

Stanford Magnificat And Nunc Dimittis In C St Catherine S

A dictionary containing 3500 biographical entries, each representing a composer whose work has been used within the worship of the church in Britain and Ireland.

This volume contains the complete, original sheet music for Charles V. Stanford's "Magnificat and Nunc Dimittis," a classical music composition in B-flat major for voice and organ. Presented clearly and with wide margins for annotations or notes, this volume will appeal to classical music lovers and is not to be missed by those with an interest in learning and playing Stanford's musical masterpieces. Sir Charles Villiers Stanford (1852 - 1924) was an Irish composer, conductor, and teacher of music. He was educated at the University of Cambridge and continued his studies in Berlin and Leipzig. He was a very influential composer, responsible for making Cambridge University Musical Society an internationally-acclaimed organisation. Stanford was also a profuse composer, producing a large corpus of work in many genres; however, he is perhaps best remembered for his Anglican choral works for church performance. Many vintage books such as this are becoming increasingly scarce and expensive. We are republishing this volume now in a modern, high-quality edition complete with a specially Our contemporary culture is communicating ever-increasingly through the visual, through film, and through music. This makes it ever more urgent for theologians to explore the resources of art for enriching our understanding and experience of the Judeo-Christian tradition. *Annunciations: Sacred Music for the twenty-First Century*, edited by George Corbett, answers this need, evaluating the relationship between the sacred and the composition, performance, and appreciation of music. Through the theme of 'annunciations', this volume interrogates how, when, why, through and to whom God communicates in the Old and New Testaments. In doing so, it tackles the intimate relationship between Scriptural reflection and musical practice in the past, its present condition, and what the future might hold. *Annunciations* comprises three parts. Part I sets out flexible theological and compositional frameworks for a constructive relationship between the sacred and music. Part II presents the reflections of theologians and composers involved in collaborating on new pieces of sacred choral music, alongside the six new scores and links to the recordings. Part III considers the reality of programming and performing sacred works today. This volume provides an indispensable resource for scholars and artists working at the interface between theology and the arts, and for those involved in sacred music. However, it will also be of interest to anyone concerned with the ways in which the Divine communicates through word and artistry to humanity.

A history of the English music festival is long overdue. Dr Pippa Drummond argues that these festivals represented the most significant cultural events in provincial England during the nineteenth century and emphasizes their particular importance in the promotion and commissioning of new music. Drawing on material from surviving accounts, committee records, programmes, contemporary pamphlets and reviews, Drummond shows how the festivals responded to and reflected the changing social and economic conditions of their day. Coverage includes a chronological overview documenting the history of individual festivals followed by a detailed exploration of such topics as performers and performance practice, logistics and finance, programmes and commissioning, together with information concerning

the composition and provenance of festival choirs and orchestras. Also discussed are the effects of improved transport and new technologies on the festivals, sacred and secular conflicts, gender issues, the role of philanthropy, the nature of patronage and the changing social status of festival audiences. The book will also be of interest to social, economic and local historians.

'Jeremy Dibble has written a book which adds substantially to Stanford's reputation and which greatly enriches both British and Irish musical scholarship. It is brilliantly done.' -Irish Times
Jeremy Dibble presents the first authoritative, comprehensive study of the life and works of Charles Villiers Stanford (1852-1924), one of the most gifted and influential composers. Dibble reveals how, although perhaps best known for his church music, Stanford was also an eminent symphonist, songwriter, and author of many fine choral works. Cosmopolitan, ambitious, and pragmatic, he was untiring in his efforts to advance the cause of British music during its renaissance at the end of the nineteenth century, promoting the music of his contemporaries, and the many pupils he taught at Cambridge and the Royal College of Music, including Vaughan Williams, Ireland, Howells, Bliss, Holst, and Gurney.

