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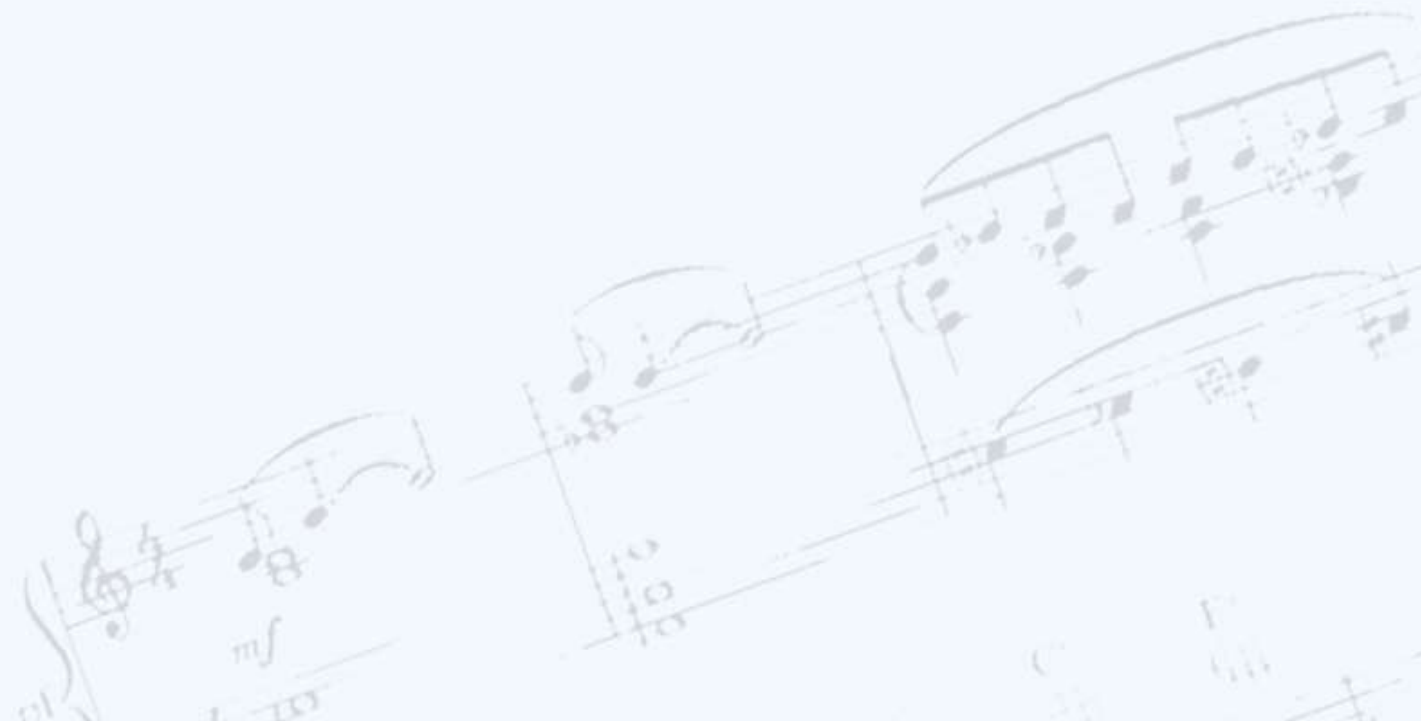
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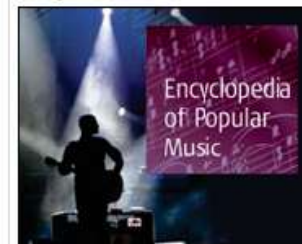
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(b Fockenhof, Kurland, 14 Feb 1722; d Paris, 24 March 1791). French d... amateur violinist and composer, patron of the arts and instrument...

