
The New Grove
BEETHOVEN

Joseph Kerman Alan Tyson



New Grove Beethoven

William S. Newman



New Grove Beethoven:

The New Grove Beethoven J. Kerman, Alan Tyson, 1983-09-29 *The New Grove Beethoven* Joseph Kerman, 1983 This volume is one of a series of short biographies derived from *The New Grove Dictionary of Music and Musicians* London 1980 In its original form the text was written in the mid 1970s and finalized at the end of that decade For this reprint the text has been re read and modified by the original authors and corrections and changes have been made The work list and bibliography have been brought up to date and incorporate the findings of recent research **Beethoven** Barry Cooper, 2008-10-08 The connections between a great artist's life and work are subtle complex and often highly revealing In the case of Beethoven however the standard approach has been to treat his life and his art separately Now Barry Cooper's new volume incorporates the latest international research on many aspects of the composer's life and work and presents these in a truly integrated narrative Cooper employs a strictly chronological approach that enables each work to be seen against the musical and biographical background from which it emerged The result is a much closer confluence of life and work than is usually achieved for two reasons First composition was Beethoven's central preoccupation for most of his life I live entirely in my music he once wrote Second recent study of his many musical sketches has enabled a much clearer picture of his everyday compositional activity than was previously possible leading to rich new insights into the interaction between his life and music This volume concentrates on Beethoven's artistic achievements both by examining the origins of his works and by expert commentary on some of their most striking and original features It also reexamines virtually all the evidence from fictitious anecdotes right down to the translations of individual German words to avoid recycling old errors And it offers numerous new details derived from sketch studies and a new edition of Beethoven's correspondence Offering a wealth of fresh conclusions and intertwining life and work in illuminating ways Beethoven will establish itself as the reference on one of the world's greatest composers *Beethoven and His World* H. P. Clive, 2001 Following the author's acclaimed biographical dictionaries on Schubert and Mozart *Beethoven and His World* offers an extremely comprehensive and up to date survey of the composer's relations with a multitude of persons with whom he associated on a personal or professional basis relatives friends acquaintances librettists poets publishers artists patrons and musicians With more than 450 entries the dictionary is the result of a wide ranging examination of primary and secondary sources and critically assesses the use which scholars have made of the considerable documentation now available In particular there are numerous references to Beethoven's correspondence and conversation books which have recently been published in excellent new editions The book places the composer and his music in a fuller context and a wider perspective than might be possible in a traditional biography it will appeal to all music lovers both the scholar and the non specialist alike **Beethoven** Maynard Solomon, 2012-03-08 Hailed as a masterpiece for its original interpretations of Beethoven's life and music This edition takes into account the latest information and literature Includes a 30 page bibliographical essay numerous illustrations and a full

color pictorial biography of the composer **Beethoven's Concertos** Leon Plantinga, 1999 Accompanied by a booklet of music examples 108 p ill 21 cm Beethoven's Immortal Beloved Edward Walden, 2011-02-07 In 1812 Ludwig van Beethoven wrote three letters to an unnamed woman whom he called Immortal Beloved The letters were discovered after Beethoven's death and ever since their discovery there has been speculation regarding whom that Immortal Beloved might have been In Beethoven's Immortal Beloved Solving the Mystery Edward Walden carefully and meticulously presents his case that the woman who Beethoven loved was Bettina Brentano an artistic and talented musician in her own right Setting the foundation for his argument Walden begins the book with a general historical and sequential narrative that interweaves the lives of the three principle protagonists Beethoven the writer Johann Wolfgang von Goethe and Bettina Brentano Walden explores in detail the key elements of the factual narrative and shows how those elements support his claim that Bettina was the Immortal Beloved In addition Walden addresses the attacks other Beethoven scholars have made against Bettina and reveals how such attacks were mistaken or unjustified Thoroughly and rigorously researched yet presented in a clear and engaging style Beethoven's Immortal Beloved will appeal to Beethoven scholars music lovers and general readers alike who will be captivated by the solving of this fascinating mystery *Beethoven* David Benjamin Levy, 2003-01-01 Beethoven's Ninth Symphony a masterpiece that has influenced virtually every Western composer since its premiere has become associated with the marking of momentous public occasions In 1989 Chinese students played its finale through loudspeakers in Tiananmen Square and Leonard Bernstein led a performance in Berlin to celebrate the razing of the Berlin Wall This lively and up to date book focuses on Beethoven's Ninth exploring the cultural and musical meanings that surround this powerful work of genius David B Levy sets the scene with a brief survey of nineteenth century Germanic culture and society then analyzes the Ninth symphony in detail with special emphasis on the famous choral finale He discusses the initial performances in 1824 under Beethoven's direction and traces the symphony's critical reception and legacy In the final chapter of the book Levy examines interpretations of the work by prominent conductors including Wagner Mahler and Weingartner A fully annotated discography of selected recordings completes this comprehensive volume *Beethoven: The Music and the Life* Lewis Lockwood, 2005-01-17 An authoritative work offering a fresh look at Beethoven's life career and milieu *Magisterial* New York Review of Books This brilliant portrayal weaves Beethoven's musical and biographical stories into their historical and artistic contexts Lewis Lockwood sketches the turbulent personal historical political and cultural frameworks in which Beethoven worked and examines their effects on his music The result is that rarest of achievements a profoundly humane work of scholarship that will or at least should appeal to specialists and generalists in equal measure Terry Teachout Commentary Finalist for the Pulitzer Prize Lewis Lockwood has written a biography of Beethoven in which the hours that Beethoven spent writing music that is his methods of working his interest in contemporary and past composers the development of his musical intentions and ideals his inner musical life in short have been properly integrated

