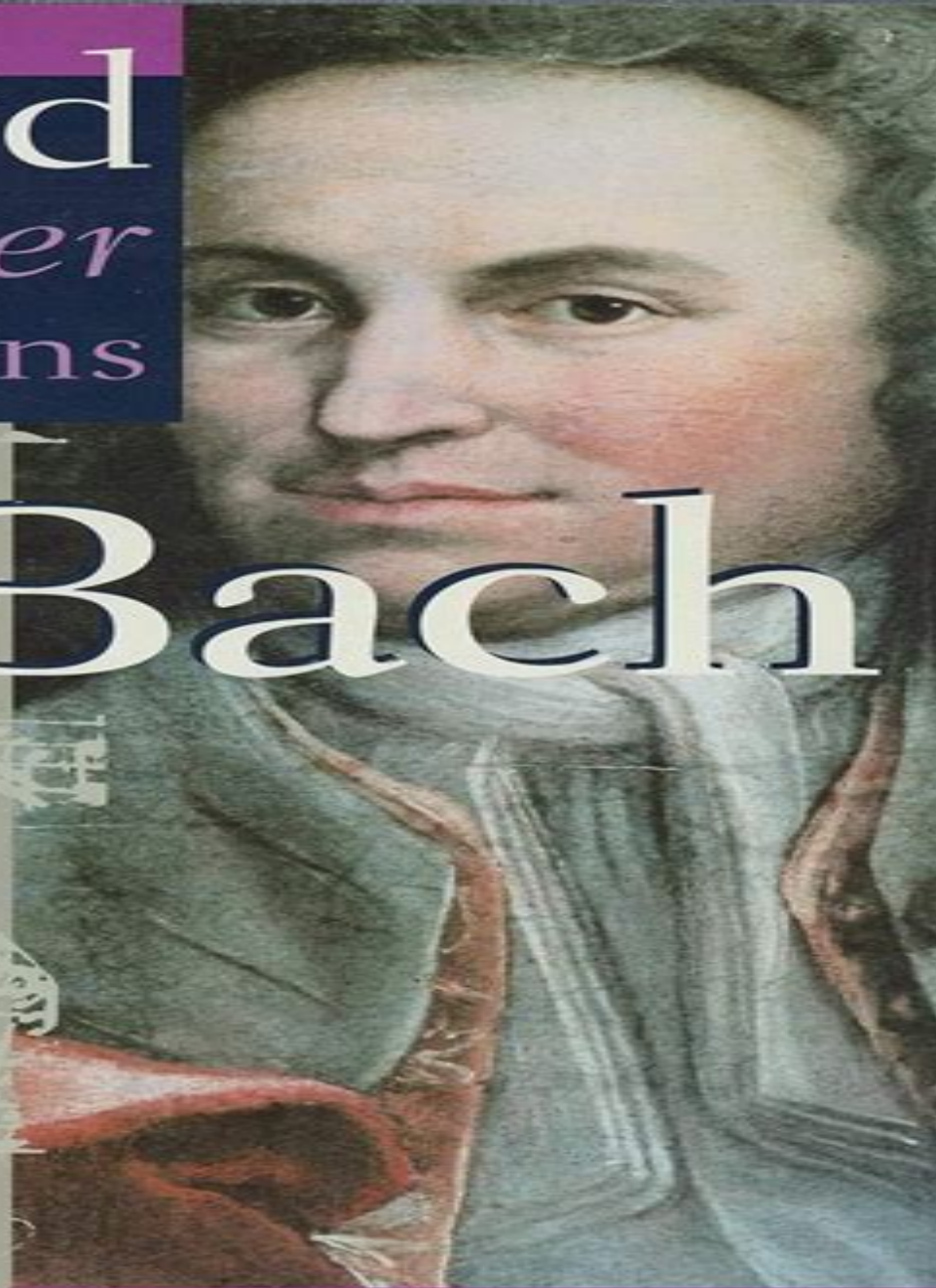


Oxford
Composer
Companions

J.S. Bach

Edited by
Malcolm Boyd

*encyclopedia coverage of Bach's
life, music, and influence*



Oxford Composer Companion Js Bach

Daniel R. Melamed, Michael Marissen



Oxford Composer Companion Js Bach:

