

Stanford Magnificat And Nunc Dimittis In C St Catherine S

This modern reprint of the original scores features clear, large margins, making it ideal for students and musicians alike. Johannes Brahms (1833 – 1897) was a seminal German composer and pianist. He was incredibly popular and influential during his lifetime and, Together with Johann Sebastian Bach and Ludwig van Beethoven, is often referred to as one of the “Three Bs”. He is widely considered to be both a traditionalist and an innovator, and wrote for piano, organ, symphony orchestra, chamber ensembles, and for voice and chorus. Featuring large, clear note heads and wide margins, this edition is perfect for studying and following the music. Classic Music Collection constitutes an extensive library of the most well-known and universally-enjoyed works of classical music ever composed, reproduced from authoritative editions for the enjoyment of musicians and music students the world over.

'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.

Designed to complement The Oxford Book of Flexible Anthems, this collection enables church choirs of all types and sizes to have at their fingertips easy music for every occasion. Flexibility of scoring is presented in a constructive and realistic way, with particular provision for unison or two-part singing and a focus on ease of learning.

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

Stanford Magnificat & Nunc Dimittis in B
Omnibus Press
Magnificat and Nunc Dimittis In C : Op. 115
Magnificat and Nunc Dimittis in A, Op. 12
SATB/organ
Gustav Holst: Nunc Dimittis (SSAATTBB)
Novello & Co Ltd.

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.

Music Books and Printed Music.

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.

(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.

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.

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.

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.

A choral worship collection, composed by Josquin Des Prez. Titles: * 1. In principio erat verbum (4 voices, a cappella) * 2.

Responsum acceperat Simeon (6 voices, a cappella) * 3. Tulerunt Dominum meum (8 voices, a cappella)

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
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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