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Volumes 1 and 2 in one book. With Music, German text and English translations. Includes the Four-Part Chorals Nos. 1-405 and the Melodies Nos 406-490, together with Preface, Introduction and 8 Appendices. Charles Sanford Terry (1864-1936), Historian and Bach Scholar. He studied at St. Pauls Cathedral Choir School as a solo boy, King's College and Lancing. He studied history at Cambridge and lectured in history at Durham College of Science and at Aberdeen. He spent much of his life devoted to Music and to Bach in particular. He started choral societies in both Newcastle and Durham. He wrote extensively on Bach. Walter Emery said that his biography of Bach was "the only one that is both detailed and readable."

Peter Williams approaches afresh the life and music of arguably the most studied of all composers, interpreting both Bach's life by deconstructing his original obituary in the light of more recent information and his music by evaluating his priorities and irrepressible creative energy. How, even though belonging to musical families on both his parents' sides, did he come to possess so bewitching a sense of rhythm and melody and a mastery of harmony that established nothing less than a norm in Western culture? In considering that the works of a composer are his biography, the book's title A Life in Music means both a life spent making music and one revealed in the music as we know it. A distinguished scholar and performer, Williams re-examines Bach's life as an orphan and family man, as an extraordinarily gifted composer and player and as an ambitious artist who never suffered fools gladly.

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: notes on the church services of the area in question (Thuringia - Saxony), the fitful tradition of recitals, the duties of organists, the composer's indebtedness to former and contemporary styles in music, his knowledge of organs, the relevance (often over-valued today) of theorists, details of the instruments he was acquainted with and what can be assumed about the way they were registered and played. Throughout, the author has aimed to present a background to this music and its playing and has avoided stepping into areas of high conjecture, such as chronology or how specific pieces are to be played.

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The central subject of this richly illustrated book is the life and career of J. S. Bach, but nearly half the pages are devoted to engaging and detailed descriptions of the everyday world that surrounded him in the early 1700s. Both elements contain the unexpected. Written by a master storyteller and renowned performer of Bach's music.

J. S. Bach ' s Suites for Unaccompanied Cello are among the most cherished and frequently played works in the entire literature of music, and yet they have never been the subject of a full-length music analytical study. The musical examples herein include every note of all movements (so one needs no separate copy of the music while reading the book), and undertakes both basic analyses—harmonic reduction, functional harmonic analysis, step progression analysis, form analysis, and syntagmatic and paradigmatic melodic analysis—and specialized analyses for some of the individual movements. Allen Winold presents a comprehensive study intended not only for cellists, but also for other performers, music theorists, music educators, and informed general readers.

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