

## Chapter 1 : What's™ on stage this week: Intimate Bach, Shakespeare outdoors, lots of movement

*Bach and Sonnets is a project conceived by Wolfgang Mittelmaier to put together two cultural titans in a semi-dramatic setting: An actress recites 12 selected Shakespeare sonnets to a male cellist who plays Bach's cello suite No. 1 in G-major.*

Every weekday morning, just before 7. Over the course of my show, between 6. But he is the ultimate composer. Why does his music do that " and how? How does it invade us, change us? So here are a few reasons why I think he is the godfather of classical music. Living from to , he had no choice but to write music to the glory of God " and yet everything that it is to be human " to love, to lose, to laugh, to be betrayed, to betray, to be torn into little pieces or to feel so whole you could fly, is here. Even Shakespeare cannot compare. Gardiner is an agnostic, but admits to feeling close to becoming a Christian when performing Bach. He humanises the Lutheran theology of his time and makes it approachable. He makes it speak to people of all beliefs, and of none. There is so much wit. This is particularly true of his two hundred-odd cantatas, an astonishing suite of works that form the centre of his musical universe. When I asked pianist James Rhodes recently why Bach was the ultimate, he put it pretty succinctly. And I was going to say, how about the Double Violin Concerto, second movement? But maybe it should be the Violin and Oboe Concerto second movement instead? Definitely listen to the St Matthew Passion " at least the opening; and from the St John " this chorus. And obviously the Sanctus from the B Minor Mass. Oh, but what about this Brandenburg concerto? Then we would need, of course, this prelude and fugue from the Well-Tempered Klavier. And what about the fact that there are countless wondrous interpretations from across the ages of each of these pieces? Go listen, play, love, revere " and be changed for always.

**Chapter 2 : Villain, What Hast Thou Done? | A Year of Shakespeare**

*Bach, Rock & Shakespeare. likes. John Marshall High School Performing Arts annual show at THE GREEK THEATRE Los Angeles. NAMM Award: Best.*

The figures for the relative ages of the basins are based on the density of superposed primary impact craters and stratigraphic relations. These results are uncertain, as the crater density of heavily cratered terrain on Mercury ranges from The results obtained are consistent with a qualitative assignment of relative age that is based on position and size of these ancient basins. The basins have largely controlled subsequent geologic processes in the map area. Large concentrations of smooth plains deposits are found within the basin boundaries and at the intersections of rings of different basins. Moreover, the trends of scarp segments, interpreted by some workers to be expressions of thrust faults associated with global compression [4] Dzurisin, , are deflected into basin-concentric patterns at their intersection with basin rings. These relations have also been noted for ancient basins on both the Moon Schultz, and Mars Schultz and others, ; Chicarro and others, It is unique among the two-ring basins in the map area because, although the inner ring is well preserved and similar in morphology to peak rings of fresh basins such as Bach , the outer ring is almost totally obliterated. This morphology is similar to that of the lunar basin Grimaldi and is suggestive of an extended period of structural rejuvenation along the margins of the inner ring. Crater density on this basin suggests that it is one of the oldest in the map area Older plains materials[ edit ] The oldest recognizable plains unit in the map area is the intercrater plains material, originally described by Trask and Guest. In some areas, the intercrater plains material appears to embay c1 craters, and it is found in all of the degraded basins described above. The origin of mercurian intercrater plains material remains unknown. Both volcanic [4] [5] Strom, and impact-debris models [6] Oberbeck and others, have been proposed. The material is most likely polygenetic, including both crater and basin debris and possibly ancient volcanic flows. Physically and lithologically it resembles the lunar highlands megaregolith. Younger basin materials[ edit ] At least seven basins in or partly in the Michelangelo quadrangle postdate or are contemporaneous with the last stages of deposition of intercrater plains material. Although Dostoevskij was considered a type example of a c3 large crater McCauley and others, , crater counts indicate that it is much older. The Dostoevskij impact probably occurred in c1 time. The density of superposed craters suggests an age older than the Caloris Basin, either late c1 or early c2. The effects of the Caloris impact on the map area are not immediately apparent. No Caloris ejecta are evident, and most structural trends appear to be unrelated to this impact. These groups appear to have formed simultaneously, as no specific stratigraphic sequence is evident. On the basis of crater clusters of similar appearance in the lunar highlands, which have been interpreted as Imbrium and Orientale basin secondaries Schultz, ; Wilhelms, b; Eggleton, , these crater groups are interpreted to be Caloris Basin secondaries. These secondaries overlie Dostoevskij ejecta and thus confirm that basin as pre-Caloris. We determined a reference crater density for Caloris in the Shakespeare quadrangle in order to correlate basin ages to that stratigraphic datum. The exact age of Beethoven is uncertain; the density of superposed primary impact craters suggests a post-Caloris, late c3 age, but it may be as old as early c2 age due to the large range of error in the crater age estimate. However, ejecta appear to be almost absent on the west side of the basin. The reason for this asymmetry is unclear; possibly Beethoven is the result of an oblique impact that produced an asymmetric ejecta distribution Gault and Wedekind, , or possibly basin radial texture in the western rim area has been obliterated by ejecta from Valmiki. The other basins in the quadrangle are Michelangelo , Valmiki, and Bach. All contain two rings and appear to be transitional between large craters and multiring basins. All postdate the Caloris event. Younger plains materials[ edit ] The oldest of the three younger plains units is intermediate plains material. It forms planar to gently undulating surfaces and both embays tracts of cratered terrain and fills crater floors. Both upper and lower contacts with other plains units are gradational. These gradations suggest that the assignment of age to plains deposits on Mercury is partly dependent on the relative abundance of superposed secondary craters, whose densities vary widely as a function of nearby source craters. The smooth plains unit forms both widespread regional deposits and crater floor material. The regional

