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Stabat Mater, Op. 58 / B. 71 - Vocal Score
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An Index to Music in Selected Historical Anthologies of Western Art Music is the essential reference for music history and music theory instructors for finding specific listings and details for all the pieces included in more than 140 anthologies published between 1931 and 2016. Containing over 5,000 individual listings, this concise book is an indispensable tool for teaching music history and theory. Since many anthologies exist in multiple editions, this Index provides instructors, students, and researchers with the means to locate specific compositions in both print and online anthologies. This book includes listings by composer and title, as well as indexes of authors, titles, and first lines of text for music from antiquity through the early twenty-first century. Edmund Rubbra's music has given him a reputation as a 'spiritual' composer, who had an interest in Eastern thought, and a mid-life conversion to Roman Catholicism. This book takes a wide and detailed view of 'spiritual' dimensions or strands that were important in his life, positioning them both biographically and within the context of

contemporaneous English culture. It proceeds to interpret through detailed analysis the ways these spiritual aspects are reflected in specific compositions. Thematical treatment of these spiritual issues, touching on Theosophy, dance, Eastern religions and thought, nature, the evolutionary theory of Teilhard de Chardin and the Christ figure, presents a multi-faceted view of Rubbra's life and music. Its contribution to a scholarly re-evaluation of his place within twentieth-century British music and culture engages and meshes with several areas of current scholarly research in the arts and humanities, including academic interest in Theosophy, modernism and the arts, experimental dance and the Indian cultural renaissance and East-West musical interactions of the late nineteenth and early twentieth centuries. It also adds to a burgeoning body of writings on music and spirituality, fuelled by the popularity of later twentieth-century and contemporary composers who make more overt spiritual references in their music. Dvorak's "Stabat Mater" is a work deeply inspired by personal tragedy in the composer's life. Originally sketched between February and May of 1876 as a delayed response to the death of his daughter Josefa, the work was not completed in definitive form until late 1877, in the wake of the passing of two other

children (daughter Ruzena and son Otakar). The work was finally premiered on 23 December 1880 in Prague, with vocalists and chorus from the Czech Provisional Theatre conducted by Adolf Cech. The work was first published early the following year by Simrock, with the vocal featuring the piano reduction of Josef Zubaty. The score reproduced here has been edited by Otakar Sourek and was first issued by the Czech State Publishing concern as part of the complete works of Dvorak. As with all PLP scores a percentage of each sale is donated to the amazing online archive of free music scores and recordings, IMSLP - Petrucci Music Library. (G. Schirmer Band/Orchestra).

Acclaimed American composer Wallingford Riegger, wrote Dance Rhythms in 1954 originally for orchestra, but then adapted it himself for band. Noted for its light-hearted mood and energy, it is an impressive study in rhythm and orchestration. This important work for band is available now again. Dvorak's 90-minute Stabat Mater received its premiere two days before Christmas of 1880 in Prague. It quickly gained a following not only in Europe but in both England and the USA. The vocal score was prepared by Josef Zubaty for the initial publication and was re-engraved by G. Schirmer in 1897 - which is the basis of the present score. With added measure numbers

and rehearsal systems to match the widely available public domain orchestral parts, this large A4 digitally-enhanced reprint is ideal score for vocal soloists, choruses and directors. A landmark of modern opera, once shocking, today admired for fertility of musical invention. Superb display of characterization and dramatic power achieved through purely musical means. Unabridged republication of 1916 Fürstner edition. A Violin solo with Piano Accompaniment composed by Carl Lipinsky. Details the excerpts, complete pieces, and movements contained in the various anthologies for musical analysis--a benefit to teachers and students of music theory. This is the first complete bibliography of the writings of Yvan Goll (1891-1950), the French-German poet, novelist, dramatist, journalist and translator. The first part gives full details of Goll's publications during his lifetime, and includes books and pamphlets, contributions to periodicals, newspapers and anthologies, books and journals edited by Goll, translations by Goll, and his published letters. The second part makes it possible to trace the dissemination of Goll's work, with posthumous first publications, posthumous reprints in periodicals and anthologies, translations of Goll's works by others (into twenty languages)

and musical collaborations and settings. A comprehensive index of titles or first lines allows the user to trace single works through the various sections; there are also indexes of writers translated by Goll and letters by recipient. This bibliography documents the huge scope of the writings of an author who wrote in three major languages and published in many countries. It contains a wide range of references to texts hitherto unknown, many of them items in journals and newspapers, and is by far the most reliable source to date of what Goll actually wrote.

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