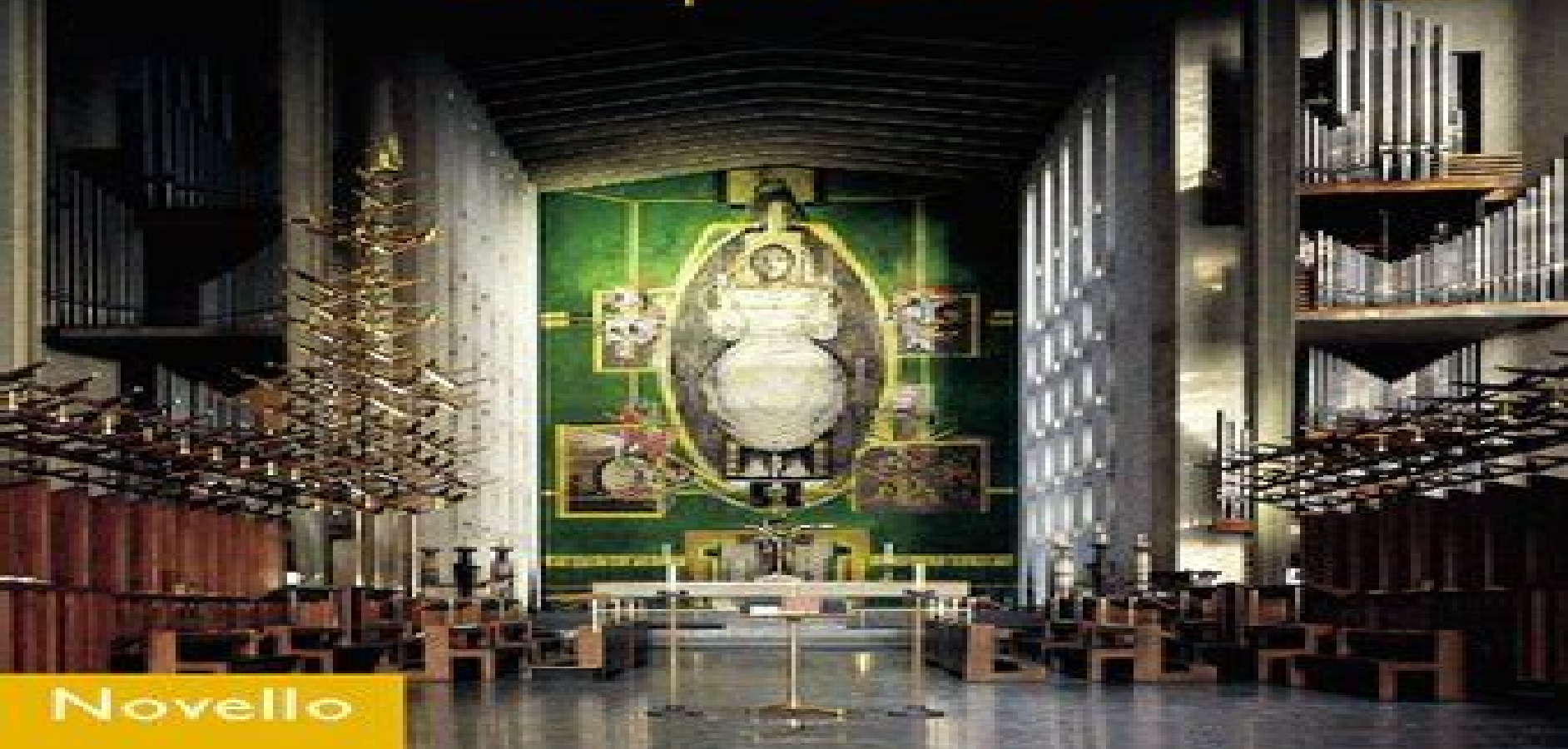


Anthems, carols and songs of praise
for mixed voices with organ

English Sacred Music *of the Twentieth Century 1*

George Dyson John McCabe

Christopher Steel Robert Walker



Novello

English Sacred Music 15491649

Joseph P. Swain



English Sacred Music 15491649:

