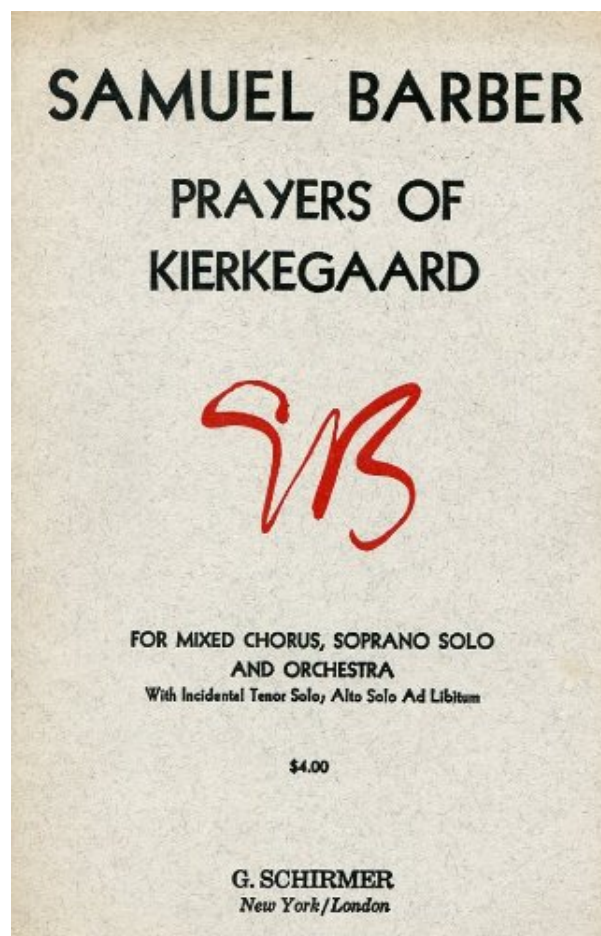


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Printed music 1 vocal score ([3], 45 p.) ; 27 cm. ; Prayers of Kierkegaard is a one-movement extended cantata written by Samuel Barber between 1942 and 1954. The piece has four main divisions and is based on prayers by the Danish philosopher and theologian Søren Kierkegaard (1813-1855). It is written for chorus, large orchestra, soprano solo and incidental tenor and alto solos and was commissioned by the Koussevitzky Music Foundation in 1942, but because of World War II and other interruptions, only completed twelve years later. It was premiered on 3 December 1954 by the Boston Symphony Orchestra, the Cecilia Society Chorus, and soprano Leontyne Price, with Charles Munch conducting. The prayers chosen by Barber were harsh discourses on the vague practices of the Danish church and are a direct reflection of Barber's orthodox Presbyterian-Quaker background. Barber once said "One finds here three basic truths: imagination, dialectic, and religious melancholy. The truth Søren Kierkegaard sought after was a truth which was a truth for me." The first part speaks of "God the unchangeable" and begins in a chant performed by unaccompanied male voices in a Gregorian style. It then continues with the orchestra responding in imitative counterpoint until the chorus joins in climax on the words "Thou art unchanging," repeating the theme of the text. In the second section, which is recited in the first person, the soprano solo receives the melody from an oboe solo. This minimalism, however, is changed in the third section that, in the thickness of the lines, is reminiscent of Russian choral writing. This prayer grows in both the chorus and the orchestra, until it expands into a dance which ends with the "Father in heaven" chorus. One of Barber's most personal works, Prayers of Kierkegaard reflects both the philosopher's and the composer's belief in the power of God's redemption through affirmative human deeds and personal self-awareness.

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