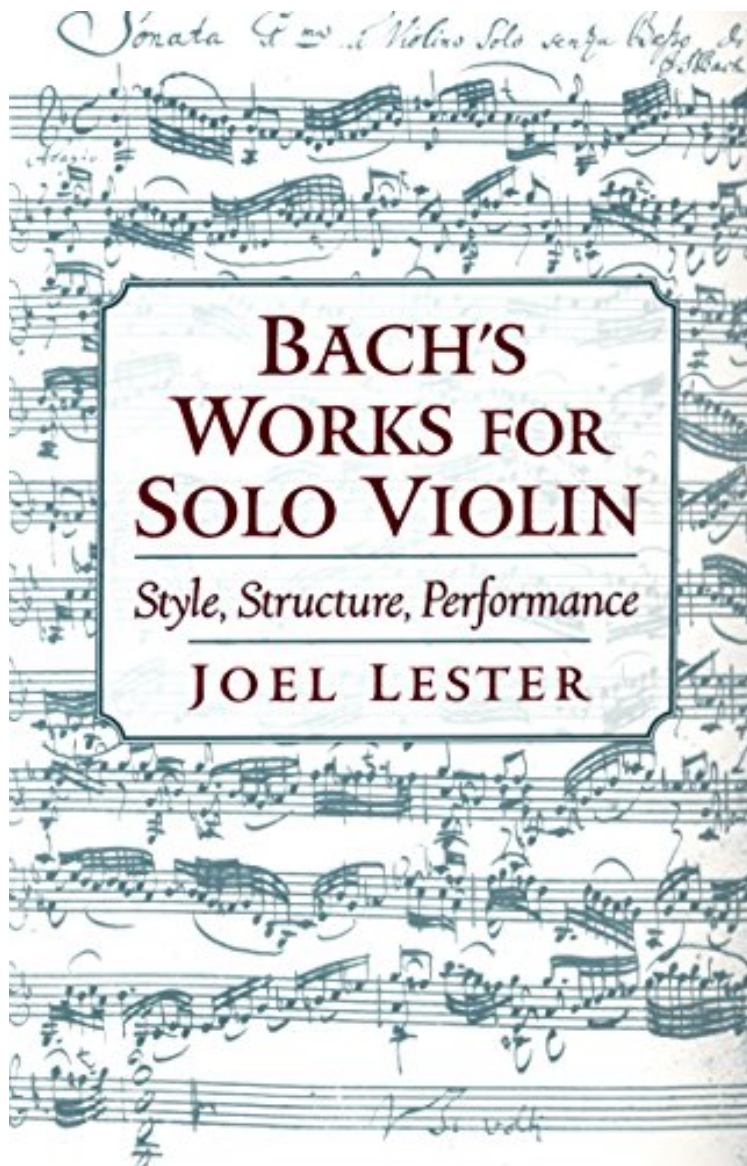


(Library ebook) Bach's Works for Solo Violin: Style, Structure, Performance

Bach's Works for Solo Violin: Style, Structure, Performance

Joel Lester

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Joel Lester : Bach's Works for Solo Violin: Style, Structure, Performance before purchasing it in order to gauge whether or not it would be worth my time, and all praised Bach's Works for Solo Violin: Style, Structure, Performance:

6 of 7 people found the following review helpful. Under the Hood of the Classics -- Very Enlightening By James Bath After you learn your scales and the basics of reading notes on a staff, or even while you are doing so, bolt ahead with this book. All the intimidation of classical music notation and composition will melt away. Have a decent music

dictionary with you and refuse to fear Bach or any other complicated music score. Dive in! Joel Lester is brilliant in his approach to learning and teaching music, and in his ability to communicate what he has joyfully learned over many years of study. 0 of 1 people found the following review helpful. Five Stars By Customer The book was in great condition! 10 of 11 people found the following review helpful. Most of the book is about Sonata #1. Remaining 5 works crammed into one chapter at the end. By JK Oregon Eh, a disappointing book. For reasons not well explained, the author spends almost the entire book on the g-minor sonata. Here's the table of contents: 1. History of Bach's solo works 2. The G-Minor adagio 3. The G-Minor fuga 4. The Siciliana of the G-Minor sonata 5. The G-Minor presto 6. The partitas 7. Closing thoughts So, five chapters on one sonata, and all the other works crammed into a single chapter. The analysis of the one sonata is quite good, but does not carry over into the other works. The G-Minor presto gets 29 pages, the immortal chaconne of Partita #2 barely gets four pages. It's extremely frustrating. This is really a work about sonata #1. Coverage of the other pieces feels like an afterthought.

J. S. Bach's sonatas and partitas for solo violin have been central to the violin repertoire since the mid-eighteenth century. This engaging volume is the first comprehensive exploration of the place of these works within Bach's music: it focuses on their structural and stylistic features as they have been perceived since their creation. Joel Lester, a highly regarded scholar, teacher, violinist, and administrator, combines an analytical study, a full historical guide, and an insightful introduction to Bach's style. Individual movements are related to comparable movements by Bach in other media and are differentiated from superficially similar works from later eras. Lester employs descriptions of historical and contemporary recordings, as well as accounts of nineteenth-century performances and commentaries on historical editions, to explore these works as they evolved through the centuries. Wherever possible, he uses analytic tools culled from eighteenth-century ideas, key notions originally developed for the specific purpose of describing the repertoire under consideration. Beginning with an overview of the solo violin music's place within Bach's oeuvre, this study takes the Sonata No. 1 in G minor as the paradigm of Bach's compositional strategy, examining each movement in detail before enlarging the discussion to cover parallel and contrasting features of the A-minor and C-minor sonatas. Next, a chapter is devoted to the three partitas and their roots in various dance-music traditions. The book concludes with a summary of form, style, and rhetoric in Bach's music, in which Lester muses on these masterpieces with an overall command of the music, criticism, and history of the 1700s that is quite rare among scholars. A novel and unprecedented investigation of a particular portion of Bach's accomplishment and a particular aspect of his universal appeal, *Bach's Works for Solo Violin* will help violinists, students, scholars, and other listeners develop a deeper personal involvement with these wonderful pieces.

"Joel Lester is one of America's leading theorists and analysts of music, as well as a professional violinist. He is therefore uniquely qualified to write a serious analytical and interpretive study of J. S. Bach's violin music. . . . It's quite incredible that, despite the stature and importance of this music, there has never been a serious full-length study of its repertoire. That is, until now. . . . This book is richly informative and insightful, abundantly displaying Lester's learning and analytical talents. It is also engagingly written."--Robert L. Marshall, Brandeis University "Performers will find this book's discussion of recordings invaluable, its performance-oriented analyses helpful in understanding the logic behind interpretation, and its historical excursuses informative. . . . Lester has the reputation of being an excellent performer, is a recognized scholar in the history of theory, and has written a harmony textbook. Who better to bring all of these talents and accomplishments to a book of this sort?"--Lee A. Rothfarb, University of California at Santa Barbara About the Author Joel Lester is the Dean of the Mannes College of Music. He has been active in many areas of music education, scholarship, and performance for three decades. The author of several books, he is a former editor of *Music Theory Spectrum*.