

# Beethoven Quartet Companion

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**The Cambridge Companion to the String Quartet** Jonathan Cross 2003-11-13 Table of contents

**Beethoven's Quartets** Joseph de Marliave 1928 Remarkably readable and accessible, this classic exposition presents a bar-by-bar, theme-by-theme analysis of all 16 quartets and the Grosse Fuge. Joseph de Marliave eschews technical terms, focusing on mood and general effects and illustrating his remarks with 321 musical examples. In addition to musicological information, de Marliave provides a complete background, encompassing dates of composition, contemporary reactions, influences, and Beethoven's transcendence of established forms. Clear analyses and a wealth of documentary material make this one of the most authoritative studies of Beethoven's quartets, as well as one of the most enjoyable. Preface by Gabriel Fauré. Introduction, notes by Jean Escarra. Translated by Hilda Andrews.

**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: 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 for a Later Age* Edward Dusinger 2017-10-10 "Edward Dusinger, first violinist of the renowned Takács Quartet, offers a rare peek inside the workings of his ensemble, while providing an insightful history of the compositions and their performance. Founded in Hungary in 1975 and now based in Boulder, Colorado, the Takács is one of the world's preeminent string quartets, and performances of Beethoven have been at the center of their work together for over forty years. Using the history of both the Takács Quartet and the Beethoven quartets as a foundation, *Beethoven for a Later Age* provides a backstage look at the daily life of a quartet, showing the necessary creative tension between individual and group and how four people can at the same time forge a lasting artistic connection and enjoy making music together over decades. The key, Dusinger reveals, to a quartet crafting its own sound is in balancing continuity with change and experimentation—a theme that lies at the heart of Beethoven's remarkable compositions. In an accessible style, suitable for novices and chamber music enthusiasts alike, Dusinger illuminates the variety and contradictions of Beethoven's quartets, which were composed against the turbulent backdrop of the Napoleonic Wars and their aftermath, and he brings the technical aspects of the music to life."—Publisher's Web site.

[Mozart: The 'Haydn' Quartets](#) John Irving 1998-01-08 A guide to Mozart's most famous string quartets, dedicated to his friend, Joseph Haydn.

[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.

Nineteenth-Century Chamber Music Stephen Hefling 2004-03-01 First Published in 2004. Routledge is an imprint of Taylor & Francis, an informa company.

The Cambridge Companion to Michael Tippett Kenneth Gloag 2013-01-17 This Companion provides a wide ranging and accessible study of one of the most individual composers of the twentieth century. A team of international scholars shed new light on Tippett's major works and draw attention to those that have not yet received the attention they deserve.

**Beethoven's String Quartet in C-Sharp Minor, Op. 131** Nancy November 2021

"Beethoven's String Quartet in C-sharp minor, Op. 131 (1826) is firmly a part of the modern-day canon, and also makes its presence felt in popular culture, notably in film (for example, *A Late Quartet*, 2012). Yet in recent times, the terms in which the work is discussed and presented tend to undermine the work's power. Although it is held up as a masterpiece, Op. 131 has often been understood in monochrome terms, as a work portraying tragedy, struggle, loss, and lack. This book takes the modern-day listener well beyond these categories of adversity or deficit. It goes back to early reception documents, including Beethoven's own writings about the work, to help the listener reinterpret the work and re-hear it. Analyses are geared towards allowing the reader to access earlier modes of listening and interpretation, those of listeners who celebrated the work precisely for its plenitude, its richness of invention or fantasy (in Beethoven's own words). As connoisseur listeners of Beethoven's day implied, Op. 131 is filled with diverse musical ideas (just like a fantasia), and with a new kind of string quartet writing that is calculated to promote sustained, engaged listening. Placing this work in the context of an emerging ideology of silent or 'serious' listening, in Beethoven's Europe, I consider how this particular 'late' quartet could speak with special eloquence to a highly select but passionately enthusiastic audience. I also examine how and why the reception of Op. 131 has changed so profoundly from Beethoven's time to our own"--

*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.

## **Ludwig van Beethoven**

The Cambridge Companion to the Eroica Symphony Nancy November 2020-05-31 This Companion provides orientation for those embarking on the study of Beethoven's much-discussed Eroica Symphony, as well as providing fresh insights that will appeal to scholars, performers and listeners more generally. The book addresses the symphony in three thematic sections, on genesis, analysis and reception history, and covers key topics including political context, dedication, sources of the Symphony's inspiration, 'heroism' and the idea of a 'watershed' work. Critical studies of writings and analyses from Beethoven's day to ours are included, as well as a range of other relevant responses to the work, including compositions, recordings, images and film. The Companion draws on previous literature but also illuminates the work from new angles, based on new evidence

and a range of approaches by twelve leading scholars in Beethoven research.

