



Bach And Baroque Music

Joseph P. Swain



Bach And Baroque Music:

Bach and Baroque Music Stefano Catucci,1998 Explains the characteristics of Baroque music and points out how Bach's music stands among the greatest

Bach and the Baroque Anthony Newman,1995 First published in 1985 A handbook and text for the performance of Bach's music and Baroque music in general also serving as an assessment of current trends in historical performance practice by an important American practitioner Newman clearly presents problems and their solutions with examples and regular assignments throughout Paper edition unsewn 32 Annotation copyright by Book News Inc Portland OR

A History of Baroque Music George J. Buelow,2004-11-23 A History of Baroque Music is a detailed treatment of the music of the Baroque era with particular focus on the seventeenth century The author's approach is a history of musical style with an emphasis on musical scores The book is divided initially by time period into early and later Baroque 1600-1700 and 1700-1750 respectively and secondarily by country and composer An introductory chapter discusses stylistic continuity with the late Renaissance and examines the etymology of the term Baroque The concluding chapter on the composer Telemann addresses the stylistic shift that led to the end of the Baroque and the transition into the Classical period

Jacket Bach and the Baroque: a Performing Guide to Baroque Music with Special Emphasis on the Music of J.S. Bach A. Newman,1985

Music in the Baroque Era - From Monteverdi to Bach Manfred F. Bukofzer,2013-04-16 This vintage book contains a comprehensive treatise of Baroque music It was written for the music student and music lover with the aim of acquainting them with this great period of music history and helping them to gain a historical understanding of music without which baroque music cannot be fully appreciated and enjoyed Written in simple plain language and full of fascinating information about baroque music this text will appeal to those interested in music but who have little previous knowledge of baroque and it would make for a most worthy addition to collections of music related literature The chapters of this book include Early Baroque in Italy The Beginnings of the Concertato Style Gabrieli The Phases of Baroque Music Tradition and progress in Sacred Music The Netherlands School and Its English Background et cetera We are republishing this antiquarian volume now in an affordable modern edition complete with a new prefatory biography of the author

Baroque Music Victor Rangel-Ribeiro,2016-11-16 This clear accessible approach to the standard repertoire offers professional and amateur musicians practical advice for performing the music of Bach Handel Vivaldi Telemann and other composers of the Baroque era

Bach and Baroque Anthony Newman,2023-08-16 Most articles written about performance practice deal with relatively small areas trills over dotting etc placing emphasis on citing original sources or collating several original sources in order to support a given position There is not sufficient information in these articles to deal with all aspects of Baroque style This text was built on the premise that as many conclusions as possible should be drawn from the sources themselves Leaps to conclusions about other aspects of style insufficiently documented in sources are made on the basis of the author's own experience as performer There are different conclusions that one can reach as the area is large and some aspects of style

find the various sources in disagreement e.g. time signatures or are simply not discussed. Most of the source disagreements stem from national differences in style. This text, which includes regular assignments, may be used as main material for a course on the performance of the music of J.S. Bach or for a course on Baroque performance practice in general.

Introduction Johann Sebastian Bach and the Art of Baroque Music Donna Getzinger, Daniel Felsenfeld, 2004. A young adult biography of German composer Johann Sebastian Bach. *Baroque Music* Peter Walls, 2017-07-05. Research in the 20th and 21st centuries into historical performance practice has changed not just the way performers approach music of the 17th and 18th centuries but eventually the way audiences listen to it. This volume, beginning with a 1915 Saint Sa lecture on the performance of old music, sets out to capture musicological discussion that has actually changed the way Baroque music can sound. The articles deal with historical instruments, pitch tuning, temperament, the nexus between technique and style, vibrato, the performance implications of musical scores, and some of the vexed questions relating to rhythmic alteration. It closes with a section on the musicological challenges to the ideology of the early music movement mounted principally in the 1990s. Leading writers on historical performance practice are represented. Recognizing that significant developments in historically inspired performance have been led by instrument makers and performers, the volume also contains representative essays by key practitioners.

