

## **Bach And The Meanings Of Counterpoint**

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Bach's Well-tempered Clavier  
J.S. Bach's Goldberg Variations as a Response to Newton's Queries from the Optice (1719)  
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### **Sex, Death, and Minuets**

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### **The Encyclopaedia Britannica**

Bach's St. John Passion is surely one of the monuments of Western music, yet performances of it are inevitably controversial. In large part, this is because of the combination of the powerful and highly emotional music and a text that includes passages from a gospel marked by vehement anti-Judaic sentiments. What did this masterpiece mean in Bach's day and what does it mean today? Although bibliographies on Bach and Judaism have grown enormously since World War II, there has been very little work on the relationship between the two areas. This is hardly surprising; Judaica scholars and

culture critics focusing on issues of anti-Semitism commonly lack musical training and are, in any event, quite reasonably interested in even more pressing social and political issues. Bach scholars, on the other hand, have mostly concentrated on narrowly defined musical topics. Strangely, therefore, almost no scholarly attention has been given to relationships between Lutheranism and the religion of Judaism as they affect Bach's most controversial work, the St. John Passion. Through a reappraisal of Bach's work and its contexts, Marissen confronts Bach and Judaism directly, providing interpretive commentary that could serve as a basis for a more informed and sensitive discussion of this troubling work. Consisting of a long interpretive essay, followed by an annotated literal translation of the libretto, a guide to recorded examples, and a detailed bibliography, this concise text provides the reader with the tools to assess the work on its own terms and in the appropriate context.

### **The Encyclopædia Britannica**

#### **Bach's Works for Solo Violin**

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.

#### **Music for a Mixed Taste**

#### **Historical Musicology**

This is a provocative contribution to the current debate about the best delimitation of semantics and pragmatics. Is 'What is

said' determined by linguistic conventions, or is it an aspect of 'speaker's meaning'? Do we need pragmatics to fix truth-conditions? What is 'literal meaning'? To what extent is semantic composition a creative process? How pervasive is context-sensitivity? Recanati provides an original and insightful defence of 'contextualism', and offers an informed survey of the spectrum of positions held by linguists and philosophers working at the semantics/pragmatics interface.

### **The Musician in Literature in the Age of Bach**

Georg Philipp Telemann gave us one of the richest legacies of instrumental music from the eighteenth century. Though considered a definitive contribution to the genre during his lifetime, his concertos, sonatas, and suites were then virtually ignored for nearly two centuries following his death. Yet these works are now among the most popular in the baroque repertory. In *Music for a Mixed Taste*, Steven Zohn considers Telemann's music from stylistic, generic, and cultural perspectives. He investigates the composer's cosmopolitan "mixed taste"--a blending of the French, Italian, English, and Polish national styles--and his imaginative expansion of this concept to embrace mixtures of the old (late baroque) and new (galant) styles. Telemann had an equally remarkable penchant for generic amalgamation, exemplified by his pioneering role in developing hybrid types such as the sonata in concerto style ("Sonate auf Concertenart") and overture-suite with solo instrument ("Concert en ouverture"). Zohn examines the extramusical meanings of Telemann's "characteristic" overture-suites, which bear descriptive texts associating them with literature, medicine, politics, religion, and the natural world, and which acted as vehicles for the composer's keen sense of musical humor. Zohn then explores Telemann's unprecedented self-publishing enterprise at Hamburg, and sheds light on the previously unrecognized borrowing by J.S. Bach from a Telemann concerto. *Music for a Mixed Taste* further reveals how Telemann's style polonaise generates musical and social meanings through the timeless oppositions of Orient-Occident, urban-rural, and serious-comic.

### **Bach Studies 2**

Yearsley explores the cultural significance of making music with hands and feet, a mode of performance unique to the organ.

### **Forty-eight preludes and fugues: Preface**

*Compositional Choices and Meaning in the Vocal Music of J. S. Bach* collects seventeen essays by leading Bach scholars. The essays explore Bach's sacred vocal music from the perspectives of historical theology, music analysis, the study of parody procedures, and reception history.

