comprised in the *Visions* and the *Regards*, whose thematic material, structure, and musical as well as spiritual function within the whole cycle are interpreted in light of the literary source and imagery that inspired Messiaen. This book is part of Siglind Bruhn's *Messiaen Trilogy*.

Venetian music print culture of the mid-sixteenth century is presented here through a study of the Scotto press, one of the foremost dynastic music publishers of the Renaissance. For over a century, the house of Scotto played a pivotal role in the international book trade, publishing in a variety of fields including philosophy, medicine, religion, and music. This book examines the mercantile activities of the firm through both a historical study, which illuminates the wide world of the Venetian music printing industry, and a catalog, which details the music editions brought out by the firm during its most productive period. A valuable reference work, this book not only enhances our understanding of the socioeconomic and cultural history of Renaissance Venice, it also helps to preserve our knowledge of a vast musical repertory. The Croxton Play of the Sacrament, which survives in a single sixteenth-century copy, dramatizes the physical abuse by five Muhammad-worshipping Syrian Jews of a Host, the bread consecrated by a priest during the Christian Mass. The text is the work of a playwright possessed of a tremendous theatrical imagination, notwithstanding his choice of subject matter. In this, the first of a three-volume study of Byrd's complete output, under the general title *The Music of William Byrd*, the author essays a first full-scale historical and critical assessment of Byrd's sacred music to Latin words - one of the great glories of the Elizabethan Age. Each of the approximately 175 compositions is considered, at least briefly, with fuller appreciation accorded to such masterpieces as *Emendemus in Melius*, *Tristitia et anxietas, Iusorum animae*, *Ave verum corpus*, the lamentations and the three famous masses. There are more than sixty musical examples, some of considerable length. In critical prose that slights neither technicalities nor the intense emotional qualities of his subject matter, the author sheds fresh and often unexpected illumination on Byrd's musical rhetoric and on his powerful, endlessly inventive musical structures. Re-examining the known facts of Byrd's life in relation to the patronage and politics of the time, the author boldly argues that while the impetus behind Byrd's early motets was primarily traditionalist and technical, that behind his *Cantiones sacrae* motets of the 1580s was essentially political: they were covert laments and protests on behalf of the embattled recusant community. For all who wish to reflect on the Gospels for each major Sunday and festival, this ebook offers extra dimensions of art, poetry, literary excerpts and music with a commentary by David Standcliffe. These extra resources can inspire and broaden the imagination and understanding.

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