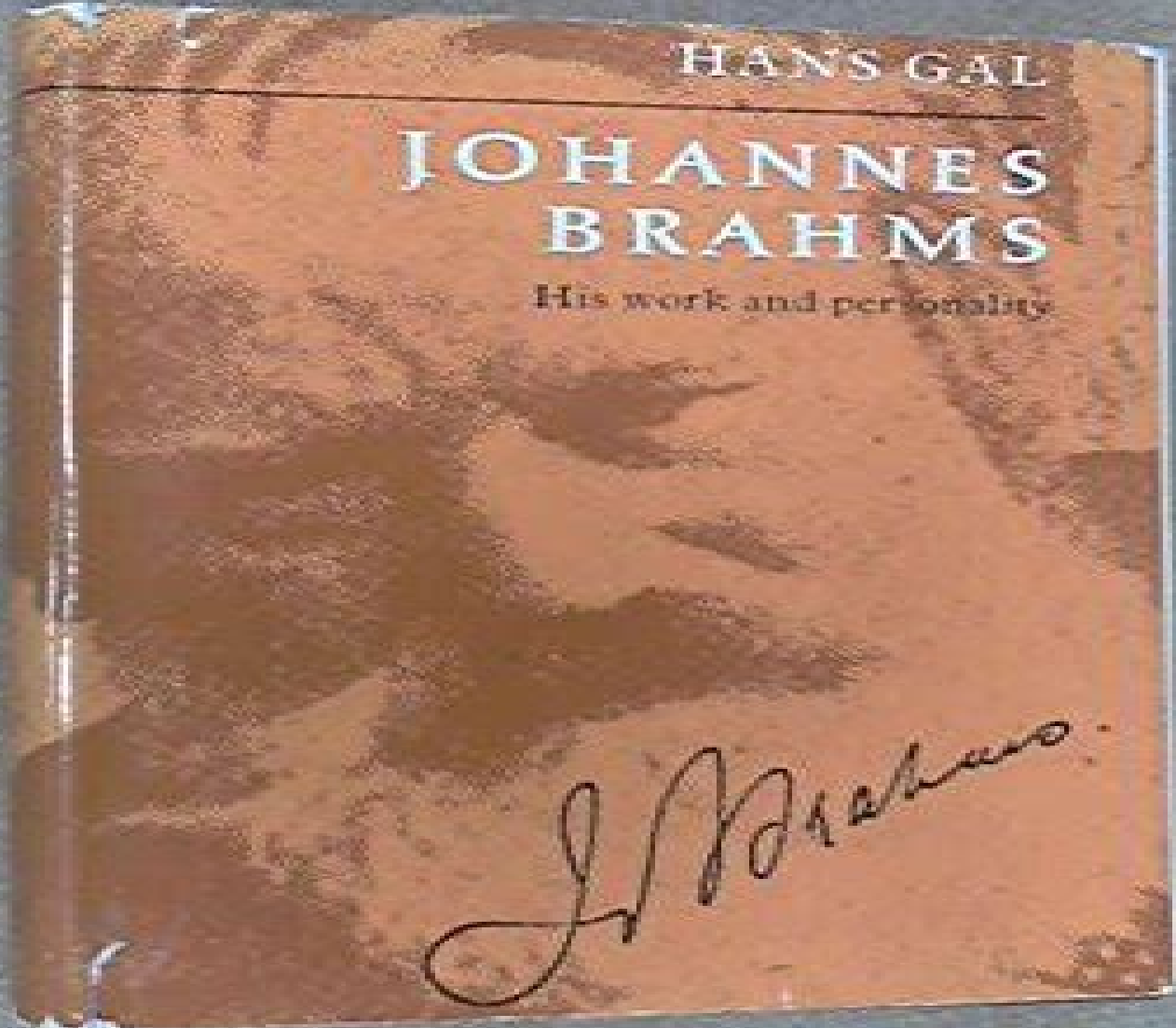


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JOHANNES BRAHMS

His work and personality



J. Brahms

Johannes Brahms His Work And Personality

Walter Frisch, Kevin C. Karnes



Johannes Brahms His Work And Personality:

Johannes Brahms Hans Gal, 1971 **Johannes Brahms; His Work and Personality** Hans Gál, 1971 **Johannes Brahms: his work and personality**, tr Hans Gál, *The Life and Times of Johannes Brahms* Jim Whiting, 2004-09 Johannes Brahms was born in Hamburg Germany to a family that lived in extreme poverty Yet by the time of his death he had become one of the most financially successful classical music composers who ever lived It wasn't easy His family had to move several times while Hannes as he was nicknamed was still a boy He had to go to work when he was just 13 playing the piano in rough waterfront taverns in Hamburg Often he wouldn't come home until dawn Brahms received his first big break when he was 20 The composer Robert Schumann called him a genius and a young eagle Even then it still took him many years to become famous While he is most noted for his symphonies and concertos it is likely that more people know him for his Cradle Song better known as Brahms's Lullaby which millions of mothers have sung to their young children to lull them to sleep

Brahms Studies David Lee Brodbeck, 1998-12-01 The eight essays in *Brahms Studies* 2 provide a rich sampling of contemporary Brahms research In his examination of editions of Brahms's music George Bozarth questions the popular notion that most of the composer's music already exists in reliable critical editions Daniel Beller McKenna reconsiders the younger Brahms's involvement in musical politics at midcentury The cantata *Rinaldo* is the centerpiece of Carol Hess's consideration of Brahms's music as autobiographical statement Heather Platt's exploration of the twentieth century reception of Brahms's Lieder reveals that advocates of Hugo Wolf's aesthetics have shaped the discourse concerning the composer's songs and calls for an approach more clearly based on Brahms's aesthetics In his examination of the rise of the great symphony as a critical category that carried with it a nearly impossible standard to meet Walter Frisch provides a rich context in which to understand Brahms's well known early struggle with the genre Kenneth Hull suggests that Brahms used ironic allusions to Bach and Beethoven in the tragic Fourth Symphony in order to subvert the enduring assumption that a minor key symphony will end triumphantly in the major mode Peter H Smith examines Brahms's late style by concentrating on Neapolitan tonal relations in the Clarinet Sonata in F Minor Finally David Brodbeck delineates the complex evolution of Brahms's reception of Mendelssohn's music **A Brahms Reader** Michael Musgrave, 2000-01-01 Johannes Brahms 1833-1897 was prominent not only as a composer but as a pianist conductor editor scholar collector and friend of many notables He was also in private an articulate critic connoisseur of other arts and traveler In this enlightening book the eminent Brahms scholar Michael Musgrave presents a comprehensive and original account of the composer's private and professional lives Drawing on an array of documentary materials Musgrave weaves together diverse strands to illuminate Brahms's character and personality his outlook as a composer his attitudes toward other composers his activities as pianist and conductor his scholarly and cultural interests his friendships with Robert and Clara Schumann and others his social life and travel and critical attitudes toward his music from his own time to the present The book quotes extensively from Brahms's

own words and those of his circle Musgrave mines the composer's letters reminiscences of his contemporaries early biographies reviews and commentary by friends critics and scholars to create an unparalleled source of information about Brahms The author sets the materials in context identifies sources in detail includes a glossary of information on principal individuals and notes recent research on the composer This engaging biographical work with a gallery of illustrations will appeal to general music lovers as well as to scholars with a special interest in Brahms

Brahms and His World Peter Clive, 2006-10-02 As an influential and well connected composer Johannes Brahms 1833 1897 had encountered befriended and collaborated with hundreds of people over his significant career In *Brahms and His World A Biographical Dictionary* author Peter Clive provides extensive and up to date information on the composer's personal and professional association with some 430 persons These persons include relatives friends acquaintances and physicians fellow musicians and composers whom Brahms particularly admired and in the editions of whose works he was involved conductors instrumentalists and singers who took part in notable or first performances of his works poets whose texts he set to music publishers and artists and even the rulers of certain German states with whom he had significant contact Offering information not usually available in Brahms biographies this volume combines findings from both primary and secondary sources giving insights into Brahms character his life and his career and shedding light on the educated middle and upper class culture of the nineteenth century A comprehensive chronology of Brahms life a bibliography and two indexes round out this important reference guide

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

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 Nineteenth Century Walter Frisch, 1990-04-20 This volume is an analytical study of 18 works by Brahms, making skillful use of Schoenberg's provocative concept of developing variation. It traces a genuine evolution through Brahms's compositions, considering their relationship to each other.

