

# LUDWIG VAN BEETHOVEN

*Approaches to his Music*



CARL DAHLHAUS



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# Ludwig Van Beethoven Approaches To His Music

**Scott Burnham**



## **Ludwig Van Beethoven Approaches To His Music:**

**Ludwig Van Beethoven** Carl Dahlhaus,1991 Many books have been written about Beethoven but it is rare to find one which seeks an alternative to the tendency of academia on the one hand to fragmentation and of popular biographical writing on the other to a superficial overview In this volume the late Carl Dahlhaus combines the interpretations of individual works with excursions into the musical aesthetics of the period around 1800 an age which was not only a classical period in the history of the arts but also one in which aesthetics carved itself a place in the centre of philosophical attention The theme of the book is the reconstruction of Beethoven s musical thinking from the evidence in the works themselves and their context in the history of ideas A table entitled Chronicle places the references to biographical data in their historical context The selective bibliography includes comments to assist readers to find their way in the labyrinth of the literature about Beethoven

Ludwig Van Beethoven Carl Dahlhaus,1991 Many books have been written about Beethoven But it is rare to find one that seeks an alternative between the fragmentation found in most specialized studies and the superficial overview typical of popular biography In this volume Carl Dahlhaus one of the century s leading musicologists combines interpretations of individual works that focus on issues of composition and musical history with excursions into the musical aesthetics of the period around 1800 an age that was not only a classical period in the history of the arts but also one in that aesthetics carved itself a place in the center of philosophical attention The theme of the book is the reconstruction of Beethoven s musical thinking from the evidence in the works themselves and their context in the history of ideas *New Illustrated Lives of Great Composers: Ludwig van Beethoven* Simon Ferris,2018-03-22 The New Illustrated Lives of Great Composers Ludwig van Beethoven brings to life the works the key performances and the personal story of one of the world s greatest composers with rich illustrations One of the most celebrated and influential composers of all time Ludwig van Beethoven was a child prodigy who At 21 moved to Vienna to study with Joseph Haydn He would subsequently create a monumental body of work including 9 symphonies 5 piano concertos 1 violin concerto 32 piano sonatas 16 string quartets the Missa Solemnis and the opera Fidelio Yet Beethoven was a troubled man often intolerant of the intrusions of day to day life upon his work and a victim of both chronic abdominal pain and encroaching deafness While his gradual loss of hearing did not affect his ability to compose it did eventually caused him to abstain from performing and conducting At his death in 1827 he was already a legendary figure This illustrated biography is the best way to uncover the tragic life of one the most talented musicians to have ever walked the earth see the man himself the places where he lived and the people who swirled around him This is an essential read for any classical music fan *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

**Music Theory and Analysis in the Writings of Arnold Schoenberg (1874-1951)** Norton Dudeque, 2017-07-05 Arnold Schoenberg's theory of music has been much discussed but his approach to music theory needs a new historical and theoretical assessment in order to provide a clearer understanding of his contributions to music theory and analysis Norton Dudeque's achievement in this book involves the synthesis of Schoenberg's theoretical ideas from the whole of the composer's working life including material only published well after his death The book discusses Schoenberg's rejection of his German music theory heritage and past approaches to music theory pedagogy the need for looking at musical structures differently and to avoid aesthetic and stylistic issues Dudeque provides a unique understanding of the systematization of Schoenberg's tonal harmonic theory thematic motivic development theory and the links with contemporary and past music theories The book is complemented by a special section that explores the practical application of the theoretical material already discussed The focus of this section is on Schoenberg's analytical practice and the author's response to it Norton Dudeque therefore provides a comprehensive understanding of Schoenberg's thinking on tonal harmony motive and form that has hitherto not been attempted

**Musical Agency and the Social Listener** Cora S. Palfy, 2021-10-21 Music as a narrative drama is an intriguing idea which has captured explicit music theoretical attention since the nineteenth century Investigations into narrative characters or personae has evolved into a sub field musical agency In this book Palfy contends that music has the potential to engage us in social processes and that those processes can be experienced as a social interaction with a musical agent She explores the overlap between the psychological processes in which we participate in order to understand and engage with people and those we engage in when we listen to music Thinking of musical agency as a form of social process is quite different from existing theoretical frameworks for agency It implies that we come to musical analysis by way of intuition that our ideas are already partially formed based on our experience of the piece and what it makes us feel or how it makes us sense it as any other when we choose to analyze and interpret it Palfy's focus on social processes is a very effective way to pinpoint when and why it is that our attention is captured and engaged by musical agents