English Sacred Music, 1549-1649 Peter Phillips, 1991 *The A to Z of Sacred Music* Joseph P. Swain, 2010-04-09

Nearly all religious traditions have reserved a special place for sacred music Whether it is music accompanying a ritual or purely for devotional purposes music composed for entire congregations or for the trained soloist or music set to holy words or purely instrumental in some form or another music is present In fact in some traditions the relation between the music and the ritual is so intimate that to distinguish between them would be inaccurate The A to Z of Sacred Music covers the most important aspects of the sacred music of Buddhism Christianity Confucianism Hinduism Islam Judaism and other smaller religious groups It provides useful information on all the significant traditions of this music through the use of a chronology an introductory essay a bibliography appendixes and hundreds of cross referenced dictionary entries on major types of music composers key religious figures specialized positions genres of composition technical terms instruments fundamental documents and sources significant places and important musical compositions [Historical Dictionary of Sacred Music](#)

Joseph P. Swain, 2016-10-11 Sacred music is a universal phenomenon of humanity Where there is faith there is music to express it Every major religious tradition and most minor ones have music and have it in abundance and variety There is music to accompany ritual and music purely for devotion music for large congregations and music for trained soloists music that sets holy words and music without words at all In some traditions Islamic and many Native American to name just two the relation between music and religious ritual is so intimate that it is inaccurate to speak of the music accompanying the ritual Rather to perform the ritual is to sing and to sing the ritual is to perform it This second edition of Historical Dictionary of Sacred Music contains a chronology an introduction appendixes and an extensive bibliography The dictionary section has over 800 cross referenced entries on major types of music composers key religious figures specialized positions genres of composition technical terms instruments fundamental documents and sources significant places and important musical compositions This book is an excellent access point for students researchers and anyone wanting to know more about sacred music **Humanism and the Reform of Sacred Music in Early Modern England** Hyun-Ah Kim, 2016-05-13 John

Merbecke c 1505 c 1585 is most famous as the composer of the first musical setting of the English liturgy The Booke of Common Praier Noted BCPN published in 1550 Not only was Merbecke a pioneer in setting English prose to music but also the compiler of the first Concordance of the whole English Bible 1550 and of the first English encyclopaedia of biblical and theological studies A Booke of Notes and Common Places 1581 By situating Merbecke and his work within a broader intellectual and religio cultural context of Tudor England this book challenges the existing studies of Merbecke based on the narrow theological approach to the Reformation Furthermore it suggests a re thinking of the prevailing interpretative framework of Reformation musical history On the basis of the new contextual study of Merbecke this book seeks to re interpret his work particularly BCPN in the light of humanist rhetoric It sees Merbecke as embodying the ideal of the

