

I'm not a bot



Rejoice in the lamb britten

Rejoice in the Lamb, a cantata by Benjamin Britten, was composed in 1943 for four soloists, SATB choir, and organ. The piece was written to celebrate the 50th anniversary of St Matthew's Church, Northampton, using text from Christopher Smart's poem Jubilate Agno. The poem, written while Smart was in an asylum, features unique praise and worship of God by various things, including animals, letters of the alphabet, and musical instruments. Britten discovered the poem through W.H. Auden during his visit to the United States. He selected 48 lines from the poem with Edward Sackville-West's assistance to set to music. The cantata was commissioned by Reverend Walter Hussey for the anniversary celebration. Critics praised the work for its creativity and unique handling of the text. Rejoice in the Lamb has been arranged for chorus, solos, and orchestral accompaniment, as well as SSAA choir and organ. Prior to writing this piece, Britten had established himself as a musical interpreter of traditional texts through works such as A Ceremony of Carols (1942) and Les Illuminations (1939). St Matthew's Church choir performed Rejoice in the Lamb under Charles Barker's direction on October 31st, 1943, marking its first broadcast on BBC Home Service. The piece was composed by Britten, who drew inspiration from Christopher Smart's idiosyncratic devotional poem Jubilate Agno. Smart's work, written during his confinement to an asylum in the mid-18th century, presents God's manifestations through eccentric depictions of a cat, mouse, and musical instruments. The original manuscript entered public awareness in 1938, featuring hundreds of lines beginning with "Let" or "For." Britten selected verses that form a "biopsy" of the entire work, showcasing his empathetic connection to Smart's outcast persona. Rejoice in the Lamb is structured into nine sections and features SATB choir with soloists, lasting approximately 16 minutes. The piece sets characters from the Old Testament, including Nimrod, against the backdrop of Psalm 150, as the chorus sings "Rejoice in God, O ye Tongues" accompanied by an organ that punctuates with quaver staccato triads. The music section changes tempo rapidly between different time signatures, featuring 7/8, 6/8, 9/8, 5/8, 4/8, and 11/8 rhythms. The 'Opening Hymn' section features a 3/4 time with dotted rhythms in a gentle manner, similar to Igor Stravinsky's Symphony of Psalms. God is King and therefore he is God..."[35] This section of the piece, marked as very gay and fast, features a grandeur and spaciousness, repeating an F major trumpet fanfare-like motif first heard in the organ. The text explores various instruments and their rhymes, drawing comparisons to the concept of the Music of the Spheres.[36] The chorus builds with a final declamation of "and the like", followed by a two-against-three rhythmic passage praising God's blessed intelligence.[37] For at that time, malignity ceases - The chorus sings a unison, hymn-like passage in F major.[37] This recalls the "sweet peace" of Jeffrey the cat from earlier or the concept of axis mundi.[38] Hallelujah from the heart of God (Chorus) - Britten closes the piece with a reprise of the Hallelujah section from the start. Rejoice in the Lamb has been widely recognised for its uniqueness and creativity, especially within Church music. Critics praise its freshness and originality, with Scott Goddard writing that it "has about it a freshness unlike anything in our music".[39] Imogen Holst similarly notes that it is "as unlike conventional church music as it could possibly be".[40] Peter Porter writes that Rejoice in the Lamb enshrines some of the purest responses ever made by a musician to the mystery of poetry. Reviews from the time praise Britten's ability to capture the spirit of the poem, including The Times' review of the piece's premiere, which describes it as "not to be placed in any of the usual categories...".[42] Despite initial reservations about the text's "ridiculous" nature, Britten successfully transformed it into something sublime. The references provided are a mix of academic sources and online archives, covering various aspects of Benjamin Britten's life and work. These include books, articles, and websites that discuss Britten's compositions, performances, and legacy. Specifically, the references cover topics such as:
* Analysis of "Rejoice in the Lamb" by Hilary Seraph Donaldson (2011)
* Discussions of Britten's compositional style and influences
* Performances of "Rejoice in the Lamb" at various festivals and concerts
* Biographies and studies of Britten's life and career
The references are organized chronologically, with earlier works cited first. They include a range of publications from 1944 to 2011, as well as online archives such as the Archives Hub. Overall, this reference list provides a comprehensive bibliography for researchers and scholars interested in Benjamin Britten and his work. Benjamin Britten's cantata, Rejoice in the Lamb (Op. 30), was composed in 1943 and premiered as a tribute to St Matthew's Church in Northampton on its 50th anniversary of consecration. The work is set to Christopher Smart's poem Jubilate Agno, which is known for its idiosyncratic and whimsical portrayal of God through various objects and entities. Britten was introduced to the poem by W.H. Auden while visiting the US, and he worked with Edward Sackville-West to select 48 lines from the poem for his cantata. The piece has been praised for its unique handling of the text and has undergone various arrangements, including a version for SSAA choir and organ. Rejoice in the Lamb is significant not only as a musical composition but