

The True Life Of J S Bach

The Music of J. S. Bach Johann Sebastian Bach Life of J. S. Bach; with a Critical View of His Compositions ... Translated from the German. [by Stephenson.] [With Musical Notes.] J. S. Bach Johann Sebastian Bach At the Piano with J. S. Bach J.S. Bach Johann Sebastian Bach's Werke Compositional Choices and Meaning in the Vocal Music of J. S. Bach J. S. Bach's Ten Three Voiced Inventions (Sinfonias) Bach J. S. Bach's 'Leipzig' Chorale Preludes J.S. Bach Forms of Performance: From J.S. Bach to M. Alunno (1972-) The Worlds of Johann Sebastian Bach J.S. Bach, the Vocal Texts in English Translation with Commentary J. S. Bach and the German Motet The Cambridge Companion to Bach The Cantatas of J.S. Bach The Social and Religious Designs of J. S. Bach's Brandenburg Concertos David Schulenberg Philipp Spitta Johann Nicolaus FORKEL Peter Williams Charles Hubert Hastings Parry Johann Sebastian Bach Malcolm Boyd Mark A. Peters Johann Sebastian Bach Peter Williams Anne Leahy Albert Schweitzer Michael Maul Raymond Erickson Johann Sebastian Bach Daniel R. Melamed John Butt Alfred Dörr Michael Marissen

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this volume contains contributions by nine scholars on two broad themes the analysis of johann sebastian bach's orchestral works especially his concertos and the interpretation

and performance of his music in general the contributors are a diverse group active in the fields of performance organology music theory and music history several work in more than one of these areas making them particularly well prepared to write on the interdisciplinary themes of the volume □ part 1 includes alfred mann s introduction to bach s orchestral music as well as essays by gregory g butler and jeanne swack on the brandenburg concertos part 2 offers ground breaking articles by john koster and m oleskiewicz on the harpsichords and flutes of bach s day as well as essays by david schulenberg and william renwick on keyboard performance practice and the study of fugue in bach s circle paul walker explores the relationships between rhetoric and fugue and john butt reviews some recent trends in bach performance

this monumental study of johann sebastian bach ranks among the great classics of musicology since its first publication in 1873 80 it has remained the basic work on bach and the foundation of later research and study the three part treatment describes in chronological sequence practically everything that is known of the composer s life his ancestry his immediate family his associations his employers and the countless occasions on which his musical genius emerged author philipp spitta accompanies this biographical material with quotations from primary sources correspondence family records diaries official documents and more in addition to biographical data spitta reviews bach s musical production with analyses of more than 500 pieces covering all the important works more than 450 musical excerpts are included in the main text and a 43 page musical supplement illustrates longer passages despite the scholarly nature of this work it also has the rare distinction of being a study that can be read with considerable enjoyment and great profit by every serious music lover with or without a substantial background in the history of music or musical theory

peter williams approaches afresh the life and music of arguably the most studied of all composers interpreting both bach s life by deconstructing his original obituary in the light of more recent information and his music by evaluating his priorities and irrepressible creative energy how even though belonging to musical families on both his parents sides did he come to possess so bewitching a sense of rhythm and melody and a mastery of harmony that established nothing less than a norm in western culture in considering that the works of a composer are his biography the book s title a life in music means both a life spent making music and one revealed in the music as we know it a distinguished scholar and performer williams re examines bach s life as an orphan and family man as an extraordinarily gifted composer and player and as an

ambitious artist who never suffered fools gladly

a wonderful edition aimed at helping the intermediate early advanced pianist perform bach s music in a stylistically acceptable manner it includes suggested articulation dynamic and fingering indications also included is history on bach as a performer and a teacher to aid in better understanding bach s works and styles

as well as being an authoritative and convenient resource for scholars students and performers the oxford composer companion to bach provides the ordinary bach baroque music enthusiast with information not usually found in programme or sleeve notes exploring the life and works of bach andthe historical context in which he lived topics covered include genres eg chorales structures eg fugue individual works eg st john passion compositional practices and techniques people and places institutinos instruments performing practice festivals and performers reception ofbach s music stylistic influence and parodies and bach scholarship the main alphabetical text is supplemented by useful endmatter including a family tree chronology list of works openings of vocal works and a glossary of specialist terms

compositional choices and meaning in the vocal music of j s bach collects seventeen essays by leading bach scholars the authors each address in some way such questions of meaning in j s bach s vocal compositions including his passions masses magnificat and cantatas with particular attention to how such meaning arises out of the intentionality of bach s own compositional choices or in part iv in particular how meaning is discovered and created through the reception of bach s vocal works and the authors do not consider such compositional choices in a vacuum but rather discuss bach s artistic intentions within the framework of broader cultural trends social historical theological musical etc such questions of compositional choice and meaning frame the four primary approaches to bach s vocal music taken by the authors in this volume as seen across the book s four parts part i how might the study of historical theology inform our understanding of bach s compositional choices in his music for the church cantatas passions masses part ii how can we apply traditional analytical tools to understand better how bach s compositions were created and how they might have been heard by his contemporaries part iii what we can understand anew through the study of bach s self borrowing i e parody which always changed the earlier meaning of a composition through changes in textual content compositional characteristics the work s context within a larger composition and often the performance context from court to church for example part iv what can the study of reception teach us about a work s

