

Text Bach Christmas Oratorio

Daniel R. Melamed

Bach's Oratorios Johann Sebastian Bach, Michael Marissen, 2008 The major choral works by Johann Sebastian Bach—the Christmas, Easter, and Ascension Oratorios, and the St. Matthew, St. Mark, and St. John Passions—stand as the most frequently-performed and penetratingly discussed of the genre. Renowned Bach scholar Michael Marissen has assembled a compact, well-designed and ideally useful treatment of Bach's oratorios, providing the full German texts with literal English translations and copious annotations. He provides strict literal translations of these texts, with citations from the Luther Bible as it was known in Bach's day, along side extensive footnotes that provide information addressing the interests and concerns of today's Bach community. These are the first translations of the librettos from Bach's oratorios to accommodate the many sense-clarifying allusions to the readings of the Luther Bibles in Bach's day, to explore from historical dictionaries the meanings of previously unnoticed archaic usages, and to contrast relevant findings from modern biblical scholarship. Marissen's insights are particularly helpful, his thoroughness is impressive, and the book will be a longstanding, definitive, and essential reference for choral directors, performers, audience members, and Bach scholars alike.

Johann Sebastian Bach, Christmas Oratorio (BWV 248) Ignace Bossuyt, 2004 This book is intended to provide the inquisitive listener with a guide to exploring the many layers of meaning found in Bach's Christmas Oratorio. The first section offers a general sketch of the specific context in which this composition was created at the end of 1734, shedding light on the work's liturgical function and taking a closer look at the biblical and broader religious themes. This first section will also focus on the contemporary textual and musical components of the oratorio genre, of which Bach's composition is a prime example. The second section is a detailed discussion of the 64 movements making up the work, with a focus on three aspects: the text, the music and the relation between the two. The nature of the musical setting and its structure depends on the nature of the text, be it prose (the Bible story) or poetry (the chorales and the inserted commentary), narrative or dramatic (indirect or direct speech). Moreover, the music was governed by the particular musical canons of the day, which largely determined and regulated the structure of each section and the coherence between successive sections or those at a greater remove from one another. In order to get to the essence of Bach's oeuvre, the reader-listener must be prepared to become immersed in the literary and musical idiom, the specific terminology and grammar of the day.

Christmas Oratorio Johann Sebastian Bach,

Christmas Oratorio Johann Sebastian Bach,1950

Chorus in D Major from Christmas Oratorio by J. S. Bach Alessandro Macrì,2020-06-29 The Christmas Oratorio (German: Weihnachts-Oratorium), BWV 248, is an oratorio by Johann Sebastian Bach intended for performance in church during the Christmas season. It was written for the Christmas season of 1734 and incorporates music from earlier compositions, including three secular cantatas written during 1733 and 1734 and a largely lost church cantata, BWV 248a. The date is confirmed in Bach's autograph manuscript. The next performance was not until 17 December 1857 by the Sing-Akademie zu Berlin under Eduard Grell. The Christmas Oratorio is a particularly sophisticated example of parody music. The author of the text is unknown, although a likely collaborator was Christian Friedrich Henrici (Picander). The work belongs to a group of three oratorios written in 1734 and 1735 for major feasts, the other two works being the Ascension Oratorio (BWV 11) and the Easter Oratorio (BWV 249). All three of these oratorios to some degree parody earlier compositions. The Christmas Oratorio is by far the longest and most complex work of the three. The Christmas Oratorio is in six parts, each part being intended for performance on one of the major feast days of the Christmas period. The piece is often presented as a whole or split into two equal parts. The total running time for the entire work is nearly three hours. The first part (for Christmas Day) describes the Birth of Jesus, the second (for December 26) the annunciation to the shepherds, the third (for December 27) the adoration of the shepherds, the fourth (for New Year's Day) the circumcision and naming of Jesus, the fifth (for the first Sunday after New Year) the journey of the Magi, and the sixth (for Epiphany) the adoration of the Magi.

