

Ralph Kirkpatrick

Interpreting Bach's
Well-Tempered Clavier

A Performer's Discourse of Method

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Interpreting Bachs Well Tempered Clavier

Maurice Hinson, Wesley Roberts



Interpreting Bach's Well Tempered Clavier:

Interpreting Bach's Well-tempered Clavier Ralph Kirkpatrick, 1984-01-01 This book sets forth the provocative theories of a musician who has been called the outstanding harpsichordist of this century The late Ralph Kirkpatrick reveals here his approach to a deeper comprehension of music showing how his methods are applied to the preludes and fugues of the Well Tempered Clavier of J S Bach This book is brilliant and important Clavier All keyboardists performing classical repertoire can greatly benefit from Kirkpatrick's scholarship dry wit and stubborn dedication Keyboard That Mr Kirkpatrick's extraordinarily perceptive mind knew the subject matter thoroughly is beyond dispute Valuable insights into the analysis teaching and performance of all Western music especially Bach's monumental Well Tempered Clavier Arthur Lawrence The American Organist We are fortunate to have this book by Ralph Kirkpatrick From it we gain insight into the musical mind of one of the outstanding performers of our century The Music Review The real matter of the book is good old fashioned musicianship Denis Arnold London Review of Books *J.S. Bach's Well-tempered Clavier* Siglind Bruhn, 1993 *J.S. Bach's Well-tempered Clavier* Siglind Bruhn, 1993 **Guide to the Pianist's Repertoire, third edition** Maurice Hinson, 2001-05-22 The Hinson has been indispensable for performers teachers and students Now updated and expanded it's better than ever with 120 more composers expertly guiding pianists to solo literature and answering the vital questions What's available How difficult is it What are its special features How does one reach the publisher The new Hinson includes solo compositions of nearly 2 000 composers with biographical sketches of major composers Every entry offers description publisher number of pages performance time style and characteristics and level of difficulty Extensively revised this new edition is destined to become a trusted guide for years to come *Bach's Well-Tempered Clavier* Marjorie Wornell Engels, 2006-04-18 Through a musical language involving symbols numbers and tonality J S Bach created emotional dimension in the preludes and fugues of The Well Tempered Clavier This book explores the use of that musical language revealing how Bach used harmonic design and melodic and rhythmic motivic formulas to adhere to the basic doctrine of the Theory of Affects i e that one mood will govern one piece The book examines the significance of key and the emotional dimension Bach discerned in each tonality the symbolism of melodic and rhythmic motifs and the symbolism of numbers It considers the thematic and rhythmic links between a prelude and its companion fugue in each book and between a prelude and fugue in Book One and those in the same key in Book Two It also includes reference to other instrumental works by Bach in the same key and melodic patterns **The Well-Tempered Clavier, Volume II** Johann Sebastian Bach, Judith K. Linder Schneider, Edited by Baroque scholar Judith Schneider with expert fingering suggestions by Stuttgart Professor Maria Sofianska the long awaited Volume II of Bach's essential masterpiece contains extensive research and insight into Baroque music Painstakingly compared with the most important autograph and manuscript sources this comprehensive edition includes thorough analysis of written and improvised ornamentation a discussion of period keyboard instruments insight into