deposits are significantly less cratered than those of other plains units, although they typically display crater densities comparable to older lunar maria Murray and others. The unit characteristically contains mare-type ridges, although no flow fronts have been observed in the map area. The origin of the younger plains materials is critical to mercurian geologic history. They are thought to be either volcanic [4] [7] or a facies of ballistic ejecta [6] Oberbeck and others. Parts of smooth plains deposits may be a complex mix of overlapping crater ejecta. A very smooth plains unit occurs only as floor material in younger c4 and c5 craters. The material is interpreted to be crater impact melt and associated clastic debris. Crater materials [edit] Crater deposits are mapped stratigraphically according to a morphologic degradation sequence devised by N. Trask McCauley and others. This method assumes that 1 all craters of a given size range initially resemble fresh craters and 2 degrees of impact erosion are constant for all craters within a morphologically defined sequence. Although these conditions hold generally, degradation may be accelerated locally by adjacent impact events and flooding by plains materials and, rarely, may be decelerated by structural rejuvenation of topographic elements of craters. Thus, the stratigraphic significance of crater morphology is only approximate. By analogy with lunar materials, all mapped crater materials are thought to be of impact origin. Only craters larger than 30 km in diameter are mapped. The large basins of the Michelangelo quadrangle have been dated relatively by counting the cumulative density of superposed primary impact craters that have diameters greater than 20 km. This technique has proven to be of great value in dating lunar basins Wilhelms, in press, where obvious superposition relations do not exist. Results of these crater counts indicate that Dostoevskij, presumed to be of c3 age McCauley and others, is actually one of the oldest basins in the map area early c1. Thus, strict morphological determination of stratigraphic age may be significantly in error. Throughout the map area are crater clusters and chains that are satellitic to both craters and basins, but the host crater may not be identifiable everywhere. This material is interpreted to be from secondary impact craters of a wide variety of ages. Many mercurian secondaries are well preserved and have sharp, unrounded rims. This morphology is probably a consequence of the stronger mercurian gravity, relative to the Moon, that produces higher impact velocities for crater ejecta on the mercurian surface Scott. Several of the lobate ridges described by Strom [9] follow arcuate patterns along rings of the Barma-Vincente Basin; Hero Rupes is an example. These lobate ridges appear to be of compressive tectonic origin and, although global in distribution, may be deflected locally by the presence of preexisting, basin-related structure. These relations are similar to those associated with highly degraded, ancient basins on Mars Chicarro and others. The smooth plains material displays numerous ridges that generally resemble lunar mare ridges and also are considered to be of tectonic origin. The mercurian ridges are probably related to minor compressive stresses that postdate smooth plains emplacement. Numerous lineaments are associated with basin rim material, but most of these lineaments are probably related to ejecta deposition. A few may be faults, particularly where they occur close to preexisting basin rings. Geologic history [edit] The interpretable geologic history of the Michelangelo quadrangle begins with the formation of the four ancient, multiring basins. From oldest to youngest, they are: These basins presumably formed during the period of heavy bombardment inferred from lunar history Wilhelms, in press. Contemporaneous with their formation and shortly afterward, was the deposition of the intercrater plains material. This unit has a complex history of deposition; it was reworked in place and probably includes brecciated plutonic rocks and possibly ancient volcanic flows. Deposition of the intercrater plains material was waning as the next oldest basins Dostoevskij, Tolstoj were formed. Partly overlapping their formation was the deposition of the intermediate plains material, probably emplaced partly as distal basin ejecta and partly as volcanic flows. Regional deformation of these plains units by compressive tectonics, forming scarps, was contemporaneous with their deposition. The Caloris impact occurred during the time of formation of the intermediate plains material. In the map area, Caloris ejecta may be present at depth or may have been reworked locally by adjacent impacts. Two groups of Caloris secondary craters are evident. Shortly after the Caloris impact, extensive smooth plains material, probably of volcanic origin, was deposited. During this period of deposition occurred the impacts of the last of the major basins Beethoven, Michelangelo, Valmiki, and Bach. Minor tectonic activity continued as scarps and lunar mare-type wrinkle ridges developed within the smooth plains materials. The cratering rate declined rapidly as the c3, c4 and c5 craters were produced.