meaning s in bach s time during the time of his immediate successors and at various points since then including our present the chapters in this volume thus reflect the breadth of current bach research in its attention not only to source study and analysis but also to meanings and contexts for understanding bach s compositions

peter williams revisits bach s biography through the lens of his music revealing the development of the composer s interests and priorities

in 2007 the great bach scholar anne leahy died at the age of 46 she was a leading light in bach studies and lecturer at the dublin institute of technology dit conservatory of music and drama posthumously edited by renowned bach scholar robin a leaver leahy s dissertation research forms the basis for this original study of the preludes to bach s leipzig chorales originally composed in weimar and later revised in leipzig bach s compositions have been a source of some puzzlement as leahy notes the original intentions of bach and the possible purpose of this collection might be regarded as speculative working from available sources however she argues that through the careful examination of the links among the music hymn texts and theological sources some answers may be had from bach s personal and deep interest in lutheran theology to his enormous musical passion leahy considers closely a series of critical questions does the original manuscript for the chorales simply reflect a random gathering of compositions or is there a common theme in setting how critical is the order of the chorales and what is the theological significance of that order were the chorales a unified collection and if so which parts were to be included and which not indeed were the chorales themselves part of a possibly larger corpus as leahy makes evident there are no simple answers which is why she considers critical the relationship the texts of the hymns to the chorales and to one another outlining a theological pattern that is vital to fully grasping the guiding philosophy of these compositions j s bach s leipzig chorale preludes music text theology is ideally suited for bach scholars and those with a general interest in the intricate connections between text and music in the composition of religious music

today bach is one of the most revered and studied figures of classical music despite there being a time in which he was almost forgotten divided into two sections this volume explores research on j s bach and more broadly examines the topics of music and performance studies with the latter focusing on composers active today such as marco alunno or those from the recent past who are lesser known and performed such as pietro cimara and leo ornstein following from nones s ed previous publication music

as communication perspectives on music image and performance abe 2018 this work provides a rather unique contribution as a choral attempt at exploring performance today the intention of this book and the downloadable audio content with live recordings of the music explored at the conference from which the volume originated is to inspire fresh approaches to the study of a monument like bach while also encouraging original research of modern composition and performance recordings of the performances given over the two days of the conference serve either to clarify arguments made in the papers or to attest to the music explored more generally this volume is founded on the belief that the history of music is comprised of many figures some of whom are undeservedly forgotten and that our understanding of and approach to music is simultaneously shaped by the past and directed by the continual evolution of sounds and attitudes of the present examining music styles from baroque bach to contemporary alunno forms of performance will be of particular interest to bach and performance studies scholars as well as advanced researchers and phd students in this field

amadeus the worlds of j s bach offers both traditional and new perspectives on the life and work of the man who is arguably the central figure in the western musical tradition it appears at a time when because of the fall of the iron curtain extraordinary new discoveries are being made about bach and his family at an increasing rate thus this book is able to incorporate important information and images not available even in the recent anniversary year of 2000 after making the case for the universality of bach s art as an epitome of western civilization the worlds of j s bach considers in broad terms the composer s social political and artistic environment its influence on him and his interaction with it renowned specialists in history religion architecture literature theater and dance offer the perspectives of these disciplines as they relate to bach s milieu while leading bach specialists from both the u s and germany focus on the man himself the book is an outgrowth of the celebrated boston globe multidisciplinary academies sponsored by the aston magna foundation for music and the humanities with support from the national endowment for the humanities

an exploration of bach s motets in the context of the german motet tradition

the cambridge companion to bach first published in 1997 goes beyond a basic life and works study to provide a late twentieth century perspective on j s bach the man and composer the book is divided into three parts part one is concerned with the historical context the society beliefs and the world view of bach s age the second part discusses

the music and bach s compositional style while part three considers bach s influence and the performance and reception of his music through the succeeding generations this companion benefits from the insights and research of some of the most distinguished bach scholars and from it the reader will gain a notion of the diversity of current thought on this great composer

this is the only english translation of this important book by the world s most distinguished bach scholar

this new investigation of the brandenburg concertos explores musical social and religious implications of bach s treatment of eighteenth century musical hierarchies by reference to contemporary music theory to alternate notions of the meaning of concerto and to various eighteenth century conventions of form and instrumentation the book argues that the brandenburg concertos are better understood not as an arbitrary collection of unrelated examples of pure instrumental music but rather as a carefully compiled and meaningfully organized set it shows how bach s concertos challenge as opposed to reflect existing musical and social hierarchies careful consideration of lutheran theology and bach s documented understanding of it reveals however that his music should not be understood to call for progressive political action one important message of lutheranism and in this interpretation of bach s concertos is that in the next world the heavenly one the hierarchies of the present world will no longer be necessary bach s music more likely instructs its listeners how to think about and spiritually cope with contemporary hierarchies than how to act upon them in this sense contrary to currently accepted views bach s concertos share with his extensive output of vocal music for the lutheran liturgy an essentially religious character

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