

Piano Trio No. 4 in E minor, Op. 90, B. 166 'Dumky'

VI. Lento maestoso — Vivace

Lento maestoso

Antonín Dvořák

Violin

Cello

Piano

Violin: *mf* (measures 1-2), *p* (measures 3-4).
Cello: *mf* (measures 1-2), *p* *pizz.* (measures 3-4).
Piano: *mf* (measures 1-2), *p* (measures 3-4).

Lento maestoso

5

arco

mp *f* *p*

mp *f* *p*

Violin: *mp* *f* (measures 5-6), *p* (measures 7-8).
Cello: *arco* *mp* *f* (measures 5-6), *pizz.* *p* (measures 7-8).
Piano: *f* (measures 5-6), *p* (measures 7-8).

Piano Trio 4 Op 90 E Min

Walter Frisch



Piano Trio 4 Op 90 E Min:

The Finale in Western Instrumental Music Michael Talbot, 2001 The knowledge that finales are by tradition and perhaps also necessarily different from other movements has been around a long time but this is the first time that the special nature of finales in instrumental music has been examined comprehensively and in detail Three main types of finale labelled relaxant summative and valedictory are identified Each type is studied closely with a wealth of illustration and analytical commentary covering the entire period from the Renaissance to the present day The history of finales in five important genres suite sonata string quartet symphony and concerto is traced and the parallels and divergences between these traditions are identified Several wider issues are mentioned including narrativity musical rounding inter movement relationships and the nature of codas The book ends with a look at the finales of all Shostakovich's string quartets in which examples of most of the types may be found *A treatise on the construction, the history and the practice of the flute* Richard Shepherd

Rockstro, Georgina M. Rockstro, 1890 **A Sonata Theory Handbook** James Hepokoski, 2021 Sonata form is the most commonly encountered organizational plan in the works of the classical music masters from Haydn Mozart and Beethoven to Schubert Brahms and beyond Sonata Theory an analytic approach developed by James Hepokoski and Warren Darcy in their award winning *Elements of Sonata Theory* 2006 has emerged as one of the most influential frameworks for understanding this musical structure What can this method from the new *Formenlehre* teach us about how these composers put together their most iconic pieces and to what expressive ends In this new *Sonata Theory Handbook* Hepokoski introduces readers step by step to the main ideas of this approach At the heart of the book are close readings of eight individual movements from Mozart's Piano Sonata in B flat K 333 to such structurally complex pieces as Schubert's *Death and the Maiden* String Quartet and the finale of Brahms's *Symphony No 1* that show this analytical method in action These illustrative analyses are supplemented with four updated discussions of the foundational concepts behind the theory including dialogic form expository action zones trajectories toward generically normative cadences rotation theory and the five sonata types With its detailed examples and deep engagements with recent developments in form theory schema theory and cognitive research this handbook updates and advances Sonata Theory and confirms its status as a key lens for analyzing sonata form

Nineteenth-Century Piano Music R. Larry Todd, 2013-10-08 First Published in 2004 19th Century Piano Music focuses on the core composers of the 19th century repertoire beginning with 2 chapters giving a general overview of the repertoire and keyboard technique of the era and then individual chapters on Beethoven Schubert Weber Mendelssohn Chopin Schumann Brahms Liszt and the women composers of the era particularly focusing on Fanny Hensel and Clara Schumann

Aesthetics of Music Stephen Downes, 2014-06-27 *Aesthetics of Music* Musicological Approaches is an anthology of fourteen essays each addressing a single key concept or pair of terms in the aesthetics of music collectively serving as an authoritative work on musical aesthetics that remains as close to the music as possible Each essay includes musical examples

from works in the 18th 19th and into the 20th century Topics have been selected from amongst widely recognised central issues in musical aesthetics as well as those that have been somewhat neglected to create a collection that covers a distinctive range of ideas All essays cover historical origins sources and developments of the chosen idea survey important musicological approaches and offer new critical angles or musical case studies in interpretation

Brahms and His World Walter Frisch,1990 This book 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 edition the editors reflect new perspectives on Brahms that have developed over the years 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 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 Chesterian Georges Jean-Aubry,1915

The Harvard Biographical Dictionary of Music Don Michael Randel,1996 Biographical dictionary emphasizes classical and art music also gives ample attention to the classics as well as Jazz Blues rock and pop and hymns and showtunes across the ages

Schubert Brian Newbould,1999-04-01 Of all the great composers none not even Mozart has been so dogged by myth and misunderstanding as Franz Schubert The notion of Schubert as a pudgy lovelorn Bohemian schwammerl mushroom scribbling tunes on the back of menus in idle moments has never quite been eradicated In this major new biography Brian Newbould balances discussion of Schubert s compositions with an exploration of biographical influences that shaped his musical aesthetics Schubert The Music and the Man offers an eminently readable description of a musician who was compulsively dedicated to his art a composer so prolific that he produced over a thousand works in eighteen years Gifted with an intuitive know how coupled with a Mozartian facility for composition Schubert combined the relish and wonder of an amateur with the discipline and technical rigor of a professional He moved quickly and comfortably among genres and sometimes composed directly into score but many pieces required painstaking revision before they satisfied his growing self criticism Examining afresh the enigmas surrounding Schubert s religious outlook his loves his sexuality his illness and death Newbould offers above all a celebration of a unique genius an idiosyncratic composer of an astonishing body of powerful enduring music

