

Bach
AND THE RIDDLE
OF THE
NUMBER ALPHABET
Ruth Tatlow

Bach And The Riddle Of The Number Alphabet

Bettina Varwig



Bach And The Riddle Of The Number Alphabet:

Bach and the Riddle of the Number Alphabet Ruth Tatlow, 1991-02-21 In 1947 Friedrich Smend published a study claiming that J S Bach used a natural order alphabet A 1 to Z 24 in his works He demonstrated that Bach incorporated significant words into his music and provided himself with a symbolic compositional theme Here Dr Tatlow investigates the plausibility of Smend's claims with new evidence challenging Smend's conclusions [Bach and the Riddle of the Number Alphabet. \[Mit Abb. U. Noten.\] \(1. Publ.\)](#) Ruth Tatlow, 1991 [An Introduction to Bach Studies](#) Daniel R. Melamed, Michael Marissen, 1998-04-30 This volume is a guide to the resources and materials of Bach scholarship both for the non specialist wondering where to begin in the enormous literature on J S Bach and for the Bach specialist looking for a convenient and up to date survey of the field It describes the tools of Bach research and how to use them and suggests how to get started in Bach research by describing the principal areas of research and citing the essential literature on each piece and topic The authors emphasize the issues that have engaged Bach scholars for generations focusing on particularly important writings on recent literature on overviews collections of essays and handbooks and on writings in English Subjects covered include bibliographic tools of Bach research and sources of literature Bach's family Bach biographies places Bach lived and worked Bach's teaching the liturgy Bach source studies and the transmission of his music repertory and editions genres and individual vocal and instrumental works performance practice the reception and analysis of Bach's music and many others The book also offers explanations of important and potentially confusing topics in Bach research such as the organization of the annual cantata cycles pitch standards the history of the Berlin libraries the structure of the critical commentary volumes in the Neue Bach Ausgabe and so on This book opens up the rich world of Bach scholarship to students teachers performers and listeners **Bach** Malcolm Boyd, 2000 In this third edition Boyd demonstrates how the circumstances of Bach's life helped to shape the music he wrote at various periods We follow Bach as he travels from Arnstadt and Muhlhausen to Leipzig providing insightful discussions of the great composer's organ and orchestral compositions **Bach's Numbers** Ruth Tatlow, 2015-08-06 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 *Rethinking Bach* Bettina Varwig, 2021-10-18 This book offers a multitude of provocative new perspectives on one of the most iconic composers in the Western classical tradition Its collective rethinking of some of our most cherished narratives and deeply held beliefs about Johann Sebastian Bach will allow readers to see the man in a new light and to hear his music with new ears **The Routledge Research Companion to Johann Sebastian Bach** Robin Leaver, 2016-11-25 The Ashgate Research Companion to Johann Sebastian Bach provides an indispensable introduction to the Bach research of the past thirty five years It is not a lexicon providing information on all the major aspects of Bach's life and work such as the Oxford Composer Companion J S Bach Nor is it an

entry level research tool aimed at those making a beginning of such studies The valuable essays presented here are designed for the next level of Bach research and are aimed at masters and doctoral students as well as others interested in coming to terms with the current state of Bach research Each author covers three aspects within their specific subject area firstly to describe the results of research over the past thirty fifty years concentrating on the most significant and controversial such as the debate over Smend's NBA edition of the B minor Mass Blume's conclusions with regard to Bach's religion in the wake of the new chronology Rifkin's one to a vocal part interpretation the rediscovery of the Berlin Singakademie manuscripts in Kiev the discovery of hitherto unknown manuscripts and documents and the re evaluation of previously known sources Secondly each author provides a critical analysis of current research being undertaken that is exploring new aspects reinterpreting earlier assumptions and or opening up new methodologies For example Martin W B Jarvis has suggested that Anna Magdalena Bach composed the cello suites and contributed to other works of her husband another controversial hypothesis whose newly proposed forensic methodology requires investigation On the other hand research into Bach's knowledge of the Lutheran chorale tradition is currently underway which is likely to shed more light on the composer's choices and usage of this tradition Thirdly each author identifies areas that are still in need of investigation and research

Bach's Well-Tempered Clavier Marjorie Wornell Engels, 2006-04-18 Through a musical language involving symbols numbers and tonality J S Bach created emotional dimension in the preludes and fugues of The Well Tempered Clavier This book explores the use of that musical language revealing how Bach used harmonic design and melodic and rhythmic motivic formulas to adhere to the basic doctrine of the Theory of Affects i.e. that one mood will govern one piece The book examines the significance of key and the emotional dimension Bach discerned in each tonality the symbolism of melodic and rhythmic motifs and the symbolism of numbers It considers the thematic and rhythmic links between a prelude and its companion fugue in each book and between a prelude and fugue in Book One and those in the same key in Book Two It also includes reference to other instrumental works by Bach in the same key and melodic patterns

The Cambridge Companion to Bach John Butt, 1997-06-26 The Cambridge Companion to Bach first published in 1997 goes beyond a basic life and works study to provide a late twentieth century perspective on J S Bach the man and composer The book is divided into three parts Part One is concerned with the historical context the society beliefs and the world view of Bach's age The second part discusses the music and Bach's compositional style while Part Three considers Bach's influence and the performance and reception of his music through the succeeding generations This Companion benefits from the insights and research of some of the most distinguished Bach scholars and from it the reader will gain a notion of the diversity of current thought on this great composer

