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Henry Purcell ~~The Fairy Queen Z 629 – Complete Opera (Best Version) – Links in description~~
Henry Purcell The Fairy Queen Suite Jordi Savall
Henry Purcell: The Fairy Queen N. Harnoncourt**Henry Purcell: The Fairy Queen**
Igor Kipnis (harpsichord)-English Harpsichord-Music *Shakespeare's plays: Holborne's The Fairie Round (Voyager Golden Record), Voices of Music*
The Fairy Queen (Purcell/Shakespeare) | Waterperry Opera Festival
The Fairy Queen, Z.629: The Plaint **Best University Challenge Question EVER**
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H. Purcell: «The Indian Queen» Z. 630 [Academy of Ancient Music]
The Fairy Queen (audiobook)
University Cinema Challenge
H. Purcell - The Fairy Queen, a masque or semi-opera (Z.629)
Purcell: Z 629/40. Oh, let me weep! (The Fairy Queen) - Sampson (Müllejans) The Fairy Queen - Hark! The Echoing Air @ AIM
Purcell Fairy Queen Study Score
Category: Orchestral
Composer: Purcell, Henry
Publisher: Eulenburg
Edition: ETP891
Pages: 20
Publication Year: 1979
Duration (Approx.): 15
Purcell: The Fairy Queen (Study Score) published by Eulenburg

Purcell: The Fairy Queen (Study Score) published by Eulenburg
⇒ 13 more: Jig • Sing While we Trip it Upon the Green • One Charming Night • Hush No More • If Love's a Sweet Passion • Dance for the Fairies • When I have Often Heard Young Maids • A Thousand Ways We'll Find • Next, Winter Comes Slowly • Entry Dance • Thus Happy and Free • Chaconne • They Shall be as Happy as They're Fair

The Fairy Queen, Z.629 (Purcell, Henry) - IMSLP: Free ...
Score (2 treble recorders, 2 oboes - 2trumpets - timpani / kettle drums - strings (violin 1, violin 2, viola, bass [violoncello / double bass / lute etc.]))
Opera. Composed by Henry Purcell (1659-1695). Edited by Michael Burden. This edition: Paperback/Soft Cover. Sheet music. Eulenburg Miniature Scores. Classical, Opera. Study score. 388 pages.

The Fairy-Queen By Henry Purcell (1659-1695) - Study Score ...
The Fairy-Queen, Z. 629 is a 1692 masque (semi-opera) by Henry Purcell, to an anonymous libretto based on Shakespeare's A Midsummer Night's Dream. Purcell wrote it three years before his death at age 35, and the lost score was only rediscovered early in the 20th century.

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42 scores found for "Henry Purcell The Fairy Queen"
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Free sheet music Z. 629. (Purcell, Henry) The Fairy Queen
ISBN: 9780853602224
Category: Choir
Composer: Purcell, Henry
Publisher: Novello
Edition: NOV070320
Forces: SATB, Piano
Accompaniment Language: English
Pages: 172
Purcell: The Fairy Queen published by Novello - Vocal Score
Purcell Society Volume

Purcell: The Fairy Queen published by Novello - Vocal Score
PURCELL FAIRY QUEEN STUDY SCORE: An Opera: 8027 [Henry Purcell] on Amazon.com.au. *FREE* shipping on eligible orders.
PURCELL FAIRY QUEEN STUDY SCORE: An Opera: 8027

PURCELL FAIRY QUEEN STUDY SCORE: An Opera: 8027 - Henry ...
The Fairy Queen is one of Purcell’s most colourful and ravishing scores, with thrilling instrumental pieces and some of the most beloved songs of the 17th century. Originally incidental music to a lavish reworking of Shakespeare’s A Midsummer Night’s Dream , Purcell’s dramatic masterpiece is recorded here in a new performing edition, after nearly a quarter-century in Gabrieli’s touring repertoire.

Purcell The Fairy Queen 1692 - Gabrieli Consort & Players
Complete Opera (Best Version) - Links in description
The Fairy Queen (Semi-Opera Z. 629) by Henry Purcell (1692) Performed by English Baroque Soloists Conduc...

Henry Purcell - The Fairy Queen Z 629 - Complete Opera ...
The Fairy-Queen (1692; Purcell catalogue number Z.629) is a masque or semi-opera by Henry Purcell; a "Restoration spectacular". The libretto is an anonymous adaptation of William Shakespeare's comedy A Midsummer Night's Dream. First performed in 1692, The Fairy-Queen was composed three years before Purcell's death at the age of 35. Following his death, the score was lost and only rediscovered early in the twentieth century.

The Fairy-Queen - Wikipedia
Famously, The Fairy Queen was advertised in 1692 as joining the ‘Delicacy and Beauty of the Italian way, [with] the Graces and Gayety of the French’. Purcell’s instrumental writing shows a further development from the French-influenced scores of Dioclesian and King Arthur, expanding the obbligato writing, notably for oboes and trumpets. The former, still relative newcomers in the ensemble, have more extensive music; although unspecified, the instrumental line in ‘The Plaint’ is ...

