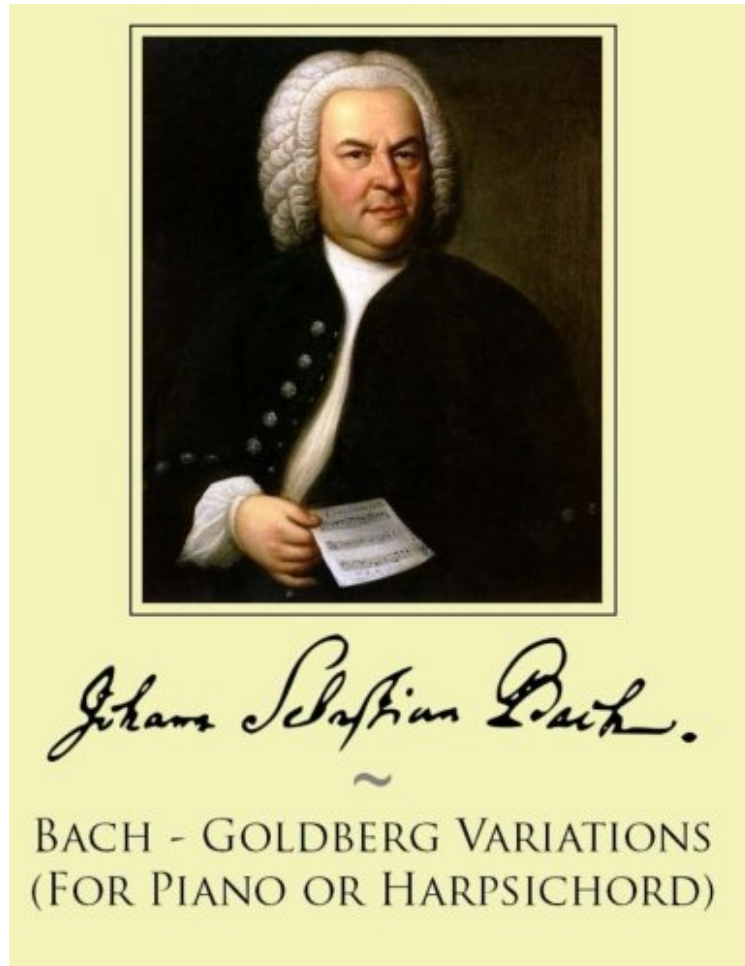


[Pdf free] Bach - Goldberg Variations (For Piano or Harpsichord)

## Bach - Goldberg Variations (For Piano or Harpsichord)

*Johann Sebastian Bach, Samwise Publishing*  
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**Johann Sebastian Bach, Samwise Publishing : Bach - Goldberg Variations (For Piano or Harpsichord)** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Bach - Goldberg Variations (For Piano or Harpsichord):

5 of 5 people found the following review helpful. Kids loved it By flutey mama My third grade music classes loved this story. The recording is high quality and the story well-written. I started with the author's note at the back of the book, as I think this helps kids understand the historical fiction genre a bit better. Great class material! The Rhapsody in Blue book is also excellent (I've used that with 6th graders) and the recording there is absolutely amazing! 0 of 0 people found the following review helpful. Excellent Book By M. Adams I love Anna Celenza's books. I am not sure why she chose the Goldberg Variations instead of a better known piece by Bach, but the story and illustrations are high quality. 0 of 0 people found the following review helpful. Good music history picture book...but what's up with all the cherubs? By Becky B. A picture book introduction to the history of Bach's Goldberg Variations. Sure to make music

history come to life, this book does a good job in the back of distinguishing between the parts that are 100% fact and where the author filled in the gaps. I don't know why the illustrator decided to put cherubs all over the place. It doesn't tie in with the music or the story. It was a weird decorative decision.

