

THE CHANGING IMAGE OF BEETHOVEN

A Study in Mythmaking

by Alexander C. Cooper



Routledge

Changing Image Of Beethoven

Nancy November



Changing Image Of Beethoven:

The Changing Image of Beethoven Alessandra Comini, 2008 In this unique study of the myth making process across two centuries Comini examines the contradictory imagery of Beethoven in contemporary verbal accounts and in some 200 paintings prints sculptures and monuments *Beethoven and His World* Scott Burnham, Michael P. Steinberg, 2020-09-01 Few composers even begin to approach Beethoven's pervasive presence in modern Western culture from the concert hall to the comic strip Edited by a cultural historian and a music theorist *Beethoven and His World* gathers eminent scholars from several disciplines who collectively speak to the range of Beethoven's importance and of our perennial fascination with him The contributors address Beethoven's musical works and their cultural contexts Reinhold Brinkmann explores the post revolutionary context of Beethoven's Eroica Symphony while Lewis Lockwood establishes a typology of heroism in works like Fidelio Elaine Sisman Nicholas Marston and Glenn Stanley discuss issues of temporality memory and voice in works at the threshold of Beethoven's late style such as An die Ferne Geliebte the Cello Sonata op 102 no 1 and the somewhat later Piano Sonata op 109 Peering behind the scenes into Beethoven's workshop Tilman Skowronek explains how the young Beethoven chose his pianos and William Kinderman shows Beethoven in the process of sketching and revising his compositions The volume concludes with four essays engaging the broader question of reception of Beethoven's impact on his world and ours Christopher Gibbs study of Beethoven's funeral and its aftermath features documentary material appearing in English for the first time art historian Alessandra Comini offers an illustrated discussion of Beethoven's ubiquitous and iconic frown Sanna Pederson takes up the theme of masculinity in critical representations of Beethoven and Leon Botstein examines the aesthetics and politics of hearing extramusical narratives and plots in Beethoven's music Bringing together varied and fresh approaches to the West's most celebrated composer this collection of essays provides music lovers with an enriched understanding of Beethoven as man musician and phenomenon Beethoven 1806 Mark Ferraguto, 2019 Beethoven 1806 examines a banner year in the creative life of Ludwig van Beethoven Drawing on theories of mediation and a wealth of primary sources it explores the specific contexts in which the music of this year was conceived composed and heard

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 Ninth Esteban Buch, 2004-05. Who hasn't been stirred by the strains of Beethoven's Ninth Symphony? That's a good question, claims Esteban Buch. German nationalists and French republicans, communists and Catholics have all, in the course of history, embraced the piece. It was performed under the direction of Leonard Bernstein at a concert to mark the fall of the Berlin Wall, yet it also serves as a ghastly and ironic leitmotif in Stanley Kubrick's *A Clockwork Orange*. Hitler celebrated his birthdays with it, and the government of Rhodesia made it their anthem. And played in German concentration camps by the imprisoned, it also figured prominently at Mitterand's 1981 investiture. In his remarkable history of one of the most popular symphonic works of the modern period, Buch traces such complex and contradictory uses and abuses of Beethoven's Ninth Symphony since its premier in 1824. Buch shows that Beethoven consciously drew on the tradition of European political music, with its mix of sacred and profane, military and religious themes, when he composed his symphony. But while Beethoven obviously had his own political aspirations for the piece, he wanted it to make a statement about ideal power; he could not have had any idea of the antithetical political uses, nationalist and universalist, to which the Ninth Symphony has been put since its creation. Buch shows us how the symphony has been deployed throughout nearly two centuries, and in the course of this exploration, offers what was described by one French reviewer as a fundamental examination of the moral value of art. Sensitive and fascinating, this account of the tangled political existence of a symphony is a rare book that shows the life of an artwork through time, shifted and realigned with the currents of history.

