



Johannes Brahms: Piano Quartets Nos. 2 & 3

Maria Nowak · Katarzyna Budnik · Yuya Okamoto

Krystian Zimerman



Quartet For Strings Op 3 in B Minor

Lucy Miller Murray



Quartet For Strings Op 3 in B Minor:

Chamber Music Lucy Miller Murray, 2015-04-09 In *Chamber Music An Extensive Guide for Listeners* Lucy Miller Murray transforms her decades of program notes for some of the world's most distinguished artists and presenters into the go-to guide for the chamber music novice and enthusiast. Offering practical information on the broad array of chamber music works from the Classical, Romantic, and Modern periods and an artful selection from the Baroque period of Johann Sebastian Bach's works, *Chamber Music An Extensive Guide for Listeners* is both the perfect reference resource and chamber music primer for listeners. Covering over 500 works, Murray surveys in clear and simple language the historical and musical impact of some 130 composers, 20 of them living. Notably, *Chamber Music* includes the complete string quartets of Beethoven, Bartók, and Shostakovich, as well as 35 piano trios of Haydn. It also provides critical information and assessments of works by composers not nearly so well known, both past and present. Entries appear in alphabetical order by composer and in every instance give a brief introduction to the composer's life and work. Of particular interest are the brief spotlight contributions from well-known figures in the chamber music world who focus on the performance experience or offer special knowledge of the works. This work is an ideal introduction and reference for students and scholars, new listeners and enthusiasts of the chamber music tradition in Western music. Special contributors include Charles Abramovic, James Bonn, Michael Brown, Eugene Drucker, James Dunham, Daniel Epstein, Ralph Evans, Jeremy Gill, Jake Heggie, Paul Katz, Bert Lucarelli, Stuart Malina, Robert Martin, Peter Orth, Jann Pasler, Susan Salm, David Shifrin, Peter Sirotin, Ya Ting Chang, Arnold Steinhardt, Kenneth Woods, David Yang, Phillip Ying. *The Strad*, 1923. [Chamber Music](#) James M. Keller, 2011 *Chamber Music A Listener's Guide* brings together acclaimed program annotator James Keller's essays on the essential chamber music repertoire. Written to be meaningful to non-professional music lovers while also providing enrichment for chamber music professionals, these notes offer generous historical background for 193 works by 56 composers from the 18th century to the present. [Crossing Paths](#) John Daverio, 2002-10-03 In *Crossing Paths* John Daverio explores the connections between art and life in the works of three giants of musical romanticism. Drawing on contemporary critical theory and a wide variety of nineteenth-century sources, he considers topics including Schubert and Schumann's uncanny ability to evoke memory in music, the supposed cryptographic practices of Schumann and Brahms, and the allure of the Hungarian Gypsy style for Brahms and others in the Schumann circle. The book offers a fresh perspective on the music of these composers, including a comprehensive discussion of the 19th-century practice of cryptography, a debunking of the myth that Schumann and Brahms planted codes for Clara Schumann throughout their works, and attention to the late works of Schumann not as evidence of the composer's descent into madness but as inspiration for his successors. Daverio portrays the book's three key players as musical storytellers, each in his own way simulating the structure of lived experience in works of art. As an intimate study of three composers that combines cultural history and literary criticism with deep musicological understanding, *Crossing Paths* is a rich exploration of

memory the re creation of artistic tradition and the value of artistic influence *Charles Villiers Stanford* Paul Rodmell,2017-07-05 The first book devoted to the composer Charles Villiers Stanford 1852 1924 since 1935 this survey provides the fullest account of his life and the most detailed appraisal of his music to date Renowned in his own lifetime for the rapid rate at which he produced new works Stanford was also an important conductor and teacher Paul Rodmell assesses these different roles and considers what Stanford s legacy to British music has been Born and brought up in Dublin Stanford studied at Cambridge and was later appointed Professor of Music there His Irish lineage remained significant to him throughout his life and this little studied aspect of his character is examined here in detail for the first time A man about whom no one who met him could feel indifferent Stanford made friends and enemies in equal numbers Rodmell charts these relationships with people and institutions such as Richter Parry and the Royal College of Music and discusses how they influenced Stanford s career Perhaps not the most popular of teachers Stanford nevertheless coached a generation of composers who were to revitalize British music amongst them Coleridge Taylor Ireland Vaughan Williams Holst Bridge and Howells While their musical styles may not be obviously indebted to Stanford s it is clear that without him British music of the first half of the twentieth century might have taken a very different course **The Secret Magic of Music** Ida Lichter,2016-03 Great music has the power to transform Understanding and appreciating classical music can enlighten uplift and educate not only the intellect but the soul In *The Secret Magic of Music* classical music devotee and psychiatrist Ida Lichter uncovers a more accessible side of music By providing the performers insights Lichter provides a special look into how great music can bring happiness and spiritual meaning to its listeners **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 Mendels sohn s music

