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# Adiemus karl jenkins song of tears c

Nos dossier uncontourable ! Les plus with l bres chansons de l'univers Disney ils se sont pay with le luxe de refusenik un tube ! Jouez and gagnez de lot ! Этикетка: Virgin - 7243 8 46706 2 7 Тип: CD, Альбом Страна: Европа Дата выпуска: 1996 Категория: Классический, Народный, Мир, Стиль страны: Современный, пост-современный треклист 1 Cantus - 'Песня Слез' 9:01 2 Хорал I (За Ма Ба) 1:50 3 Cantus - 'Песня Дух' 6:09 4 Хорал II (Roosh Ka Ma) 1:50 5 Кантус -'Песня Троицы' 6:11 6 Хорал III (Вокалис) 2:20 7 Кантус - Песня Одиссеи 7:25 8 Хорал IV (Аламе Оо Я) 2:59 9 Кантус - Песня равнин 11:26 10 Хорал V (Арама Иви) 1:21 11 Cantus - Песня призыва 8:45 12a Хорал VI (Sol-Fa) 2:03 12b Cantus - 'Песня Aeolus' 3:43 13 Хорал VII (Ма Ка Ма) 1:18 Компании и т.д. Фонографическое авторское право (p) - Карл Дженкинс Музыка Ограниченное авторское право (c) - Virgin France Опубликовано - Boosey и Hawkes Music Publishers Ltd Нажата - EMI Уден Записано на - CTS Studios Смешанные на - CTS Studios освоили на - CTS Мастеринг Кредиты Арт-направление - Рассел Миллс Состоит , Orchestrated, Conductor Mixed by Assistant - Eric Jordan Engineer, Mixed - Dick Lewzey Executive Producer (Executive and Associate Producer) - Helen Hodkinson Management - Helen Hodkinson Mastered - Martin Giles Orchestra - London Philharmonic Orchestra Percussion Electro - Acoustic Percussion - Joe Eddie Barratt-Jenkins Artist, Vocals - Miriam Stockley Photography By Carl Jenkins LPO - Hugo Dixon Photography by Carl Jenkins Portrait - Peter Mountain Photography On Miriam Stockley Portrait - Phil Knott Soloist, Recorder - Pamela Torby Soloist, Violin - Christopher Warren-Green (tracks: 8) Vocals Additional Vocal in the Choir - Mary Carewe Notes Printed in the EU. (rear) Standard case with a gemstone with a black tray and a 12-page booklet. Barcode and Other Identifiers Barcode (Scanned): 0724384670627 Barcode (Text): 7 24384 67062 7 Label Code: LC 3098 Matrix / Runout: EMI UDEN 8425772 @ 4 Mastering SID Code: IFPI L047 Mould SID Code: ifpi 15A5 Rights Society (Circled): bel BIEM Price Code: PM 571 Other versions Category Artist Title (Format) Label Category Country Year CDVE 932, 7243 8 42577 2 9, cdve 932 Adiemus, Karl Jenkins Adiemus, Karl Jenkins - Adiemus II - Cantata Mundi (CD, Album) Venture, Virgin, VENTURE CDVE 932, 7243 8 42577 2 9, cdve 932 UK & Europe 1996 SMM 486729 2 Karl Jenkins / Adiemus Karl Jenkins / Adiemus - Adiemus 2: Cantata Mundi (CD, Album) Sony Music Media SMM 486729 2 Germany 1997 SK 60282 Karl Jenkins / Adiemus Karl Jenkins / Adiemus - 2: Cantata Mundi (CD) Sony Classic SK 60282 USA 1997 TCVE 932, 7243 8 42577 4 3 Adiemus Adiemus II: Cantata Mundi (Cass, Album) Venture, Virgin TCVE 932, 7243 8 42577 4 3 UK and Europe 1996 CDVE 932, 7243 8 42577 2 9, cdve 932 Adiemus, Carl Jenkins Amusdie, Carl Jenkins - Adiemus II - Cantata Mundi (CD, Album) Venture, Virgin, VENTURE CDVE 932, 7243 8 42577 2 9, cdve 932 Europe 1996 This article needs additional quotes to verify. Please help improve this article by adding quotes to reliable sources. Non-sources of materials can be challenged and removed. Find sources: Adiemus Albums - News Newspaper Books Scientist JSTOR (January 2011) (Learn how and when to remove this template message)This article is about the Adiemus album series. See Adiemus (song) on the title track of the first album of the series. Adiemus is ædiˈɛɪməs a series of new age-old music albums by Welsh composer Carl Jenkins. It is also the title of the first track on the first album of the series, Songs of Sanctuary. Concept Each Adiemus album is a collection of songs with a harmonized vocal melody against the background of the orchestra. There are no lyrics per se, instead the vocalists sing syllables and