

*C.P.E. Bach
and the
Rebirth of
the Strophic Song*

C P E Bach And The Rebirth Of The Strophic Song

David Schulenberg



C P E Bach And The Rebirth Of The Strophic Song:

C.P.E. Bach and the Rebirth of the Strophic Song William H. Youngren, 2003 C P E Bach and the Rebirth of the Strophic Song brings to light the overlooked fact that C P E Bach wrote a great many songs most of which are as under appreciated as they are exemplary All interested listeners from amateurs to professional musicologists and singers will benefit from the insight captured by this book **The Music of Carl Philipp Emanuel Bach** David Schulenberg, 2014 Of the four sons of J S Bach who became composers Carl Philipp Emanuel 1714-88 was the most prolific the most original and the most influential both during and after his lifetime This first full length English language study critically surveys his output examining not only the famous keyboard sonatas and concertos but also the songs chamber music and sacred works many of which resurfaced in 1999 and have not previously been evaluated The book also outlines the composer's career from his student days at Leipzig and Frankfurt Oder to his nearly three decades as court musician to Prussian King Frederick the Great and his last twenty years as cantor at Hamburg Focusing on the composer's choices within his social and historical context the book shows how C P E Bach deliberately avoided his father's style while adopting the manner of his Berlin colleagues derived from Italian opera A new perspective on the composer emerges from the demonstration that C P E Bach best known for his virtuoso keyboard works refashioned himself as a writer of vocal music and popular chamber compositions in response to changing cultural and aesthetic trends Supplementary texts and musical examples are included on a companion website David Schulenberg is professor of music at Wagner College and teaches historical performance at the Juilliard School He is the author of *The Music of Wilhelm Friedemann Bach* University of Rochester Press 2010 **Cherubino's Leap** Richard Kramer, 2016-11-21 For the Enlightenment mind from Moses Mendelssohn's focus on the moment of surprise at the heart of the work of art to Herder's imagining of the seismic moment at which language was discovered it is the flash of recognition that nails the essence of the work the blink of an eye in which one's world changes In *Cherubino's Leap* Richard Kramer unmasks such prismatic moments in iconic music from the Enlightenment from the chromatic moment the single tone that disturbs the thrust of a diatonic musical discourse and its deployment in seminal instrumental works by Emanuel Bach Haydn and Mozart on to the poetic moment taking the odes of Klopstock in their finely wrought prosody as a challenge to the problem of strophic song and finally to the grand stage of opera to the intense moment of recognition in Gluck's *Iphigénie en Tauride* and the exquisitely introverted phrase that complicates Cherubino's daring moment of escape in Mozart's *Figaro* Finally the tears of the disconsolate Konstanze in Mozart's *Die Entführung aus dem Serail* provoke a reflection on the tragic aspect of Mozart's operatic women Throughout other players from literature and the arts Diderot Goethe Lessing among them enrich the landscape of this bold journey through the Enlightenment imagination *Bach* David Schulenberg, 2020-07-10 Bach has remained a figure of continuous fascination and interest to scholars and readers since the original *Master Musicians Bach* volume's publication in 1983 even since its revision in 2000 understanding of Bach and his

music's historical and cultural context has shifted substantially. Reflecting new biographical information that has only emerged in recent decades, author David Schulenberg contributes to an ongoing scholarly conversation about Bach with clarity and concision. Bach traces the man's emergence as a startlingly original organist and composer, describing his creative evolution, professional career, and family life from contemporary societal and cultural perspectives in early modern Europe. His experiences as student, music director, and teacher are examined alongside the music he produced in each of these roles, including early compositions for keyboard instruments, the great organ, and harpsichord works of later years, vocal music, and other famous instrumental works, including the Brandenburg Concertos. Schulenberg also illuminates how Bach incorporated his contemporary environment into his work, how he responded to music by other composers, to his audiences, and to employment conditions, and to developments in poetry, theology, and even the sciences. The author focuses on Bach's evolution as a composer by ultimately recognizing Bach's world in the specific cities, courts, and environments within and for which he composed. Dispensing with biographical minutiae and more closely examining the interplay between his life and his music, Bach presents a unique, grounded, and refreshing new framing of a brilliant composer. **The American Organist**, 2005

Choice, 2004 **Book Review Index Cumulation** Dana Ferguson, 2005-09 Book Review Index provides quick access to reviews of books, periodicals, books on tape, and electronic media, representing a wide range of popular, academic, and professional interests. The up-to-date coverage, wide scope, and inclusion of citations for both newly published and older materials make Book Review Index an exceptionally useful reference tool. More than 600 publications are indexed, including journals and national general interest publications and newspapers. Book Review Index is available in a three-issue subscription covering the current year or as an annual cumulation covering the past year. The British National Bibliography, Arthur James Wells, 2006 Cramer and Sturm songs, Carl Philipp Emanuel Bach, 2009 Enthlt Cramers bersetzte Psalmen mit Melodien Wq 196 Sturms geistliche Ges nge mit Melodien 1 Sammlung Wq 197 Sturms geistliche Ges nge mit Melodien 2 Sammlung Wq 198 Songs and vocal chamber music. v. 1. Gellert songs, Carl Philipp Emanuel Bach, 2009 **Gellert songs**, Carl Philipp Emanuel Bach, Christian F rchtegott Gellert, Anna Luise Karsch, Leopold Franz Friedrich Lehr, 2009 **The complete works**, Carl Philipp Emanuel Bach, 2009 **Basler Jahrbuch f r historische Musikpraxis**, 2005 Bibliographic Guide to Music, New York Public Library. Music Division, 2004 **Deutsche Nationalbibliografie**, Die deutsche Nationalbibliothek, 2006 **Death and (Re) Birth of J.S. Bach**, Roberto Alonso Trillo, 2018-11-20 While the study and redefinition of the notion of authorship and its relationship to the idea of the literary work have played a central role in recent research on literature, semiotics, and related disciplines, its impact on contemporary musicology is still limited. Why? What implications would a reconsideration of the author and work concepts have on our understanding of the creative musical processes? Why would such a re-examination of these regulative concepts be necessary? Could it emerge from a post-structuralist revision of the notion of musical textuality? In this book, Trillo takes the Bach project

a collection of new music based on Johann Sebastian Bach's Partita No 1 for solo violin BWV 1002 as a point of departure to sketch some critical answers to these fundamental questions raise new ones and explore their musicological implications

C.P.E. Bach David Schulenberg, 2017-07-05 The second son of Johann Sebastian Bach C P E Bach was an important composer in his own right as well as a writer and performer on keyboard instruments He composed roughly a thousand works in all the leading genres of the period with the exception of opera and Haydn Mozart and Beethoven all acknowledged his influence He was also the author of a two volume encyclopedic book about performance on keyboard instrument C P E Bach and his music have always been the subject of significant scholarship and publication but interest has sharply increased over the past two or three decades from performers as well as music historians This volume incorporates important writings not only on the composer and his chief works but also on theoretical issues and performance questions The focus throughout is on relatively recent scholarship otherwise available only in hard to access sources **C.P.E. Bach** Doris

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