*The Cambridge History of Nineteenth-Century Music* Jim Samson, 2001-12-03 First published in 2002 this comprehensive overview of music in the nineteenth century draws on extensive scholarship in the field

**Haydn and His World** Elaine R. Sisman, 2012-01-16 Joseph Haydn's symphonies and string quartets are staples of the concert repertory yet many aspects of this founding genius of the Viennese Classical style are only beginning to be explored From local Kapellmeister to international icon Haydn achieved success by developing a musical language aimed at both the connoisseurs and amateurs of the emerging musical public In this volume the first

collection of essays in English devoted to this composer a group of leading musicologists examines Haydn's works in relation to the aesthetic and cultural crosscurrents of his time Haydn and His World opens with an examination of the contexts of the composer's late oratorios James Webster connects the Creation with the sublime the eighteenth century term for artistic experience of overwhelming power and Leon Botstein explores the reception of Haydn's Seasons in terms of the changing views of programmatic music in the nineteenth century Essays on Haydn's instrumental music include Mary Hunter on London chamber music as models of private and public performance fortepianist Tom Beghin on rhetorical aspects of the Piano Sonata in D Major XVI 42 Mark Evan Bonds on the real meaning behind contemporary comparisons of symphonies to the Pindaric ode and Elaine R Sisman on Haydn's Shakespeare Haydn as Shakespeare and originality Finally Rebecca Green draws on primary sources to place one of Haydn's Goldoni operas at the center of the Eszterháza operatic culture of the 1770s The book also includes two extensive late eighteenth century discussions translated into English for the first time of music and musicians in Haydn's milieu as well as a fascinating reconstruction of the contents of Haydn's library which shows him fully conversant with the intellectual and artistic trends of the era

**Musical Meaning in Beethoven** Robert S. Hatten, 2004-10-20 Award winning examination of Beethoven's music

**Musical Meaning and Human Values** Keith Moore Chapin, Lawrence Kramer, 2009 Musical understanding has evolved dramatically in recent years principally through a heightened appreciation of musical meaning in its social cultural and philosophical dimensions This collection of essays by leading scholars addresses an aspect of meaning that has not yet received its due the relation of meaning in this broad humanistic sense to the shaping of fundamental values The volume examines the open and active circle between the values and valuations placed on music by both individuals and societies and the discovery through music of what and how to value With a combination of cultural criticism and close readings of musical works the contributors demonstrate repeatedly that to make music is also to make value in every sense They give particular attention to values that have historically enabled music to assume a formative role in human societies to foster practices of contemplation fantasy and irony to explore sexuality subjectivity and the uncanny and to articulate longings for unity with nature and for moral certainty Each essay in the collection shows in its own way how music may provoke transformative reflection in its listeners and thus help guide humanity to its own essential embodiment in the world The range of topics is broad and developed with an eye both to the historical specificity of values and to the variety of their possible incarnations The music is both canonical and noncanonical old and new Although all of it is classical the contributors treatment of it yields conclusions that apply well beyond the classical sphere The composers discussed include Gabrieli Marenzio Haydn Beethoven Mendelssohn Brahms Wagner Puccini Hindemith Schreker and Henze Anyone interested in music as it is studied today will find this volume essential reading

*Beethoven* William Kinderman, 2009-04-10 Combining musical insight with the most recent research William Kinderman's Beethoven is both a richly drawn portrait of the man and a guide to his music Kinderman traces the composer's intellectual

and musical development from the early works written in Bonn to the Ninth Symphony and the late quartets looking at compositions from different and original perspectives that show Beethoven's art as a union of sensuous and rational of expression and structure In analyses of individual pieces Kinderman shows that the deepening of Beethoven's musical thought was a continuous process over decades of his life In this new updated edition Kinderman gives more attention to the composer's early chamber music his songs his opera *Fidelio* and to a number of often neglected works of the composer's later years and fascinating projects left incomplete A revised view emerges from this of Beethoven's aesthetics and the musical meaning of his works Rather than the conventional image of a heroic and tormented figure Kinderman provides a more complex more fully rounded account of the composer Although Beethoven's deafness and his other personal crises are addressed together with this ever increasing commitment to his art so too are the lighter aspects of his personality his humor his love of puns his great delight in juxtaposing the exalted and the commonplace

