The organist seated at the King of Instruments with thousands of pipes rising all around, hands busy at the manuals and feet patrolling the pedalboard, is a symbol of self-sufficiency yielding musical possibilities beyond all other modes of solo performance. In this book, David Yearsley presents a new interpretation of the significance of the oldest and richest of European instruments by investigating the German origins of the uniquely independent use of the feet in organ-playing. Delving into a range of musical, literary, and visual sources, Bach's Feet pursues the wide-ranging cultural importance of this physically demanding art, from the blind German organists of the fifteenth century, through the central contribution of Bach's music and legacy, to the newly pedaling organists of the British Empire and the sinister visions of Nazi propagandists.

David Yearsley is the author of Bach and the Meanings of Counterpoint (Cambridge University Press, 2002) as well as numerous essays on European musical culture in the seventeenth and eighteenth centuries. Active as a performer on organ and other keyboard instruments, his recordings are available on the Loft and Musica Omnia labels. Mr. Yearsley has been an Alexander von Humboldt Fellow at the Humboldt University in Berlin, a Wenner Gren Foundation Fellow at the University of Gothenburg, and an American Council of Learned Societies Fellow. He is Professor of Music at Cornell University.
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DAVID YEARSLEY
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Abbreviations

