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Chapter 1 : C.P.E. Bach's Evangelist: Johann Heinrich Michel | Paul Corneilson - calendrierdelascience.co

C.P.E. Bach's Evangelist, Johann Heinrich Michel Paul Corneilson In contrast to Johann Sebastian Bach's tenure at Leipzig, where precious little is known about his church singers, there is ample documentation for C.P.E. Bach's Kapelle at Hamburg.1 One of Bach's most important tenors in Hamburg, Johann Heinrich Michel, also happens to.

Luke settings of , , and which do not call for a tenor Evangelist. In addition, Michel was assigned arias in cantatas and works for special occasions that Bach composed. Such methodology might be applied to other singers, in Hamburg and perhaps also Leipzig. Most of the research on J. Hohner, as well as the more recent survey in Keiichi Kubota, C. Academia Music, , appendix 2, " There is a long tradition of secondary literature on the singers of Handel and Mozart, but relatively little on the singers of J. Bach, largely because there is little documentation on their careers. Bach received me very kindly, but said that he was ashamed to think how small my reward would be, for the trouble I had taken to visit Hamburg. Becket, , 2: Although it is possible that something might have been lost in translation, the critique seems at least plausible. Telemann had similarly complained of this decline in the s, following the closing of the Opera. However, Burney knew little German himself, and it is not known how much English Bach knew. His pleasantry removed all restraint without lessening that respect and veneration for him, with which his works had inspired me at a distance. Undeterred by this warning, on the following day, Saturday, 10 October , " M. Bach accompanied me to St. This man was certainly born to write for great performers, and for a refined audience; but he now seems to be out of his element. There is a fluctuation in the arts of every city and country where they are cultivated, and this is not a bright period for music at Hamburg. At church, and in the way home, we had a conversation, which was extremely interesting to me: Bach has set to music, a Passione, in the German language, and several parts of this admirable composition were performed this evening. A pathetic air, upon the subject of St. Present State of Music, 2: Clarendon Press, , Technically, it was as cantor, not as music director, that he was responsible for music during worship services at the five principal churches. See introduction and critical report to CPEB: Bach P , p. The meanings of the terms ganze Musik and halbe Musik were first discussed by Barbara Wiermann, who noticed that the schedule of figural music performances consisted of two independent rotations of ganze and halbe Musiken in the five principal Hamburg churches. Konzerthalle, , 85", esp. See also Reginald L. These forces were occasionally fortified by additional musicians, and at certain times, only seven singers were available to him. Mit einer umfangreichen Quellendokumentation Hildesheim: For most years, however, we have little specific information on exactly what cantatas were performed, with the exception of annual Passions presented on the Sundays of Lent and Holy Week. Thus, it seems that what Bach told Burney is essentially true: As music director, Bach was responsible for hiring and if necessary firing the singers and instrumentalists. Telemann Kompositionen im Notenarchiv der Singakademie zu Berlin, ed. Carsten Lange and Brit Reipsch Hildesheim: Olms, , " For further details, see Sanders, esp. Names of singers are occasionally given as caption headings at the beginning of a part, or more often in the autograph scores and in Vorlagen for the pasticcios, where Bach indicated which singer was supposed to sing particular arias, duets, and recitatives, so the copyist would know for which part to copy the music. D-Ha, Senat, , C1. Some singers served multiple roles. Schieferlein is probably the scribe known as Telemann A and Anon. He eventually became kapellmeister in Riga. Jahrhundert bis auf die Gegenwart Altona and Leipzig: Reher, , According to Sanders, there was apparently more than one singer by the name of Hartmann, as well as Johann Samuel Hartmann " , who played violin, cello, and trumpet. On the possible identity of Anon. Autographe und Abschriften, ed. Joachim Jaenecke, Bach-Jahrbuch 81 See Joachim Kremer, Das norddeutsche Kantorat im See also Neubacher, According to Neubacher, , Johann David Holland " became Music Director at the Hamburg Cathedral in but left Hamburg in and eventually became a music professor at the University at Vilnius. Music for Carl Rudolph Wreden active between and 21 is usually notated in tenor clef but also occasionally in bass clef. There are even times when he or other tenors sang music notated in soprano clef,

