

## Beethoven Maynard Solomon

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.

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.

### BeethovenSchirmer Trade Books

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.

Beethoven's Ninth Symphony has held musical audiences captive for close to two centuries. Few other musical works hold such a prominent place in the collective imagination; each generation rediscovers the work for itself and makes it its own. Honing in on the significance of the symphony in contemporary culture, this book establishes a dialog between Beethoven's world and ours, marked by the earthshattering events of 1789 and of 1989. In particular, this book outlines what is special about the Ninth in millennial culture. In the present day, music is encoded not only as score but also as digital technology. We encounter Beethoven 9 flashmobs, digitally reconstructed concert halls, globally synchronized performances, and other time-bending procedures. The digital artwork 9 Beet Stretch even presents the Ninth at glacial speed over twenty-four hours, challenges our understanding of the symphony, and encourages us to confront the temporal dimension of Beethoven's music. In the digital age, the Ninth emerges as a musical work that is recomposed and reshaped-and that is robust enough to live up to such treatment-continually adapting to a changing world with changing media.

Over the last two centuries, Beethoven's music has been synonymous with the idea of freedom, in particular a freedom embodied in the heroic figure of Prometheus. This image arises from a relatively small circle of heroic works from the composer's middle period, most notably the Eroica Symphony. However, the freedom associated with the Promethean hero has also come under considerably critique by philosophers, theologians and political theorists; its promise of autonomy easily inverts into various forms of authoritarianism, and the sovereign will it champions is not merely a liberating force but a discriminatory one. Beethoven's freedom, then, appears to be increasingly problematic; yet his music is still employed today to mark political events from the fall of the Berlin Wall to the attacks of 9/11. Even more problematic, perhaps, is the fact that this freedom has shaped the reception of Beethoven music to such an extent that we forget that there is another kind of music in his oeuvre that is not heroic, a music that opens the possibility of a freedom yet to be articulated or defined. By exploring the musical philosophy of Theodor W. Adorno through a wide range of the composer's music, Beethoven and Freedom arrives at a markedly different vision of freedom. Author Daniel KL Chua suggests that a more human and fragile concept of freedom can be found in the music that has less to do with the autonomy of the will and its stoical corollary than with questions of human relation, donation, and a yielding to radical alterity. Chua's work makes a major and controversial statement by challenging the current image of Beethoven, and by suggesting an alterior freedom that can speak ethically to the twenty-first century.

"Reading The Beethoven Quartet Companion made me want to listen to the quartets again from a new sociological as well as musical perspective. It is an invaluable guide not only for professional and amateur musicians but also for anyone who is curious about culture and wants to find out more."—Yo-Yo Ma "These essays are the most readable, useful, and well-informed commentary available today on these masterworks. Michael Steinberg's 'program notes' to each quartet, directed at once to the musical beginner and to the expert, are as eloquent and persuasive as popular writing about music can get. . . . His essays are followed by equally expert and accessible contributions by other masters on The Master, providing literate music lovers with the context and equipment for a richer enjoyment and clearer understanding of these sixteen unique conversations among two violins, a viola, and a cello."—David Littlejohn, author of The Ultimate Art: Essays Around and About Opera "A fine collection of essays to assist the music lover in the seemingly endless quest to illuminate the Beethoven string quartets."—Arnold Steinhardt, The Guarneri String Quartet "This book delivers on the implied promise of its title—it provides a lively, readable, and wide-ranging introduction to the quartets. Readers at many levels of experience will find it profitable."—Lewis Lockwood, author of Beethoven: Studies in the Creative Process

Political Beethoven explores Beethoven's music as an active participant in political life from the Napoleonic Wars to the present day.

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

This book looks closely at both Beethoven and the Grosse Fuge, placing both in their historical and social contexts. It considers interesting questions about whether absolute music—music without words—can have meaning and speculates that some works of Western music can evoke synesthesia in listeners—a sense of motion through three-dimensional volumes of space. The author also speculates that Beethoven's long creative dry spell in his late 40s was caused by an extended bout with clinical depression.

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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

These are the personal memories of an elderly man who, as a child, was closely acquainted with Beethoven. Gerhard von Breuning, the son of one of Beethoven's oldest friends, was a favourite of the ageing composer, who delighted in the boy's frequent visits. This firsthand account provides us with telling details about Beethoven's daily life, his personality, and his relationships with family and friends. It is as a clear-eyed witness of Beethoven's final illness that Breuning is particularly compelling, providing graphic reports on the atmosphere of the sickroom, the course of the medical treatment

and Beethoven's death throes after he despaired both of his doctor and of his life and, muttering 'Oh, that ass!', turned his face to the wall. This is an English translation of a fascinating document. The Beethoven scholar, Maynard Solomon, has provided many explanatory notes as well as a full and informative introduction. A permanent contribution to the Beethoven literature, this book provides a sensitive and unique insight into the life of the composer during his later years. Exploding the myth of Mozart as the "eternal child" and revealing unknown aspects of his family relationships, a definitive biography utilizes modern analysis to examine Mozart's personality in a new light