words invented by Jenkins. However, instead of creating a musical interest from phoneme patterns (as in pitch singing, or in numerous classical and crossover compositions), the Adiemus language is carefully stylized so as not to distract the listener's attention from the field and timbre of the voice. For example, syllables rarely end in consonants. In this respect, it is similar to Japanese and several other languages. The basic concept of Adiemus is that the voice should function as nothing more than a tool, an approach that was trending in some New Age and world music choral writing in the mid-to-late 1990s (compare, for example, Vangelis's score for the film 1492: Conquest of Paradise (1992), or Dogor, the symphonic juitat of the French composer Etienne Pereshonru). The word adiemus itself resembles the Latin word adeamus, meaning let's go (or let's dedicate the reason to the referee), or, sometimes, is considered as the future time of the same verb, meaning we will approach or we will take over. Jenkins said he didn't know about it. The name also resembles two forms of the Latin verb audire (hear): audiemus (we will hear) and audiamus (let's hear). Instruments and performers Scoring for Song of Sanctuary Recorder, 8 percussion, 4 volumes, congas, plates, clavy, floor tom, bass drum, brand tree, bass bell in C, cabassa, wooden block, triangle, strings scoring for Cantata Mundi 2 flutes (1 doubling on piccolo), 2 oboes (1 doubling in English horn), 2 clarinets, 2 bassoons, 6 horns, 3 trumpets, 4 trombones, tuba, t20ani, gyro triangle, chenchen, Egyptian tabla, dockall, tom-tom, plates, shaker, xylophone, glockenspiel, bass-marimba, bongo, rek, udu pot, tablas, sticks, pandeiro, timbales, mardo, bass drum, tamtam, suspended plates, tambourine, recorder, strings (showing on the album also violin, electro-acoustic percussion and gemshorn) Scoring for Dancing Time 7 singers, 2 flutes, 2 oboe, 2 clarinets, 2 clarinets, 2 bassoons, 6 , Tuba, timpani, 8 percussionists: bass drum, bongos, , chocolho, plates, clavy, congas, kabasa, castan, dholak, guiro, 5 low drums, low checker, marimba, raincoat, rivers, snare drum, shaker, surdo, tom, tabla, tambourine, tambourine, triangle, udo, wooden block, xylophone, voice recorder, strings (featuring on the album also electro-acoustic percussion and gemshorn) Scoring for the Eternal Knot, Uilleann Trumpets) Stockley was described by Jenkins as a central part of the Adiemus project because of its range and intonation; however, she was not re-involved for Vocalise. Additional vocals were provided by Mary Carewe on all but dance time, which saw the introduction of Finnish singers Adiemus (who would later appear on Vocalise). Additional vocal and chorus effects were created by overdubbing multi-track recordings of singers (in some cases up to 40 times) and varying tape speeds. The Songs of Sanctuary Orchestra consisted of a string section, complete with various ethnic percussion instruments, with occasional further additions such as bells, recorder and quen. Mike Rutledge, with whom Jenkins played in Soft Machine, also contributed to his first album. Jenkins added brass and wood wind to Cantata Mundi, and continued to add more diverse instruments such as acoustic guitar on later albums. From the song sanctuary to the dance of time, the London Philharmonic Orchestra was used; Jenkins later created his own Adiemus Orchestra to perform on The Eternal Knot, returning to the London Philharmonic For Vocalization. Singers Miriam Stockley Mary Karenwe Pirjo Pierjo Aitmy Hiltunen Anna-Marie Kyara Merya Rajala Sude Rissanen Hanna-Riitonka Simanainen Nina Tapio Raikka Timonen Albums Adimus: Songs of sanctuary Home article: Adiemus: Songs of the Sanctuary Adiemus 3:13 Kantus Inolitus - 5:35 V Kaelum Fero - 7:45 Cantus Iteratus - 6:36 Amate Adea - 