

Johannes Brahms Life And Letters

"Essential to the composer's method of song-writing was a harmony between musical form and poetic text. Sams takes us right to the heart of that creative method and helps to explain how and why a particular part of the text matches a particular piece of music. He includes a list of the motifs employed by Brahms to help show how the mind of the composer worked when seeking apposite music for the imagery of the poem."--BOOK JACKET.

Notation in Johannes Brahms's sonata scores tells violinists and pianists far more than merely what pitches to play and how long to play them--if read carefully, these scores reveal an immense amount of expression, both of musical and human essences. Joel Lester's *Brahms's Violin Sonatas* magnifies key passages from these scores, revealing in clear and accessible language how the composer built his themes and musical narratives and how, ultimately, Brahms's music came to sound Brahmsian. Through close readings and annotated musical examples, *Brahms's Violin Sonatas* guides practitioners to read scores with care and to develop their own informed interpretation of the pieces, eschewing the notion of a single "correct" interpretation of the historical score. By exploring not only the sonatas' musical elements, but also their relationship to important events in the composer's life, Lester shows how subtle components can communicate the gestures, moods, personalities, and emotions that make Brahms's music so compelling. A companion volume to the author's award-winning 1999 study *Bach's Works for Solo Violin: Style, Structure, and Performance* (OUP), *Brahms's Violin Sonatas* is a clear and practical guide to understanding and performing Brahms's music in the present.

An exploration into the question of greatness from the Chief Classical Music Critic of the New York Times When he began to listen to the great works of classical music as a child, Anthony Tommasini had many questions. Why did a particular piece move him? How did the music work? Over time, he realized that his passion for this music was not enough. He needed to understand it. Take Bach, for starters. Who was he? How does one account for his music and its unshakeable hold on us today? As a critic, Tommasini has devoted particular attention to living composers and overlooked repertory. But, like all classical music lovers, the canon has remained central for him. In 2011, in his role as the Chief Classical Music Critic for the New York Times, he wrote a popular series in which he somewhat cheekily set out to determine the all-time top ten composers. Inviting input from readers, Tommasini wrestled with questions of greatness. Readers joined the exercise in droves. Some railed against classical music's obsession with greatness but then raged when Mahler was left off the final list. This intellectual game reminded them why they loved music in the first place. Now in *THE INDISPENSABLE COMPOSERS*, Tommasini offers his own personal guide to the canon--and what greatness really means in classical music. What does it mean to be canonical now? Who gets to say? And do we have enough perspective on the 20th century to even begin assessing it? To make his case, Tommasini draws on elements of biography, the anxiety of influence, the composer's relationships with colleagues, and shifting attitudes toward a composer's work over time. Because he has spent his life contemplating these titans, Tommasini shares impressions from performances he has heard or given or moments when his own biography proves revealing. As he argues for his particular pantheon of indispensable composers, Anthony Tommasini provides a masterclass in what to listen for and how to

understand what music does to us.

Johannes Brahms Life and Letters Oxford University Press on Demand

The Complete Correspondence of Clara and Robert Schumann

Clara Schumann

Hungarian Dances, Volume 2

Allusion as Narrative Premise in Brahms's Instrumental Music

A Critical Edition : with Explanatory Notes

The Poetics of Loss in Nineteenth-Century German Culture

This book is a comprehensive collection of the letters of Johannes Brahms. Over 100 letters are included, virtually all uncut, and there are over a dozen published here for the first time in any language. 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, and written for the general music lover. The work is generously illustrated, and contains several detailed appendices and an index. --From publisher's description.

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Brahms brilliantly captured the spontaneity and passion of Hungarian gypsy music in his 21 Hungarian Dances. In this volume containing dances 11-21, editors Carol Ann Bell and Digby Bell have scrutinized all available autograph manuscripts of the duet, solo and orchestral versions and compared them with the earliest printed editions to produce the most scholarly, critical body of these works available to date. Performance notes, helpful fingering suggestions, ornament realizations, and a wealth of historical background are provided.

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.

The Reign of Love

Music in 1853

Johannes Brahms, Free But Alone

Performance Practice

A Research and Information Guide

Personal Recollections of Johannes Brahms

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.

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.

No description available.

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.

A Life in Music

The Biography of a Friendship

A Practical Guide for Performing, Teaching, and Singing the Brahms "Requiem"

Performing Brahms

From Brahms to Boult

A Dictionary-Guide for Musicians

It is well known that Richard Wagner, the renowned and controversial 19th century composer, exhibited intense anti-Semitism. The evidence is everywhere in his writings as well as in conversations his second wife recorded in her diaries. In his infamous essay "Judaism in Music," Wagner forever cemented his unpleasant reputation with his assertion that Jews were incapable of either creating or appreciating great art. Wagner's close ties with many talented Jews, then, are surprising. Most writers have dismissed these connections as cynical manipulations and rank hypocrisy. Examination of the original sources, however, reveals something different: unmistakable, undeniable empathy and friendship between Wagner and the Jews in his life. Indeed, the composer had warm relationships with numerous individual Jews. Two of them resided frequently over extended periods in his home. One of these, the rabbi's son Hermann Levi, conducted Wagner's final opera—Parsifal, based on Christian legend—at Wagner's request; no one, Wagner declared, understood his work so well. Even in death his Jewish friends were by his side; two were among his twelve pallbearers. The contradictions between Wagner's antipathy toward the amorphous entity "The Jews" and his genuine friendships with individual Jews are the subject of this book. Drawing on extensive sources in both German and English, including Wagner's autobiography and diary and the diaries of his second wife, this comprehensive treatment of Wagner's anti-Semitism is the first to place it in perspective with his life and work. Included in the text are portions of unpublished letters exchanged between Wagner and Hermann Levi.