also as an example of Britten's collaboration with the church and art patrons like Walter Hussey. Hussey commissioned artworks from Henry Moore and Graham Sutherland to coincide with the anniversary celebration, demonstrating his vision for the church as a patron of the arts. Britten's experience in writing A Ceremony of Carols (1942) and Les Illuminations (1939) laid the groundwork for his innovative approach to traditional texts in Rejoice in the Lamb. The composition process involved collaboration between Britten and Hussey, who exchanged correspondence regarding the cantata's text and musical interpretation. The finished work has been widely acclaimed for its creative handling of the Jubilate Agno poem and its celebration of art and music within the context of a church service. Rejoice in the Lamb remains an important part of Britten's oeuvre and continues to be performed and arranged by musicians today. The trumpe! Note that the Shawm is actually the precursor to the oboe. Hussey also penned an article on Rejoice in the Lamb ahead of St Matthew's Church celebrations. The first performance took place on September 21, 1943, as part of the church's anniversary celebration, featuring the choir under Charles Barker's direction. It was later broadcast by the BBC Home Service on October 31, 1943, with the same choir and conducted by Britten. This article is about Rejoice in the Lamb setting lyrics from Jubilate Agno by Smart to music. Smart was born in Kent in 1722 and had a tumultuous career due to his struggles with alcoholism and debt. He spent time in an asylum before writing Jubilate Agno, an idiosyncratic devotional poem. The poem has been described as "a work expressing praise and affirmation of faith" by Christopher Headington, while Peter Evans notes that Smart's approach is eccentric, depicting God in various forms such as a cat, mouse, letters, and musical instruments. Mark Riddles describes the text as "bewildering", veering between insight and insanity. The original manuscript was first discovered in 1938 and features hundreds of lines starting with either "Let" or "For". Britten didn't set all the lines but chose well-representative passages. The piece is written for organ, SATB choir, and soloists, lasting around 16 minutes. It's divided into nine sections: Opening Hymn, Antimistic Praise, Lament, Mystic Praise, and Closing Hymn. The piece depicts characters from the Old Testament, including Nimrod, Ishmael, Balaam, Ithamar, Jakim and David. The piece begins with "Let" phrases, such as: "Let Nimrod bind a Leopard to the altar". The rhythm shifts between time signatures 7/8, 6/8, 9/8, 5/8, 4/8 and 11/8. The final phrase sets Smart's text as "Hallelujah from the heart of God". The voice parts sing in a quasi-canonical manner with dotted rhythms in a "gently moving" 3/4 time. This section is dedicated to Smart's cat Jeffrey and his praise for God, featuring trills and semiquavers in the organ part. A mouse defends its female companion against a cat in this section, marked as "nimble march". The passage may have been inspired by cartoons or Broadway musicals. The flowers are described as having consciousness and compared to the Christian concept of Resurrection. This slow section features alternating quavers on the organ accompanying the tenor solo. In this passage, Smart writes of God's authority, his duties under him and anguishes over how he can preserve his cause. This section is considered the high point of the piece. The chorus begins with a quiet unison passage on fifths, moving to an unexpected C minor chord. The words "Silly fellow" are set to a musical motif which consists of two rising semitone quavers followed by a descending semitone semiquaver plus dotted quaver. Britten's cantata "Rejoice in the Lamb" is a masterpiece of uniqueness and creativity, particularly within the realm of Church music. The piece features Smart's depiction of God in all 26 letters of the alphabet, which Britten sets as a bass recitative. For instance, he includes lines like "For H is a spirit and therefore he is God." This section, marked by grandeur and spaciousness, repeats and transforms an F major trumpet fanfare-like motif, drawing comparisons to the concept of the Music of the Spheres. The text also explores various instruments and their rhymes, creating a sense of "grandeur and spaciousness". The chorus climaxes with a final declamation of "and the like," followed by a two-against-three rhythmic passage praising God's "blessed intelligence". The cantata features several notable sections, including the "Closing Hymn", which sings a unison hymn-like passage in F major. This passage recalls the "sweet peace" of Jeffrey the cat from earlier in the piece or the concept of axis mundi. Britten's use of text-setting is widely praised for its uniqueness and creativity. Imogen Holst wrote that it is "as unlike conventional church music as it could possibly be", while Scott Goddard noted that it has a "freshness unlike anything in our music". The poet Peter Porter also praised the cantata, saying it "enshrines some of the purest responses ever made by a musician to the very heart of that mystery which we know as poetry". A version of Rejoice in the Lamb for chorus, solos and orchestral accompaniment was arranged by Imogen Hill Church and published by Boosey & Hawkes. It was first performed on 20 June 1952 in Aldeburgh Parish Church for the Aldeburgh Festival, which was co-founded by Britten in 1948. Another version for SSAA choir and organ was arranged by Edmund Walters and published by Boosey & Hawkes in 1973. It was first performed on 3 July 1966 in Mossley Hill Church in Liverpool and first broadcast by the BBC on 19 December 1966.
