

Beethoven Maynard Solomon

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REILLY DONAVAN

Musical Biography Cambridge University Press

The premier of Beethoven's Ninth Symphony in Vienna on May 7, 1824, was the most significant artistic event of the year—and the work remains one of the most precedent-shattering and influential compositions in the history of music. Described in vibrant detail by eminent musicologist Harvey Sachs, this symbol of freedom and joy was so unorthodox that it amazed and confused listeners at its unveiling—yet it became a standard for subsequent generations of creative artists, and its composer came to embody the Romantic cult of genius. In this unconventional, provocative book, Beethoven's masterwork becomes a prism through which we may view the politics, aesthetics, and overall climate of the era. Part biography, part history, part memoir, *The Ninth* brilliantly explores the intricacies of Beethoven's last symphony—how it brought forth the power of the individual while celebrating the collective spirit of humanity.

Beethoven and His Nine Symphonies Princeton University Press

When Emily Brontë was studying music in Brussels in 1842, she was drawn into the city's appreciation of Beethoven. After her exposure to the works of the great composer, Brontë's creativity flourished and she went on to compose what was to be her only novel—*Wuthering Heights*. In *Emily Brontë and Beethoven*, Robert K. Wallace continues to work from the perspective he developed in his *Jane Austen and Mozart*—integrating two fields that have traditionally been kept apart. Wallace compares Brontë and Beethoven through a close examination of the Romantic traits that their works share. Innovative and stimulating, Wallace's study extends literary criticism into a new context where equilibrium, balance, proportion and symmetry serve as a fulcrum to launch the reader into a new understanding of the formal parallels, the moods and emotions that connect music and literature.

The Life of Beethoven Cambridge University Press

This "multitude of productive images," writes Solomon, "provides kindling for the blaze of his imagination." --BOOK JACKET.

Beethoven's Chamber Music in Context Thames & Hudson

"An ideal 'first book' on Beethoven" from one of the world's most eminent classical music aficionados (Booklist). Beethoven scholar and classical radio host John Suchet has had a lifelong,

ardent interest in the man and his music. Here, in his first full-length biography, Suchet illuminates the composer's difficult childhood, his struggle to maintain friendships and romances, his ungovernable temper, his obsessive efforts to control his nephew's life, and the excruciating decline of his hearing. This absorbing narrative provides a comprehensive account of a momentous life, as it takes the reader on a journey from the composer's birth in Bonn to his death in Vienna. Chronicling the landmark events in Beethoven's career—from his competitive encounters with Mozart to the circumstances surrounding the creation of the well-known "Für Elise" and Moonlight Sonata—this book enhances understanding of the composer's character, inspiring a deeper appreciation for his work. Beethoven scholarship is constantly evolving, and Suchet draws on the latest research, using rare source material (some of which has never before been published in English) to paint a complete and vivid portrait of the legendary prodigy. "A gripping and thought-provoking read." —Howard Shelley, pianist and conductor "By exercising a genuine authority in identifying how Beethoven, the man, manifests himself in our appreciation of the music, Suchet brings an incisive freshness to an extraordinary life." —Jonathan Freeman-Attwood, Principal of the Royal Academy of Music
Moonlighting Harvard University Press

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.

Mozart Oxford University Press

This book offers an insight into Beethoven's career, showing in well-documented detail the rise and decline of his powers as a performer.

Richard Wagner and the Anti-Semitic Imagination Open Road + Grove/Atlantic

John Coltrane left an indelible mark on the world, but what was the essence of his achievement that makes him so prized forty years after his death? What were the factors that helped Coltrane become who he was? And what would a John Coltrane look like now—or are we looking for the wrong signs? In this deftly written, riveting study, New York Times jazz critic Ben Ratliff answers these questions and examines the life of Coltrane, the acclaimed band leader and deeply spiritual man who changed the face of jazz music. Ratliff places jazz among other art forms and within the turbulence of American social history, and he places Coltrane not just among jazz musicians but among the greatest American artists.

The Cambridge Companion to Beethoven Harper Perennial

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 the Pianist Cambridge University Press

A biography of eighteenth-century Austrian composer Wolfgang Amadeus Mozart, discussing his childhood, his talent as a composer and musician, his tumultuous career and personal life, and his early death.

Mendelssohn U of Nebraska Press

Marxism and Art is a collection of basic readings in Marxist criticism and aesthetics. Marxism and Art is a book of basic readings in Marxist criticism and aesthetics. Maynard Solomon, through his selections and critical introductions, shows connections between the arts and society, between imagination and history, and between art and revolution. He selects from thirty-six authors to reveal the range of opinion from dogma to heresy, beginning with excerpts from the works of Marx and Engels that are pertinent to an understanding of Marxist philosophy. The book traverses a wide range of subjects from the origins of art to the nature of creativity, the aesthetic experience, the dialectics of consciousness, the psychology of art, and the evolution of art forms. The sources of art in ritual, in the labor process, in the play drive, and in social conflict are explored.