**The Life of Ludwig Van Beethoven** Alexander Wheelock Thayer 1921

The Beethoven Quartets Joseph Kerman 1979 A critical study of the structure, style, and significance of the sixteen string quartets.

**The String Quartets of Béla Bartók** Daniel Biro 2014-04 At the centre of Bartók's œuvre are his string quartets, which are generally acknowledged as some of the most significant pieces of 20th century chamber music. This book examines these remarkable works from a range of theoretical and methodological perspectives.

**Haydn's Sunrise, Beethoven's Shadow** Deirdre Loughridge 2016-09-06 Introduction : audiovisual histories -- From mimesis to prosthesis -- Opera as peepshow -- Shadow media -- Haydn's Creation as moving image -- Beethoven's phantasmagoria -- Conclusion : audiovisual returns

Ludwig Van Beethoven: a Very Short Introduction Mark Evan Bonds 2022 "Despite the ups and downs of his personal life and professional career - even in the face of deafness - Beethoven remained remarkably consistent in his most basic convictions about his art. This inner consistency provides the key to understanding the composer's life and works more than 250 years after his birth in 1770. Beethoven approached music as he approached life, weighing from a variety of perspectives whatever occupied him: a melodic idea, a musical genre, a word or phrase, a friend, a lover, a patron, money, politics, religion. His ability to recognize and unlock so many possibilities from each helps explain the emotional breadth and richness of his output as a whole, from the heaven-storming Ninth Symphony to the eccentric Eighth, and from the arcane Great Fugue to the crowd-pleasing Wellington's Victory. Beethoven's works are a series of variations on his life. The iconic scowl so familiar from later images of the composer is but one of many attitudes he could assume and project through his music. The supposedly characteristic frown and furrowed brow, moreover, came only after his time. Discarding tired myths about the composer, this study proposes a new way of listening to Beethoven by hearing his music as an expression of his entire self, not just his scowling self"--

Beethoven 1806 Mark Ferraguto 2019-08-27 Between early 1806 and early 1807, Ludwig van Beethoven completed a remarkable series of instrumental works. But critics have struggled to reconcile the music of this banner year with Beethoven's "heroic style," the paradigm through which his middle-period works have typically been understood. Drawing on theories of mediation and a wealth of primary sources, *Beethoven 1806* explores the specific contexts in which the music of this year was conceived, composed, and heard. As author Mark Ferraguto argues, understanding this music depends on appreciating the relationships that it both creates and reflects. Not only did Beethoven depend on patrons, performers, publishers, critics, and audiences to earn a living, but he also tailored his compositions to suit particular sensibilities, proclivities, and technologies.

**String Quartets in Beethoven's Europe** Nancy November 2022-04-19 *String Quartets in Beethoven's Europe* is the first detailed study of string quartets in late-eighteenth- and early-nineteenth-century Europe. It brings together the work of nine scholars who explore little-studied aspects of this multi-faceted genre. Together, this book's chapters deal with compositional responses to Beethoven's

string quartets and the prestige of the genre; varied compositional practices in string quartet writing, with a particular emphasis on texture and performance elements; and the reception of Beethoven's string quartets ca. 1800. They include discussions of quartets composed for the amateur and connoisseur markets in Beethoven's Europe; virtuosity, the French Violin School, and the quatuor brillant; the relationship between quartet composers and their audiences during Beethoven's era; and the cross-pollination of quartet styles in Europe's musical centers such as Vienna, Paris, and St. Petersburg.

**Beethoven, a Life** Jan Caeyers 2022-05-03 The authoritative Beethoven biography, endorsed by and produced in close collaboration with the Beethoven-Haus Bonn, is timed for the 250th anniversary of Beethoven's birth. With unprecedented access to the archives at the Beethoven House in Bonn, renowned Beethoven conductor and scholar Jan Caeyers expertly 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. Demonstrating an impressive command of the vast scholarship on this iconic composer, Caeyers brings Beethoven's world alive with elegant prose, memorable musical descriptions, and vivid depictions of Bonn and Vienna--the cities where Beethoven produced and performed his works. Caeyers explores how Beethoven's career was impacted by the historical and philosophical shifts taking place in the music world, and conversely, how his own trajectory changed the course of the music industry. Equal parts absorbing cultural history and lively biography, *Beethoven, A Life* paints a complex portrait of the musical genius who redefined the musical style of his day and went on to become one of the great pillars of Western art music.

