

European Sacred Music

European Music, 1520-1640 James Haar.2014-05-15 An authoritative survey of music and its context in the Renaissance.

Sacred Song and the Pennsylvania Dutch Daniel Jay Grimminger,Don Yoder.2012 Sheds light on the process of cultural change that occurred over the course of a century or more in the majority of Pennsylvania German communities and churches. The Pennsylvania Dutch comprised the largest single ethnic group in the early American Republic of the late eighteenth and early nineteenth centuries. Yet like other ethnic minorities in early America, they struggled to maintain their own distinct ethnic identity in everything that they did. Eventually their German Lutheran and Reformed customs and folkways gave way to Anglo-American pressure. The tune and chorale books printed for use in Pennsylvania Dutch churches document this gradual process of Americanization, including notable moments of resistance to change. Daniel Grimminger's *Sacred Song and the Pennsylvania Dutch* is the only in-depth study of the shifting identity of the Pennsylvania Dutch as manifested in their music. Through a closer examination of music sources, folk art, and historical contexts, this interdisciplinary study sheds light on the process of cultural change that occurred over the course of a century or more in the majority of Pennsylvania German communities and churches. Grimminger's book also provides a model with which to view all ethnic enclaves, in America and elsewhere, and the ways in which loyalties can shift as a group becomes part of a larger cultural fabric. Daniel Grimminger holds a doctorate in sacred music and choral conducting, as well as a PhD in musicology. He also holds a master of theological studies degree and is a clergyman in the North American Lutheran Church. Grimminger teaches at Kent State University and is the pastor at Faith Lutheran Church in Millersburg, Holmes County, Ohio.

Religion and Popular Music in Europe Thomas Bossius,Andreas Häger,Keith Kahn-Harris.2011 Jerusalem in Uppsala : some accounts of the relationship between a Christian rock group and its congregation / Andreas Häger -- Christian metal in Finland : institutional religion and popular music in the midst of religious change / Marcus Moberg -- Shout to the Lord : Christian worship music as popular culture, church music, and lifestyle / Thomas Bossius -- Jews united and divided by music : contemporary Jewish music in the UK and America / Keith Kahn-Harris -- The return of ziryab : Yusuf Islam on music / Göran Larsson -- The meanings of the religious talk in French rap music / Stéphanie Molinero -- Why didn't the churches begin to burn a thousand years earlier? / Gry Mørk -- 21st-century trance cult : electronic dance music culture and its role in replacing the traditional roles of religion in Western European popular youth culture / Rupert Till.

Revival and Reconciliation Philip V. Bohlman, Mary Werkman Distinguished Service Professor of Music and the Humanities, The University of Chicago.2013-06-07 Drawing upon three decades of research in European sacred music, Philip V. Bohlman calls for a re-examination of European modernity in the twenty first century, a modernity shaped no less by canonic religious and musical practices than by the proliferation of belief systems that today more than ever respond to the diverse belief systems that engender the New Europe.

Carols for Choirs Reginald 1894-1969 Jacques,John 1945- Compiler Rutter,David 1919-2015 Willcocks.2021-09-09 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that

seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Sacred Music as Public Image for Holy Roman Emperor Ferdinand III Andrew H. Weaver.2016-04-08 Ferdinand III played a crucial role both in helping to end the Thirty Years' War and in re-establishing Habsburg sovereignty within his hereditary lands, and yet he remains one of the most neglected of all Habsburg emperors. The underlying premise of *Sacred Music as Public Image for Holy Roman Emperor Ferdinand III* is that Ferdinand's accomplishments came not through diplomacy or strong leadership but primarily through a skillful manipulation of the arts, through which he communicated important messages to his subjects and secured their allegiance to the Catholic Church. An important locus for cultural activity at court, especially as related to the Habsburgs' political power, was the Emperor's public image. Ferdinand III offers a fascinating case study in monarchical representation, for the war necessitated that he revise the image he had cultivated at the beginning of his reign, that of a powerful, victorious warrior. Weaver argues that by focusing on the patronage of sacred music (rather than the more traditional visual and theatrical means of representation), Ferdinand III was able to uphold his reputation as a pious Catholic reformer and subtly revise his triumphant martial image without sacrificing his power, while also achieving his Counter-Reformation goal of unifying his hereditary lands under the Catholic church. Drawing upon recent methodological approaches to the representation of other early modern monarchs, as well as upon the theory of confessionalization, this book places the sacred vocal music composed by imperial musicians into the rich cultural, political, and religious contexts of mid-seventeenth-century Central Europe. The book incorporates dramatic productions such as opera, oratorio, and Jesuit drama (as well as works in other media), but the primary focus is the more numerous and more frequently performed Latin-texted paraliturgical genre of the motet, which has generally not been considered by scholars as a vehicle for monarchical representation. By examining the representation of this little-studied emperor during a crucial time in European history, this book opens a window into the unique world view of the Habsburgs, allowing for a previously untold narrative of the end of the Thirty Years' War as seen through the eyes of this important ruling family.

The Value of Sacred Music .2009-03-23 This collection of historically significant essays focuses on the purpose and function of sacred music. Issues of historicity, spirituality, standardization and other topics central to the study of Protestant, Catholic and Jewish sacred music from 1801 to 1918 are explored. Moving from musicology to psychology and to religious studies, this volume captures the breadth of scholarship available in the field, as well as serving as a useful introduction for those readers just beginning their study of sacred music.

Gloria Tim Thurston.2011 Tim Thurston's companion book to the popular Sunday morning Gloria programme. 'Gloria - An Introduction to 1,000 Years of European Sacred Music' takes us on a journey of sacred music and art for Advent and Christmas. This illustrated book includes a brief introduction to the lives of 20 composers, with a specially commissioned pen portrait of each composer. A CD is included with the book which will play 80 minutes of the finest recordings from all 20 composers. Gloria is essentially an introduction to sacred music and Tim makes no claims as to it being a definitive historical work.

Music and Theology in the European Reformations David J. Burn.2019

The Practice of Sacred Music Carl Halter.1955

Crossing Confessional Boundaries Mary E. Frandsen.2006-04-27 This book is an examination of the uneasy alliance of two confessions, Lutheran and Catholic, at the prominent seventeenth-century court of Dresden, and the implications of this alliance for the repertoire of sacred art music cultivated there, an influential repertoire that has received only scant attention from scholars.

Sacred Song in America Stephen A. Marini.2003 In *Sacred Song in America*, Stephen A. Marini explores the full range of American sacred music

and demonstrates how an understanding of the meanings and functions of this musical expression can contribute to a greater understanding of religious culture. Marini examines the role of sacred song across the United States, from the musical traditions of Native Americans and the Hispanic peoples of the Southwest, to the Sacred Harp singers of the rural South and the Jewish music revival to the music of the Mormon, Catholic, and Black churches. Including chapters on New Age and Neo-Pagan music, gospel music, and hymnals as well as interviews with iconic composers of religious music, *Sacred Song in America* pursues a historical, musicological, and theoretical inquiry into the complex roles of ritual music in the public religious culture of contemporary America.

Arvo Pärt Peter C. Bouteneff, Jeffers Engelhardt, Robert Saler. 2020-12-01 Scholarly writing on the music of Arvo Pärt is situated primarily in the fields of musicology, cultural and media studies, and, more recently, in terms of theology/spirituality. *Arvo Pärt: Sounding the Sacred* focuses on the representational dimensions of Pärt's music (including the trope of silence), writing and listening past the fact that its storied effects and affects are carried first and foremost as vibrations through air, impressing themselves on the human body. In response, this ambitiously interdisciplinary volume asks: What of sound and materiality as embodiments of the sacred, as historically specific artifacts, and as elements of creation deeply linked to the human sensorium in Pärt studies? In taking up these questions, the book "de-Platonizes" Pärt studies by demystifying the notion of a single "Pärt sound." It offers innovative, critical analyses of the historical contexts of Pärt's experimentation, medievalism, and diverse creative work; it re-sounds the acoustic, theological, and representational grounds of silence in Pärt's music; it listens with critical openness to the intersections of theology, sacred texts, and spirituality in Pärt's music; and it positions sensing, performing bodies at the center of musical experience. Building on the conventional score-, biography-, and media-based approaches, this volume reframes Pärt studies around the materiality of sound, its sacredness, and its embodied resonances within secular spaces.