Christian musical orator demonstrating that BCPN is an Anglican epitome of the Erasmian synthesis of eloquence theology and music The book thus depicts Merbecke as a humanist reformer through re evaluation of his contributions to the developments of vernacular music and literature in early modern England As such it will be of interest not only to church musicians but also to historians of the Reformation and students of wider Tudor culture *Historical Dictionary of English Music* Charles Edward McGuire, Steven E. Plank, 2011-04-08 This reference seeks to identify and briefly annotate a wide range of subjects relating to English musical culture largely from the early 15th century through 1958 dates that reflect the coalescence of an identifiable English style in the early Renaissance and the death of the iconic Ralph Vaughan Williams in the mid 20th century Some of the truly great English composers figuring in this volume include Johann Christian Bach Felix Mendelssohn and Georg Frideric Handel along with singers like Jenny Lind and Farinelli and many others The Historical Dictionary of English Music covers its subject matter through a chronological table of important events an introductory essay on the history of English music an extensive bibliography and over 600 cross referenced dictionary entries on people venues repertory genre and sources This book is an excellent access point for students researchers and anyone wanting to know more about English music during this important period *The Rise and Fall of the Incomparable Liturgy* Bryan D. Spinks, 2017-10-19 The Peace of God which passeth all understanding keep your hearts and minds in the knowledge and the love of God and of his Son Jesus Christ our Lord The Book of Common Prayer with local variations is still used in churches inside and outside the Anglican Communion in over 50 countries and in over 150 languages The Rise and Fall of the Incomparable Liturgy is the first study to trace the evolution and reception of the BCP from the Elizabethan settlement of 1559 to the Royal Commission report of 1906 when work on a new prayer book was begun Written by a world authority here is an illuminating and highly readable account of the ascent and decline of a world classic which still informs our common language as well as much of the great literature of the past four centuries It will appeal not only to students of liturgy but also to general readers interested in history literature theology and cultural studies *Orlando di Lasso's Imitation Magnificats for Counter-Reformation Munich* David Crook, 2014-07-14 After the Mass Ordinary the Magnificat was the liturgical text most frequently set by Renaissance composers and Orlando di Lasso's 101 polyphonic settings form the largest and most varied repertory of Magnificats in the history of European music In the first detailed investigation of this repertory David Crook focuses on the forty parody or imitation Magnificats which Lasso based on motets madrigals and chansons written by such composers as Josquin and Rore By examining these Magnificats in their social historical and liturgical contexts and in terms of composition theory Crook opens a new window on the breadth and subtlety of an important composer often harshly judged on his use of preexistent music Crook places Lasso amidst the Counter Reformation reforms at the Bavarian court where he composed the Magnificats and where there emerged a fanatical Marian cult that favored this genre In a section on compositional procedure Crook explains that Lasso abandoned the traditional eight psalm tone

melodies in his imitation Magnificats considers the new ways he found to represent the tones and describes how Lasso's experimentation reflected the complex relationship between mode and tone in Renaissance theory and practice. Arguing that Lasso's varied uses of preexistent music defy current definitions of parody technique, Crook in his final chapter reveals the imitation Magnificats as vastly more imaginative and innovative than previous characterizations suggest. Originally published in 1994, *The Princeton Legacy Library* uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Historical Dictionary of Choral Music Melvin P. Unger, 2023-08-14. A Library Journal Starred Review, March 2024, praises the book as a remarkable resource that will please both musical professionals and amateurs along with teachers and their students and conductors and singers. Throughout the ages, people have wanted to sing in a communal context. This desire apparently stems from a deeply rooted human instinct. Consequently, choral performance historically has often been related to human rituals and ceremonies, especially rites of a religious nature. *Historical Dictionary of Choral Music*, Second Edition, contains a chronology, an introduction, and an extensive bibliography. The dictionary section has more than 1,300 cross-referenced entries on composers, conductors, choral ensembles, choral genres, and choral repertoire. This book is an excellent resource for students, researchers, and anyone wanting to know more about choral music.

Orlando Gibbons and the Gibbons Family of Musicians John Harley, 2018-12-21. First published in 1999, this volume is the first full-length study to deal with the life and music of Orlando Gibbons since E. H. Fellowes's short book originally published in 1923. John Harley investigates in detail the family and musical background from which Orlando Gibbons emerged and gives a fascinating account of the activities of his father, William Gibbons, as a wait in Oxford and Cambridge. He traces too the activities of Orlando's brothers, Edward, who was the master of the choristers at King's College, Cambridge, and later at Exeter Cathedral; Ferdinand, who may have taken over from his father as head of the Cambridge waits; and who became a wait in Lincoln; and Ellis, who contributed two madrigals to Thomas Morley's collection of 1601, *The Triumphs of Oriana*. Attention naturally focuses principally on Orlando Gibbons. A full record is given of his remarkably youthful appointment as an organist of the Chapel Royal; he was probably less than twenty at the time, and of his life at court. His additional appointments as one of Prince Charles's musicians and as organist of Westminster Abbey are also described, as is his sudden and premature death in his early forties. Gibbons's music is carefully examined in a series of chapters dealing with his pieces for keyboard and for viols, his songs, his full and verse anthems, and his works for the Anglican liturgy. His development as a composer within these genres is followed, and the character of particular pieces is considered. John Harley concludes that whereas at one time Gibbons tended to be admired as a successor to Tallis and Byrd, working in a style not

