

Wie Beethoven Auf Den Sockel Kam Die Entstehung E

EVENTUALLY, YOU WILL CERTAINLY DISCOVER A SUPPLEMENTARY EXPERIENCE AND ACHIEVEMENT BY SPENDING MORE CASH. NEVERTHELESS WHEN? ACCOMPLISH YOU ADMIT THAT YOU REQUIRE TO GET THOSE EVERY NEEDS AFTERWARD HAVING SIGNIFICANTLY CASH? WHY DONT YOU TRY TO ACQUIRE SOMETHING BASIC IN THE BEGINNING? THATS SOMETHING THAT WILL GUIDE YOU TO UNDERSTAND EVEN MORE MORE OR LESS THE GLOBE, EXPERIENCE, SOME PLACES, IN THE SAME WAY AS HISTORY, AMUSEMENT, AND A LOT MORE?

IT IS YOUR COMPLETELY OWN PERIOD TO PRETEND REVIEWING HABIT. AMONG GUIDES YOU COULD ENJOY NOW IS **WIE BEETHOVEN AUF DEN SOCKEL KAM DIE ENTSTEHUNG E** BELOW.

SOVEREIGN FEMININE MATTHEW WILLIAM HEAD 2013 IN THE GERMAN STATES IN THE LATE EIGHTEENTH CENTURY, WOMEN FLOURISHED AS MUSICAL PERFORMERS AND COMPOSERS, THEIR ACHIEVEMENTS CELEBRATED AS MEASURING THE PROGRESS OF CULTURE AND SOCIETY FROM BARBARISM TO CIVILISATION. IN THIS BOOK, MATHEW HEAD RESTORES HIS EARLIER MUSICAL HISTORY AND EXPLORES THE ROLE THAT WOMEN PLAYED IN THE DEVELOPMENT OF CLASSICAL MUSIC.

BEETHOVEN: THE 'MOONLIGHT' AND OTHER SONATAS, OP. 27 AND OP. 31 TIMOTHY JONES 1999-10-21 THIS 1999 BOOK IS A COMPREHENSIVE INTRODUCTION TO BEETHOVEN'S MOST POPULAR PIANO SONATA, AND OPP. 27 AND 31.

HISTORICAL DICTIONARY OF ROMANTIC MUSIC JOHN MICHAEL COOPER 2013-10-17 THE HISTORICAL DICTIONARY OF ROMANTIC MUSIC COVERS THE HISTORY OF THIS PERIOD THROUGH A CHRONOLOGY, AN INTRODUCTORY ESSAY, AND AN EXTENSIVE BIBLIOGRAPHY. THE DICTIONARY SECTION HAS OVER 500 CROSS-REFERENCED ENTRIES ON THE MOST IMPORTANT TRADITIONS, FAMOUS PIECES, PERSONS, PLACES, TECHNICAL TERMS, AND INSTITUTIONS OF ROMANTIC MUSIC. THIS BOOK IS A VITAL REFERENCE TOOL FOR STUDENTS AND TEACHERS OF MUSIC HISTORY, STUDENTS AND TEACHERS AND ABOVE ALL FOR LOVERS OF ROMANTIC MUSIC.

MENDELSSOHN BENEDICT TAYLOR 2017-07-05 THIS VOLUME OF ESSAYS BRINGS TOGETHER A SELECTION OF THE MOST SIGNIFICANT AND REPRESENTATIVE WRITINGS ON MENDELSSOHN FROM THE LAST FIFTY YEARS. DIVIDED INTO FOUR MAIN SUBJECT AREAS, IT MAKES AVAILABLE TWENTY-TWO ESSAYS WHICH HAVE TRANSFORMED SCHOLARLY AWARENESS OF THIS CRUCIAL AND EVER-POPULAR NINETEENTH-CENTURY COMPOSER AND MUSICIAN; IT ALSO INCLUDES A SPECIALLY COMMISSIONED INTRODUCTORY CHAPTER WHICH OFFERS A CRITICAL OVERVIEW OF THE LAST HALF CENTURY OF MENDELSSOHN SCHOLARSHIP AND THE DIRECTION OF FUTURE RESEARCH. THE ADDITION OF NEW TRANSLATIONS OF TWO INFLUENTIAL ESSAYS BY CARL DAHLHAUS, HITHERTO UNAVAILABLE IN ENGLISH, ADDS TO THE VALUE OF THIS VOLUME WHICH BRINGS BACK IN TO CIRCULATION IMPORTANT SCHOLARLY WORKS AND CONSTITUTES AN INDISPENSABLE REFERENCE WORK FOR MENDELSSOHN SCHOLARS.