The Beethoven Quartet Companion Robert Winter 1994 This collection offers Beethoven lovers detailed notes on the listening experience of each quartet and a range of more general perspectives.

**String Quartets** Mara Parker 2013-05-13 This research guide is an annotated bibliography of sources dealing with the string quartet. This second edition is organized as in the original publication (chapters for general references, histories, individual composers, aspects of performance, facsimiles and critical editions, and miscellaneous topics) and has been updated to cover research since publication of the first edition. Listings in the previous volume have been updated to reflect the burgeoning interest in this genre (social aspects, newly issued critical editions, doctoral dissertations). It also offers commentary on online links, databases, and references.

**Schubert's Late Music** Lorraine Byrne Bodley 2016-04-30 A thematic exploration of Schubert's style, applied in readings of his instrumental and vocal literature by international scholars.

The String Quartets of Beethoven William Kinderman 2010-10-01 Henry Kisor lost his hearing at age three to meningitis and encephalitis but went on to excel in the most verbal of professions as a literary journalist. This new and expanded edition of Kisor's engrossing memoir recounts his life as a deaf person in a hearing world and addresses heartening changes over the last two decades due to the Americans with Disabilities Act of 1990 and advancements in cochlear

implants and modes of communication. Kisor tells of his parents' drive to raise him as a member of the hearing and speaking world by teaching him effective lip-reading skills at a young age and encouraging him to communicate with his hearing peers. With humor and much candor, he narrates his time as the only deaf student at Trinity College in Connecticut and then as a graduate student at Northwestern University, as well as his successful career as the book review editor at the Chicago Sun-Times and the Chicago Daily News. Life without hearing, Kisor says, has been fine and fulfilling. Widely praised in popular media and academic journals when it was first published in 1990, *What's That Pig Outdoors?* opened new conversations about the deaf. Bringing those conversations into the twenty-first century, Kisor updates the continuing disagreements between those who advocate sign language and those who practice speech and lip-reading, discusses the increased acceptance of deaf people's abilities and idiosyncrasies, and considers technological advancements such as blogging, instant messaging, and hand-held mobile devices that have enabled deaf people to communicate with the hearing world on its own terms.

**Beethoven** Jan Swafford 2014 Provides a detailed overview of the life of Ludwig van Beethoven, from Enlightenment-era Bonn to the musical capital of Vienna, describing the composer's career, ill health, and romantic rejections.

Making Light Raymond Knapp 2018-02-02 In *Making Light* Raymond Knapp traces the musical legacy of German Idealism as it led to the declining prestige of composers such as Haydn while influencing the development of American popular music in the nineteenth century. Knapp identifies in Haydn and in early popular American musical cultures such as minstrelsy and operetta a strain of high camp—a mode of engagement that relishes both the superficial and serious aspects of an aesthetic experience—that runs antithetical to German Idealism's musical paradigms. By considering the disservice done to Haydn by German Idealism alongside the emergence of musical camp in American popular music, Knapp outlines a common ground: a humanistically based aesthetic of shared pleasure that points to ways in which camp receptive modes might rejuvenate the original appeal of Haydn's music that has mostly eluded audiences. In so doing, Knapp remaps the historiographical modes and systems of critical evaluation that dominate musicology while troubling the divide between serious and popular music.

*Beethoven: Variations on a Life* Mark Evan Bonds 2020-07-01 Despite the ups and downs of his personal life and professional career—even in the face of deafness—Beethoven remained remarkably consistent in his most basic convictions about his art. This inner consistency, the music historian Mark Evan Bonds argues, provides the key to understanding the composer's life and works. Beethoven approached music as he approached life, weighing whatever occupied him from a variety of perspectives: a melodic idea, a musical genre, a word or phrase, a friend, a lover, a patron, money, politics, religion. His ability to unlock so many possibilities from each helps explain the emotional breadth and richness of his output as a whole, from the heaven-storming Ninth Symphony to the eccentric Eighth, and from the arcane Great Fugue to the crowd-pleasing Wellington's Victory. Beethoven's works, Bonds argues, are a series of variations on his life. The iconic scowl so familiar from later images of the composer is but one of many attitudes he could assume and project through his music. The supposedly characteristic furrowed brow and frown, moreover, came only after his time. Discarding tired myths about the composer, Bonds proposes a new way of listening to Beethoven by hearing his music as an expression of his entire self, not just his scowling self.

Beethoven in Russia Frederick W. Skinner 2022-11-01 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.

