

# The Great German Composers

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Explore the profound legacy of Germany's greatest composers, whose innovative works have shaped the landscape of classical music history. From Baroque masters to Romantic giants, these iconic German musicians left an indelible mark on global culture with their enduring masterpieces.

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## The Great German Composers

The Great German Composers is a classical music biography collection by George T. Ferris. The canon of classical music has always been brimming with works of musicians and composers of German origin. From 16th century icons Bach and Handel through to Wagner, Germany has consistently produced the most gifted and influential musicians in the world. Bach invented modern music and this music brought to its artistic peaks by fellow Germans, Mozart and Beethoven. The lives and achievements of these composers are described here along with other musical luminaries such as Chopin, Gluck, Haydn and Weber. This fascinating volume is a must read for anyone for whom music is an essential part of life. Contents: Bach -- Handel -- Gluck -- Haydn -- Mozart -- Beethoven -- Schubert, Schumann, and Franz -- Chopin -- Weber -- Mendelssohn -- Richard Wagner. Johann Sebastian Bach (31 March [O.S. 21 March] 1685 - 28 July 1750) was a German composer and musician of the Baroque period. He is known for instrumental compositions such as the Brandenburg Concertos and the Goldberg Variations, and vocal music such as the St Matthew Passion and the Mass in B minor. Since the 19th-century Bach Revival he has been generally regarded as one of the greatest composers of all time. The Bach family already counted several composers when Johann Sebastian was born as the last child of a city musician in Eisenach. After becoming an orphan at age 10, he lived for five years with his eldest brother, after which he continued his musical development in Lüneburg. From 1703 he was back in Thuringia, working as a musician for Protestant churches in Arnstadt and Mühlhausen and, for longer stretches of time, at courts in Weimar--where he expanded his repertoire for the organ--and Köthen--where he was mostly engaged with chamber music.

## The Great German Composers

A fascinating book about various German classical music composers, including Beethoven, Mozart, Handel, Bach, and Wagner.

## The Great German Composers

From the intro: "The sketches of composers contained in this volume may seem arbitrary in the space allotted to them. The special attention given to certain names has been prompted as much by their association with great art-epochs as by the consideration of their absolute rank as composers. The introduction of Chopin, born a Pole, and for a large part of his life a resident of France, among the German composers, may require an explanatory word. Chopin's whole early training was in the German school, and he may be looked on as one of the founders of the latest school of pianoforte composition, whose highest development is in contemporary Germany. He represents German music by his affinities and his influences in art, and bears too close a relation to important changes in musical form to be omitted from this series. The authorities to which the author is most indebted for material are: Schoelcher's "Life of Handel;" Liszt's "Life of Chopin;" Elise Polko's "Reminiscences;" Lampadius's "Life of Mendelssohn;" Chorley's "Reminiscences;" Urbino's "Musical Composers;" Franz Heuffner's "Wagner and the Music of the Future;" Haweis's "Music and Morals;" and articles in the leading Cyclopaedias."

### The Great German Composers

NOTE. BACH. HANDEL. GLUCK HAYDN. MOZART. BEETHOVEN. SCHUBERT, SCHUMANN, AND FRANZ. CHOPIN. WEBER. MENDELSSOHN. RICHARD WAGNER. (Illustrated)

### The Great German Composers

The Great German Composers By George T. Ferris

### The Great German Composers

Excerpt from Great German Composers: Bach to Dvôrák The continuous demand for this series, including the five volumes, "Great German Composers," "Great Italian and French Composers," "Great Singers," First and Second Series, and "Great Violinists and Pianists," has led to the revision of the volumes. Nearly twenty years have passed since the first - "The Great German Composers" - was written, and many changes have taken place since then. The attempt has been made, so far as is consistent with the limits of space, to bring these little books down to date, revising the articles where it was needed, and making addenda in sketches of living or very recently living composers and artists, who may be said to represent most fully the achievements and tendencies of contemporary music. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at [www.forgottenbooks.com](http://www.forgottenbooks.com) This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