essentially different from theirs it is now easier to view him as a pioneer whose work was cut short by his untimely death Orlando Gibbons's son Christopher was only a child when his father died but he became one of the foremost composers and keyboard players of his generation writing and performing chamber works and music for the stage during the Commonwealth Following the Restoration of King Charles II Christopher Gibbons gained his father's former posts at the Chapel Royal and Westminster Abbey for which establishments he wrote a number of anthems His importance is recognized by the inclusion of a long chapter on his life and works Tallis Kerry McCarthy PhD,2020-08-11 Thomas Tallis spent more than fifty years composing music in the volatile world of Tudor England Tallis is a clear readable biography of a great Renaissance musician which places the composer's music in its rich historical cultural and architectural context

Reforming Music Chiara Bertoglio,2017-03-06 Five hundred years ago a monk nailed his theses to a church gate in Wittenberg The sound of Luther's mythical hammer however was by no means the only aural manifestation of the religious Reformations This book describes the birth of Lutheran Chorales and Calvinist Psalmody of how music was practised by Catholic nuns Lutheran schoolchildren battling Huguenots missionaries and martyrs cardinals at Trent and heretics in hiding at a time when Palestrina Lasso and Tallis were composing their masterpieces and forbidden songs were concealed smuggled and sung in taverns and princely courts alike Music expressed faith in the Evangelicals emerging worships and in the Catholics ancient rites through it new beliefs were spread and heresy countered analysed by humanist theorists it comforted and consoled miners housewives and persecuted preachers it was both the symbol of new conflicting identities and the only surviving trace of a lost unity of faith The music of the Reformations thus was music reformed music reforming and the reform of music this book shows what the Reformations sounded like and how music became one of the protagonists in the religious conflicts of the sixteenth century **The Oxford History of Anglicanism, Volume I** Anthony Milton,2017-01-26 The Oxford History of Anglicanism is a major new and unprecedented international study of the identity and historical influence of one of the world's largest versions of Christianity This global study of Anglicanism from the sixteenth century looks at how was Anglican identity constructed and contested at various periods since the sixteenth century and what was its historical influence during the past six centuries It explores not just the ecclesiastical and theological aspects of global Anglicanism but also the political social economic and cultural influences of this form of Christianity that has been historically significant in western culture and a burgeoning force in non western societies today The chapters are written by international experts in their various historical fields which includes the most recent research in their areas as well as original research The series forms an invaluable reference for both scholars and interested non specialists Volume one of The Oxford History of Anglicanism examines a period when the nature of Anglicanism was still heavily contested Rather than merely tracing the emergence of trends that we associate with later Anglicanism the contributors instead discuss the fluid and contested nature of the Church of England's religious identity in these years and the different claims to what should

count as Anglican orthodoxy After the introduction and narrative chapters explain the historical background individual chapters then analyse different understandings of the early church and church history variant readings of the meaning of the royal supremacy the role of bishops and canon law and cathedrals the very diverse experiences of religion in parishes styles of worship and piety church decoration and Bible usage and the competing claims to Anglican orthodoxy of puritanism avant garde conformity and Laudianism Also analysed are arguments over the Church of England's confessional identity and its links with the foreign Reformed Churches and the alternative models provided by English Protestant activities in Ireland Scotland and North America The reforms of the 1640s and 1650s are included in their own right and the volume concludes that the shape of the Restoration that emerged was far from inevitable or expressive of a settled Anglican identity