with the external events of his career The book is invaluable Charles Rosen Lockwood writes with poetry and clarity a rare combination I especially enjoyed the connection that he makes between the works of Beethoven and the social and political context of their creation we feel closer to Beethoven the man without losing our wonder at his genius Emanuel Ax The magnum opus of an illustrious Beethoven scholar From now on we will all turn to Lockwood's Beethoven The Music and the Life for insight and instruction Maynard Solomon This is truly the Beethoven biography for the intelligent reader Lewis Lockwood speaks in his preface of writing on Beethoven's works at a highly accessible descriptive level But he goes beyond that His discussion of the music based on a deep knowledge of its context and the composition processes behind it explains elucidates and is not afraid to evaluate while the biographical chapters clearly and unfussily written and taking full account of the newest thinking on Beethoven align closely with the musical discussion The result is a deeply perceptive book that comes as close as can be to presenting the man and the music as a unity Stanley Sadie editor The New Grove Dictionary of Music and Musicians Impressive for both its scholarship and its fresh insights this landmark work fully accessible to the interested amateur immediately takes its place among the essential references on this composer and his music Bob Goldfarb KUSC FM 91.5 Lockwood writes like an angel lucid enthusiastic stirring and enlightening Beethoven has found his ablest interpreter Jonathan Keates The Spectator There is no better survey of Beethoven's compositions for a wide audience Michael Kimmelman The New York Times Book Review *Beethoven and the Construction of Genius* Tia

DeNora, 2023-04-28 In this provocative account Tia DeNora reconceptualizes the notion of genius by placing the life and career of Ludwig van Beethoven in its social context She explores the changing musical world of late eighteenth century Vienna and follows the activities of the small circle of aristocratic patrons who paved the way for the composer's success DeNora reconstructs the development of Beethoven's reputation as she recreates Vienna's robust musical scene through contemporary accounts letters magazines and myths a colorful picture of changing times She explores the ways Beethoven was seen by his contemporaries and the image crafted by his supporters Comparing Beethoven to contemporary rivals now largely forgotten DeNora reveals a figure musically innovative and complex as well as a keen self promoter who adroitly managed his own celebrity DeNora contends that the recognition Beethoven received was as much a social achievement as it was the result of his personal gifts In contemplating the political and social implications of culture DeNora casts many aspects of Beethoven's biography in a new and different light enriching our understanding of his success as a performer and composer In this provocative account Tia DeNora reconceptualizes the notion of genius by placing the life and career of Ludwig van Beethoven in its social context She explores the changing musical world of late eighteenth century Vienna and follows the activities

Beethoven Forum Beethoven Forum, 2000-03-01 Collecting the best of international Beethoven studies Beethoven Forum promotes and sustains the high level of scholarship inspired by Beethoven's extraordinary works