"Reading *The Beethoven Quartet Companion* made me want to listen to the quartets again from a new sociological as well as musical perspective. It is an invaluable guide not only for professional and amateur musicians but also for anyone who is curious about culture and wants to find out more."--Yo-Yo Ma "These essays are the most readable, useful, and well-informed commentary available today on these masterworks. Michael Steinberg's 'program notes' to each quartet, directed at once to the musical beginner and to the expert, are as eloquent and persuasive as popular writing about music can get. . . . His essays are followed by equally expert and accessible contributions by other masters on *The Master*, providing literate music lovers with the context and equipment for a richer enjoyment and clearer understanding of these sixteen unique conversations among two violins, a viola, and a cello."--David Littlejohn, author of *The Ultimate Art: Essays Around and About Opera* "A fine collection of essays to assist the music lover in the seemingly endless quest to illuminate the Beethoven string quartets."--Arnold Steinhardt, *The Guarneri String Quartet* "This book delivers on the implied promise of its title--it provides a lively, readable, and wide-ranging introduction to the quartets. Readers at many levels of experience will find it profitable."--Lewis Lockwood, author of *Beethoven: Studies in the Creative Process*

A fascinating and in-depth exploration of how the Enlightenment, the French Revolution, and Napoleon shaped Beethoven's political ideals and inspired his groundbreaking compositions. Beethoven imbibed Enlightenment and revolutionary ideas in his hometown of Bonn, where they were fervently discussed in cafés and at the university. Moving to Vienna at the age of twenty-one to study with Haydn, he gained renown as a brilliant pianist and innovative composer. In that conservative city, capital of the Hapsburg empire, authorities were ever watchful to curtail and punish overt displays of radical political views. Nevertheless, Beethoven avidly followed the meteoric rise of Napoleon. As Napoleon had made strides to liberate Europe from aristocratic oppression, so Beethoven desired to liberate humankind through music. He went beyond the musical forms of Haydn and Mozart, notably in the *Eroica* Symphony and his opera *Fidelio*, both inspired by the French Revolution and Napoleon. John Clubbe illuminates Beethoven as a lifelong revolutionary through his compositions, portraits, and writings, and by setting him alongside major cultural figures of the time—among them Schiller, Goethe, Byron, Chateaubriand, and Goya.

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.

Considered by many the world's greatest composer, Ludwig van Beethoven achieved his ambitions against the difficulties of a bullying and drunken father, growing deafness and mounting ill-health. Here, Anne Pimlott Baker tells the story of the German composer's life and work, from his birth in Bonn in 1770 and his early employment as a court musician, to his death in Vienna in 1827. She describes his studies with Haydn in Vienna and his work during the French Revolution and the rise of Napoleon. His most financially successful period followed the Congress of Vienna in 1815, despite several unhappy love affairs and continuous worry over his nephew, Karl. *Beethoven* is a concise, illuminating biography of a true virtuoso.

During his short lifetime, Franz Schubert (1797–1828) contributed to a wide variety of musical genres, from intimate songs and dances to ambitious chamber pieces, symphonies, and operas. The essays and translated documents in *Franz Schubert and His World* examine his compositions and ties to the Viennese cultural context, revealing surprising and overlooked aspects of his music. Contributors explore Schubert's youthful participation in the Nonsense Society, his circle of friends, and changing views about the composer during his life and in the century after his death. New insights are offered about the connections between Schubert's music and the popular theater of the day, his strategies for circumventing censorship, the musical and narrative relationships linking his song settings of poems by Gotthard Ludwig Kosegarten, and musical tributes he composed to commemorate the death of Beethoven just twenty months before his own. The book also includes translations of excerpts from a literary journal produced by Schubert's classmates and of Franz Liszt's essay on the opera *Alfonso und Estrella*. In addition to the editors, the contributors are Leon Botstein, Lisa Feurzeig, John Gingerich, Kristina Muxfeldt, and Rita Steblin.

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

"A most welcome addition to Beethoven literature . . . combines a musician's perception of the music and an informed musicologist's command of recent Beethoven scholarship."--Alfred Brendel "Both strongly original and grounded in the best and most recent scholarship."--Maynard Solomon

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*  
The Scowl -- The Life -- Ideals -- Deafness -- Love -- Money -- Politics -- Composing -- Early-Middle-Late -- The Music -- "Beethoven".