Late Beethoven University of Chicago Press

Written for the general reader, this book reveals how Beethoven's great works reflect both his artistic individuality and the deepest philosophical and political currents of his age.

Memories of Beethoven Univ of California Press

Explores how the Romantic period gave birth to a seductive cognitive cultural program that retains far reaching implications for contemporary views on individuality and relationships between the individual and larger groups of identification. Established

Beethoven Random House Trade Paperbacks

The definitive book on the life and music of Ludwig van Beethoven, written by the acclaimed biographer of Brahms and Ives.

Beethoven's Immortal Beloved HarperCollins

This book addresses one of the most hotly contested debates in contemporary cultural life: the question of how anti-Semitism figures in the operas of Richard Wagner. Until now, scholars have generally acknowledged Wagner's anti-Semitism but have argued that it is irrelevant to the operas themselves. Marc A. Weiner challenges that traditional view by asserting that anti-Semitism is a crucial, pervasive feature in Wagner's operas. Weiner argues that the operas exemplify and contribute to a vast collection of images that are patently anti-Semitic - and that were readily recognized as such by nineteenth-century German audiences. These images were associated

particularly with the body. Through a careful examination of Wagner's music, libretti, and stage directions, Weiner reconstructs iconographies of corporeal images - iconographies of the eye, voice, smell, gait, and sexuality - that were essential to the operas and were "associated with anti-Semitism and the longing for an imagined German community".

The Invention of Beethoven and Rossini Univ of California Press

This book contains virtually all of my important Beethoven essays, most of which were written during the past ten years. Primarily, these are depth studies of psychological, historical, and creative issues whose implications cannot be fully explored within the confines of a narrative biography.

Coltrane Univ of California Press

"With unprecedented access to the archives at the Beethoven House in Bonn, ... Beethoven conductor and scholar Jan Caeyers ... weaves together a deeply human and complex image of Beethoven--his troubled youth, his unpredictable mood swings, his desires, relationships, and conflicts with family and friends, the mysteries surrounding his affair with the 'immortal beloved,' and the dramatic tale of his deafness. Caeyers also offers new insights into Beethoven's music and its gradual transformation from the work of a skilled craftsman into that of a consummate artist"--Publisher marketing.

Beethoven's Lives Oxford University Press

From the acclaimed composer and biographer Jan Swafford comes the definitive biography of one of the most lauded musical geniuses in history, Wolfgang Amadeus Mozart. At the earliest ages it was apparent that Wolfgang Mozart's singular imagination was at work in every direction. He hated to be bored and hated to be idle, and through his life he responded to these threats with a repertoire of antidotes mental and physical. Whether in his rabidly obscene mode or not, Mozart was always hilarious. He went at every piece of his life, and perhaps most notably his social life, with tremendous gusto. His circle of friends and patrons was wide, encompassing anyone who appealed to his boundless appetites for music and all things pleasurable and fun. Mozart was known to be an inexplicable force of nature who could rise from a luminous improvisation at the keyboard to a leap over the furniture. He was forever drumming on things, tapping his feet, jabbering away, but who could grasp your hand and look at you with a profound, searching, and melancholy look in his blue eyes. Even in company there was often an air about Mozart of being not quite there. It was as if he lived onstage and off simultaneously, a character in life's tragicomedy but also outside of it watching, studying, gathering material for the fabric of his art. Like Jan Swafford's biographies Beethoven and Johannes Brahms, Mozart is the complete exhumation of a genius in his life and ours: a man who would enrich the world with his talent for centuries to come and who would immeasurably shape classical music. As Swafford reveals, it's nearly impossible to understand classical music's origins and indeed its evolutions, as well as the Baroque period, without studying the man himself.

Lessons of Romanticism Courier Corporation

"Lewis Lockwood and Mark Kroll's volume *The Beethoven Violin Sonatas* is the first scholarly book in English devoted exclusively to the Beethoven sonatas and deals with them in unprecedented depth. Serving readers, listeners, and performers as a companion to the sonatas, it presents seven critical and historical essays by some of the most important American and European Beethoven specialists

of our time.

The First Four Notes Boydell & Brewer

This memoir provides a sensitive and unique insight into the life of Beethoven during his later years.

Beethovens Diabelli Variations Houghton Mifflin Harcourt

Although some portions of Thayer's original text have been deleted because recent Beethoven research has proved them inaccurate, "the majority of the text used consists of the coordinated treatment of Thayer's notes and manuscript by these three editors [H. Deiters, H. Riemann, and H. Krehbiel]" with additions and corrections by the present editor.