Altogether, the book reveals astonishing complexities in a man long known as much for his prejudice as for his epic contributions to opera.

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entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

How did Brahms conduct his four symphonies? What did he want from other conductors when they performed these works, and to which among them did he give his approval? And crucially, are there any stylistic pointers to these performances in early recordings of the symphonies made in the first half of the twentieth century? For the first time, Christopher Dymont provides a comprehensive and in-depth answer to these important issues. Drawing together the strands of existing research with extensive new material from a wide range of sources - the views of musicians, contemporary journals, memoirs, biographies and other critical literature - Dymont presents a vivid picture of historic performance practice in Brahms's era and the half-century that followed. Here is a remarkable panorama showcasing Brahms himself conducting, together with those conductors whom he heard, among them Levi, Richter, Nikisch, Weingartner and Fritz Steinbach, and their disciples, such as Toscanini, Stokowski, Boult and Fritz Busch. Here, too, are other famed Brahms conductors of the early twentieth century, including Furtwängler and Abendroth, whose connections with the Brahms tradition are closely examined. Dymont then analyses recordings of the symphonies by these conductors and highlights aspects which the composer might well have commended. Finally, Dymont suggests the importance of his conclusions for those contemporary conductors who are currently attempting to rediscover genuine performance traditions in their own re-creations of the symphonies. This major study is complemented with forty photographs and a frontispiece. It is sure to fascinate musicians, Brahms enthusiasts and those interested in the history of recorded music. CHRISTOPHER DYMENT is author of *Felix Weingartner: Recollections and Recordings* (Triad Press 1976) and *Toscanini in Britain* (The Boydell Press 2012). He has published many articles about historic conductors over the last forty years.

A portrait of the distinguished composer, musician, and artist draws on his correspondence, diaries, and creative works to analyze his most distinctive achievements as well as his lesser-known pieces, exploring his religious heritage, role as a Jewish performer, and complex relationship with his sister. (Biography)

Letters of Clara Schumann and Johannes Brahms, 1853-1896

Mozart

The Artist and the Woman

The Life of Johannes Brahms (Complete)

The Life and Times of Johannes Brahms

A Life for a Poetic Music

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.

Nicole Grimes provides a compellingly fresh perspective on a series of Brahms's elegiac works by bringing together the disciplines of historical musicology, German studies, and cultural history. Her exploration of the expressive potential of Schicksalslied, Nänie, Gesang der Parzen, and the Vier ernste Gesänge reveals the philosophical weight of this music. She considers the German tradition of the poetics of loss that extends from the late-eighteenth-century texts by Hölderlin, Schiller and Goethe set by Brahms, and includes other philosophical and poetic works present in his library, to the mid-twentieth-century aesthetics of Adorno, who was preoccupied as much by Brahms as by their shared literary heritage. Her multifaceted focus on endings - the end of tonality, the end of the nineteenth century, and themes of loss in the music - illuminates our understanding of Brahms and lateness, and the place of Brahms in the fabric of modernist culture.

From the acclaimed composer and biographer Jan Swafford comes the definitive biography of one of the most lauded musical geniuses in history, Wolfgang Amadeus Mozart. At the earliest ages it was apparent that Wolfgang Mozart's singular imagination was at work in every direction. He hated to be bored and hated to be idle, and through his life he responded to these threats with a repertoire of antidotes mental and physical. Whether in his rabidly obscene mode or not, Mozart was always hilarious. He went at every piece of his life, and perhaps most notably his social life, with tremendous gusto. His circle of friends and patrons was wide, encompassing anyone who appealed to his boundless appetites for music and all things pleasurable and fun. Mozart was known to be an inexplicable force of nature who could rise from a luminous improvisation at the keyboard to a leap over the furniture. He was forever drumming on things, tapping his feet, jabbering away, but who could grasp your hand and look at you with a profound, searching, and melancholy look in his blue eyes. Even in company there was often an air about Mozart of being not quite there. It was as if he lived onstage and off simultaneously, a character in life's tragicomedy but also outside of it watching, studying, gathering material for the fabric of his art. Like Jan Swafford's biographies Beethoven and Johannes Brahms, Mozart is the complete exhumation of a genius in his life and ours: a

man who would enrich the world with his talent for centuries to come and who would immeasurably shape classical music. As Swafford reveals, it's nearly impossible to understand classical music's origins and indeed its evolutions, as well as the Baroque period, without studying the man himself.

