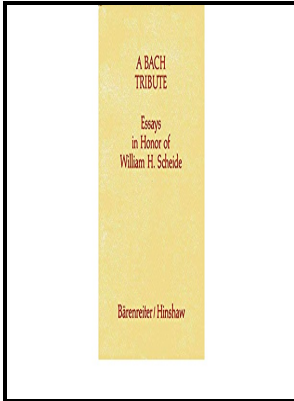


# TRUTH AND BEAUTY: JS BACH AT THE CROSSROADS OF CULTURAL HISTORY

- - Bach, Johann Sebastian



Description: -

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Notes: (REED)

This edition was published in -



Filesize: 59.54 MB

Tags: #Bach, #Johann #Sebastian

## Mus224

He seems to have been only peripherally occupied with the composition of songs and strophic arias, for which he took texts from religious poetry of the 17th and 18th centuries: that, at least, is the inference to be drawn from the limited surviving repertory, for which the only source is the second Clavierbüchlein for Anna Magdalena Bach 1725 containing 511—14 and 516 — works which probably have a direct association with the Schemelli Gesangbuch.

## How MUSIC Shapes a Culture and the World

All of this, Levenson suggests, was implicit in the early triumphs of Galileo and Leeuwenhoek. Yet even here it is inappropriate to speak of repetition, since in the process of parodying and transcribing, Bach always modified so that the end-product represents a fresh stage in the development of the original composition. As he evidently hoped to complete an annual cycle in four years, he did not keep strictly to this rule; having written a cantata for Advent Sunday in , he wrote for the last Sunday after Trinity in , and for the second Sunday in Advent in in he was in prison.

## Bach, Johann Sebastian

All these conflicting images spring to mind even before the voices enter. Deutsche Staatsbibliothek, Berlin The title-page was almost certainly the only part of the Orgel-Büchlein that Bach wrote while at Cöthen, but as another educational work it is best mentioned here.

## Bach Bibliography

The traditional trio sonata with continuo still cast its shadow for example, in the opening movements of 1015 and 1019 , but it yielded by stages to a more integrated three-part style for example, the opening movements of 1014 and 1018. In Bach composed two extremely important works.

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