

# Matthaus Passion Bwv 244 Soli Chor Und Orchester

Dictionary Catalog of the Rodgers and Hammerstein Archives of Recorded Sound Rodgers and Hammerstein Archives of Recorded Sound.1981

*Cantata No. 80 -- Ein feste Burg ist unser Gott* Johann Sebastian Bach.1999-11-23 Ein feste Burg ist unser Gott, Cantata No. 80, by Johann Sebastian Bach, was composed in Leipzig, Germany for Reformation Day and was first performed between 1727 and 1731. It is based on the famous chorale of Martin Luther, Ein feste Burg ist unser Gott, or A Mighty Fortress is Our God. German and English text.

*Gramophone* .2000

**Messiah** George Frideric Handel.1998

Bach for Beginners Johann Sebastian Bach.1912

*National Union Catalog* .1983

**Requiem, für Soli, Chor und Orchester, d-Moll, KV 626** Wolfgang Amadeus Mozart.2004

*The National Union Catalog* .1968

**Messe in F für Soli, Chor, Orchester und Orgel, D 105 ; Anhang: Zweite Fassung des "Dona nobis", D 185** Franz Schubert.1981

**Matthäus-Passion** Johann Sebastian Bach.1968

**Catalog of Sound Recordings** Sibley Music Library.1977

**Passion According to St. Matthew (1769)** Carl Philipp Emanuel Bach.2015-10-13 The 1769 St. Matthew Passion, H 782, was C.P.E. Bach's first and longest Passion for Hamburg, incorporating chorales and other music of his father's St. Matthew Passion, BWV 244.

Matthäus-Passion Johann Sebastian Bach.1989

Musikhandel .1991

**Der Briefwechsel 1858 - 1874** Pauline Viardot,Julius Rietz.2021-05-19 Pauline Viardot, geb. Garcia (1821-1910) und Julius Rietz (1812-1877) haben das Kulturleben ihrer Zeit wesentlich mitgeprägt. Pauline Viardot war als Künstlerin in Deutschland, Frankreich, Russland, Großbritannien und Irland aktiv und kann zweifellos als Kulturbotschafterin Europas gelten. Sie war mit Clara und Robert Schumann sowie Frédéric Chopin und George Sand befreundet. Als Komponistin wie auch als Interpretin wurde

**Hearing Bach's Passions** Daniel R. Melamed.2005-03-24 Johann Sebastian Bach's two surviving passions--St. John and St. Matthew--are an essential part of the modern repertory, performed regularly both by professional ensembles and amateur groups. These large, complex pieces are well loved, but due to our distance from the original context in which they were performed, questions and problems emerge. Bach scholar Daniel Melamed examines the issues we encounter when we hear the passions performed today, and offers unique insight into Bach's passion settings. Rather than providing a movement-by-movement analysis, Melamed uses the Bach repertory to introduce readers to some of the intriguing issues in the study and performance of older music, and explores what it means to listen to this music today. For instance, Bach wrote the passions for a particular liturgical event at a specific time and place; we hear them hundreds of years later, often a world away and usually in concert performances. They were performed with vocal and instrumental forces deployed according to early 18th-century conceptions; we usually hear them now as the pinnacle of the choral/orchestral repertory, adapted to modern forces and conventions. In Bach's time, passion settings were revised, altered, and tampered with both by their composers and by other musicians who used them; today we tend to regard them as having fixed texts to be treated with respect. Their music was sometimes recycled from other compositions or reused itself for other purposes; we have trouble imagining the familiar material of Bach's passion settings in any other guise. Melamed takes

on these issues, exploring everything from the sources that transmit Bach's passion settings today to the issues surrounding performance practice (including the question of the size of Bach's ensemble). He delves into the passions as dramatic music, examines the problem of multiple versions of a work and the reconstruction of lost pieces, explores the other passions in Bach's performing repertory, and sifts through the puzzle of authorship. Highly accessible to the non-specialist, the book assumes no technical musical knowledge and does not rely on printed musical examples. Based on the most recent scholarship and using lucid prose, the book opens up the debates surrounding this repertory to music lovers, choral singers, church musicians, and students of Bach's music.