Christian Sacred Music in the Americas Andrew Shenton, Joanna Smolko. 2021-02-25 *Christian Sacred Music in the Americas* explores the richness of Christian musical traditions and reflects the distinctive critical perspectives of the Society for Christian Scholarship in Music. This volume, edited by Andrew Shenton and Joanna Smolko, is a follow-up to SCSM's *Exploring Christian Song* and offers a cross-section of the most current and outstanding scholarship from an international array of writers. The essays survey a broad geographical area and demonstrate the enormous diversity of music-making and scholarship within that area. Contributors utilize interdisciplinary methodologies including media studies, cultural studies, theological studies, and different analytical and ethnographical approaches to music. While there are some studies that focus on a single country, musical figure, or region, this is the first collection to represent the vast range of sacred music in the Americas and the different approaches to studying them in context.

Sacred Music and Liturgy After Vatican II Virginia A Schubert. 2024-03 *On a Mission to Preserve Our Worship of the Divine Sacred Music and Liturgy After Vatican II* recounts the important role that Monsignor Schuler played in the post-Vatican II Church. It was his heroic commitment, through countless writings in *Sacred Music* magazine, and through the authentic implementation of the Council's Constitution on the Sacred Liturgy at the Church of Saint Agnes in Saint Paul, Minnesota, that has helped keep the patrimony of Catholic sacred music and liturgy alive against all odds in the United States. With the dawning of the 17th century came a flowering of religion...a spreading of Catholicism in Europe and in the newly discovered western hemisphere. The cause of all this was the Council of Trent and those who put it into effect. When it was finally put into practice, a great age dawned. So also will it come about in these times when the Second Vatican Council is finally given a chance and is put into practice. -Monsignor Richard J. Schuler

Sacred Music Drama Carl Gerbrandt. 2006-12-28 "The indelible imprint of sacred music drama throughout history is undeniable . . . and its

resurgence in the twentieth and twentieth-first centuries stirs the curiosity.” Carl Gerbrandt, in pursuing these issues, has brought to our fingertips a stimulating historical perspective on sacred music drama as well as an extensively annotated list of repertoire. Years of research have gone into providing information on centuries of sacred music dramas/operas which for the most part have been known to very few. Included in these pages of his Second Edition are over 330 sacred music dramas/operas, each with scholarly and practical information that will be of interest and great value to the opera director, the performer, the scholar, the conductor and the church musician. Gerbrandt's SETTING THE STAGE section is an enlightening overview of sacred music history. The repertoire selected includes works from the Middle Ages to works being written today. Each work is reviewed with regard to the source of libretto, the style and difficulty of its musical content, the date and location of the first performance, the number of acts and scenes, and the performance length of the work. Additionally, each role is listed by name and voicing, and in most cases, the vocal range is indicated. The choral demands, orchestrations and dance requirements are identified. A thorough plot synopsis as well as the location of scores and parts is given. Ten appendices cross-reference textual sources and topical content while assisting in the selection of works for worship services or theatrical performances. Select contact information of publishers and composers is also included. Sacred Music Drama: The Producer's Guide fills a long standing void by acquainting directors, students, performers and interested readers with the numerous sacred music dramas which are available.