Brahms Karl Geiringer, Irene Geiringer, 2024-11-01 Originally published in 1936 as a second edition in 1948 and as an enlarged and third edition in 1982, Karl Geiringer's biography of Brahms is generally regarded as one of the finest studies of the composer ever published in any language. It is based on the body of material in the archives of the Viennese Society of Friends, for which Karl Geiringer was curator from 1930-1938 and which contains more than a thousand letters written by and to Brahms. These letters, exchanged with family and with his famous contemporaries, reveal his loneliness, grim humour, loyalty, painful shyness, and enthusiasm for the music of Beethoven and Schubert; moods that the self-effacing composer did not like to publicly display. Divided into sections on Brahms's solitary scholarly existence and his fruitful composing career, including examinations of rare first drafts, the biography relates how crises in Brahms's personal life were translated into his music and how he often managed to ignore or suppress them.

Brahms and His World Walter Frisch, Kevin C. Karnes, 2009-07-06 Since its first publication in 1990, *Brahms and His World* has become a key text for listeners, performers, and scholars interested in the life, work, and times of one of the nineteenth century's most celebrated composers. In this substantially revised and enlarged edition, the editors remain close to the vision behind the original book while updating its contents to reflect new perspectives on Brahms that have developed over the past two decades. To this end, the original essays by leading experts are retained and revised and supplemented by contributions from a new generation of Brahms scholars. Together, they consider such topics as Brahms's relationship with Clara and Robert Schumann; his musical interactions with the New German School of Wagner and Liszt; his influence upon Arnold Schoenberg and other young composers; his approach to performing his own music; and his productive

interactions with visual artists The essays are complemented by a new selection of criticism and analyses of Brahms's works published by the composer's contemporaries documenting the ways in which Brahms's music was understood by nineteenth and early twentieth century audiences in Europe and North America A new selection of memoirs by Brahms's friends students and early admirers provides intimate glimpses into the composer's working methods and personality And a catalog of the music literature and visual arts dedicated to Brahms documents the breadth of influence exerted by the composer upon his contemporaries

Performing Music in the Age of Recording Robert Philip, 2004-04-10 What is the relationship between performance and recording What is the impact of recording on the lives of musicians Comparison of the lives of musicians and audiences in the years before recordings with those of today Survey of the changing attitudes toward freedom of expression the globalization of performing styles and the rise of the period instrument movement

New Makers of Modern Culture Justin Wintle, 2016-04-22 New Makers of Modern Culture will be widely acquired by both higher education and public libraries Bibliographies are attached to entries and there is thorough cross referencing

New Makers of Modern Culture Wintle Justin, 2013-05-13 New Makers of Modern Culture is the successor to the classic reference works *Makers of Modern Culture* and *Makers of Nineteenth Century Culture* published by Routledge in the early 1980s The set was extremely successful and continues to be used to this day due to the high quality of the writing the distinguished contributors and the cultural sensitivity shown in the selection of those individuals included New Makers of Modern Culture takes into full account the rise and fall of reputation and influence over the last twenty five years and the epochal changes that have occurred the demise of Marxism and the collapse of the Soviet Union the rise and fall of postmodernism the eruption of Islamic fundamentalism the triumph of the Internet Containing over eight hundred essay style entries and covering the period from 1850 to the present New Makers includes artists writers dramatists architects philosophers anthropologists scientists sociologists major political figures composers film makers and many other culturally significant individuals and is thoroughly international in its purview Next to Karl Marx is Bob Marley next to John Ruskin is Salmon Rushdie alongside Darwin is Luigi Dallapiccola Deng Xiaoping runs shoulders with Jacques Derrida Julia Kristeva with Kropotkin Once again Wintle has enlisted the services of many distinguished writers and leading academics such as Sam Beer Bernard Crick Edward Seidensticker and Paul Preston In a few cases for example Michael Holroyd and Philip Larkin contributors are themselves the subject of entries With its global reach New Makers of Modern Culture provides a multi voiced witness of the contemporary thinking world The entries carry short bibliographies and there is thorough cross referencing There is an index of names and key terms