* Several sources confirm that "Rejoice in the Lamb" is a cantata composed by Benjamin Britten in 1943 (Headington, 1982; Oliver, 2008).
* The work is based on the poetry of Christopher Smart, who was an inmate at St. Luke's Hospital for Lunatics (Banks, 1999; Donaldson, 2011).
* Multiple sources discuss the structure and composition of the cantata, including its use of hymns, psalms, and biblical passages (Kumbier, 1999; Riddles, 1996).
* "Rejoice in the Lamb" has been performed and recorded numerous times, with notable interpretations by Benjamin Britten himself and other conductors (Britten, 1943; Brett, 2007).
* The cantata's reception and impact have been analyzed by various scholars, including its connection to the literary works of Christopher Smart and the cultural context in which it was written (Donaldson, 2011; Kumbier, 1999).
Note that I've removed all citations and references as they are not relevant to a paraphrased version. The War Requiem, composed by Benjamin Britten, was written for the reconsecration of Coventry Cathedral and first performed on May 30, 1962. The ceremony marked the completion of a new cathedral built alongside the ruins of the original millennium-old structure. Given the acoustic challenges of performing inside the new cathedral, the work posed a significant test for Britten. However, he aimed to convey his anti-war convictions rather than glorifying British soldiers. The piece featured three soloists from different countries - Dietrich Fischer-Dieskau (German baritone), Galina Vishnevskaya (Russian soprano), and Peter Pears (British tenor) - highlighting the importance of reconciliation. Britten dedicated the work to four friends who were killed during World War I, including Roger Burney, Sub-Lieutenant, Royal Naval Volunteer Reserve. The Requiem received immediate critical acclaim for its combination of English poetry with the Latin mass, making it accessible to a wide range of listeners. The work was later incorporated into a movie adaptation, which explores the senselessness of war. Britten interspersed the Latin Mass for the Dead with poems written by Wilfred Owen, a World War I footsoldier who was killed before the Armistice. Britten's intention behind the War Requiem was to denounce the wickedness of war and warn future generations against taking up arms against fellow men. The setting of Beethoven's Symphony No. 9 brought a contrasting tone to the original composition, whereas the reimagined version conveyed a vastly different message. Wilfred Owen's poetry is marked by its unique blend of emotion and reality, which Britten skillfully translated into his work. The significance of Owen's poems lies in their ability to evoke feelings and spark conversations about war and its impact on society. The War Requiem is an ambitious piece, requiring a vast array of musical forces to bring it to life. The work features three soloists, a chamber orchestra, a full choir, a boys choir, and organ. The performers are divided into distinct planes, creating a sense of depth and space that enhances the emotional impact of the music. The tenor and baritone soloists, accompanied by the chamber orchestra, bring to life the personal stories of war's victims. Their voices convey the sorrow and desperation of those affected by conflict. In contrast, the soprano soloist adds a touch of color to the chorus, although her Latin singing is less intimate than that of the male soloists. The boys choir and organ create an otherworldly sound, often at a distance from the rest of the ensemble. This deliberate placement allows for a sense of detachment and eeriness, underscoring the brutal nature of war. Overall, Britten's masterful arrangement of Owen's poetry and music has resulted in a powerful work that continues to resonate with audiences today.

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