IN THE PROCESS OF BECOMING JANET SCHMALFELDT 2017-02-03 WITH THEIR INSISTENCE THAT FORM IS A DIALECTICAL PROCESS IN THE MUSIC OF BEETHOVEN, THEODOR ADORNO AND CARL DAHLHAUS EMERGE AS THE GUARDIANS OF A LONG-STANDING CRITICAL TRADITION IN WHICH HEGELIAN CONCEPTS HAVE BEEN BROUGHT TO BEAR ON THE QUESTION OF MUSICAL FORM. JANET SCHMALFELDT'S GROUND-BREAKING ACCOUNT OF THE DEVELOPMENT OF THIS BEETHOVEN-HEGELIAN TRADITION RESTORES TO THE TERM "FORM" SOME OF ITS PHILOSOPHICAL ASSOCIATIONS IN THE EARLY NINETEENTH CENTURY, WHEN PROFOUND CULTURAL CHANGES WERE YIELDING NEW RELATIONSHIPS BETWEEN COMPOSERS AND THEIR LISTENERS, AND WHEN MUSIC ITSELF-IN PARTICULAR, INSTRUMENTAL MUSIC-BECAME A TOPIC FOR RENEWED PHILOSOPHICAL INVESTIGATION. PRECEDENTS FOR ADORNO'S AND DAHLHAUS'S CONCEPT OF FORM AS PROCESS ARISE IN THE ATHEN² UM FRAGMENTS OF FRIEDRICH SCHLEGEL AND IN THE ENCYCLOPAEDIA LOGIC OF HEGEL. THE METAPHOR COMMON TO ALL THESE SOURCES IS THE NOTION OF BECOMING; IT IS THE IDEA OF FORM COMING INTO BEING THAT THIS STUDY EXPLORES IN RESPECT TO MUSIC BY BEETHOVEN, SCHUBERT, MENDELSSOHN, CHOPIN, AND SCHUMANN. A CRITICAL ASSESSMENT OF DAHLHAUS'S PREOCCUPATION WITH THE OPENING OF BEETHOVEN'S "TEMPEST" SONATA SERVES AS THE AUTHOR'S STARTING POINT FOR THE TRANSLATION OF PHILOSOPHICAL IDEAS INTO MUSIC-ANALYTICAL TERMS-ONES THAT ENCOURAGE LISTENING "BOTH FORWARD AND BACKWARD," AS ADORNO HAS RECOMMENDED. THANKS TO THE EVER-GROWING FAMILIARITY OF LATE EIGHTEENTH-CENTURY AUDIENCES WITH FORMAL CONVENTIONS, COMPOSERS COULD INCREASINGLY TRUST THAT PERFORMERS AND LISTENERS WOULD BE RESPONSIVE TO STRIKING FORMAL TRANSFORMATIONS. THE AUTHOR'S ANALYTIC METHOD STRIVES TO

CAPTURE THE DYNAMIC, QUASI-NARRATIVE NATURE OF SUCH TRANSFORMATIONS, RATHER THAN ONLY THEIR END RESULTS. THIS EXPERIENTIAL APPROACH TO THE PERCEPTION OF FORM INVITES LISTENERS AND ESPECIALLY PERFORMERS TO PARTICIPATE IN THE INTERPRETATION OF PROCESSES BY WHICH, FOR EXAMPLE, A BROODING INTRODUCTION-LIKE OPENING MUST INEVITABLY BECOME THE ESSENTIAL MAIN THEME IN SCHUBERT'S SONATA, OP. 42, OR IN WHICH TREMENDOUS FORMAL EXPANSIONS IN MOVEMENTS BY MENDELSSOHN OFFER A DAZZLING OPPORTUNITY FOR MULTIPLE RETROSPECTIVE REINTERPRETATIONS. ABOVE ALL, IN THE PROCESS OF BECOMING PROPOSES NEW WAYS OF HEARING BELOVED WORKS OF THE ROMANTIC GENERATION AS REPRESENTATIVE OF THEIR STRIVING FOR NOVEL, INTENSELY SELF-REFLECTIVE MODES OF COMMUNICATION.

WIE BEETHOVEN AUF DEN SOCKEL KAM ELISABETH ELEONORE BAUER 2016-12-13

BACH IN BERLIN CELIA APPLIGATE 2014-10-03 BACH'S ST. MATTHEW PASSION IS UNIVERSALLY ACKNOWLEDGED TO BE ONE OF THE WORLD'S SUPREME MUSICAL MASTERPIECES, YET IN THE YEARS AFTER BACH'S DEATH IT WAS FORGOTTEN BY ALL BUT A SMALL NUMBER OF HIS PUPILS AND ADMIRERS. THE PUBLIC REDISCOVERED IT IN 1829, WHEN FELIX MENDELSSOHN CONDUCTED THE WORK BEFORE A GLITTERING AUDIENCE OF BERLIN ARTISTS AND INTELLECTUALS, PRUSSIAN ROYALS, AND CIVIC NOTABLES. THE CONCERT SOON BECAME THE STUFF OF LEGEND, SPARKING A REVIVAL OF INTEREST IN AND PERFORMANCE OF BACH THAT HAS CONTINUED TO THIS DAY. MENDELSSOHN'S PERFORMANCE GAVE RISE TO THE NOTION THAT RECOVERING AND PERFORMING BACH'S MUSIC WAS SOMEHOW "NATIONAL WORK." IN 1865 WAGNER WOULD CLAIM THAT BACH EMBODIED "THE HISTORY OF THE GERMAN SPIRIT'S INMOST LIFE." THAT THE MAN MOST RESPONSIBLE FOR THE REVIVAL OF A MASTERWORK OF GERMAN PROTESTANT CULTURE WAS HIMSELF A CONVERTED JEW STRUCK CONTEMPORARIES AS LESS REMARKABLE THAN IT DOES US TODAY—A STATEMENT THAT EMBRACES BOTH THE GREAT ACHIEVEMENTS AND THE DISASTERS OF 150 YEARS OF GERMAN HISTORY. IN THIS BOOK, CELIA APPLIGATE ASKS WHY THIS PARTICULAR PERFORMANCE CRYSTALLIZED THE HITHERTO INCHOATE NOTION THAT MUSIC WAS CENTRAL TO GERMANS' COLLECTIVE IDENTITY. SHE BEGINS WITH A WONDERFULLY READABLE RECONSTRUCTION OF THE PERFORMANCE ITSELF AND THEN MOVES BACK IN TIME TO PULL APART THE VARIOUS CULTURAL STRANDS THAT WOULD COME TOGETHER THAT AFTERNOON IN THE SINGAKADEMIE. THE AUTHOR INVESTIGATES THE ROLE PLAYED BY INTELLECTUALS, JOURNALISTS, AND AMATEUR MUSICIANS (SHE IS ONE HERSELF) IN DEVELOPING THE NOTION THAT GERMANS WERE "THE PEOPLE OF MUSIC." APPLIGATE ASSESSES THE IMPACT ON MUSIC'S CULTURAL PLACE OF THE RENEWAL OF GERMAN PROTESTANTISM, HISTORICISM, THE MANIA FOR COLLECTING AND RESTORING, AND ROMANTICISM. IN HER CONCLUSION, SHE LOOKS AT THE SUBSEQUENT CAREERS OF HER PROTAGONISTS AND THE LASTING REVERBERATIONS OF THE 1829 PERFORMANCE ITSELF.

