

Bachs Theologischer Formbegriff Und Das Duett F D

The German church cantata of the eighteenth century was the culmination of a long tradition of Lutheran "sermon music" that used the proclamation, amplification, and interpretation of scripture to teach and persuade the listener. Bach's cantatas also served this didactic purpose and typically incorporate numerous allusions to scriptural passages or themes in their librettos. Unfortunately, many of these passages remain obscure to the twentieth-century musician because they demand a much closer familiarity with the Bible than is common today. The Handbook to Bach's Sacred Cantata Texts identifies scriptural references for the wording, imagery, and themes that Bach's listeners would have known. In addition, the religious or literary theme of each text is summarized within the specific context of the cantata as a whole. With interlinear translations and a full complement of indexes.

An analysis that accounts precisely for the nature of Debussy's musical forms and how forms of different works are related. Geometric systems found here throw new light on Debussy's intense interest in the other arts and provide links with artists he admired in other fields.

Discusses Bach's musical accomplishments through the stages of his life, from his humble origins as a self-taught court musician to his role as kapellmeister and cantor of St. Thomas's Church.

Tradition, Entstehung, Funktion, Analyse : Ulrich Siegele zum 70. Geburtstag

ein Vortrag

Bachs Orchesterwerke

Bericht über das 1. Dortmunder Bach-Symposion 1996

Debussy, Ravel, Fauré, Chabrier

Debussy in Proportion

Strukturen und innere Ordnung

At the end of his second year in Leipzig, J.S. Bach composed nine sacred cantatas to texts by Leipzig poet Mariane von Ziegler (1695–1760). Despite the fact that these cantatas are Bach's only compositions to texts by a female poet, the works have been largely ignored in the Bach literature. Ziegler was Germany's first female poet laureate, and the book highlights her significance in early eighteenth-century Germany and her commitment to advancing women's rights of self-expression. Peters enriches and enlivens the account with extracts from Ziegler's four published volumes of poetry and prose, and analyses her approach to cantata text composition by arguing that her distinctive conception of the cantata as a genre encouraged Bach's creative musical realizations. In considering Bach's settings of Ziegler's texts, Peters argues that Bach was here pursuing a number of compositional procedures not common in his other sacred cantatas, including experimentation with the order of movements within a cantata, with formal considerations in arias and recitatives, and with the use of instruments, as well as innovative approaches to Vox Christi texts and to texts dealing with speech and

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silence. *A Woman's Voice in Baroque Music* is the first book to deal in depth with issues of women in music in relation to Bach, and one of the few comprehensive studies of a specific repertory of Bach's sacred cantatas. It therefore provides a significant new perspective on both Ziegler as poet and cantata librettist and Bach as cantata composer.

Originally composed in Weimar and later revised in Leipzig, J. S. Bach's chorale preludes have been a source of some puzzlement. However, Bach scholar Anne Leahy argues that through the careful examination of the links among the music, hymn texts, and theological sources some answers may be had. In her book, Leahy considers the critical relationship between the texts of the hymns and their relationship to the chorales, outlining a theological pattern 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 relationship between text and music in the composition of religious music.

The Ashgate Research Companion to Johann Sebastian Bach provides an indispensable introduction to the Bach research of the

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past thirty-fifty 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

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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.

Was Musik andächtig macht

Jahrbuch des Staatlichen Instituts für
Musikforschung (SIM) Preussischer
Kulturbesitz, 1994

Bach Among the Theologians

Handbook to Bach's Sacred Cantata Texts

An Interlinear Translation with Reference

Guide to Biblical Quotations and Allusions

Bach's Numbers

A Musical Analysis

Macht Mozart klüger? Überraschende Antworten auf wirklich alle Fragen aus der Welt der Musik Wurde Mozart ermordet? Wie gelangte Bruckners Brillenglas in Beethovens Sarg? Und wer um alles in der Welt war Elise? Mit großer Lust am Abseitigen und Kuriosen haben Rainer Schmitz und Benno Ure in jahrelangen Recherchen viel Wissenswertes und Überraschendes ans Tageslicht gebracht. Ein Buch, das zum

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Schmökern, Staunden und Entdecken einlädt – im Siedler Verlag unter dem Titel »Tasten, Töne und Tumulte« erschienen.

