

Hearing Bach's Passions

Daniel R. Melamed

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Hearing Bachs Passions

Robin Leaver



Hearing Bach's Passions:

Hearing Bach's Passions Daniel R. Melamed, 2005-03-24 Daniel Melamed offers a study of Bach's passion settings seeking to familiarise readers with some of the intriguing issues in the study and performance of older music He explores what it means to listen to this music today

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

Hearing Bach's Passions Daniel R. Melamed, 2005

Johann Sebastian Bach's St John Passion (BWV 245): A Theological Commentary Andreas Loewe, 2014-04-03 This Theological Commentary is the first full length work in English to consider Johann Sebastian Bach's St John Passion in its entirety both the words and the music Bach's oratorio is a globally popular musical work and a significant expression of Lutheran theology The commentary explains the Biblical and poetic text and its musical setting line by line Bach's Passion is shown to be the work of a master craftsman and trained theologian in the collaborative and cultural milieu of eighteenth century Lutheran Leipzig For the first time this work makes much German scholarship available in English including archival sources and includes a new scholarly translation of the libretto The musical and theological terms are explained to enable an interdisciplinary understanding of the Passion's meaning and continued significance

Bach's Major Vocal Works Markus Rathey, 2016-01-01 Every year Johann Sebastian Bach's major vocal works are performed to mark liturgical milestones in the Christian calendar Written by a renowned Bach scholar this concise and accessible book provides an introduction to the music and cultural contexts of the composer's most beloved masterpieces including the Magnificat Christmas Oratorio and St John Passion In addition to providing historical information each chapter highlights significant aspects such as the theology of love of a particular piece This penetrating volume is the first to treat the vocal works as a whole showing how the compositions were embedded in their original performative context within the liturgy as well as discussing Bach's musical style from the detailed level of individual movements to the overarching aspects of each work Published in the approach to Easter when many of these vocal works are performed this outstanding volume will appeal to casual concertgoers and scholars alike

Bach's St. John Passion for the Twenty-First Century

Michael Fuchs, Bradley Jenson, 2023-09-22 Since its composition and first performance in 1724 Bach's St John Passion has captured the spiritual and musical attention of musicians audiences and congregations This book examines this monumental work from a twenty first century perspective providing a new and comprehensive examination of the music and libretto Michael Fuchs and Bradley Jenson explore the historical context of the work as well as its performance history and practice They address important questions regarding the Gospel of John Martin Luther's theology and anti Judaism and antisemitism in the libretto Combining expert theological and musical analysis as well as a new English translation this book is a useful resource for students musicians and scholars while being accessible to general audiences with a strong interest in the music

of J S Bach highlighting the composer s compositional creativity **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 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 Vergn gte Ruh beliebte 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 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 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 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

Music and Theology Daniel Zager, 2006-12-13 The scholar Robin A Leaver holds a unique place in sacred music scholarship because of his training in both music and theology He has written widely bringing acute insights on a variety of musical repertoires and topics related to Martin Luther sixteenth century psalmody hymnody and the sacred music of Johann Sebastian Bach In *Music and Theology* twelve scholars influenced by Leaver's work contribute essays in diverse areas of sacred music history and philosophy focusing on the intersection of music and theology Ranging chronologically from the twelfth century writer and composer Hildegard of Bingen 1098-1179 to present day considerations of American church music and worship the volume provides thought provoking new work for all who study church music Reflecting the prominent emphasis in Leaver's own scholarship eight chapters deal with the music of Johann Sebastian Bach including his organ music sacred cantatas and passion settings A final chapter provides a chronological listing of Leaver's own voluminous writings on music and theology

Listening to Bach Daniel R. Melamed, 2018-04-02 This book encourages eighteenth century ways of listening to J S Bach's Mass in B Minor and Christmas Oratorio It explores the concept of musical style suggests ways to listen to works created by the re use of music for new words and shows how modern performances are stamped with audible consequences of our place in the twenty first century