Purcell: The Fairy Queen - SIGCD615 - Henry Purcell (1659 ...
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Sheet Music : Purcell H. - The Fairy Queen - Set
Purcell’s score brings everything from English choral writing to Italian laments and French dances together in a rich musical tapestry. There’s comedy from lusty shepherds and tenderness from separated lovers – a musical story that winds around Shakespeare’s play and characters to create an exhilarating fusion of theatre, music and dance.

The Fairy Queen - Glyndebourne
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Sheet Music : Henry Purcell: Air (Fairy Queen): Organ ...
The score itself, like Shakespeare’s play, combines the earthiest and most familiar of human urges and emotions with the light-footed, other-worldly character of the fairy kingdom, taking us from bewitching beauty and pathos to rowdiest, raunchiest desire and broadest comedy.

Introducing... The Fairy Queen - Glyndebourne
Purcell: The Fairy Queen. 8:00, 22nd November 2017. Les Nouveaux Caractères, Sébastien d’Hérin (hc) Glossa GCD 922712 2. ****. In 2016, the Academy of Ancient Music The Fairy Queen memorably at the Barbican; no easy task, given the piece is essentially a procession of masques, not an opera. Purcell’s 1692 score is actually a succession of musical jewels, arguably best enjoyed on a recording such as this.

Purcell: The Fairy Queen - Rhinegold
The Chinese Daphne: a dream play – Suite from Purcell’s Fairy Queen
When Henry Purcell was born in England in 1659, an era of aggressive contempt for music was coming to an end in his homeland. The military regime of Oliver Cromwell had shown a hostility towards culture that was by no means unusual among religious zealots.

Opera - Purcell: The Fairy Queen
A study of Purcell's operas; works of great musical stature, which, with the exception of Dido and Aeneas, are seldom studied or staged by contemporary opera companies.

The Ashgate Research Companion to Henry Purcell provides a comprehensive and authoritative review of current research into Purcell and the environment of Restoration music, with contributions from leading experts in the field. Seen from the perspective of modern, interdisciplinary approaches to scholarship, the companion allows the reader to develop a rounded view of the environment in which Purcell lived, the people with whom he worked, the social conditions that influenced his activities, and the ways in which the modern perception of him has been affected by reception of his music after his death. In this sense the contributions do not privilege the individual over the environment: rather, they use the modern reader's familiarity with Purcell's music as a gateway into the broader Restoration world. Topics include a reassessment of our understanding of Purcell's sources and the transmission of his music; new ways of approaching the study of his creative methods; performance practice; the multi-faceted theatre environment in which his work was focused in the last five years of his life; the importance of the political and social contexts of late seventeenth-century England; and the ways in which the performance history and reception of his music have influenced modern appreciation of the composer. The book will be essential reading for anyone studying the music and culture of the seventeenth century.

Essays commemorating the 1995 tercentenary of Purcell's death, representing the best research.

Based on Shakespeare's A Midsummer Night's Dream and reproduced from an early authoritative score, this work features all the fine qualities of this great English composer — wonderful invention, keen dramatic instinct, and lively characterizations.

Covering over 320 composers and 43 countries, this book will be invaluable to opera scholars, researchers and serious listeners throughout the world.

Examining the intersections between musical culture and a British project of reconstruction from the 1940s to the early 1960s, this study asks how gestures toward the past negotiated issues of recovery and renewal. In the wake of the Second World War, music became a privileged site for re-enchanting notions of history and community, but musical recourse to the past also raised issues of mourning and loss. How was sound figured as a historical object and as a locus of memory and magic? Wiebe addresses this question using a wide range of sources, from planning documents to journalism, public ceremonial and literature. Its central focus, however, is a set of works by Benjamin Britten that engaged both with the distant musical past and with key episodes of postwar reconstruction, including the Festival of Britain, the Coronation of Elizabeth II and the rebuilding of Coventry Cathedral.

Gustav Holst was a leading figure in the new age of English music in the late 19th and early 20th centuries. His most celebrated work, The Planets, is an orchestral tour de force, but he wrote music of startling originality in many forms, drawing inspiration from sources as varied as English folksong, oriental melody, the Apocrypha and Sanskrit literature, as well as from writers such as Keats, Hardy, Bridges and Whitman. This biography, by his daughter Imogen, was first published by Faber in 1938 and revised in 1969. In it she quotes at length from his many letters to his friends - especially to his closest colleague Vaughan Williams - and draws on her personal memories of Holst's later years. Holst struggled all his life against bouts of ill-health and depression, but his remarkable and good-humoured resilience enabled him to compose great music in often difficult circumstances. He was essentially a very private person, and the huge popular success of The Planets in 1919 disconcerted him. Imogen Holst describes the effect of this sudden fame on her father, and records the late flowering of his music in the final years of his life.

Imogen Holst's biography of her father, the English composer Gustav Holst, is a landmark work. It is a study of a man who, in spite of ill health and depression, composed some of the most beautiful and original music of the twentieth century. This book introduces the remarkably rich and varied repertoire of early vocal music, focusing primarily on the 17th and early 18th centuries, within a historical context and explores the techniques the modern singer will need to perform and enjoy the repertoire.

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