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presumably an octave lower than written. It is also important to keep in mind that only the organ in St. Michaelis was tuned to Kammerton sounding at the notated pitch. The organs in St. Nicolai were tuned a whole step higher than regular pitch, and the organs in St. Jacobi were tuned a minor third higher. The following are the regular singers alto, tenor, bass who were singing in , the final year of C. Two other tenors, Herr Rosenau and Herr Kirchner, were occasionally used as auxiliary singers between and For a summary of the entire ensemble of church musicians, see Sanders, appendix 3. See also Kremer, " This cannot be a coincidence; Bach might have favored certain singers, but for the most part, they were treated equally within the ensemble. We can be relatively secure that the copyist Michel and the tenor Michel are one and the same person. It is not entirely clear when Michel became active as a copyist; perhaps as early as , when Bach had to compose, copy, and prepare a work for the visit that year of the Swedish crown prince. Tenorist beym Bachschen Kirchenchor in Hamburg Hohner, , UMI Research Press, , 26, Document extract with signatures of six regular church singers, dated D-Hs, Senat Cl. We also know that in Telemann did not have a reliable tenor, and thus wrote the Evangelist part for bass in the St. Luke Passion that year. I am grateful to Jason B. Grant for drawing this letter to my attention. See also Neubacher, " Man ersuchte ihn einmahl, sich der Tonsetzung eines Singspiels zu unterziehen. Bach that es und lieferte einen Act. Der Fehler lag nur darin, weil Bach die dramatischen Wirkungen nicht kannte. It does not include all of the cantatas he would have performed from Sunday to Sunday and other occasions funerals, concerts, etc. The arias in boldface type represent pieces by C. Bach written specifically for Michel. Arias borrowed from his own work, e. Choruses, duets, and recitative" though also written for Michel" are not included in this survey. The bottom of his range was around d, though one aria no. In the St. Florian Noetzel, , It is unclear at what point this change was made, perhaps only after the rotation of Passion performances had begun. It is also possible that Michel alternated with one of the sopranos during Lent ; there are no indications in either the tenor or soprano part that one or the other was preferred. Michel would have been an expert at declaiming simple recitatives as the Evangelist in the Gospel narrative of Passions. Matthew Passion of , , and Bach borrowed several of J. Two examples will suffice: Luke and St. John and Homilius undated St. Michel frequently sang simple and accompanied recitative in other works, where Bach could rely on him to give a solid performance. After , in the years when Michel was singing the Evangelist, he was not given any other arias or duets to sing; only in the St. Luke Passions of and , when he was not the Evangelist, did Bach assign him arias. As to be expected in a career lasting more than twenty years, Michel sang a variety of aria types in the Passions and cantatas. One of the first arias that Bach wrote for him is representa-

Chapter 2 : Search Result - The Bach Bibliography

calendrierdelascience.com's Evangelist, Johann Heinrich Michel Paul Corneilson In contrast to Johann Sebastian Bach's tenure at Leipzig.

