

About the Guided Tour

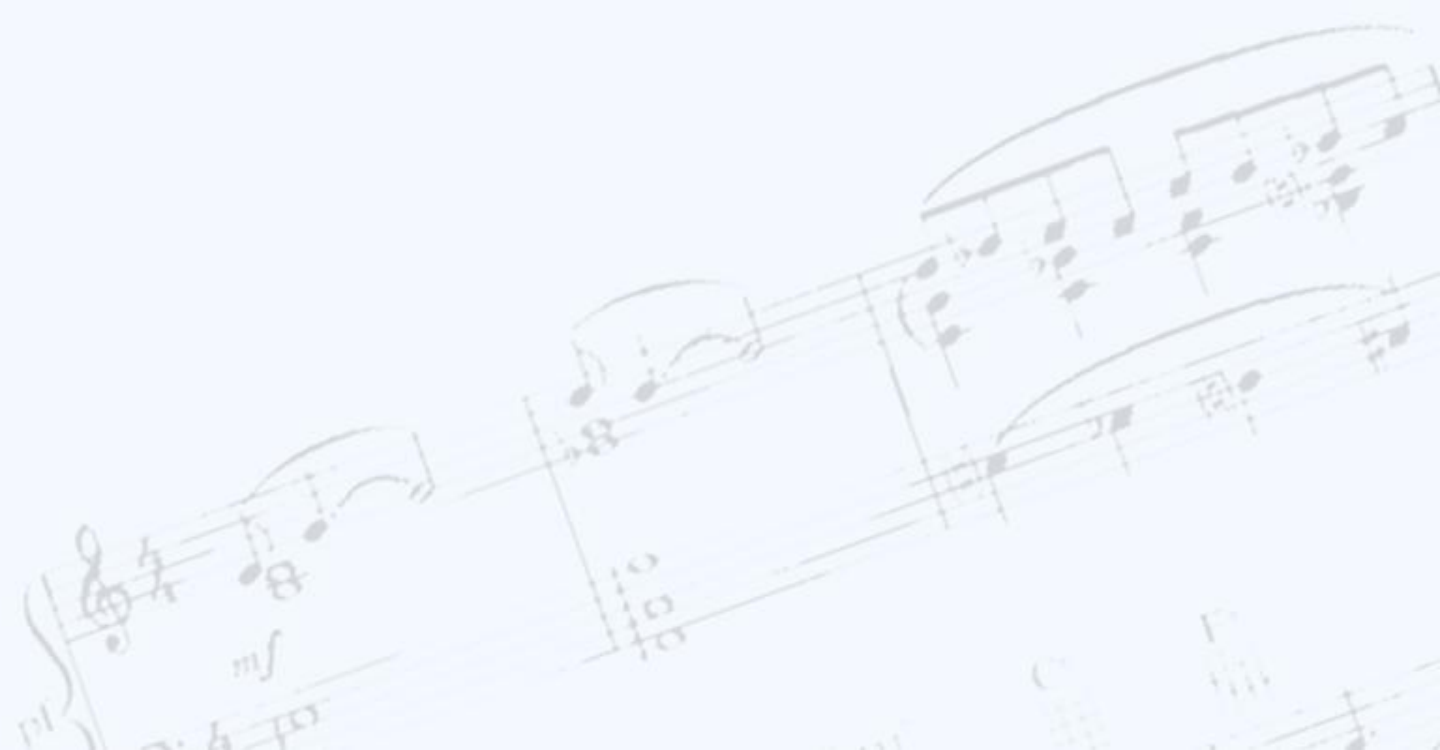
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- Boninsegna, Celestina** (Biography)
(b Reggio nell'Emilia, 26 Feb 1877; d Milan, 14 Feb 1947). Italian soprano. She studied first with Guglielmo Mattioli at Reggio nell'Emilia, where...
Source: [Grove Music Online](#)
- Bordoni, Faustina** (Biography)
(b Venice, 30 March 1697; d Venice, 4 Nov 1781). Italian mezzo-soprano. She was brought up under the protection of the brothers Alessandro...
Source: [Grove Music Online](#)
- Aprile, Giuseppe** (Biography)
(b Martina Franca, Taranto, 28 Oct 1732; d Martina Franca, 11 Jan 1813). Italian soprano castrato and composer. His early musical training from...
Source: [Grove Music Online](#)
- De Amicis, Anna Lucia** (Biography)
(b Naples, c1733; d Naples, 1816). Italian soprano. Taught by her father, she began performing in comic operas with her family in the...
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1. **Gibbs, Joseph** (Biography)
(b Colchester, 12 Dec 1698; d Ipswich, 12 Dec 1788). Eng. organist and composer. He was the son of John Gibbs, a Colchester...
Source: [Grove Music Online](#)

2. **Lates, James** (Biography)

Bibliography

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- A.H. Mann: Notebooks on East Anglian music and musicians (MSS, GB-NWr)
- S.J. Sadie**: *British Chamber Music, 1720–1790* (diss., U. of Cambridge, 1958)
- S. Bezkorvany: 'The 8 Violin Sonatas of Joseph Gibbs', *The Strad*, boxxix (1978–9), 189, 191
- J. Cooper: 'Joseph Gibbs', *The Strad*, boxxix (1978–9), 185–7

Source: Grove Music Online

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5. **Bach, sk List of the musicians** (Biography)

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Christoph Wolff, et al.

