

1. Record Nr.	UNINA9910969810503321
Titolo	J.S. Bach and the oratorio tradition / / edited by Daniel R. Melamed
Pubbl/distr/stampa	Urbana, [IL], : University of Illinois Press, 2011
ISBN	0-252-04817-2 1-283-01763-6 9786613017635 0-252-09021-7
Edizione	[1st ed.]
Descrizione fisica	152 p. : ill., music
Collana	Bach perspectives ; ; v. 8
Classificazione	24.50
Altri autori (Persone)	MelamedDaniel R
Disciplina	780.92
Soggetti	Oratorios - Analysis, appreciation
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references and indexes.
Nota di contenuto	Under the spell of opera? : Bach's oratorio trilogy / Christoph Wolff -- Johann Sebastian Bach and Barthold Heinrich Brockes / Daniel R. Melamed -- Drama and discourse : the form and function of chorale tropes in Bach's oratorios / Markus Rathey -- Oratorio on five afternoons : from the Lubeck Abendmusiken to Bach's Christmas oratorio / Kerala J. Snyder -- The triumph of "instrumental melody" : aspects of musical poetics in Bach's St. John passion / Laurence Dreyfus -- Bach's Ascension oratorio : God's kingdoms and their representation / by Eric Chafe.
Sommario/riassunto	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