J.S. Bach Malcolm Boyd, John Butt, 1999 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 and the 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 institutions instruments performing practice festivals and performers reception of Bach'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

Bach Malcolm Boyd, 2000 In this third edition Boyd demonstrates how the circumstances of Bach's life helped to shape the music he wrote at various periods We follow Bach as he travels from Arnstadt and Muhlhausen to Leipzig providing insightful discussions of the great composer's organ and orchestral compositions

The Routledge Research Companion to Johann Sebastian Bach Robin Leaver, 2016-11-25 The Ashgate Research Companion to Johann Sebastian Bach provides an indispensable introduction to the Bach research of the past thirty-five years It is not a lexicon providing information on all the major aspects of Bach's life and work such as the Oxford Composer Companion J S Bach Nor is it an entry level research tool aimed at those making a beginning of such studies The valuable essays presented here are designed for the next level of Bach research and are aimed at masters and doctoral students as well as others interested in coming to terms with the current state of Bach research Each author covers three aspects within their specific subject area firstly to describe the results of research over the past thirty-five years concentrating on the most significant and controversial such as the debate over Smend's NBA edition of the B minor Mass Blume's conclusions with regard to Bach's religion in the wake of the new chronology Rifkin's one to a vocal part interpretation the rediscovery of the Berlin Singakademie manuscripts in Kiev the discovery of hitherto unknown manuscripts and documents and the re-evaluation of previously known sources Secondly each author provides a critical analysis of current research being undertaken that is exploring new aspects reinterpreting earlier assumptions and or opening up new methodologies For example Martin W B Jarvis has suggested that Anna Magdalena Bach composed the cello suites and contributed to other works of her husband another controversial hypothesis whose newly proposed forensic methodology requires investigation On the other hand research into Bach's knowledge of the Lutheran chorale tradition is currently underway which is likely to shed more light on the composer's choices and usage of this tradition Thirdly each author identifies areas that are still in need of investigation and research

Compositional Choices and Meaning in the Vocal Music of J. S. Bach Mark A. Peters, Reginald L. Sanders, 2020-07-06 *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 can we 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 meanings 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.

Dance and the Music of J. S. Bach Meredith Little, Natalie Jenne, 2009-01-27 A unique study of dance forms and rhythms in the Baroque composer's repertoire. Stylized dance music and music based on dance rhythms pervade Bach's compositions. Although the music of this very special genre has long been a part of every serious musician's repertoire, little has been written about it. The original edition of this book addressed works that bore the names of dances, a considerable corpus. In this expanded version of their practical and insightful study, Meredith Little and Natalie Jenne apply the same principles to the study of a great number of Bach's works that use identifiable dance rhythms but do not bear dance-specific titles. Part I describes French dance practices in the cities and courts most familiar to Bach. The terminology and analytical tools necessary for discussing dance music of Bach's time are laid out. Part II presents the dance forms that Bach used, annotating all of his named dances. Little and Jenne draw on choreographies, harmony theorists' writings, and the music of many seventeenth and eighteenth-century composers in order to arrive at a model for each dance type. Additionally, in Appendix A, all of Bach's named dances are listed in convenient tabular form; included are the BWV number for each piece, the date of composition, the larger work in which it appears, the instrumentation, and the meter. Appendix B supplies the same data for pieces recognizable as dance types but not named as such. More than ever, this book will stimulate both the musical scholar and the performer with a new perspective at the rhythmic workings of Bach's remarkable repertoire of dance-based music.