### **Literal Meaning**

Johann Sebastian Bach's two surviving passions--St. John and St. Matthew--are an essential part of the modern repertory, performed regularly both by professional ensembles and amateur groups. These large, complex pieces are well loved, but due to our distance from the original context in which they were performed, questions and problems emerge. Bach scholar Daniel Melamed examines the issues we encounter when we hear the passions performed today, and offers unique insight into Bach's passion settings. Rather than providing a movement-by-movement analysis, Melamed uses the Bach repertory to introduce readers to some of the intriguing issues in the study and performance of older music, and explores what it means to listen to this music today. For instance, Bach wrote the passions for a particular liturgical event at a specific time and place; we hear them hundreds of years later, often a world away and usually in concert performances. They were performed with vocal and instrumental forces deployed according to early 18th-century conceptions; we usually hear them now as the pinnacle of the choral/orchestral repertory, adapted to modern forces and conventions. In Bach's time, passion settings were revised, altered, and tampered with both by their composers and by other musicians who used them; today we tend to regard them as having fixed texts to be treated with respect. Their music was sometimes recycled from other compositions or reused itself for other purposes; we have trouble imagining the familiar material of Bach's passion settings in any other guise. Melamed takes on these issues, exploring everything from the sources that transmit Bach's passion settings today to the issues surrounding performance practice (including the question of the size of Bach's ensemble). He delves into the passions as dramatic music, examines the problem of multiple versions of a work and the reconstruction of lost pieces, explores the other passions in Bach's performing repertory, and sifts through the puzzle of authorship. Highly accessible to the non-specialist, the book assumes no technical musical knowledge and does not rely on printed musical examples. Based on the most recent scholarship and using lucid prose, the book opens up the debates surrounding this repertory to music lovers, choral singers, church musicians, and students of Bach's music.

### **Meanings of Music**

#### **Absolute Music**

The title of this book reflects the main themes from 50 years of Susan Bach's analytical work with spontaneous pictures and in her blue room. In working with spontaneous pictures and drawings, she perceived the expression of deep connections between psyche and soma and learned that it knows within us when either healing or death is imminent. Talking with Susan Bach about her work was inspiring and humbling and, drinking coffee as only she could make it, one felt deeply privileged to be studying with someone who brought so much intuition and intellectual understanding to the contemplation of the

human psyche. The humbling part of the conversation came from wondering how to move one's own work towards the paths she was opening up. The purpose of this collection of essays is to show how the work of connecting and finding meaning continues and advances, whether through pictures, objects, dreams or other images and myths. The contributors have in common both a Jungian background and their having made distinguished contributions in their own specialties.

### **Utterance Interpretation and Cognitive Models**

Individual movements are related to comparable movements by Bach in other media and are differentiated from superficially similar works from later eras."--BOOK JACKET.

### **The British National Bibliography**

Edward A. Lippman's writings on musical aesthetics comprise a wide variety of areas and employ both systematic and historical approaches, reflecting throughout his unrivaled knowledge of the philosophical literature on music and his deep understanding of the musical repertory. These essays span a broad range of subjects, from the ancients' sense of what music encompasses to the experience of rhythm in Anton Webern's work. ø Lippman surveys the physical and physiological factors that condition musical perception, and he explores the effect of sung text in vocal music. In the more purely philosophical realm, he argues persuasively that music speaks in its own terms, not in any formalistic sense but through the symbolic meanings it conveys. ø The historically focused essays include investigations of the aesthetic thinking of Wagner and Schumann, an endeavor that leads Lippman to probe the sources and drives behind musical creativity. Elsewhere he explores the development of particular musical styles. The Philosophy and Aesthetics of Music draws upon both philosophy and musicology in demonstrating how the interpretation of music extends far beyond the scope of conventional theory and analysis.

### **Hearing Bach's Passions**

What is music, and why does it move us? From Pythagoras to the present, writers have struggled to isolate the essence of "pure" or "absolute" music in ways that also account for its profound effect. In *Absolute Music: The History of an Idea*, Mark Evan Bonds traces the history of these efforts across more than two millennia, paying special attention to the relationship between music's essence and its qualities of form, expression, beauty, autonomy, as well as its perceived capacity to disclose philosophical truths. The core of this book focuses on the period between 1850 and 1945. Although the idea of pure music is as old as antiquity, the term "absolute music" is itself relatively recent. It was Richard Wagner who coined the term, in 1846, and he used it as a pejorative in his efforts to expose the limitations of purely instrumental music. For

