

Kurt Hofmann

Johannes Brahms und Hamburg



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Johannes Brahms Und Hamburg

Walter Hubbe



Johannes Brahms Und Hamburg:

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 in Hamburg* Walter Hubbe,2018-10-17 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public To ensure a quality reading experience this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy to read typeface We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant

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

Brahms and His World H. P. 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.

Johannes Brahms Heather Platt, 2004-03-01. First Published in 2003. Routledge is an imprint of Taylor Francis, an information company.

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.

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, *Nine* 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 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

Brahms Patriotic and Political David Brodbeck, 2025-06-10 Offers a historical context in which to understand how Brahms's three most intensely political and nationalistic works interact with questions of German patriotism liberalism and nationalism Johannes Brahms rarely composed music that engaged the national political issues of the day Three of his works though do precisely this the *Fünf Lieder für Männerchor* the *Triumphlied* for eight part chorus and orchestra and the *Fest und Gedenksprüche* for eight part chorus a cappella In *Brahms Patriotic and Political* David Brodbeck challenges notions that Brahms's political music evinces embarrassing anticipations of later Prussian militarism and German chauvinism Instead he provides a thick historical context in which to read these works and offers a more nuanced understanding of the intersections of Brahms's music and questions of German patriotism liberalism and nationalism than has been customary in the field of historical musicology In particular Brodbeck relates the *Männerchor Lieder* to the debate over how and in what form a German nation state might be achieved he relates the *Triumphlied* to the euphoria but also the solemnity that attended the foundation of the German Reich and he relates the *Fest und Gedenksprüche* to the necessary work of instilling in the diverse German people a genuine sense of national belonging At the same time he traces Brahms's changing attitude toward Otto von Bismarck the Blacksmith of the Reich whom he originally loathed but in time came to venerate *Brahms Patriotic and Political* will appeal to readers with interests in both nineteenth century German music and Central European history

Calling on the Composer Julie Anne Sadie, Stanley Sadie, 2005-07-10 Every musically curious traveler or reader will find this guidebook indispensable Distinguished musicologists Julie Anne and Stanley Sadie have traveled across Europe to compile an unparalleled directory of more than three hundred houses and museums where composers have lived and worked Lively commentary on each location is included

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 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 Karl Geiringer, 2009-07-21 Karl Geiringer s biography of Brahms is generally regarded as the finest study of the composer ever published in any language It is based upon the great body of material in the archives of the Viennese Society of Friends for which Dr 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 humor loyalty painful shyness and enthusiasm for the music of Beethoven and Schubert moods that the self effacing composer did not 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 Supplemented with a new appendix on Brahms as a Reader and Collector this third edition of a classic biography is both a literary and musicological event

Brahms's Song Collections Inge van Rij, 2006-11-02 A detailed analysis of the songs of Johannes Brahms

Brahms and the German Spirit Daniel Beller-McKenna, 2004-07-15 Beller McKenna counters music historians s reluctance to address Brahms s Germanness wary perhaps of fascist implications He gives an account of the intertwining of nationalism politics and religion that underlies major works and enriches both our understanding of his art and German culture

Brahms: Symphonist Robert Pascall, 2025-05-20 This long awaited book situates the symphonies in their biographical context offers text critical investigations presents matters of performance practice and gives an analytical overview of each work In *Brahms Symphonist* the late Robert Pascall offers new revelations about Brahms symphonies resulting from a life long pursuit of Brahms scholarship Completed shortly before his death Pascall s book brings together four scholarly perspectives First it situates the symphonies in their biographical context narrating their genesis performance history and reception Second the book offers text critical observations by investigating the relationships between sketches manuscript sources publications and arrangements made by the composer or by others in his lifetime Third matters of

performance practice are presented how were the symphonies performed in Brahms's lifetime what performance values did Brahms espouse what were the practicalities of performance and what legacy as conductor did Brahms pass on to succeeding generations Finally the book gives an analytical overview of each work One of the book's highlights is a reappraisal of the materials for Brahms's unfinished Fifth Symphony situating them in relation to the broader question of Brahms's retirement from composition Brahms Symphonist will be required reading for students and scholars of nineteenth century and Romantic music Johannes Brahms aficionados as well as those interested in the development of the nineteenth century symphony

German Song Onstage Natasha Loges, Laura Tunbridge, 2020-05-05 A singer in an evening dress a grand piano A modest sized audience mostly well dressed and silver haired equipped with translation booklets A program consisting entirely of songs by one or two composers This is the way of the Lieder recital these days While it might seem that this style of performance is a long standing tradition German Song Onstage demonstrates that it is not For much of the 19th century the songs of Beethoven Schubert Schumann and Brahms were heard in the home salon and no less significantly on the concert platform alongside orchestral and choral works A dedicated program was rare a dedicated audience even more so The Lied was a genre with both more private and more public associations than is commonly recalled The contributors to this volume explore a broad range of venues singers and audiences in distinct places and time periods including the United States the United Kingdom Russia and Germany from the mid 19th century through the early 20th century These historical case studies are set alongside reflections from a selection of today's leading musicians offering insights on current Lied practices that will inform future generations of performers scholars and connoisseurs Together these case studies unsettle narrow and elitist assumptions about what it meant and still means to present German song onstage by providing a transnational picture of historical Lieder performance and opening up discussions about the relationship between history and performance today

Notes for Violists David M. Bynog, 2020-11-19 Notes for Violists A Guide to the Repertoire offers historical and analytical information about thirty five of the best known pieces for the instrument making it an essential resource for professional amateur and student violists alike With engaging prose supported by fact filled analytical charts the book offers rich biographical information and insightful analyses that help violists gain a more complete understanding of pieces like B la Bart k's Concerto for Viola and Orchestra Rebecca Clarke's Sonata for Viola and Piano Robert Schumann's M rchenbilder for Viola and Piano op 113 Carl Stamitz's Concerto for Viola and Orchestra in D Major Igor Stravinsky's l gie for Viola or Violin Unaccompanied and thirty other masterpieces This comprehensive guide to key pieces from the viola repertoire from the eighteenth through the twentieth century covers concertos chamber pieces and works for solo viola by a wide range of composers including Bach Telemann Mozart Hoffmeister Walton and Hindemith Author David M Bynog not only offers clear structural analyses of these compositions but also situates them in their historical contexts as he highlights crucial biographical information on composers and explores the circumstances of the development and performance of each work By

connecting performance studies with scholarship this indispensable handbook for students and professionals allows readers to gain a more complete picture of each work and encourages them to approach other compositions in a similarly analytical manner

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

Analyses of Nineteenth- and Twentieth-Century Music, 1940-2000 D. J. Hoek, 2007-02-15 The latest volume in the Music Library Association's Index and Bibliography series Analyses of Nineteenth and Twentieth Century Music 1940-2000 features over 9 000 references to analyses of works by more than 1 000 composers of the nineteenth and twentieth centuries References that address form harmony melody rhythm and other structural elements of musical compositions have been compiled into this valuable resource This update of Arthur Wenk's well known bibliography last published in 1987 includes all the original entries from that work along with additional references to analyses through 2000 International in scope the bibliography covers writings in English French German Italian and other European languages and draws from 167 periodicals as well as important theses dissertations books and Festschriften References are arranged alphabetically by composer and include subheadings for specific works and genres This bibliography provides students scholars performers and librarians with broad coverage detailed indexing and ready access to a large and diverse body of analytical literature on nineteenth and twentieth century music

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