Poetry into Song Deborah Stein, Robert Spillman, 2010-06-10 Focusing on the music of the great song composers Schubert Schumann Brahms Wolf and Strauss *Poetry Into Song* offers a systematic introduction to the performance and analysis of Lieder Part I The Language of Poetry provides chapters on the themes and imagery of German Romanticism and the methods of analysis for German Romantic poetry Part II The Language of the Performer deals with

issues of concern to performers texture temporality articulation and interpretation of notation and unusual rhythm accents and stresses Part III provides clearly defined analytical procedures for each of four main chapters on harmony and tonality melody and motive rhythm and meter and form The concluding chapter compares different settings of the same text and the volume ends with several appendices that offer text translations over 40 pages of less accessible song scores a glossary of technical terms and a substantial bibliography Directed toward students in both voice and theory and toward all singers the authors establish a framework for the analysis of song based on a process of performing listening and analyzing designed to give the reader a new understanding of the reciprocal interaction between performance and analysis Emphasizing the masterworks the book features numerous poetic texts as well as a core repertory of songs Examples throughout the text demonstrate points while end of chapter questions reinforce concepts and provide opportunities for directed analysis While there are a variety of books on Lieder and on German Romantic poetry none combines performance musical analysis textual analysis and the interrelation between poetry and music in the systematic thorough way of Poetry Into Song **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

What Killed the Great and Not So Great Composers? Joseph W. Lewis, Jr., M.D., 2010-04-23 From a personally assembled database of 13 859 classical musicians What Killed the Great and not so Great Composers delves into the medical histories of a wide variety of composers from both a musical and medical standpoint Biographies of musicians from Johann Sebastian Bach of the Baroque period to Benjamin Britten of the Modern era explore in depth their illnesses and the impact their diseases had on musical productivity Other chapters referenced to specific composers are devoted to such diverse ailments as deafness mental disorders sexually transmitted diseases surgery and war injuries to name a few A unique section of statistics and demographics analyzes various aspects of composers lives such as their longevity related to contemporaneous nonmusical populations the incidence of various illnesses they experienced over the centuries and the type of medical

problems suffered by the so called top 100 classical musicians Although a precise and complete accounting of the great composers ailments may never be possible a general understanding of the medical problems experienced by these unique individuals nevertheless can heighten one s appreciation of their creative processes despite the hardships imposed by their physical and mental illnesses Although some individuals surrendered to their disabilities for a variety of reasons others were able to rise above their infirmities and produce the wonderful music mankind has enjoyed through the centuries **Allusion as Narrative Premise in Brahms's Instrumental Music** Jacquelyn E. C. Sholes,2018-05-24 Who inspired Johannes Brahms in his art of writing music In this book Jacquelyn E C Sholes provides a fresh look at the ways in which Brahms employed musical references to works of earlier composers in his own instrumental music By analyzing newly identified allusions alongside previously known musical references in works such as the B Major Piano Trio the D Major Serenade the First Piano Concerto and the Fourth Symphony among others Sholes demonstrates how a historical reference in one movement of a work seems to resonate meaningfully musically and dramatically with material in other movements in ways not previously recognized She highlights Brahms s ability to weave such references into broad movement spanning narratives arguing that these narratives served as expressive outlets for his complicated sometimes conflicted attitudes toward the material to which he alludes Ultimately Brahms s music reveals both the inspiration and the burden that established masters such as Domenico Scarlatti J S Bach Haydn Mozart Schubert Schumann Wagner and especially Beethoven represented for him as he struggled to emerge with his own artistic voice and to define and secure his unique position in music history **Brahms: Symphony No. 1** David Lee Brodbeck,1997-01-23 A 1997 examination of the genesis background and extra compositional allusions of this controversial work

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