

800. Panis Angelicus

Backgrounds of S. Radic

César

Franck



Born 1822 in Liège, died 1890 in Paris. Composer, pianist, organist, teacher. His father recognized his talent early on and gave him to the Conservatory of Liège in 1831 for musical training.

1835 moved to Paris, accepted into the piano class of Pierre-Joseph-Guillaume Zimmermann at the Paris Conservatory, the counterpoint class of Aimé Ambroise Simon Leborne, the composition class of Henri-Montan Berton and the organ class of François Benoist; several awards.

1844 organist at Notre Dame de Lorette, 1851 at St. Jean - St. Francois, 1858 until his death at St. Clotilde. Franck composed his own repertoire for the latter church, including the oratorio on the "Seven Words of Jesus on the Cross" in 1859.

From 1854 career as an organist, reputation as an exceptional virtuoso and improviser. From 1872 conductor of the organ class at the Paris Conservatory as successor of Benoist. Instrumental works such as the Symphony in D minor (1888), the "Variations symphoniques" for piano and orchestra (1886) and the great organ works have a permanent place in concert life.

The motet "Panis angelicus" (1861), the Mass in A major op. 12 (1872) and the "Psalm CL" have all contributed to the sacral music. (1883) became more widespread.



Panis angelicus, fit panis hominum.

Dat panis coelicus, figuris terminum.

O res mirabilis, manducat Dominum

Pauper, Pauper servus et humilis.

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CHARLOTTE & JÜRGEN WENDLING: For many years the Wendling siblings with their silver trumpets have been one of the most popular and most booked gala artists in Germany. This is demonstrated not only by numerous awards and the many TV appearances, but also by the sound recordings sold at home and abroad. Charlotte & Jürgen Wendling won 4 national competitions at an early age. The Carl Orff Prize winners were members of the Federal Youth Orchestra and completed university studies. Charlotte took her state examination in pedagogy, Jürgen studied music with the world-famous baroque trumpeter Prof. Adolf Scherbaum and is one of the absolute high-note-blowers in Europe.



— Slow-Beat, T=60 —

The musical score is presented in a standard staff format with five parts: Piano/Strings, Piano/Cello, Bass, Ride-Cymb., and Drums. The time signature is 4/4. The score is divided into two main sections, 'Main 1' and 'Main 2', separated by a double bar line. The tempo is indicated as 'Slow-Beat, T=60'. The Piano/Strings part uses a grand staff (treble and bass clefs). The Piano/Cello part uses a bass clef. The Bass part uses a bass clef. The Ride-Cymb. part uses a snare drum clef. The Drums part uses a snare drum clef and includes labels 'BD' (Bass Drum) and 'SD' (Snare Drum) for specific notes.

Programmieranweisung

WERSI-PEGASUS. Das "R-MID"-File ist die GM-Fassung, welche in jedem GM-Gerät gut klingt (im Peg vorher GM-Setup aufrufen). Übertragungs-Vorgang: Das File wird zuerst in den 16 Track-Seq. geladen. Beim GM-"R"-File müssen die Kanäle auf die Pegasus-Style-Kanäle abgeändert werden: ACC1=1, BASS=2, ACC2=3, ACC3=4, ACC4=5, ACC+=6, DRM+=7 und DRUM=8. Achtung, die aufsteigenden Tracks (1-8) müssen eingehalten und alle GM-Prog.-Change-Controller gelöscht werden. Wenn ein ACC-Kanal fehlt, dann verbleibt er leer (kann durch Eigen-Programmierung im Style-Editor ergänzt werden). Dann wird im Style-Editor ein entsprechender Main-Platz mit identischer Takt-Zahl initialisiert. Jetzt wird im 16-Track-Seq. über "Copy to buffer" das komplette MID-Style zwischengespeichert und anschließend im Style-Editor mittels "Ins.All" automatisch auf die Style-Editor-Kanäle übertragen. Jetzt müssen nur noch die Pegasus-Bänke mit entsprechenden Instrumenten laut Liste eingetragen und eventuell die Lautstärken angepaßt werden (Volume-Empfehlung: DRUM/BASS=110, GIT.=60). Wenn Probleme auftauchen, dann den BRIEFDIALOG im Abo-Fernunterricht bemühen. Viel Spaß, Ihr S. Radic.