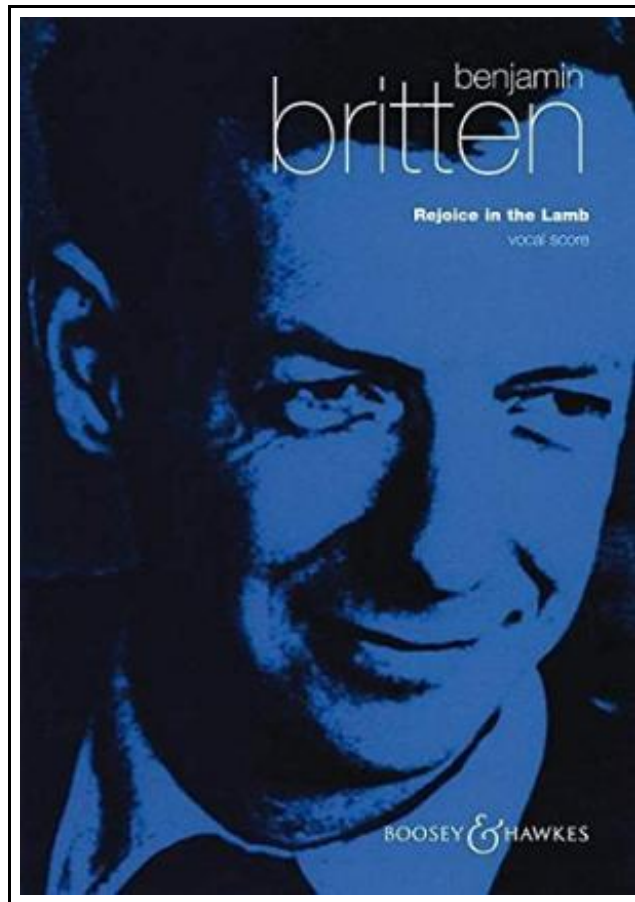


Rejoice in the Lamb, Op. 30: New Edition (1943) SATB and Organ with solos



Filesize: 5.48 MB

Reviews

An extremely wonderful pdf with perfect and lucid information. Better then never, though i am quite late in start reading this one. Once you begin to read the book, it is extremely difficult to leave it before concluding.

(Elenor Koch PhD)

REJOICE IN THE LAMB, OP. 30: NEW EDITION (1943) SATB AND ORGAN WITH SOLOS



Boosey & Hawkes, 2004. Book Condition: New. Brand New, Unread Copy in Perfect Condition. A+ Customer Service! Summary: (BH Large Choral). for SATB with SATB solos and organ Imogen Holst orchestrated the work for wind quintet, percussion, organ (ad lib) and strings (1952), and there is also a version for SSAA and organ arranged by Edmund Walters (1966) Text: Christopher Smart Publisher: Boosey & Hawkes Difficulty level: 3 One of Britten's most popular and performed works in this genre, Rejoice in the Lamb was written for the 50th anniversary of St. Matthew's church, Northampton in 1943. The remarkable vicar, Walter Hussey, was a great patron of the arts. His vision for St. Matthew's and later for Chichester Cathedral, where he moved to become Dean, is one of the most fascinating stories in the history of the Anglican Church in the last century. Britten called his work a Festival Cantata and it is structured with choral and solo movements. The text by the supposedly mad Christopher Smart (1722-1771) is part of a poem called Jubilate Agno which he composed in a mental asylum having been committed there by his father-in-law for apparent religious mania. He died in a debtors' prison. It was W.H. Auden who brought the poem to Britten's attention. It is easy to see why Britten was so attracted to Smart's poem. It has great colour, drama, bizarre imagery, and the central issue of the individual against the crowd, or against authority, was one to which Britten was to return repeatedly in his works. Britten had developed a deep interest in Purcell's music at this time and had made keyboard realisations of accompaniments for a number of songs which he performed with Peter Pears. Purcell's influence can easily be heard in the Hallelujah sections. The challenges in this work are...



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