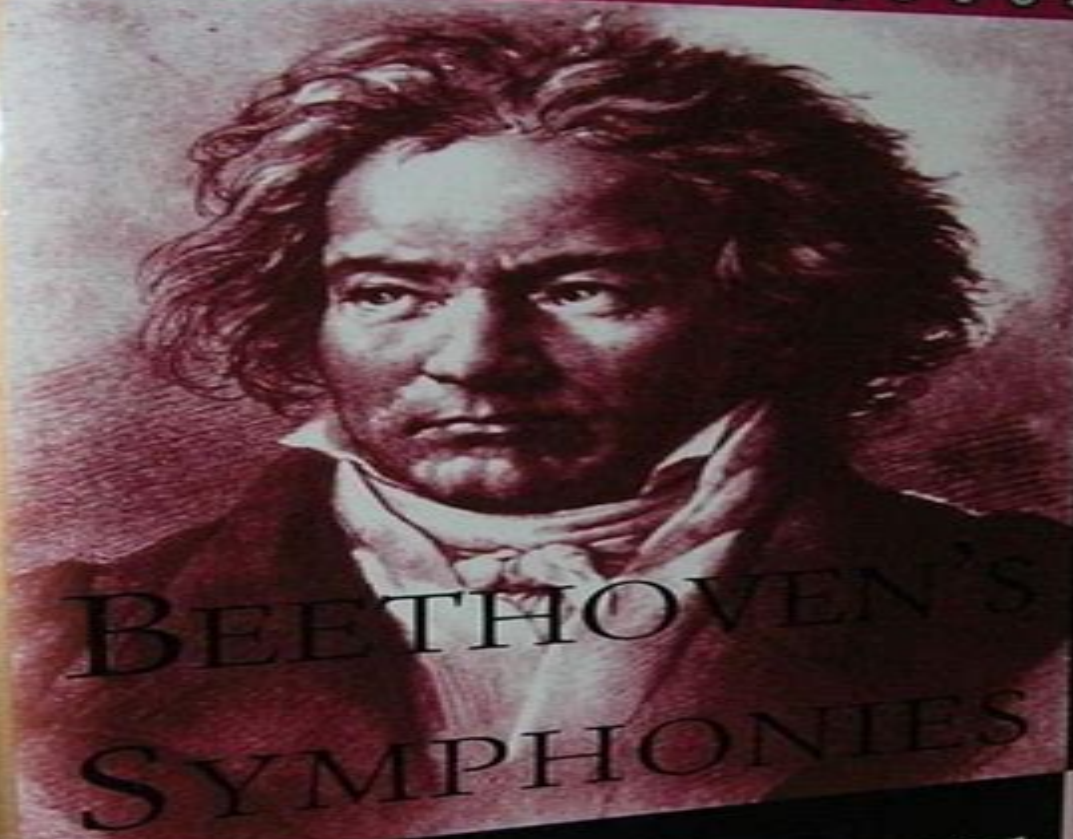


BEETHOVEN'S SYMPHONIES



BEETHOVEN'S
SYMPHONIES

and J. S. DWIGHT

*The
Birth of
American
Music
Criticism*



ORA FRISHBERG SALOMAN

Beethovens Symphonies And Js Dwight The Birth Of American Music Criticism

Joel Myerson



Beethovens Symphonies And Js Dwight The Birth Of American Music Criticism:

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

The Oxford Handbook of Transcendentalism Joel Myerson,Sandra Harbert Petrulionis,Laura Dassow Walls,2010-04-16 The Oxford Handbook of Transcendentalism offers an eclectic comprehensive interdisciplinary approach to the immense cultural impact of the movement that encompassed literature art architecture science and politics

Bach Perspectives, Volume 5 Stephen A. Crist,2002-12-17 Nine scholars track Johann Sebastian Bach s reputation in America from an artist of relative obscurity to a cultural mainstay whose music has spread to all parts of the population Cover Encyclopedia of Transcendentalism Tiffany K. Wayne,2014-05-14 Presents a reference guide to transcendentalism with articles on significant works writers concepts and more *Music of the Gilded Age* N. Lee Orr,2007-05-30 America s Gilded Age was a time of great musical evolution As the country continued to develop a musical style apart from Europe its church and religious music and opera took on new forms Music as entertainment also evolved with marching bands at public events and the new musicals in theaters This volume presents the composers musicians songwriters instruments and musical forms that uniquely identify the Gilded Age Chapters include Concerts and Symphony orchestras Grand Opera Composers Critics and Conservatories Amateurs and Music at Home Sacred Music Black and White Ragtime Vaudeville and the American Musical Stage Music Politics and the Progressive Movement and Music Industries and Technology **Reader's**

