Stabat Mater | 407c71c42b6fa45714c31ce66c23f1c5

Stabat Mater - The Mother Remains 
Het Stabat Mater 
Nog een zeventiende-eeuwse Stabat-Mater-vertaling 
De middelnederlandse vertalingen van het Stabat mater 
Stabat Mater, an hymn, as perform'd at the King's-Theatre in the Hay-Market, etc 
The Stabat Mater Speciosa and the Stabat Mater Dolorosa 
Maria bij 't kruis 
Stabat Mater The Stabat Mater and Other Hymns 
Iets over den hymnus: Stabat mater dolorosa 
Rossini's Stabat mater 
Planctus Beatae Virginis (Stabat Mater, etc.) in linguam Græcam conversus a D. French. Lat. and Gr 
Stabat mater 
Stabat mater : für Sopran, Alt, Streicher und Basso continuo 
Lo Stabat Mater di Rossini giudicato dalla stampa periodica Francese ed Italiana; ossia, Raccolta dei migliori articoli artistici pubblicati dal giornalismo delle due nazioni sovrà tale argomento 
Stabat mater 
The Encyclodedia of Christianity 
A Descriptive Catalog of Selected, Published Eighteenth-through Twentieth-Century Stabat Mater Settings for Mixed Voices with a Discussion of the History of the Text 
Oefening van den kruisweg met de Stabat Mater 
A Comparison of Various Settings of the Stabat Mater 
Stabat mater dolorosa 
Stabat Mater (Klopstock) 
Stabat Mater Dolorosa 
The Stabat Mater of Tommaso Trajetta 
Gloucester musical festival, 1859. Engedi, Mount of Olives, Beethoven; Rossini's “Stabat Mater” and The last judgment, a sacred oratorio, by Spohr; to be performed on Thursday morning, September 15th 
Stabat Mater 
Stabat Mater Maria bij 't kruis, Stabat Mater
A choral worship cantata for SATB divisi with STB soli composed by Franz Schubert.

"Je me souviens de l'enterrement. Un très bel enterrement comme ceux que l'on aime dans l'île. Les couronnes jonchaient les allées du cimetière près de la mer en ce début d'automne encore tiède, mais ni les relents du ressac, ni les effluves du maquis encore mouillé de pluie n'arrivaient à couvrir l'odeur la plus forte, l'odeur la plus vraie : l'odeur de la mort". Stabat mater dolorosa n'est pas tant l'histoire d'une famille corse jusqu'à sa chute que la chronique d'un microcosme isolé du reste du monde, celui d'êtres repliés dans la solitude et enfermés jusqu'à la folie dans un double exil, celui d'une île et d'un clan - et surtout celui de l'exil intérieur. Ils errent dans la pourriture d'un temps immobile qui les engloutit, où se mêlent poids du passé, religion archaïque, impossible oubli et obsession du temps qui passe, obnubilés par une mère idéalisée en attente de miracles, régnant sur sa descendance jusqu'à l'anéantir.

The female musicians of the Instituto della Piet play from a gallery in the church, their faces half hidden by metal grilles. They live segregated from the world. Cecilia, is a violinist who, during anguished, sleepless nights, writes letters to the mother she never knew, haunted by her and hating her by turns. She eats little and cannot sleep. But things begin to change when a new violin teacher arrives at the institute. The astonishing music of Vivaldi, the 'Red Priest', electrifies her and changes her attitude to life, compelling her to make a courageous choice.
The Stabat Mater of Gioachino Rossini was commissioned in 1831, in Spain, and was only partially composed by 1832, because of Rossini’s ill health. He composed six movements and then asked his friend Giovanni Tadolini to compose six additional movements. Choral score in Latin and English with piano accompaniment. Titles: *Introduction (Chorus and Quartet) * Air * Duet * Recitative and Chorus * Quartet * Cavatina * Air and Chorus * Quartet * Finale

The female body has occupied a central place in the Western imagination, its images pervading poetry and story, mythology and religious doctrine, the visual arts, and scientific treatises. It has inspired both attraction and fear, been perceived as beautiful and unclean, alluring and dangerous, a source of pleasure and nurturing but also a source of evil and destruction. In The Female Body in Western Culture, twenty-three internationally noted scholars and critics, in specially commissioned essays, explore these representations and their consequences for contemporary art and culture. Ranging from Genesis to Gertrude Stein and Angela Carter, from ancient Greek ritual to the Victorian sleeping cure, from images of the Madonna to modern film and Surrealist art, the essays cover a wide spectrum of approaches and subject matter. They all converge, however, around questions of power and powerlessness, voice and silence, subjecthood and objectification. And they point the way to the new possibilities and displacements of traditional male-female oppositions. Androgyny in a new key? This book demonstrates that a blurring of gender boundaries does not have to deny difference.

(Music Sales America). For SATB soli, SATB chorus and orchestra, with English words adapted by William Bell.
Vocal score with piano accompaniment. Latin and English text.

Mary as model for all who suffer, are rejected, voiceless & poor.

A monumental reference work that addresses the broad interest in Christianity and religion around the world describes the Christian faith and community in their myriad forms--today and throughout the two thousand years of Christian history.

Di giorno Cecilia suona il violino nell'orchestra dell'orfanotrofio, anonima creatura invisibile dietro le grate metalliche della chiesa. Di notte scrive lettere alla madre che non ha mai conosciuto. Ma un vento primaverile potrebbe scompagnarare la sua vita, e i polverosi spartiti delle giovani musiciste: è arrivato un nuovo insegnante di violino e maestro compositore. Ha i capelli colore del rame, il suo nome è Antonio Vivaldi.
Copyright code: 407c71c42b6fa45714c31ce66c23f1e5