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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Front matter -- Contents -- Contents of the CD -- Preface -- Acknowledgments -- 1. Fugue in C Major: The Well-Tempered Clavier, book 1 -- 2. Fugue in C Minor: The Well-Tempered Clavier, book 1 -- 3. Fughetta in C Major, BWV 952 -- 4. Fugue in C-sharp Minor: The Well-Tempered Clavier, book 1 -- 5. Contrapunctus 1: The Art of Fugue -- 6. Contrapunctus 10: The Art of Fugue -- 7. Chromatic Fantasy and Fugue, BWV 903 -- 8. Prelude and Fugue in E-flat Major: The Well-Tempered Clavier, book 1 -- 9. Fugue in E Major: The Well-Tempered Clavier, book 2 -- 10. Fugue on "Jesus Christus unser Heiland": Clavierübung, book 3 -- 11. Fugue in F-sharp Minor: The Well-Tempered Clavier, book 1 -- 12. Gigue: English Suite no. 3 in G Minor -- 13. Fugue in A-flat Major: The Well-Tempered Clavier, book 1 -- 14. Fugue in A Minor: Fantasy and Fugue in A Minor, BWV 904 -- 15. Fugue in B-flat Major: The Well-Tempered Clavier, book 2 -- 16. Fugue in B Major: The Well-Tempered Clavier, book 2 -- Afterword -- Notes -- Notes to the CD -- Glossary -- Bibliography -- Index
Sommario/riassunto	Fugue for J. S. Bach was a natural language; he wrote fugues in organ toccatas and voluntaries, in masses and motets, in orchestral and chamber music, and even in his sonatas for violin solo. The more

intimate fugues he wrote for keyboard are among the greatest, most influential, and best-loved works in all of Western music. They have long been the foundation of the keyboard repertory, played by beginning students and world-famous virtuosi alike. In a series of elegantly written essays, eminent musicologist Joseph Kerman discusses his favorite Bach keyboard fugues—some of them among the best-known fugues and others much less familiar. Kerman skillfully, at times playfully, reveals the inner workings of these pieces, linking the form of the fugues with their many different characters and expressive qualities, and illuminating what makes them particularly beautiful, powerful, and moving. These witty, insightful pieces, addressed to musical amateurs as well as to specialists and students, are beautifully augmented by a CD with new performances made specially for this volume. In addition to the complete scores for all the music discussed in the book, the CD features Karen Rosenak, piano, playing two preludes and fugues from *The Well-Tempered Clavier*—C Major, book 1; and B Major, book 2—and recordings by Davitt Moroney of the Fughetta in C Major, BWV 952, on clavichord; the Fugue on "Jesus Christus unser Heiland," BWV 689, on organ; and the Fantasy and Fugue in A Minor, BWV 904, on harpsichord.

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