### The Great German Composers

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### The Great German Composers

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### Great German Composers

Excerpt from Great Musical Composers: German, French and Italian, Edited, With an Introduction  
The following biographical sketches were originally published in America by Mr. George T. Ferris, in two volumes, separately entitled The Great German Composers and The Great Italian and French Composers. They have achieved the success they deserved: for while we have whole libraries of books upon the history and technicalities of music in general, upon musical theories and schools, and upon the exponents thereof in their artistic capacity, there has been a distinct dearth of treatises dealing in a brief and popular fashion with the lives of eminent composers themselves. Now, when music is "mastered and murdered" in almost every house throughout the length and breadth of the land, there can be no doubt that compilations of this kind must be welcome to a very large number - we will not say of musical students, but of lovers of music. There are, it would be needless to attempt to prove, great numbers of the music-loving public, who practically have no facilities towards making acquaintance with the leading facts in the lives of those men whose compositions they have such a genuine delight in rendering: to these mainly is such a book as Great Composers addressed. But, indeed, to every one interested in music and musicians the volume can hardly fail to be of interest. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at [www.forgottenbooks.com](http://www.forgottenbooks.com) This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

### The Great German Composers

Letters, essays and other writings of 44 [German] composers.--back cover.

### The great German composers, biographical notices, from the Germ. by C.P.S.

This historic book may have numerous typos and missing text. Purchasers can usually download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1895 edition. Excerpt: ... max bruch It is not easy to estimate the exact distance which separates him whom the wisest critics call the greatest of living German composers from the master whom most of these would agree in placing nearest to him in order of artistic merit; nor is it likely that if the relative greatness of the two could be assessed, all or even the majority of those whose opinion is best worth having would measure it in the same way. They would, I think, agree in one thing: that a very great interval should be placed between Max Bruch and the rest of his German contemporaries. For my own part I should not hesitate to place Bruch midway between Brahms and the other composers of their country, and to make both intervals wide. It is especially difficult for English people to realise what a power Bruch's music is in Germany, and how popular, in the best sense, it is, since the composer spent some time in England and was received with a coolness which we most rarely exhibit to musicians of other nations. Very little of his music has entered into what may be called the permanent repertory of English concerts, and the works that have attained to the dignity of standard compositions with us do not belong to the class in which Bruch's widest fame has been won. That neither the composer nor his work has found real acceptance in the English musical world must be admitted by all who are acquainted with his compositions as a whole. It is certainly not the fault of the compositions, since these, or the best of them at all events, are distinguished by great and easily intelligible beauty, and by the rare quality of distinction. In dubbing him "echt niederrheinisch," a German wit went no further than the truth. Both the music and the man belong to the Lower Rhine...

### Great German Composers

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"mastered and murdered" in almost every house throughout the length and breadth of the land, there can be no doubt that compilations of this kind must be welcome to a very large number—we will not say of musical students, but of lovers of music. There are, it would be needless to attempt to prove, great numbers of the music-loving public, who practically have no facilities towards making acquaintance with the leading facts in the lives of those men whose compositions they have such a genuine delight in rendering: to these mainly is such a book as *Great Composers* addressed. But, indeed, to every one interested in music and musicians the volume can hardly fail to be of interest. In his preface to *The Great Italian and French Composers*, Mr. Ferris explained that—as was very manifest—"the task of compressing into one small volume suitable sketches of the more famous Italian and French composers was, in view of the extent of field and the wealth of material, a somewhat embarrassing one, especially as the purpose was to make the sketches of interest to the general music-loving public, and not merely to the critic and scholar. The plan pursued has been to devote the bulk of space to composers of the higher rank, and to pass over those less known with such brief mention as sufficed to outline their lives, and fix their place in the history of music."