Thomas Tallis and His Music in Victorian England Suzanne Cole, 2008 A survey of the huge importance of Thomas Tallis the Father of Church Music on Victorian musical life In Victorian England Tallis was ever present in performances of his music in accounts of his biography and through his representation in physical monuments Known in the nineteenth century as the Father of English Church Music Tallis occupies a central position in the history of the music of the Anglican Church This book examines in detail the reception of two works that lie at the stylistic extremes of his output *Spem in alium* revived in the 1830s though generally not greatly admired and the Responses which were very popular A close study of the performances manuscripts and editions of these works casts light on the intersections between the antiquarian liturgical and aesthetic goals of nineteenth century editors and musicians By tracing Tallis's reception in nineteenth century England the author charts the hold Tallis had on the Victorians and the ways in which Anglican and English identity was defined and challenged Dr SUE COLE is a research associate at the Faculty of Music University of Melbourne

Canons and Canonic Techniques, 14th-16th Centuries Katelijne Schiltz, Bonnie J. Blackburn, 2007 Although canons pervade music of the Middle Ages and the Renaissance they have not received proportionate attention in the musicological literature The contributions in this book shed light on canons and canonic techniques from a wide range of perspectives such as music theory and analysis compositional and performance practice palaeography and notation as well as listening expectations and strategies Especially in the case of riddle canons insights from other disciplines such as literature theology iconography emblematics and philosophy have proved crucial for a better understanding and interpretation of how such pieces were created The essays extend from the early period of canonic writing to the seventeenth century ending with three contributions concerned with the reception history of medieval and Renaissance canons in music and writings on music from the Age of Enlightenment to the present This book was awarded the Special Citation by the Society for Music Theory in November 2008

Poetry and Music in Seventeenth-Century England Diane Kelsey McColley, 1997-12-11 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

Worship Music Edward Foley, 2000 The history of Western music is intimately tied to the worship of Christians and Jews It was the Church and synagogue that provided the context for the development of Gregorian chant the motet the cantata and virtually every important theorist composer and performer from Ambrose to Zwingli *Worship Music* provides concise information on the people terms places and elements of this worship Ecumenical in scope and cross cultural in its perspective *Worship Music* focuses on the worship music of English speaking North Americans Its over 2 500 entries range across every major denomination within Western Christianity the Byzantine Slav tradition and Judaism Over 60 contributors represent the traditions addressed in the dictionary providing authenticity in representing the tradition and an insider s perspective on contemporary practices The dictionary is shaped through the lens of ritual music which focuses on the function of music in worship or asks the question of the function of music in worship It includes brief descriptions histories and explanations of musical liturgical terms and personnel Bibliographies and extensive cross referencing can be found throughout the volume Designed not just for pastoral musicians but all musicians amateurs students and professionals as well as liturgists *Worship Music* is an indispensable guide to the musical aspects of worship Contributors include Allen Barthel James Brauer Michael Driscoll Rosemary Dubowchik John Foley Virgil Funk Victor Gebauer Fred Graham Joan Halmo Robert Hawkins Lawrence Heiman Paul Jacobson Martin Jean Michael Joncas Columba Kelly Martha Kirk James Kosnik Robin Leaver Austin Lovelace Mary McGann Nathan Mitchell Fred Moleck Charles Pottie Todd Ridder Anthony Ruff Carl Schalk Rebecca Slough Gordon Truitt J Kevin Waters John Weaver Paul Westermeyer Carlton Young Edward Foley Capuchin is professor of liturgy and music at Catholic Theological Union in Chicago He is the author of numerous books including *Foundations of Christian Music* and *Music and the Eucharistic Prayer* from the *American Essays in Liturgy* series for which he is the editor

Music and Ceremonial at British Coronations Matthias Range, 2012-08-23 Coronations are the grandest of all state occasions This is the first comprehensive in depth study of the music that was performed at British coronations from 1603 to the present encompassing the sixteen coronations that have taken place in Westminster Abbey and the last two Scottish coronations Range describes how music played a crucial role at the coronations and how the practical requirements of the ceremonial proceedings affected its structure and performance The programme of music at each coronation is reconstructed accompanied by a wealth of transcriptions of newly discovered primary source material revealing findings that lead to fresh conclusions about performance practices The coronation ceremonies are placed in their historical context including the political background and the concept of invented

traditions The study is an invaluable resource not only for musicologists and historians but also for performers providing a fascinating insight into the greatest of all Royal events

