

BRAHMS 2

BIOGRAPHICAL DOCUMENTARY AND
ANALYTICAL STUDIES



MICHAEL MUSGRAVE

Brahms 2 Biographical Documentary And Analytical Studies

Inge van Rij



Brahms 2 Biographical Documentary And Analytical Studies:

Brahms 2 Michael Musgrave, 1987-04-16 This second volume of Brahms studies contains twelve contributions by leading international authorities on various music. Like the preceding volume of the same title edited by Robert Pascall, Michael Musgrave's volume aims to provide original scholarly material on different facets of a major composer still inadequately discussed in book form and employs more precise methods of analysis and more critical approaches to materials than generally available in writings on Brahms in English. Half of the volume takes the music itself as focus though from very different vantage points. There are two studies of a single opus: the two String Quartets Op 51 Nos 1 and 2; discussions of the Fourth Symphony and the motet *Warum*; and a view of Brahms's harmony. The underlying historical theme emerges more openly in an account of Brahms's interest in German Renaissance music. The remaining essays give details of the state of Brahms's unpublished compositions and arrangements at his death and the problematic disposal of his possessions including musical ones; explore his own attitude to his historical position and outline the reception of his music in Germany and to begin with in England.

The Cambridge Companion to Brahms Michael Musgrave, 1999-05-27 This Companion gives a comprehensive view of the German composer Johannes Brahms 1833-97. Twelve specially commissioned chapters by leading scholars and musicians provide systematic coverage of the composer's life and works. Their essays represent recent research and reflect changing attitudes towards a composer whose public image has long been out of date. The first part of the book contains three chapters on Brahms's early life in Hamburg and on the middle and later years in Vienna. The central section considers the musical works in all genres while the last part of the book offers personal accounts and responses from a conductor Roger Norrington, a composer Hugh Wood and an editor of Brahms's original manuscripts Robert Pascall. The volume as a whole is an important addition to Brahms scholarship and provides indispensable information for all students and enthusiasts of Brahms's music.

Music Theory and Analysis in the Writings of Arnold Schoenberg (1874-1951) Norton Dudeque, 2017-07-05 Arnold Schoenberg's theory of music has been much discussed but his approach to music theory needs a new historical and theoretical assessment in order to provide a clearer understanding of his contributions to music theory and analysis. Norton Dudeque's achievement in this book involves the synthesis of Schoenberg's theoretical ideas from the whole of the composer's working life including material only published well after his death. The book discusses Schoenberg's rejection of his German music theory heritage and past approaches to music theory pedagogy; the need for looking at musical structures differently and to avoid aesthetic and stylistic issues. Dudeque provides a unique understanding of the systematization of Schoenberg's tonal harmonic theory, thematic motivic development theory and the links with contemporary and past music theories. The book is complemented by a special section that explores the practical application of the theoretical material already discussed. The focus of this section is on Schoenberg's analytical practice and the author's response to it. Norton Dudeque therefore provides a comprehensive understanding of Schoenberg's thinking on tonal

harmony motive and form that has hitherto not been attempted

Nineteenth-century Choral Music Donna Marie Di Grazia, 2013 *Nineteenth Century Choral Music* is a collection of essays studying choral music making as a cultural phenomenon one that had an impact on multiple parts of society Rather than merely offering a collection of raw descriptions of works the contributors focus their discussions on what these pieces reveal about their composers as craftsmen women Major works as well as other equally rich parts of the repertoire are discussed including smaller choral works and contributions by composers such as Fanny Mendelssohn Amy Beach Charles Stanford

Johannes Brahms Heather Platt, 2012-07-26 First published in 2011 *Johannes Brahms A Research and Information Guide* is an annotated bibliography concerning both the nature of primary sources related to the composer and the scope and significance of the secondary sources which deal with him his compositions and his influence as a composer and performer The second edition will include research published since the publication of the first edition and provide electronic resources

Brahms Among Friends Paul Berry, 2014-04 *Brahms Among Friends* identifies patterns of listening performance and composition among close friends of Johannes Brahms and explores how those patterns informed the creation and reception of his music in the intimate genres of song sonata trio and piano miniature Among the tangled threads of counterpoint and circumstance that bound Brahms to his acquaintances was the technique of allusive musical borrowing whereby a brief passage from a familiar work was drawn into the fabric of a new composition For the specific listeners whose habits of mind and musicianship he knew best allusive borrowings could become rhetorically charged gestures persuasively revising the meanings his music conveyed and the interpretive strategies it invited Primary documents original manuscripts music analytic comparison and kinesthetic parameters experienced in the act of performance all work in tandem to support ten case studies in the interplay between Brahms's small scale works and the women and men who encountered them before publication Central characters include violinist Joseph Joachim singers Amalie Joachim Julius Stockhausen and Agathe von Siebold composers Heinrich and Elisabeth von Herzogenberg and pianists Emma Engelmann and Clara Schumann For these musicians and for the composer himself Brahms's allusive music served a broad variety of emotional needs and interpersonal ends Yet across diverse repertoire and interdisciplinary correlates ranging from ethnography to psychoanalysis each case study furthers a single underlying aim Yet across diverse repertoire and interdisciplinary correlates ranging from ethnography to psychoanalysis each case study furthers a single underlying aim to reconstruct the mutually dependent perspectives of historically situated agents and restore forgotten features of their communicative landscapes as bases for both musical and historical scrutiny