**Beethoven's Symphonies: An Artistic Vision** Lewis Lockwood 2015-10-26

"[Beethoven's] music never grows old— and, enjoyed alongside Mr. Lockwood's expert commentary, it sparkles with fresh magic."—Wall Street Journal More than any other composer, Beethoven left to posterity a vast body of material that documents the early stages of almost everything he wrote. From this trove of sketchbooks, Lewis Lockwood draws us into the composer's mind, unveiling a creative process of astonishing scope and originality. For musicians and nonmusicians alike, Beethoven's symphonies stand at the summit of artistic achievement, loved today as they were two hundred years ago for their emotional cogency, variety, and unprecedented individuality. Beethoven labored to complete nine of them over his lifetime—a quarter of Mozart's output and a tenth of Haydn's—yet no musical works are more iconic, more indelibly stamped on the memory of anyone who has heard them. They are the products of an imagination that drove the composer to build out of the highest musical traditions of the past something startlingly new. Lockwood brings to bear a long career of studying the surviving sources that yield insight into Beethoven's creative work, including concept sketches for symphonies that were never finished. From these, Lockwood offers fascinating revelations into the historical and biographical circumstances in which the symphonies were composed. In this compelling story of Beethoven's singular ambition, Lockwood introduces readers to the symphonies as individual artworks, broadly tracing their genesis against the backdrop of political upheavals, concert life, and their relationship to his major works in other genres. From the first symphonies, written during his emerging deafness, to the monumental Ninth, Lockwood brings to life Beethoven's lifelong passion to compose works of unsurpassed beauty.

**The Beethoven Quartet Companion** Robert Winter 1994 "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*

**Mozart's Music of Friends** Edward Klorman 2016-04-21 This study analyzes chamber music from Mozart's time within its highly social salon-performance context.

The Bach Cello Suites Steven Isserlis 2021-10-05 A unique Companion to J S Bach's iconic Cello Suites from internationally-renowned cellist Steven Isserlis. 'Isserlis is the master of the material, yet always able to make it accessible . . . It is an absolute treat to be led to this sublime music by such an enthusiastic expert.' MICHAEL PALIN 'The book I've always wanted: an accessible, eloquent guide to the world's greatest – and maybe most elusive – pieces of music. And written by the man I'd want to tell me about it. This is such a delight.' DERREN BROWN Bach's six Cello Suites are among the most cherished of all the works in the classical music literature. Shrouded in mystery – they were largely unknown for some two hundred years after their composition – they have acquired a magical aura which continues to attract and fascinate audiences the world over. To cellists they represent a musical bible, to listeners, scarcely less. Through what are on the surface simple dance suites, Bach takes us on a spiritual journey like no other, leading us from joy to tragedy, concluding in jubilation, even triumph. Award-winning international cellist Steven Isserlis, whose recent recording of the Suites met with the highest critical acclaim, goes deep into that emotional journey, bringing to bear all his many years' experience of performing the Suites. His book is intended as a rewarding companion for all music lovers, ranging from the casual listener to the performing musician. By offering his own very personal observations of the music, Isserlis's aim is to take the reader further into the world of the Suites in order to enhance the experience of hearing some of the greatest works ever composed. Praise for Steven Isserlis' BACH: THE CELLO SUITES 'The most wonderful cello-playing, surely among the most consistently beautiful to have been heard in this demanding music.' GRAMOPHONE 'Isserlis has done the impossible. He has given the listener something new, and indeed something outstandingly good . . . This recording can sit proudly on the shelf alongside the great recordings of Casals and Rostropovich. In fact, I may find myself picking it up as the favourite.' BBC RADIO 3

*Experiencing Beethoven* Geoffrey Block 2016-09-29 *Experiencing Beethoven*, music historian Geoffrey Block explores in layman's terms a highly representative body of about two dozen Beethoven instrumental and vocal works, offering listeners who know him well, or are just discovering him, an opportunity to grasp the breadth and depth of his musical genius. *Experiencing Beethoven* places the composer's works within the evolving context of his personal and professional life and social and cultural milieu. Block sheds light on the public and private audiences of Beethoven's music, from the concerts for the composer's own financial benefit to the debut of the "Eroica" Symphony at the

palace of Prince Lobkowitz to the historic public premiere of his Ninth Symphony. *Experiencing Beethoven* paints a portrait of the composer's youth in Bonn, his early triumphs and artistic maturation in Vienna, and—despite the challenges his music posed to his contemporaries—the recognition he received during his lifetime as the most acclaimed composer of the era. Block conveys the range and scope of Beethoven's achievement, from his heroic style to his lyricism, grappling throughout with the composer's power to communicate his idealistic musical vision to listeners in both his time and ours. Finally, *Experiencing Beethoven* explores why Beethoven's music continues to enjoy an unwavering appeal in an age saturated with a range of musical styles.

