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The Organ Music of J. S. Bach: Second Edition: Amazon.co ...

Book Description. This book, first published in 1984, is the third volume of Peter Williams' important reference work, The Organ Music of J. S. Bach. In this volume, Peter Williams lays before the reader the salient points that serve as an appropriate background to the pieces.

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The Organ Music of J. S. Bach - Peter Williams, Peter ...

The Organ Music of J. S. Bach. Peter Williams. Cambridge University Press, Dec 11, 2003 - Music - 624 pages. 0 Reviews. Taking account of Bach scholarship of the past twenty-five years, the first two volumes of Peter Williams's classic study of Bach's organ works are fully revised. This work is a piece-by-piece commentary on this ever-popular repertoire, demonstrating the music's unique qualities and how we might hear and play it today.

The Organ Music of J. S. Bach - Peter Williams - Google Books

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The organ music of J.S. Bach (Book, 1984) [WorldCat.org]

Join Bernard Heyes's Organ Symphonies group on FaceBook to learn more about the composer and his music.. You will find videos of the composer playing his compositions on You Tube.: Webmaster: Mary I Heyes. Last updated May 2020

The Organ Music of Bernard J D Heyes

The organ works by J.S. Bach may be known by those who attend church, but at home it is often a challenge to listen to organ music, as displayed by a loudspeaker. These recordings, however, are a relief! Mr Hurlford has a pretty gentle and articulate way of playing, and the chosen organ and recording technique are undoubtedly hard to beat.

Bach, J.S.: The Organ Works (17 CDs): Amazon.co.uk: Music

The most famous organ music

The most famous organ music - YouTube

This is the ultimate list of organ music, ranging from powerful symphonies to delicate toccatas. So it's not "technically" an organ piece, but this is brilliant! 📖 Cameron Carpenter plays the Gigue from JS Bach: French Suite No. 5. His album All you need is Bach is here. In the mood for a bit more epic organ?

These are absolutely the best organ pieces in existence ...

Because the organ has both manuals and pedals, organ music has come to be notated on three staves. The music played on the manuals is laid out like music for other keyboard instruments on the top two staves, and the music for the pedals is notated on the third stave or sometimes, to save space, added to the bottom of the second stave as was the early practice.

Organ (music) - Wikipedia

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This is a completely revised 2003 edition of volumes I and II of The Organ Music of J. S. Bach (1980), a bestselling title, which has subsequently become a classic text. This edition takes account of Bach scholarship of the 25 years prior to publication.

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The Organ Music of J. S. Bach (Review 03) Taking account of Bach scholarship of the past twenty-five years, the first two volumes of Peter Williams's classic study of Bach's organ works are fully revised. This work is a piece-by-piece commentary on this ever-popular repertoire, demonstrating the music's unique qualities and how we might hear ...

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The Organ Music of J. S. Bach - The Organ Music of J. S. Bach

Essays by prominent scholars and organists examine the music of Franck and other nineteenth-century French organist-composers through stylistic analysis, study of compositional process, and exploration of how ideas about organ technique and performance-practice traditions developed and became codified.

Joseph Jongen was Director of the Brussels Conservatoire from 1925 to 1939. He was first and foremost a composer and yet his career as an organist and composer of organ music was remarkable. His Sonata Eroïca has become one of the enduring works of the repertory, and the Symphonie Concertante, commissioned by Rodman Wanamaker for the organ of the Philadelphia store, has been considered the finest of all twentieth-century organ concertos. This is the first book ever to appear about Joseph Jongen in any language. It is based on twenty years of research by its author, John Scott Whiteley. Part I traces Jongen's life and achievements as an organist from his earliest training in Franck's birthplace, Liège, to his exile in England and his final years in Brussels, during which time he headed the team that designed the organ for Belgian Radio. Part II is a guide to the organ music from the points of view of both performer and musicologist. Appendices provide a catalogue of works, a numbering system for his works without opus numbers, specifications of the organs he played and lists of variant readings in his manuscripts. This book is indispensable for serious students of the organ, the Romantic organ repertoire and European music of the early twentieth century.

Studies in English Organ Music is a collection of essays by expert authors that examines key areas of the repertoire in the history of organ music in England. The essays on repertoire are placed alongside supporting studies in organ building and liturgical practice in order to provide a comprehensive contextualization. An analysis of the symbiotic relationship between the organ, liturgy, and composers reveals how the repertoire has been shaped by these complementary areas and developed through history. This volume is the first collection of specialist studies related to the field of English organ music.

Table of contents

This 1996 book describes the history of organs built in England from AD 900 to the present day.