Nineteenth-Century Chamber Music Stephen Hefling, 2004-03-01 *Nineteenth Century Chamber Music* proceeds chronologically by composer beginning with the majestic works of Beethoven and continuing through Schubert Spohr and Weber Mendelssohn Schumann Brahms the French composers Smetana and Dvorak and the end of the century pre modernists Each chapter is written by a noted authority in the field The book serves as a general introduction to Romantic

chamber music and would be ideal for a seminar course on the subject or as an adjunct text for Introduction to Romantic Music courses Plus musicologists and students of 19th century music will find this to be an invaluable resource

Rethinking Brahms Nicole Grimes, Reuben Phillips, 2022 Drawing on the expertise of a wide range of musicologists performer scholars and music theorists *Rethinking Brahms* provides new perspectives on Brahms's music the contexts of his creativity and the reception of his works

German Lieder in the Nineteenth Century Rufus Hallmark, 2009-09-10 *German Lieder in the Nineteenth Century* provides a detailed introduction to the German lied Beginning with its origin in the literary and musical culture of Germany in the nineteenth century the book covers individual composers including Schubert Schumann Brahms Strauss Mahler and Wolf the literary sources of lieder the historical and conceptual issues of song cycles and issues of musical technique and style in performance practice Written by eminent music scholars in the field each chapter includes detailed musical examples and analysis The second edition has been revised and updated to include the most recent research of each composer and additional musical examples

Brahms and the Shaping of Time Scott Murphy, 2018 Combines fresh approaches to the life and music of the beloved nineteenth century composer with the latest and most significant ways of thinking about rhythm meter and musical time

Brahms: Clarinet Quintet Colin Lawson, 1998-01-08 On its first appearance in 1891 Brahms Clarinet Quintet was immediately recognised as a remarkable achievement and a century later it still has the power to claim the hearts and minds of players and audiences alike Widely regarded as Brahms supreme achievement in the field of chamber music the Clarinet Quintet is here placed in the context of the history of the clarinet and its repertory and of Brahms own compositions before 1891 The influence of the Meiningen clarinet virtuoso Richard M. Hlfeld unleashed a new vein of creativity in Brahms and this forms a basis for discussion together with questions of performance practice in relation to both clarinet and string quartet and the legacy of Brahms clarinet music These chapters are complemented by a comprehensive analysis of the music

[String Quartets](#) Mara Parker, 2013-05-13 This research guide is an annotated bibliography of sources dealing with the string quartet This second edition is organized as in the original publication chapters for general references histories individual composers aspects of performance facsimiles and critical editions and miscellaneous topics and has been updated to cover research since publication of the first edition Listings in the previous volume have been updated to reflect the burgeoning interest in this genre social aspects newly issued critical editions doctoral dissertations It also offers commentary on online links databases and references

Brahms Beyond Mastery Robert Pascall, 2017-07-12 In 1853 Robert Schumann identified fully formed compositional mastery in the young Brahms who nevertheless in the years following embarked on a period of intensive further study producing among other works the neo baroque Sarabande and Gavotte These dances have not been properly recognized as constituting a distinct Brahms work before now but manuscript evidence and their performance history indicate that Brahms and his friends thought of them as such in the mid 1850s when they became the first music of his performed publicly in Gdansk Vienna