Source: Grove Music Online

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 - ☐ II. Family history
 - ☐ III. Individual members
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 - ☐ (2) Johann Christoph Bach
 - ☐ (3) Johann Michael Bach
 - ☐ (4) Johann Nicolaus Bach
 - ☐ (5) Johann Bernhard Bach
 - ☐ (6) Johann Ludwig Bach
 - ☐ (7) Johann Sebastian Bach
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In the following pages a list of the musical members of the family, in alphabetical order, with brief discussions separately, precedes an outline of the family's important members of the family, in chronological order. The entries after the names correspond to the numbers given in the list drawn up by J.S. Bach in 1735, the *Ursprung der Familie Bach*. The numerals from 54 onwards continue on the same principle. The two family members, Caspar (*b* c1580; *d* 1642–4) and Johann (*b* c1642; *d* 1706) individual under the number 3 has been corrected, but in order to facilitate comparison the 3 is retained for them and their descendants along with the new numbers. The arabic numerals preceding the names refer to their individual entries in §III below. Non-musician members of the family are not listed, but some musicians with the surname Bach who did not belong to the main, Wechmar line are included.

- I. LIST OF THE MUSICIANS
- II. FAMILY HISTORY
- III. INDIVIDUAL MEMBERS

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Throughout his life Bach was his own severest critic. Even in works which went through two or three different versions, like the chorale prelude *An Wasserflüssen Babylon* BWV653, the 'final' version does not represent a definitive one but merely a further stage in the search for perfection – the central and ultimate concern of Bach's method of composition.

Christoph Wolff

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A Bibliographies, research studies. B Catalogues. C Source studies: manuscripts and prints. D Source studies: documents, letters etc. E Iconography. F Biography: life and works. G Biography: special studies. H Works: general. I Works: special studies. J Vocal works. K Instrumental works. L Performing practice.


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A: Bibliographies, research studies


M. Schneider : 'Verzeichnis der bis zum Jahre 1851 gedruckten (und der geschrieben im Handel gewesenen) Werke von Johann Sebastian Bach', *BJb*, 906, 84–113 

J. Schreyer : *Beiträge zur Bach-Kritik*, i (Dresden, 1910); ii (Leipzig, 1912) 

W. Blankenburg : 'Zwölf Jahre Bachforschung', *AcM*, xxxvii (1965), 95–154 

W. Blankenburg : 'Die Bachforschung seit etwa 1965: Ergebnisse, Probleme, Aufgaben', *AcM*, I (1978), 93–154; liv (1982), 162–207; Iv (1983), 1–58 

R.A. Leaver : *Bachs theologische Bibliothek: eine kritische Bibliographie* (Neuhausen-Stuttgart, 1983) 

C. Wolff, ed.: *Bach-Bibliographie: Nachdruck der Verzeichnisse des Schrifttums über Johann Sebastian Bach (Bach-Jahrbuch 1905–1984), mit einem Supplement und Register* (Berlin, 1985) 

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Grove Music Online Andriessen, Hendrik

Article Related Content

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Source: The New Grove Dictionary of Opera

Primary article:
[Andriessen from Grove Music Online \(Biography\)](#)

Andriessen, Hendrik.

(*b* Haarlem, 17 Sept 1892; *d* Haarlem, 12 April 1981). Dutch composer. He studied the organ and composition at the Amsterdam Conservatory, and in 1926 was appointed to teach composition and analysis there; he also taught the organ in Utrecht, where he became organist of the cathedral (1934) and later director of the conservatory. In 1949 he was appointed director of the conservatory in The Hague, and from 1952 to 1962 was professor at Nijmegen University.

Andriessen's large output includes much sacred choral music and works in most other genres. The opera *Philomela* (3, J. Engelman), completed in 1948 and first performed at the Holland Festival (Amsterdam, Stadsschouwburg, 16 June 1950), is based on an episode from Ovid's *Metamorphoses*, and is notable for the profound symphonic working of its leitmotifs. The prelude has the character of a symphonic exposition, orchestral interludes constitute developments of the ideas, and the ballet forms a scherzo. The finale, where the musical developments reach their climax, is also the culmination of the drama: the gods, in compassion for the people who destroy all in their unfettered passion, change them into birds, and so the conflicts are resolved in the triumph of eternal song. Broad, flowing melody, individual modal harmony and colourful orchestration make this one of Andriessen's most striking works. His chamber opera *De spiegel van Venetië* ('The Venetian Mirror'; 1, H. Nolthenius) concerns a fictitious moment in the life of Dirck Janszoon Sweelinck, the son of the Dutch composer. Andriessen complemented a drama full of passion and humour with a mixture of Romantic and neo-Baroque music, taking late Baroque style as a model but using genres such as madrigals, ricercares and dances. The work was performed only once, on Dutch television (KRO, 5 October 1967).

