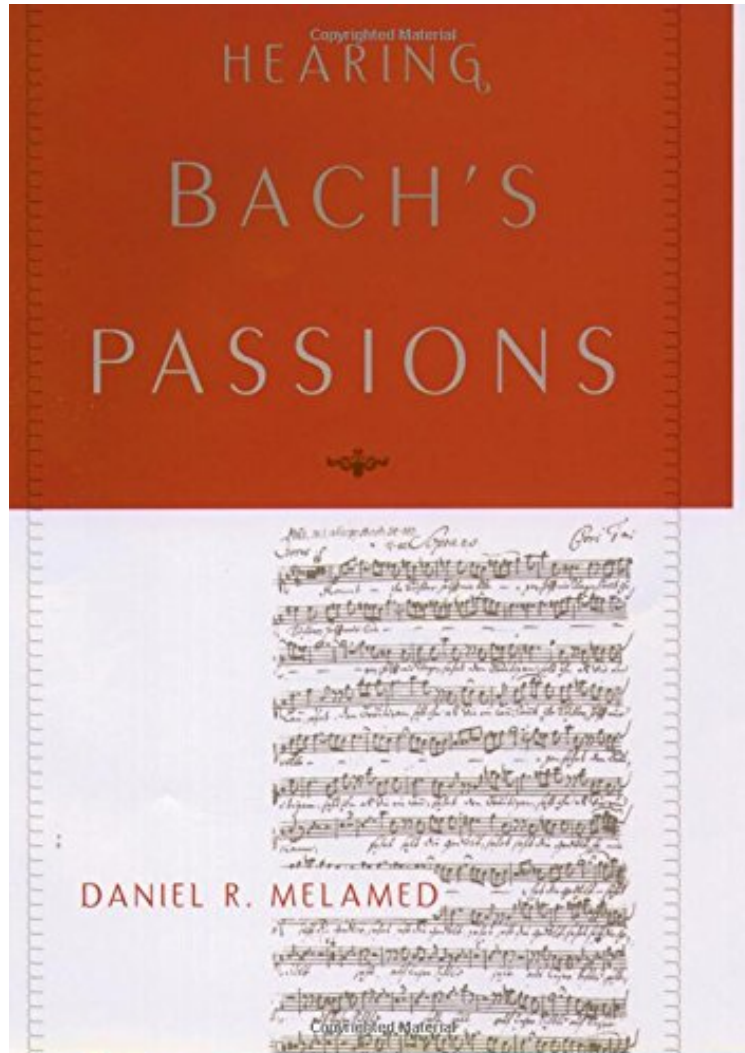


(Get free) Hearing Bach's Passions

Hearing Bach's Passions

Daniel R. Melamed

*ebooks | Download PDF | *ePub | DOC | audiobook*



 Download

 Read Online

#1541541 in Books 2005-03-24Original language:EnglishPDF # 1 5.80 x 1.00 x 8.301, .85 #File Name: 0195169336192 pages | File size: 55.Mb

Daniel R. Melamed : Hearing Bach's Passions before purchasing it in order to gage whether or not it would be worth my time, and all praised Hearing Bach's Passions:

13 of 17 people found the following review helpful. A Great BookBy Mozart LoverThis is a great book. As a bit of a Bach-o-phile I eagerly waited for the delivery. I'm a musician and I loved how Melamed worked backwards from the Orchestral parts to "discover" what may have been indeed written by JSB or just an attribution. I think any one who's ever been in a high-school band or orchestra, and has had to deal with missing parts or badly copied parts will really get this book. It's very similar in scholarly style toRon Rosenbaums masterful, The Shakespeare Wars. The two authors are wonderful literary/musical scholars. Thanks.10 of 10 people found the following review helpful.

Informative, Delightful, Essential By Paul Van de Water In an essay accompanying his fine new recording of the Bach: St. Matthew Passion, Jos van Veldhoven explains how this book has influenced his perspective on that great work. Van Veldhoven's recommendation inspired me to read it, too, and I'm very glad I did. Daniel Melamed's overarching theme is that a 21st century listener can never experience Bach's passions in the same way as those who heard them in church in Leipzig on Good Friday during the 1720s, 30s, and 40s. Nevertheless, we can greatly benefit from learning more about the circumstances of their creation and original performance. Melamed brings the reader up to date with the latest Bach scholarship in a way that is completely accessible to the layperson (like me). The first four chapters discuss the performing forces that Bach used in his passions, the passions as narrative and meditative rather than dramatic works, the role of the two performing groups in the St. Matthew Passion, and the four versions of the St. John Passion. The final chapters are devoted to the three other passions associated with Bach: the anonymous St. Mark Passion (generally attributed to Reinhard Keiser or Friederich Nicolaus Brauns) that Bach performed at least twice, Bach's lost and probably irretrievable St. Mark Passion (assigned the catalog number BWV 247), and the anonymous St. Luke Passion (BWV 246) that Bach may or may not have written and may or may not have performed. Appendix tables provide the liturgy for Good Friday vespers in Leipzig, the passion scores in Bach's library, a calendar of Bach's passion performances, the vocal parts and performing forces for the passions, and lists of their movements. This short book is an absolute delight to read and is essential for anyone who wants to develop a deeper understanding of Bach's passions. It complements Christoph Wolff's outstanding musical biography *Johann Sebastian Bach: The Learned Musician*.