Christmas Oratorio (BWV 248) Johann Sebastian Bach,1999-11-23 A choral worship cantata for SATB with SATB Soli composed by Johann Sebastian Bach.

The Christmas Oratorio, in Vocal Score ... The English Translation ... by ... J. Troutbeck Johann Sebastian Bach,1874

Johann Sebastian Bach's Christmas Oratorio Markus Rathey,2016-08-04 In the last decades of the 17th century, the feast of Christmas in Lutheran Germany underwent a major transformation when theologians and local governments waged an early modern war on Christmas, discouraging riotous pageants and carnivalesque rituals in favor of more personal and internalized expressions of piety. Christmas rituals, such as the Heilig Christ plays and the rocking of the child (Kindelwiegen) were abolished, and Christian devotion focused increasingly on the metaphor of a birth of Christ in the human heart. John Sebastian Bach's Christmas Oratorio, composed in 1734, both reflects this new piety and conveys the composer's experience living through this tumult during his own childhood and early career. Markus Rathey's book is the first thorough study of this popular masterpiece in English. While giving a comprehensive overview of the Christmas Oratorio as a whole, the book focuses on two themes in particular: the cultural and theological understanding of Christmas in Bach's time and the compositional process that led Bach from the earliest concepts to the completed piece. The cultural and

religious context of the oratorio provides the backdrop for Rathey's detailed analysis of the composition, in which he explores Bach's compositional practices, for example, his reuse and parodies of movements that had originally been composed for secular cantatas. The book analyzes Bach's original score and sheds new light on the way Bach wrote the piece, how he shaped musical themes, and how he revised his initial ideas into the final composition.

The Bach Chorale Texts in English Translation Johann Sebastian Bach, Henry Sandwith Drinker, 1941

Christmas Oratorium Carl Philipp Emanuel Bach, 1998-02 A complete vocal score with piano accompaniment for Bach's Christmas Oratorio for four-part choir. All the lyrics and text in this Urtext edition are in the original German.

Johann Sebastian Bach Christoph Wolff, 2002 Now available in paperback, this landmark biography was first published in 2000 to mark the 250th anniversary of J. S. Bach's death. Written by a leading Bach scholar, this book presents a new picture of the composer. Christoph Wolff demonstrates the intimate connection between Bach's life and his music, showing how the composer's superb inventiveness pervaded his career as a musician, composer, performer, scholar, and teacher.

Christmas Oratorio Johann Sebastian Bach, 1980

Johann Sebastian Bach's Christmas Oratorio Markus Rathey, 2016 In the last decades of the 17th century, the feast of Christmas in Lutheran Germany underwent a major transformation when theologians and local governments waged an early modern war on Christmas, discouraging riotous pageants and carnivalesque rituals in favor of more personal and internalized expressions of piety. Christmas rituals, such as the Heilig Christ plays and the rocking of the child (Kindelwiegen) were abolished, and Christian devotion focused increasingly on the metaphor of a birth of Christ in the human heart. John Sebastian Bach's Christmas Oratorio, composed in 1734, both reflects this new piety and conveys the composer's experience living through this tumult during his own childhood and early career. Markus Rathey's book is the first thorough study of this popular masterpiece in English. While giving a comprehensive overview of the Christmas Oratorio as a whole, the book focuses on two themes in particular: the cultural and theological understanding of Christmas in Bach's time and the compositional process that led Bach from the earliest concepts to the completed piece. The cultural and religious context of the oratorio provides the backdrop for Rathey's detailed analysis of the composition, in which he explores Bach's compositional practices, for example, his reuse and parodies of movements that had originally been composed for secular cantatas. The book analyzes Bach's original score and sheds new light on the way Bach wrote the piece, how he shaped musical themes, and how he revised his initial ideas into the final composition.

