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The Lieder Of Brahms

A. Craig Bell



The Lieder Of Brahms:

The Lieder of Brahms Max Harrison, 1972 In this unique book a fascinating discussion of the many influences artistic musical historical and cultural that shaped the development of the lied as a musical form is combined with a critical study of Johannes Brahms's accomplishments in this idiom Max Harrison counters the popular argument that the lied was the direct result of changes in late eighteenth century literature by pointing to the vital sense of tradition that informed so much of nineteenth century German music as a whole and Brahms's work in particular The persistence of identifiable patterns in German music suggests as well that the lied was not solely an outgrowth of contemporary literary trends any more than it was spontaneously invented by Schubert Although he emphasizes the continuity of German musical tradition and its relative isolation from contemporary musical developments in other countries Professor Harrison also traces the interaction between literature and music of the time the impact of Romanticism and the rejection of the industrialized society of the nineteenth century for idealized images of the Middle Ages to be found in so many of Brahms's lieder This preoccupation with what was seen as a more beautiful and simpler past produced widespread interest in folk art Although Brahms's lieder include some forty settings of what are often described as folk poems their status as folk art is questionable and the author provides a detailed discussion of Brahms's ambiguous position with regard to authentic folk music Professor Harrison's evocation of the artistic and intellectual climate of the age and the influences brought to bear on the music of Brahms is complemented by an analysis of the historical development of the lied and the unique formal characteristics that made it such an effective vehicle for the artistic needs and aspirations of the period As the emphasis on the tension between the individual and society increased and the artist's desire for personal expression grew stronger the Romantic concern with emotions was highly sympathetic to the lied a form in which the listener's response is stimulated directly rather than through the dialectical subtleties of musical argument Background material on the evolution of the lied form and the literary and musical trends of the period introduces and supports the major part of the book detailed musical analyses of the lieder of Brahms The author discusses Brahms's use of form and structure the role of language changes made in the poems used and why they are made the subtle interaction between words and music the overall relationship among the many lieder composed by Brahms and the evolution of his lieder over the years Like the previously published books in this series dealing with the lieder of Schumann and Strauss *The Lieder of Brahms* introduces the reader to a largely unexplored area of musical expertise Supplemented by copious music examples and a complete listing of Brahms's songs for one and two voices this is the definitive work on the lieder of this great composer Dust jacket *Brahms Songs* Eric Sams, 1972 **Brahms--the Vocal Music** A. Craig Bell, 1996 These recordings revealed the true stature of Brahms as a lieder composer who ranks with such greats as Schumann Wolf and Schubert *A Guide to the Solo Songs of Johannes Brahms* Paul Stark, 1995-10-22 The song translations by Stanley Appelbaum are excellent Stark's commentaries are concise intelligent highly readable Laymen and

specialists alike will find this book a useful reference book to have on their shelves *Fontes Artis Musicae* This book would be a warmly welcomed addition to the library of any lover of art song *American Music Teacher* It is informative insightful illuminating an invaluable resource for singers teachers coach accompanists highly recommended for anyone having anything to do with Brahms lieder *Journal of Singing* Stark's understanding and affectionate discussion of the relationship between music and text draws the reader to examine more of Brahms's songs *Choice* Lucien Stark analyzes in detail more than 200 solo songs by Brahms and gives us translations of the texts For performers students and teachers this is a treasure house of information and insight about a rich and varied repertoire **Brahms's Lieder** Max Friedlaender, 1928

Brahms's Song Collections Inge van Rij, 2006-11-02 A detailed analysis of the songs of Johannes Brahms *The Cambridge Companion to the Lied* James Parsons, 2004-07 Beginning several generations before Schubert the Lied first appears as domestic entertainment In the century that follows it becomes one of the primary modes of music making By the time German song comes to its presumed conclusion with Richard Strauss's 1948 *Vier letzte Lieder* this rich repertoire has moved beyond the home and keyboard accompaniment to the symphony hall This is a 2004 introductory chronicle of this fascinating genre In essays by eminent scholars this Companion places the Lied in its full context at once musical literary and cultural with chapters devoted to focal composers as well as important issues such as the way in which the Lied influenced other musical genres its use as a musical commodity and issues of performance The volume is framed by a detailed chronology of German music and poetry from the late 1730s to the present and also contains a comprehensive bibliography

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S. Bozarth, 1978 German Lieder in the Nineteenth Century Rufus Hallmark, 2009-09-10 German Lieder in the Nineteenth Century provides a detailed introduction to the German lied Beginning with its origin in the literary and musical culture of Germany in the nineteenth century the book covers individual composers including Schubert Schumann Brahms Strauss Mahler and Wolf the literary sources of lieder the historical and conceptual issues of song cycles and issues of musical technique and style in performance practice Written by eminent music scholars in the field each chapter includes detailed musical examples and analysis The second edition has been revised and updated to include the most recent research of each composer and additional musical examples A Comparison of the Lieder by Johannes Brahms Between the Solo Songs Dedicated to Men and Those Dedicated to Women Monica Wagner, 1993 **The Songs of Johannes Brahms** Eric Sams, 2000-01-01 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 **The Lieder of Brahms** A. Craig Bell, 1979 **Brahms's Lieder. An Introduction to the Songs for One Or Two Voices ... Translated by C. Leonard Leese. MS Notes [by Henry Cope Colles].** Max FRIEDLAENDER (Musician.), Johannes Brahms, Charles Leonard LEESE, 1928 **Text-music Relationships in the Lieder of Johannes Brahms** Heather Anne Platt, 1992 **Phonetic Readings of Brahms Lieder** Candace A. Magner, 1987 So continues the Phonetic Readings series providing singer and students and teachers of singing with a pronunciation guide to vocal music in International Phonetic Alphabet which is explained in detail All the solo vocal works of Brahms are transcribed from the original German into IPA line by line according to the rules of singers' diction They are arranged alphabetically and indexed by opus number title first line and poet The 1987 edition was hard bound Annotation copyrighted by Book News Inc Portland OR **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

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