

# Johannes Brahms & Theodor Billroth

Letters  
from a  
Musical  
Friendship



Translated & Edited by **HANS BARKAN**

# Johannes Brahms Theodor Billroth Lette

**Nicole Grimes, Siobhán  
Donovan, Wolfgang Marx**

## **Johannes Brahms Theodor Billroth Lette:**

**Johannes Brahms and Theodor Billroth** Johannes Brahms,1957      *Johannes Brahms and Theodor Billroth: letters from a musical friendship, translated and edited by H.Barkan* Johannes Brahms,Christian Albert Theodor Billroth,

Johannes Brahms and Theodor Billroth. Letters from a Musical Friendship, Translated and Edited by Hans Barkan. [With Plates, Including Portraits.]. Johannes Brahms,Hans BARKAN,1957      **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'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      Allusion as Narrative Premise in Brahms's Instrumental Music Jacquelyn 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Piano Trio the D Major Serenade the First Piano Concerto and the Fourth Symphony among others Sholes demonstrates how a historical reference in one movement of a work seems to resonate meaningfully musically and dramatically with material in other movements in ways not previously recognized She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 in the Priesthood of Art** Laurie McManus,2021-01-05 Brahms in the Priesthood of Art Gender and Art Religion in the Nineteenth Century German Musical Imagination explores the intersection of gender art religion Kunstreligion and other aesthetic currents in Brahms reception of the nineteenth and early twentieth centuries In particular it focuses on the theme of the self sacrificing musician devoted to his art or priest of music with its quasi mystical and German Romantic implications of purity seemingly at odds with the lived reality of Brahms s bourgeois existence While such German Romantic notions of art religion informed the thinking on musical purity and performance after the failed socio political revolutions of 1848 49 and in the face of scientific developments the very concept of musical priesthood was questioned as outmoded Furthermore its essential gender ambiguity accommodating such performing mothers as Clara Schumann and Amalie Joachim could suit the bachelor Brahms

but leave the composer open to speculation Supportive critics combined elements of masculine and feminine values with a muddled rhetoric of prophets messiahs martyrs and other art religious stereotypes to account for the special status of Brahms and his circle Detractors tended to locate these stereotypes in a more modern fin de siècle psychological framework that questioned the composer's physical and mental well being In analyzing these receptions side by side this book revises the accepted image of Brahms recovering lost ambiguities in his reception It resituates him not only in a romanticized priesthood of art but also within the cultural and gendered discourses overlooked by the absolute music paradigm

*Hans von Bülow's Letters to Johannes Brahms* Hans-Joachim Hinrichsen, 2011-10-06 Hans von Bülow 1830-1894 is a towering figure of late 19th century music In his early years he was crucial to championing Franz Liszt's instrumental works He would also conduct the premieres of Richard Wagner's musical dramas *Tristan and Isolde* and *The Mastersingers* and become the first to perform all five of Ludwig van Beethoven's late piano sonatas in one recital In 1869 after breaking away from Wagner Bülow became one of the most important proponents of orchestral works by Johannes Brahms whom he had known personally for decades Hans-Joachim Hinrichsen's *Hans von Bülow's Letters to Johannes Brahms* originally published in German in 1994 covers the correspondence between Hans von Bülow and Brahms from 1877 to 1892 with Brahms's replies where obtainable included in the commentary In addition to selected facsimiles of letters postcards and concert programs this research edition of the correspondence of these two giants of classical music includes a thorough commentary explaining individual events and issues discussed in the letters Authoritatively researched Hinrichsen's edition of these letters artfully translated by Cynthia Kloor brings to life the world of music that Brahms and Bülow inhabited As the first complete English rendition of all extant letters written by Bülow to Brahms *Hans von Bülow's Letters to Johannes Brahms* is a formidable collection of primary sources offering critical insights into one of the key relationships in the history of 19th century classical music Musicians musicologists and historians will all find this book to be a fascinating read

*Brahms in the Home and the Concert Hall* Katy Hamilton, Natasha Loges, 2014-09-11 Johannes Brahms was a consummate professional musician and a successful pianist conductor music director editor and composer Yet he also faithfully championed the world of private music making creating many works and arrangements for enjoyment in the home by amateurs This collection explores Brahms' public and private musical identities from various angles the original works he wrote with amateurs in mind his approach to creating piano arrangements of not only his own but also other composers' works his relationships with his arrangers the deeper symbolism and lasting legacy of private music making in his day and a hitherto unpublished memoir which evokes his Viennese social world Using Brahms as their focus point the contributors trace the overlapping worlds of public and private music making in the nineteenth century discussing the boundaries between the composer's professional identity and his lifelong engagement with amateur music making

***The Social Worlds of Nineteenth-Century Chamber Music*** Marie Sumner Lott, 2015-06-15 Music played an important role in the social life of nineteenth century Europe and music in the home

provided a convenient way to entertain and communicate among friends and colleagues String chamber music in particular fostered social interactions that helped build communities within communities Marie Sumner Lott examines the music available to musical consumers in the nineteenth century and what that music tells us about their tastes priorities and activities Her social history of chamber music performance places the works of canonic composers such as Schubert Brahms and Dvořák in relation to lesser known but influential peers The book explores the dynamic relationships among the active agents involved in the creation of Romantic music and shows how each influenced the others choices in a rich collaborative environment In addition to documenting the ways companies acquired and marketed sheet music Sumner Lott reveals how the publication and performance of chamber music differed from that of ephemeral piano and song genres or more monumental orchestral and operatic works Several distinct niche markets existed within the audience for chamber music and composers created new musical works for their use and enjoyment Insightful and groundbreaking *The Social Worlds of Nineteenth Century Chamber Music* revises prevailing views of middle class influence on nineteenth century musical style and presents new methods for interpreting the meanings of musical works for musicians both past and present