Guide to Music Murray Steib,2013-12-02 The Reader s Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3 20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology *Cultural Authority in the Age of Whitman* Gunter Leyboldt,2019-08-05 Cultural Authority in the Age of Whitman deals with narratives of cultural legitimation in nineteenth century US literature in a transatlantic context Exploring how literary professionalism shapes romantic and modern cultural space Leyboldt traces the nineteenth century fusion of poetic radicalism with cultural nationalism from its beginnings in transatlantic early romanticism to the poetry and poetics of Walt Whitman and Whitman s modernist reinvention as an icon of a native avant garde Whitman made cultural nationalism compatible with the rhetorical needs of professional authorship by

trying to hold national authenticity and literary authority in a single poetic vision Yet the notion that his language experiment transformed essential democratic experience into a genuine American aesthetics also owes much to Whitman s retrospective canonization What Leypoldt calls Whitmanian authority is thus a transatlantic and transhistorical discursive construct that can be approached from four angles this book begins with an overview of transatlantic contexts such as the 19th century literary field Bourdieu and the romantic turn to expressivism Taylor a detailed analysis of how Whitman s positions develop from the intellectual habitus and cultural criticism of Ralph Waldo Emerson follows and in a third section Whitmanian authority is located within three conceptual fields that function as contact zones for European and American theories of culture romantic notions of national style as a kind of music place centered concepts of national aesthetics and traditional ideas about the aesthetic effects of democratic institutions The final section on Whitman s reinvention between the 1870s and the 1940s discusses how the heterogeneous nineteenth century perceptions of Whitman s work were streamlined into a modernist version of Whitman s nationalist program

Good Music for a Free People Nancy Newman,2010 In this book the author examines the activities and reception of the Germania Musical Society an orchestra whose members emigrated from Berlin during the revolutions of 1848 These two dozen Forty eighters gave nearly a thousand concerts in North America during the ensuing six year period possibly reaching a million listeners Drawing on a memoir by Henry Albrecht the author provides insights into the musicians desire to bring their music to the audiences of a democratic republic at this turbulent time Eager to avoid the egotism and self promotion of the European patronage system they pledged to work for their mutual interests both musically and socially One for all and all for one became their motto

Listening Well Ora Frishberg Saloman,2009 The twelve essays in *Listening Well* illuminate aesthetic educative and evaluative strategies utilized by writers in Paris Boston and New York to guide listeners in confronting the challenges of musical modernity between 1764 and 1890 They interpret criticism from treatises journals and newspapers for its importance in cultural history and consider the reception of major works by Beethoven and by Berlioz The essays explore contrasting responses to new operas and symphonies by composers librettists authors critics and conductors as well as by writers including Chabanon Lac p de Berlioz Urhan D Ortigue Dwight Fuller Watson and Hassard Readers interested in perceptions of Classicism and Romanticism in music as they relate to French German and American literature and criticism will discover how audiences on both sides of the Atlantic were encouraged to listen attentively to the new and controversial in music of the eighteenth and nineteenth centuries

Journal of the American Musicological Society American Musicological Society,1996

The Beethoven Journal ,2001

The New Grove Dictionary of Music and Musicians: Baxter to Borosini Stanley Sadie,2001

The American Renaissance in New England Wesley T. Mott,2001 Contains biographical sketches of authors who wrote or began publishing their major works during the American Renaissance in New England between 1830 and 1860 Wide scope of authors includes novelists poets essayists editors humorists translators compilers journalists reformers abolitionists scientists

lexicographers special attention is given to the Transcendental authors headed by Emerson and Thoreau *The new Grove dictionary of music and musicians* Stanley Sadie, John Tyrrell, 2001 [American Literary Scholarship](#), 1995 *The New Grove Dictionary of Music and Musicians: ODa`n tranh to Egu·eps* Stanley Sadie, 2001 **The Sonneck Society Bulletin**, 1995 [Margaret Fuller](#) Joel Myerson, 1998-01-26 One of the most influential American women writers of the 19th century Margaret Fuller 1810 1850 played a vital role in the shaping of New England Transcendentalism and the birth of the women's movement Her *Woman in the Nineteenth Century* 1845 was the first thorough discussion of feminism by an American As a feminist manifesto her treatise examined the economic political and cultural roles of women in society As the editor of *The Dial* the quarterly literary and philosophical publication of the Transcendentalists she was in close contact with Emerson Thoreau and other leading thinkers of the era As a staff member of the *New York Tribune* she developed a widespread reputation as a critic Her influence was so great that her ideas and persona were reflected in the literary works of Hawthorne Lowell and other writers of the period For many decades Margaret Fuller was largely neglected by the scholarly community While she was always considered a pioneering feminist she was also seen as only a peripheral figure of the American Renaissance In recent years however scholarship on Fuller has exploded and her great contributions to 19th century American literature and culture are receiving much attention This bibliography cites and annotates several hundred scholarly studies about Fuller published between 1983 and 1995 It also provides entries for roughly 100 works about Fuller not included in the author's previous bibliographies Entries are grouped in chapters devoted to each year so that the reader may trace the growth in Fuller scholarship A comprehensive index allows the user to locate sources according to author subject and periodical title **At Home and Abroad** Nancy Stula, Barbara Novak, David Miller Robinson, 2007 This study reevaluates Christopher Pearse Cranch's career as a Hudson River School artist and considers his landscape paintings within the larger context of American culture [Current Contents](#) Institute for Scientific Information (Philadelphia), 1997

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