

The Unknown **BRÄHMIS**

Robert Haven Schauffler

The Unknown Brahms His Life Character And Works

Robert Haven SCHAUFFLER



The Unknown Brahms His Life Character And Works:

The Unknown Brahms Robert Haven Schauffler,1972 **The Unknown Brahms, His Life, Character and Works**
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Plates, Including Portraits, and with a Bibliography.] Robert Haven SCHAUFFLER,1933 **The Biography Book** Daniel S.
Burt,2001-02-28 From Marilyn to Mussolini people captivate people A E s Biography best selling autobiographies and
biographical novels testify to the popularity of the genre But where does one begin Collected here are descriptions and
evaluations of over 10 000 biographical works including books of fact and fiction biographies for young readers and
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recommended works Short reviews describe the pertinent biographical works and offer insight into the qualities and special
features of each title helping readers to find the best biographical material available on hundreds of fascinating individuals

Johannes Brahms Heather Platt,2004-03 First Published in 2003 Routledge is an imprint of Taylor Francis an informa
company *Johannes Brahms* Heather Anne Platt,2011 First published in 2011 Routledge is an imprint of Taylor Francis an
informa company **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 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

Johannes Brahms Jan Swafford, 2012-01-11 An illuminating new biography of one of the most beloved of all composers published on the hundredth anniversary of his death brilliantly written by a finalist for the 1996 National Book Critics Circle Award Johannes Brahms has consistently eluded his biographers Throughout his life he attempted to erase traces of himself wanting his music to be his sole legacy Now in this masterful book Jan Swafford critically acclaimed as both biographer and composer takes a fresh look at Brahms giving us for the first time a fully realized portrait of the man who created the magnificent music Brahms was a man with many friends and no intimates who experienced triumphs few artists achieve in their lifetime Yet he lived with a relentless loneliness and a growing fatalism about the future of music and the world The Brahms that emerges from these pages is not the bearded eminence of previous biographies but rather a fascinating assemblage of contradictions Brought up in poverty he was forced to play the piano in the brothels of Hamburg where he met with both mental and physical abuse At the same time he was the golden boy of his teachers who found themselves in awe of a stupendous talent a miraculous young composer and pianist poised between the emotionalism of the Romantics and the rigors of the composers he worshipped Bach Mozart Beethoven In 1853 Robert Schumann proclaimed the twenty year old Brahms the savior of German music Brahms spent the rest of his days trying to live up to that prophecy ever fearful of proving unworthy of his musical inheritance We find here more of Brahms's words his daily life and joys and sorrows than in any other biography With novelistic grace Swafford shows us a warm blooded but guarded genius who hid behind jokes and prickliness rudeness and intractability with his friends as well as his enemies but who was also a witty drinking companion and a consummate careerist skillfully courting the powerful This is a book rich in secondary characters as well including Robert Schumann declining into madness as he hailed the advent of a new genius Clara Schumann the towering pianist tormented personality and great love of Brahms's life Josef Joachim the brilliant self lacerating violinist the extraordinary musical amateur Elisabet von Herzogenberg on whose exacting criticism Brahms relied Brahms's rival and shadow the malevolent genius Richard Wagner and Eduard Hanslick enemy of Wagner and apostle of Brahms at once the most powerful and most wrongheaded music critic of his time Among the characters in the book are two great cities the stolid North German harbor town of Hamburg where Johannes grew up which later spurned him and glittering fickle music mad Vienna where Brahms the self

proclaimed vagabond finally settled to find his sweetest triumphs and his most bitter failures Unique to this book is the way in which musical scholarship and biography are combined in a style refreshingly free of pretentiousness Jan Swafford takes us deep into the music from the grandeur of the First Symphony and the intricacies of the chamber work to the sorrow of the German Requiem allowing us to hear these familiar works in new and often surprising ways This is a clear eyed study of a remarkable man and a vivid portrait of an era in transition Ultimately Johannes Brahms is the story of a great backward looking artist who inspired musical revolutionaries of the following generations yet who was no less a prophet of the darkness and violence of our century A biographical masterpiece at once wholly original and definitive **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 and the Principle of Developing Variation** 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 **Dvorák and His World** Michael Beckerman,2012-01-16 Antonin Dvor k made his famous trip to the United States one hundred years ago but despite an enormous amount of attention from scholars and critics since that time he remains an elusive figure Comprising both interpretive essays and a selection of fascinating documents that bear on Dvor k s career and music this volume addresses fundamental questions about the composer while presenting an argument for a radical reappraisal The essays which make up the first part of the book begin with Leon Botstein s inquiry into the reception of Dvor k s work in German speaking Europe in England and in America Commenting on the relationship between Dvor k and Brahms David Beveridge offers the first detailed portrait of perhaps the most interesting artistic friendship of the era Joseph Horowitz explores the context in which the New World Symphony was premiered a century ago offering an absorbing account of New York musical life at that time In discussing Dvor k as a composer of operas Jan Smaczny provides an unexpected slant on the widely held view of him as a nationalist composer Michael Beckerman further investigates this view of Dvor k by raising the question of the role nationalism played in music of the nineteenth century The second part of this volume presents Dvor k s

correspondence and reminiscences as well as unpublished reviews and criticism from the Czech press It includes a series of documents from the composer's American years a translation of the review of *Rusalka's* premiere with the photographs that accompanied the article and Janček's analyses of the symphonic poems Many of these documents are published in English for the first time