pedaling touch tempo and rhythm issues as well as a discussion of preludes and fugues The Well-Tempered Clavier Johann Sebastian Bach, Donald Francis Tovey, 2014-01-15 A monument in the history of Western music The Well Tempered Clavier represents not only the culmination of J S Bach's own maturation process but also the impetus for the emerging style and structure of modern keyboard music Mozart Beethoven and Chopin were influenced by its polyphonic richness and depth of harmony and Schumann counseled young musicians to make The Well Tempered Clavier your daily bread Modern pianists can follow Schumann's advice with this new edition of an authoritative and long out of print score that offers illuminating perspectives from a pair of eminent musical interpreters Book II of this two volume set features Sir Donald Francis Tovey's analyses of 24 preludes and fugues including suggestions for performance In addition to commentaries by Tovey a lauded Bach scholar and world famous musicologist the pieces are complemented by fingerings devised by Harold Samuel a major Bach interpreter Students teachers and professionals will appreciate this finely engraved and modestly priced version of Bach's enduring works **Bach's Well-tempered Clavier** David Ledbetter, 2002-01-01 Bach's Well tempered Clavier or the 48 Preludes and Fugues stands at the core of baroque keyboard music and has been a model and inspiration for performers and composers ever since it was written This invaluable guide to the 96 pieces explains Bach's various purposes in compiling the music describes the rich traditions on which he drew and provides commentaries for each prelude and fugue In his text David Ledbetter addresses the main focal points mentioned by Bach in his original 1722 title page Drawing on Bach literature over the past three hundred years he explores German traditions of composition types and Bach's novel expansion of them explains Bach's instruments and innovations in keyboard technique in the general context of early eighteenth century developments reviews instructive and theoretical literature relating to keyboard temperaments from 1680 to 1750 and discusses Bach's pedagogical intent when composing the Well tempered Clavier Ledbetter's commentaries on individual preludes and fugues equip readers with the concepts necessary to make their own assessment and include information about the sources when details of notation ornaments and fingerings have a bearing on performance *Guide to the Pianist's Repertoire* Maurice Hinson, Wesley Roberts, 2013-12-03 Guide to the Pianist's Repertoire continues to be the go to source for piano performers teachers and students Newly updated and expanded with more than 250 new composers this incomparable resource expertly guides readers to solo piano literature and provides answers to common questions What did a given composer write What interesting work have I never heard of How difficult is it What are its special musical features How can I reach the publisher New to the fourth edition are enhanced indexes identifying black composers women composers and compositions for piano with live or recorded electronics a thorough listing of anthologies and collections organized by time period and nationality now including collections from Africa and Slovakia and expanded entries to account for new material works and resources that have become available since the third edition including websites and electronic resources The newest Hinson will be an indispensable guide for many years to come **The Interpretation of Bach's Well-tempered**

Clavier, Book 1: a Study in Diversity Brian Dykstra, 1969 In the present century a great deal of scholarly research has been devoted to the stylistic performance of the keyboard works of Johann Sebastian Bach Much of this research concerns ornamentation an area of performance in which scholars have indeed made contributions The harpsichord and the clavichord popular keyboard instruments in the Baroque period are today enjoyed by a large segment of the concert going and record buying public thanks largely to the efforts of scholars who have advocated the revival of these instruments and artists who have devoted themselves to performance on them Today the leading record catalogue lists approximately as many recordings of Bach's Well Tempered Clavier on the harpsichord or clavichord as on the piano Scholars have also given considerable attention to certain problems dealing with rhythm in Baroque music and they have improved the textual accuracy of editions of Baroque works However there are several major areas of performance in which the student of Bach's keyboard music can receive little or no significant help from scholarly research These areas are tempo articulation and phrasing and dynamics The obvious reason for this informational void is that Bach like most other composers of his time hardly ever notated indications for tempo articulation phrasing or dynamics in his keyboard works Given Bach's lack of directions for performance it is only natural that editions and recordings of his keyboard works often reveal greatly differing approaches to the interpretation of this music It is the writer's belief that exposure to the interpretative ideas of more than one person can help the student to discover the way in which he can perform a keyboard work by Bach most effectively The student should not be limited to the ideas of his teacher one editor such as Busoni or Mugellini or one recording artist such as Gould or Landowska I have selected a collection of keyboard pieces by Bach which is encountered by nearly every piano student at one time or another the first volume of The Well Tempered Clavier Using a number of practical editions commentaries on the works and recent recordings I have determined which are the most important disagreements in each prelude and fugue in the following areas relating to performance a the general character of the piece b tempo c articulation and phrasing and d dynamics Discussion of these disagreements constitutes the main body of this dissertation My principal goal is to provide the student with a number of performance possibilities for each piece Perhaps the student will even be stimulated to search for possibilities yet untried The proposition which underlies this entire study that there is more than one way to play Bach is not original but the study is intended to supply firm support for this proposition Resources used include a practical editions of The Well Tempered Clavier Book One by Czerny Tausig Bischoff Reinecke Riemann only partially available Busoni d Albert Tovey Hughes Risler Mugellini Rontgen Casella and Bartok b relatively recent recordings by Landowska Kirkpatrick Galling Demus Gould Tureck and Martins and c commentaries by Spitta Riemann Schweitzer Fuller Maitland Macpherson Gray Landowska Keller and Bodky The fourteen practical editions which were chosen by no means constitute all of the editions of The Well Tempered Clavier In fact a list published in 1942 gives no less than 106 editions of the work printed up to that date However the fourteen editions selected span over 100 years from the Czerny edition of 1837 to the Casella edition of 1946