Wagner, music that was "absolute" was isolated, detached from the world, sterile. His contemporary, the Viennese critic Eduard Hanslick, embraced this quality of isolation as a guarantor of purity. Only pure, absolute music, he argued, could realize the highest potential of the art. Bonds reveals how and why perceptions of absolute music changed so radically between the 1850s and 1920s. When it first appeared, "absolute music" was a new term applied to old music, but by the early decades of the twentieth century, it had become--paradoxically--an old term associated with the new music of modernists like Schoenberg and Stravinsky. Bonds argues that the key developments in this shift lay not in discourse about music but rather the visual arts. The growing prestige of abstraction and form in painting at the turn of the twentieth century--line and color, as opposed to object-helped move the idea of purely abstract, absolute music to the cutting edge of musical modernism. By carefully tracing the evolution of absolute music from Ancient Greece through the Middle Ages to the twentieth-century, Bonds not only provides the first comprehensive history of this pivotal concept but also provokes new thoughts on the essence of music and how essence has been used to explain music's effect. A long awaited book from one of the most respected senior scholars in the field, *Absolute Music* will be essential reading for anyone interested in the history, theory, and aesthetics of music.

### **Bach's Cello Suites, Volumes 1 and 2**

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.

### **From Bacteria to Bach and Back: The Evolution of Minds**

Reconciles armchair theorising about the semantics-pragmatics interface with hypotheses about cognitive architecture. This book concerns with the cognitive counterparts of lexical meanings. It also explores the links between moods and forces. It looks at the epistemological status of semantic theory from the point of view of human psychology.

### **The End of Early Music**

The Aesthetic of Johann Sebastian Bach (*L'Esthétique de Jean-Sébastien Bach*), by the celebrated French musicologist André Pirro (1869–1943), was originally published in 1907 and reissued in 1973. It is offered here for the first time in English, as translated by Joe Armstrong. Pirro's work is based primarily on an examination of the close relationships between language and music in Bach's vocal works and provides us with an extensive and well-researched "lexicon" of the expressive resources of Bach and his contemporaries. Pirro's study thus serves as a still sound basis for understanding and

interpreting Bach's instrumental works. Pirro's engaging analysis that has informed and even moved discerning readers for more than a century. This translation introduces his work to a new audience of performers, music teachers and their students, composers, musicologists, and all who wish to have a greater understanding of the expressive import of Bach's music.

### **The Aesthetic of Johann Sebastian Bach**

Seventeen studies by noted experts that demonstrate recent approaches toward the creative interpretation of primary sources regarding Renaissance and Baroque music, Mozart, Beethoven, Mendelssohn, Verdi, Debussy, and beyond.

### **Images, Meanings and Connections**

### **The Philosophy & Aesthetics of Music**

#### **Bach's Feet**

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 & God**

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.

### **Compositional Choices and Meaning in the Vocal Music of J. S. Bach**

#### **Bach's Numbers**

At one time a star in her own right as a singer, Anna Magdalena (1701–60) would go on to become, through her marriage to the older Johann Sebastian Bach, history's most famous musical wife and mother. The two musical notebooks belonging to her continue to live on, beloved by millions of pianists young and old. Yet the pedagogical utility of this music—long associated with the sound of children practicing and mothers listening—has encouraged a rosy and one-sided view of Anna Magdalena as a model of German feminine domesticity. *Sex, Death, and Minuets* offers the first in-depth study of these notebooks and their owner, reanimating Anna Magdalena as a multifaceted historical subject—at once pious and bawdy, spirited and tragic. In these pages, we follow Magdalena from young and flamboyant performer to bereft and impoverished widow—and visit along the way the coffee house, the raucous wedding feast, and the family home. David Yearsley explores the notebooks' more idiosyncratic entries—like its charming ditties on illicit love and searching ruminations on mortality—against the backdrop of the social practices and concerns that women shared in eighteenth-century Lutheran Germany, from status in marriage and widowhood, to fulfilling professional and domestic roles, money, fashion, intimacy and sex, and the ever-present sickness and death of children and spouses. What emerges is a humane portrait of a musician who embraced the sensuality of song and the uplift of the keyboard, a sometimes ribald wife and oft-bereaved mother who used her cherished musical notebooks for piety and play, humor and devotion—for living and for dying.

#### **Handbook to Bach's Sacred Cantata Texts**

"A supremely enjoyable, intoxicating work." —Nature How did we come to have minds? For centuries, poets, philosophers, psychologists, and physicists have wondered how the human mind developed its unrivaled abilities. Disciples of Darwin

have explained how natural selection produced plants, but what about the human mind? In *From Bacteria to Bach and Back*, Daniel C. Dennett builds on recent discoveries from biology and computer science to show, step by step, how a comprehending mind could in fact have arisen from a mindless process of natural selection. A crucial shift occurred when humans developed the ability to share memes, or ways of doing things not based in genetic instinct. Competition among memes produced thinking tools powerful enough that our minds don't just perceive and react, they create and comprehend. An agenda-setting book for a new generation of philosophers and scientists, *From Bacteria to Bach and Back* will delight and entertain all those curious about how the mind works.