Beethoven Forum Mark Evan Bonds, Elaine Sisman, 1999-01-01 The essays in this volume grew out of an international

Beethoven conference held in honor of Lewis Lockwood at Harvard University in 1996 Michelle Fillion's opening essay explores the Mass in C and its turn away from the heroic style of the middle period works In Beethoven and the Aesthetic State Karol Berger reflects on the manner in which the composer's music often shifts back and forth between a real and an imagined world William Drabkin examines the role of the cello part in Beethoven's late quartets particularly in regard to the elusive parameter of texture Richard Kramer's reading of the song Resignation 1818 opens new perspectives on the idea of a late style in the composer's output In Beethoven's Expressive Markings Leo Treitler demonstrates how seemingly straightforward directions to performers about tempo mood or dynamics raise fundamental questions about the relationship between music and language Michael C Tusa reviews more than a century of attempts to relate form and content in the last movement of the Ninth Symphony and offers a new interpretation on the idea of the choral finale as a kind of four movement symphony in its own right Maynard Solomon's essay on the Diabelli variations argues that the theme itself although simple is by no means trivial and indeed is perfectly suited to unpacking issues of firstness and lastness and their interchangeability William Drabkin concludes the volume with a review essay on Beethoven Interpretationen seiner Werke edited by Albrecht Riethmüller Carl Dahlhaus and Alexander Ringer

The Cambridge Companion to Beethoven Glenn Stanley, 2000-05-11

This Companion first published in 2000 provides a comprehensive view of Beethoven and his work The first part of the book presents the composer as a private individual as a professional and at the work place discussing biographical problems Beethoven's professional activities when not composing and his methods as a composer In the heart of the book individual chapters are devoted to all the major genres cultivated by Beethoven and to the elements of style and structure that cross all genres The book concludes by looking at the ways that Beethoven and his music have been interpreted by performers writers on music and in the arts literature and philosophy The essays in this volume written by leading Beethoven specialists maintain traditional emphases in Beethoven studies while incorporating other developments in musicology and theory

Beethoven's Lives Lewis Lockwood, 2020 Beethoven's Lives will be required reading for anyone interested in understanding how Beethoven biography has evolved through the ages When Ludwig van Beethoven died in March 1827 the world of music felt an intense loss The composer's funeral procession was one of the largest Vienna had ever witnessed and the poet Franz Grillparzer's eulogy brought the tensions between the composer's life and music into sharp focus the deaf and aloof genius the alienated and eccentric artist unable to form a lasting relationship with a woman but reaching out to mankind These apparent contradictions were to attract many Beethoven biographers yet to come Here Lewis Lockwood himself a much lauded Beethoven biographer tells the story of Beethoven biography from the earliest attempts made directly after the composer's death to the present day Beethoven's Lives casts a wide net tracing the story of Beethoven biography from Anton Schindler as biographer and falsifier through the authoritative Alexander Wheelock Thayer and down to the present The list includes Gustav Nottebohm the first scholar to study Beethoven's sketchbooks With his work biography

could begin to reflect on the inner life of the artist as expressed in his music and in this sense sketchbooks could be seen as artistic diaries Even Richard Wagner thought of writing a Beethoven biography and the late nineteenth and early twentieth century saw the emergence of French and English traditions of Beethoven biography In the tumultuous twentieth century with world wars and fractured politics the writing of Beethoven biography was sometimes caught up in the storm By bringing the story down to our time Lewis Lockwood identifies traditions of Beethoven biography that today's scholars and writers need to be aware of As Lockwood shows each biography reflects not only on the individual writer's knowledge and interests but also his inner sense of purpose as each writer works within the intellectual framework of his time LEWIS H LOCKWOOD is one of the leading authorities on Beethoven worldwide Having taught at Princeton and Harvard some of his key Beethoven publications include *Beethoven The Music and the Life* Norton 2003 translated into many languages as well as *Beethoven's Symphonies An Artistic Vision* Norton 2015 and with the Julliard String Quartet *Inside Beethoven's Quartets History Performance Interpretation* Harvard University Press 2008 He is known for his studies of Beethoven's life and work including the composer's autograph manuscripts and sketchbooks