Musica Naturalis delivers the first systematic account of speculative music theory as a discursive horizon for literary poetics. The title refers to the late medieval French poet Eustache Deschamps, whose 1392 treatise on verse writing, L'Art de Dictier, famously casts verse as “natural music” in explicit distinction to song, which Deschamps defines as “artificial.” Philipp Jeserich links the significance of the speculative branch of medieval musicology to literary theory and literary production, opening up a field of study that has been largely neglected. Beginning with Augustine and Boethius, he traces the discourse of speculative music theory to the late fifteenth century, giving attention to medieval Latin and vernacular sources. Ultimately, Jeserich calls for the conservatism of Deschamps’s poetics and develops a new perspective on the poetics and poetry of the Grands rhétoriqueurs. Given Jeserich's reliance on the intellectual inheritance of late medieval French poetics and poetry, this book will appeal to English-speaking specialists of Old and Middle French, as well as scholars of the French Renaissance. It will also interest English-language medievalists of several other disciplines: intellectual historians and specialists of English, as well as scholars of Italian and Iberian literature.

Benefiting from the research of eminent Bach scholars, this 1997 Companion examines Bach's work in the context of his age.

Übergänge zwischen Klang und Bild im Anschluss an Bach

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*Zeitschrift für die gesammte lutherische Theologie
und Kirche, herausg. von A.G. Rudelbach und H.E.F.
Guerike*

*Messe und Parodie bei Johann Sebastian Bach
Studien zu Werken von J.S. Bach, J. Brahms, G.F.
Händel, F. Mendelssohn-Bartholdy und E. Pepping,
sowie zu Textdichtungen von Ch. Jennens, T. Morell
und J. Schubring*

*theologische und musikwissenschaftliche Studien zum
Werk Johann Sebastian Bachs*

*The Routledge Research Companion to Johann
Sebastian Bach*

Johann Sebastian Bach

Welche Wirkungen hat die Musik Johann Sebastian Bachs im Interferenzfeld von Bild und Klang hervorgerufen? Wie haben sich innovative, kreative, phantasievolle, gelegentlich auch irritierende und verstörende klangfarbliche oder farbklangliche Neukompositionen von dem großen Kirchenmusiker inspirieren lassen? Die Beiträger*innen des Bandes befassen sich aus verschiedenen disziplinären Perspektiven mit dem Verhältnis von Bildlichem und Klanglichem in der Rezeption des Bach'schen Werkes und der Musiktraditionen des Barock. Über das Visuelle und Akustische hinaus kommen dabei auch Dimensionen des Synästhetischen und Performativen zur Sprache.

Wie hat's Johann Sebastian Bach mit der Religion? Und lässt sich dies an seiner

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Musik nachweisen? Arend Hoyer ermöglicht mit seiner Studie einen ungewohnten Blick in Bachs Musikerwerkstatt. Er untersucht drei Leipziger Kirchenkantaten in deren Kontext und arbeitet heraus, wie Bach durch seine Musik mit seiner Hörerschaft kommuniziert und welche theologische Haltung er durchschimmern lässt. Der Autor bringt BWV 17, 25 und 78 mit neuen Quellen und Methoden in Beziehung und profiliert sie als Andachtsinszenierungen. Es gilt, Gottes Zu- und Anspruch an die Glaubenden optimal erfahrbar und für die Erbauung relevant zu machen. Dabei zeigt sich eine Verhältnisbestimmung zwischen Kunst, Spiritualität und Gottesdienst, die sich gewinnbringend auch auf heutige Inszenierungen übertragen lässt. Eine kirchenmusikalische Bachstudie zum Reformationsjubiläum.

Das Besondere dieser Monographie ist die Betrachtung dieser zentralen Komposition, die von Bach selbst als besonders repräsentativ angesehen wurde, als Ganzes. Die unter dem Titel "Klavierübung" publizierten Sammlungen gehen zu den wenigen Kompositionen Bachs, die noch zu Lebzeiten gedruckt wurden. Bach durfte die Sammlungen also mit besonderer kompositorischer Aufmerksamkeit bedacht haben. "Die jeweils knappe und dabei viele

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Aspekte umfassende Darstellung einer derartigen Vielzahl philosophischer Konzeptionen, die wichtige Inhalte vermittelt und in geistige Zusammenhänge einordnet, verdient große Bewunderung." Mitteilungen der Humboldt-Gesellschaft Mindestens so wichtig wie viele dieser Einsichten im Einzelnen ist das Gesamtbild, zu dem sie sich zusammenschließen. Die Clavier-Bungen erweisen sich als sukzessive Entfaltung eines kompositorischen Ansatzes, der möglichst umfassend diverse Schreibarten, Satztechniken, Formen usw. zu verbinden trachtet und damit zu wachsender Komplexität und Emanzipation (S. 269 ff.) von Stil und Gattungsnormen führt. österreichische Musikzeitschrift .

