

A. MESSIAEN ET LÉONARD
QUARTET
 Opus 15

Adapté de MICHAËL PHILIPP

I.

CARLOS FACHÉ
 1948-1949

Allargando molto moderato 2/4

Violon
 Viola
 Cello

Allargando molto moderato

PIANO

Piano Quartet 1 Op 15

Arnold Schoenberg, Alma Mahler



Piano Quartet 1 Op 15:

Quartet, Piano and Strings, No.1, Op.15, E Major First Piano Quartet, Op.15 Gabriel Fauré, 1979 *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 *Brahms and the Scherzo* Ryan McClelland, 2016-04-15 Despite the incredible diversity in Brahms s scherzo type movements there has been no comprehensive consideration of this aspect of his oeuvre Professor Ryan McClelland provides an in depth study of these movements that also contributes significantly to an understanding of Brahms s compositional language and his creative dialogue with musical traditions McClelland especially highlights the role of rhythmic metric design in Brahms s music and its relationship to expressive meaning In Brahms s scherzo type movements McClelland traces transformations of primary thematic material demonstrating how the relationship of the initial music to its subsequent versions creates a musical narrative that provides structural coherence and generates expressive meaning McClelland s interpretations of the expressive implications of Brahms s fascinatingly intricate musical structures frequently engage issues directly relevant to performance This illuminating book will appeal to music theorists musicologists working on nineteenth century instrumental music and performers **French Music Since Berlioz** Richard Langham Smith, Caroline Potter, 2017-07-05 *French Music Since Berlioz* explores key developments in French classical music during the nineteenth and twentieth centuries This volume draws on the expertise of a range of French music scholars who provide their own perspectives on particular aspects of the subject D dre Donnellon s introduction discusses important issues and debates in French classical music of the period highlights key figures and institutions and provides a context for the chapters that follow The first two of these are concerned with opera in the nineteenth and twentieth centuries respectively addressed by Thomas Cooper for the nineteenth century

and Richard Langham Smith for the twentieth Timothy Jones's chapter follows which assesses the French contribution to those most Germanic of genres nineteenth century chamber music and symphonies The quintessentially French tradition of the nineteenth century salon is the subject of James Ross's chapter while the more sacred setting of Paris's most musically significant churches and the contribution of their organists is the focus of Nigel Simeone's essay The transition from the nineteenth to the twentieth century is explored by Roy Howat through a detailed look at four leading figures of this time Faur Chabrier Debussy and Ravel Robert Orledge follows with a later group of composers Satie Les Six and examines the role of the media in promoting French music The 1930s and in particular the composers associated with Jeune France are discussed by Deborah Mawer while Caroline Potter investigates Parisian musical life during the Second World War The book closes with two chapters that bring us to the present day Peter O'Hagan surveys the enormous contribution to French music of Pierre Boulez and Caroline Potter examines trends since 1945 Aimed at teachers and students of French music history as well as performers and the inquisitive concert and opera goer French Music Since Berlioz is an essential companion for an

Brahms Studies Brahms Studies,2001-01-01 A publication of the American Brahms Society Brahms Studies publishes essays on the life work and artistic milieu of Johannes Brahms Each volume collects the best in Brahms scholarship including criticism analysis theory biography archival and documentary studies and translations of important studies that have appeared in foreign languages **Gabriel Faure** Edward R. Phillips,2011-04-14 First published in 2011 this research study

includes a biography section as well as the works of Gabriel Urbain Faur born on 12 May 1845 Much of Faur's music especially the late pieces remain little played and little known as a result his reputation as a salon composer of pleasant music continues even among educated musicians The author suggests that it is more likely that the difficulty of much of Faur's music for the listener and the demands it places upon him or her are the principal reasons for its omission from concert programs and for a misunderstanding of Faur's place in the history of French music **The Critical Reception of**

Beethoven's Compositions by His German Contemporaries, Volume 2 Wayne M. Senner,Robin Wallace,William Rhea Meredith,1999-01-01 The volumes in *The Critical Reception of Beethoven's Compositions by His German Contemporaries* bring to light contemporary perceptions of Beethoven's music including matters such as audience setting facilities orchestra instruments and performers as well as the relationship of Beethoven's music to theoretical and critical ideas of the eighteenth and nineteenth centuries These documents most of which appear in English for the first time have been compiled from German language periodicals published between 1783 and 1830 They present a wide spectrum of insights into the perceptions that Beethoven's contemporaries had of his monumental music This is the second in a projected four volume series It begins with Opus 55 the Eroica and ends with Opus 72 Fidelio *Richard Strauss* Bryan Gilliam,1997 As we approach the fiftieth anniversary of Richard Strauss's death scholarly interest in the composer continues to grow Despite what was once a tendency by musicologists to overlook or deny Strauss's importance these essays firmly place the German