**Beethoven's Concertos** Leon Plantinga, 1999 Accompanied by a booklet of music examples 108 p ill 21 cm **Beethoven** Michael Spitzer, 2017-07-05 Our image of Beethoven has been transformed by the research generated by a succession of scholars and theorists who blazed new trails from the 1960s onwards This collection of articles written by leading Beethoven scholars brings together strands of this mainly Anglo American research over the last fifty years and addresses a range of key issues The volume places Beethoven scholarship within a historical and contemporary context and considers the future of Beethoven studies

*Ludwig Van Beethoven: Fidelio* Paul A. Robinson, Paul Robinson, 1996-09-26 This book explores the fascinating musical and dramatic elements within *Fidelio* Beethoven's only complete opera The New Beethoven Jeremy Yudkin, 2020 Marking the 250th anniversary of the composer's birth this volume presents twenty one completely new essays on aspects of Beethoven's personal life his composing process his manuscripts and his greatest works Beethoven's music stands as a universal symbol of personal and artistic achievement As we reach and then surpass the 250th anniversary of the composer's birth Jeremy Yudkin has commissioned a collection of new essays from some of the most insightful writers on Beethoven's accomplishments and brought them together in this remarkable volume Filled with careful explanations this book gives us completely new insights into music known and loved by people around the world Ordinary music lovers as well as scholars will find countless new discoveries about Beethoven and his music Listeners will hear his compositions afresh and scholars will find new results of research and analysis and new avenues for discovery Topics include Beethoven's cultural milieu his personal life his friends his publishers his instruments his working methods his own handwritten scores and of course his music Many works are carefully discussed and explained in ways that reveal fascinating and previously unknown aspects of compositions that we thought we knew well A landmark publication for all who admire some of the greatest music of our civilization lishers his instruments his working methods his own handwritten scores and of course his music Many works are carefully discussed and explained in ways that reveal fascinating and previously unknown aspects of compositions that we

thought we knew well A landmark publication for all who admire some of the greatest music of our civilization lishers his instruments his working methods his own handwritten scores and of course his music Many works are carefully discussed and explained in ways that reveal fascinating and previously unknown aspects of compositions that we thought we knew well A landmark publication for all who admire some of the greatest music of our civilization lishers his instruments his working methods his own handwritten scores and of course his music Many works are carefully discussed and explained in ways that reveal fascinating and previously unknown aspects of compositions that we thought we knew well A landmark publication for all who admire some of the greatest music of our civilization

**Historical Interplay in French Music and Culture, 1860-1960** Deborah Mawer, 2017-11-22 This edited volume of case studies presents a selective history of French music and culture but one with a dynamic difference Eschewing a traditional chronological account the book explores the nature of relationships between one main period broadly the long modernist era between 1860 1960 and its own historical others referencing topics from the Romantic classical baroque renaissance and medieval periods It probes the emergent interplay intertextualities and scope for reinterpretation across time and place Notions of cultural meaning are paramount especially those pertaining to French identity national and individual While founded on historical musicology the approach benefits from interdisciplinary association with philosophy political history literature fine art film studies and criticism Attention is paid to French composers celebrations and remakings of their predecessors Editions of and writings about earlier music are examined together with the cultural reception of performances of past repertoire Organized into two parts each of the eleven chapters characterizes a specific cultural network or temporal interplay which may result in synthesis disjunction or historical misreading The interwar years and those surrounding the Second World War prove particularly rich sources of enquiry This volume aims to attract a wide readership of musicologists and musicians as well as cultural historians other humanities scholars and concert goers

**Beethoven Hero** Scott Burnham, 2020-07-21 Bringing together reception history music analysis and criticism the history of music theory and the philosophy of music Beethoven Hero explores the nature and persistence of Beethoven's heroic style What have we come to value in this music asks Scott Burnham and why do generations of critics and analysts hear it in much the same way Specifically what is it that fosters the intensity of listener engagement with the heroic style the often overwhelming sense of identification with its musical process Starting with the story of heroic quest heard time and again in the first movement of the Eroica Symphony Burnham suggests that Beethoven's music matters profoundly to its listeners because it projects an empowering sense of self destiny and freedom while modeling ironic self consciousness In addition to thus identifying Beethoven's music as an overarching expression of values central to the age of Goethe and Hegel the author describes and then critiques the process by which the musical values of the heroic style quickly became the controlling model of compositional logic in Western music criticism and analysis Apart from its importance for students of Beethoven this book will appeal to those interested in canon formation in the arts and in music as

a cultural ethical and emotional force and to anyone concerned with what we want from music and what music does for us