### Great German Composers

The *Great German Composers* is a musicological biography on several German composers written by George T. Ferris. Excerpt: "The growth and development of German music are eminently noteworthy facts in the history of the fine arts. In little more than a century and a half it reached its present high and brilliant place, its progress being so consecutive and regular that the composers who illustrated its well-defined epochs might fairly have linked hands in one connected series. To Johann Sebastian Bach must be accorded the title of "father of modern music." All succeeding composers have bowed with reverence before his name, and acknowledged in him the creative mind which not only placed music on a deep scientific basis, but perfected the form from which have been developed the wonderfully rich and varied phases of orchestral composition."

### The Great German Composers - Scholar's Choice Edition

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### Great Musical Composers

This historic book may have numerous typos and missing text. Purchasers can usually download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1887 edition. Excerpt: ... than any others, though they were contemporaries as well as successors. Giovanni Paisiello, born in 1741, was educated, like many other great musicians, at the Conservatory of San Onofrio. During his early life he produced a great number of pieces for the Italian theatres, and in 1776 accepted the invitation of Catherine to become the court composer at St. Petersburg, where he remained nine years, and produced several of his best operas, chief among them, "*Il Barbiere di Siviglia*" (a different version of Beaumarchais's celebrated comedy from that afterwards used by Rossini). The empress was devotedly attached to him, and showed her esteem in many signal ways. On one occasion, while Paisiello was accompanying her in a song, she observed that he shuddered with the bitter cold. On this Catherine took off her splendid ermine cloak, decorated with clasps of brilliants, and threw it over her tutor's shoulders. In a quarrel which Paisiello had with Marshal Beloseloky, the temporary favourite of the Russian Messalina, her favour was shown in a still more striking way. The marshal had given the musician a blow, on which Paisiello, a very large, athletic man, drubbed the Russian general most unmercifully. The latter demanded the immediate dismissal of the composer for having insulted a dignitary of the empire. Catherine's reply was similar to the one made by Francis the First of France in a parallel case about Leonardo da Vinci--"I neither can nor will attend to your request;

you forgot your dignity when you gave an unoffending man and a great artist a blow. Are you surprised that he should have forgotten it too? As for rank, it is in my power to make fifty marshals, but not one Paisiello." Some years after his return to...

### Great German Composers

Concert halls all over the world feature mostly the works of German and Austrian composers as their standard repertoire: composers like the three "Bs" of classical music, Bach, Beethoven, and Brahms, all of whom are German. Over the past three centuries, many supporters of German music have even nurtured the notion that the German-speaking world possesses a peculiar strength in the cultivation of music. This book brings together seventeen contributors from the fields of musicology, ethnomusicology, history, and German literature to explore these questions: how music came to be associated with German identity, when and how Germans came to be regarded as the "people of music," and how music came to be designated "the most German of arts." Unlike previous volumes on this topic, many of which focused primarily on Wagner and Nazism, the essays here are wide-ranging and comprehensive, examining philosophy, literature, politics, and social currents as well as the creation and performance of folk music, art music, church music, jazz, rock, and pop. The result is a striking volume, adeptly addressing the complexity and variety of ways in which music insinuated itself into the German national imagination and how it has continued to play a central role in the shaping of a German identity. Contributors to this volume: Celia Applegate Doris L. Bergen Philip Bohlman Joy Haslam Calico Bruce Campbell John Daverio Thomas S. Grey Jost Hermand Michael H. Kater Gesa Kordes Edward Larkey Bruno Nettl Uta G. Poiger Pamela Potter Albrecht Riethmüller Bernd Sponheuer Hans Rudolf Vaget

### Great German composers, Bach to Dvorak

A comprehensive survey of the lives and works of the greatest composers from Germany, France, and Italy, spanning from the Baroque era to the late 19th century. Includes biographical information, critical analysis, and musical examples of works by Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Liszt, Wagner, Verdi, and others. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work is in the "public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

### The great composers

Excerpt from Great Italian and French Composers: Palestrina to Massenet The continuous demand for this series, including the five volumes, "Great German Composers," "Great Italian and French Composers," "Great Singers," First and Second Series, and "Great Violinists and Pianists," has led to the revision of the volumes. Nearly twenty years have passed since the first - "The Great German Composers" - was written, and many changes have taken place since then. The attempt has been made, so far as is consistent with the limits of space, to bring these little books down to date, revising the articles where it was needed, and making addenda in sketches of living or very recently living composers and artists, who may be said to represent most fully the achievements and tendencies of contemporary music. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at [www.forgottenbooks.com](http://www.forgottenbooks.com) This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

### Writings of German Composers

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imperfections with these old texts, we feel they deserve to be made available for future generations to enjoy.