Music, Books on Music, and Sound Recordings

Compositional Proportion and Significance

Beiträge zum Konzertschaffen Johann

Sebastian Bachs

Musica Naturalis

Bach, Das wohltemperierte Klavier I

das Weltbild Johann Sebastian Bachs im Spiegel seiner theologischen Bibliothek

This volume draws together a collection of Robin A. Leaver's essays on Bach's sacred music, exploring the religious aspects of this repertoire through

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consideration of three core themes: liturgy, hymnology, and theology. Rooted in a rich understanding of the historical sources, the book illuminates the varied ways in which Bach's sacred music was informed and shaped by the religious, ritual, and intellectual contexts of his time, placing these works in the wider history of Protestant church music during the Baroque era. Including research from across a span of forty years, the chapters in this volume have been significantly revised and expanded for this publication, with several pieces appearing in English for the first time. Together, they offer an essential compendium of the work of a leading scholar of theological Bach studies.

This superb and enduring contribution to the Johann Sebastian Bach tricentennial focuses on Bach's vocation as a musician of the church and on his work as a theologian. Although Bach is most often remembered for his music, Jaroslav Pelikan here reminds us of the message of Bach's works and of his understanding and devotion to his vocation within the church. By relating Bach's work to the heritage of the Lutheran Reformation -- musical as well as theological -- Pelikan places Bach within the context of the theological currents of his time. Maintaining that the Reformation heritage provides the underlying thematic and religious inspiration for Bach's work, Pelikan delves into three main movements within Lutheran theology of the seventeenth and eighteenth centuries as a framework for understanding Bach. He also

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demonstrates how Bach's sacred music complements and illustrates these theological trends. In the second portion of the book, Pelikan examines the theological motifs that are reflected in the texts Bach used and in the settings he provided for these texts. The author points to Bach's particular interest in the meaning of the cross, and to redemption and atonement through the death and resurrection of Christ. He notes the centrality of the 'Passions' in Bach's lifework and their importance for the history of the doctrine of atonement. 'Bach Among the Theologians' represents a unique inspirational complement to the many works that concentrate primarily on the composer's personal or secular life.

In the eighteenth century the universal harmony of God's creation and the perfection of the unity (1:1) were philosophically, morally and devotionally significant. Ruth Tatlow employs theoretical evidence and practical demonstrations to explain how and why Bach used numbers in his published compositions.

Bach als Ausleger der Bibel

Disposition und Ausarbeitung in Bachs späten Clavier-Werken (1739-1749)

The Cambridge Companion to Bach

Theologische Klangrede - musikalische Resonanzen auf biblische Texte

M&P Schriftenreihe

Ex libris Bachianis II

Bachzitate: Widerhall und Spiegelung

An essential resource for scholars and performers, this study by a world-renowned specialist illuminates the piano music of four major French composers, in comparative and reciprocal context. Howat explores the musical language and artistic ethos of this repertoire, juxtaposing structural analysis with editorial and performing issues. He also relates his four composers historically and stylistically to such predecessors as Chopin, Schumann, Liszt, the French harpsichord school, and Russian and Spanish music. Challenging long-held assumptions about performance practice, Howat elucidates the rhythmic vitality and invention inherent in French music. In granting Fauré and Chabrier equal consideration with Debussy and Ravel, he redresses a historic imbalance and reshapes our perceptions of this entire musical tradition. Outstanding historical documentation and analysis are supported by Howat's direct references to performing traditions shaped by the composers themselves. The book balances accessibility with scholarly and analytic rigor, combining a lifetime's scholarship with practical experience of teaching and the concert platform

Alfred Schnittke (1934-1998) was arguably the most important Russian composer since

Shostakovich, and his music has generated a great deal of academic interest in the years since his death. Schnittke Studies provides a variety of perspectives on the composer and his music. The field is currently diverse and vibrant, and this book demonstrates the range of academic approaches being applied to Schnittke's work and the insights they provide, covering: polystylism, for which Schnittke is best known, the significance of the composer's Christian faith, and detailed formal analyses of key works, with connections drawn between the apparently divergent periods of the composer's career. This book has been prepared as a memorial to Professor Alexander Ivashkin, a leading scholar in the field, who died in 2014, and will be of interest not only to those studying Schnittke's music, but also those with an interest in late Soviet-era music in general. Bach's Well-tempered Clavier (or the 48 Preludes and Fugues) stands at the core of baroque keyboard music and has been a model and inspiration for performers and composers ever since it was written. This invaluable guide to the 96 pieces explains Bach's various purposes in compiling the music, describes the rich traditions on which he drew, and provides commentaries for each prelude and fugue. In his text, David Ledbetter addresses the main focal

points mentioned by Bach in his original 1722 title page. Drawing on Bach literature over the past three hundred years, he explores German traditions of composition types and Bach's novel expansion of them; explains Bach's instruments and innovations in keyboard technique in the general context of early eighteenth-century developments; reviews instructive and theoretical literature relating to keyboard temperaments from 1680 to 1750; and discusses Bach's pedagogical intent when composing the Well-tempered Clavier. Ledbetter's commentaries on individual preludes and fugues equip readers with the concepts necessary to make their own assessment and include information about the sources when details of notation, ornaments, and fingerings have a bearing on performance.