**The Rest Is Noise** Alex Ross 2007-10-16 Winner of the 2007 National Book Critics Circle Award for Criticism A New York Times Book Review Top Ten Book of the Year Time magazine Top Ten Nonfiction Book of 2007 Newsweek Favorite Books of 2007 A Washington Post Book World Best Book of 2007 In this sweeping and dramatic narrative, Alex Ross, music critic for *The New Yorker*, weaves together the histories of the twentieth century and its music, from Vienna before the First World War to Paris in the twenties; from Hitler's Germany and Stalin's Russia to downtown New York in the sixties and seventies up to the present. Taking readers into the labyrinth of modern style, Ross draws revelatory connections between the century's most influential composers and the wider culture. *The Rest Is Noise* is an astonishing history of the twentieth century as told through its music.

Ways of Hearing Scott Burnham 2021-09-28 An outstanding anthology in which notable musicians, artists, scientists, thinkers, poets, and more—from Gustavo Dudamel and Carrie Mae Weems to Ruth Bader Ginsburg and Paul Muldoon—explore the influence of music on their lives and work Contributors include: Laurie Anderson ● Jamie Barton ● Daphne A. Brooks ● Edgar Choueiri ● Jeff Dolven ● Gustavo Dudamel ● Edward Dusinberre ● Corinna da Fonseca-Wollheim ● Frank Gehry ● James Ginsburg ● Ruth Bader Ginsburg ● Jane Hirshfield ● Pico Iyer ● Alexander Kluge ● Nathaniel Mackey ● Maureen N. McLane ● Alicia Hall Moran ● Jason Moran ● Paul Muldoon ● Elaine Pagels ● Robert Pinsky ● Richard Powers ● Brian Seibert ● Arnold Steinhardt ● Susan Stewart ● Abigail Washburn ● Carrie Mae Weems ● Susan Wheeler ● C. K. Williams ● Wu Fei What happens when extraordinary creative spirits—musicians, poets, critics, and scholars, as well as an architect, a visual artist, a filmmaker, a scientist, and a legendary Supreme Court justice—are asked to reflect on their favorite music? The result is *Ways of Hearing*, a diverse collection that explores the ways music shapes us and our shared culture. These acts of musical witness bear fruit through personal essays, conversations and interviews, improvisatory meditations, poetry, and visual art. They sound the depths of a remarkable range of musical genres, including opera, jazz, bluegrass, and concert music both classical and contemporary. This expansive volume spans styles and subjects, including Pico Iyer's meditations on Handel, Arnold Steinhardt's thoughts on Beethoven's *Grosse Fuge*, and Laurie Anderson and Edgar Choueiri's manifesto for spatial music. Richard Powers discusses the one thing about music he's never told anyone, Daphne Brooks draws sonic connections between Toni Morrison and Cécile McLorin Salvant, and Ruth Bader Ginsburg reveals what she thinks is the sexiest duet in opera. Poems interspersed throughout further expand how we can imagine and respond to music. *Ways of Hearing* is a book for our times that celebrates the infinite ways music enhances our lives.

*Beethoven for a Later Age* Edward Dusinberre 2016-01-21 Using the history of the composition of Beethoven's string quartets as the backbone to his story, Edward

Dusinberre - leader of the Takacs Quartet - recounts the life of the Quartet from its inception in Hungary, through emigration to the US and its present-day life of world renown. He also describes what it was like for him, as a young man fresh out of Juilliard, to join the quartet as its (non-Hungarian) leader - a challenging task. Beethoven for a Later Age takes the reader inside the life of a quartet, vividly showing how four people make music together over a long period of time without becoming stale, or falling out. The key, the author argues, is in continual change and experiment - and these are at the heart of Beethoven's remarkable compositions for quartet.

The Galitzin Quartets of Beethoven Daniel K. L. Chua 2014-07-14 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.

**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.

**The Critical Reception of Beethoven's Compositions by His German Contemporaries** Wayne M. Senner 1999-05-25 Compiled here are reviews, reports, notes, and essays found in German-language periodicals published between 1783 and 1830. The documents are translated into English with copious notes and annotations,

an introductory essay, and indexes of names, subjects, and works. This volume contains a general section and documents on specific opus numbers up to opus 54, with musical examples redrawn from the original publications. ø The collection brings 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, present a wide spectrum of insights into the perceptions that Beethoven's contemporaries had of his monumental music.