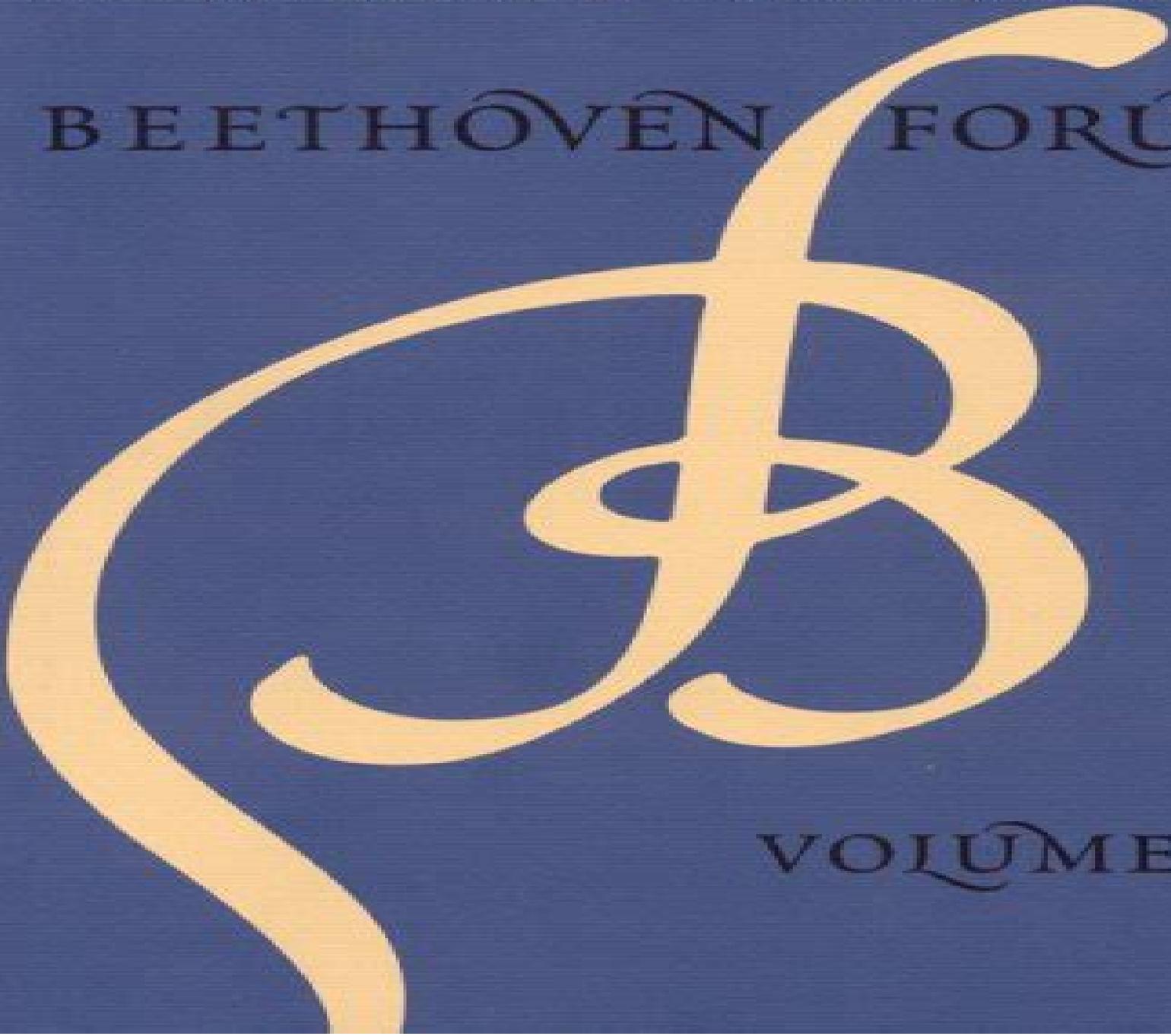


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VOLUME 4

Beethoven Forum

Artur Pereira



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Beethoven Forum 4 Beethoven Forum, 1996-02-01 In *Deconstructing Periodization* Tia DeNora examines how historical depictions of Beethoven's work in late eighteenth century Vienna K M Knittel have tended to impose patterns rather than reveal them When perceived through modern sociological and ethnographic methods Beethoven's early career is neither as neat nor as evolutionary as often supposed K M Knittel also looks critically at traditional assumptions in *Imitation Individuality and Illness Behind Beethoven's Three Styles* Two of Beethoven's most beloved piano sonatas are placed in wider cultural contexts by Janet Schmalfeldt and Thomas Sipe Schmalfeldt examines *Form as the Process of Becoming The Beethoven Hegelian Tradition and the Tempest Sonata* and Sipe considers the critical reception of op 57 in *Beethoven Shakespeare and the Appassionata* Beethoven's Fifth Symphony is his most famous sometimes it seems too famous to be heard afresh But Richard Taruskin identifies a potential borrowing in *Something New about the Fifth* And drawing on Beethoven's sketches Alain Frogley demonstrates subtle connections between rhythmic patterns and tonal plan in *Beethoven's Struggle for Simplicity in the Sketches for the Third Movement of the Sixth Symphony In Florestan Reading Fidelio* Christopher Reynolds clarifies how Romantic composers trod the narrow path between emulating great composers and expressing themselves originally Reynolds looks at Brahms and Wagner among others with special attention to Schumann's studies of *Fidelio In Beethoven with or without Kunstgepr ng Metrical Ambiguity Reconsidered* William Rothstein contributes a precise analysis of one of Beethoven's complex compositional techniques