Bach Perspectives, Volume 8 Daniel R. Melamed, 2010-10-01 As the official publication of the American Bach Society *Bach Perspectives* has pioneered new areas of research in the life times and music of Bach since its first appearance in 1995 Volume 8 of *Bach Perspectives* emphasizes the place of Bach's oratorios in their repertorial context These essays consider Bach's oratorios from a variety of perspectives in relation to models antecedents and contemporary trends from the point of view of musical and textual types and from analytical vantage points including links with instrumental music and theology Christoph Wolff suggests the possibility that Bach's three festive works for Christmas Easter and Ascension Day form a coherent group linked by liturgy chronology and genre Daniel R Melamed considers the many ways in which Bach's passion music was influenced by the famous poetic passion of Barthold Heinrich Brockes Markus Rathey examines the construction and role of oratorio movements that combine chorales and poetic texts chorale tropes Kerala Snyder shows the connections between Bach's Christmas Oratorio and one of its models Buxtehude's *Abendmusiken* spread over many evenings Laurence Dreyfus argues that Bach thought instrumentally in the composition of his passions at the expense of certain aspects of the text And Eric Chafe demonstrates the contemporary theological background of Bach's Ascension Oratorio and its musical realization

Johann Sebastian Bach , *The Creative Development of Johann*

Sebastian Bach, Volume II: 1717-1750 Richard D. P. Jones, 2013-10-17 This is the second of a two volume study of the music of Johann Sebastian Bach Taking into account the vast increase in our knowledge of the composer due to the Bach scholarship of the last sixty years Richard Jones presents a vivid and in some respects radically new picture of his creative development during the C then 1717 23 and Leipzig years 1723 50 The approach is as far as possible chronological and analytical but the author has also tried to make the book readable so that it may be accessible to music lovers and amateur performers as well as to students scholars and professional musicians There are many good biographies of Bach but this is the first fully comprehensive in depth study of his music making it indispensable for those who want to study specific pieces or learn how he developed as a composer [Listening to Bach](#) Daniel R. Melamed, 2018-04-02 Of all the things we can know about J S Bach s Mass in B Minor and Christmas Oratorio the most profound come from things we can hear Listening to Bach explores musical style as it was understood in the early eighteenth century It encourages ways of listening that take eighteenth century musical sensibilities into account and that recognize our place as inheritors of a long tradition of performance and interpretation Daniel R Melamed shows how to recognize old and new styles in sacred music of Bach s time and how movements in these styles are constructed This opens the possibility of listening to the Mass in B Minor as Bach s demonstration of the possibilities of contrasting combining and reconciling old and new styles It also shows how to listen for elements that would have been heard as most significant in the early eighteenth century including markers of sleep arias love duets secular choral arias and other movement types This offers a musical starting point for listening for the ways Bach put these types to use in the Mass in B Minor and the Christmas Oratorio The book also offers ways to listen to and think about works created by parody the re use of music for new words and a new purpose like almost all of the Mass in B Minor and Christmas Oratorio And it shows that modern performances of these works are stamped with audible consequences of our place in the twenty first century The ideological choices we make in performing the Mass and Oratorio part of the legacy of their performance and interpretation affect the way the work is understood and heard today All these topics are illustrated with copious audio examples on a companion Web site offering new ways of listening to some of Bach s greatest music

Bach John Eliot Gardiner, 2013-10-29 Johann Sebastian Bach is one of the most unfathomable composers in the history of music How can such sublime work have been produced by a man who when we can discern his personality at all seems so ordinary so opaque and occasionally so intemperate John Eliot Gardiner grew up passing one of the only two authentic portraits of Bach every morning and evening on the stairs of his parents house where it hung for safety during World War II He has been studying and performing Bach ever since and is now regarded as one of the composer s greatest living interpreters The fruits of this lifetime s immersion are distilled in this remarkable book grounded in the most recent Bach scholarship but moving far beyond it and explaining in wonderful detail the ideas on which Bach drew how he worked how his music is constructed how it achieves its effects and what it can tell us about Bach the man Gardiner s background as a

historian has encouraged him to search for ways in which scholarship and performance can cooperate and fruitfully coalesce. This has entailed piecing together the few biographical shards, scrutinizing the music and watching for those instances when Bach's personality seems to penetrate the fabric of his notation. Gardiner's aim is to give the reader a sense of inhabiting the same experiences and sensations that Bach might have had in the act of music making. This I try to show can help us arrive at a more human likeness discernible in the closely related processes of composing and performing his music. It is very rare that such an accomplished performer of music should also be a considerable writer and thinker about it. John Eliot Gardiner takes us as deeply into Bach's works and mind as perhaps words can. The result is a unique book about one of the greatest of all creative artists.

Rethinking Bach Bettina Varwig, 2021-10-18. This book offers a multitude of provocative new perspectives on one of the most iconic composers in the Western classical tradition. Its collective rethinking of some of our most cherished narratives and deeply held beliefs about Johann Sebastian Bach will allow readers to see the man in a new light and to hear his music with new ears.