## DOWNLOAD PDF BACH AND SHAKESPEARE.

Regolith production continues to the present day on all units. If the geologic history of the Moon is a guide, most of the events discussed were essentially complete within the first 1. Department of the Interior, U. Hardcopy is available for sale from U.

Chapter 3 : Bach Quotes - BrainyQuote

*JS Bach was a tall chappy so beats W Shakespeare who was of average height. Will beats Jo on the facial hair stakes but then gets beaten in the longevity ones by 13 years. More importantly, Bach is by far the most performed and recorded composer in history and though Will's work is known worldwide I'd suspect that he may not be the most.*

October 25, at In , Sorrell took first place in an international harpsichord competition that drew 70 contestants. She has conducted and soloed with top orchestras. Friday at the David A. Center for the Performing Arts, Tampa; 8 p. Saturday at the Mahaffey Theater, St. Sunday at Ruth Eckerd Hall, Clearwater. A pre-concert talk starts one hour before performances. The studio, the city of St. Petersburg and private donors are sponsoring the event, a joint effort with the St. Musical contributions include an electric ukulele and the beat box talents of Reuben Pressman, who plays a starveling. Read more about the show at tampabay. Friday and runs through Nov. A preview is at 7: Williams Park, Second Ave. For show dates, go to thestudioat Listings in a pastiche of events running through Sunday include previously scheduled performances by local theaters or the Florida Orchestra. Petersburg Arts Alliance branded the two weeks in October to help promote the arts. Two free dance events fall right in step with that celebratory spirit. Petersburg playwright Sheila Cowley started the inter-disciplinary Air-Earth-Fire-Water, pictured at right, with an idea about a scientist exploring distant galaxies. Vaughan improvised a score for the minute piece. Actors are expected to move well. Starts at 7 p. Sunday at Opera Central, First Ave.

Chapter 4 : Michelangelo quadrangle - Wikipedia

*Both Bach and Shakespeare were huge, each in his own area. Comparing their hugeness is just not for mortals, like most of us.*