**Brahms and His World** Walter Frisch, 1990 This book 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 edition the editors reflect new perspectives on Brahms that have developed over the years 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 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

**Johannes Brahms** Johannes Brahms, 1997 This book is the first comprehensive collection of the letters of Johannes Brahms ever to appear in English Over 550 are included virtually all uncut and there are over a dozen published here for the first time in any language Although he corresponded throughout his life with some of the great performers composers musicologists writers scientists and artists of the day and although thousands of his letters have survived English readers have until now had scant opportunity to meet Brahms in person through his words and in his own voice The letters in this volume range from 1848 to just before his death They include most of Brahms's letters to Robert Schumann over a hundred letters to Clara Schumann and the complete Brahms-Wagner

correspondence They are joined by a running commentary to form an absorbing narrative documented with scholarly care provided with comprehensive notes but written for the general music lover the result is a lively biography The work is generously illustrated and contains several detailed appendices and an index **Brahms's Elegies** Nicole

Grimes,2019-01-24 A unique insight into the relationship between Brahms's music and his philosophical and literary context from a modernist perspective *Brahms's Song Collections* Inge van Rij,2006-11-02 A detailed analysis of the songs of

Johannes Brahms Hugo Wolf Susan Youens,2024-01-09 A groundbreaking look at one of the great song composers of the late Romantic period In the virtual cottage industry of works on fin de siècle Vienna Hugo Wolf 1860-1903 has been somewhat neglected perhaps because he was the master of a small genre the late Romantic lied and never truly made his mark in the larger forms that command greater public attention But in the realm of song he is among the greatest inheritors of Schubert and Schumann one who was both a traditionalist and a modernist When the Viennese critic Eduard Hanslick disapprovingly dubbed Wolf the Richard Wagner of the lied he was paying oblique homage to Wolf's genius as a song composer in the most modern manner In this book Susan Youens examines five aspects of Wolf's compositional art each exemplifying a different synthesis of traditionalism and modernity and spanning his entire tragically brief creative life from his first efforts to his lapse into insanity in 1897 She discusses Wolf's youthful imitations of Schumann his genius for comic songs of a kind unlike any of his predecessors his part in the ballad revival of the late nineteenth century Wolf in relation to his contemporaries and his pursuit of operatic fame Youens looks as closely at the poetic texts as she does the music and includes numerous previously unpublished sketches and fragments examples from songs now long out of print and difficult to obtain and citations from Wolf's vivid letters and other sources of the period *Performing Brahms* Michael

Musgrave,Bernard D. Sherman,2003-10-02 A great deal of evidence survives about how Brahms and his contemporaries performed his music But much of this evidence found in letters autograph scores treatises publications recordings and more has been hard to access both for musicians and for scholars This book brings the most important evidence together into one volume It also includes discussions by leading Brahms scholars of the many issues raised by the evidence The period spanned by the life of Brahms and the following generation saw a crucial transition in performance style As a result modern performance practices differ significantly from those of Brahms's time By exploring the musical styles and habits of Brahms's era this book will help musicians and scholars understand Brahms's music better and bring fresh ideas to present day performance The value of the book is greatly enhanced by the accompanying CD of historic recordings including a performance by Brahms himself Letters of Clara Schumann and Johannes Brahms, 1853-1896 Clara Schumann,1927

**Brahms's Vocal Duets and Quartets with Piano** Paul 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 *Rethinking Hanslick* Nicole Grimes, Siobhán Donovan, Wolfgang Marx, 2013 *Rethinking Hanslick* Music Formalism and Expression is the first extensive English language study devoted to Eduard Hanslick a seminal figure in nineteenth century musical life Bringing together eminent scholars from several disciplines this volume examines Hanslick's contribution to the aesthetics and philosophy of music and looks anew at his literary interests The essays embrace ways of thinking about Hanslick's writings that go beyond the polarities that have long marked discussion of his work such as form expression absolute program music objectivity subjectivity and formalist hermeneutic criticism This approach takes into consideration both Hanslick's important *On the Musically Beautiful* and his critical and autobiographical writings demonstrating Hanslick's rich insights into the context in which a musical work is composed performed and received *Rethinking Hanslick* serves as an invaluable companion to Hanslick's prodigious scholarship and criticism deepening our understanding of the major themes and ideas of one of the most influential music critics of the nineteenth century Contributors David Brodbeck James Deaville Chantal Frankenbach Lauren Freede Marion Gerards Dana Gooley Nicole Grimes David Kasunic David Larkin Fred Everett Maus Timothy R McKinney Nina Noeske Anthony Pryer Felix W rner Nicole Grimes is Marie Curie Fellow at University College Dublin UCD and the University of California Irvine Siobhán Donovan is a college lecturer at the School of Languages and Literatures UCD Wolfgang Marx is a senior lecturer at the School of Music UCD

**Choral Fantasies** Ryan Minor, 2015-08-06 Most histories of nineteenth century music portray the people merely as an audience a passive spectator to the music performed around it Yet in this reappraisal of choral singing and public culture Minor shows how a burgeoning German bourgeoisie sang of its own collective aspirations mediated through the voice of celebrity composers As both performer and idealized community the chorus embodied the possibilities and limitations of a participatory national identity Starting with the many public festivals at which the chorus was a featured participant Minor's account of the music written for these occasions breaks new ground not only by taking seriously these often neglected works but also by showing how the contested ideals of German nationhood suffused the music itself In situating both music and festive culture within the milieu of German bourgeois liberals this study uncovers new connections between music and politics during a century that sought to redefine both spheres

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