Jesuit Intellectual and Physical Exchange between England and Mainland Europe, c. 1580-1789 James E. Kelly, Hannah Thomas, 2018-11-26 Jesuit Intellectual and Physical Exchange between England and Mainland Europe c 1580 1789 The World is our House offers new perspectives on the English Mission of the Society of Jesus It brings together an interdisciplinary and international group of scholars to explore the Mission's role and wider impact within the Society as well as early modern European Catholicism Building on recent movements within the field to decentralise the Catholic Reformation the volume seeks to change perceptions of the English Mission as peripheral bringing the archipelagic experience of Jesuits working in the British Isles in line with work on their European confreres and the broader global network of the Society of Jesus

Patents, Pictures and Patronage Elizabeth Evenden, 2016-12-05 John Day 1522 1584 is generally acknowledged to be the foremost English printer of the later sixteenth century As well as printing some of the most important books of his day most notably John Foxe's Acts and Monuments he also pioneered enormous advances in English typography and book illustration Yet despite his revered position in printing history this book is the first full length study to look into Day's life and legacy Scholars have paid much attention of late to the Acts and Monuments but without placing it within the context of Day's overall business strategy He was a printer whose success and range of titles like his connections and influence went far beyond John Foxe Day may have gained his notoriety as the printer of Foxe's book but in order to understand both the man and his business as Evenden shows we must look at the wider range of Day's productions and the motivation behind them The study begins by setting Day in the context of the sixteenth century printing industry examining his disputed origins and his establishment as a London printer A number of Day's most celebrated Elizabethan productions are then discussed in detail in order to understand not only his business strategies but also his religious and political affiliations throughout this period similarly Evenden examines his connections with the Stranger communities in London and how they assisted Day's business and helped to enhance his reputation Throughout the book it is argued that Day's printing empire and wealth were founded on a combination of two crucial factors outstanding technical skills and the ability to attract patrons and patents Day carried out technically demanding printing assignments most notably the heavily illustrated Acts and Monuments for leading Elizabethan statesmen and churchmen and was rewarded with exclusive rights to print more lucrative works such as the ABC Catechism and Metrical Psalms Thus his success rested on both cheap and exp

Thomas Tomkins: The Last Elizabethan Anthony Boden, 2017-07-05 Thomas Tomkins 1572 1656 a major figure of the Golden Age of British music was arguably the greatest of all Welsh born composers Living through one of the most revolutionary periods in British history his professional life was spent in the service of the Crown and the Church at both the Chapel Royal and Worcester Cathedral Surviving the Civil War the suppression of the music of the English Church the closure of the Chapel Royal the destruction of his organ at Worcester and the devastation of

the city Tomkins was able to find the strength and inspiration to continue composing secular music of fine quality Much of Tomkins s output has survived including his collection of music for the Anglican rite *Musica Deo Sacra* published posthumously in 1668 His work embraced both sacred and secular vocal music pieces for keyboard and for viol consort thereby proving him to be one of the most versatile figures of English Renaissance music The first part of the book provides an absorbing biography of Tomkins setting his life into fascinating historical context The second and third parts include major essays on Tomkins by Denis Stevens Bernard Rose Peter James and David Evans all authorities on the music of the period with each providing perceptive insights into Tomkins s music The result is a successful piece of collective work that properly places Tomkins and his achievements in his time and enables readers to reassess him properly in relation to his elders and contemporaries Tomkins has still not reached the household name status of his great teacher William Byrd or of his close friend and colleague Orlando Gibbons but he is undoubtedly worthy of much greater recognition The book complements the increasing number of live performances and recordings of Tomkins s music both sacred and secular and such a comprehensive account of the man and his work should appeal to early music scholars performers and music lovers alike

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