

# BRAHMS STUDIES

V O L U M E 3



Edited by David Brodbeck

# Brahms Studies Volume 3

**Stephen Hefling**



### **Brahms Studies Volume 3:**

Brahms Studies David Brodbeck, 2001      *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

Nineteenth-Century Chamber Music Stephen Hefling, 2004-03-01 *Nineteenth Century Chamber Music* proceeds chronologically by composer beginning with the majestic works of Beethoven and continuing through Schubert Spohr and Weber Mendelssohn Schumann Brahms the French composers Smetana and Dvorak and the end of the century pre modernists Each chapter is written by a noted authority in the field The book serves as a general introduction to Romantic chamber music and would be ideal for a seminar course on the subject or as an adjunct text for Introduction to Romantic Music courses Plus musicologists and students of 19th century music will find this to be an invaluable resource

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      **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      *Crossing Paths* John Daverio, 2002-10-03 Each discussion contributes to a portrait of these three composers as musical storytellers each in his own way simulating the structure of lived experience in works of art BOOK JACKET      **Organized Time** Jason Yust, 2018 Organized Time is the first attempt to unite theories of harmony rhythm and form under a common idea of structured time This is a major advance in the field of music theory leading to new theoretical approaches to topics such as closure hypermeter and formal function      *Brahms Studies. Volume Three /ed. by David Brodbeck* David Brodbeck, 2001      *The Strad* , 1899      **The Oxford Handbook of Musical Variation** Jeffrey Swinkin, 2025 The Oxford Handbook of Musical Variation offers new research into what is arguably the most fundamental and essential musical process Over forty two chapters the book offers new insights into variational workings in music from Corelli to jazz and in both instrumental and vocal music Throughout the chapters also explore new ways of thinking about musical form rhythm and meter harmony expression and narrative music cognition and pedagogy through variation      **The Monthly Musical Record** , 1874      *Catalogs* Harold Reeves (Firm), 1919      *Concerto in D minor for the piano* Wolfgang Amadeus Mozart, 1929      **Variations for the piano** Ludwig van Beethoven, 1926      *English suites* Johann Sebastian Bach, 1896      *Newsletter* , 1993      *Catalog* Kansas State Teachers College of Emporia, 1914      **Bulletin** , 1901      *Etude* , 1890 Includes music      **Annual Catalogue** Vassar College, 1926

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