

Gardiner Bach Music In The Castle Of Heaven

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

Saturday Night 1925

Radio Times 1944

Music in the Castle of Heaven John Eliot Gardiner 2014-08-26 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 seems so ordinary, so opaque - and occasionally so intemperate? In this remarkable book, John Eliot Gardiner distils the fruits of a lifetime's immersion as one of Bach's greatest living interpreters. Explaining in wonderful detail how Bach worked and how his music achieves its effects, he also 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.

Who was who Among English and European Authors, 1931-1949: N-Z 1978

The Gramophone Classical Catalogue 1992-12

BBC Music Magazine 2005

The Gramophone 2007

Hi-fi News & Record Review 1992

Gramophone Classical Catalogue 1990-03

The Musical Times & Singing-class Circular 1937

The Indispensable Composers Anthony Tommasini 2019-11-05 An exploration of the question of greatness from the chief classical music critic of The New York Times Anthony Tommasini has devoted particular attention to living composers and overlooked repertory. But, as with all classical music lovers, the canon has remained central for him. Tommasini resists the neat laws of canon formation—and yet, he can't help but admit that these exalted composers have guided him through his life, resonating with his deepest emotions and profoundly shaping how he sees the world. Now, in *The Indispensable Composers*, Tommasini offers his own personal guide to what the mercurial concept of greatness really means in classical music. As he argues for his particular pantheon of indispensable composers, Tommasini provides a masterclass in what to listen for and how to understand what music does to us.

The Morning Star and Free Baptist 1899

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.

Classic CD. 1994

Gramophone 2007

Johann Sebastian Bach's Goldberg

Variations Reimagined Erinn E. Knyt

2024-06-21 This book provides the first detailed reception history of adaptations of Johann Sebastian Bach's *Aria mit 30 Veränderungen* (Goldberg Variations, BWV 988). It documents multiple ways Bach's work has appeared in arrangements, transcriptions, and re-compositions from 1800 to 2020. It examines adaptations for the traditional concert hall as well as for dance, theater, cinema, literature, digital media, and visual art. Overall, the book reveals a dramatic increase in adaptations of the piece in the late twentieth and early twenty-first centuries. In addition, it brings the reception history of Bach's Goldberg Variations into dialogue with broader scholarly discourse about performance practice issues. The piece was often performed in transcribed or arranged versions in the nineteenth century and then again in the late twentieth and early twenty-first centuries. Yet if nineteenth-century adaptations of this piece were usually created out of necessity, as a means of performing a lengthy piece without access to the original instrument, many twenty-first century adaptations, which have developed alongside historically informed performances, were motivated by deconstructionist ideologies. This contrasts with the middle part of the twentieth century, when there was a prevalence of historically informed performances and a dearth of adaptations.

Comparisons to other works by Bach reveal similar performance practice trends. The reception history documented in the book also considers the musical work concept. It shows that, particularly since the late 1980s, there has been a loosening of the regulative hold of the modernist work concept associated with single authorship, structural unity, and an autonomous score. It reveals that many recent adaptations are not direct interpretations of an authoritative text, but engage in multivalent dialogues as Bach's score becomes an infinite or open text in which multiple people, including subsequent (re)-composers, performers, directors, and audience members enter into inter- and intra-textual conversations. In the process, the book contributes to recent studies about adaptations, the role of musical authorship, and changing notions of Bach and the work concept in the twenty-first century. At the same time, it discusses many recently composed pieces, including ones by underrepresented composers.

Classical Catalogue 1992-12

Teater, musika, kino 2016

Music Ted Gioia 2019-10-15 "A dauntingly ambitious, obsessively researched" (Los Angeles Times) global history of music that reveals how songs have shifted societies and sparked revolutions. Histories of music overwhelmingly suppress stories of the outsiders and rebels who created musical revolutions and instead celebrate the mainstream assimilators who borrowed innovations, diluted their impact, and disguised their sources. In *Music: A Subversive History*, Ted Gioia reclaims the story of music for the riffraff, insurgents, and provocateurs. Gioia tells a four-thousand-year history of music as a global source of power, change, and upheaval. He shows how outcasts, immigrants, slaves, and others at the margins of society have repeatedly served as trailblazers of musical expression, reinventing our most cherished songs from ancient times all the way to the jazz, reggae, and hip-hop sounds of the current day. *Music: A Subversive History* is essential reading for anyone interested in the meaning of music, from Sappho to the Sex Pistols to Spotify.

Gardiner Bach Music In The Castle Of Heaven

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