Bach Martin Geck, 2003 Accessible and affordable illustrated biography written by world renowned Bach expert full colour bargain price

Bach and the Patterns of Invention Laurence Dreyfus, 2004-03-01 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 **Sei Solo: Symbolum?** Benjamin

Jeffery Shute, 2016-06-16 One of the jewels in the crown of Johann Sebastian Bach's sacred music is its use of astonishingly subtle and complex allegorical and representational devices But when similar devices appear in the context of one of Bach's untexted secular instrumental collections such as the Six Solos sonatas and partitas for violin the question arises whether he might be intending to embed discernible theological significances there as well thus infusing the secular with the sacred Such designs would be reasonably plausible within Bach's musical cultural and religious context Shute carefully investigates the extent to which musical features of the Six Solos that seem to invite theological parallels might indeed have been intended to do so Although the precise extent of Bach's intentions cannot be ascertained with certainty the degree of correlation among strong potential signifiers would seem to suggest that they and many other features of the Six Solos are best explained as the product of extensive theological allegorical designs on Bach's part like those evident in his texted vocal music **Johann Sebastian Bach's St John Passion (BWV 245): A Theological Commentary** Andreas

Loewe, 2014-04-03 This Theological Commentary is the first full length work in English to consider Johann Sebastian Bach's St John Passion in its entirety both the words and the music Bach's oratorio is a globally popular musical work and a significant expression of Lutheran theology The commentary explains the Biblical and poetic text and its musical setting line by line Bach's Passion is shown to be the work of a master craftsman and trained theologian in the collaborative and cultural milieu of eighteenth century Lutheran Leipzig For the first time this work makes much German scholarship available in English including archival sources and includes a new scholarly translation of the libretto The musical and theological terms are explained to enable an interdisciplinary understanding of the Passion's meaning and continued significance *Resonant Witness* Jeremy S. Begbie, Steven R. Guthrie, 2011-01-10 Resonant Witness gathers together a wide harmonious chorus of voices from across the musical and theological spectrum to show that music and theology can each learn much from the

other and that the majesty and power of both are profoundly amplified when they do With essays touching on J S Bach Hildegard of Bingen Martin Luther Karl Barth Olivier Messiaen jazz improvisation South African freedom songs and more this volume encourages musicians and theologians to pursue a more fruitful and sustained engagement with one another What can theology do for music Resonant Witness helps answer this question with an essential resource in the burgeoning interdisciplinary field of music and theology Covering an impressively wide range of musical topics from cosmos to culture and theology to worship Jeremy Begbie and Steven Guthrie explore and map new territory with incisive contributions from the very best musicians theologians and philosophers Bennett Zon Durham University This volume represents a burst of cross disciplinary energy and insight that can be celebrated by musicians and theologians music lovers and God lovers alike John D Witvliet from afterword

Citation and Authority in Medieval and Renaissance Musical Culture Suzannah Clark, Elizabeth Eva Leach, 2005 Essays collected in honour of Margaret Bent examining how medieval and Renaissance composers responded to the tradition in which they worked through a process of citation of and commentary on earlier authors

Johann Sebastian Bach Martin Geck, 2006 Publisher Description

Tears Into Wine Eric Thomas Chafe, 2015 Although beloved by performers and audiences alike music scholars have generally viewed J S Bach's *Ich hatte viel Bekümmernis in meinem Herzen* Cantata 21 as one of the composer's weaker compositions In *Tears into Wine* renowned Bach scholar Eric Chafe challenges the scholarly consensus arguing that Cantata 21 is an exceptionally carefully designed work and that it displays a convergence of musical structure and theological purpose that is paradigmatic of Bach's sacred work as a whole

Early Music History: Volume 21 Iain Fenlon, 2002-11-21 Early Music History is devoted to the study of music from the early Middle Ages to the end of the seventeenth century and includes manuscript studies textual criticism iconography studies of the relationship between words and music and the relationship between music and society Articles in volume 21 include Aaron's interpretation of Isidore and an illustrated copy of the *Toscanello Musica mundana* Aristotelian natural philosophy and Ptolemaic astronomy The *Triodia Sacra* as a key source for late Renaissance music in southern Germany The debate over song in the Accademia Fiorentina

Bound on Earth Marc Alan Jolley, Graydon F. Snyder, Don Haymes, 2006 In this companion unit to *Health and the Human Body* students are introduced to the main systems of the human body they explore emotions and learn how to deal with them and they come to understand and appreciate those children who have health difference

Numerical Secrets of the Bible Casper J. Labuschagne, 2016-07-20 Were you intrigued but disappointed by *The Bible Code* *Numerical Secrets of the Bible* written by one of Europe's leading biblical scholars gives you the actual facts about one of the most important recent discoveries in the field of biblical study namely that the books of the Bible are numerical compositions The biblical writings were not written in an off hand manner but were meticulously composed according to compositional techniques in which the counting of words played a crucial role This discovery has far reaching consequences for our views on the formation and the structure of the text of the Hebrew Bible and

of the Greek text of the New Testament Labuschagne introduces you to the fascinating world of number symbolism in biblical times He demonstrates how well known symbolic numbers such as 7 and 12 and especially the lesser known holy numbers 17 and 26 which represent the numerical value of the name YHWH were used to give structure to the text and to deepen its contents Among other fascinating findings this study confirms the medieval Jewish tradition that the name of God is interwoven in the fabric of the text of Holy Scripture

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