The Catholic Beethoven Assistant Professor of Musicology Nicholas Chong, 2025-01-23. *The Catholic Beethoven* offers a new view of Beethoven and his religious music by demonstrating that both the composer and his sacred

works were influenced by the German Catholicism of his era to a much greater extent than has been thought. It draws on revisionist historical research into the role of religion in the Enlightenment especially the Catholic Enlightenment to interpret both the composer's religious works and documentary evidence of his spiritual outlook. In addition, it is the first book-length treatment of Beethoven's sacred music that is not focused only on the *Missa solemnis* but also examines the *Mass in C*, *Christus am Iberge* and the *Gellert Lieder*. *Beethoven in Russia* Frederick W. Skinner, 2022-11

How did Ludwig van Beethoven help overthrow a tsarist regime? With the establishment of the Russian Musical Society and its affiliated branches throughout the empire, Beethoven's music reached substantially larger audiences at a time of increasing political instability. In addition, leading music critics of the regime began hearing Beethoven's dramatic works as nothing less than a call to revolution. *Beethoven in Russia* deftly explores the interface between music and politics in Russia by examining the reception of Beethoven's works from the late 18th century to the present. In part 1, Frederick W. Skinner's clear and sweeping review examines the role of Beethoven's more dramatic works in the revolutionary struggle that culminated in the Revolution of 1917. In part 2, Skinner reveals how this same power was again harnessed to promote Stalin's campaign of rapid industrialization. The appropriation of Beethoven and his music to serve the interests of the state remained the hallmark of Soviet Beethoven reception until the end of communist rule. With interdisciplinary appeal in the areas of history, music literature, and political thought, *Beethoven in Russia* shows how Beethoven's music served as a call to action for citizens and weaponized state propaganda in the great political struggles that shaped modern Russian history. *Inside Beethoven's Quartets* Lewis Lockwood, 2008-04-30

Beethoven's string quartets have rewarded the engagement of scholars, performers, and audiences for almost two hundred years. This book and its accompanying recording invite you to experience three of these profound and beautiful works of music from the inside, with a renowned Beethoven scholar and the Juilliard String Quartet as your guides. *Beethoven's 32 Piano Sonatas* Stewart Gordon, 2017

In Beethoven's 32 Piano Sonatas, renowned performer and pedagogue Stewart Gordon addresses textual issues, Beethoven's piano performance practices, composer's indications, and the composer's development, pointing to patterns of structure, sonority, keyboard technique, and emotional meaning. In addition, each sonata appears in a helpful outline chart format for easy access reference. **Beethoven's Theatrical Quartets** Nancy November, 2014-01-09

Beethoven's middle-period quartets, Op. 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

Beethoven & Freedom Daniel K L Chua, 2017-07-18 Over the last two hundred years Beethoven's music has been synonymous with modernity's absolute value freedom Author Daniel KL Chua explores how Beethoven's music engages with freedom's aspirations and dilemmas challenging the current image of Beethoven and suggesting an alterior freedom that can speak ethically to the twenty first century

The Cambridge Companion to the 'Eroica' Symphony Nancy November, 2020-06-25 A stimulating up to date overview of the genesis analysis and reception of this landmark symphony

Beethoven's Symphonies and J.S. Dwight Ora Frishberg Saloman, 1995 John Sullivan Dwight 1813 1893 the first American critic of art music and the founder of Dwight's Journal of Music set a new standard for musical criticism in the 1840s by fostering the American reception of Ludwig van Beethoven's then unfamiliar symphonies Drawing upon extraordinary and painstaking research Ora Frishberg Saloman details the progressive and influential musical vision of the young Dwight offering a dramatic and long overdue corrective to the conservative image of the critic that has prevailed for most of this century

The Critical Reception of Beethoven's Compositions by His German Contemporaries, Volume 2 Wayne M. Senner, Robin Wallace, William Rhea Meredith, 1999-01-01 The volumes in The Critical Reception of Beethoven's Compositions by His German Contemporaries bring to light contemporary perceptions of Beethoven's music including matters such as audience setting facilities orchestra instruments and performers as well as the relationship of Beethoven's music to theoretical and critical ideas of the eighteenth and nineteenth centuries These documents most of which appear in English for the first time have been compiled from German language periodicals published between 1783 and 1830 They present a wide spectrum of insights into the perceptions that Beethoven's contemporaries had of his monumental music This is the second in a projected four volume series It begins with Opus 55 the Eroica and ends with Opus 72 Fidelio

