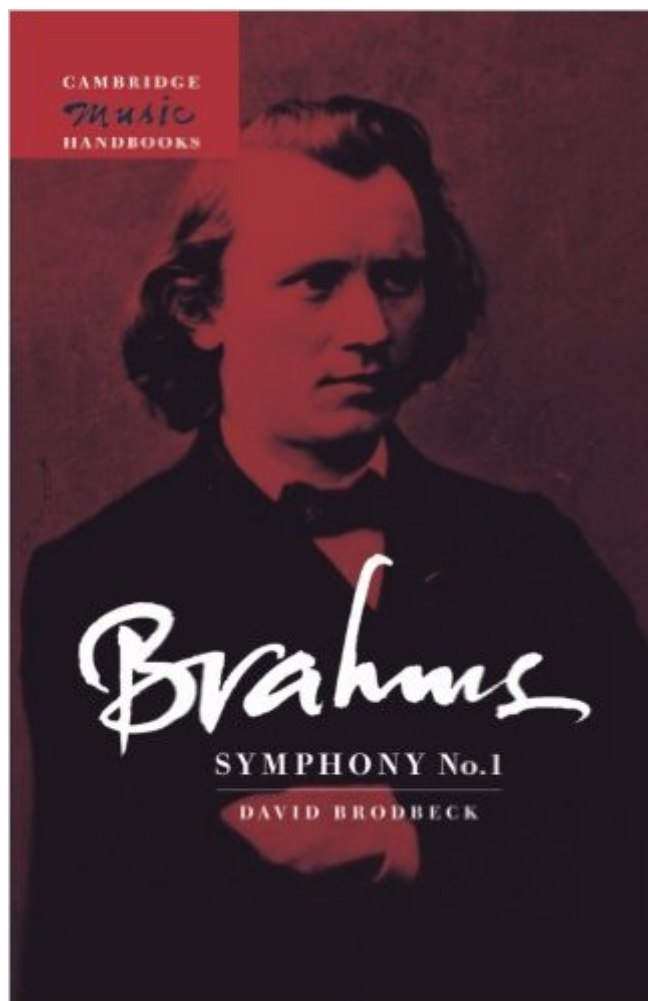


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Brahms: Symphony No. 1 (Cambridge Music Handbooks)



Synopsis

Brahms's First Symphony has been hailed as Beethoven's Tenth. Its controversial status and relationship in the Beethovenian tradition is considered alongside other important issues in the early reception history of this key work in the symphonic repertory. David Brodbeck begins with an account of the lengthy genesis and complicated background to the writing of the symphony, before providing a thorough critical reading of the work, movement by movement. In particular, Professor Brodbeck reveals a dense web of extra-compositional allusions--references in the music to works by J. S. Bach, Beethoven, Schubert, and Robert Schumann--in which, the author argues, much meaning resides.

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When you find yourself entranced and involved with a particular composition--or assigned to write a paper on it--the line or two (or paragraph, if you're lucky) given to it in most musical reference works just isn't enough. The Cambridge Music Handbooks, edited by Julian Rushton, help to plug the hole. In this volume, David Brodbeck examines the genesis of Brahms's Symphony No. 1, from its uncertain beginnings to its completion, along with a look at its "structure and meaning" throughout. Accessible in its approach (there are a few musical examples, but the musically illiterate should find them too few to be a hindrance) and in its language, this book will be appreciated by the music student and the Brahms aficionado alike.

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