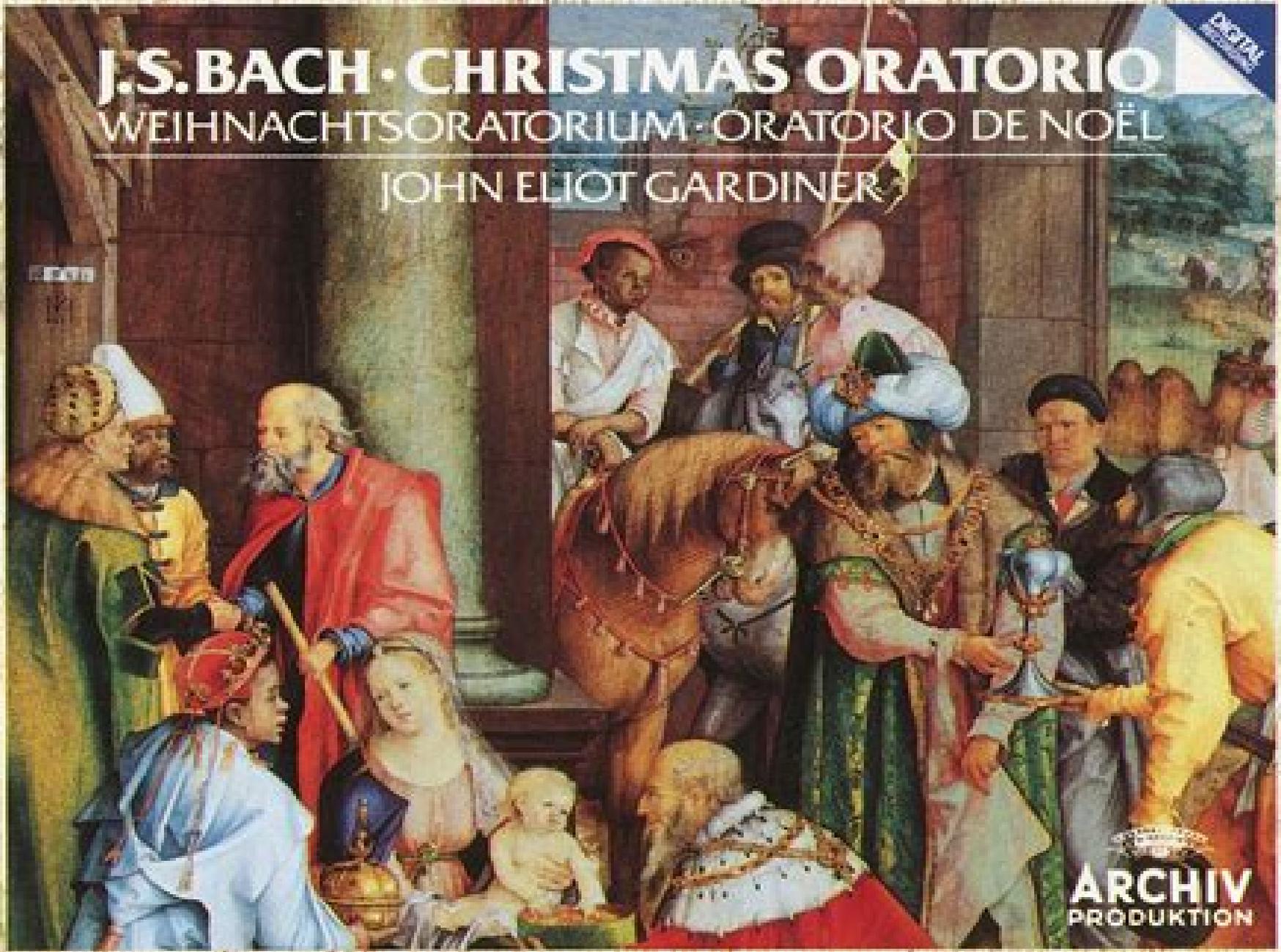


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Bach Christmas Oratorium

Johann Sebastian Bach, Max Spicker

Bach Christmas Oratorium:

Johann Sebastian Bach, Christmas Oratorio (BWV 248) Ignace Bossuyt, 2004 This book is intended to provide the inquisitive listener with a guide to exploring the many layers of meaning found in Bach's Christmas Oratorio. The first section offers a general sketch of the specific context in which this composition was created at the end of 1734, shedding light on the work's liturgical function and taking a closer look at the biblical and broader religious themes. This first section will also focus on the contemporary textual and musical components of the oratorio genre of which Bach's composition is a prime example. The second section is a detailed discussion of the 64 movements making up the work with a focus on three aspects: the text, the music, and the relation between the two. The nature of the musical setting and its structure depends on the nature of the text: be it prose, the Bible story, or poetry, the chorales, and the inserted commentary, narrative, or dramatic, indirect, or direct speech. Moreover, the music was governed by the particular musical canons of the day, which largely determined and regulated the structure of each section and the coherence between successive sections, or those at a greater remove from one another. In order to get to the essence of Bach's oeuvre, the reader/listener must be prepared to become immersed in the literary and musical idiom, the specific terminology, and grammar of the day.

