

1: 66 Brahms Masterpieces by Johannes Brahms on Spotify

Brahms 3 Violin Sonatas; 21 Hungarian Dances / Joachim: Romance in B Flat by Hugh Sung, Johannes Brahms, Aaron Rosand, Joseph Joachim, Hugh Sung, György Sandor, Various Artists Audio, Published by Musical Concepts Audiobook, Cd.

Ein Deutsches Requiem - Johannes Brahms - 1. Selig sind, die da Leid tragen 2. Denn alles Fleisch es ist wie Gras 3. Herr, lehre doch mich 4. Wie lieblich sind deine Wohnungen 5. Ihr habt nun Traurigkeit 6. Denn wir haben hie keine bleibende Statt 7. Selig sind die Toten

For some years Brahms had been considering various ideas for a Requiem, but it was not until , when he was 33, that he began work on it seriously. It was completed the following year with the exception of the fifth movement, which he added later in order to achieve a more balanced structure. Brahms may have written the Requiem in memory of his mother, who died in ; it is equally possible that he had in mind his great friend and mentor, Robert Schumann, whose madness and tragic death had profoundly affected the young Brahms. As with all great music, the universal message of its vision transcends the circumstances of its conception. He compiled the text himself from both Old and New Testaments, and from the Apocrypha. It has little in common with the conventional Requiem Mass, and omits the horrors of the Last Judgement - a central feature of the Catholic liturgy - and any final plea for mercy or prayers for the dead. It also makes only a passing reference in the last movement to Christian redemption through the death of Jesus. Consequently the work focuses on faith in the Resurrection rather than fear of the Day of Judgement. The similarity of the opening and closing movements serves to unify the whole work, while the funeral-march of the second is balanced by the triumphant theme of the resurrection in the towering sixth movement. This carefully balanced architecture is matched by an equally firm musical structure based on two principal ideas which Brahms skilfully uses in a variety of subtle guises throughout the work. Brahms uses this musical cell as the main building block of the whole piece, subjecting it to a variety of transformations, including upside-down and back-to-front versions, both of which play as significant a role as the original form. The other important musical idea is a chorale-like melody played by the violas at the very beginning. Its most obvious re-appearance is in the second movement, now in a minor key, as an expansive melody sung by the choir in unison. Brahms had recently discovered the cantatas of J. The opening movement, the text of which is one of the beatitudes from the Sermon on the Mount, begins in hushed and sombre mood, reflected in the orchestration by the temporary absence of the violins. As the music proceeds, however, mourning is transformed into comfort. A lighter central episode provides some brief respite before the funeral-march returns. In the third movement, the baritone soloist and chorus begin by pondering the transience of human existence. This leads seamlessly into a broad, imposing fugue, remarkable for its omnipresent pedal D which, whilst creating considerable tension during the fugue itself, also provides an unshakable foundation for the final resolution. After the intensity of the first three movements, the pivotal fourth, a serene pastorale, provides the opportunity for contemplation and rest. This is music of exceptional beauty, and it is hardly surprising that this movement is so widely known and loved. The fifth movement features a sublime soprano solo accompanied by woodwind, horns and muted strings. The chorus, too, plays an accompanying role. Brahms reserves his most dramatic music for the imposing sixth movement. The movement ends with a final powerful statement. The last movement begins with a radiant melody from the sopranos, followed by the basses. The moving final section is a subtle reworking of music from the very opening, and the Requiem reaches its peaceful conclusion at the same word with which it began: John Bawden

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2: Brahms/Joachim Violin Works | www.enganchecubano.com

Hugh Sung, pianist, is very much Rosand's musical equal; I'd also recommend the "My Legacy" disc, where Sung accompanies Rosand playing Polish showpieces by Szymanowski, Chopin, and Wieniawski (both discs were recorded around the same time.).