IMPERIAL GERMANY REVISITED SVEN OLIVER MULLER 2012-10-15 THE GERMAN EMPIRE, ITS STRUCTURE, ITS DYNAMIC DEVELOPMENT BETWEEN 1871 AND 1918, AND ITS LEGACY, HAVE BEEN THE FOCUS OF LIVELY INTERNATIONAL DEBATE THAT IS SHOWING SIGNS OF FURTHER INTENSIFICATION AS WE APPROACH THE CENTENARY OF THE OUTBREAK OF WORLD WAR I. BASED ON RECENT WORK AND SCHOLARLY ARGUMENTS ABOUT CONTINUITIES AND DISCONTINUITIES IN MODERN GERMAN HISTORY FROM BISMARCK TO HITLER, WELL-KNOWN EXPERTS BROADLY EXPLORE FOUR THEMES: THE POSITIONING OF THE BISMARCKIAN EMPIRE IN THE COURSE OF GERMAN HISTORY; THE RELATIONSHIPS BETWEEN SOCIETY, POLITICS AND CULTURE IN A PERIOD OF MOMENTOUS TRANSFORMATIONS; THE ESCALATION OF MILITARY VIOLENCE IN GERMANY'S COLONIES BEFORE 1914 AND LATER IN TWO WORLD WARS; AND FINALLY THE SITUATION OF GERMANY WITHIN THE INTERNATIONAL SYSTEM AS A MAJOR POLITICAL AND ECONOMIC PLAYER. THE PERSPECTIVES PRESENTED IN THIS VOLUME HAVE ALREADY STIMULATED FURTHER ARGUMENT AND WILL BE OF INTEREST TO ANYONE LOOKING FOR ORIENTATION IN THIS FIELD OF RESEARCH.

RECOMPOSING GERMAN MUSIC ELIZABETH JANIK 2005-12-01 THIS BOOK IS A SOCIAL HISTORY OF MUSICAL LIFE IN BERLIN; IT INVESTIGATES THE TANGLED RELATIONSHIP BETWEEN MUSIC AND POLITICS IN 20TH-CENTURY GERMANY, EMPHASIZING THE DIVISION OF BERLIN'S MUSICAL COMMUNITY BETWEEN EAST AND WEST IN THE EARLY COLD WAR ERA.

WALTZING THROUGH EUROPE: ATTITUDES TOWARDS COUPLE DANCES IN THE LONG NINETEENTH-CENTURY EGIL BAKKA 2020-09-10 FROM 'FOLK DEVILS' TO BALLROOM DANCERS, WALTZING THROUGH EUROPE EXPLORES THE CHANGING RECEPTION OF FASHIONABLE COUPLE DANCES IN EUROPE FROM THE EIGHTEENTH CENTURY ONWARDS. A REFRESHING INTERVENTION IN DANCE STUDIES, THIS BOOK BRINGS TOGETHER ELEMENTS OF HISTORIOGRAPHY, CULTURAL MEMORY, FOLKLORE, AND DANCE ACROSS COMPARATIVELY NARROW BUT MARKEDLY HETEROGENEOUS LOCALITIES. ROOTED IN INVESTIGATIONS OF OFTEN NEWLY DISCOVERED PRIMARY SOURCES, THE ESSAYS AFFORD MANY OPPORTUNITIES TO COMPARE SOCIOCULTURAL AND POLITICAL REACTIONS TO THE ARRIVAL AND PRACTICE OF POPULAR ROTATING COUPLE DANCES, SUCH AS THE WALTZ AND THE POLKA. LEADING CONTRIBUTORS PROVIDE A TRANSNATIONAL AND AFFECTIVE LENS ONTO STRIKINGLY DIVERSE TOPICS, RANGING FROM THE EVOLUTION OF ROMANTIC COUPLE DANCES IN CROATIA, AND STRAUSS'S VISITS TO HAMBURG AND ALTONA IN THE 1830s, TO DANCE AS A TOOL OF CULTURAL PRESERVATION AND EXPRESSION IN TWENTIETH-CENTURY FINLAND. WALTZING THROUGH EUROPE CREATES OPENINGS FOR FRESH COLLABORATIONS IN DANCE HISTORIOGRAPHY AND CULTURAL HISTORY ACROSS FIELDS AND GENRES. IT IS ESSENTIAL READING FOR

RESEARCHERS OF DANCE IN CENTRAL AND NORTHERN EUROPE, WHILE ALSO APPEALING TO THE GENERAL READER WHO WANTS TO LEARN MORE ABOUT THE VIBRANT HISTORIES OF THESE FAMILIAR DANCE FORMS.

BEETHOVEN-SZENARIEN ELVIRA SEIWERT 2016-12-13 ELVIRA SEIWERT LOTET DIE BEETHOVEN-BEZUGLICHE VON THOMAS MANNS "DOKTOR FAUSTUS" AUS UND STELLT SIE IN DEN ZUSAMMENHANG VON ADORNOS MUSIKPHILOGISCHEN BEETHOVEN-PROJEKT.

MUSIC AND MONUMENTALITY ALEXANDER REHDING 2009-08-19 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.