The Variations of Johannes Brahms Julian Littlewood, 2004 Variation is a fundamental musical principle yet its most naked expression variation form resists all but the broadest of descriptions This book offers listener performer analyst and composer an eclectic array of approaches to Theme and Variations including patterns of departure and return real versus perceived time strategies of propulsion and closure in an intrinsically cyclic and open ended form the interplay of authorial voices deriving from dialogue between the self of variations and the other of their theme critique of a theme through a set's generic references drama and narrative achieved through textural and tonal control and the intrinsic sound of a variation so different from that of a freely composed work These topics are introduced through a general survey of the form seen through the prisms of the provenance of themes and the ideologies of sets before being developed through close study of Brahms's variation sets and movements Brahms was supremely aware of his place in music history and was uncommonly self-conscious in his manipulation of different techniques of composition His variation sets some of the most well-crafted and beloved examples place the interplay of forms and styles at the heart of their identity Moreover in their stunning breadth and diversity they offer a microcosm of Brahms's entire output a succinct revelation of his life-long concerns Through them we marvel at his technical and poetic mastery and journey to the heart of his creative character

Brahms's Song

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

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

Sergey Prokofiev and His World Simon

Morrison, 2018-06-26 Sergey Prokofiev 1891 1953 arguably the most popular composer of the twentieth century led a life of triumph and tragedy The story of his prodigious childhood in tsarist Russia maturation in the West and rise and fall as a Stalinist era composer is filled with unresolved questions Sergey Prokofiev and His World probes beneath the surface of his career and contextualizes his contributions to music on both sides of the nascent Cold War divide The book contains previously unknown documents from the Russian State Archive of Literature and Art in Moscow and the Prokofiev Estate in Paris The literary notebook of the composer's mother Mariya Grigoryevna illuminates her involvement in his education and is translated in full as are ninety eight letters between the composer and his business partner Levon Atovmian The collection also includes a translation of Sigizmund Krzhizhanovsky's unperformed stage adaptation of Eugene Onegin for which Prokofiev composed incidental music in 1936 The essays in the book range in focus from musical sketches to Kremlin decrees The contributors explore Prokofiev's time in America evaluate his working methods in the mid 1930s document the creation of his score for the film Lieutenant Kizhe tackle how and why Prokofiev rewrote his 1930 Fourth Symphony in 1947 detail his immortalization by Soviet bureaucrats composers and scholars and examine Prokofiev's interest in Christian Science and the paths it opened for his music The contributors are Mark Aranovsky Kevin Bartig Elizabeth Bergman Leon Botstein Pamela Davidson Caryl Emerson Marina Frolova Walker Nelly Kravetz Leonid Maximenkov Stephen Press and Peter Schmelz

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

Johannes Brahms and Klaus Groth Peter Russell, 2006 The relationship between the composer Johannes Brahms and the poet Klaus Groth was a very special one and one that deserves greater recognition Peter Russell has made careful selections from the 89 letters between the two that illuminate the personalities' lives and works of both men Alongside the letters Russell provides a substantial commentary that includes analyses of Brahms's music and critical assessment of Groth's poems

The Act of Musical Composition Dave Collins, 2016-04-01 The study of musical composition has been marked by a didactic technique based approach focusing on the understanding of musical language and grammar harmony counterpoint orchestration and arrangement or on generic and stylistic categories In the field of the psychology of music the study of musical composition even in the twenty first century remains a poor cousin to the literature which relates to musical perception music performance musical preferences musical memory and so on Our understanding of the compositional

process has in the main been informed by anecdotal after the event accounts or post hoc analyses of composition The Act of Musical Composition Studies in the Creative Process presents the first coherent exploration around this unique aspect of human creative activity The central threads or key themes compositional process creative thinking and problem solving are integrated by the combination of theoretical understandings of creativity with innovative empirical work *Expressive Forms in Brahms's Instrumental Music* Peter H. Smith, 2005-07-07 This book is a substantial and timely contribution to Brahms studies Its strategy is to focus on a single critical work the C Minor Piano Quartet analyzing and interpreting it in great detail but also using it as a stepping stone to connect it to other central Brahms works in order to reach a new understanding of the composer's technical language and expressive intent It is an original and worthy contribution on the music of a major composer Patrick McCreless *Expressive Forms in Brahms's Instrumental Music* integrates a wide variety of analytical methods into a broader study of theoretical approaches using a single work by Brahms as a case study On the basis of his findings Smith considers how Brahms's approach in this piano quartet informs analyses of similar works by Brahms as well as by Beethoven and Mozart *Musical Meaning and Interpretation* Robert S Hatten editor

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