Debussy's Resonance François de Médicis,Steven Huebner,2018 Some of Debussy s most beloved pieces as well as lesser known ones from his early years set

in a rich cultural context by leading experts from the English and French speaking worlds The music of Claude Debussy has always been widely beloved by listeners and performers alike more perhaps than that of any of the other pioneers of musical modernism However rich in itself his creative output also participated and continues to participate in a network of cultural connections the scope and meaning of which can only be gleaned through multiple interpretive frameworks Debussy's Resonance offers twenty new studies by some of the most active and respected English and French language scholars of French music The book treats a large swath of the composer's music from previously unexplored modalities of his early years to late pieces such as the ballet *Jeux* and the *Douze études* and takes into consideration the numerous contexts that helped shape the works and the different ways that musicologists and critics have explained them

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FRANÇOIS DE MÉDICIS is Professor of Music at the Université de Montréal STEVEN HUEBNER is Professor of Music at McGill University

Gems of Exquisite Beauty Peter Mercer-Taylor, 2020-09-23 In the decades leading up to the Civil War most Americans probably encountered European classical music primarily through hymn tunes Hymnody was the most popular and commercially successful genre of the antebellum period in the United States and the unquenchable thirst for new tunes to sing led to a phenomenon largely forgotten today in their search for fresh material editors lifted hundreds of tunes from the works of major classical composers to use as settings of psalms and hymns The few that remain popular today millions have sung Joyful Joyful We Adore Thee to Beethoven and Hark The Herald Angels Sing to Mendelssohn are vestiges of one of the most distinctive trends in antebellum music making *Gems of Exquisite Beauty* is the first in depth study of the historical rise and fall of this adaptation practice its artistic achievements and its place in nineteenth century American musical life It traces the contributions of pioneering figures like Arthur Clifton and the impact of bestsellers like the Handel and Haydn Society Collection which helped turn Lowell Mason into America's most influential musician By telling the tales of these hymns and those who brought them into the world author Peter Mercer Taylor reveals a central part of the history of how the American public first came to meet and creatively engage with Europe's rich musical practices

Music, Subjectivity, and Schumann Benedict

Taylor, 2022-04-07 The concept of subjectivity is one of the most popular in recent scholarly accounts of music it is also one of the obscurest and most ill defined Multifaceted and hard to pin down subjectivity nevertheless serves an important if not indispensable purpose underpinning various assertions made about music and its effect on us We may not be exactly sure what subjectivity is but much of the reception of Western music over the last two centuries is premised upon it *Music Subjectivity and Schumann* offers a critical examination of the notion of musical subjectivity and the first extended account of its applicability to one of the composers with whom it is most closely associated Adopting a fluid and multivalent approach to

a topic situated at the intersection of musicology philosophy literature and cultural history it seeks to provide a critical refinement of this idea and to elucidate both its importance and limits **Adolf Busch** , *Dvorák: Cello Concerto* Jan Smaczny,1999-09-28 Dvorák's Cello Concerto composed during his second stay in America is one of the most popular works in the orchestral repertoire This guide explores Dvorák's reasons for composing a concerto for an instrument which he at one time considered unsuitable for solo work its relationship to his American period compositions and how it forms something of a bridge with his operatic interests A particular focus is the concerto's unique qualities why it stands apart in terms of form melodic character and texture from the rest of Dvorák's orchestral music The role of the dedicatee of the work Hanus Wihan in its creation is also considered as are performing traditions as they have developed in the twentieth century In addition the guide explores the extraordinary emotional background to the work which links it intimately to the woman who was probably Dvorák's first love *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

Masters in Music ... ,1905 **Masters in Music** Daniel Gregory Mason,1905 **Interpreting Musical Gestures, Topics, and Tropes** Robert S. Hatten,2017-09-04 Robert Hatten's new book is a worthy successor to his *Musical Meaning in Beethoven* which established him as a front rank scholar in questions of musical meaning Both how he approaches musical works and what he says about them are timely and to the point Musical scholars in both musicology and theory will find much of value here and will find their notions of musical meaning challenged and expanded Patrick McCreless This book continues to develop the semiotic theory of musical meaning presented in Robert S Hatten's first book *Musical Meaning in Beethoven* IUP 1994 In addition to expanding theories of markedness topics and tropes Hatten offers a fresh contribution to the understanding of musical gestures as grounded in biological psychological cultural and music stylistic competencies By focusing on gestures topics tropes and their interaction in the music of Mozart Beethoven and Schubert Hatten demonstrates the power and elegance of synthetic structures and emergent meanings within a changing Viennese Classical style *Musical Meaning and Interpretation* Robert S Hatten editor *My Complete Story of the Flute* Leonardo De Lorenzo,1992 New edition of classic study includes Lorenzo's three addenda and new bibliographic and biographic material *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.

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