IN BETWEEN CULTURAL HERITAGE, IDENTITY AND THE INTEGRATION PROCESS MONIKA A. KUGEMANN 2008

MUSIC AS THOUGHT MARK EVAN BONDS 2015-07-28 BEFORE THE NINETEENTH CENTURY, INSTRUMENTAL MUSIC WAS CONSIDERED INFERIOR TO VOCAL MUSIC. KANT DESCRIBED WORDLESS MUSIC AS "MORE PLEASURE THAN CULTURE," AND ROUSSEAU DISMISSED IT FOR ITS INABILITY TO CONVEY CONCEPTS. BUT BY THE EARLY 1800S, A DRAMATIC SHIFT WAS UNDER WAY. PURELY INSTRUMENTAL MUSIC WAS NOW BEING HAILED AS A MEANS TO KNOWLEDGE AND EMBRACED PRECISELY BECAUSE OF ITS INDEPENDENCE FROM THE LIMITS OF LANGUAGE. WHAT HAD ONCE BEEN PERCEIVED AS ENTERTAINMENT WAS HEARD INCREASINGLY AS A VEHICLE OF THOUGHT. LISTENING HAD BECOME A WAY OF KNOWING. *MUSIC AS THOUGHT* TRACES THE ROOTS OF THIS FUNDAMENTAL SHIFT IN ATTITUDES TOWARD LISTENING IN THE LATE EIGHTEENTH AND EARLY NINETEENTH CENTURIES. FOCUSING ON RESPONSES TO THE SYMPHONY IN THE AGE OF BEETHOVEN, MARK EVAN BONDS DRAWS ON CONTEMPORARY ACCOUNTS AND A RANGE OF SOURCES--PHILOSOPHICAL, LITERARY, POLITICAL, AND MUSICAL--TO REVEAL HOW THIS MUSIC WAS EXPERIENCED BY THOSE WHO HEARD IT FIRST. *MUSIC AS THOUGHT* IS A FASCINATING REINTERPRETATION OF THE CAUSES AND EFFECTS OF A REVOLUTION IN LISTENING.

SCHUBERT'S BEETHOVEN PROJECT

BEETHOVEN AND HIS WORLD SCOTT BURNHAM 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 SKOWRONECK 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.

WIENER MUSIKGESCHICHTE HARTMUT KRONES 2009 HARTMUT KRONES, DEM LANGJÄHRIGEN LEITER DES INSTITUTS FÜR MUSIKALISCHE STILFORSCHUNG DER UNIVERSITÄT FÜR MUSIK UND DARSTELLENDE KUNST WIEN, MIT SEINEN ABTEILUNGEN "STILKUNDE UND AUFFÜHRUNGSPRAXIS" UND "WISSENSCHAFTSZENTRUM ARNOLD SCHONBERG", IST DIESE FESTSCHRIFT ZUM 65. GEBURTSTAG GEWIDMET. DER WEITE RADIUS SEINER EIGENEN FORSCHUNGSINTERESSEN SPIEGELT SICH IM SPEKTRUM DER HIER VERSAMMELTEN BEITRÄGE WIDER, DIE VON DER ANTIKE BIS IN DIE GEGENWART REICHEN - IMMER JEDOCH DAS ZENTRUM SEINER FORSCHUNG, DIE MUSIKSTADT WIEN, IM AUGE BEHALTEN.

SOUNDS OF MODERN HISTORY DANIEL MORAT 2014-09-01 LONG IGNORED BY SCHOLARS IN THE HUMANITIES, SOUND HAS JUST BEGUN TO TAKE ITS PLACE AS AN IMPORTANT OBJECT OF STUDY IN THE LAST FEW YEARS. SINCE THE LATE 19TH CENTURY, THERE HAS BEEN A PARADIGMATIC SHIFT IN AUDITORY CULTURES AND PRACTICES IN EUROPEAN SOCIETIES. THIS CHANGE WAS BROUGHT

ABOUT BY MODERN PHENOMENA SUCH AS URBANIZATION, INDUSTRIALIZATION AND MECHANIZATION, THE RISE OF MODERN SCIENCES, AND OF COURSE THE EMERGENCE OF NEW SOUND RECORDING AND TRANSMISSION MEDIA. THIS BOOK CONTRIBUTES TO OUR UNDERSTANDING OF MODERN EUROPEAN HISTORY THROUGH THE LENS OF SOUND BY EXAMINING DIVERSE SUBJECTS SUCH AS PERFORMED AND RECORDED MUSIC, AUDITORY TECHNOLOGIES LIKE THE TELEPHONE AND STETHOSCOPE, AND THE AMBIENT NOISE OF THE CITY.

BEETHOVEN AND HIS WORLD H. P. CLIVE 2001 FOLLOWING THE AUTHOR'S ACCLAIMED BIOGRAPHICAL DICTIONARIES ON SCHUBERT AND MOZART, 'BEETHOVEN AND HIS WORLD' OFFERS AN EXTREMELY COMPREHENSIVE AND UP-TO-DATE SURVEY OF THE COMPOSER'S RELATIONS WITH A MULTITUDE OF PERSONS WITH WHOM HE ASSOCIATED ON A PERSONAL OR PROFESSIONAL BASIS: RELATIVES, FRIENDS, ACQUAINTANCES, LIBRETTISTS, POETS, PUBLISHERS, ARTISTS, PATRONS, AND MUSICIANS. WITH MORE THAN 450 ENTRIES, THE DICTIONARY IS THE RESULT OF A WIDE-RANGING EXAMINATION OF PRIMARY AND SECONDARY SOURCES, AND CRITICALLY ASSESSES THE USE WHICH SCHOLARS HAVE MADE OF THE CONSIDERABLE DOCUMENTATION NOW AVAILABLE. IN PARTICULAR, THERE ARE NUMEROUS REFERENCES TO BEETHOVEN'S CORRESPONDENCE AND CONVERSATION BOOKS, WHICH HAVE RECENTLY BEEN PUBLISHED IN EXCELLENT NEW EDITIONS. THE BOOK PLACES THE COMPOSER AND HIS MUSIC IN A FULLER CONTEXT AND A WIDER PERSPECTIVE THAN MIGHT BE POSSIBLE IN A TRADITIONAL BIOGRAPHY; IT WILL APPEAL TO ALL MUSIC LOVERS, BOTH THE SCHOLAR AND THE NON-SPECIALIST ALIKE.