A game of blackmail and betrayal is played among the backstreets and canals of Venice . . . Carnevale is in full swing, the streets and waterways of Venice are crowded with masked revellers and Nathan Sutherland's birthday is about to be ruined. A night at the opera at La Fenice is always a memorable experience - and this time it will be so for all the wrong reasons as the curtain call is interrupted by a fatal stabbing. But why is the dead man carrying one of Nathan's business cards in his wallet? The mystery of the murdered stranger takes Nathan on the trail of a lost opera by Monteverdi. But what begins as a harmless treasure hunt leads to ruthless criminals asking the highest of prices for the lost score... and then a second body is found in the sanctuary of Venice's English church. The quest for the lost manuscript will bring Nathan back to the stage of La Fenice, where a final confrontation has deadly consequences...
Praise for Philip Gwynne Jones 'An unputdownable thriller' Gregory Dowling 'It is no surprise to find that Philip Gwynne Jones lives in Venice... art and architecture interweave into a story that builds to an almost surreal climax' Daily Mail 'Superb - always gripping, beautifully constructed and vivid' Stephen Glover 'Clever and great fun' The Times 'Sinister and shimmering, The Venetian Game is as haunting and darkly elegant as Venice itself' L.S. Hilton, bestselling author of *Maestra* 'The Venetian setting is vividly described... good, fluid writing makes for easy reading' Literary Review 'Un-put-downable . . . If you love Venice, you'll love this because you'll be transported there in an instant. If you've not been to Venice, read this book and then go. If you like intrigue, and a clever plot, you'll love this book' Amazon reviewer, 5*****

Music and the Brain: Studies in the Neurology of Music is a collaborative work that discusses musical perception in the context of medical science. The book is comprised of 24 chapters that are organized into two parts. The first part of the text details the various aspects of nervous function involved in musical activity, which include neural and mechanical aspects of singing; neurophysiological interpretation of musical ability; and ecstatic and synesthetic experiences during musical perception. The second part deals with the effects of nervous disease on musical function, such as musicogenic epilepsy, the amusias, and occupational palsies. The book will be of great interest to students, researchers, and practitioners of disciplines that deal with the nervous system, such as psychology, neurology, and psychiatry. (Music Sales America). Eight-part chorus (SATB/SATB). This Latin setting of the Nunc Dimittis for eight-part chorus was commissioned by Southern Cathedrals Festival as a counterpart to Charles Villiers Stanford's 1918 Magnificat (also in Latin and for eight-part chorus). It was premiered under the direction of Andrew Lumsden at the Festival Evensong on 19 July, 2008 in Winchester Cathedral by the combined Choirs of Winchester, Chichester and Salisbury Cathedrals.

Leopold Stokowski began his career in England as an organist and choirmaster. This first

major study of Stokowski's early years covers his education at the Royal College of Music, his church posts in London, and his three years spent as director of music at New York's prestigious St. Bartholomew's Church. An examination of the programs of his organ recitals (played on the third largest organ in America), a list of his repertoire, facsimiles of his original choral works, an analysis of his Aeolian player organ roll of Bach's Passacaglia, and a detailed study of his famous orchestral transcriptions of Bach's organ works, reveals a new and unique insight into Stokowski's unparalleled career in music.

Presents the life and works of the contemporary British composer Kenneth Leighton.

The first book devoted to the composer Charles Villiers Stanford (1852-1924) since 1935, this survey provides the fullest account of his life and the most detailed appraisal of his music to date. Renowned in his own lifetime for the rapid rate at which he produced new works, Stanford was also an important conductor and teacher. Paul Rodmell assesses these different roles and considers what Stanford's legacy to British music has been. Born and brought up in Dublin, Stanford studied at Cambridge and was later appointed Professor of Music there. His Irish lineage remained significant to him throughout his life, and this little-studied aspect of his character is examined here in detail for the first time. A man about whom no-one who met him could feel indifferent, Stanford made friends and enemies in equal numbers. Rodmell charts these relationships with people and institutions such as Richter, Parry and the Royal College of Music, and discusses how they influenced Stanford's career. Perhaps not the most popular of teachers, Stanford nevertheless coached a generation of composers who were to revitalize British music, amongst them Coleridge-Taylor, Ireland, Vaughan-Williams, Holst, Bridge and Howells. While their musical styles may not be obviously indebted to Stanford's, it is clear that, without him, British music of the first half of the twentieth century might have taken a very different course. Since the introduction of the first girls' choir at Salisbury Cathedral in 1991, there has been a growing demand for Evensong music for upper voices from churches and cathedrals with upper voice choirs. This unique collection, edited by David Halls, provides exciting new settings of both Preces and Responses, and the Magnificat and Nunc Dimittis. It includes music in a variety of styles and standards, and includes settings by some of our leading church music composers, published here for the first time.

Novello presents a setting of the Nunc Dimittis in Latin for SSAATTBB Choir, A Cappella. Although written for Richard Terry in 1915, the first concert performance of this work was given in June 1974. Desmond Ratcliffe has prepared a keyboard reduction for rehearsal purposes only.

for SSATB choir or soloists, unaccompanied In this setting, which includes salient fragments for St Luke's gospel (in Greek), alongside the customary text from the Book of Common Prayer, Finnissy renders this excitement, joy, awe, and trepidation in music.

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