**J. S. Bach's 'Leipzig' Chorale Preludes
Drei Leipziger Kirchenkantaten Johann
Sebastian Bachs, liturgiewissenschaftlich
unter die Lupe genommen**

**Kurioses und Überraschendes aus der Welt
der klassischen Musik**

**Die verborgene Symbolsprache Johann
Sebastian Bachs**

Life and Work

Musik, Text, Theologie

**Der dritte Teil der Clavierübung von Johann
Sebastian Bach**

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Bachs 'Orgelbüchlein' (O=B) galt bislang als musikalischer Torso. Lediglich 46 von den insgesamt 164 im Autograph eingetragenen Choraltiteln wurden auch komponiert. Felix Pachlatko liefert anhand neu entdeckter arithmetischer Strukturen im Werk den Nachweis, dass das O=B nicht nur als in seiner vorliegenden Form geplant, sondern auch als vollendet betrachtet werden muss. Dabei ist die Art und Weise, wie Bach das O=B strukturierte, nicht neuartig. Die Grundlagen dieser Verbindung von Musik und Mathematik liegen im pythagoreischen Denken begründet. Beispiele hierzu lassen sich in der Musik von der Mitte des 14. Jahrhunderts bis hin zu Bachs unmittelbaren Vorgängern finden. Neben ganzzahligen Verhältnissen und Goldenen Schnitten werden im O=B erstmals auch Magische Quadrate und ein Magischer Kubus nachgewiesen. Das anspruchsvollste Konstrukt dürfte jedoch ein äußerst genauer Goldener Schnitt sein, der die gesamte komponierte Anlage betrifft und der mit der Mitte der Cantata pro tempore zusammenfällt.

'I listen to a piece and ask myself what has made the greatest impression on me. What has moved me the most about it, what has excited me the most, what it is I want to write about, what sets my mind working, what sets off my imagination.' Derrick Puffett's description to a group of Cambridge graduate students of his approach to listening and writing about music is clearly evident in the articles reprinted in this collection. For the first time, the book makes available in one place writings previously widely

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dispersed amongst many journals and symposia.

Resonances emerge that cross from essay to essay, with the result that a larger, coherent project is revealed.

Insistent on the need of music analysis to be accompanied by a wider historical knowledge, Puffett believed strongly that the methods to be adopted on each occasion must be dictated by the music at hand. His work on Bruckner, Strauss, Webern, Zemlinsky, Delius and Debussy is of enduring importance to the study of music. With a prose style distinguished for its elegance and clarity, Puffett's writings will enhance the understanding and enjoyment of the music that he discusses amongst students and teachers alike.

Anlässlich der 56. Greifswalder Bachwoche - zugleich 77. Bachfest der Neuen Bachgesellschaft - veranstaltete das Institut für Kirchenmusik und Musikwissenschaft der Universität Greifswald Ende Mai 2002 ein Symposium zum Thema Parodie-Messe. Hier gehaltene bzw. hierfür vorgesehene Referate, aber auch Vorträge und Beiträge zum Programmheft sind in diesem Band zusammengefasst. Den Schwerpunkt bilden naturgemäß die Messkompositionen Johann Sebastian Bachs mit ihren Vorlagen in seinen Kantatensätzen. Hinzu kommen Texte deren Themen von grundsätzlichen Ausführungen zum Thema Parodie und zur deutschen Tradition der Parodiemesse bis zur Adaption Bachscher Orgelstücke an Filmmusik reichen.

An Introduction to Bach Studies

Das Orgelbüchlein von Johann Sebastian Bach

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Wie Mozart in die Kugel kam

Bach Studies

Studien zur Form der Präludien des Wohltemperierten Klaviers von Johann Sebastian Bach

Music, Text, Theology

Schnittke Studies

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

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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-Handbuch

Bachs theologischer Formbegriff und das Duett F-Dur

Liturgy, Hymnology, and Theology

A Woman? Voice in Baroque Music: Mariane von Ziegler and J.S. Bach

Derrick Puffett on Music
mit 41 Notenbeispielen

MNEMOSYNE.