There are also half a dozen nationalities represented in the group of editors although seven of them are German The eight recent recordings included in the study constitute most of the recordings of the complete Well Tempered Clavier presently listed in the leading record catalogue The commentaries span 85 years from Spitta's biography of Bach published in 1880 to Keller's book *Das Wohltemperierte Klavier von Johann Sebastian Bach* published in 1965 An important secondary goal of this study is to ascertain whether there are any new approaches to the preludes and fugues in the modern performances as a group as opposed to the practical editions which are representative of past eras of Bach playing These new approaches are summarized in the final chapter In the presentation of the disagreements over interpretation the practical editions and the modern recordings are always treated as two separate groups This method of procedure has aided in the fulfillment of this important secondary goal A further secondary goal is to compare the suggestions for performance made by modern scholars with the techniques actually used by modern performers This is done in Section 2 of Chapter I and Section 2 of the final chapter Every attempt has been made to avoid oversimplification in the discussions of individual pieces as well as in the final chapter For example if in a particular passage most practical editions suggest a broad use of crescendo a few editions show only one dynamic level most recording artists use terrace dynamics and one or two employ a discreet amount of crescendo statements such as the following are avoided Unlike the heavily shaded practical editions modern performers use terrace dynamics in this passage Tendencies are recognized only as tendencies and not as unanimous practices This study is intended primarily as a reference guide for pianists interested in a particular prelude or fugue In order that the reader receive maximum benefit it is recommended that he have at hand an Urtext copy of *The Well Tempered Clavier Book One* with numbered measures *The Well Tempered Clavier of J.S. Bach* Laurette Goldberg, 1995

Interpreting the Bible and the Constitution Jaroslav Pelikan, 2008-10-01 Both the Bible and the Constitution have the status of Great Code but each of these important texts is controversial as well as enigmatic They are asked to speak to situations that their authors could not have anticipated on their own In this book one of our greatest religious historians brings his vast knowledge of the history of biblical interpretation to bear on the question of constitutional interpretation Jaroslav Pelikan compares the methods by which the official interpreters of the Bible and the Constitution the Christian Church and the Supreme Court respectively have approached the necessity of interpreting and reinterpreting their important texts In spite of obvious differences both texts require close word by word exegesis an awareness of opinions that have gone before and a willingness to ask new questions of old codes Pelikan observes He probes for answers to the question of what makes something authentically constitutional or biblical and he demonstrates how an understanding of either biblical interpretation or constitutional interpretation can illuminate the other in important ways