THE LEGACY OF JOHANN STRAUSS Zoë ALEXIS LANG 2014-03-06 TO THIS DAY, JOHANN STRAUSS, JR REMAINS ONE OF THE MOST POPULAR COMPOSERS IN HIS NATIVE CITY OF VIENNA. IN *THE LEGACY OF JOHANN STRAUSS*, Zoë ALEXIS LANG EXAMINES HOW THE RECEPTION OF STRAUSS'S WALTZES PLAYED A KEY ROLE IN THE CONSTRUCTION OF TWENTIETH-CENTURY AUSTRIAN IDENTITY. USING PRESS COVERAGE FROM THE CENTENNIAL CELEBRATION OF STRAUSS'S BIRTH IN VIENNA, LANG ARGUES THAT HIS MUSIC REMAINED POPULAR BECAUSE IT CONTINUED TO BE REVITALISED BY AUSTRIANS SEEKING TO DEFINE THEIR CULTURE. REVEALING THE ORIGINS OF THE VIENNA PHILHARMONIC'S NEW YEAR'S CONCERT, LANG CONSIDERS HOW STRAUSS WAS APPROPRIATED AS A NATIONAL SOCIALIST ICON IN THE 1930S AND 1940S, AND EXPLORES THE STRAUSS FAMILY'S JEWISH ANCESTRY, ALONG WITH THE INFAMOUS FORGERY OF PAPERWORK ABOUT THEIR LINEAGE DURING THE 1940S. THIS BOOK ALSO INCLUDES A CASE STUDY OF STRAUSS'S EMPEROR WALTZ, CONSIDERING ITS VARIEGATED USAGE IN CONCERTS AND FILMS FROM 1925 TO 1953.

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.

AUGUST WILHELMJ MAREIKE BECKMANN 2019-05-13 AUGUST WILHELMJ (1845-1908) GALT ALS EINER DER GRÖßTEN GEIGER SEINER ZEIT. VON DEN BEKANNTESTEN VERTRETERN DER NEUDEUTSCHEN SCHULE WURDE ER BEWUNDERT UND VEREHRT. BERLIOZ URTEILTE: "NIE HABE ICH EINEN GEIGER MIT EINEM SOLCHEN BEZAUBERNDEN, GROßEN UND EDLEN TONE GEHÖRT, ALS DER WAR, WELCHER DER JUNGE WILHELMJ SEINEM INSTRUMENTE ZU ENTLOCKEN WUNNTE." WIE GENAU HAT ER GESPIELT? WELCHE EINFLUSSE HATTE ER AUF DIE ENTWICKLUNG DES VIOLINSPIELS? WIE SPIEGELT SEIN SPIEL DIE POLITISCHEN UND GESELLSCHAFTLICHEN VERHÄLTNISSE SEINER ZEIT? SEIN INTERPRETATIONSSTIL GIBT AUFSCHLÜSSE ÜBER DIE AUFFÜHRUNGSPRAXIS DER ROMANTIK UND GEWÄHRT TIEFE EINBLICKE IN DIE MUSIKÄSTHETIK DES 19. JAHRHUNDERTS.

JOURNAL OF MODERN EUROPEAN HISTORY 2007

THE NECESSITY OF MUSIC CELIA APPLGATE 2017-05-08 IN *THE NECESSITY OF MUSIC*, CELIA APPLGATE EXPLORES THE MANY WAYS THAT GERMANS THOUGHT ABOUT AND MADE MUSIC FROM THE EIGHTEENTH- TO TWENTIETH-CENTURIES. RATHER THAN FOCUS ON FAMILIAR STORIES OF COMPOSERS AND THEIR WORK APPLGATE ILLUMINATES THE MYRIAD WAYS IN WHICH MUSIC IS INTEGRAL TO GERMAN SOCIAL LIFE. MUSICAL LIFE REFLECTED THE POLYCENTRIC NATURE OF GERMAN SOCIAL AND POLITICAL LIFE, EVEN WHILE IT PROVIDED MANY OPPORTUNITIES TO EXPERIENCE WHAT WAS COMMON AMONG GERMANS. MUSICAL ACTIVITIES ALSO ALLOWED GERMANS, WHETHER PROFESSIONAL MUSICIANS, DEDICATED AMATEURS, OR SIMPLY LISTENERS, TO PARTICIPATE IN EUROPEAN CULTURE. APPLGATE'S ORIGINAL AND FASCINATING ANALYSIS OF MENDELSSOHN, SCHUMANN, BRAHMS, WAGNER, AND MILITARY MUSIC ENABLES THE READER TO UNDERSTAND MUSIC THROUGH THE EXPERIENCES OF LISTENERS, PERFORMERS, AND INSTITUTIONS. *THE NECESSITY OF MUSIC* DEMONSTRATES THAT PLAYING, EXPERIENCING, AND INTERPRETING MUSIC WAS A POWERFUL FACTOR THAT SHAPED GERMAN COLLECTIVE LIFE.

METAPHORS OF DEPTH IN GERMAN MUSICAL THOUGHT HOLLY WATKINS 2011-09-01 WHAT DOES IT MEAN TO SAY THAT MUSIC IS DEEPLY MOVING? OR THAT MUSIC'S AESTHETIC VALUE DERIVES FROM ITS DEEP STRUCTURE? THIS STUDY TRACES THE WIDELY EMPLOYED TROPE OF MUSICAL DEPTH TO ITS ORIGINS IN GERMAN-LANGUAGE MUSIC CRITICISM AND ANALYSIS. FROM THE ROMANTIC AESTHETICS OF E. T. A. HOFFMANN TO THE MODERNIST THEORIES OF ARNOLD SCHOENBERG, METAPHORS OF DEPTH ATTEST TO THE

CROSS-POLLINATION OF MUSIC WITH DISCOURSES RANGING FROM THEOLOGY, GEOLOGY AND POETICS TO PSYCHOLOGY, PHILOSOPHY AND ECONOMICS. THE BOOK DEMONSTRATES THAT THE PERSISTENCE OF DEPTH METAPHORS IN MUSICOLOGY AND MUSIC THEORY TODAY IS AN OUTGROWTH OF THEIR ESSENTIAL ROLE IN ARTICULATING AND TRANSMITTING GERMANIC CULTURAL VALUES. WHILE MUSICAL DEPTH METAPHORS HAVE HISTORICALLY SERVED TO COMMUNICATE GERMAN NATIONALIST SENTIMENTS, WATKINS SHOWS THAT AN APPRECIATION FOR THE BROAD CONNOTATIONS OF THOSE METAPHORS OPENS UP EXCITING NEW AVENUES FOR INTERPRETATION.

