

# What Is Torah A Cantata For Unison Chorus And Piano Words By Ira Eisenstein

Hiawatha's Wedding Feast Hassebu The Miracle of Gar-Anlaf The Solo English Cantatas and Italian Odes of Thomas A. Arne Caractacus Command Thine Angel to Appear Scenes from The Song of Hiawatha Spring-time The Vision of St. John The Holy Child Commentaries on the Cantatas of Johann Sebastian Bach What a Morning Bach's Church Cantatas A Tale of Old Japan A Tale Of Old Japan Under the Palms Aspects of the Secular Cantata in Late Baroque Italy The Chamber Cantatas of Antonio Vivaldi A People Reborn In Music's Praise Samuel Coleridge-Taylor Douglas Coombes Wassili Leps Paul F. Rice Edward Elgar Dietrich Buxtehude Samuel Coleridge-Taylor Sigismund Stojowski Charles Whitney Coombs Horatio William Parker Hans-Joachim Schulze Sally K. Albrecht Ruth Tatlow Samuel Coleridge-Taylor Samuel Coleridge-Taylor Michael Talbot Michael Talbot Henry Hadley

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experience the beauty and power of wassili leps stirring choral cantata featuring a men s chorus and full orchestra this dramatic work melds lyricism and drama to create a deeply moving musical experience this work has been selected by scholars as being

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this study examines thomas arne s solo cantatas and italian odes from musical literary and social perspectives arne composed these works between 1740 and 1774 as such they provide a means of evaluating the evolving aspects of his musical style throughout his compositional career the italian odes have been little studied but provide an important gloss on charles burney s comments on arne s inability to set the italian language study of the cantata texts that arne set reveals that they are often pastiches which make use of the words of william congreve alexander pope christopher smart and others the resulting process of adaptation and recombination re contextualizes the borrowed material resulting in differing emphases and changed meanings arne was restricted in his career opportunities because of his catholic faith the cantata genre provided arne with an important creative outlet in the hedonistic atmosphere of the concerts of london s pleasure gardens

internationally recognized bach authority hans joachim schulze authored a 225 part series on the cantatas of johann sebastian bach in this collection james a brokaw ii translates a selection of the essays illuminating a wide range of biographical and cultural features of bach s life and creative milieu schulze s lively and engaging discussions provide a wealth of rewarding insights and perspectives focusing on individual cantatas their texts and the questions of chronology and context that attend them the university of illinois press has paired the volume with a special web based companion overseen by the translator and hosted by the illinois open publishing network this online resource includes brokaw s translations of all 225 of schulze s essays alongside digital tools for searching sorting and bundling the commentaries according to date of composition position within the liturgical church year sequence and librettist

journey from palm sunday through easter with the artistry of jay althouse and sally k albrecht seven satb choruses and seven

dramatic readings are included may be presented in its entirety or in segments spanning palm sunday through easter optional congregational participation encouraged

bach's church cantatas guides readers through five contrasting church cantatas with movement by movement commentary and observations about bach's responses to the texts his musical construction and their effects on the listener with an overarching theme of glory from the gallery ruth tatlow shows how bach's stated aim to glorify god through his compositions was implemented in the cantatas written in non technical language this book is equally accessible for the expert and for those with no prior knowledge full of newly researched insights it is generously illustrated with thirty six figures and parallel german english translations of the cantata texts

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this captivating cantata tells the story of old japan through the eyes of an old man who has lived through its many changes through song the cantata weaves together tales of courtly love samurai battles and the natural beauty of japan the music composed by samuel coleridge taylor is lush and melodic and perfectly captures the spirit of japan this work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it this work is in the public domain in the united states of america and possibly other nations within the united states you may freely copy and distribute this work as no entity

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as shown by the ever increasing volume of recordings editions and performances of the vast repertory of secular cantatas for solo voice produced primarily in Italy in the second half of the seventeenth century and the first half of the eighteenth century this long neglected genre has at last come of age however scholarly interest is currently lagging behind musical practice incredibly there has been no general study of the baroque cantata since Eugen Schmitz's handbook of 1914 and although many academic theses have examined microscopically the cantatas of individual composers there has been little opportunity to view these against the broader canvas of the genre as a whole the contributors in this volume choose aspects of the cantata relevant to their special interests in order to say new things about the works whether historical analytical bibliographical discographical or performance based the prime focus is on Italian born composers working between 1650 and 1750 thus not Handel but the opportunity is also taken in one chapter by Graham Sadler to compare the French cantata tradition with its Italian parent in association with a startling new claim regarding the intended instrumentation many key figures are considered among them Tomaso Albinoni Giovanni Bononcini Giovanni Legrenzi Benedetto Marcello Alessandro Scarlatti Alessandro Stradella Leonardo Vinci and Antonio Vivaldi the poetic texts of the cantatas all too often treated as being of little intrinsic interest are given their due weight space is also found for discussions of the history of baroque solo cantatas on disc and of the realization of the continuo in cantata arias a topic more complex and contentious than may at first be apparent the book aims to stimulate interest in and to win converts to this genre which in its day equalled the instrumental sonata in importance and in which more than a few composers invested a major part of their creativity

detailed survey of Vivaldi's unjustly neglected chamber cantatas showing them to stand comparison with his more famous works Vivaldi's chamber cantatas for solo voice some forty in total are steadily gaining in popularity but because of their relatively small place in the oeuvre of a composer famed for his productivity and also on account of the general scholarly neglect of their genre they are little discussed in the literature this book comprehensively explores their literary and musical background their relation to the

composer's biography the chronology of their composition and their musical qualities each cantata is discussed individually but there is also a broader consideration of aspects concerning them collectively such as performance practice topical allusion and the conventions of Italian verse the author argues that while Vivaldi's cantatas are not as innovative as his concertos and operas he produced several masterpieces in the genre that rank with his best music Michael Talbot is Emeritus Professor of Music at the University of Liverpool

contains text only of a cantata for voices and chorus with string accompaniment

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