composer in the musical mainstream and situate him among the most influential composers of the late nineteenth and early twentieth centuries Originally published in 1992 this volume examines Strauss's life and work from a number of approaches and during various periods of his long career opening up unique corridors of insight into a crucial time in German history Contributors discuss Strauss as a young composer steeped in a conservative instrumental tradition as a brash young modernist tone poet of the 1890s as an important composer of twentieth century German opera and as a cultural icon manipulated by the national socialists during the 1930s and early 1940s Individual essays use Strauss's creative work as a framework for larger musicological questions such as the tension between narrative and structure in program music the problem of extended tonality at the turn of the century stylistic choice versus stylistic obligation and conflicting perspectives of progressive versus conservative music This collection will interest Strauss scholars musicologists and those interested in the artistic and cultural life of Germany from 1880 through the Second World War Contributors Kofi Agawu G nter Brosche Bryan Gilliam Stephen Hefling James A Hepokoski Timothy L Jackson Michael Kennedy Lewis Lockwood Barbara A Peterson Pamela Potter Reinhold Schl tterer R Larry Todd

The Art of Performance Heinrich Schenker, 2000 Schenker was one of the most influential music theorists of the 20th century In this essay he turns his attention to the performer's role arguing that the cult of the virtuoso has led to an overemphasis on technical display

Performing Brahms Michael Musgrave, Bernard D. Sherman, 2003-10-02 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

Analyses of Nineteenth- and Twentieth-Century Music, 1940-2000 D. J. Hoek, 2007-02-15 The latest volume in the Music Library Association's Index and Bibliography series Analyses of Nineteenth and Twentieth Century Music 1940-2000 features over 9 000 references to analyses of works by more than 1 000 composers of the nineteenth and twentieth centuries References that address form harmony melody rhythm and other structural elements of musical compositions have been compiled into this valuable resource This update of Arthur Wenk's well known bibliography last published in 1987 includes all the original entries from that work along with additional references to analyses through 2000 International in scope the bibliography covers writings in English French German Italian and other European languages and draws from 167 periodicals as well as important theses dissertations books and Festschriften References are arranged

alphabetically by composer and include subheadings for specific works and genres This bibliography provides students scholars performers and librarians with broad coverage detailed indexing and ready access to a large and diverse body of analytical literature on nineteenth and twentieth century music

School of Music, Theatre & Dance (University of Michigan) Publications University of Michigan. School of Music, Theatre & Dance,1880 Includes miscellaneous newsletters Music at Michigan Michigan Muse bulletins catalogs programs brochures articles calendars histories and posters

Johannes Brahms Heather Anne Platt,2011 First published in 2011 Routledge is an imprint of Taylor Francis an informa company

Schoenberg's Correspondence with Alma Mahler Arnold Schoenberg,Alma Mahler,2019 Schoenberg s Correspondence with Alma Mahler documents a modern music friendship spanning a half century 1903 1951 and two continents

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

New York Magazine ,1980-09-01 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea

The Chesterian ,1910

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 Bartok 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 *Joseph Holbrooke* Paul Watt, Anne-Marie Forbes, 2014-12-23 This is the first scholarly work to document the musical life of Joseph Holbrooke one of Britain's most prolific and controversial composers during the first half of the twentieth century Holbrooke was outspoken on many issues including the maligned fortunes of British composers which he believed were brought about by apathy and indifference on the part of critics and the public Despite doubts in various quarters over Holbrooke's ability to forge a unique compositional idiom many of his works were performed to critical acclaim in Britain Europe and the United States Today Holbrooke's music is increasingly enjoyed and recorded Joseph Holbrooke Composer Critic and Musical Patriot opens with a biographical overview of Holbrooke that concentrates on his relationship with Granville Bantock and Wales and the role that Lord Howard de Walden played in Holbrooke's work and development Contributors offer studies of a selection of repertory by Holbrooke including his chamber music the operas Pierrot and Pierrette and The Enchanted Garden and his tone poem The Raven The final chapter describes Holbrooke's patriotism by examining his book Contemporary British Composers which was published in 1925 Included is an appendix that provides the first comprehensive and corrected list of Holbrooke's compositions This book will interest not only musicologists musicians and listeners interested in the repertory of the British classical music tradition but also scholars and general readers interested in the ways Celticism poetic inspiration and nationalist ideology were expressed in the work of classical composers in the early twentieth century **A Write of Strings** Craig B. Leman, 2003

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