Larry Wells, better known as The Opera Guy who writes for this blog, recently spent time in Tucson, Arizona, where he attended many events celebrating the Leonard Bernstein centennial. But curiously there has been little in Madison. Perhaps that will change next season. Here is a link with more information and the program: [And here are observations about the Tucson celebration: By Larry Wells](#) I recently spent a few weeks in Tucson. Part of that time happily coincided with the annual Tucson Desert Song Festival which this year commemorated the 100th anniversary of the birth of Leonard Bernstein below, in a photo by Jack Mitchell. I was able to attend 13 of the performances and was struck by the consistently intelligent programming, large audiences, and high performance standards. The venue also hosted outstanding recitals by Metropolitan Opera veterans Jennifer Johnson Cano below top and Lisette Oropesa below bottom. One of the highlights was a recital by dual pianists Steven Bleier below top, on right and Michael Barrett below top, on left, founders of the New York Festival of Song. The many percussionists were given a good aerobic workout, and the audience seemed hypnotized. The original narration by the composer is a monologue between a man and his god. For someone familiar with the work, I felt somewhat cheated that I was not hearing the work as it had been composed. Still it was a total delight to hear a live performance of a work that should be heard far more often than it is. Ballet Tucson offered a somewhat strange program featuring Bernstein songs beautifully performed by Cadie Jordan below top and David Margulis below bottom, in a photo by Kristin Hoebermann. Sometimes they were accompanied by dancers and sometimes not. I had only seen it performed once before, and that was the charming, witty, and intimate Harold Prince version. The Tucson version was one of the overlong operatic versions that featured additional musical numbers, which was a good thing, but wordy spoken dialogue that was unfortunately under-amplified. Therefore, unless someone was very familiar with the work, the production was a long string of seemingly unrelated musical numbers linked by incomprehensible spoken dialogue. The dialogues themselves are very witty, but since they were not accompanied by supertitles as was the singing, the performance was seriously flawed. Hopefully the sound issues were rectified for the following four performances. True Concord is an outstanding choral group, and its leader Eric Holtan led a thoroughly engaging and moving performance of this monumental work. I was so taken by the first performance that I attended the second as well. Both performances filled the huge Centennial Hall. Besides the orchestra and chorus the work features a celebrant, in this case the appropriately named Jubilant Sykes, an ensemble of vocal soloists, a boys chorus and dancers. The choreographers decided to add an additional layer of complexity to an already complex work by having some of the dancers portray Rose, Jacqueline and Caroline Kennedy as well as what I think was supposed to be the spirit of JFK. This was not part of the original work, and I felt it was superfluous to an already multifaceted work. But the audience loved it all, and it turns out that Madison is not the only city that seems to give everything a standing ovation. The takeaway moment of the festival occurred during a discussion involving composer Dan Asia, the festival director and conductor George Hanson, and Jamie Bernstein. When asked how younger audiences can be lured into concert halls, all three of them immediately concurred that the answer is to program 20th-century music. They claim that any time 20th-century music is programmed, ticket sales increase. My experience at this festival was that large venues were consistently filled with audiences of all ages. This is something for Madison to think about.

3: conductor | The Well-Tempered Ear | Page 7

The violin music of Brahms is perfectly suited to these two schools and this 2 disc set has the added bonus of an original work by Joseph Joachim, the arranger of the Read more Hungarian Dances and long term collaborator of Brahms. The exquisite violin playing is more than ably complemented by the wonderful pianist Hugh Sung.

JOHANNES BRAHMS: CONTEMPLATION WITH HUGH SUNG pdf

4: Violin Romances | www.enganchecubano.com

*Provided to YouTube by Warner Music Group Violin Sonata No. 3 in D Minor, Op. III. Un poco presto e con sentimento
Â· Aaron Rosand Â· Hugh Sung 66 Brahms Masterpieces â„— VOX Music Group.*

5: Bach, Brahms and Beethoven - Violin Sonatas by Aaron Rosand on Spotify

As readers will most probably know, the two sets of Brahms's Hungarian Dances were originally scored for piano, four hands. They were published by Simrock in and respectively. The celebrated violinist Joseph Joachim, a close friend of the composer, made his arrangements contemporaneously.

6: Aaron Rosand - Celebrating a Life In Music (Region 1 DVD) | Raru

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7: Brahms - Ein Deutsches Requiem - Programme Notes

Johannes Brahms â€” Hungarian Dance No. Hugh Sung, piano Biddulph, 3. AM Johannes Brahms â€” Hungarian Dance No. 9. Key: e Aaron Rosand, violin Hugh Sung.

8: Tales from a tribble: March

Un poco presto e con sentimento - Johannes Brahms Hugh Sung. Listen to Bach, Brahms and Beethoven - Violin Sonatas in full in the Spotify app.

9: Hugh Sung Launches "A Musical Life" Podcasts â€” The Listeners' Club

They were recorded in and respectively, the Romance disc with pianist Hugh Sung and the Heifetz album with the collaboration of John Covelli. They evince nothing less than stylish and assured music-making.

JOHANNES BRAHMS: CONTEMPLATION WITH HUGH SUNG pdf

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