Johann Sebastian Bach's Christmas Oratorio Markus Rathey, 2016-08-04 This book is the first thorough study of Bach's popular Christmas Oratorio in English. While giving a comprehensive overview of the oratorio, the book focuses in particular on the cultural and theological understanding of Christmas in Bach's time and the compositional process from the earliest concepts to the completed piece.

Johann Sebastian Bach's Christmas Oratorio Markus Rathey, 2016 In the last decades of the 17th century, the feast of Christmas in Lutheran Germany underwent a major transformation when theologians and local governments waged an early modern war on Christmas, discouraging riotous pageants and carnivalesque rituals in favor of more personal and internalized expressions of piety. Christmas rituals such as the Heilig Christ plays and the rocking of the child, *Kindelwiegen*, were abolished, and Christian devotion focused increasingly on the metaphor of a birth of Christ in the human heart. John Sebastian Bach's Christmas Oratorio, composed in 1734, both reflects this new piety and conveys the composer's experience living through this tumult during his own childhood and early career. Markus Rathey's book is the first thorough study of this popular masterpiece in English. While giving a comprehensive overview of the Christmas Oratorio as a whole, the book focuses on two themes in particular: the cultural and theological understanding of Christmas in Bach's time and the compositional process that led Bach from the earliest concepts to the completed piece. The cultural and religious context of the oratorio provides the backdrop for Rathey's detailed analysis of the composition, in which he explores Bach's compositional practices, for example, his reuse and parodies of movements that had originally been composed for secular cantatas. The book analyzes Bach's original score and sheds new light on the way Bach wrote the piece, how he shaped musical themes, and how he revised his initial ideas into the final composition.

Johann Sebastian Bach Christmas

Oratorio, BWV 248 Heinz Wildhagen,1989 Listening to Bach Daniel R. Melamed,2018 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's Christmas Oratorio J. S. Bach,2016-11-10 Vocal score for J S Bach s Christmas Oratorio BMW 248 in the original German for SATB soli and chorus and keyboard reduction **A Guide to the Interpretation of Johann Sebastian Bach's Christmas Oratorio ...** Barbara Jane Smith,1947 *Das Weichnachtsoratorium-The Christmas Oratorio. Con 4 CD Audio* J. Sebastian Bach,2004 Johann Sebastian Bach s Christmas Oratorio is one of the most popular works by this extraordinary composer It has fascinated people year by year during the Christmas season This unique book tells the biblical Christmas story in pictures and music in an impressive collection of Baroque and Renaissance paintings and motifs as well as excerpts from the original handwritten score Music CDs An exquisite recording of the Christmas Oratorio sung by Arleen Aug r Peter Schreier Theo Adamm and the Dresdner Kreuzchor conducted by Martin Fl mig as well as Christmas Cantatas by J S Bach **Listening to Bach** Daniel R. Melamed,2019-11 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 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 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 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 Christmas Oratorio Johann Sebastian Bach, Max Spicker, 2023-07-18 This classic Christmas oratorio by Johann Sebastian Bach has been delighting audiences for centuries Featuring beautiful vocal solos and intricate choral arrangements this piece is perfect for anyone looking to celebrate the holiday season in a truly memorable way With clear notation and helpful performance notes this edition will be a valuable addition to any musician's library This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant

Bach's Oratorios Johann Sebastian Bach, Michael Marissen, 2008 The major choral works by Johann Sebastian Bach the Christmas Easter and Ascension Oratorios and the St Matthew St Mark and St John Passions stand as the most frequently performed and penetratingly discussed of the genre Renowned Bach scholar Michael Marissen has assembled a compact well designed and ideally useful treatment of Bach's oratorios providing the full German texts with literal English translations and copious annotations He provides strict literal translations of these texts with citations from the Luther Bible as it was known in Bach's day along side extensive footnotes that provide information addressing the interests and concerns of today's Bach community These are the first translations of the librettos from Bach's oratorios to accommodate the many sense clarifying allusions to the readings of the Luther Bibles in Bach's day to explore from historical dictionaries the meanings of previously unnoticed archaic usages

and to contrast relevant findings from modern biblical scholarship Marissen s insights are particularly helpful his thoroughness is impressive and the book will be a longstanding definitive and essential reference for choral directors performers audience members and Bach scholars alike

