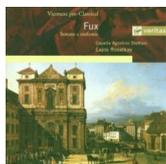


Johann Joseph Fux – Sonate e Sinfonie (2000)

Wpisany przez bluesever

Poniedziałek, 27 Grudzień 2010 10:31 - Zmieniony Niedziela, 17 Listopad 2013 21:22

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Sonata A 4 K346 In A Minor

Sonata A 3 K379 In D Minor

Sonata A 3 K381 In G Minor

Sinfonia A 4 From 'Le Deposizione Dalla Croce Di Gesu Cristo' K346

Sonata A 3 K365 In A Minor

Sinfonia A 4 From 'La Cena del Signore' K298 [play](#)

Sonata A 3 K385 In G Major

Sonata A 3 K370 In G Minor

Sonata A 4 K344 In B Flat Major

Sonata Pastorale A 3 K396 In A Major

Sonata A 3 K366 In F Sharp Minor

Sinfonia A 4 From 'La Donna Forte Nella Madre De Sette Maccabei' K292 [play](#)

Sonata A 3 K375 In A Minor - Adagio

29. Sonata A 3 K375 In A Minor

Sinfonia A 4 From 'Cristo Nell Orto' K296

Sonata A 3 K377 In G Minor

Sinfonia A 4 K349 In D Major

Capella Agostino Steffani

Lajos Rovátkay – director

Johann Joseph Fux (1660-1741) is remembered less for his music than for his famous textbook on counterpoint, the *Gradus ad Parnassum*, Yet his music is well worth remembering for its own sake; it was not for nothing that the Emperor Leopold I made Fux his court-composer and music-director.

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But to begin at the beginning; Fux was born of peasant stock at Hirtenfeld in Eastern Styria, Austria, about 1660. Little is known of his youth, except that he became a student at Graz University when he was about twenty. Again he disappears into obscurity, perhaps to study in Italy. When next heard of, he is the organist of the famous Scottish Church in Vienna, and on the highroad to imperial preferment. In 1696 he got married, and two years later was appointed Court Composer by the Emperor, an appointment usually reserved for Italian musicians. The Emperor evidently realized that Fux was a man of exceptional talent, to give him precedence over the all-conquering Italians.

Further high appointments were in store; in 1701 Fux became Capellmeister at St. Stephen's Cathedral, and ten years later, in 1711, Music Director at the Imperial Court itself - the highest musical position in Europe. Fux filled the post with distinction, composing and directing many operas and oratorios, as well as dozens of smaller pieces. His most famous stage work was the festival opera *Costanza e Fortezza*, performed in the most sumptuous and spectacular manner in Prague Castle in 1723 when the Emperor Charles VI was crowned King of Bohemia.

In 1725 Fux published his famous *Gradus ad Parnassum*, a textbook from which most of the composers of the next generation learnt their counterpoint - indeed Bach himself had a copy in his library. Some six years after the publication of the *Gradus*, Fux's wife died, and from then on he seems to have devoted himself more to sacred music. He himself died in 1741, at the age of 81.

As a secular composer, he was soon neglected, but his sacred works continued to be performed for many years, and his book maintained its hold over several generations of composers. Then, in the middle of the nineteenth century, Ludwig Ritter von Köchel, Mozart's cataloguer, became interested in Fux, and produced a biography and catalogue of works. This reawakened interest to some extent in the old court composer, and eventually some of his works were reprinted in the Austrian *Denkmaler* series; Fux began to emerge from the shadows as a fine composer in his own right, and not a mere pedagogue. He was indeed the greatest master of the Austrian Baroque, in music. ---baroquemusic.org

Johann Joseph Fux (ur. 1660 w Hirtenfeld, zm. 13 lutego 1741 w Wiedniu) – austriacki kompozytor, teoretyk muzyki i pedagog, przedstawiciel stylu późnego baroku. Skomponował wiele mszy, oratoriów, oper i psalmów jednak najbardziej jest znany jako teoretyk muzyki i

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nauczyciel innych kompozytorów a także jako autor podręcznika kompozycji-rozprawy o kontrapunkcie z 1725 roku: Gradus ad Parnassum, w którym dokładnie omówił kontrapunkt w technice renesansowego mistrza Palestriny i innych kompozytorów wcześniejszych.

Johann Joseph Fux (1660 – 13 February 1741) was an Austrian composer, music theorist and pedagogue of the late Baroque era. He is most famous as the author of Gradus ad Parnassum, a treatise on counterpoint, which has become the single most influential book on the Palestrina style of Renaissance polyphony. Almost all modern courses on Renaissance counterpoint, a mainstay of college music curricula, are indebted in some degree to this work by Fux.

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