[Jos Wouters/Leo Samama](#)

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Church cantatas

Advent I = 1st Sunday in Advent; Trinity/Easter I = 1st Sunday after Tr
 most texts are compilations including at least one chorale; only single
 given; where the text is entirely or mainly based on that of a chorale, it
 is given in parentheses

In many works lists, citations in major editions of the composers works are included

Abbreviations are used for citations in major editions and published catalogues of composer works. These abbreviations are explained at the top of the page

BWV	BC	Title (text/librettist)	Occasion; 1st perf.	Scoring	BG	NBA
1	A 173	Wie schön leuchtet der Morgenstern, chorale (P. Nicolai)	Annunciation; 25 March 1725	S, T, B, 4w, 2 hn, 2 ob da caccia, str, bc	i, 1	I/xxviii.2, 3
2	A 98	Ach Gott, vom Himmel sieh darein, chorale (M. Luther)	Trinity II; 18 June 1724	A, T, B, 4w, 4 trbn, 2 ob, str, bc	i, 55	I/xvi, 83
3	A 33	Ach Gott, wie manches Herzeleid, chorale (M. Möller)	Epiphany II; 14 Jan 1725	S, A, T, B, 4w, hn, trbn, 2 ob d'amore, str, bc	i, 75	I/v, 191
†4	A 54	Christ lag in Todes Banden, chorale (Luther)	Easter; probably by 1708	S, A, T, B, 4w, cornett, str, bc [3 trbn added 1725]	i, 97	I/ix, 1
5	A 145	Wo soll ich fliehen hin, chorale (J. Heermann)	Trinity XIX; 15 Oct 1724	S, A, T, B, 4w, tpt da tirarsi, 2 ob, str, bc	i, 127	I/xxiv, 135
6	A 57	Bleib bei uns, denn es will Abend werden	Easter Monday; 2 April 1725	S, A, T, B, 4w, 2 ob, ob da caccia, vc piccolo, str, bc	i, 153	I/x, 45
7	A 177	Christ unser Herr zum Jordan kam, chorale (Luther)	St John; 24 June 1724	A, T, B, 4w, 2 ob d'amore, str, bc	i, 179	I/xxix, 27
†8	A 137	Liebster Gott, wenn werd ich sterben?, chorale (C. Neumann)	Trinity XVI; 24 Sept 1724	S, A, T, B, 4w, hn, fl, 2 ob d'amore, str, bc	i, 213	I/xxiii, 107, 165
9	A 107	Es ist das Heil uns kommen her, chorale (P. Speratus)	Trinity VI; c1732–5	S, A, T, B, 4w, fl, ob d'amore, str, bc	i, 245	I/xvii/2, 93
10	A 175	Meine Seel erhebt den Herren (Lukaei.46–55)	Visitation; 2 July 1724	S, A, T, B, 4w, tpt, 2 ob, str, bc	i, 277	I/xxviii.2, 10
12	A 68	Weinen, Klagen, Sorgen, Zagen (? S. Franck)	Easter III; 22 April 1714	A, T, B, 4w, tpt, ob, str, bc	ii, 61	I/xi/2, 1

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Bach, §III: (7) Johann Sebastian Bach

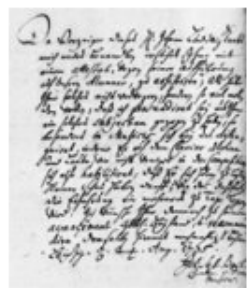
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Bach's autograph letter of recommendation for his pupil Johann Ludwig...



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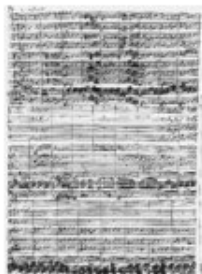


TABLE 1

—	Credo (sile antico, cantus firmus)
—	— Paterni (concertato fugue)
—	Et in unum Dominum (sello)
—	Et incarnatus (chorus)
—	Credo finis (chorus, passacaglia)
—	Et resurrexit (chorus fugue)
—	Et in Spiritum Sanctum (sello)
—	Confiteor (sile antico, cantus firmus)
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② A complete list of abbreviations, music timelines, topical guides and a number of research resources are available

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Tools and Resources for Grove Music Online

Welcome to the learning resources section of *Oxford Music Online*. When *Grove Music Online's* redesign launches in early 2008, here is where you will find a range of pathways into and through the content of *Grove Music Online*. In the future, this section will include resources tailored especially for *Encyclopedia of Popular Music*.

Grove Music Online Resources

Abbreviations

Grove Music Online uses **abbreviations** for general terms, locations, periodical titles and standard reference books and series.

Music Timelines

These timelines have been editorially compiled to lead the reader into the content of Grove Music Online, revealing areas of the dictionary that some readers may not yet have explored. We will continue to add timelines as we revise and develop the content of the site.

Women in music

This **timeline of women in music** is intended to provide an overview of the breadth and depth of women's contribution to music throughout its history. It is by no means comprehensive, but representative, and aimed at pointing the reader toward relevant material in Grove Music Online.

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