5:12 Kayama - 8:06 Anthem - 2:38 Adimus II: Cantata Mundi released in 1997 , and build on the style established in Adiemus: Songs of Sanctuary, Jenkins expands his musical approach to Cantata Mundi by incorporating instruments and Eastern Europe, Arabia and Asia. Compared to previous work, the orchestra is also expanded to include wooden perfumes and brass. The overall shape of this album is a cantata of fourteen movements alternating between longer cantus pieces and brief chorales. List of tracks for Adiemus II 1. Cantus - Song of Tears - 9:01 2. ChoralE I (Behind Ma Ba) - 1:50 3. Cantus - Song of the Spirit - 6:09 4. Choral II (Roos Ka Ma) - 1:50 5. Cantus - Trinity Song - 6:11 6. Chorale III (Vocales) - 2:20 7. Cantus - Odyssey Song - 7:25 8. Chorale IV (Alame Eo Ya) - 2:59 9. Cantus - Song of the Plains - 11:26 10. Chorale V (Arama Ivi) - 1:21 11. Cantus - Song of Call - 8:45 12. Choral VI (Sol-Fa)13. Cantus - Song of Eolus - 5:46 14. Chorale VII (Ma Ka Ma) - 1:18 Bonus Track: Cantilena - 3:24 Bonus Track: Elegia - 4:06 (Double Room Scheme, as stated on the album.) Staff for Adiemus II London Philharmonic Orchestra Carl Jenkins - conductor Miriam Stockley - Vocal Mary Carewe - Additional vocals in the choirs of Pamela Torby - Recorders and Gemshorn Christopher Warren-Green - Solo Violin by Jodie Barratt-Jenkins - Electro-acoustic percussion Alternative versions Of Several releases, including in the United States release , Cantata Mundi feature two bonus tracks, Cantilena As usual with albums Adiemus, cover releases in some regions can be different. The cover of the American release features silhouetted faces resembling the cover for Adiemus: Songs of Sanctuary in the region, as well as the cover of Diamond Music. European releases depict a hive of insects in various shades of red and yellow in abstract mechanical clocks. A special edition in Europe shows a winged figure rising into the sky. Other releases use dolphins, which are typical of Adiemus albums in some markets. Adiemus III: Dances of Time, released in 1998, this album is a tribute to the relationship between music and dance throughout history. Thus, most of the tracks are written in the traditional style of dance, including the meter. In addition to the multi-track vocals used in previous Adiemus recordings, Jenkins introduces Finnish singerS Adiemus to perform the chorus under the direction of Miriam Stockley. Track Listing for Adiemus III Corrente (Courante) - 5:04 Un Bolero Azul (Blue Bolero) - 8:35 La La Coura (Londler) - 3:20 Dawn Dancing - 3:14 Kaja Kakuya (Rumba) - 4:3 4 Intrada and Pawan - 7:25 Minuet - 1:24 Rain Dance - 4:30 African Tango - 8:05 zarabande (Sarabande) - 4:36 Ein Vener Walzer (Viennese Waltz) - 4:59 Anthem 3:52 Dos a Dos (Square Dance) - 4:15 Tango - 5:51 Alternate versions of Adiemus III Final Tango track is an edited version of the African Tango track and is only available on some releases. The Japanese release of the special edition includes the second disc featuring Beyond the Century (Makar Maca) 4:54, Elegia 4:05 from some releases of Adiemus II: Cantata Mundi, Anthem 2:38 from Adiemus: Songs of the Sanctuary, and an edited version of Corrente 4:23 from the first disc of this album. As usual with Adiemus albums, the cover releases in some regions may be different. Staff for Adiemus III Adiemus - Artist David Buckland - Photography Martin Giles - Mastering Nick Harris - Soundbarriers - Assistant Engineer Helen Hodkinson - Executive Producer, Assistant Producer Jodie Jenkins - Electric Drums Carl Jenkins - Composer, Conductor, Producer, Orchestra Dick Lewsey - London Philharmonic Orchestra Engineer Matt Marshall - Executive Producer Russell Mills - Artwork, Designed by Duncan Riddell - Orchestra Director Shode Rissanen - Vocal Sheila Rock - Photography Mia Simanen - Vocals By