THE NEW GROVE DICTIONARY OF MUSIC AND MUSICIANS: [IN TWENTY-NINE VOLUMES]. 3. BAXTER TO BOROSINI STANLEY SADIE 2001

THE MENDELSSOHN JOHN MICHAEL COOPER 2002 SINCE ABOUT 1970 THERE HAS BEEN A VERITABLE RENAISSANCE IN SCHOLARSHIP AND PERFORMANCES CONCERNING THE WORKS OF FELIX MENDELSSOHN BARTHOLDY AND FANNY HENSEL. THE ESSAYS IN THIS BOOK, PRESENTING THE FINDINGS OF THREE GENERATIONS OF MEMBERS OF THE INTERNATIONAL COMMUNITY OF MENDELSSOHN/HENSEL SCHOLARS, CONSTITUTE A COMPENDIUM OF CUTTING-EDGE RESEARCH RELATING TO THESE TWO IMPORTANT REPRESENTATIVES OF NINETEENTH-CENTURY MUSICAL CULTURE.

THE BEETHOVEN SYNDROME MARK EVAN BONDS 2019-11-11 THE "BEETHOVEN SYNDROME" IS THE INCLINATION OF LISTENERS TO HEAR MUSIC AS THE PROJECTION OF A COMPOSER'S INNER SELF. THIS WAS A RADICALLY NEW WAY OF LISTENING THAT EMERGED ONLY AFTER BEETHOVEN'S DEATH. BEETHOVEN'S MUSIC WAS A CATALYST FOR THIS CHANGE, BUT ONLY IN RETROSPECT, FOR IT WAS NOT UNTIL AFTER HIS DEATH THAT LISTENERS BEGAN TO HEAR COMPOSERS IN GENERAL--AND NOT JUST BEETHOVEN--IN THEIR WORKS, PARTICULARLY IN THEIR INSTRUMENTAL MUSIC. *THE BEETHOVEN SYNDROME: HEARING MUSIC AS AUTOBIOGRAPHY* TRACES THE RISE, FALL, AND PERSISTENCE OF THIS MODE OF LISTENING FROM THE MIDDLE OF THE EIGHTEENTH CENTURY TO THE PRESENT. PRIOR TO 1830, COMPOSERS AND AUDIENCES ALIKE OPERATED WITHIN A FRAMEWORK OF RHETORIC IN WHICH THE BURDEN OF INTELLIGIBILITY LAY SQUARELY ON THE COMPOSER, WHOSE TASK IT WAS TO MOVE LISTENERS IN A CALCULATED WAY. BUT THROUGH A CONFLUENCE OF MUSICAL, PHILOSOPHICAL, SOCIAL, AND ECONOMIC CHANGES, THE PARADIGM OF EXPRESSIVE OBJECTIVITY GAVE WAY TO ONE OF SUBJECTIVITY IN THE YEARS AROUND 1830. THE FRAMEWORK OF RHETORIC THUS YIELDED TO A FRAMEWORK OF HERMENEUTICS: CONCERT-GOERS NO LONGER PERCEIVED COMPOSERS AS ORATORS BUT AS ORACLES TO BE DECIPHERED. IN THE WAKE OF WORLD WAR I, HOWEVER, THE AESTHETICS OF "NEW OBJECTIVITY" MARKED A RETURN NOT ONLY TO CERTAIN STYLISTIC FEATURES OF EIGHTEENTH-CENTURY MUSIC BUT TO THE EARLIER CONCEPT OF EXPRESSION ITSELF. OBJECTIVITY WOULD GO ON TO BECOME THE CORNERSTONE OF THE HIGH MODERNIST AESTHETIC THAT DOMINATED THE CENTURY'S MIDDLE DECADES. MASTERFULLY CITING A BROAD ARRAY OF SOURCE MATERIAL FROM COMPOSERS, CRITICS, THEORISTS, AND PHILOSOPHERS, MARK EVAN BONDS'S ENGAGING STUDY REVEALS HOW PERCEPTIONS OF SUBJECTIVE EXPRESSION HAVE ENDURED, LEADING TO THE PRESENT ERA OF MIXED AND OFTEN CONFLICTING PARADIGMS OF LISTENING.

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.

MONUMENTALE ERINNERUNG – ÄSTHETISCHE ERNEUERUNG BERENIKE SCHRÖDER 2012-01-18 DIE MUSIKKRITIK UND DIE MUSIKBEZOGENEN SCHRIFTEN DER SOGENANNTEN NEUDEUTSCHEN SIND THEMA DIESER STUDIE. ALS NEUDEUTSCHE SCHULE WIRD DIE LOCKERE GRUPPIERUNG VON DEUTSCHEN UND FRANZÖSISCHEN BZW. FRANZÖSISCHSPRACHIGEN KOMPONISTEN DES 19. JAHRHUNDERTS BEZEICHNET, ZU DER VOR ALLEM RICHARD WAGNER, HECTOR BERLIOZ, FRANZ LISZT UND AM RANDE AUCH ROBERT SCHUMANN UND SCHÖLER WIE HANS VON BÜLOW ZUHÖREN. UNTERSUCHT WERDEN SOWOHL DIE NEUDEUTSCHEN SCHRIFTEN ZU BEETHOVENS WERK ALS AUCH DIE AUF EIGENE KOMPOSITIONEN BEZOGENEN TEXTE DER GENANNTEN AUTOREN. IM MITTELPUNKT STEHT HIER ZUM EINEN DIE FRAGE NACH DER DURCH DIE ERINNERUNG AN BEETHOVEN INSPIRIERTEN PROGRESSIVEN MUSIKÄSTHETIK IN TEXTEN DER NEUDEUTSCHEN. ZUM ANDEREN BEHANDELT DER BAND ANHAND DER NEUDEUTSCHEN BEETHOVEN-REZEPTION DIE SICH WANDELNDEN STRATEGIEN DES MEDIENTRANSFERS IN BEZUG AUF DIE VERSPRACHLICHUNG VON MUSIK NACH 1800.