### **Symbolism in Selected Works of Johann Sebastian Bach**

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 such as Vivaldi and Telemann, Laurence Dreyfus explains how Bach's approach to musical invention in a variety of genres posed a fundamental challenge to Baroque aesthetics. "Invention"--the word Bach and his contemporaries used for the musical idea that is behind or that generates a composition--emerges as an invaluable key in Dreyfus's analysis. Looking at important pieces in a range of genres, including concertos, sonatas, fugues, and vocal works, he focuses on the fascinating construction of the invention, the core musical subject, and then shows how Bach disposes, elaborates, and decorates it in structuring his composition. *Bach and the Patterns of Invention* brings us fresh understanding of Bach's working methods, and how they differed from those of the other leading composers of his day. We also learn here about Bach's unusual appropriations of French and Italian styles--and about the elevation of various genres far above their conventional status. Challenging the restrictive lenses commonly encountered in both historical musicology and theoretical analysis, Dreyfus provocatively suggests an approach to Bach that understands him as an eighteenth-century thinker and at the same time as a composer whose music continues to speak to us today.

### **Lutheranism, Anti-Judaism, and Bach's St. John Passion**

Providing a detailed analysis of Bach's Passions, this 2010 book represents an important contribution to the debate about the culture of 'classical music', its origins, priorities and survival. The angles from which each chapter proceeds differ from those of a traditional music guide, by examining the Passions in the light of the mindsets of modernity, and their interplay with earlier models of thought and belief. While the historical details of Bach's composition, performance and theological context remain crucial, the foremost concern of this study is to relate these works to a historical context that may, in some threads at least, still be relevant today. The central claim of the book is that the interplay of traditional imperatives and those of early modernity renders Bach's Passions particularly fascinating as artefacts that both reflect and constitute some

of the priorities and conditions of the western world.

### **The Musical Times**

### **Bach and the Patterns of Invention**

Twelve essays by internationally distinguished Bach scholars present some of the latest findings in this field.

### **The Musical Times and Singing-class Circular**

### **Johann Sebastian Bach**

J. S. Bach's Suites for Unaccompanied Cello are among the most cherished and frequently played works in the entire literature of music, and yet they have never been the subject of a full-length music analytical study. The musical examples herein include every note of all movements (so one needs no separate copy of the music while reading the book), and undertakes both basic analyses—harmonic reduction, functional harmonic analysis, step progression analysis, form analysis, and syntagmatic and paradigmatic melodic analysis—and specialized analyses for some of the individual movements. Allen Winold presents a comprehensive study intended not only for cellists, but also for other performers, music theorists, music educators, and informed general readers.

### **The Social and Religious Designs of J. S. Bach's Brandenburg Concertos**

### **Bach's Dialogue with Modernity**

### **Bach and the Meanings of Counterpoint**

### **Forty-eight preludes and fugues**

Analysing novels and autobiographies from Bach's Germany, this book presents new insights into the lives, mindset and status of musicians.

### **Encyclopedia Britannica**

Bach & God explores the religious character of Bach's vocal and instrumental music in seven interrelated essays. Noted musicologist Michael Marissen offers wide-ranging interpretive insights from careful biblical and theological scrutiny of the librettos. Yet he also shows how Bach's pitches, rhythms, and tone colors can make contributions to a work's plausible meanings that go beyond setting texts in an aesthetically satisfying manner. In some of Bach's vocal repertory, the music puts a "spin" on the words in a way that turns out to be explainable as orthodox Lutheran in its orientation. In a few of Bach's vocal works, his otherwise puzzlingly fierce musical settings serve to underscore now unrecognized or unacknowledged verbal polemics, most unsettlingly so in the case of his church cantatas that express contempt for Jews and Judaism. Finally, even Bach's secular instrumental music, particularly the late collections of "abstract" learned counterpoint, can powerfully project certain elements of traditional Lutheran theology. Bach's music is inexhaustible, and Bach & God suggests that through close contextual study there is always more to discover and learn.

### **The Encyclopædia Britannica**

Part history, part explanation of early music, this book also plays devil's advocate, criticizing current practices and urging experimentation. Haynes, a veteran of the movement, describes a vision of the future that involves improvisation, rhetorical expression, and composition.

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