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Michael G. Cunningham

Progressive Bach

Matthew Dirst



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Bach Yo Tomita, 2017-07-05 For nearly two centuries Johann Sebastian Bach has been regarded as a cornerstone of Western musical culture His music inspired subsequent generations of composers and philosophers alike and continues to capture our imaginations in many ways Bach studies is part of this picture often seen as providing excellent examples of musicological scholarship The volume editor has chosen thirty one published articles which in his view not only represent a broad spectrum of the scholarly discussions on Bach s life and works but will also facilitate the on going study of Bach s creative genius The articles have been selected to ensure that this volume will be considered useful for not only those students who are currently engaging in Bach studies at universities but also for more seasoned Bach scholars as they consider the future direction of Bach studies

An Introduction to Bach Studies Daniel R. Melamed, Michael Marissen, 1998-04-30 This volume is a guide to the resources and materials of Bach scholarship both for the non specialist wondering where to begin in the enormous literature on J S Bach and for the Bach specialist looking for a convenient and up to date survey of the field It describes the tools of Bach research and how to use them and suggests how to get started in Bach research by describing the principal areas of research and citing the essential literature on each piece and topic The authors emphasize the issues that have engaged Bach scholars for generations focusing on particularly important writings on recent literature on overviews collections of essays and handbooks and on writings in English 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 The book also offers explanations of important and potentially confusing topics in Bach research such as the organization of the annual cantata cycles pitch standards the history of the Berlin libraries the structure of the critical commentary volumes in the Neue Bach Ausgabe and so on This book opens up the rich world of Bach scholarship to students teachers performers and listeners

Bach Studies Don O. Franklin, 1989-07-20 This volume of essays reflects the breadth and scope of Bach research

Bach Against Modernity Michael Marissen, 2023 In *Bach against Modernity* author Michael Marissen contests the common perception that J S Bach is a modern figure and instead suggests that by eighteenth century standards Bach and his music in fact reflected and forcefully promoted a premodern world and life view He provides overlooked or misunderstood evidence of Bach s private engagement with religious and social issues that the composer also addressed in his public vocal compositions and exposes intellectual and ethical problems with prevalent anachronistic views of Bach

Bach and the Patterns of Invention Laurence Dreyfus, 2004-03-01 In this major new interpretation of the music of J S Bach we gain a striking picture of the composer as a unique critic of his age By reading Bach s music against the grain of contemporaries Laurence Dreyfus explains how Bach s approach to musical invention posed a fundamental challenge to

Baroque aesthetics **Engaging Bach** Matthew Dirst,2012-03-29 Matthew Dirst examines the leading role of Bach's keyboard works in the creation of his historical legacy Bach's Dialogue with Modernity John Butt,2010-01-14 A detailed 2010 analysis of Bach's Passions which demonstrates how they reflect and constitute priorities and conditions of the western world An Introduction to the Performance of Bach Johann Sebastian Bach,Rosalyn Tureck,1960 **The Worlds of Johann Sebastian Bach** Raymond Erickson,2009-03 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 **Rethinking Bach** Bettina Varwig,2021 Johann Sebastian Bach has loomed large in the imagination of scholars performers and audiences since the late nineteenth century This new book edited by veteran Bach scholar Bettina Varwig gathers a diverse group of leading and emerging Bach researchers as well as a number of contributors from beyond the core of Bach studies The book's fifteen chapters engage in active rethinking of different topics connected with Bach the iconic name which broadly encompasses the historical individual the sounds and afterlives of his music as well as all that those four letters came to stand for in the later popular and scholarly imagination In turn challenging the fundamental assumptions about the nineteenth century Bach revival the rise of the modern work concept Bach's music as a code and about editions of his music as monuments Collectively these contributions thus take apart scrutinize dust off and reassemble some of our most cherished narratives and deeply held beliefs about Bach and his music In doing so they open multiple pathways towards exciting future modes of engagement with the composer and his legacy *Musical Biography* Jolanta T. Pekacz,2017-07-05 Musical biography has rarely been an object of theoretical and methodological reflection Our present day perception of the lives of prominent composers and performers of the past has been largely formed by cultural and political assumptions of nineteenth century biographers and their twentieth century followers While older biographies are being scrutinized for veracity and updated with new evidence their historiographical premisses and narrative techniques remain largely unchallenged The epistemological upheavals in the humanities since the 1960s have generated a body of theoretical thought that has undermined many of the assumptions of traditional biography Consequently many of these assumptions

have lost their hold as viable underpinnings for present day scholarly biography For example the accumulation of facts is no longer believed to bring us closer to an understanding of the subject nor are the traditional views of the unified self and the self as a foundational idea taken for granted This volume brings together musicologists and historians who explore through individual case studies the rich potential of these new theories for writing musical lives The authors of this volume examine how the insights provided by these theories illuminate our critical reassessment of older biographies and the interpretations of musical works these biographies were used to construe and help forge new approaches to musical biography The authors also explore the functions musical biographies served in different historical contexts the relevance of biography for musical criticism the reliability of archival evidence the ethics of biography the demands placed on biography by feminist and gender history and the new possibilities offered by cinema The contributors to this volume challenge the view that biography has little importance for music history analysis and criticism Collectively they reassert biography's centrality and relevance and dem