Complete Keyboard Transcriptions of Concertos by Baroque Composers Johann Sebastian Bach, 2013-02-21. Features 16 of Bach's transcriptions for solo keyboard instruments: piano and harpsichord of concertos for violin and other non-keyboard instruments by Vivaldi, Telemann, and others. Bach Gesellschaft edition.

Music in the Baroque World Susan Lewis Hammond, 2015-09-15. Music in the Baroque World: History, Culture, Performance offers an interdisciplinary study of the music of Europe and the Americas in the seventeenth and first half of the eighteenth centuries. It answers calls for an approach that balances culture, history, and musical analysis with an emphasis on performance considerations such as notation, instruments, and performance techniques. It situates musical events in their intellectual, social, religious, and political contexts and enables in-depth discussion and critical analysis. The companion website provides links to scores and audio-visual performances, making this a complete course for the study of Baroque music. Features an interdisciplinary approach that balances detailed analysis of specific pieces of music and broader historical overview and relevance. A selection of historical documents at the end of each chapter that position musical works and events in their cultural context. Extensive musical examples that show the melodic, textural, harmonic, or structural features of Baroque music and enhance the utility of the textbook for undergraduate and graduate music majors. A global perspective with a chapter on Music in the Americas. A companion score anthology and website with links to audio-video content of key performances and research and writing guides. Music in the Baroque World: History, Culture, Performance tells stories of local traditions, cultural exchange, performance trends, and artistic mixing. It illuminates representative works through the lens of politics, visual arts, theology, print culture, gender, domesticity, commerce, and cultural influence and exchange.

Compare and Contrast:

Baroque vs. Classical Music Kimberly Wylie, 2006-06-23 Essay from the year 2003 in the subject Musicology Miscellaneous University of Phoenix language English abstract At first glance the Baroque music period and Classical music periods seem to be very much alike They do in fact have many similarities for instance the same basic orchestral and chamber ensembles However by carefully analyzing each period distinct differences can be found The word Baroque comes from the Italian word barocco which literally translates to bizarre however some feel that when dealing with the arts exuberant is closer to the aim of the translation and exuberant is a word that perfectly fits this style of music Although Baroque was first used to describe ornately decorated buildings in Austria and Germany it quickly became used to describe a similarly ornate period of music

Johann Sebastian Bach, 2011-11-11 Johann Sebastian Bach the great master of baroque music who lived and worked in Central Germany between 1685 1750 deals with his life as a musically gifted orphan who excelled early by scholarship and his musically outstanding performances His chosen instruments were the violin the harpsichord the church organ and later the piano forte He explored and fully exploited the acoustical capabilities of such instruments and by personal acquaintance with singers brought the human voice as solo part and in chorus to glorious heights in sacral church and worldly music Bach went through various short timed jobs as a young man spending his last 30 years in Leipzig as Thomas Church Cantor where his tradition is still alive and celebrated by modern artists and choir boys A widower with seven children he remarried Anna Magdalena a young soprano singer with whom he had more children a total of 21 of whom only 14 altogether reached a mature age Some of them became also famous musicians in their time The book lists titles of most of his over 2 500 compositions and shows in pictures the sites where Bach lived and worked Even anecdotal tales from his life were written up when they seemed believable The author introduced this book at the Denver Goethe Club in 2012

Ornamentation in Baroque and Post-baroque Music Frederick Neumann, 1983-12-21 Ornaments play an enormous role in the music of the seventeenth and eighteenth centuries and ambiguities in their notation as well as their frequent omission in the score have left doubt as to how composers intended them to be interpreted Frederick Neumann himself a violinist and conductor questions the validity of the rigid principles applied to their performance In this controversial work available for the first time in paperback he argues that strict constraints are inconsistent with the freedom enjoyed by musicians of the period The author takes an entirely new look at ornamentation and particularly that of J S Bach He draws on extensive research in England France Germany Italy and the United States to show that prevailing interpretations are based on inadequate evidence These restrictive interpretations have been far reaching in their effect on style By questioning them this work continues to stimulate a reorientation in our understanding of Baroque and post Baroque music