**Schwann Opus** .2001

*Music, Books on Music, and Sound Recordings* Library of Congress.1983

*Anatomie der konservativen Destruktivität* Veit Thomas.2019-08-14 Welches Leiden erzeugt eine Kultur? Welche Entwicklungsmöglichkeiten von Kindern zerstört sie? In welchem Zustand hinterlässt sie ihren Kindern die Erde? Die Studie entwickelt in einem transdisziplinären Theoriekonzept eine vergleichende Kulturtheorie des Leidens. Als Anwendungsbeispiel wird der Konservatismus und Konservative Charakter ideen- und mentalitätsgeschichtlich ab der Französischen Revolution in seinen Destruktivitätssphären nachgezeichnet. Ein abschließender Ausblick entwirft rechtsphilosophische Konsequenzen für eine postkonservative Kultur. Der Konservative Charakter unterlag im Abendland theologischer, pädagogischer oder klassistischer Abwertung und Missachtung. Er tradiert ein tiefes Gedeemütigtsein, das sich als Selbstbefeindung, sozialetische Verachtung und als ökologischer Nihilismus zeigt. Er kann zudem die Existenzialien und seine letztverantwortliche Freiheit nicht parental gereift lieben. Er möchte mit regressiver Sucht seine Verantwortung in einem Autoritären, Ewigen oder Sein symbiotisch vernichten.

**The Penguin Stereo Record Guide** Edward Greenfield.1976

*Matthäus-Passion BWV 244* Johann Sebastian Bach.2022-05 Composed in 1727 for performance on Good Friday in the St Thomas Church Leipzig, Bach's St Matthew Passion stands as one of the greatest expressions of human art. The Edition Peters vocal score for this work is a high quality, reliable edition used by leading choirs and conductors across the world. Beautifully bound and printed on cream paper with weight, opacity and grain direction optimal for music publications, it is the practical choice for any performer.

**Matthaus-Passion (BWV 244)}**. Johann Sebastian Bach.1967

**Creation** Joseph Haydn.2002

*A Musicology of Performance* Dorottya Fabian.2015-08-17 This book examines the nature of musical performance. In it, Dorottya Fabian explores the contributions and limitations of some of these approaches to performance, be they theoretical, cultural, historical, perceptual, or analytical. Through a detailed investigation of recent recordings of J. S. Bach's Six Sonatas and Partitas for Solo Violin, she demonstrates that music performance functions as a complex dynamical system. Only by crossing disciplinary boundaries, therefore, can we put the aural experience into words. A Musicology of Performance provides a model for such a method by adopting Deleuzian concepts and various empirical and interdisciplinary procedures. Fabian provides a case study in the repertoire, while presenting new insights into the state of baroque performance practice at the turn of the twenty-first century. Through its wealth of audio examples, tables, and graphs, the book offers both a sensory and a scholarly account of musical performance. These interactive elements map the connections between historically informed and mainstream performance styles, considering them in relation to broader cultural trends, violin schools, and individual artistic trajectories. A Musicology of Performance is a must read for academics and post-graduate students and an essential reference point for the study of music performance, the early music movement, and Bach's opus.

**Matthäus-Passion (BWV 244)** Johann Sebastian Bach.1974

*Harenberg Komponistenlexikon* Klaus Stübler.2001

**The British Catalogue of Music** .1999

**Paulus** Felix Mendelssohn-Bartholdy.1978

*Library of Congress Catalog* Library of Congress.1973 A cumulative list of works represented by

Library of Congress printed cards.