The Social and Religious Designs of J. S. Bach's Brandenburg Concertos Michael Marissen, 1999-07-01 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

Bach-Schaum, Book One Johann Sebastian Bach, John W. Schaum, Based on Events and Episodes in the life of Johann Sebastian Bach this Late Elementary piano collection may be used as supplementary literature with any piano method Many of Bach's pieces were named as Preludes Sarabandes Minuets Arias and other titles relating to the form of the composition Mr Schaum has chosen titles from authentic episodes in Bach's life and applied them to his music The appropriate captions add color and life to the music the biographical sketches add musical appreciation and Mr Schaum's arrangements make teaching easier

Bach Perspectives, Volume 9 Andrew Talle, 2013-12-16 This provocative addition to the Bach Perspectives series offers a counternarrative to the isolated genius status that J S Bach and his music currently enjoy Contributors contextualize Bach by examining the output reputation and compositional practices of his contemporaries in

Germany whose work was widely played and enjoyed in his time including Georg Philipp Telemann Christoph Graupner Gottlieb Muffat and Johann Adolf Scheibe Essays place Bach and his work in relation to his peers examining avenues of composition they took while he did not and showing how differing treatments of the same subjects or texts resulted in markedly different compositional results and legacies By looking closely at how Bach's contemporaries addressed the tasks and challenges of their time this project provides a more nuanced view of the musical world of Bach's time while revealing in more specific terms than ever how and why Bach's own music remains fresh and compelling In this volume Wolfgang Hirschmann proposes an ethnographic approach that contextualizes Bach's works addressing the aesthetic paths he took as well as those he did not pursue Steven Zohn's essay considers Telemann's contribution to the orchestral Overture genre observing how Telemann's approach to integrating the national styles of his time was quite different from but no less rich than Bach's Andrew Talle compares settings and strategies of *Vergnügte Ruh, belibete Seelenlust* by Bach and Graupner Alison Dunlop presents valuable primary research on Muffat the most commonly cited keyboard music composer in Vienna during Bach's lifetime Finally Michael Maul sheds new light on the Scheibe Birnbaum controversy contextualizing the most famous critique of J S Bach's compositional style by discussing the other composers that Scheibe critiqued

The Musician as Entrepreneur, 1700-1914 William Weber, 2004-11-09 Marries scholarly discipline with intriguing reading The book will satisfy the thirst of historians musicians and perhaps even an economist or two American Music Teacher To be successful a musician often has to be an entrepreneur someone who starts a performing venue develops patrons and promotes the project aggressively Accomplishing this requires musicians to acquire social and business skills and to be highly opportunistic in what they do In *The Musician as Entrepreneur 1700-1914* international scholars investigate cases of musical entrepreneurship between around 1700 and 1914 in Britain France Germany and the United States By uncovering the ways in which musicians such as Telemann Beethoven Paganini and Liszt conducted their daily business the authors reveal how musicians reshaped the frameworks of musical culture and in the process the nature of the music itself Weber is an excellent music historian and the book will please all readers interested in musical sociology Choice

Baroque Piety: Religion, Society, and Music in Leipzig, 1650-1750 Tanya Kevorkian, 2017-07-05 Drawing upon a rich array of sources from archives in Leipzig Dresden and Halle Tanya Kevorkian illuminates culture in Leipzig before and during J S Bach's time in the city Working with these sources she has been able to reconstruct the contexts of Baroque and Pietist cultures at key periods in their development much more specifically than has been done previously Kevorkian shows that high Baroque culture emerged through a combination of traditional frameworks and practices and an infusion of change that set in after 1680 Among other forms of change new secular arenas appeared influencing church music and provoking reactions from Pietists who developed alternative meeting networking and liturgical styles The book focuses on the everyday practices and active roles of audiences in public religious life It examines music performance and reception from the perspectives of both

ordinary people and elites Church services are studied in detail providing a broad sense of how people behaved and listened to the music Kevorkian also reconstructs the world of patronage and power of city councillors and clerics as they interacted with other Leipzig inhabitants thereby illuminating the working environment of J S Bach Telemann and other musicians In addition Kevorkian reconstructs the social history of Pietists in Leipzig from 1688 to the 1730s **Hearing Bach's**

Passions Daniel R. Melamed,2016 Daniel Melamed offers a study of Bach s passion settings seeking to familiarise readers with some of the intriguing issues in the study performance of older music He explores what it means to listen to this music today **The Oxford Handbook of Tense and Aspect** Robert I. Binnick,2012-06-14 This Handbook is a comprehensive

authoritative and accessible guide to the topics and theories that current form the front line of research into tense aspect and related areas **Aspect, Eventuality Types and Nominal Reference** Hana Filip,2022-01-26 First published in 1999 This

book examines the interplay between the semantics of noun phrases and verbal predicates with an emphasis on data drawn from Czech and English and comparisons to German and Finnish This book will be of interest to a wide range of linguists concerned with aspect and how it interacts with lexical semantics morphology syntax and quantification **"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

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