Budapest and London He later suppressed the dances using them instead as a thematic quarry for three chamber music masterpieces from different stages in his life and in distinctly different ways the Second String Sextet the First String Quintet and the Clarinet Quintet This book gives an account of the compositional and performance history stylistic features and re uses of the dances setting these in the wider context of Brahms s developing creative concerns and trajectory It constitutes therefore a study of a lost work of how a fully formed master opens himself to the in flowing from afar in Martin Heidegger s terms and of the transformative reach and concomitant expressive richness of Brahms s creative thought [Brahms's Song Collections](#) Inge van Rij,2006-11-02 A detailed analysis of the songs of Johannes Brahms **Brahms's Vocal Duets and Quartets with Piano** Lucien Stark,1998-07-22 a generous treatment of some of Brahms s most endearing and imaginative creations Choice an excellent addition to the literature on vocal chamber music Notes In this sequel to A Guide to the Solo Songs of Johannes Brahms Lucien Stark opens up a beautiful and largely neglected repertoire providing the full German text for each song along with a new English translation notes on vocal ranges and a wealth of engaging commentary of technical aesthetic and historical interest **Opera Outside the Box** Roberta Montemorra Marvin,2022-11-18 Opera Outside the Box Notions of Opera in Nineteenth Century Britain addresses operatic experiences outside the opera houses of Britain during the nineteenth century The essays adopt a variety of perspectives exploring the processes through which opera and ideas about opera were cultivated and disseminated by examining opera related matters in publication and performance in both musical and non musical genres outside the traditional approaches to transmission of operatic works and associated concepts As a group they exemplify the broad array of questions to be grappled with in seeking to identify commonalities that might shed light in new and imaginative ways on the experiences and manifestations of opera and notions of opera in Victorian Britain In unpacking the significance relevance uses and impacts of opera within British society the collection seeks to enhance understanding of a few of the manifold ways in which the population learned about and experienced opera how audiences and the broader public understood the genre and the aesthetics surrounding it how familiarity with opera played out in British culture and how British customs values and principles affected the genre of opera and perceptions of it *The Organ Music of Johannes Brahms* Barbara Owen,2007-06-25 Influenced by Robert and Clara Schumann and Joseph Joachim Johannes Brahms not only learned to play the organ at the beginning of his career but also wrote significant compositions for the instrument as a result of his early counterpoint study He composed for the organ only sporadically or as part of larger choral and instrumental works in his subsequent career During the final year of his life however he returned to pure organ composition with a set of chorale preludes though many of these are thought to have been revisions of earlier works Today the organ works of Johannes Brahms are recognized as beautifully crafted compositions by church and concert organists across the world and have become a much cherished component of the repertoire Until now however most scholarly accounts of Brahms s life and work treat his works for the organ as a minor footnote in his development as a composer Precisely

because the collection of organ works is not extensive the pieces composed at different times during Brahms's lifetime help to map his path as a composer pinpointing various stages in his artistic development In this volume Barbara Owen offers the first in depth study of this corpus considering Brahms's organ works in relation to his background methods and overall artistic development his contacts with organs and organists the influence of his predecessors and contemporaries and analyses of each specific work and its place in Brahms's career Her expert history and analysis of Brahms's individual organ works and their interpretation also investigates contemporary practices relative to the performance of these pieces The book's three valuable appendices present a guide to editions of Brahms's organ works a discussion of the organ in Brahms's world that highlights some organs the composer would have heard and a listing of the organ transcriptions of Brahms's work Blending unique insights into composition and performance practice this book will be read eagerly by performers students and scholars of the organ Brahms and the music of the Nineteenth Century **Johannes Brahms, Free But Alone**

Constantin Floros, 2010 Johannes Brahms was until now widely regarded as the archetype of the absolute musician Based on new research the study shows how close autobiographic and poetic elements are in fact linked to his oeuvre Like Robert Schumann Brahms subscribed to an aesthetic of poetic music In many of his compositions he got his inspiration from personal experiences poems or images as is shown by hitherto unpublished documents letters and diary entries as well as from close analyses of individual works Brahms's personality too is seen in a new way He adopted Joseph Joachim's motto *Frei aber einsam* Free but Alone The tonal code F A E the musical symbol of this recurs frequently in his works Not least the English version of the book originally published in German in 1997 includes four additional chapters that investigate novel aspects by dealing in detail with the First Symphony the German Requiem N nie and the Four Serious Songs The American Brahms Society stressed the importance of the study for all those who want to come to know the unknown Brahms

Brahms's a German Requiem R. Allen Lott, 2020 Examines in detail the contexts of Brahms's masterpiece and demonstrates that contrary to recent consensus it was performed and received as an inherently Christian work during the composer's life **The Symphonic Repertoire, Volume IV** A. Peter Brown, 2003-08-07 This volume contains the symphonies of Brahms Bruckner Dvor k and Mahler covering the period from roughly 1860 to 1930 Other contemporaries are discussed including Goldmark Zemlinsky and Berg

Decoding **Brahms 2 Biographical Documentary And Analytical Studies**: Revealing the Captivating Potential of Verbal Expression

In a period characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its power to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Brahms 2 Biographical Documentary And Analytical Studies**," a mesmerizing literary creation penned by a celebrated wordsmith, readers attempt an enlightening odyssey, unraveling the intricate significance of language and its enduring effect on our lives. In this appraisal, we shall explore the book is central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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