Historical Dictionary of Baroque Music Joseph P. Swain, 2013-06-06 Although it lies far back running roughly from about 1600 to 1750 the Baroque period is far from forgotten and Baroque music is played widely today as well exercising numerous musicians and attracting rather substantial audiences It experienced the emergence of a new sort of music increasingly secular and increasingly good

listening if you will and also the start of opera Some of the Baroque composers appear among the most popular of all time such as Bach Handel and Vivaldi So yes this is a book for researchers but it is also a good book for anyone who enjoys this music The Historical Dictionary of Baroque Music certainly fills a significant space in the whole sub series on music since it tells us much more not only about the music but also the age that generated it This is done particularly well in an insightful introduction with the flow of events traced by the chronology The dictionary section fills in the missing details with over 400 entries on the most important composers and musicians some of the musical works themselves important places and institutions and a smattering of technical terms The bibliography directs us to further reading

Music of the Baroque
David Schulenberg, 2008 An era of continuous and far reaching musical evolution the Baroque period witnessed the invention of opera and oratorio and the emergence of such instrumental genres as the sonata suite and concerto which continue to engage composers today An ideal instructional package for courses in music history and literature *Music of the Baroque* Second Edition and its accompanying anthology of scores offer a vivid introduction to European music from 1600 through 1750 Integrating historical and cultural context with composer biography music analysis and performance practice the text surveys Baroque music while analyzing in depth more than forty works from the principal traditions of the period An opening chapter on late Renaissance vocal music and a closing chapter on galant instrumental music provide bridges to earlier and later European music Thoroughly revised and updated to reflect current scholarship this second edition of *Music of the Baroque* offers expanded coverage of instrumental music with new sections on French lute music and the Italian trumpet sinfonia along with enhanced discussion of chamber music from Salomone Rossi to Biber and Corelli French sacred music also receives renewed attention Offering models for musical criticism and analysis in a variety of compositional styles author David Schulenberg analyzes familiar works like Monteverdi's *Orfeo* and a Bach cantata as well as lesser known compositions including works by Barbara Strozzi and Elizabeth Claude Jacquet de La Guerre Additional Features Incorporates a wealth of pedagogical resources including synopses of operatic works biographical timelines for major composers numerous illustrations musical examples and analytical tables highlighting and explanations of technical terms upon first appearance and carefully formulated definitions of each new concept Revised to incorporate the latest in Baroque music scholarship including an updated bibliography and many new music examples and illustrations Accompanied by a companion anthology that contains more than fifty pieces for analysis Supplemented by the author's website www.wagner.edu/faculty/dschulenberg/oupcont.html which provides a discography for pieces included in the anthology Designed for undergraduate and graduate students *Music of the Baroque* Second Edition is also essential reading for anyone who desires an up to date introduction to the serious study of Baroque music

Performing Baroque Music Mary Cyr, 2017-07-05 Listeners performers students and teachers will find here the analytical tools they need to understand and interpret musical evidence from the baroque era Scores for eleven works many reproduced in facsimile to illustrate the conventions of 17th and 18th

century notation are included for close study Readers will find new material on continuo playing as well as extensive treatment of singing and French music The book is also a concise guide to reference materials in the field of baroque performance practice with extensive annotated bibliographies of modern and baroque sources that guide the reader toward further study First published by Ashgate at that time known as Scholar Press in 1992 and having been out of print for some years this title is now available as a print on demand title

The Music of J. S. Bach David Schulenberg, 1999-01-01 This volume contains contributions by nine scholars on two broad themes the analysis of Johann Sebastian Bach's orchestral works especially his concertos and the interpretation and performance of his music in general The contributors are a diverse group active in the fields of performance organology music theory and music history Several work in more than one of these areas making them particularly well prepared to write on the interdisciplinary themes of the volume Part 1 includes Alfred Mann's introduction to Bach's orchestral music as well as essays by Gregory G Butler and Jeanne Swack on the Brandenburg Concertos Part 2 offers ground breaking articles by John Koster and Mary Oleskiewicz on the harpsichords and flutes of Bach's day as well as essays by David Schulenberg and William Renwick on keyboard performance practice and the study of fugue in Bach's circle Paul Walker explores the relationships between rhetoric and fugue and John Butt reviews some recent trends in Bach performance

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

Peters, 2017-07-05 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 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

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

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