The Routledge Research Companion to Johann Sebastian Bach Robin Leaver, 2016-11-25 The Ashgate Research Companion to Johann Sebastian Bach provides an indispensable introduction to the Bach research of the past thirty-five

years It is not a lexicon providing information on all the major aspects of Bach's life and work such as the Oxford Composer Companion J S Bach Nor is it an entry level research tool aimed at those making a beginning of such studies The valuable essays presented here are designed for the next level of Bach research and are aimed at masters and doctoral students as well as others interested in coming to terms with the current state of Bach research Each author covers three aspects within their specific subject area firstly to describe the results of research over the past thirty fifty years concentrating on the most significant and controversial such as the debate over Smend's NBA edition of the B minor Mass Blume's conclusions with regard to Bach's religion in the wake of the new chronology Rifkin's one to a vocal part interpretation the rediscovery of the Berlin Singakademie manuscripts in Kiev the discovery of hitherto unknown manuscripts and documents and the re-evaluation of previously known sources Secondly each author provides a critical analysis of current research being undertaken that is exploring new aspects reinterpreting earlier assumptions and or opening up new methodologies For example Martin W B Jarvis has suggested that Anna Magdalena Bach composed the cello suites and contributed to other works of her husband another controversial hypothesis whose newly proposed forensic methodology requires investigation On the other hand research into Bach's knowledge of the Lutheran chorale tradition is currently underway which is likely to shed more light on the composer's choices and usage of this tradition Thirdly each author identifies areas that are still in need of investigation and research

The ^AAfterlife of Bach's Organ Works Russell Stinson, 2023-10-20 This book offers readers new tools to understand how the music of J S Bach has been received by later generations It focuses on the organ works allowing readers to understand him as both composer and performer The later generations here have championed the music in various ways they performed it edited it for publication and shared it with their family and friends This book thus is a history of performance practice an aesthetic history of musical taste and a social history

Johann Sebastian Bach Andrew Gant, 2018-10-18 His name and his music are internationally known but with only one verifiably authentic portrait of Johann Sebastian Bach has history painted him as something that he's not In this brief historical introduction Andrew Gant explores the social political and religious factors that shaped Bach's life and work and traces how his legacy went from a composer who nearly faded into obscurity to one of the most central figures of classical music today Travel back to the eighteenth century with this Very Brief History and discover the man behind the music

Reinventing Bach Paul Elie, 2013-04-04 Johann Sebastian Bach celebrated pipe organist court composer and master of sacred music was also a technical pioneer Working in Germany in the early eighteenth century he invented new instruments and carried out experiments in tuning the effects of which are still with us today Two hundred years later a number of extraordinary musicians have utilised the music of Bach to thrilling effect through the art of recording furthering their own virtuosity and reinventing the composer for our time In Reinventing Bach Paul Elie brilliantly blends the stories of modern musicians with a polyphonic account of our most celebrated composer's life to create a spellbinding narrative of the changing place of music

in our lives We see the sainted organist Albert Schweitzer playing to a mobile recording unit set up at London s Church of All Hallows in order to spread Bach s organ works to the world beyond the churches and Pablo Casals s Abbey Road recordings of Bach s cello suites transform the middle class sitting room into a hotbed of existentialism we watch Leopold Stokowski persuade Walt Disney to feature his own grand orchestrations of Bach in the animated classical music movie Fantasia which made Bach the sound of children s playtime and Hollywood grandeur alike and we witness how Glenn Gould s Goldberg Variations made Bach the byword for postwar cool Through the Beatles and Switched on Bach and G del Escher Bach through film rock music the Walkman the CD and up to Yo Yo Ma and the iPod Elie shows us how dozens of gifted musicians searched experimented and collaborated with one another in the service of a composer who emerged as the prototype of the spiritualised technically savvy artist