Source: [Grove Music Online](#)

4. [Bach, August Wilhelm](#) (Biography)

(b Berlin, 4/5 Oct 1796; d Berlin, 15 April 1869). German organist, teacher and composer. He was not a descendant of J.S. Bach....

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5. [Bach, Vincent](#) (Biography)

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Christoph Wolff, et al.

Source: Grove Music Online

Archived articles:

[Bach, Johann Christian from The New Grove Dictionary of Opera \(Biography\)](#)

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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
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 - ☐ (9) Carl Philipp Emanuel Bach
 - ☐ (10) Johann Ernst Bach
 - ☐ (11) Johann Christoph Friedrich Bach
- Bach
 - ☐ (12) Johann [John] Christian Bach
 - ☐ (13) Johann Michael Bach
 - ☐ (14) Wilhelm Friedrich Ernst Bach

Bach.

1

German family of musicians. From the 16th century to the 19th the extensive Saxon-Thuringian Bach family produced an unparalleled and almost incalculable number of musicians of every kind, from fiddlers and town musicians to organists, Kantors, court musicians and Kapellmeisters. The outstanding figure among them was Johann Sebastian Bach, but a great many other well-known and distinguished musicians were born into earlier, contemporary and later generations of the family.

In the following pages a list of the musical members of the family, in alphabetical order, with brief biographical notes on those who are not discussed separately, precedes an outline of the family history. §III is then devoted to the most important members of the family, in chronological order. The italic numerals 1–53 given in parentheses after the names correspond to the numbers given to members of the family in the genealogy drawn up by J.S. Bach in 1735, the *Ursprung der musicalisch-Bachischen Familie*. The numerals from 54 onwards continue on the same principle. The inadvertent fusion in the *Ursprung* of two family members, Caspar (*b* c1580; *d* 1642–4) and Lips (c1590–1626), into a single unnamed 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.

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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

Bibliography


1


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A: Bibliographies, research studies

2


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*, lxxxvii (1965), 95–154 

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

3

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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1. **Andriessen** (Biography) 
Dutch family of musicians.

Source: Grove Music Online

2. **Greeff-Andriessen, Pelagie** (Biography)
(b Vienna, 20 June 1860; d Frankfurt, 1900)
mother, who taught singing at the conservatory.

Source: Grove Music Online

3. **Andriessen: (1) Willem Andriessen** (Biography)
(b Haarlem, 25 Oct 1887; d Amsterdam, 1975)
the Amsterdam Conservatory with his mother.

Source: Grove Music Online

4. **Andriessen: (2) Hendrik Andriessen** (Biography)
(b Haarlem, 17 Sept 1892; d Haarlem, 1975)
of (1) Willem Andriessen. He studied at the conservatory.

Source: Grove Music Online

5. **Andriessen: (3) Jurriaan Andriessen** (Biography)
(b Haarlem, 15 Nov 1925; d The Hague, 1995)
Andriessen. He was taught composition by his father.

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Andriessen, Hendrik

Andriessen, Hendrik.

Source: The New Grove Dictionary of Opera

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

Andriessen's large output includes much sacred choral music and works in most other genres. The opera *Phormios* (S. J. Engelman), completed in 1948 and first performed at the Holland Festival (Amsterdam, Breda/Schevening, 19 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 destiny all in their unbridled passion, change them into birds, and so the conflicts are resolved in the triumph of eternal song. Broad, flowing melodies, individual modal harmonies and colourful orchestration make this one of Andriessen's most striking works. His chamber opera *De sproei van Venetia* ('The Venetian Mirror', 1, H. Featherston) concerns a fiddish incident in the life of Dirk Janszoon Sweelinck, the son of the Dutch composer. Andriessen complemented a drama full of passion and humour with a mixture of Willyamatic and neo-Baroque music, taking late Baroque style as a model but using genres such as madrigals, ricercars and dances. The work was performed only once, on Dutch television (NPO, 7 October 1967).