Worship, Music, and Interpretation Wendy J. Porter, 2024-09-30 This unique volume brings together wide ranging research that could only be written by someone singularly expert in the full range of Christian worship and music from ancient to modern These essays by Wendy Porter span

eras and areas of study from the New Testament to the present and encompass an expansive view of worship music and liturgy Some focus on what is known or not about early Christian worship including the early creeds and hymns in the New Testament and whether music originated in Jewish or Greco Roman contexts Some introduce firsthand work on ancient liturgical manuscripts such as a sixth century manuscript by hymnwriter and preacher Romanos Melodus or a tenth century ekphrastic liturgical manuscript Extending her research on sixteenth century English composers as musical interpreters Porter includes several papers on how musicians have functioned as theological interpreters in worship and music One chapter engages theological comparisons between well known compositions by Bach Beethoven and Stravinsky another creatively explores what contemporary worship leaders can learn from sixteenth century songwriter and worship leader William Byrd while others invite thoughtful reflection on what we can all learn if we stop to consider how Christians have functioned and fared in their worship through the centuries

The Harpsichord and Clavichord Igor Kipnis,2013-04-15 The Harpsichord and Clavichord An Encyclopedia includes articles on this family of instruments including famous players composers instruments builders the construction of the instruments and related terminology It is the first complete reference on this important family of keyboard instruments The contributors include major scholars of music and musical instrument history from around the world It completes the three volume Encyclopedia of Keyboard Instruments

Reflections of an American Harpsichordist Ralph Kirkpatrick,2017 Presents previously unpublished memoirs 1933 77 lectures and essays by the eminent harpsichordist and scholar Ralph Kirkpatrick

Playing the Harpsichord Expressively Mark Kroll,2004 The art of expressive harpsichord playing was lost when the instrument was replaced by the piano in the nineteenth century Despite the great strides in harpsichord performance and building made during the last 100 years the full expressive potential of the instrument has not yet been realized or sometimes even acknowledged by professionals or amateurs This book reveals the depth of expression that is possible on the harpsichord and teaches the performer how to achieve it Previous books devoted to playing the instrument have either been written for amateurs and beginners with little or no experience on the harpsichord or they take a scholarly approach This resource is written with a different goal in mind teaching the art of expressive harpsichord playing to those who have had experience on the instrument and also to pianists and organists who love the repertoire and want to play it on the keyboard instrument for which it was composed Presented together with quotes from the most important primary sources on the instrument the book contains more than 100 musical examples in an easily accessible format and one of the most comprehensive bibliographies available

Topics in Musical Interpretation Sezi Seskir,David Hyun-su Kim,2022-09-29 While interpretation of musical scores is amongst the most frequent of musical activities it is also strangely one of the least researched This collection of essays seeks to remedy this deficit by illuminating ways in which today s curious musician interested in probing beyond the dictates of a faintly understood score can engage more deeply and thoughtfully with the act of interpretation Skilful musical interpretation draws on a vast range of

knowledges The chapters of this collection accordingly address a similarly broad set of issues including notation rhetoric theory historiography performers past and present instrument builders concert presenters reception history and more Written by leading experts from a variety of musical subdisciplines these essays are designed to be accessible and practically relevant for musical performance Many of the chapters utilize case studies and as such will be useful for university and conservatory level students as well as music scholars The chapters in this book were originally published as a special issue of the Journal of Musicological Research

Guidelines to Piano Interpretation Siglind Bruhn, 1989 *Meaning and Interpretation of Music in Cinema* David P. Neumeyer, 2015-08-17 By exploring the relationship between music and the moving image in film narrative David Neumeyer shows that film music is not conceptually separate from sound or dialogue but that all three are manipulated and continually interact in the larger acoustical world of the sound track In a medium in which the image has traditionally trumped sound Neumeyer turns our attention to the voice as the mechanism through which narrative dialog speech and sound sound effects music come together Complemented by music examples illustrations and contributions by James Buhler *Meaning and Interpretation of Music in Cinema* is the capstone of Neumeyer's 25 year project in the analysis and interpretation of music in film

Handbook of Music and Emotion Patrik N. Juslin, John Sloboda, 2011-03-17 A successor to the acclaimed *Music and Emotion* The *Handbook of Music and Emotion* provides comprehensive coverage of the field in all its breadth and depth As well as summarizing what is currently known about music and emotion it will also stimulate further research in promising directions that have been little studied

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