It was into this rich and nationalistic operatic tradition that Charles Gounod found himself. Gounod was born in Paris in 1803, of a pianist mother and an artist father. He graduated from the Paris Conservatoire in 1820, beginning his career as a church organist. He had some early successes composing sacred music, notably a Messe Solennelle Solemn Mass, first performed in 1825. Gounod was particularly drawn to the music of two earlier composers, Giovanni Palestrina and J. S. Bach. However, his attention had already begun to turn to opera, having been convinced by his good friend, the mezzo-soprano Pauline Viardot, that composing operatic music would be a surer and perhaps quicker way to fame and fortune. But Gounod soon found he had little predilection for this style of opera, so he quickly switched tracks and invented a new kind of opera that relied less on scenic spectacle and massed choral effects, concentrating on the musical exploration of individual characters. Yet the original source of the story of Romeo and Juliet dates back much farther, over a century earlier, to a serpentine series of adaptations of an original Italian novella entitled "Mariotto and Giannozza" by the pseudonymous Masuccio Salernitano. Salernitano's name, whose real name was Tommaso Guardati, was born in Sorrento, near Naples, Italy. As Wiki tells us, Guardati gained much fame from the publication of his book *Il Novellino* *The Beginner*, which contained fifty short stories, essentially a series of morality fables, the thirty-third of which was the tale of two adolescent lovers, titled *Mariotta e Gianozza*. This story was subsequently renamed and adapted by Luigi da Porto in the early 1500s as *Giulietta e Romeo*, ossia, *Historia novellamente ritrovata di due nobili amanti Juliet and Romeo*, or, *A newly rediscovered history concerning two noble lovers*. This in turn led to excising several important scenes from the play, and to meld other scenes together. They also wrote some new text for Juliet to sing at the point where she says she is considering wedding a suitor named Count Paris, for which Gounod responded with a brilliant aria. These are more correctly termed arias, in which each singer alternates their feelings for the other in song. It is the east and Juliet is the sun! Through the power of music, these themes of hatred and love are juxtaposed here in the tomb scene with the theme of death, in a way that draws connections between all three as only opera can do. In this context, the sacrifice of a life produces a joyous release from the pain of an uncomprehending world. Romeo and Juliet are only fully able to realize their shared joy in a shared death that releases them from a world of hate. Here in the tomb scene, these elaborate musical allusions to other moments in the drama form a complex web of melodic relationships that unify the various dramatic themes of the story in a single tragic denouement. In building the final duet on so much music from earlier in the opera, he created poignant emotional associations that ordinary spoken drama cannot bring to the stage. And why should it not? New York, Amadeus Press, 1997, pp. 100-101.

### Chapter 5 : [blog.quintoapp.com](http://blog.quintoapp.com) – “ Shakespeare's love poetry meets Bach's cello genius

*Bach requires you to pick up Opera and have one or two buildings to switch. But I think that's easier than Shakespeare and Cook. Also, your Operas continue to produce culture after Bach.*

We shop our competitors on a daily basis to ensure that our prices remain low. We currently do not have tickets in stock for this event. That site is [bargainseatsonline](http://bargainseatsonline.com). What makes our site unique is that we take the time to compare our site, service, and prices to the competition on a daily basis. The people who work at [bargainseatsonline](http://bargainseatsonline.com). In addition to that, you will also have access to a wealth of information. Another option is to use the search box at the top of the home page. This is an easy-to-use and excellent time-saving feature. Your only options will be to buy from a stranger online or from a scalper in the parking lot. You will receive an e-mail with a tracking number. The tracking number will allow you to know where they are, as well as when they should arrive. As stated earlier, the service at this site exceeds all others in the industry. Options for transferring tickets include e-mail and will-call. However, it is also possible to meet a local representative so they can be delivered to you by hand. All seats are together and a refund is always available if your event is canceled. We know how much your event means to you, and we will stand behind you if there are any issues with your order. Tickets sold on the [BargainSeatsOnline](http://BargainSeatsOnline.com). Your order was accepted but not delivered by the seller. Your order was accepted but not delivered in time for the event. Your tickets were not valid for entry. Once your order is accepted, all you have to do is get ready for the fun times headed your way when the event day arrives. Written or stamped "voids" do not constitute verifiable proof. Our confidence in the sellers that list tickets on our exchange allows us to offer you this guarantee. Tickets will arrive in time for your event. All seats are side by side unless otherwise noted. Full refunds for all canceled events. Lowest prices of 10 sites I compared! They are always doing what they promise. Sign-up for Exclusive Discounts on Tickets! Prices are set by ticket sellers and may differ from face value. We are not the venue or box office.

### Chapter 6 : Psalm 46 - Wikipedia

*A foremost authority on Baroque music conducts a Brandenburg concerto. Actors, dancers and musicians work together in a pair of free performances.*

### Chapter 7 : Bach, Rock And Shakespeare @ Greek Theatre | Los Angeles - April

*Listening to Shakespeare's wordplay at times gives me the sensation I'm hearing a fugue by Johann Sebastian Bach. To match these towering geniuses of musicality would be asynchronous, since Shakespeare died in and Bach in*

### Chapter 8 : Bach | A Year of Shakespeare

*A departure this week on Need to Know. Jay and I leave politics behind and indulge in a guiltless pleasure – great music. With Jay as our guide, we dip into a sampling of some of the greatest.*

### Chapter 9 : BBC - Culture - Can any composer equal Bach?

*Bach's achievement as a musician is titanic, as is Shakespeare's as a dramatist. Bach could not have written Hamlet ; Shakespeare could not have written the B-minor Mass. Neither can be compared to the achievements of Einstein and Newton, two of the greatest minds in physics.*