Theology, Music, and Modernity Jeremy Begbie, Daniel K. L. Chua, Markus Rathey, 2021-02-02. Theology, Music, and Modernity addresses the question how can the study of music contribute to a theological reading of modernity. It has grown out of the conviction that music has often been ignored in narrations of modernity's theological struggles. Featuring contributions from an international team of distinguished theologians, musicologists, and music theorists, the volume shows how music and discourse about music has remarkable powers to bring to light the theological currents that have shaped modern culture. It focuses on the concept of freedom, concentrating on the years 1740-1850, a period when freedom, especially religious and political freedom, became a burning matter of concern in virtually every stratum of Western society. The collection is divided into four sections, each focusing on a key phenomenon of this period: the rise of the concept of revolutionary freedom; the move of music from church to concert hall; the cry for eschatological justice in the work of black hymn writer and church leader Richard Allen; and the often fierce tensions between music and language. There is a particular concern to draw on a distinctively Scriptural imagination, especially the theme of New Creation, in order to elicit the key issues at stake and to suggest constructive ways forward for a contemporary Christian theological engagement with the legacies of modernity today.

The Music of Carl Philipp Emanuel Bach David Schulenberg, 2014. Of the four sons of J. S. Bach who became composers, Carl Philipp Emanuel (1714-88) was the most prolific, the most original, and the most influential, both during and after his lifetime. This first full-length English language study critically surveys his output, examining not only the famous keyboard sonatas and concertos but also the songs, chamber music, and sacred works, many of which resurfaced in 1999 and have not previously been evaluated. The book also outlines the composer's career from his student days at Leipzig and Frankfurt/Oder to his nearly three decades as court musician to Prussian King Frederick the Great and his last twenty years as cantor at Hamburg. Focusing on the composer's choices within his social and historical context, the book shows how C. P. E. Bach deliberately avoided his father's style while adopting the

manner of his Berlin colleagues derived from Italian opera. A new perspective on the composer emerges from the demonstration that C. P. E. Bach, best known for his virtuoso keyboard works, refashioned himself as a writer of vocal music and popular chamber compositions in response to changing cultural and aesthetic trends. Supplementary texts and musical examples are included on a companion website. David Schulenberg is professor of music at Wagner College and teaches historical performance at the Juilliard School. He is the author of *The Music of Wilhelm Friedemann Bach* (University of Rochester Press, 2010).

[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 Schmend'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.

Hearing Bachs Passions Book Review: Unveiling the Magic of Language

In a digital era where connections and knowledge reign supreme, the enchanting power of language has been apparent than ever. Its ability to stir emotions, provoke thought, and instigate transformation is actually remarkable. This extraordinary book, aptly titled "**Hearing Bachs Passions**," written by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we will delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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Table of Contents Hearing Bachs Passions

1. Understanding the eBook Hearing Bachs Passions
 - The Rise of Digital Reading Hearing Bachs Passions
 - Advantages of eBooks Over Traditional Books
2. Identifying Hearing Bachs Passions
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Hearing Bachs Passions
 - User-Friendly Interface
4. Exploring eBook Recommendations from Hearing Bachs Passions
 - Personalized Recommendations
 - Hearing Bachs Passions User Reviews and Ratings
 - Hearing Bachs Passions and Bestseller Lists
5. Accessing Hearing Bachs Passions Free and Paid eBooks

- Hearing Bachs Passions Public Domain eBooks
- Hearing Bachs Passions eBook Subscription Services
- Hearing Bachs Passions Budget-Friendly Options
- 6. Navigating Hearing Bachs Passions eBook Formats
 - ePub, PDF, MOBI, and More
 - Hearing Bachs Passions Compatibility with Devices
 - Hearing Bachs Passions Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Hearing Bachs Passions
 - Highlighting and Note-Taking Hearing Bachs Passions
 - Interactive Elements Hearing Bachs Passions
- 8. Staying Engaged with Hearing Bachs Passions
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Hearing Bachs Passions
- 9. Balancing eBooks and Physical Books Hearing Bachs Passions
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Hearing Bachs Passions
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Hearing Bachs Passions
 - Setting Reading Goals Hearing Bachs Passions
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Hearing Bachs Passions
 - Fact-Checking eBook Content of Hearing Bachs Passions
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development

- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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