SCHUBERT'S BEETHOVEN PROJECT JOHN M. GINGERICH 2014-05-22 WHY COULDN'T SCHUBERT GET HIS 'GREAT' C-MAJOR

SYMPHONY PERFORMED? WHY WAS HE THE FIRST COMPOSER TO CONSISTENTLY WRITE FOUR MOVEMENTS FOR HIS PIANO SONATAS? SINCE NEITHER SCHUBERT'S NOR BEETHOVEN'S PIANO SONATAS WERE EVER PERFORMED IN PUBLIC, WHO DID HEAR THEM? ADDRESSING THESE QUESTIONS AND MANY OTHERS, JOHN M. GINGERICH PROVIDES A NEW UNDERSTANDING OF SCHUBERT'S CAREER AND HIS RELATIONSHIP TO BEETHOVEN. PLACING THE GENRES OF STRING QUARTET, SYMPHONY, AND PIANO SONATA WITHIN THE CULTURAL CONTEXT OF THE 1820s, THE BOOK EXAMINES HOW SCHUBERT WAS BUILDING ON BEETHOVEN'S LEGACY. GINGERICH BRINGS NEW UNDERSTANDINGS OF HOW SCHUBERT TRIED TO SHAPE HIS CAREER TO BEAR ON NEW HERMENEUTIC READINGS OF THE WORKS FROM 1824 TO 1828 THAT SHARE MUSICAL AND EXTRA-MUSICAL PRE-OCCUPATIONS, CENTERING ON THE 'DEATH AND THE MAIDEN' QUARTET AND THE CELLO QUINTET, AS WELL AS ON ANALYSES OF THE A-MINOR QUARTET, THE OCTET, AND OF THE 'GREAT' C-MAJOR SYMPHONY.

BEETHOVEN WILLIAM KINDERMAN 2009-04-10 COMBINING MUSICAL INSIGHT WITH THE MOST RECENT RESEARCH, WILLIAM KINDERMAN'S BEETHOVEN IS BOTH A RICHLY DRAWN PORTRAIT OF THE MAN AND A GUIDE TO HIS MUSIC. KINDERMAN TRACES THE COMPOSER'S INTELLECTUAL AND MUSICAL DEVELOPMENT FROM THE EARLY WORKS WRITTEN IN BONN TO THE NINTH SYMPHONY AND THE LATE QUARTETS, LOOKING AT COMPOSITIONS FROM DIFFERENT AND ORIGINAL PERSPECTIVES THAT SHOW BEETHOVEN'S ART AS A UNION OF SENSUOUS AND RATIONAL, OF EXPRESSION AND STRUCTURE. IN ANALYSES OF INDIVIDUAL PIECES, KINDERMAN SHOWS THAT THE DEEPENING OF BEETHOVEN'S MUSICAL THOUGHT WAS A CONTINUOUS PROCESS OVER DECADES OF HIS LIFE. IN THIS NEW UPDATED EDITION, KINDERMAN GIVES MORE ATTENTION TO THE COMPOSER'S EARLY CHAMBER MUSIC, HIS SONGS, HIS OPERA FIDELIO, AND TO A NUMBER OF OFTEN-NEGLECTED WORKS OF THE COMPOSER'S LATER YEARS AND FASCINATING PROJECTS LEFT INCOMPLETE. A REVISED VIEW EMERGES FROM THIS OF BEETHOVEN'S AESTHETICS AND THE MUSICAL MEANING OF HIS WORKS. RATHER THAN THE CONVENTIONAL IMAGE OF A HEROIC AND TORMENTED FIGURE, KINDERMAN PROVIDES A MORE COMPLEX, MORE FULLY ROUNDED ACCOUNT OF THE COMPOSER. ALTHOUGH BEETHOVEN'S DEAFNESS AND HIS OTHER PERSONAL CRISES ARE ADDRESSED, TOGETHER WITH THIS EVER-INCREASING COMMITMENT TO HIS ART, SO TOO ARE THE LIGHTER ASPECTS OF HIS PERSONALITY: HIS HUMOR, HIS LOVE OF PUNS, HIS GREAT DELIGHT IN JUXTAPOSING THE EXALTED AND THE COMMONPLACE.

BEETHOVEN MIECZYŃSKI AW TOMASZEWSKI 2009

BEETHOVEN-HANDBUCH SVEN HIEMKE 2017-11-27 KEINER HAT DIE MUSIKGESCHICHTE DES 19. JAHRHUNDERTS SO BEEINFLUSST, JA SOGAR BESTIMMT WIE BEETHOVEN. SEIN WERK GALT SCHON ZU SEINEN LEBZEITEN ALS SUPERLATIVE ALLER BISHERIGEN MUSIK, ER SELBST ALS INBEGRIFF DES FREIEN KUNSTLERS MIT HISTORISCHEM AUSNAHMERANG. IN DIESEM HANDBUCH STELLEN BEDEUTENDE BEETHOVEN-FORSCHER NAHEZU 500 MUSIKALISCHE KOMPOSITIONEN BEETHOVENS IN EINZELWERKBESPRECHUNGEN DAR. SIE VERMITTELN DATEN UND FAKTEN ÜBER LEBEN, WERK UND REZEPTION DES KOMPONISTEN, BILANZIEREN DIE ERGEBNISSE DER FACHLITERATUR UND ERÖFFNEN MIT EIGENEN INTERPRETATIONEN NEUE PERSPEKTIVEN AUF SEIN WERK. EINEM GROßEN ESSAY VON MARTIN GECK ÜBER LEBEN, ÄSTHETIK, ZEITUMSTÄNDE FOLGEN NACH WERKGRUPPEN GEGLIEDERTE EINZELKAPITEL. EIN WERK- UND PERSONENREGISTER RUNDET DAS HANDBUCH AB. DAS BEETHOVEN-HANDBUCH VEREINIGT DIE VORZÜGE EINES GUT VERSTÄNDLICHEN LESEBUCHES MIT DENEN EINES INFORMATIVEN NACHSCHLAGEWERKS. - NAHEZU 500 MUSIKALISCHE WERKE BEETHOVENS IN EINZELBESPRECHUNGEN - SOWOHL INFORMATIV ALS AUCH FESSELND DIE AUTOREN: MARTIN GECK, JURGEN HEIDRICH, SVEN HIEMKE, HANS-JOACHIM HINRICHSEN, TOBIAS JANZ, ANDREAS KRAUSE, KONRAD KUNSTER, ROBERT MASCHKA, ARES ROLF, DORIS SCHMIDT, THOMAS SEEDORF, WALTER WERBECK, WOLFGANG WINTERHAGER