### Great Musical Composers: German, French, and Italian

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### Master of German Music

Presents a biography of Johannes Brahms

### Gallery of german composers

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### Great Musical Composers

How does creativity thrive in the face of fascism? How can a highly artistic individual function professionally in so threatening a climate? *Composers of the Nazi Era* is the final book in a critically acclaimed trilogy that includes *Different Drummers* (OUP 1992) and *The Twisted Muse* (OUP 1997), which won the Wallace K. Ferguson Prize of the Canadian Historical Association. Here, historian Michael H. Kater provides a detailed study of the often interrelated careers of eight prominent German composers who lived and worked amid the dictatorship of the Third Reich, or were driven into exile by it: Werner Egk, Paul Hindemith, Kurt Weill, Karl Amadeus Hartmann, Carl Orff, Hans Pfitzner, Arnold Schoenberg, and Richard Strauss. Kater weighs issues of accommodation and resistance to ask whether these artists corrupted themselves in the service of a criminal regime--and if so, whether this may be discerned from their music. After chapters discussing the circumstances of each composer individually, Kater concludes with an analysis of the composers' different responses to the Nazi regime and an overview of the sociopolitical background against which they functioned. The final chapter also extends the discussion beyond the end of World War II to examine how the composers reacted to the new and fragile democracy in Germany.

### The Great German Composers

DIV With National Socialism's arrival in Germany in 1933, Jews dominated music more than virtually any other sector, making it the most important cultural front in the Nazi fight for German identity. This groundbreaking book looks at the Jewish composers and musicians banned by the Third Reich and the consequences for music throughout the rest of the twentieth century. Because Jewish musicians and composers were, by 1933, the principal conveyors of Germany's historic traditions and the ideals of German culture, the isolation, exile and persecution of Jewish musicians by the Nazis became an act of musical self-mutilation. Michael Haas looks at the actual contribution of Jewish composers in Germany and Austria before 1933, at their increasingly precarious position in Nazi Europe, their forced emigration before and during the war, their ambivalent relationships with their countries of refuge, such as Britain and the United States and their contributions within the radically changed post-war music environment. /div

#### [Great German Composers

This book is the first comprehensive collection of the letters of Johannes Brahms ever to appear in English. Over 550 are included, virtually all uncut, and there are over a dozen published here for the first time in any language. Although he corresponded throughout his life with some of the great performers, composers, musicologists, writers, scientists, and artists of the day, and although thousands of his letters have survived, English readers have until now had scant opportunity to meet Brahms in person, through his words, and in his own voice. The letters in this volume range from 1848 to just before his death. They include most of Brahms's letters to Robert Schumann, over a hundred letters to Clara Schumann, and the complete Brahms-Wagner correspondence. They are joined by a running commentary to form an absorbing narrative, documented with scholarly care, provided with comprehensive notes, but written for the general music lover--the result is a lively biography. The work is generously illustrated, and contains several detailed appendices and an index.

#### The Great Composers, German, French, and Italian

A biography of one of the "Three Bs" of music composition, Brahms details the life and career of German composer and pianist Johannes Brahms. A wildly popular figure during his time, Brahms composed pieces for piano, chamber ensembles, symphonies and choirs. Interestingly, he premiered many of his own works on piano, making him a well-known virtuoso pianist as well. While many of his works have become instantly recognizable classics, Brahms was a great perfectionist and destroyed some of his scores that he felt were unsuitable for publishing or performing.

#### Music and German National Identity

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#### Great Musical Composers

Great Italian and French Composers