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.

"Melamed has a user-friendly prose style.... the picture he draws is a useful corrective, and there are aperçus and helpful observations."--Peter Williams, *Times Literary Supplement* "A very interesting book."--Robin A. Leaver, *Eighteenth-Century Music* "A comprehensive introduction not only to the issues confronting scholars and performers of Bach's music in the early twenty-first century, but also to the wider field of musicology and its potential contribution to the experience of modern audiences. Daniel R. Melamed's engaging prose is at once concise and informative, and the often complex, esoteric ideas he tackles are made to appear accessible and even familiar. Hearing Bach's Passions will be engaging and thought-provoking for specialists and non-specialists alike, and essential reading for anyone looking for an accessible introduction to Bach's sacred music and the issues surrounding its scholarly interpretation and performance."--*Music and Letters* "A very readable, helpful book for any listener of Bach's music. It will be of great assistance to performers of that music as they make decisions that will affect their performance."--*Cross Accent* "Hearing Bach's Passions, a slim but rich volume, is at once scholarly and accessible. Richly detailed enough for the musicologist to appreciate, the book is aimed primarily at the non-specialist, and contains no systematic analysis of musical sources, no printed musical examples, and no footnotes or endnotes. Melamed's goal is threefold: first, to discuss how we hear these works in our own time; second, to explore how listeners in the eighteenth century might have heard them; and third, to suggest ways to bridge that temporal gulf."--*Bach Notes* "Melamed's book belongs to that group of writings on Bach's Passions that are accessible to a general audience while at the same time offering valuable additions to scholarship. Moreover, Melamed constructs a sophisticated response to the many

persistent and fiercely guarded myths surrounding the Passion repertory associated with Bach."--Notes"An erudite and sophisticated examination of the passions. As pleasurable to read as the many insights into Bach and his world are absorbing. His concern is to enrich our understanding of these works by clarifying aspects of their original purpose and meaning, leaving us to wonder at how such artefacts from the past manage to transform themselves into works of the utmost importance to us today." --Early Music Performer"Written in clear prose that is highly accessible to the non-specialist, Melamed, Director Graduate Studies in the School of Music at Indiana University, has provided readers with a scholarly work that requires no technical musical knowledge.... Based on the most recent scholarship the book opens up the debates surrounding this repertory to music lovers, choral singers, church musicians, and students of Bach's music."--Horace Mann Magazine"Melamed provides illuminating summaries of central debates in Bach scholarship.... This book would richly reward anyone whose curiosity was aroused by Melamed's GOLDBERG article."-Uri Golomb, Goldberg"Daniel Melamed opens our eyes to all that separates us from Bach's Passions--and in so doing gives us new ways of getting closer to them. At once learned and approachable, this book belongs on the shelf of everyone who cares about these inexhaustible masterpieces."--Joshua Rifkin"Hearing Bach's Passions is an invaluable resource that condenses into a single, readable volume an enormous amount of material. It is unique in approaching the famous St. John and St. Matthew Passions, as well as the less familiar passions according to St. Mark and St. Luke, as case studies illustrating significant problems, issues, and methodologies in current Bach research. Anyone seeking a scholarly yet accessible view of Bach's passions will want to read this book."--Stephen A. Crist, Emory University"Melamed's study bridges the centuries-old gap between modern concert performances of Bach's passions and the composer's concept of them as liturgical presentations in eighteenth-century Leipzig. It provides new insights that will allow today's listeners and performers to come closer to a true understanding of the music as well as the size and role of Bach's performing forces."--Thomas Lancaster, Director, Bach Society of Minnesota"An extremely useful and illuminating study of the issues at hand. It is indispensable to those interested in getting up to date with recent scholarship. This book will be an extremely valuable addition for those concerned with issues of performance practice, authenticity and scoring."--John Butt, Early Music

About the Author Daniel R. Melamed is Associate Professor of Music at the School of Music, Indiana University. He is the author of *J. S. Bach and the German Motet*, co-author (with Michael Marissen) of *An Introduction to Bach Studies*, editor of *Bach Studies 2*, and has published articles, reviews and musical editions on J. S. Bach and members of the Bach family. He serves as associate editor of the *Journal of Musicology* and was vice president of the American Bach Society.