Beethoven's Critics Robin Wallace, 1990-01-26 This 1990 book is a survey of the critical reaction to Beethoven's music as it appeared in the major musical journals French as well as German of his day and represents the first published history of Beethoven reception The author discusses the philosophical and analytical implications of these reviews and reassesses what has come to be the accepted view of a nineteenth century musical aesthetics rooted in Romantic Idealism Wallace sees Beethoven's critics as in fact providing a link between two apparently antithetical approaches to music the eighteenth century emphasis on expression and extra musical interpretation and the nineteenth century emphasis on absolute music and formal analysis This book thus provides in addition to a carefully documented study of Beethoven's critical reception a re-evaluation of his oeuvre and its significance in music history An index of all reviews cited is provided and a further appendix contains the quoted material in its original language

Nineteenth-Century Chamber Music Stephen Hefling, 2004-03-01 *Nineteenth Century Chamber Music* proceeds chronologically by composer beginning with the majestic works of Beethoven and continuing through Schubert Spohr and Weber Mendelssohn Schumann Brahms the French composers Smetana and Dvorak and the end of the century pre-modernists Each chapter is written by a noted authority in the field The book serves as a general introduction to Romantic chamber music and would be ideal for a seminar course on the subject or as an adjunct text for Introduction to Romantic Music courses Plus musicologists and students of 19th century music will find this to be an invaluable resource

Beethoven on Beethoven William S. Newman, 1988 Must reading for any pianist concerned with Beethoven's music which is to say almost every pianist alive William Rothstein *Musical Times*

The String Quartets of Beethoven William Kinderman, 2010-10-01 We do not understand music it understands us This aphorism by Theodor W Adorno expresses the quandary and the fascination many listeners have felt in approaching Beethoven's late quartets No group of compositions

occupies a more central position in chamber music yet the meaning of these works continues to stimulate debate William Kinderman's *The String Quartets of Beethoven* stands as the most detailed and comprehensive exploration of the subject It collects new work by leading international scholars who draw on a variety of historical sources and analytical approaches to offer fresh insights into the aesthetics of the quartets probing expressive and structural features that have hitherto received little attention This volume also includes an appendix with updated information on the chronology and sources of the quartets and a detailed bibliography *Beethoven Forum* Glenn Stanley, Lewis Lockwood, Christopher Reynolds, 1998-01-01 Glenn Stanley opens *Beethoven Forum* 6 with a consideration of the piano sonata culture of the late eighteenth century and how Beethoven's sonatas influenced this culture Lawrence Kramer explores the *Tempest* sonata and the way it exemplifies one of the leading intellectual projects of the Enlightenment the project of speculative anthropology or universal history Elaine R Sisman examines the lyrical small scale sonatas of Beethoven's middle period in relation to his renewed preoccupation with the idea of fantasia Nicholas Marston concludes the volume's consideration of the piano sonatas with a study of the development of a musical idea in the Hammerklavier sonata Birgit Lodes examines the relationship between the human and the divine as they are represented in the Gloria of Beethoven's great mass the *Missa solemnis* In a second article on this late masterpiece Norbert Gertsch describes a subscription copy of the *Missa solemnis* a copy that Beethoven had corrected and its significance for a future scholarly edition of the work Maynard Solomon offers a commentary transcription and translation of a papal document concerning the marriage of Beethoven's great uncle Cornelius In a review article Nicholas Marston discusses the recent edition of the Landsberg 5 sketchbook and future prospects for sketchbook editions Robert Levin concludes the volume with a review of *Performing Beethoven* edited by Robin Stowell *Beethoven's Theatrical Quartets* Nancy November, 2014-01-09 Beethoven's middle period quartets Opp 59 74 and 95 are pieces that engage deeply with the aesthetic ideas of their time In the first full contextual study of these works Nancy November celebrates their uniqueness exploring their reception history and early performance In detailed analyses she explores ways in which the quartets have both reflected and shaped the very idea of chamber music and offers a new historical understanding of the works physical visual social and ideological aspects In the process November provides a fresh critique of three key paradigms in current Beethoven studies the focus on his late period the emphasis on heroic style in discussions of the middle period and the idea of string quartets as pure autonomous artworks cut off from social moorings Importantly this study shows that the quartets encompass a new lyric and theatrical impetus which is an essential part of their unique explorative character

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