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Bach did not always define instruments un- his time, the need for a brass player but no suitable brass instrument (horn, cornett, sl oboes' at Leipzig may indicate any combin in F, with no solo material) or oboes da cao obbligato work); four trombones indicate S

Dates of later copies or performances are g

Editions:

2

J.S. Bach: Werke, ed. Bach-Gesellschaft.
J.S. Bach: Neue Ausgabe sämtlicher Wer
 Bach-Institut, Göttingen, and Bach-Archiv,
 [vols. in square brackets are in preparation] [NBA; CC = Critical Commentary]

Church cantatas						
BWV	BC	Title (text/librettist)	Occasion; 1st perf.	Scoring	BO	NBA
1	A	Wie schön leucht'et der Himmelszelt	Annunciation; 25 March 1725	S, T, B, 4w, 2 hn, 2 ob da caccia, str, bc	3, 1	MMW 2, 3
2	A 98	Ach Gott, vom Himmel stieh' du nieder	Trinity S; 18 June 1724	S, A, T, B, 4w, 4 bn, 2 ob, str, bc	5, 55	MMW 63
3	A 33	Ach Gott, wie manches Herzeleid	Epiphany II; 14 Jan 1725	S, A, T, B, 4w, hn, str, 2 ob C'antona, str, bc	3, 78	MMW 181
14	A 54	Christ lag in Todesbanden	Easter; probably by 1708	S, A, T, B, 4w, 2 ob C'antona, str, bc [3 strns added 1725]	3, 87	MMW 1
8	A	Wo soll ich mich befehlen	Trinity III; 15 Oct 1724	S, A, T, B, 4w, tp, str, da'corno, 2 ob, str, bc	3, 127	MMW 135
8	A 57	Beißt bei uns, denn es will Abend werden	Easter Monday; 2 April 1725	S, A, T, B, 4w, 2 ob, ob da caccia, piccolo, str, bc	3, 153	MMW 45
7	A	Christus unser Herr zum Jordan kam	St John; 24 June 1724	S, A, T, B, 4w, 2 ob d'amore, str, bc	3, 179	MMW 27
18	A	Lobbet Gott, weis'et sich allezeit	Trinity XVI; 24 Sept 1724	S, A, T, B, 4w, hn, str, 2 ob d'amore, str, bc	3, 213	MMW 187, 185
8	A	Es ist das Heil uns'zuletzt	Trinity XI c1722-6	S, A, T, B, 4w, str, ob d'amore, str, bc	3, 240	MMW 83
18	A	Meine Seele erhebt den Herren	Vordbor; 2 July 1724	S, A, T, B, 4w, tp, 2 ob, str, bc	3, 277	MMW 2, 30
12	A 58	Waschen, Waschen, Berglein	Easter II; 22 April 1714	S, A, T, B, 4w, str, 2 ob, str, bc	3, 61	MMW 2, 1

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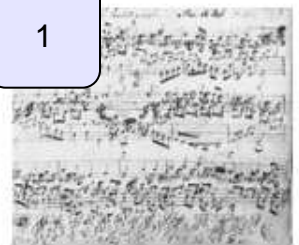
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Bach's autograph letter of recommendation for his pupil Johann Ludwig...



Johann Sebastian Bach: portrait by Elias Gottlob Haussmann, 1748, after...



Autograph MS of Bach's Serenata 'Durchlauchtster Leopold' bww173a, composed c1722, with...

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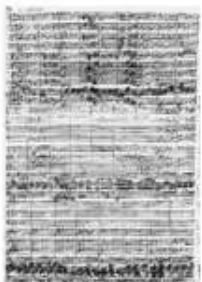


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—	— Et in unum Dominum (solo)
—	— Et incarnatus (ritorno)
—	— Crucifixus (cantus, concertato)
—	— Et resurrexit (cantus, fugue)
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- ① Tools and Resources can always be accessed from the top navigation bar
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Grove Music Online Resources

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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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