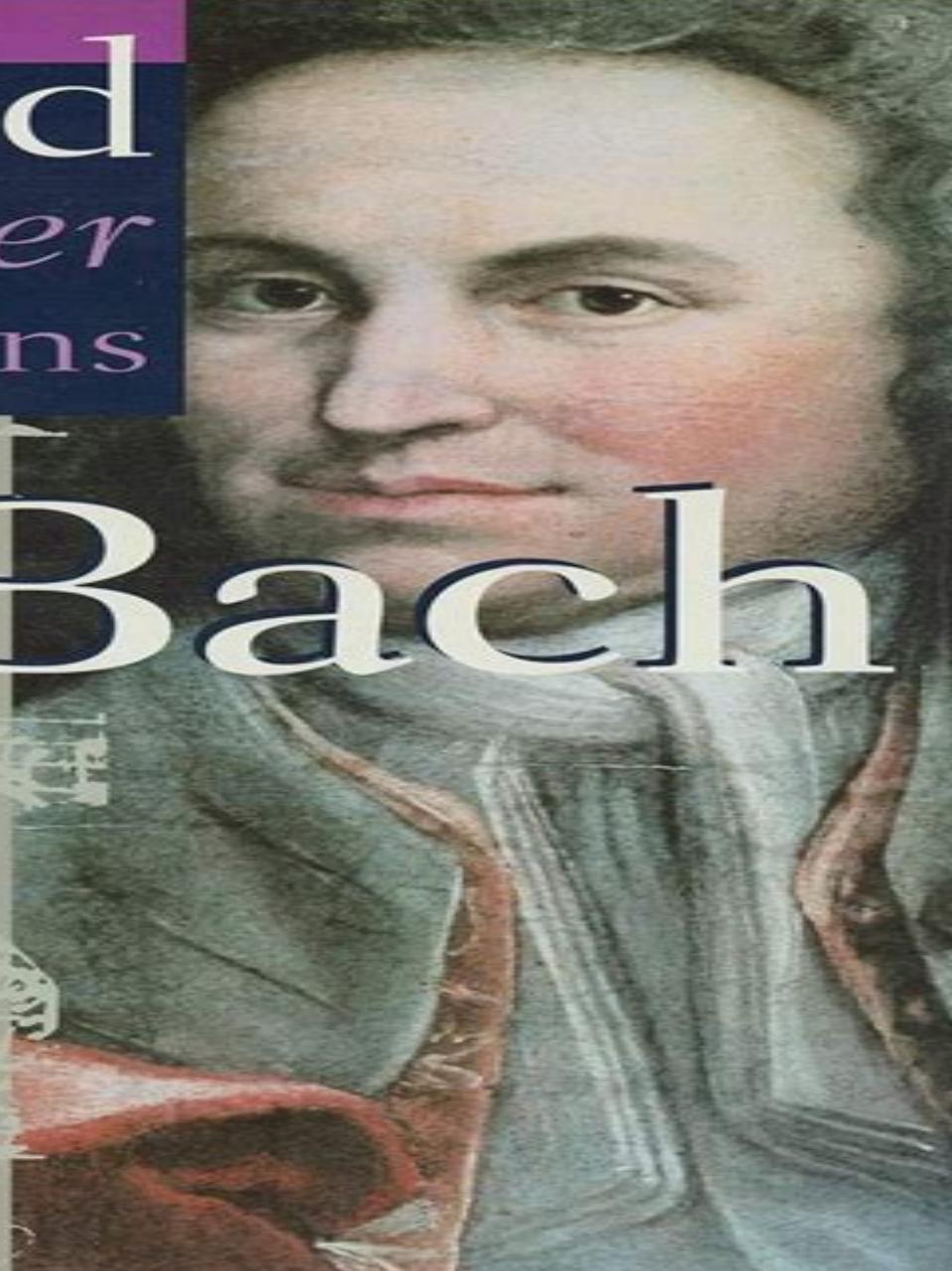


Oxford *Composer* Companions

J.S. Bach

Edited by
Malcolm Boyd



*encyclopedic coverage of Bach's
life, music, and influence*

Oxford Composer Companions

Percy Alfred Scholes

Oxford Composer Companions:

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J.S. Bach Malcolm Boyd, John Butt, 1999 As well as being an authoritative and convenient resource for scholars, students, and performers, the Oxford Composer Companion to Bach provides the ordinary Bach Baroque music enthusiast with information not usually found in programme or sleeve notes, exploring the life and works of Bach and the historical context in which he lived. Topics covered include genres (e.g. chorales, structures), individual works (e.g. St John Passion), compositional practices and techniques, people and places, institutions, instruments, performing practice, festivals, and performers' reception of Bach's music, stylistic influence and parodies, and Bach scholarship. The main alphabetical text is supplemented by useful endmatter, including a family tree, chronology, list of works, openings of vocal works, and a glossary of specialist terms.

Oxford Composer Companions, [The Oxford First Companion to Composers and Their Music](#) Kenneth McLeish, 1982 NULL **The Oxford Companion to Music** Percy A. Scholes, John Owen Ward, 1970 Comprehensive reference book provides definitions of musical terms, biographies, and synopses of opera plots among its entries.

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St Matthew Passion and Mass in B Minor It guides the reader movement by movement through each work with an integrated presentation of commentary and text translation that pays particular attention to the interaction of text and music suggesting reasons for Bach's musical choices **The Oxford First Companion to Music** Kenneth McLeish, Valerie McLeish, 1990

Playing Before the Lord Calvin Stapert, 2014-01-30 Franz Joseph Haydn 1732-1809 has been called the father of the symphony and the string quartet. A friend of Mozart and a teacher of Beethoven, Papa Haydn composed an amazing variety of music: symphonies, string quartets, concerti, masses, operas, oratorios, keyboard works, and his prolific output celebrates both the heights and depths of life. In this fascinating book, Calvin Stapert combines his skills as a biographer and a musicologist to recount Haydn's steady rise from humble origins to true musical greatness. Unlike other biographers, Stapert argues that Haydn's work was a product of his devout Catholic faith, even though he worked mainly as a court musician and the bulk of his output was in popular genres. In addition to telling Haydn's life story, Stapert includes accessible listening guides to *The Creation* and portions of other well-known works to help Haydn listeners more fully appreciate the brilliance behind his music.

Music and Theology Daniel Zager, 2006-12-13 The scholar Robin A. Leaver holds a unique place in sacred music scholarship because of his training in both music and theology. He has written widely, bringing acute insights on a variety of musical repertoires and topics related to Martin Luther, sixteenth-century psalmody, hymnody, and the sacred music of Johann Sebastian Bach. In *Music and Theology*, twelve scholars influenced by Leaver's work contribute essays in diverse areas of sacred music history and philosophy, focusing on the intersection of music and theology. Ranging chronologically from the twelfth-century writer and composer Hildegard of Bingen (1098-1179) to present-day considerations of American church music and worship, the volume provides thought-provoking new work for all who study church music. Reflecting the prominent emphasis in Leaver's own scholarship, eight chapters deal with the music of Johann Sebastian Bach, including his organ music, sacred cantatas, and passion settings. A final chapter provides a chronological listing of Leaver's own voluminous writings on music and theology.

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