Beethoven: The Pastoral Symphony David Wyn Jones, 1995-11-23 A clear piece of musical criticism analysing the formal aspects of Beethoven's 6th symphony Reviewed as very readable

A Kingdom Not of This World Kevin Karnes, 2013-09-19 This book challenges prevalent understandings of elite artistic culture in fin de siècle Vienna by examining creative manifestations of utopian imaginings that ran counter and parallel to the cultural pessimism widely diagnosed in that society It argues that the music and writings of Richard Wagner played a key role in inspiring such imagining which either embraced and extended Wagner's own visions or countered them with visions that were wholly new

Stravinsky Inside Out Charles M. Joseph, 2008-10-01 Popularly known during his lifetime as The World's Greatest Living Composer Igor Stravinsky 1882 1971 not only wrote some of the twentieth century's most influential music he also assumed the role of cultural icon This book reveals Stravinsky's two sides the public persona preoccupied with his own image and place in history and the private composer whose views and beliefs were often purposely suppressed Charles M Joseph draws a richer and more human portrait of Stravinsky than anyone has done before using an array of unpublished materials and unreleased film

trims from the composer's huge archive at the Paul Sacher Institute in Switzerland Focusing on Stravinsky's place in the culture of the twentieth century Joseph situates the composer among the giants of his age He discusses Stravinsky's first American commission his complicated relationship with his son his professional relationships with celebrities ranging from T S Eliot to Orson Welles his flirtations with Hollywood and television and his love-hate attitude toward the critics and the media In a close look at Stravinsky's efforts to mold a public image Joseph explores the complex dance between the composer and his artistic collaborator Robert Craft who orchestrated controversial efforts to protect Stravinsky and edit materials about him both during the composer's lifetime and after his death **Music and Monumentality** Alexander

Rehding, 2017-03-01 This critical study locates musical monumentality a central property of the nineteenth century German repertoire at the intersections of aesthetics and memory In examples including Beethoven Liszt Wagner and Bruckner Rehding explores how monumentality contributes to an experiential music history and how it conveys the sublime to the listening public *Moonlighting* Nathan Waddell, 2019 Moonlighting offers a new and original account of how early

twentieth century Anglo-American modernist writers were influenced by the life and music of one of modernity's most important and most celebrated figures the German composer Ludwig van Beethoven **Franz Liszt and His World**

Christopher H. Gibbs, Dana Gooley, 2010-08-29 No nineteenth century composer had more diverse ties to his contemporary world than Franz Liszt 1811-1886 At various points in his life he made his home in Vienna Paris Weimar Rome and Budapest In his roles as keyboard virtuoso conductor master teacher and abbot he reinvented the concert experience advanced a progressive agenda for symphonic and dramatic music rethought the possibilities of church music and the oratorio and transmitted the foundations of modern pianism The essays brought together in *Franz Liszt and His World* advance our understanding of the composer with fresh perspectives and an emphasis on historical contexts Rainer Kleinertz examines Wagner's enthusiasm for Liszt's symphonic poem *Orpheus* Christopher Gibbs discusses Liszt's pathbreaking Viennese concerts of 1838 Dana Gooley assesses Liszt against the backdrop of antivirtuosity polemics Ryan Minor investigates two cantatas written in honor of Beethoven Anna Celenza offers new insights about Liszt's experience of Italy Susan Youens shows how Liszt's songs engage with the modernity of Heinrich Heine's poems James Deaville looks at how publishers sustained Liszt's popularity and Leon Botstein explores Liszt's role in the transformation of nineteenth century preoccupations regarding religion the nation and art *Franz Liszt and His World* also includes key biographical and critical documents from Liszt's lifetime which open new windows on how Liszt was viewed by his contemporaries and how he wished to be viewed by posterity Introductions to and commentaries on these documents are provided by Peter Bloom Jos Bowen James Deaville Allan Keiler Rainer Kleinertz Ralph Locke Rena Charnin Mueller and Benjamin Walton

Reviewing **Changing Image Of Beethoven**: 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 truly astonishing. Within the pages of "**Changing Image Of Beethoven**," 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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