Sacred Music in Secular Society Jonathan Arnold.2016-04-08 If music has ever given you 'a glimpse of something beyond the horizons of our materialism or our contemporary values' (James MacMillan), then you will find this book essential reading. Sacred Music in Secular Society is a new and challenging work asking why Christian sacred music is now appealing afresh to a wide and varied audience, both religious and secular. Jonathan Arnold offers unique insights as a professional singer of sacred music in liturgical and concert settings worldwide, as an ordained Anglican priest and as a senior research fellow. Blending scholarship, theological reflection and interviews with some of the greatest musicians and spiritual leaders of our day, including James MacMillan and Rowan Williams, Arnold suggests that the intrinsically theological and spiritual nature of sacred music remains an immense attraction particularly in secular society. Intended by the composer and inspired by religious intentions this theological and spiritual heart reflects our inherent need to express our humanity and search for the mystical or the transcendent. Offering a unique examination of the relationship between sacred music and secular society, this book will appeal to readers interested in contemporary spirituality, Christianity, music, worship, faith and society, whether believers or not, including theologians, musicians and sociologists.

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.

Annunciations George Corbett.2019 Our contemporary culture is communicating ever-increasingly through the visual, through film, and through music. This makes it ever more urgent for theologians to explore the resources of art for enriching our understanding and experience of the Judeo-

Christian tradition. *Annunciations: Sacred Music for the twenty-First Century*, edited by George Corbett, answers this need, evaluating the relationship between the sacred and the composition, performance, and appreciation of music. Through the theme of 'annunciations', this volume interrogates how, when, why, through and to whom God communicates in the Old and New Testaments. In doing so, it tackles the intimate relationship between Scriptural reflection and musical practice in the past, its present condition, and what the future might hold. *Annunciations* comprises three parts. Part I sets out flexible theological and compositional frameworks for a constructive relationship between the sacred and music. Part II presents the reflections of theologians and composers involved in collaborating on new pieces of sacred choral music, alongside the six new scores and links to the recordings. Part III considers the reality of programming and performing sacred works today. This volume provides an indispensable resource for scholars and artists working at the interface between theology and the arts, and for those involved in sacred music. However, it will also be of interest to anyone concerned with the ways in which the Divine communicates through word and artistry to humanity.-- Publisher's website.

Choral Music of the Church Elwyn Arthur Wienandt.1965 This book is an attempt to bring together the principal developments of Christian choral music spanning more than ten centuries. It crosses denominational lines, but it devotes most of its space to an examination of music in the three principal liturgical streams that developed in Europe: the Roman Catholic, the Anglican, and the Lutheran. This book examines church music rather than religious concert music, and a number of relatively unheralded composers and works have been brought into the discussion. The principal function of this book is to serve as a text in courses concerned with the literature and history of church music.

Music and Theology in the European Reformations David J. Burn, Grantley McDonald, Joseph Verheyden, Peter de Mey.2019 Throughout the history of the Church, music has regularly been placed under the critical microscope. Nonetheless, the intensity of thought concerning music's role in the liturgy and in spiritual life in general reached a peak during the period of the European Reformations. This multidisciplinary collection examines the debates and controversies around music and theology during that time from both Catholic and various Protestant perspectives. It includes twenty essays from musicologists, theologians, Biblical scholars, and Church historians that attempt to answer the following questions: What difference did the theological and ecclesiological developments of the sixteenth century make to musical forms and practices? What continuities of practice existed with former times? How was the desire to restore the church to an imagined pristine state manifest in music and liturgy? How did developments in exegesis arising from the massively increased knowledge and access to the Bible in Hebrew and Greek affect the way composers wrote and congregations heard? Why did some reformers embrace music, while others rejected it?