Beethoven, A Life Jan Caeyers,2022-05-03 With unprecedented access to the archives at the Beethoven House in Bonn

Beethoven conductor and scholar Jan Caeyers weaves together a deeply human and complex image of Beethoven his troubled youth his unpredictable mood swings his desires relationships and conflicts with family and friends the mysteries surrounding his affair with the immortal beloved and the dramatic tale of his deafness Caeyers also offers new insights into Beethoven's music and its gradual transformation from the work of a skilled craftsman into that of a consummate artist

Publisher marketing Anton Rubinstein Philip S. Taylor, 2007-06-14 The first modern biography in English of Russian composer pianist Anton Rubinstein this book places Rubinstein within the context of Russian and western European musical culture during the late 19th century exploring his rise to international fame from humble origins in Bessarabia as well as his subsequent rapid decline and marginalization in later musical culture Taylor provides a balanced account of Rubinstein's life and his career as a piano virtuoso conductor composer and as the founder of Russia's first conservatory Widely considered the virtuosic heir to Liszt and recognized internationally as an equivalent cultural icon he performed with most leading musicians of the day including Liszt himself Joachim Clara Schumann Vieuxtemps Wieniawski Saint Saens and Ysa e

Rethinking Brahms Nicole Grimes, Reuben Phillips, 2022 Drawing on the expertise of a wide range of musicologists performer scholars and music theorists Rethinking Brahms provides new perspectives on Brahms's music the contexts of his creativity and the reception of his works

Dwight's Journal of Music John Sullivan Dwight, 1859 *Beethoven and His World* Scott Burnham, Michael P. Steinberg, 2020-09-01 Few composers even begin to approach Beethoven's pervasive presence in modern Western culture from the concert hall to the comic strip Edited by a cultural historian and a music theorist Beethoven and His World gathers eminent scholars from several disciplines who collectively speak to the range of Beethoven's importance and of our perennial fascination with him The contributors address Beethoven's musical works and their cultural contexts Reinhold Brinkmann explores the post revolutionary context of Beethoven's Eroica Symphony while Lewis Lockwood establishes a typology of heroism in works like Fidelio Elaine Sisman Nicholas Marston and Glenn Stanley discuss issues of temporality memory and voice in works at the threshold of Beethoven's late style such as An die Ferne Geliebte the Cello Sonata op 102 no 1 and the somewhat later Piano Sonata op 109 Peering behind the scenes into Beethoven's workshop Tilman Skowronek explains how the young Beethoven chose his pianos and William Kinderman shows Beethoven in the process of sketching and revising his compositions The volume concludes with four essays engaging the broader question of reception of Beethoven's impact on his world and ours Christopher Gibbs study of Beethoven's funeral and its aftermath features documentary material appearing in English for the first time art historian Alessandra Comini offers an illustrated discussion of Beethoven's ubiquitous and iconic frown Sanna Pederson takes up the theme of masculinity in critical representations of Beethoven and Leon Botstein examines the aesthetics and politics of hearing extramusical narratives and plots in Beethoven's music Bringing together varied and fresh approaches to the West's most celebrated composer this collection of essays provides music lovers with an enriched understanding of Beethoven as man musician and

phenomenon *Catalogs* Harold Reeves (Firm),1919 **Sviatoslav Richter** Bruno Monsaingeon,2002-09-15 Sviatoslav Richter was a dazzling performer but an intensely private man Though world famous and revered by classical music lovers everywhere he guarded himself and his thoughts as carefully as his talent Fascinated author and filmmaker Bruno Monsaingeon tried vainly for years to interview the enigmatic pianist Richter eventually yielded granting Monsaingeon hours of taped conversation unlimited access to his diaries and notebooks and ultimately his friendship This book is the product of that friendship It offers readers the sizable pleasure of lingering in the thoughts and words of one of the most important pianists of the twentieth century Sviatoslav Richter belongs on the shelves of everyone with a classical music collection and will also appeal to lovers of autobiography and admirers of Russian musical culture Back cover **The International**

Cyclopedia of Music and Musicians Oscar Thompson,1975 **Unity in Variety** Anna Harwell Celenza,Katharina Uhde,2024-11-06 This Festschrift celebrates the great Mendelssohn scholar R Larry Todd Arts Beethoven and piano related studies and special musical relationships The book s title references a famous quote by Felix Mendelssohn The essence of the beautiful is unity in variety It also acknowledges the thematic diversity of this volume and the unifying effect that Todd s outstanding monographs on Felix and Fanny have had on a variety of musicians and scholars **Nineteenth-Century**

Piano Music R. Larry Todd,2013-10-08 First Published in 2004 Routledge is an imprint of Taylor Francis an informa company **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 **The Romantic Generation** Charles Rosen,1998-09-15 Accompanied by a sound disc digital 4 3 4 in by the same name which is available in Multimedia CD 6 *The Gramophone* ,1924

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