The second half of the concert was devoted to C. As early as 28 July Bach wrote to his publisher Johann Gottlob Immanuel Breitkopf about publishing the work at his own expense: Additionally I have reserved a 2-chorus Heilig for the press. I have put the greatest and boldest effort in it to have an exceptional impact. This should perhaps be the last of this type, so that I may not so soon be forgotten in the future. Olms, , „ The Letters of C. Kritische Gesamtausgabe, 2 vols. It is to be my swan song of this type, and thereby serve the purpose that I may not be forgotten too soon after my death. Each choir calls for Soprano, Alto, Tenore, Basso with three trumpets and timpani, plus oboes, strings, and continuo organ, bassoon, and violoncello. The score was printed on oversize folio paper in an upright format 48 x 31 cm , and laid out in C. He concludes the letter: Give my regards to this honest man, who may mean well. My Heilig can be performed on all Sundays and holy days. I will get subscribers without need of this kind of premature performance; perhaps I will attract all the more buyers afterwards. In the event it was too late for Breitkopf to change the meter to common time [C], four beats per measure, instead of two, Bach asked him to add the following note at the end of the print: Since the interpretation of Adagio is not the same everywhere, the middle section, in spite of the designated Allabreve metre, must be performed very slowly, and in any event rather too slowly than too swiftly. A necessary remark for the young performer tempted by the comic style! Mein Heilig kan alle Sonn- u. Bach was pleased with the results and wrote to Breitkopf on 29 July The score sold well, and on 5 December Bach told Breitkopf he had very few copies left. Mit Trompeten, Pauken, und Hoboen. In November Georg Benda published an extensive and detailed analysis of the Heilig in the Hamburgischen unpartheyischen Correspondenten, paying respect to the Hamburg choir: Now I must tell you that the local singers in the choir performed masterfully. You know how much depends on the pure intonation of the singing voices, but also how difficult it is [when singing] together. The singers always sang with a Bach passed through Hamburg on his way to visit J. Oxford University Press, , Wenn Christus seine Kirche etc. Bey dieser Musik ist ein Accompagnement von C. Bach wrote a letter to the council on 25 November acknowledging this order. Bach inserted his double-choir Heilig in several other choral works. The table below provides a list, with several references to the Sing-Akademie material labeled SA. I have already mentioned the first two instances, C. It appears again in Cited and translated in Reginald L. Bach P 3, which also contains his revisions to Der Gerechte, H , with music by Johann Christoph Bach „ that was performed in Hamburg in Bach St 25b Michaelis-Musik arr. Thus, Bach made his own setting of this text in This piece is In other words, the tonality of the piece would be obscured without the Einleitung. The one exception was the Dank-Hymne der Freundschaft, apparently composed as a birthday cantata for one of his patrons. Here a different text precedes the Heilig, an aria for tenor. Ariette Alto , from C. Sei mir gepriesen unter ihnen! Ich jauchze dir, ich jauchze dir! Laut schallt es, das Heilig! A preliminary list of sources are given in the appendix. The print preserves the definitive version, though Bach also sent a fair copy to Vienna, perhaps as a favor to Baron van Swieten. There is also a single Tromba I part in C. This manuscript includes partial autograph scores for two of C. However, this lacks four measures near the end, which is probably why it was rejected and separated from the set of parts. More than a dozen other early manuscript copies survive, either in scores or as sets of parts. The Michaeliskirche in Hamburg was especially well-suited for the antiphonal effects between the choir of angels and people. Although Miesner and others have suggested Bach used the single-choir Heilig on such occasions, the evidence strongly suggests the double-choir Heilig instead. Thus, it is understandable that there has been See Carl Philipp Emanuel Bach: Ulrich Leisinger, plates 2 and 7. Zelter himself never really understood the Ariette, and wrote his own bass ariette with three- part chorus to replace it. His handwritten explanation survives in the wrapper, with additional copies of the vocal parts. Matthew , H , and Magnificat, Wq , are the

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other vocal works that made his reputation. In the new edition, we will follow the implicit indications in the sources and only publish the three Heilig settings in a volume of miscellaneous choral pieces, CPEB: These works are listed near the top of the Sing-Compositionen: For instance, Beethoven used the Heilig in one of his own concerts in December to benefit the Hospital Fund on the same program he conducted his Eighth Symphony. Princeton University Press, , A-Gla, Karton Nr. Bach St See Kast, Bach 2 See Haberkamp, 8. IV See Blanken, 2: MS See Blanken, â€” Bach P Chorus parts c.

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Chapter 3 : C.P.E. Bach - CRC Press Book

Get this from a library! C.P.E. Bach. [David Schulenberg;] -- The second son of Johann Sebastian Bach, C.P.E. Bach was an important composer in his own right, as well as a writer and performer on keyboard instruments.

Music and the American Cultural Landscape. By Denise Von Glahn. Northeastern University Press, ; paperback edition, Hess New Music, New Allies: University of California Press, David Nicholls Hold on to Your Dreams: Arthur Russell and the Downtown Music Scene, " Duke University Press, Writings from the Village Voice. Bridge Records CD Naxos, American Classics Compact Disc 8. Centaur Records CRC Brenda Leonard American Roots Music. A Ginger Group Production. Like other artists with an affinity for radical politics, the internationally renowned black dancer was accused of being a Communist. Although her involvement was limited"and her passport was eventually restored"there was a time when she had believed the Communist Party would improve the situation of blacks in America. The authors, who are married, knew Primus well in the final years of her life, when all three taught at the State University of New York at Buffalo. After her death in , they interviewed hundreds of her family members, friends, and fellow artists. Although born in Trinidad, Primus was raised in New York. While working toward a graduate degree in psychology in the s, she found work as a modern dancer. Primus quickly gained a reputation for her talent as well as her activism. She performed at civil-rights rallies and joined a radical troupe of dancers, the New Dance Group, whose motto was "Dance Is a Weapon. The dancer is still very important in the lives of the people. The dancing is basic"not primitive. I shall never again use that term when speaking of African dance forms. I dance as I have never danced on the stages of America. For example, after her trip to Africa, she never again wore Western clothes in public. Although the dancer was prone to flashes of anger and emotional flare-ups, her charisma was irresistible. Described by many as "queenly," the authors write that she "gave gifts freely and with purpose. There were always people in her life who would serve her. She had a great need to be supported in this way, and an uncanny ability to have her needs met. Perhaps the many worlds she inhabited finally came down to these two. This new issue contains the following articles: Plumbley Comparing Nontraditional Tetrachords and Pentachords: Riemenschneider Volume 41, No. Journal of the Riemenschneider Bach Institute are pleased to announce the publication of Volume 41, No. Bach and his circle. Guidelines for articles may be found at <http://www.riemenschneiderbachinstitute.org/>: For more information please visit the journal webpage at www.riemenschneiderbachinstitute.org/.