The Popular and the Sacred in Music Antti-Ville Kärjä.2021-11-28 Music, as the form of art whose name derives from ancient myths, is often thought of as pure symbolic expression and associated with transcendence. Music is also a universal phenomenon and thus a profound marker of humanity. These features make music a sphere of activity where sacred and popular qualities intersect and amalgamate. In an era characterised by postsecular and postcolonial processes of religious change, re-enchantment and alternative spiritualities, the intersections of the popular and the sacred in music have become increasingly multifarious. In the book, the cultural dynamics at stake are approached by stressing the extended and multiple dimensions of the sacred and the popular, hence challenging conventional, taken-for-granted and rigid conceptualisations of both popular music and sacred music. At issue are the cultural politics of labelling music as either popular or sacred, and the disciplinary and theoretical implications of such labelling. Instead of focussing on specific genres of popular music or types of religious music, consideration centres on interrogating musical situations where a distinction between the popular and the sacred is misleading, futile and even impossible. The topic is discussed in relation to a diversity of belief systems and different repertoires of music, including classical, folk and jazz, by considering such themes as origin myths,

autonomy, ingenuity and stardom, authenticity, moral ambiguity, subcultural sensibilities and political ideologies.

Sacred Music and Liturgical Reform Rev. Anthony Ruff, O.S.B..2022-01-07 Anthony Ruff, O.S.B., has written a brilliant, comprehensive, well-researched book about the treasures of the Church's musical tradition, and about the transformations brought about by liturgical reform. The liturgy constitution Sacrosanctum Concilium stated many revolutionary principles of liturgical reform. Regarding liturgical music, the Council's decrees mandated, on the one hand, the preservation of the inherited treasury of sacred music, and on the other hand, advocated adaptation and expansion of this treasury to meet the changed requirements of the reformed liturgy. In clear, precise language, he retrieves the Council's neglected teachings on the preservation of the inherited music treasury. He clearly shows that this task is not at odds with good pastoral practice, but is rather an integral part of it. The book proposes an alternate hermeneutic for understanding the Second Vatican Council's teachings on worship music.

The Timbrel Benjamin Franklin Baker.2018-01-25 Excerpt from The Timbrel: A Collection of Sacred Music, Selected and Arranged From the Best European and American Authors; Together With Numerous Original Compositions Melody treats of the pitch of tones. The pitch of a tone is' elevated or depressed in proportion to the increase or decrease of the number of vibrations in any given time. A scale is a succession of eight tones, occurring at irregular intervals from any one tone to another of twice its number of vibrations. For example, if a. Tone be heard, the vibrations of which number thirty per second, the last tone of the same scale would number sixty. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

How Sweet the Sound David Ware Stowe.2004 Stowe traces the evolution of sacred music from colonial times to the present, from the Puritans to Sun Ra, and shows how these cultural encounters have produced a rich harvest of song and faith.

English Sacred Music .2005 The sixteenth century was a time of religious upheaval in England. From Henry VIII's protestant reformation through Queen Mary's staunch but short-lived Catholic revival to the return of Anglicanism in Elizabethan times, it would have required careful diplomacy for a Roman Catholic like Thomas Tallis simply to stay alive. In fact he became the most respected composer of his generation and is now recognised as one of the country's greatest composers. 2005 was the five hundredth anniversary of Thomas Tallis' birth and his genius is celebrated in this collection of English-texted sacred music, selected and edited by Jeremy Summerly to provide an invaluable source of introits and anthems for choirs. The volume contains: If You Love Me * Hear the Voice and Prayer * A New Commandment * O Lord, Give They Holy Spirit * I Call and Cry to Thee, O Lord * With All Our Heart * Discomfit Them, O Lord * Why Fumeth in Sight (the theme upon which Ralph Vaughan Williams based his Fantasia). If you are interested in this volume why not look at these other titles in the choral programme series: Fair Oriana (ed. Jeremy Summerly), Musicke's Praier (ed. Tim Brown) and Pasetime with good company! (ed. Jeremy Summerley).

Columbian and European Harmony, Or, Bridgewater Collection of Sacred Music Bartholomew 1772-1854 Brown,Benjamin 1773-1861 Holt,Nahum 1769-1853 Mitchell.2021-09-09 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface.