Weihnachts-oratorium Johann Sebastian Bach, Arnold Schering, 1984-12 inch....this work is likely to become a standart work very quickly and is to be recommended to all schools where recorder studies are undertaken inch. (Oliver James, Contact Magazine) A novel and comprehensive approach to transferring from the C to F instrument. 430 music examples include folk and national songs (some in two parts), country dance tunes and excerpts from the standard treble

repertoire of•Bach, Barsanti, Corelli, Handel, Telemann, etc. An outstanding feature of the book has proved to be Brian Bonsor's brilliantly simple but highly effective practice circles and recognition squares designed to give, in only a few minutes, concentrated practice on the more usual leaps to and from each new note and instant recognition of random notes. Quickly emulating the outstanding success of the descant tutors, these books are very popular even with those who normally use tutors other than the Enjoy the Recorder series.

Bach Perspectives, Volume 8 Daniel R. Melamed,2010-10-01 As the official publication of the American Bach Society, Bach Perspectives has pioneered new areas of research in the life, times, and music of Bach since its first appearance in 1995. Volume 8 of Bach Perspectives emphasizes the place of Bach's oratorios in their repertorial context. These essays consider Bach's oratorios from a variety of perspectives: in relation to models, antecedents, and contemporary trends; from the point of view of musical and textual types; and from analytical vantage points including links with instrumental music and theology. Christoph Wolff suggests the possibility that Bach's three festive works for Christmas, Easter, and Ascension Day form a coherent group linked by liturgy, chronology, and genre. Daniel R. Melamed considers the many ways in which Bach's passion music was influenced by the famous poetic passion of Barthold Heinrich Brockes. Markus Rathey examines the construction and role of oratorio movements that combine chorales and poetic texts (chorale tropes). Kerala Snyder shows the connections between Bach's Christmas Oratorio and one of its models, Buxtehude's Abendmusiken spread over many evenings. Laurence Dreyfus argues that Bach thought instrumentally in the composition of his passions at the expense of certain aspects of the text. And Eric Chafe demonstrates the contemporary theological background of Bach's Ascension Oratorio and its musical realization

The Cantatas of J.S. Bach Alfred Dürr,2005 This is the only English translation of this important book by the world's most distinguished Bach scholar.

Bach: Special Edition ,2007-11-01 2 Books & 2 CDs in slipcase. Titles featured A Biological Kaleidoscope (Text in German) and The Christmas Oratorio (Text in English & German).

The Christmas Oratorio ... The English Translation and Adaptation by the Rev. J. Troutbeck, Etc CHRISTMAS ORATORIO.,John TROUTBECK (Precentor of Westminster Abbey.),1893

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-fifty 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.

Listening to Bach Daniel R. Melamed, 2018-04-02 Of all the things we can know about J. S. Bach's Mass in B Minor and Christmas Oratorio, the most profound come from things we can hear. Listening to Bach explores musical style as it was understood in the early eighteenth century. It encourages ways of listening that take eighteenth-century musical sensibilities into account and that recognize our place as inheritors of a long tradition of performance and interpretation. Daniel R. Melamed shows how to recognize old and new styles in sacred music of Bach's time, and how movements in these styles are constructed. This opens the possibility of listening to the Mass in B Minor as Bach's demonstration of the possibilities of contrasting, combining, and reconciling old and new styles. It also shows how to listen for elements that would have been heard as most significant in the early eighteenth century, including markers of sleep arias, love duets, secular choral arias, and other movement types. This offers a musical starting point for listening for the ways Bach put these types to use in the Mass in B Minor and the Christmas Oratorio. The book also offers ways to listen to and think about works created by parody, the re-use of music for new words and a new purpose, like almost all of the Mass in B Minor and Christmas Oratorio. And it shows that modern performances of these works are stamped with audible consequences of our place in the twenty-first century. The ideological choices we make in performing the Mass and Oratorio, part of the legacy of their performance and interpretation, affect the way the work is understood and heard today. All these topics are illustrated with copious audio examples on a companion Web site, offering new ways of listening to some of Bach's greatest music.

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