After the editor's introduction, devoted to an overall view of Beethoven's significance, there are essays by Joseph Kerman and Boris Schwarz concerning the composer's sketches. Alan Tyson discusses the oratorio *Christus am Oelberge*; Philip Downes, the *Eroica* Symphony; F. E. Kirby, the *Pastoral* Symphony; Warren Kirkendale, the *Missa Solemnis*; and Myron Schwager, and arrangement of the *Septet*. Lewis Lockwood explores the question of the unfinished piano concerto of 1815; Alfred Mann takes up Beethoven's counterpoint studies with Haydn, and Alexander Ringer discusses Beethoven and the London Pianoforte School. Other topics include "Beethoven and Romantic Irony," by Rey M. Longyear; "Beethoven's Birth Year," by Maynard Solomon; "On Beethoven's Thematic Structure," by Dénes Bartha; and Edward T. Cone examines a striking instance of Beethoven's influence on Schubert.

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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.

Marxism and Art is a collection of basic readings in Marxist criticism and aesthetics.

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. This study is an analysis of the first three of Beethoven's late quartets, Opp. 127, 132, and 130, commissioned by Prince Nikolai Galitzin. The five late quartets, usually considered as a group, were written in the same period as the *Missa solemnis* and the *Ninth Symphony*, and are among the composer's most profound musical statements. Daniel K. L. Chua believes that of the five quartets the three that he studies trace a process of disintegration, whereas the last two, Opp. 131 and 135, reintegrate the language that Beethoven himself had destabilized. Through analyses that unearth peculiar features characteristic of the surface and of the deeper structures of the music, Chua interprets the "Galitzin" quartets as radical critiques of both music and society, a view first proposed by Theodore Adorno. From this perspective, the quartets necessarily undo the act of analysis as well, forcing the analytical traditions associated with Schenker and Schoenberg to break up into an eclectic mixture of techniques. Analysis itself thus becomes problematic and has to move in a dialectical and paradoxical fashion in order to trace Beethoven's logic of disintegration. The result is a new way of reading these works that not only reflects the preoccupations of the German Romantics of that time and the poststructuralists of today, but also opens a discussion of cultural, political, and philosophical issues. Originally published in 1995. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

We're all familiar with the image of a fierce and scowling Beethoven, struggling doggedly to overcome his rapidly progressing deafness. That Beethoven continued to play and compose for more than a decade after he lost his hearing is often seen as an act of superhuman heroism. But the truth is that Beethoven's response to his deafness was entirely human. And by demystifying what he did, we can learn a great deal about Beethoven's music. Perhaps no one is better positioned to help us do so than Robin Wallace, who not only has dedicated his life to the music of Beethoven but also has close personal experience with deafness. One day, at the age of forty-four, Wallace's late wife, Barbara, found she couldn't hear out of her right ear--the result of radiation administered to treat a brain tumor early in life. Three years later, she lost hearing in her left ear as well. Over the eight and a half years that remained of her life, despite receiving a cochlear implant, Barbara didn't overcome her deafness or ever function again like a hearing person. Wallace shows here that Beethoven didn't do those things, either. Rather than heroically overcoming his deafness, as we're commonly led to believe, Beethoven accomplished something even more difficult and challenging: he adapted to his hearing loss and changed the way he interacted with music, revealing important aspects of its very nature in the process.

Creating music became for Beethoven a visual and physical process, emanating from visual cues and from instruments that moved and vibrated. His deafness may have slowed him down, but it also led to works of unsurpassed profundity. Wallace tells the story of Beethoven's creative life from the inside out, interweaving it with his and Barbara's experience to reveal aspects that only living with deafness could open up. The resulting insights make Beethoven and his music more accessible, and help us see how a disability can enhance human wholeness and flourishing.

Beethoven was a genius so universal that his popularity, extraordinary even during his lifetime, has never ceased to grow. It now encircles the globe: Beethoven's most famous works are as beloved in Beijing as they are in Boston. Biographer Morris brings the composer to life as a man of astonishing complexity and overpowering intelligence. A gigantic, compulsively creative personality unable to tolerate constraints, he was not so much a social rebel as an astute manipulator of powerful and privileged aristocrats, at a time when their world was threatened by the rise of Napoleon. Struggling against progressive, incurable deafness (which he desperately tried to keep secret), he nonetheless produced towering masterpieces. Morris illuminates Beethoven's life, including his interactions with the women he privately lusted for but held at bay, and his work, whose grandeur and beauty were conceived "on the other side of silence."

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.

Beethoven and Rossini have always been more than a pair of famous composers. Even during their lifetimes, they were well on the way to becoming 'Beethoven and Rossini' – a symbolic duo, who represented a contrast fundamental to Western music. This contrast was to shape the composition, performance, reception and historiography of music throughout the nineteenth and twentieth centuries. The Invention of Beethoven and Rossini puts leading scholars of opera and instrumental music into dialogue with each other, with the aim of unpicking the origins, consequences and fallacies of the opposition between the two composers and what they came to represent. In fifteen chapters, contributors explore topics ranging from the concert lives of early nineteenth-century capitals to the mythmaking of early cinema, and from the close analysis of individual works by Beethoven and Rossini to the cultural politics of nineteenth-century music histories.

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.

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