We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Revival and Reconciliation Philip Vilas Bohlman.2013

Music and Performance in the Book of Hours Michael Alan Anderson.2022-06-14 This study uncovers the musical foundations and performance suggestions of books of hours, guides to prayer that were the most popular and widespread books of the late Middle Ages. Exploring a variety of musical genres and sections of books of hours with musical implications, this book presents a richly textured sound world gleaned from dozens of extant manuscript sources from fifteenth-century France. It offers the first overview of the musical content of these handbooks to liturgy and devotional prayer, together with cues that show scribal awareness for the articulation of sacred plainchants. Although books of hours lack musical notation, this survey elucidates the full range of musical genres and styles suggested both within and beyond the liturgical offices prescribed in books of hours. Privileging sound and ritual enactment in the experience of the hours, the survey complements studies of visual imagery that have dominated the category. The book's interdisciplinary approach within a musical context, and beautiful full-color illustrations, will attract not only specialists in musicology, liturgy, and late medieval studies, but also those more broadly interested in the history of the book, memory, performance studies, and art history.

The A to Z of Sacred Music Joseph P. Swain.2010-04-09 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.

The Bay Psalm Book Anonymous.2019-03-26 This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Sacred Music Gustav Jakob Stoeckel.1868

Sacred Music as Public Image for Holy Roman Emperor Ferdinand III Andrew H. Weaver.2016-04-08 Ferdinand III played a crucial role both in helping to end the Thirty Years' War and in re-establishing Habsburg sovereignty within his hereditary lands, and yet he remains one of the most neglected of all Habsburg emperors. The underlying premise of Sacred Music as Public Image for Holy Roman Emperor Ferdinand III is that Ferdinand's accomplishments came not through diplomacy or strong leadership but primarily through a skillful manipulation of the arts, through which he communicated important messages to his subjects and secured their allegiance to the Catholic Church. An important locus for cultural activity at court, especially as related to the Habsburgs' political power, was the Emperor's public image. Ferdinand III offers a fascinating case study in monarchical representation, for the war necessitated that he revise the image he had cultivated at the beginning of his reign, that of a powerful, victorious warrior. Weaver argues that by focusing on the patronage of sacred music (rather than the more traditional visual and theatrical means of

representation), Ferdinand III was able to uphold his reputation as a pious Catholic reformer and subtly revise his triumphant martial image without sacrificing his power, while also achieving his Counter-Reformation goal of unifying his hereditary lands under the Catholic church. Drawing upon recent methodological approaches to the representation of other early modern monarchs, as well as upon the theory of confessionalization, this book places the sacred vocal music composed by imperial musicians into the rich cultural, political, and religious contexts of mid-seventeenth-century Central Europe. The book incorporates dramatic productions such as opera, oratorio, and Jesuit drama (as well as works in other media), but the primary focus is the more numerous and more frequently performed Latin-texted paraliturgical genre of the motet, which has generally not been considered by scholars as a vehicle for monarchical representation. By examining the representation of this little-studied emperor during a crucial time in European history, this book opens a window into the unique world view of the Habsburgs, allowing for a previously untold narrative of the end of the Thirty Years' War as seen through the eyes of this important ruling family.

Music and Religious Education in Early Modern Europe Hyun-Ah Kim.2023 This cross-disciplinary volume of essays offers the first comprehensive set of studies to examine the nexus of music and religious education and to illustrate the ways music served as a means of religious teaching and learning in early modern Europe.