Miriam Stockley - Vocals by Miriam Stockley , Gemshorn Riikka Vairien - Vocal Michael Webster - Design assistant Trivia zarabanda, who is number 10 on the track, was featured on Pure Moods II. Some numbers were used in the ballet sequence at the end of the film Dying Dance. Adiemus IV: The Eternal Knot Released in 2001, this album was inspired by Celtic history and mythology, and served as the soundtrack to the S4C International Celtic documentary. In addition to rich string orchestration and vocal borrowing from the world's musical styles common to Adiemus, Jenkins adds accompaniment to ethnic instruments such as Uilleann Trumpet and Carnyx. Track Listing for Adiemus IV Ke Chullain - 6:15 Eternal Knot - 4:04 Crystal Bridge Palace - 3:42 Vuing Etain - 5:25 King of sacred grove - 6:05 St. Declan Drone - 3:58 Salm O'Devi Sant - 4:23 Connla Nu - 4:19 Dagda - 3:58 Salm O'Devi Sant - 4:23 Connla Nu - 4:19 Dagda - 3:58 Salm O'Devi Sant - 4:23 Connla Nu - 4:19 Dagda - 3:58 Salm O'Devi Sant - 4:23 Connla Nu - 4:19 Dagda - 3:58 Salm O'Devi Sant - 4:23 Connla Nu - 4:19 Dagda - 3:58 Salm O'Devi Sant - 4:23 Connla Nu - 4:19 Dagda - 3:58 Salm O'Devi Sant - 4:23 Connla Nu - 4:19 Dagda - 3:58 Salm O'Devi Sant - 4:23 Connla Nu - 4: 7:56 Children of Dunn - 3:32 The Curse of Seredven - 4:30 Hermit Sea Rock - 1:45 Mystic Lake Island - 3:16 Math Was a Wizard - 2:57 Staff for Adiemus IV Adiemus Orchestra Carl Jenkins - Conductor Miriam Stockley - vocals Mary Carew - Additional vocals in the choir Pamela Torby - Record Caryer Ebenezer - High Davy Spillane - Uilleann Pipes Martin Taylor - Acoustic Guitar David Farmer - Accordion Catherine Finch - Harp Jodie K Jenkins - Carnyx Effect and Percussion Alternative Versions of Adiemus IV Theme from Salm O 'Dewi Sant' Theme from Dagda was borrowed from Lacus from Jenkins' earlier work Imagined Oceans. The theme for The Island of Mystical Lake is that of the Palus Nebula also from imaginary oceans. Eternal Knot became the theme for Benedict from Jenkins' Mass The Armed Man. As is often the case with albums in the Adiemus project, releases in different regions can have different covers. The cover of the Japanese release Adieums IV: The Eternal Knot has gold text and designs, including a dolphin, on a green background while other releases have white text over the Celtic knot on a bluish-green background. Adiemus V: Vocalise was launched in 2003. Unlike Jenkins' past Adiemus tracks, some of the tracks on this album are arrangements or variations on existing classics. In addition, the lyrics for some tracks are borrowed from religious texts or even the title of the work, rather than invented the phonetic language used exclusively in previous Adiemus albums. Adiemus V: Vocalise has the widest range in musical styles and instruments of the series. Original Research? track list for Adiemus v All tracks by Karl Jenkins Rondo (after The Violin Concerto (Beethoven) - 4:09 The Protector (text translated from the Text of the Jewish Grail) - 4:11 Allegrettango (after Symphony No. 7 (Beethoven), Second Movement) - 6:01 (with Terry Barber, Countertenor) Don Nobis Pacem Part I (verses from Agnus Dei from ordinary mass) - 2:26 Don Nobis Pacem Part II (verses from Agnus Dei from the ordinary mass) - 6:00 Akruzam (after Mazurkas Frederic Chopin) - 4:29 Schwanda Bagpiper (Avangard Jaromer Weinberger - 1:4 Bendygedig - 5:20 (with Terry Barber, counter-tenor) Schubert's Dance (after Franz Schubert) - 3:20 Berces pour un Enfant Solitaire - 6:11 Aria (arrangement of Cantilena by Heitor Villa-Lobos in Bachianas Brasileiras) - 5:30 (with Terry Barber, Countertenor, And Richard Harwood, Cello) Mysterious Ways - 3:30 Mi Contra Fa, Diabolus in Musica - 5:55 Vocalise (arrangement of sergei Rachmaninoff's vocals) - 4:31 (with Terry Barber) Encore: Boogie Woogie Llanugi - 3:29 Staff