

Wolfgang Amadeus Mozart

Eigenhändiges Werkverzeichnis

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Eigenhandiges Werkverzeichnis

Michael Musgrave

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Eigenhandiges Werkverzeichnis:

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Piano Trio the D Major Serenade the First Piano Concerto and the Fourth Symphony among others Sholes demonstrates how a historical reference in one movement of a work seems to resonate meaningfully musically and dramatically with material in other movements in ways not previously recognized She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 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

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essays represent recent research and reflect changing attitudes towards a composer whose public image has long been out of date The first part of the book contains three chapters on Brahms s early life in Hamburg and on the middle and later years in Vienna The central section considers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 Heather Platt, 2012-07-26 First published in 2011 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

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

Mozart's Piano Sonatas John Irving, 1997-04-17 An examination of Mozart s piano sonatas showing them to be a microcosm of the composer s changing style

Variations on the Canon Robert Curry, David Gable, Robert Lewis Marshall, 2008 Masterful

essays honoring the great pianist and critic Charles Rosen on masterpieces from Bach and Beethoven to Chopin Verdi and Stockhausen Charles Rosen the pianist and man of letters is perhaps the single most influential writer on music of the past half century While Rosen's vast range as a writer and performer is encyclopedic it has focused particularly on the living canonical repertoire extending from Bach to Boulez Inspired in its liveliness and variety of critical approaches by Charles Rosen's challenging work *Variations on the Canon* offers original essays by some of the world's most eminent musical scholars Contributors address such issues as style and compositional technique genre influence and modeling and reception history develop insights afforded by close examination of compositional sketches and consider what language and metaphors might most meaningfully convey insights into music However diverse the modes of inquiry each essay sheds new light on the works of those composers posterity has deemed central to the modern Western musical tradition Contributors Pierre Boulez Scott Burnham Elliott Carter Robert Curry Walter Frisch David Gable Philip Gossett Jeffrey Kallberg Joseph Kerman Richard Kramer William Kinderman Lewis Lockwood Sir Charles Mackerras Robert L Marshall Robert P Morgan Charles Rosen Julian Rushton David Schulenberg László Somfai Leo Treitler James Webster and Robert Winter Robert Curry is principal of the Conservatorium High School and honorary senior lecturer in the Centre for Medieval Studies University of Sydney David Gable is Assistant Professor of Music at Clark Atlanta University Robert L Marshall is Louis Frances and Jeffrey Sachar Professor Emeritus of Music at Brandeis University

Mozart Simon P. Keefe, 2018-10-24 This volume of essays on Wolfgang Amadeus Mozart reflects scholarly advances made over the last thirty years The studies are broad and focused demonstrating a large number of viewpoints methodologies and orientations and the material spans a wide range of subject areas including biography vocal music instrumental music and performance Written by leading researchers from Europe and North America these previously published articles and book chapters are representative of both the most frequently discussed and debated issues in Mozart studies and the challenging exciting nature of Mozart scholarship in general The volume is essential reading for researchers students and scholars of Mozart's music

Mozart, Haydn and Early Beethoven: 1781-1802 Daniel Hertz, 2008-11-17 A vivid portrait of Mozart and Haydn's greatest achievements and young Beethoven's works under their influence Completing the trilogy begun with *Haydn Mozart and the Viennese School 1740-1780* and continued in *Music in European Capitals The Galant Style 1720-1780* Daniel Hertz concludes his extensive chronicle of the Classical Era with this much anticipated third volume By the early years of the nineteenth century Haydn Mozart and Beethoven had become a catchphrase a commonplace expression signifying musical excellence Indeed even in his early career Beethoven was hailed as the only musician worthy to stand beside Haydn and Mozart In this volume Hertz winds up the careers of Haydn and Mozart who during the 1780s produced their most famous and greatest works and describes Beethoven's first decade in Vienna during which he began composing by patterning his works on the two masters The tumult and instability of the French Revolution serves as a vivid historical backdrop for the tale

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 *Gran Partitta* Daniel N. Leeson,2009 A book about Mozart s Serenade in B Flat K 361 for 12 wind instruments and a string bass