Celestial Music? Wilfrid Mellers.2002 Articles on masterpieces of European religious music, from the middle ages to Stravinsky and Tavener. The late Wilfrid Mellers, who occupies a special place among music critics, described himself as a non-believer; but his preference for music that displays a sense of the numinous (in his words) will strike a chord with many who listen to religious music nowadays, and who share his view that music that confronts first and last things is likely to offer more than music that evades them. The essays form five groups, which together offer a survey of religious music from around the first millennium to the beginning of the second, in the context of the difficult issues of what religious music is, and, for good measure, what is religion? The parts are: The Ages of Christian Faith; The Re-birth of a Re-birth: From Renaissance to High Baroque; From Enlightenment to Doubt; From the Death of God to the Unanswered Question; and The Ancient Law and the Modern Mind. Musical discussion, with copious examples, is conducted throughout the book in a context that is also religious - and indeed philosophical, social, and political, with the openness that such an approach demands in the presentation of ideas about music's most fundamental nature and purposes. COMPOSERS: Hildegard of Bingen; Perotin; Machaut; Dunstable, Dufay; William Corniyses father and son; Tallis; Byrd; Monteverdi; Schutz; J.S. Bach; Couperin; Handel; Haydn; Mozart; Beethoven; Schubert; Bruckner; Berlioz, Faure; Verdi, Brahms; Elgar, Delius; Holst, Vaughan Williams, Howells; Britten; Janacek; Messiaen, Poulenc; Rachmaninov; Stravinsky; Part, Tavener, Gorecki, Macmillan, Finnis; Copland.

Sacred Sound and Social Change Lawrence A. Hoffman, Janet R. Walton.1993-01-31 Teachers, students, composers, performers, and other practitioners of sacred sound will appreciate this volume because, unlike any book currently available on sacred music, it treats the history, development, current practices, composition, and critical views of the liturgical music of both the Jewish and Christian traditions. Contributors trace Jewish music from its place in Hebrew Scriptures through the nineteenth-century Reform movement. Similar accounts of Christian music describe its growth up to the Protestant Reformation, as well as post-Reformation development. Other essays explore liturgical music in contemporary North America by analyzing it against the backdrop of the continuous social change that characterizes our era.

Sacred Music, Religious Desire and Knowledge of God Julian Perlmutter.2020-02-20 Many people find sacred choral music profound and deeply evocative, even in societies that seem to be turning away from religious belief. In this book, Julian Perlmutter examines how, in light of its wide appeal, sacred music can have religious significance for people regardless of their religious convictions. By differentiating between doctrinal belief and the desire for God, Perlmutter explores a longing for the spiritual that is compatible with both belief and 'interested non-belief'. He describes

how sacred music can elicit this kind of longing, thereby helping the listener to grow in religious openness. The work of Thomas Merton is also analyzed in order to show that musically-elicited desire for God can be incorporated into the Christian practice of contemplative prayer, aimed ultimately at a union of love with God. By exploring connections between desire, knowledge and religious practice, this engaging account illustrates how sacred music can have a transformative effect on one's wider spiritual life. Of particular interest to philosophers and theologians, the book makes a novel contribution to several topics including religious epistemology, the philosophy of emotion and aesthetics.

The Oxford Handbook of Music and World Christianities Suzel Ana Reily,Jonathan M. Dueck.2016-03-16 The Oxford Handbook of Music and World Christianities investigates music's role in everyday practice and social history across the diversity of Christian religions and practices around the globe. The volume explores Christian communities in the Americas, Europe, Africa, Asia, and Australia as sites of transmission, transformation, and creation of deeply diverse musical traditions. The book's contributors, while mostly rooted in ethnomusicology, examine Christianities and their musics in methodologically diverse ways, engaging with musical sound and structure, musical and social history, and ethnography of music and musical performance. These broad materials explore five themes: music and missions, music and religious utopias (and other oppositional religious communities), music and conflict, music and transnational flows, and music and everyday life. The volume as a whole, then, approaches Christian groups and their musics as diverse and powerful windows into the way in which music, religious ideas, capital, and power circulate (and change) between places, now and historically. It also tries to take account of the religious self-understandings of these groups, presenting Christian musical practice and exchange as encompassing and negotiating deeply felt and deeply rooted moral and cultural values. Given that the centerpiece of the volume is Christian religious musical practice, the volume reveals the active role music plays in maintaining and changing religious, moral, and cultural values in a long history of intercultural and transnational encounters.

The Sacred Flame William Somerset Maugham.1928

Sacred Music: Being a Collection of Anthems in Score Peter Erben,between 1807 and 1813 No printer or publisher.1807

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