for Adiemus v Pirjo Aittomaki - Vocal Terrence L. Barber Jr. - Counter Tenor (vocals) Mary Carew - Vocals Paul Clarvis - Drums Helen Connolly - Executive Producer, Associate Producer Mark Feltham - Harmonica Martin Giles - Mastering Richard Harwood - Cello Mervy Hiltunen - Vocals, Soloist Nigel Hitchcock - Saxophone, Wind Controller Gavin Horsley - Bass (vocals) , Editing by Carl Jenkins - piano, arranger, conductor, producer, producer Steve Price as Mixing Merya Rajala - vocals by Shode Rissanen - vocals by Peter Schoman - Hanna-Riikka Sitonen Orchestra leader - vocals by Mia Simanainen - vocals by Belinda Sykes Lead singer Nina Tapio - vocals by Martin Taylor - guitar Pamela Torby - recorder Riikka Timonen - vocals by Paul Wozdic - Cover photo by Kenny Wheeler - Flugelhorn Guy Wiffen - Engineer Singles and alternative versions common to albums in the Adiemus project, releases in different regions can have different covers, such as the Japanese release Adieum V Vocalise. Special albums 2000 - The Journey: The Best of Adiemus 2002 - Adiemus Live 2002 - Adiemus New Best - Live 2003 - The Essential Adiemus 2013 - Adiemus Colores 2017 - Adiemus Musical Style Musical Style Amusdie is heavily based on classical and world music. Jenkins follows the conventions to a certain extent - his harmony comes from gospel and African music, embellished with functional dissonances such as suspensions and greater freedom of movement between loosely connected key areas. It avoids the most common time signatures, such as 2/4, 3/4 and 4/4, with slow 3/2 and 6/8, 9/8 and 5/8 (Cantus Inaequalis of The Songs of the Sanctuary). Free time is also prominent in this as well as most new age projects. The shock section, when used prominently, gives chunks an upbeat, tribal rhythm. The sound of Adiemus is usually identified with a new era or Celtic music; The Eternal Knot is an album on the Celtic theme that became the soundtrack for the documentary S4C The Celts. AudienceS In this section are not given any sources. Please help improve this section by adding links to reliable sources. Non-sources of materials can be challenged and removed. (December 2013) (Learn how and when to delete this template message) Songs of Sanctuary was a commercial success, leading the classic album charts. While none of his successors has achieved the same critical acclaim, Adiemus has gained a cult following and retained a place in the mainstream consciousness through his use in television commercials, notably the track Adiemus in advertising Delta Air Lines (for which the project began) and Cantilena, from Cantata Mundi, in The Cheltenham and Gloucester TV commercial and Chorale VI (Adiemus was also the eighth track of the original 1997 album Pure Moods. It was used at the beginning and end of james Brandon's magical show Imagine, which played at the Luxor Hotel in Las Vegas in the late 1990s and continues to be used as the soundtrack behind the Kubla Khan post show at the end of the Rotunda Cave Tour in Cartch. Adiemus was used in the trailer for the film Invisible Children documentary and featured in the 1996 BBC titles Covenant series: The Bible in Animation. In the same year it was used in an episode of Baywatch Beauty and the Beast. Tintinnabulum was selected in solarstone's 1999 Seven Cities trans anthem. See also the List of Surrounding Musical Links - Also means to put everything together in rhythm. Lewis and Short. Adeo. Latin dictionary. published online by Tufts University. Received on January 11, 2016. Adimus. Words by William Whittaker. University of Notre Dame. Received on January 11, 2016. History Adiemus Archive July 14, 2010, on Wayback Machine, karljenkins.com Adiemus's External Links to MySpace Adiemus on Last.fm Received from (albums Adiemus_)

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