Choral Masterworks from Bach to Britten Robert J. Summer, 2007 Presents a series of discussions about sixteen choral masterworks facilitating conductors who perform these works and wish to know them This work examines compositions such as Bach s Mass in B Minor Mahler s 8th Symphony and more in terms of textual symbolism musical structure and identification of endearing traits of each work **Johann Sebastian Bach** , An Introduction to Bach Studies Daniel R. Melamed, Michael Marissen, 1998-04-30 Subjects covered include bibliographic tools of Bach research and sources of literature Bach s family Bach biographies places Bach lived and worked Bach s teaching the liturgy Bach source studies and the transmission of his music repertory and editions genres and individual vocal and instrumental works performance practice the reception and analysis of Bach s music and many others **Music after Hitler, 1945-1955** Toby Thacker, 2017-07-05 The political control of music in the Third Reich has been analysed from several perspectives and with ever increasing sophistication However music in Germany after 1945 has not received anything like the same treatment Rather there is an assumption that two separate musical cultures emerged in East and West alongside the division of Germany into two states with differing economic and political systems There is a widely accepted view of music in West Germany as free and in the East subject to party control Toby Thacker challenges these assumptions asking how and why music was controlled in Germany under Allied Occupation from 1945 1949 and in the early years of semi sovereignty between 1949 and 1955 The re education of Germany after the Hitler years was a unique historical experiment and the place of music within this is explored here for the first time While emphasizing political economic and broader social structures that influenced the production and reception of different musical forms the book is informed by a sense of human agency and explores the role of salient individuals in the reconstruction of music in post war Germany The focus is not restricted to any one kind of music but concentrates on those aspects of music professional and amateur live and recorded which appeared to be the mostly highly charged politically to contemporaries Particular attention is given to denazification and to the introduction of international music Thacker traces the development of a divide between Communist and liberal democratic understandings of the place of music in society The contested celebrations of the Bach Year in 1950 are used to

highlight the role of music in the broader cultural confrontation between East and West Thacker examines the ways in which central governments in East and West Germany sought to control and influence music through mechanisms of censorship and positive support The book will therefore be of interest not only "*Music after Hitler, 1945-1955*" Toby Thacker, 2017-07-05

The political control of music in the Third Reich has been analysed from several perspectives and with ever increasing sophistication However music in Germany after 1945 has not received anything like the same treatment Rather there is an assumption that two separate musical cultures emerged in East and West alongside the division of Germany into two states with differing economic and political systems There is a widely accepted view of music in West Germany as free and in the East subject to party control Toby Thacker challenges these assumptions asking how and why music was controlled in Germany under Allied Occupation from 1945-1949 and in the early years of semi sovereignty between 1949 and 1955 The re education of Germany after the Hitler years was a unique historical experiment and the place of music within this is explored here for the first time While emphasizing political economic and broader social structures that influenced the production and reception of different musical forms the book is informed by a sense of human agency and explores the role of salient individuals in the reconstruction of music in post war Germany The focus is not restricted to any one kind of music but concentrates on those aspects of music professional and amateur live and recorded which appeared to be the mostly highly charged politically to contemporaries Particular attention is given to denazification and to the introduction of international music Thacker traces the development of a divide between Communist and liberal democratic understandings of the place of music in society The contested celebrations of the Bach Year in 1950 are used to highlight the role of music in the broader cultural confrontation between East and West Thacker examines the ways in which central governments in East and West Germany sought to control and influence music through mechanisms of censorship and positive support The book will therefore be of interest not only *The English Bach Awakening* Michael Kassler, 2017-07-05

The English Bach Awakening concerns the introduction into England of J S Bach's music and information about him Hitherto this subject has been called the English Bach revival but that is a misnomer Revival implies prior life yet no reference to Bach or to his music is known to have been made in England during his lifetime 1685-1750 The book begins with a comprehensive chronology of the English Bach Awakening Eight chapters follow written by Dr Philip Olleson Dr Yo Tomita and the editor Michael Kassler which treat particular parts of the Awakening and show how they developed A focus of the book is the history of the manuscripts and the printed editions of Bach's 48 The Well tempered Clavier in England at this time and its culmination in the analysed edition that Samuel Wesley and Charles Frederick Horn published in 1810-1813 and later revised Wesley's multifaceted role in the Bach Awakening is detailed as are the several efforts that were made to translate Forkel's biography of Bach into English A chapter is devoted to A F C Kollmann's endeavour to prove the regularity of Bach's Chromatic Fantasy and the book concludes with a discussion of portraits of Bach in England before 1830 Selected Movements for Solo Trumpet