Johann Sebastian Bach Piano Christmas Oratorio (Weihnachts-Oratorium) Julien Coallier, 2017-08-11 Content includes Johann Sebastian Bach s Christmas Oratorio Weihnachts Oratorium Part One 1 Yeah happy Jauchzet frohlocket 2 3 But it came to pass at that time Es begab sich aber zu der zeit 4 Prepare yourself zion bereite dich zion 5vHow shall I receive you Wie soll ich dich empfangen 6 And she bore her first son Und sie gebar ihren ersten sohn 7 He is poor on earth er ist auf erden kommen arm 8 Great master and strong king grosser herr und starker konig 9 Oh my heart love jeruselum ach mein herzliebes jesulein Part two 10 Sinfonia 11 And they were shepherds Und es waren Hirten 12 Break beautiful morning light Brich an o schones Morgenlicht 13 And the angel spoke to them Und der Engel sprach zu ihnen 14 What God promised to Abraham Was Gott dem Abraham verheissen 15 Merry shepherds hastens Frohe Hirten eilt 16 And this is about signs Und das habt um Zeichen 17 Look there is the dark stall Schaut hin dort liegt im finstern Stall 18 So go there So geht denn hin 19 Sleep my darling Schlafe mein Liebster 20 And then there was the angel Und alsobald war da bei dem Engel 21 Glory to God Ehre sei gott 22 So right their angels shout and sing So recht ihr Engel jauchzt und singet 23 We sing to you in your army Wir singen dir in deinem Heer Part Three 24 Ruler of heaven dear Herrscher des Himmels erhore 25 And as the angels went from them to heaven Und da die Engel von ihnen Himmel fuhren 26 Let us go now to Bethlehem Lasset uns nun gehen gen Bethlehem 27 He has troubled his people Er hat sein Volk getrost t 28 This has done us all Dies hat eralles uns gethan 29 Lord your compassion Herr dein Mitleid 30 And they came hurrying Und sie kamen eilend 31 Close my heart Schliesse mein Herze 32 Yes Yes My heart shall keep it Ja ja mein Herz soll es bewahren 33 I want to keep you busy Ich will dich mit fleiss bewahren 34 And the shepherds returned Und die Hirten kehrten wieder um 35 Be glad meanwhile Seid froh dieweil Part 4 36 Falls with thanks Fallt mit Danken 37 And since eight days materialize Und da acht tage umwaren 38 Immanuel o sweet word Immanuel o susses wort 39 Rise my Savior Flosst mein Heiland 40 Jesus my Friend Jesu meine Freud 41 I will only live to honor you Iche Will nur dir zu Ehren leben 42 Jesus judge mine Jesus richte mein beginnen Part 5 43 Glory to you God Ehre sei dir Gott 44 When Jesus was born at Bethlehem Da jesus geboren war zu Bethlehem 45 Where is the new born king Wo ist der neugeborne Konig 46 Your luster consumed all darkness Dein Glanz all Finsterniss verzehrt 47 Enlighten my dark senses Erleucht auch meine finstre Sinnen 48 49 50 Since that of the king Da das der Konig 51 Ah when will the time be Ach wann wird die Zeit erscheinen 52 My darling is already Mein Liebster herrschet schon 53 Such is the heart Zwar ist solche Herzensstube Part 6 54 Lord if the enemies are proud Herr wenn die stolzen Feinde 55 56 Herod called the wise Da berief Herodes die Weisen 57 Just a wink Nur ein Wink 58 When she now belonged to the king Als sie nun den Konig gehoret 59 I stand by your cribs here Ich steh an deiner Krippen hier 60 61 And God commanded them Und Gott befahl ihnen 62 Now you are proud enemies Nun mogt ihr stolzen Feinde 63

What is the horror of hell Was will der Holle Schrecken⁶⁴ Now you probably smelled something Nun seid ihr wohl gerochen

Christmas Oratorio (Bach) , Bach: Christmas Oratorio, Bwv 248 Concerto Köln, 2017 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. Publisher's description: *The Neuroscience of Bach's Music* Eric Altschuler, 2024-02-07 *The Neuroscience of Bach's Music: Perception, Action, and Cognition Effects on the Brain* is a comprehensive study of Johann Sebastian Bach's music through the lens of neuroscience, examining neuroscience using Bach's music as a tool. This book synthesizes cognitive neuroscience, music theory, and musicology to provide insights into human cognition and perception. It also explores how a neuroscience perspective can improve listening and performing experiences for Bach's music. Written by a physician neuroscientist recognized for scholarly articles on Bach's music, this book uses specific examples to explore neuroscience across Bach's compositions. The book is structured to discuss the brain's action, perception, and cognition as connected to specific Bach concertos, tones, notes, and performances. Two guest contributors provide insight into exact mathematical or topologic and music theoretic aspects of Bach's music with implications for cognitive neuroscience. *The Neuroscience of Bach's Music: Perception, Action, and Cognition Effects on the Brain* is a vital source for neuroscientists, especially those studying the cognitive effects of music, as well as musicians and students alike. Links specific features and unique characteristics of Bach's music to perceptual and cognitive neuroscience processes. Requires only an interest in music or basic music training. Accompanied by a companion website with music examples mentioned in the book. Christmas Oratorio J. S. Bach, 2016-11-29 Vocal score for J. S. Bach's Christmas Oratorio, BWV 248, in the original German for SATB soloists and chorus. Keyboard reduction by Gustav R. Sleser, 1819-1883.

Christmas Oratorio, BWV. 248, Bach, Ed. W. Blankenburg (m.sc) in German Johann Sebastian Bach, Walter (editor) Blankenburg, **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.

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