

The Gene Bartlett Revival Choir Book

Revival Choir Selections for the Revival Choir Grace and Glory Dp Selections for Revival Choir Revival in the Land Hallelujah Celebration The Attenborough Family Traveling Revival Choir The Contribution of Cambridge Ecclesiologists to the Revival of Anglican Choral Worship, 1839-62 The Choral Revival in the Anglican Church (1839-1872) Catalog of Copyright Entries Good News, America, God Loves You Revival Choir Catalogue of the Musical Manuscripts at Peterhouse Cambridge The Ultimate Book of Choral Warm-Ups and Energisers Sacred Choral Music in Print Renewal and Resistance Victorian Cathedral Music in Theory and Practice A New Day in Church Revivals Music Journal Annual Anthology The Early Music Revival Humanism and the Reform of Sacred Music in Early Modern England J. Stratton Shufelt W. Hines Sims Mosie Lister Elizabeth Bushell Dale Adelman Bernarr Rainbow Library of Congress. Copyright Office LifeWay Christian Resources Dom Anselm Hughes Tina Reibl Gary S. Eslinger Paul Collins William J. Gatens Bill V. Cathey Harry Haskell Hyun-Ah Kim

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mosie lister arranged these 38 selections for church choirs to sing after only one rehearsal for sunday evening services revivals camp meetings

first published in 1997 this book asks how an ecclesiastical climate was created in which anglican choral worship could flourish in the mid nineteenth century dale adelman draws on a wide range of sources including diaries correspondence pamphlets newspapers and critical writings to answer this question his research reveals the hitherto unrecognized extent of the influence of the cambridge camden society 1839 62 in the revival of anglican choral worship in particular through the auspices of its periodical the ecclesiologist but also through the dedicated efforts of the remarkable individuals who promoted the society s aims in their writings lectures and in their own parish churches the study examines the arguments that were framed in defence of choral worship and the often heated debates they initiated between both individuals and institutions in so doing it provides a re evaluation of the place of anglican choral worship in mid nineteenth century musicological and ecclesiastical history and demonstrates the role of cambridge ecclesiologists as primary force behind its rival

survey of an important period in the development of the choral tradition in the anglican church when bernarr rainbow was director of music at the college of st mark and st john chelsea he came across the 1849 diary of service music of thomas helmore astonished at its breadth of repertoire he was inspired to investigate the circumstances of the document his findings are recorded in this book which sets thomas helmore s contribution in perspective against the background of the choral revival as a whole in tracing the history of the remarkable revival of care for the music of the liturgy the author produced a socio musical history of a period vital in the evolution of the anglican church and made clear probably for the first time how music in the anglican church came to follow lines which are unique in christendom his book was originally published at a time of important changes in ecclesiastical thinking his presentation of the decisions taken in the past which led to the existing relationship between choirs and congregations interesting in itself is also valuable in the continuing debate

first published in 1953 this book contains a catalogue of musical manuscripts from the collection of peterhouse college cambridge the

manuscripts all of which originated in the period 1540 1640 are divided into two groups a set of four latin partbooks described as the henrician set and two sets of english partbooks with some latin insertions called the caroline sets transcripts of two scores are given christ rising again by thomas wilson and o sapientia by robert ramsey a contemporary organ book is also included this volume will be of value to anyone with an interest in the peterhouse manuscripts and early english music

this book fills a gap in the market by providing energising warm up activities for community church and youth choirs whereas many publications exist that offer singing and vocal exercises there are virtually none available offering physical warm ups breathing exercises and exercises for articulation these form an essential starting point for any rehearsal to develop vital skills for healthy voice production collected and tried out over 25 years of teaching and conducting practice this book offers a treasure trove of enjoyable and entertaining warm ups that will leave your choir alert wide awake and ready to work with focus and concentration

arranger index c1987 provides an additional means of access by the name of the arranger or editor 1988 supplement contains the sacred choral entries included in the 1986 music in print annual supplement as well as new music published since 1985 1992 supplment contains listings of music published since 1987 as well as earlier material of publishers not previously in the series 1996 supplement contains listings of music published since 1991 as well as earlier material not previously in the series

the roman catholic church has always been concerned with the quality of the music used in the liturgy and the essays in this volume trace the church s efforts during the nineteenth century and the first half of the twentieth to cultivate a more appropriate liturgical music for its latin rite the task of restoration expressed for example in the chant revival associated with the monks of solesmes the efforts of the cecilian movement and pius x s determination to reform sacred music in the universal church is a recurring theme in the book meanwhile resistance particularly to the reforms decreed by the pope s 1903 motu proprio also finds a voice in the volume the essays collected here describe selected scenes and episodes from the unending story of imperfect human beings trying to express in their music the perfection of god

this is a critical assessment of victorian cathedral music unique in its detailed treatment of the cultural intellectual philosophical and religious issues that shaped the composer s creative world and so influenced compositional practice among the issues investigated by william gatens are the status of music in church and society the victorians views on the moral dimension of music the aesthetic implications of christian orthodoxy and notions of stylistic propriety the careers and works of seven eminent composers thomas attwood t a walmisley john goss s s wesley f a g ouseley john stainer and joseph barnby are discussed in some detail with emphasis on anthems and fully composed service settings these provide specific illustrations of stylistic trends and the practical effects of theoretical principles the study seeks to correct some of the misunderstandings and distortions that were common among earlier twentieth century writers on the subject

first comprehensive historical study going back to 18th century influence of schola cantorum instrument builders performers such as wanda landowska alfred deller others includes 46 illustrations well informed christopher hogwood

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 bcps 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 bcps in the light of humanist rhetoric it sees merbecke as embodying the ideal of the christian musical orator demonstrating that bcps 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

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