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Titolo	Exploring Bach's B-minor mass / / edited by Yo Tomita, Robin A. Leaver, and Jan Smaczny [[electronic resource]]
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Nota di contenuto	Past, present and future perspectives on Bach's B-minor Mass / Christoph Wolff -- Bach's Mass: 'Catholic' or 'Lutheran'? / Robin A. Leaver -- Bach's Missa BWV 232 ¹ in the context of Catholic Mass settings in Dresden, 1729-1733 / Janice B. Stockigt -- The role and significance of the polonaise in the 'Quoniam' of the B-minor Mass / Szymon Paczkowski -- 'The Great Catholic Mass': Bach, Count Questenberg and the Musicalische congregation in Vienna / Michael Maul -- Some observations on the formal design of Bach's B-minor Mass / Ulrich Siegele -- Chiastic reflection in the B-minor Mass: lament's paradoxical mirror / Melvin P. Unger -- Parallel proportions, numerical structures and Harmonie in Bach's autograph score / Ruth Tatlow -- Many problems, various solutions: editing Bach's B-minor Mass / Uwe Wolf -- Manuscript score No. 4500 in St. Petersburg: a new source of the B-minor Mass / Tatiana Shabalina -- Haydn's copy of the B-minor Mass and Mozart's Mass in C Minor: Viennese traditions of the B-minor Mass / Ulrich Leisinger -- 'A really correct copy of the mass?': Mendelssohn's score of the B-minor Mass as a document of the

Romantics' view on matters of performance practice and source criticism / Anselm Hartinger -- The B-minor Mass in nineteenth-century England / Katharine Pardee -- Bach's B-minor Mass: an incarnation in Prague in the 1860s and its consequences / Jan Smaczny.

Sommario/riassunto

The B-minor Mass has always represented a fascinating challenge to musical scholarship. Composed over the course of Johann Sebastian Bach's life, it is considered by many to be the composer's greatest and most complex work. The fourteen essays assembled in this volume originate from the International Symposium 'Understanding Bach's B-minor mass' at which scholars from eighteen countries gathered to debate the latest topics in the field. In revised and updated form, they comprise a thorough and systematic study of Bach's Opus Ultimum, including a wide range of discussions relating to the Mass's historical background and contexts, structure and proportion, sources and editions, and the reception of the work in the late eighteenth and early nineteenth centuries. In the light of important new developments in the study of the piece, this collection demonstrates the innovation and rigour for which Bach scholarship has become known.