The Goldberg Variations, named after Johann Gottlieb Goldberg which, according to legend, Bach composed for Goldberg to play for Count Kaiserling the former Russian ambassador to the electoral court of Saxony, in order to help cheer him on sleepless nights, as the Count suffered from insomnia. Edited By: Carl Czerny (1791-1857) Friedrich Conrad Griepenkerl (1782-1849) Friedrich August Roitzsch (1805-1889)

From School Library Journal Kindergarten-Grade 3-This fictional account surrounding the composition and naming of one of Bach's most famous musical works tells the story of Johann Gottlieb Goldberg, an orphan who is one of the composer's students. When the boy becomes a servant for Count Keyserlingk, he has no time to practice during the day, so he practices in the middle of the night. One night, the Count hears him and urges him to learn a new piece every week; first one filled with energy, then a canon, then a piece "with everything." Desperate, the boy turns to his teacher, who plays his "Variations," a complex composition that has a musical "riddle" hidden within it. The child practices it faithfully and by the end of the week, he plays it for the Count, who is so delighted that he names Goldberg the Court's official harpsichordist and often calls out to him, "Goldberg! Play your variations!" A note explains that the origins of the piece are unclear, but it is known that Bach visited the count in Dresden in 1741 and shortly thereafter Goldberg began playing this composition. This accessible and readable story will lead young readers to find out more about both Bach and his young student. The watercolor illustrations, filled with period touches, give the lad an appealing personality as he struggles with his chores and his music. The four cherubs who adorn many of the pages add to the 18th-century tone as they echo both the sentiments and the music on the page.-Jane Marino, Bronxville Public Library, NY Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.

From Booklist K-Gr. 3. Count Keyserlingk is brought to a church in Gdansk, Poland, by Bach in 1737 to hear a young orphan named Goldberg play the organ. Bach asks the count to care for the boy, who is placed in the count's household and cadges time at the harpsichord when he can. When the sleepless count hears the boy practicing late one night, he asks him to play something "that makes your heart pound and your fingers race." The boy doesn't know anything like that, and the count gives him a week to learn something. In desperation, Goldberg goes to Bach, who imparts quite a bit of musical knowledge about the variations he offers. Goldberg becomes the official harpsichordist, a kitchen boy no longer. The candy-colored ink-and-watercolor illustrations are a bit stiff, with many little cupids in diapers flitting about. But the story is wonderfully told in the tropes and manner of a folktale. A CD is provided, and children may enjoy picking out all the things in the Goldberg Variations that Bach wants us to hear. An informative author's note gives the history behind the story. GraceAnne DeCandido Copyright American Library Association. All rights reserved.

From the Author When we think about classical music, the names of great composers often come to mind. But music history is as much about performers and listeners as it is about composers. The characters in this story really did exist. Count Keyserlingk, a Russian ambassador living in Dresden, first came in contact with Johann Gottlieb Goldberg (1727-1756) in 1737; he was so amazed by the boy's talent that he offered him a position at court, where he was allowed to take music lessons with both Johann Sebastian Bach and his son Wilhelm Friedemann Bach. J. S. Bach's first biographer, Johann Nikolaus Forkel, reported that in the early 1740s Count Keyserlingk became ill and suffered sleepless nights. During these bouts of insomnia, Goldberg was often called upon to entertain the count with music. Scholars do not know the precise historical circumstances surrounding Goldberg's acquisition of Bach's composition. Some believe Count Keyserlingk commissioned the work; others propose that Bach gave the piece to Goldberg directly. Whatever the circumstances, it is known that Bach visited the count in Dresden in 1741 and that shortly thereafter Goldberg began playing the Goldberg Variations for Count Keyserlingk and his friends. The Goldberg Variations is unlike any other piece written by Bach. It is monumental in scope, extremely difficult to play, and unusual for its extended use of repetition. The theme and thirty variations present an assortment of musical styles: some variations are inspired by dance pieces or orchestral genres, while others take the form of a canon or fugue. The final variation, the musical riddle, is a genre called a quodlibet, which means whatever you please in Latin. It's a humorous collection of various tunes played at once. Today, some performers play the Goldberg Variations on piano. But it was originally composed for the harpsichord, as the piano had not yet been invented. The harpsichord resembles the piano in appearance, but it produces quite a different sound. Whereas the piano's sound is created by small hammers hitting the strings, the harpsichord's sound is created by small hooks or quills that pluck the strings. When Bach published his impressive set of variations in 1742, he called them A Keyboard Practice Consisting of an Aria with Thirty Variations for the Harpsichord. Given the length of this title, we can see why the count's name for the piece, the Goldberg Variations, stuck more than 250 years ago and still remains popular today. Anna Harwell Celenza