transcribed from the Cello Suites Johann Sebastian Bach, 2025-09-24 The full eBook version of Selected Movements for Solo Trumpet transcribed from the Cello Suites in fixed layout format Selected Movements for Solo Trumpet transcribed from the Cello Suites presents a carefully curated selection of twelve movements from Bach's Six Suites for Solo Violoncello BWV 1007-1012 expertly transcribed for B-flat trumpet by Jonathan Freeman Attwood who translates Bach's musical language in a compelling idiom for the instrument Selected to be suitable for intermediate to advanced level players this edition also includes a detailed Preface Critical Commentary and Further Reading This selection offers trumpet players an accessible entry point into Bach's iconic Cello Suites featuring pieces that can be approached with relative ease by those developing technical proficiency and musical assurance Selected Movements for Solo Trumpet transcribed from the Cello Suites bietet eine sorgfältig zusammengestellte Auswahl von zwölf Sätzen aus Bachs Sechs Suiten für Violoncello BWV 1007-1012 meisterhaft für B-Trompete transkribiert von Jonathan Freeman Attwood der Bachs musikalische Sprache in ein ausdrucksstarkes Idiom für das Instrument überträgt Die Ausgabe richtet sich an Spielerinnen und Spieler mittleren bis fortgeschrittenen Niveaus und enthält zudem ein umfassendes Vorwort einen Kritischen Kommentar und weiterführende Literaturhinweise Diese Auswahl eröffnet Trompeterinnen und Trompetern einen guten Einstieg in Bachs berühmte Cellosuiten mit Sätzen die sich ausnahmslos gut bewältigen lassen und den Weg zu einer größeren technischen Versiertheit und musikalischen Ausdruckskraft ebnen

Soul Mission Ramesh P. Richard, 2004-02-01 Throughout the Ages humanity has pursued the meaning of life However most of us live decidedly arbitrary lives muddling through from day to day A truly intentional life is three dimensional comprised of passion mission and vision In this second book in The Intentional Life Trilogy Ramesh Richard explores what it means to have a mission for your life that is in response to God's universal purpose Readers will find themselves deeply challenged to evaluate why they're here and find assistance with developing their own soul mission

J.S. Bach's Major Works for Voices and Instruments Melvin P. Unger, 2005-02-03 This book explores the dramatic thrust of each of Bach's four major works for choir and orchestra Christmas Oratorio St John Passion St Matthew Passion and Mass in B Minor It guides the reader movement by movement through each work with an integrated presentation of commentary and text translation that pays particular attention to the interaction of text and music suggesting reasons for Bach's musical choices

The Century of Bach and Mozart Sean Gallagher, Thomas Forrest Kelly, 2008 For many today Johann Sebastian Bach and Wolfgang Amadeus Mozart stand as towering representatives of European music of the eighteenth century composers whose works reflect intellectual religious and aesthetic trends of the period Research on their compositions continues in many ways to shape our broader understanding of eighteenth century musical thought and its contexts This collection of essays by leading authorities in the field offers a variety of new perspectives on the two composers as well as some of their important contemporaries Haydn in particular Addressing topics as diverse as the historiography of eighteenth century music concepts of time and musical form the idea of the musical work and its relation to publishing

practices compositional process and performance practice these essays together constitute a major contribution to eighteenth century studies This book had its origin in a conference that took place at the Music Department of Harvard University on September 23 25 2005 to honor Professor Christoph Wolff Adams University Professor at Harvard University

Bach's Numbers Ruth Tatlow, 2015-08-06 In eighteenth century Germany the universal harmony of God's creation and the perfection of its proportions still held philosophical moral and devotional significance Reproducing proportions close to the unity 1:1 across compositions could render them beautiful perfect and even eternal Using the principles of her groundbreaking theory of proportional parallelism and the latest source study research Ruth Tatlow reveals how Bach used the number of bars to create numerical perfection across his published collections and explains why he did so The first part of the book illustrates the wide ranging application of belief in the unity showing how planning a well proportioned structure was a normal compositional procedure in Bach's time In the second part Tatlow presents practical demonstrations of this in Bach's works illustrating the layers of proportion that appear within a movement a work between two works in a collection across a collection and between collections

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