*Eighteenth-Century Keyboard Music* Robert Marshall, 2004-03-01 18th Century Piano Music focuses on the core composers of the 18th century repertoire The book begins with an overview of the keyboard instruments that were in use during the period and a chapter on performance practice Then the book proceeds through each major composer beginning with Bach and then progressing through the French Masters Scarlatti C P E and J C Bach Haydn Mozart and Early Beethoven

In the Process of Becoming Janet Schmalfeldt, 2017-02-03 With their insistence that form is a dialectical process in the music of Beethoven Theodor Adorno and Carl Dahlhaus emerge as the guardians of a long standing critical tradition in which Hegelian concepts have been brought to bear on the question of musical form Janet Schmalfeldt's ground breaking account of the development of this Beethoven Hegelian tradition restores to the term form some of its philosophical associations in the early nineteenth century when profound cultural changes were yielding new relationships between composers and their listeners and when music itself in particular instrumental music became a topic for renewed philosophical investigation Precedents for Adorno's and Dahlhaus's concept of form as process arise in the Athen um Fragments of Friedrich Schlegel and in the Encyclopaedia Logic of Hegel The metaphor common to all these sources is the notion of becoming it is the idea of form coming into being that this study explores in respect to music by Beethoven Schubert Mendelssohn Chopin and Schumann A critical assessment of Dahlhaus's preoccupation with the opening of Beethoven's Tempest Sonata serves as the author's starting point for the translation of philosophical ideas into music analytical terms ones that encourage listening both forward and backward as Adorno has recommended Thanks to the ever growing familiarity of late eighteenth century audiences with formal conventions composers could increasingly trust that performers and listeners would be responsive to striking formal transformations The author's analytic method strives to capture the dynamic quasi narrative nature of such transformations rather than only their end results This experiential approach to the perception of form invites listeners and especially performers to participate in the interpretation of processes by which for example a brooding introduction like opening must inevitably become the essential main theme in Schubert's Sonata Op 42 or in which tremendous formal expansions in movements by Mendelssohn offer a dazzling opportunity for multiple retrospective reinterpretations Above all In the Process of Becoming proposes new ways of hearing beloved works of the romantic generation as representative of their striving for novel intensely self reflective modes of communication

### **Re-Reading the Beethoven Violin Sonatas**

Daniel Tong, 2025-04-08 New readings of the ten Beethoven sonatas for piano and violin embracing both the performer's interpretation and the analyst's rigour This book provides new readings of the ten Beethoven sonatas for piano and violin many of which have been given surprisingly little attention by scholars to date This may be because nine of the sonatas are relatively early works written between 1797-1803 with only the final sonata Op 96-1812 standing apart However within these ten works Beethoven demonstrates numerous aspects of his musical personality and compositional style The analyses in this



book engage with postmodern concerns such as hermeneutics intertextuality gender humour narratology and human interest revealing characteristics within these sonatas that have been slow to come to light Here are examples of the Beethovenian narrative that do not always encapsulate heroic struggle and triumph in many of the sonatas we find a witty smiling composer at odds with the growling Beethoven iconography Works within the violin sonata cycle interrogate the hypermasculine Beethoven trope before the last sonata is explored via a host of intertextual relationships with a body of early Romantic repertoire that emerged after Beethoven's death Embracing both the performer's interpretation and the analyst's rigour or vice versa this work offers methodologies for performer's analysis whilst acknowledging that both disciplines are essential to any project that seeks to address the nature of music as it is experienced in time

## Reviewing **Ludwig Van Beethoven Approaches To His Music**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is actually astonishing. Within the pages of "**Ludwig Van Beethoven Approaches To His Music**," an enthralling opus penned by a highly acclaimed wordsmith, readers set about an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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### **Ludwig Van Beethoven Approaches To His Music Introduction**

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