**The History and Life Stories of European Women in the Arts** Milena Gammaitoni.2022-03-30

Offering historical identity fortified by the presence of women belonging to the various areas of creative and intellectual life, this book allows readers to understand greater contexts of their identity. The history of female artists is an indicator of how social identity was erased from the historiography which asserted itself in nineteenth-century Europe. Analysis of the biographical pathways traced here reveals how women in the Middle Ages and beyond have been active protagonists of the arts, received reviews, as well as had an authoritative role as the esteemed and attentive witnesses of the society around them. Reconstruction of social relationships, intellectual and creative production as well as of the life stories of some of Europe's most important female artists, foregrounds this omission and highlights their extraordinary nature. The different stories contained in this book narrate the lives and works of Hildegard von Bingen, Francesca Caccini, Mary Wollstonecraft, George Sand, Lou Andreas Salomé and Elke Mascha Blankenburg. By reinforcing the awareness of social and historical origins, the informed reader is better equipped to tackle their futures and build up their personalities.

**St Matthew Passion** Johann Sebastian Bach.2018-03-22 Over 200 works of the well-known Edition Eulenburg series of scores from orchestral and choral literature, chamber music and music theatre are now available in digital format. You can now enjoy the yellow study scores digitally with one click in excellent reproduction quality. Über 200 Werke der berühmten Edition Eulenburg Partiturreihe für Orchester- und Chorliteratur, Kammermusik und Musiktheater sind nun auch in einer digitalen Aufbereitung erhältlich. In optisch hervorragender Darstellung kann man die gelben Studienpartituren mit einem Klick jetzt auch digital genießen.

**Kultur Chronik** .1994

**St Matthew Passion** J. S. Bach.2016-11-11 Vocal score for J.S. Bach's great St Matthew Passion (BMW 244) in the original German, for solo voices, two choirs and keyboard reduction.

*Notes* Music Library Association.2005-06

**The Gospel According to Matthew** .1999 The publication of the King James version of the Bible, translated between 1603 and 1611, coincided with an extraordinary flowering of English literature and is universally acknowledged as the greatest influence on English-language literature in history. Now, world-class literary writers introduce the book of the King James Bible in a series of beautifully designed, small-format volumes. The introducers' passionate, provocative, and personal engagements with the spirituality and the language of the text make the Bible come alive as a stunning work of literature and remind us of its overwhelming contemporary relevance.

**The Gramophone** .2000

**Exploring Bach's B-minor Mass** Yo Tomita,Robin A. Leaver,Jan Smaczny.2013-10-17 The B-minor Mass has always represented a fascinating challenge to musical scholarship. Composed over the course of Johann Sebastian Bach's life, it is considered by many to be the composer's greatest and most complex work. The fourteen essays assembled in this volume originate from the International Symposium 'Understanding Bach's B-minor mass' at which scholars from eighteen countries gathered to debate the latest topics in the field. In revised and updated form, they comprise a thorough and systematic study of Bach's Opus Ultimum, including a wide range of discussions relating to the Mass's historical background and contexts, structure and proportion, sources and editions, and the reception of the work in the late eighteenth and early nineteenth centuries. In the light of important new developments in the study of the piece, this collection demonstrates the innovation and rigour for which Bach scholarship has become known.

**Music, Books on Music and Sound Recordings** .1988

*Missa in C für Soli, Chor und Orchester* Wolfgang Amadeus Mozart.2000

*Erbarme Dich, mein Gott* Johann Sebastian Bach.2020-08-02 St. Matthew Passion (German: Matthäus-Passion), BWV 244, is a Passion, a sacred oratorio written by Johann Sebastian Bach in 1727 for solo voices, double choir and double orchestra, with libretto by Picander. It sets chapters 26 and 27 of the Gospel of Matthew (in the Luther Bible) to music, with interspersed chorales and

arias. It is widely regarded as one of the masterpieces of classical sacred music. The original Latin title *Passio Domini nostri J.C. secundum Evangelistam Matthæum* translates to The Passion of our Lord Jesus Christ according to the Evangelist Matthew Originally for alto voice, violin solo and string orchestra. The arias are in da capo format (ternary form). *Erbarme dich*, for alto, and *Mache dich, mein Herze, rein*, for bass, are examples of such arias in Part Two of the oratorio. In these movements the singers are accompanied by one or a few solo instruments and continuo, occasionally completed by other instrument groups of the orchestra.

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