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Chapter 4 : C.P.E. Bach : David Schulenberg :

The second son of Johann Sebastian Bach, C.P.E. Bach was an important composer in his own right, as well as a writer and performer on keyboard instruments. He composed roughly a thousand works in all the leading genres of the period, with the exception of opera, and Haydn, Mozart and Beethoven all.

Cambridge, MA ! Advisory Board, 18 American Musicological Society! President, 19; Vice President, 15; Board of Directors, ! Carl Philipp Emanuel Bach. Passion according to St. The Packard Humanities Institute, in press. Recent Researches in the Music of the Classical Era. A-R Editions, in press. The Packard Humanities Institute, Critical Edition with Clemens Harasim: Miscellaneous Sacred Music I. The Autobiography of Ludwig Fischer: Mozart Society of America, The Late Eighteenth-Century Composers. Critical Edition appendices only: Critical Edition with Peter Wollny: Works for Special Occasions II. A Dialogue in Two Acts. Published by the author, Corneilson, 3 Critical Edition: Ballet Music Arranged for Chamber Ensemble. Recent Researches in the Music of the Classical Era, On the Science and Art of Renaissance Music. Princeton University Press, Gian Francesco de Majo. Edited by Simon P. Cambridge University Press, in press. Edited by Manfred Hermann Schmid. Essays on Performance, Patronage, Sources, and Reception. Edited by Kathryn Libin. Institute of Ethnology, Czech Academy of Sciences, Essays for Elias N. Edited by Stephen Roe and Peter Wollny. Her Career and Portrait by Gainsborough. Portrait Studies from the Rococo to the Revolution. Edited by Beverly Wilcox. Bach and the Challenge of Breaking into the Canon. Grant, and Mark W. Essays in Honor of Christoph Wolff. Edited by Paul Corneilson and Peter Wollny. Shorter version in Bach: Journal of the Riemenschneider Bach Institute, vol. Christoph- Hellmut Mahling zum Edited by Simon Keefe. Cambridge University Press, New Perspectives on Idomeneo. Bayerischen Akademie der Wissenschaften, Reprinted in Essays on Opera, Edited by John A. Journal of the American Musicological Society 47 Revised as chapter 8 in Eugene K. Wolf, Manuscripts from Mannheim, ca. Edited by Ludwig Finscher. British Society for Eighteenth- Century Studies online journal. British Society for Eighteenth-Century Studies online journal. Bach in Milan, Mannheim, and London. Internationale Stiftung Mozarteum, The Journals and Letters of Susan Burney: Edited by Philip Olleson. Edited with contributions by John A. University of Rochester Press, Johann Christian Bach, Zanaida. Conducted by David Stern. Mozart, Haydn, and Early Beethoven, The Authentic Magic Flute Libretto: Newsletter of the Mozart Society of America Der Stein der Weisen. Edited by David J. Edited by Cliff Eisen and Simon Keefe. Completed by Robert D. Eighteenth-Century Music 2 Carl Philipp Emanuel Bach: Eighteenth- Century Music 2 Bach Edition and the Future of Scholarly Editions. Corneilson, 8 Book Review: The Pianoforte in the Classical Era. Four Lives in a Social Context. MLA Notes 49

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Chapter 6 : Er ist der Vater, wir sind die Bub'n

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Corneilson, Paul: The St. John Passion According to C.P.E. Bach. [p]IS_Memphis (Nov) 9. Corneilson, Paul: Zur Entstehungs- und Aufführungsgeschichte von Carl Philipp Emanuel Bachs 'Heilig'.

Chapter 8 : Paul Corneilson - calendrierdelascience.com

C. P. E. Bach's Evangelist, Johann Heinrich Michel Paul Corneilson (Packard Humanities Institute) In contrast to J. S. Bach's tenure at Leipzig, where precious little is known about his church singers, there is ample documentation for C. P. E. Bach's Kapelle at Hamburg.

Chapter 9 : Lutheran Colportage: February

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