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Life and Letters

The Indispensable Composers

Early Evidence of Performance Style

The Life of Johannes Brahms (Vol. 1&2)

Complete Edition

Brahms's Elegies

This book is intended to help those who are contemplating performing or studying the Brahms Requiem. It provides historical information, performance considerations, musical analysis, and resource material for all who enjoy the musicology behind this magnificent work. It is especially directed toward conductors, but it is also useful for choristers and soloists as well. A wonderful instructional tool!

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. 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 ä 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.

Hans-Joachim Hinrichsen's Hans von Bü low's Letters to Johannes Brahms, originally published in German in 1994, covers the correspondence between Hans von Bü low 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 individuals, events, and issues discussed in the letters. Authoritatively researched, Hinrichsen's edition of these letters, artfully translated by Cynthia Klover, brings to life the world of music that Brahms and Bü low inhabited.

Some of His Letters to and Pages from a Journal Kept by George Henschel

The Organ Music of Johannes Brahms

Beethoven's Letters

The Life & Legacy of Johannes Brahms

The Biography of a Year

The Life & Legacy of Johannes Brahms in two volumes is a well researched biography of famous composer, written by his student Florence May. The biographical materials have been gathered chiefly in the course of several Continental journeys the author undertook with Brahms. The goal of the work was to present the biographical account of composer's life, and to help the regular music-lover to get acquainted with Brahms' life, not getting into technical analysis of his compositions.

The first comprehensive technical and historical study of stringed keyboard instruments from their fourteenth-century origins to modern times.

This collection explores the boundaries between Brahms' professional identity and his lifelong engagement with private and amateur music-making.

This is a reproduction of a book published before 1923. This book may have occasional imperfections such as missing or blurred pages, poor pictures, errant marks, etc. that were either part of the original artifact, or were introduced by the scanning process. We believe this work is culturally important, and despite the imperfections, have elected to bring it back into print as part of our continuing commitment to the preservation of printed works worldwide. We appreciate your understanding of the imperfections in the preservation process, and hope you enjoy this valuable book. ++++

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Personal Recollections Of Johannes Brahms: Some Of His Letters To And Pages From A Journal Kept By George Henschel Sir George Henschel R G. Badger, 1907 Music;

Genres & Styles; Classical; Biography & Autobiography / Composers & Musicians; Music / Genres & Styles / Classical

Conducting the Brahms Symphonies

Brahms His Life And Work

A Biography

Mendelssohn

Brahms in the Home and the Concert Hall

The Life of Johannes Brahms; Volume 1

This absorbing and award-winning biography tells the story

of the tragedies and triumphs of Clara Wieck Schumann

(1819–1896), a musician of remarkable achievements. At once

artist, composer, editor, teacher, wife, and mother of eight

children, she was an important force in the musical world of

her time. To show how Schumann surmounted the obstacles

facing female artists in the nineteenth century, Nancy B.

Reich has drawn on previously unexplored primary sources:

unpublished diaries, letters, and family papers, as well as

concert programs. Going beyond the familiar legends of the

Schumann literature, she applies the tools of musicological scholarship and the insights of psychology to provide a new, full-scale portrait. The book is divided into two parts. In Part One, Reich follows Clara Schumann's life from her early years as a child prodigy through her marriage to Robert Schumann and into the forty years after his death, when she established and maintained an extraordinary European career while supporting and supervising a household and seven children. Part Two covers four major themes in Schumann's life: her relationship with Johannes Brahms and other friends and contemporaries; her creative work; her life on the concert stage; and her success as a teacher. Throughout, excerpts from diaries and letters in Reich's own translations clear up misconceptions about her life and achievements and her partnership with Robert Schumann. Highlighting aspects of Clara Schumann's personality and character that have been neglected by earlier biographers, this candid and eminently readable account adds appreciably to our understanding of a fascinating artist and woman. For this revised edition, Reich has added several photographs and updated the text to include recent discoveries. She has also prepared a Catalogue of Works that includes all of Clara Schumann's known published and unpublished compositions and works she edited, as well as descriptions of the autographs, the first editions, the modern editions, and recent literature on each piece. The Catalogue also notes Schumann's performances of her own music and provides pertinent quotations from letters, diaries, and contemporary reviews.

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.

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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.

Richard Wagner and the Jews

A Personal Guide

Johannes Brahms and Klaus Groth

Hans Von Bülow's Letters to Johannes Brahms

Brahms and His World

Brahms's Violin Sonatas

A biography of the nineteenth-century German composer looks at his daily life, his associates--including his relationships with Robert Schumann, Clara Shumann, Richard Wagner, and Eduard Hanslick--and his achievements as a composer

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 Life of Johannes Brahms in two volumes is a well researched biography of famous composer, written by his student Florence May. The biographical materials have been gathered chiefly in the course of several Continental journeys the author undertook with Brahms. The goal of the work was to present the biographical account of composer's life, and to help the regular music-lover to get acquainted with Brahms' life, not getting into technical analysis of his compositions.

Style, Structure, Performance

Johannes Brahms

Revised Edition

The Cambridge Companion to Brahms

The Songs of Johannes Brahms

Some of His Letters to and Pages from a Journal Kept by George Henschel... - Primary Source Edition