A top-selling organ music book. Edited and arranged by E. Power Biggs (1906-1977). Includes a biographical sketch of the very influential Mr. Biggs. Titles: * Adagio for the Glass Harmonica or Musical Glasses (W.A. Mozart) * All Glory Be To God On High (Festival Prelude for Organ) (J.S. Bach) * Andante from Concerto No. 3 in B-flat * Prelude on Ave Verum Corpus (W.A. Mozart) * A Christmas Pastorale from The Christmas Concerto (G. Valentini) * The Cuckoo (L.C. d'Aquin) * The Emperor's Fanfare from Sixth Double Concerto (A. Soler) * The Faithful Shepherd (Pastorale) (George Frideric Handel)* The Fifers (F. Dandrieu) * Firework Music (Suite from the Music for the Royal Fireworks) (George Frideric Handel) * Fugue in C Major, The "Fanfare" Fugue (J.S. Bach) * God's Time is the Best (Sinfonia to Cantata No. 106) (J.S. Bach) * I Stand at the Threshold (Sinfonia to Cantata No. 156) (J.S. Bach) * Jesu, Joy of Man's Desiring (from Cantata No. 147) (J.S. Bach) * The Musical Clocks (from a Suite of Twelve Pieces) (F.J. Haydn) * Offertoire for Easter (On the Melody "O Filii et Filiae") (F. Dandrieu) * Sheep May Safely Graze (In G) (From Cantata No. 208 -- The "Birthday Cantata") (J.S. Bach) * The Shepherds At The Manger (From the Piano Suite "The Christmas Tree" (F. Liszt) * Sinfonia, Chorale and Variation (From the Easter Cantata -- No. 4 -- "Christ Lay in Death's Dark Prison) (J.S. Bach) * Slow Movement from Concerto in D Minor (A. Vivaldi/J.S. Bach) * A Solemn Prelude (From Cantata No. 21 -- "Sighing, Weeping, Sorrow, Need) (J.S. Bach) * The Trophy (F. Couperin)

"For the span of one hundred years, Peter, Theodore, and J. Fred. Wollé formed an American musical dynasty. While each musician was rooted in the Moravian musical tradition, particularly through the innovations of The Bach Choir of Bethlehem, their influence extended beyond the Moravian Church and became a major force in Bach performance in America. The early characterization of Bethlehem, Pennsylvania as the American Bayreuth remains an apt one to this day." "The musical tradition that shaped these musicians was centered in Nazareth (1740) and Bethlehem (1742), the first Moravian communities founded in Pennsylvania. In addition to schools for young children, the Moravians established academies for young men in Nazareth and for young women in Bethlehem. These academies became well known for their excellence. Music was central in both schools, and each had faculties of fine musicians trained in Europe who transplanted European musical excellence to American soil. As a result, during the late eighteenth and early nineteenth centuries, each academy provided a music education unsurpassed in America. In addition, each institution was closely attached to the vital music-making that pervaded all Moravian communities. Thus, this deep reverence for music in Nazareth and Bethlehem nourished and trained many fine musicians. For generations members of the same families sang, played musical instruments, and composed sacred music together." "This book is also about Moravian cultural patterns that produced so many musically productive men, women, and children who still shape life in the city of Bethlehem."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

These paperback editions makes Peter Williams's influential scholarship available to a wider field of readers, including those with an interest in the ever-expanding discussions of original instrumentation and its implications for modern performance. Professor Williams examines Bach's organ works piece-by-piece, reconstructing for the present-day performer and listener the original context of the work. Form and style are analysed, with abundant musical examples and frequent allusions to the views of other commentators. Each volume contains a preface, calendar, lists of musical sources and references, and an index.

Studies in English Organ Music is a collection of essays by expert authors that examines key areas of the repertoire in the history of organ music in England. The essays on repertoire are placed alongside supporting studies in organ building and liturgical practice in order to provide a comprehensive contextualization. An analysis of the symbiotic relationship between the organ, liturgy, and composers reveals how the repertoire has been shaped by these complementary areas and developed through history. This volume is the first collection of specialist studies related to the field of English organ music.

The organist seated at the king of instruments with thousands of pipes rising all around him, his hands busy at the manuals and his feet patrolling the pedalboard, is a symbol of musical self-sufficiency yielding musical possibilities beyond that of any other mode of solo performance. In this book, David Yearsley presents an interpretation of the significance of the oldest and richest of European instruments, by investigating the German origins of the uniquely independent use of the feet in organ playing. Delving into a range of musical, literary and visual sources, Bach's Feet demonstrates the cultural importance of this physically demanding mode of music-making, from the blind German organists of the fifteenth century, through the central contribution of Bach's music and legacy, to the newly-peddaling organists of the British Empire and the sinister visions of Nazi propagandists.

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