Thematic Catalogues in Music Barry S. Brook,Richard J. Viano,1997 In 1997 twenty five years after its first publication *Thematic Catalogues in Music An Annotated Bibliography* Pendragon Press 1972 appeared in a completely revised and expanded Second Edition It contains almost twice as many entries as its predecessor virtually every one of the original entries has been updated and the following noteworthy features have been added 1 A second introductory essay detailing trends and innovations in thematic cataloguing brought about by the revolution in technology of the past twenty years 2 Appendices listing thematic catalogues in series both by national organizations and publishers a detailed up to date country by country report of activities worldwide a listing of major computerized databanks 3 New double column format 4 Numerous illustrations and reproductions of pages from thematic catalogues of historical significance The second edition continues the policy of listing all known thematic catalogues and indexes including those in doctoral dissertations masters essays and computer databanks as well as in progress and unpublished works plus reviews and literature about thematic cataloguing The original numbering of the 1972 entries has been retained with new items appearing in proper alphabetical chronological sequence but with the addition of decimal numbers and or letters 363 1 or 960a Lastly the original historical introduction and special appendices of the first edition have been retained with emendations where needed

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 Dvor k 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 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 Mozart: The 'Haydn' Quartets John Irving,1998-01-08 The six string quartets dedicated to his friend Joseph Haydn represent a turning point in Mozart s compositional development In addition to providing a full synopsis of each quartet this book examines the music in relation to Mozart s earlier quartets considers the genesis of the six Haydn quartets through close examination of the autograph revisions and looks at contemporary eighteenth century analytical models John Irving also charts the reception of the quartets drawing upon a broad range of sources Mozart s letters and diary entries early newspaper reports harmony compositional textbooks contemporary criticism and early biographies **Mozart in Context** Simon P. Keefe,2018-12-20 The vibrant intellectual social and political climate of mid eighteenth century Europe presented opportunities and challenges for artists and musicians alike This book focuses on Mozart the man and musician as he responds to different aspects of that world It reveals his views on music aesthetics and other matters on places in Austria and across Europe that shaped his life on career contexts and environments including patronage activities as an impresario publishing theatrical culture and financial matters on engagement with performers and performance focusing on Mozart s experiences as a practicing musician and on reception and legacy from his own time through to the present day Probing diverse Mozartian contexts in a variety of ways the contributors reflect the vitality of existing scholarship and point towards areas primed for further study This volume is essential reading for students and scholars of late eighteenth century music and for Mozart aficionados and music lovers in general *Mozart in Vienna* Simon P. Keefe,2017-09-21 Comprehensive and engaging exploration of Mozart s greatest works focussing on his dual roles as performer and composer in Vienna **Mozart's Così Fan Tutte** Ian Woodfield,2008 A groundbreaking new approach

proposes answers to many of the opera's unresolved questions WINNER of the Mozart Society of America Marjorie Weston Emerson Award for 2008 This study proposes a hypothesis to account for some of the opera's long standing problems It suggests that Mozart considered the idea that the pairings in Act II should not be crossed that each of the two disguised officers should seek to seduce his own woman Although this alternative plot structure was rejected signs of it may remain in the final score in the uneasy co existence of dramatic duplicity and musical sincerity and in the ending in which the easy restitution of the original couples seems not to take account of the new passions that have been aroused Evidence that several of the singers were re cast is also presented In addition to these radically new ideas about the conceptual genesis of Cos the book also provides a full account of the work's compositional history based on early Viennese and Bohemian copies Four different versions are identified including a significant revision in which Mozart removed the Act II finale canon The composer's probable involvement in the 1791 Prague production is also discussed IAN WOODFIELD is Professor of Historical Musicology School of Music and Sonic Arts Queen's University Belfast

Lateness and Brahms Margaret Notley, 2007
Lateness and Brahms takes up the fascinating yet understudied problem of how Brahms fits into the culture of turn of the century Vienna Brahms's conspicuous and puzzling absence in previous scholarly accounts of the time and place raises important questions and as Margaret Notley demonstrates the tendency to view him in neutralized ahistorical terms has made his music seem far less interesting than it truly is In pursuit of an historical Brahms Notley focuses on the later chamber music drawing on various documents and perspectives but with particular emphasis on the relevance of Western Marxist critical traditions

[Brahms 2](#) Michael Musgrave, 1987-04-16 Half of these twelve original essays by international authorities are critical analyses of Brahms's music while the remainder discuss influences the reception of his music and his place in history

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