GOETHE: MUSICAL POET, MUSICAL CATALYST LORRAINE BYRNE 2004 PROCEEDINGS OF INTERNATIONAL CONFERENCE AT NUI MAYNOOTH ON GOETHE'S CONTRIBUTION TO MUSIC. GOETHE WAS INTERESTED IN, AND ACUTELY AWARE OF, THE PLACE OF MUSIC IN HUMAN EXPERIENCE GENERALLY - AND OF ITS PARTICULAR ROLE IN MODERN CULTURE. MOREOVER, HIS OWN LITERARY WORK - ESPECIALLY THE POETRY AND FAUST - INSPIRED SOME OF THE MAJOR COMPOSERS OF THE EUROPEAN TRADITION TO PRODUCE SOME OF THEIR FINEST WORKS.' (MARTIN SWALES) [SUBJECT: MUSIC STUDIES, GOETHE]

BEETHOVEN VISUELL WERNER TELESKO 2020-02-26 LUDWIG VAN BEETHOVENS MUSIKALISCHES WERK BEGEISTERT MENSCHEN BIS HEUTE. MÄßLICH FÜR DIE WELTWEITE VEREHRUNG DES BEDEUTENDEN KOMPONISTEN IST ABER AUCH DIE TATSACHE, DASS BEETHOVEN DER PROTAGONIST EINER DER WIRKUNGSMÄCHTIGSTEN MEDIALEN DISKURSE DER KULTURGESCHICHTE MIT UNIVERSELLER REICHWEITE IST. DARSTELLUNGEN BEETHOVENS SELBST UND DESSEN, WOFÜR ER SINNBILDLICH STAND UND HEUTE NOCH STEHT, HABEN WESENTLICH ZUR KONSTITUTION UND MANIFESTIERUNG SEINES MYTHOS IN MUSIK, LITERATUR, FILM UND ANDEREN VISUELLEN MEDIEN BEIGETRAGEN. WERNER TELESKO, SUSANA ZAPKE UND STEFAN SCHMIDL WERFEN MIT BEETHOVEN VISUELL EIN NEUES LICHT AUF DIE BEEINDRUCKENDE "IKONOGRAFIE" DES KOMPONISTEN: BEETHOVEN IN DER NATUR, IN SEINER MATERIELLEN UMWELT, ABER AUCH IN VERBINDUNG MIT DEM IMMATERIELLEN BILDEN DABEI DIE WICHTIGSTEN THEMENGEBIETE DER BILDLICHEN VORSTELLUNGSWELTEN.

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BEETHOVEN JOST HERMAND 2019-12-09 BEETHOVEN (1770-1827) GALT LANGE ZEIT ENTWEDER ALS EIN NATIONALER HEROS, EIN MUSIKALISCHES GENIE ODER EIN MEISTER HÖCHSTER FORMVOLLENDUNG. IM GEGENSATZ ZU EINSEITIGEN PROJEKTIONEN DIESER ART ARBEITET JOST HERMAND DIE KOMPLEXEN, ABER UNTRENNBAREN ZUSAMMENHÄNGE VON FORMALER GESTALT UND INHALTLICHER BEDEUTUNG IN BEETHOVENS MUSIK HERAUS. HIERBEI INTERESSIEREN IHN NICHT ALLEIN DIE KONKRET ZU ENTSCHLÜSSELNDEN INHALTLICHEN AUSSAGEN, SONDERN AUCH DER AUSDRUCK EINES SOZIALEN UND POLITISCHEN EMPFINDENS DES KÜNSTLERS. ER ZEIGT BEETHOVEN ALS EINEN KÜNSTLER, DER SICH AUFBAUMT UND AUF GRÖßERE MITMENSCHLICHKEIT DRINGT. NICHT NUR BEETHOVENS SYMPHONIEN, AUCH SEINE BÜHNENMUSIKEN, OUVERTUREN, STREICHQUARTETTE UND SONATEN HATTEN IN IHREN VOM GEIST DER FRANZÖSISCHEN REVOLUTION INSPIRIERTEN INTONATIONEN SOWIE IHRER TROTZIGEN SELBSTBEWUSSTHEIT VON ANFANG AN EINEN SO UNGEWÖHNTEN CHARAKTER, DASS SIE SEIN PUBLIKUM ZU HÖCHST UNTERSCHIEDLICHEN REAKTIONEN HINRISSEN. MAL WAR ES DAS HEROISCHE, MAL DAS SUBJEKTIV-GENIALISCHE, MAL DAS BETONT MASKULINE, MAL DAS INS MENSCHHEITLICHE AUSGREIFENDE, WAS ALS DIE BESONDERHEIT SEINER WERKE HERAUSGESTRICHEN WURDE. IN SEINER GRÖßEN BEETHOVEN-BIOGRAPHIE GEHT JOST HERMAND ALL DIESEN WIRKUNGEN NACH UND VERSUCHT GLEICHZEITIG, BEETHOVENS NAHEZU UTOPISCHER SEHNSUCHT NACH EINER 'BESSEREN WELT' NACHZUSPIELEN.

KUNST, GESCHLECHT, POLITIK MARTINA KESSEL 2005

ANNUARIO INTERNAZIONALE DI ICONOGRAFIA MUSICALE 1998