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Beethoven Forum Mark Evan Bonds, Elaine Sisman, 1999-01-01 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 Forum Beethoven Forum, 1994-01-01 The opening essay by James Webster Beethoven in Vienna 1792-1802 An Early Period evaluates the critical tradition of dividing Beethoven's career into three periods early middle and late and shows both their artificiality and their implications including a tendency to undervalue early works Jürgen May's essay Beethoven and Prince Karl Lichnowsky considers Beethoven's relations with one of the first of his most important patrons In Beethoven before 1800 The Mozart Legacy Lewis Lockwood examines Beethoven's sketchbooks to describe how Beethoven composed with and against models from Mozart Glenn Stanley's essay The wirklich ganz neue Mainer and the Path to It Beethoven's Variations for Piano 1783-1802 surveys Beethoven's sets of piano variations written in his first decade in Vienna and argues the importance of the variations in Beethoven's progress as a composer In Pathos and the Pathétique Elaine R Sisman provides a historical and aesthetic analysis of one of Beethoven's most popular piano sonatas The composition of one of Beethoven's most popular violin sonatas the Spring sonata is traced in the sketchbooks by Carl Schachter in The Sketches of the Sonata for Piano and Violin Op 24 Nicholas Marston's Stylistic Advance Strategic Retreat Beethoven's Sketches for the Finale also pays precise attention to Beethoven's sketches to discover how the composition of the Second Symphony illuminates Beethoven's work on an underlying idea In Hybrid Themes Toward a Refinement in the Classification of Classical Theme Types William E Caplin defines hybrid themes and shows their variety in Beethoven's early compositions William Kinderman concludes the volume with a review article on Klaus Kropfing's Wagner and Beethoven and its study of the battle for Beethoven that racked nineteenth century European music

Beethoven Forum Christopher Reynolds, Lewis Lockwood, James Webster, 1993-01-01 An annual of international Beethoven studies Beethoven Forum sustains and promotes the high level of scholarship inspired by Beethoven's extraordinary works Volume 2 represents the wide range of approaches that enrich the understanding and appreciation of Beethoven and his interpreters Michael C Tusa describes Beethoven's life long affinity for the key of C minor showing Beethoven's consistencies in technique and structure Tia Denora clarifies how

Beethoven's early recognition as a great musician was linked to the social aspirations of his Viennese patrons. Beginning with Tovey's renowned metaphor of the harmonic Cloud in the Eroica symphony, Lawrence Earp reconsiders the extensive attention Beethoven gave to the passage. Lewis Lockwood resolves issues that have troubled scholars and musicians about the Scherzo of the F Major String Quartet Op 59 No 1. William Drabkin, one of the world's premier authorities on the Missa Solemnis, analyzes the sketches and autographs of that mass's later movements. Noting the renewed interest in questions about the meaning of music, Kevin Korsyn proposes a rereading of J. W. N. Sullivan's *Beethoven: His Spiritual Development* and shows its relevance to the comprehension of the A Minor String Quartet Op 132. The importance of Carl Dahlhaus's *Ludwig van Beethoven und seine Zeit* was immediately acknowledged upon its publication in 1987. Translated into English in 1991, the book will further extend its influence. To assess that influence, three Beethoven scholars provide independent appraisals of the book. Hermann Danuser places the book in the context of Dahlhaus's other works and stresses Beethoven's determination to give each of his works individuality. John Daverio discusses the cultural background to Dahlhaus's outlook on wit and reflectivity. And James Webster critiques the assumptions that underlie Dahlhaus's musical analyses. All relate the book to Dahlhaus's other works and indicate in what ways the book can serve as a catalyst for future study.

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Beethoven Forum Glenn Stanley,Lewis Lockwood,Christopher Reynolds,1998-01-01 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

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narratives and plots in Beethoven's music Bringing together varied and fresh approaches to the West's most celebrated composer this collection of essays provides music lovers with an enriched understanding of Beethoven as man musician and phenomenon *Beethoven'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 **Beethoven's Dedications** Artur Pereira, 2020-12-30 The dedication of a piece of music is a feature generally overlooked but it can reveal a great deal about the work the composer the society and the music world in which the composer lived This book explores the musical biographical and sociological aspects of the practice of dedicating new compositions in the late 18th and early 19th centuries and makes a significant contribution towards a better understanding of the impact these tributes had on Beethoven's life and work and their function within the context of the musical cultural and economic environments in which they appeared As the first of its kind this study demonstrates that as a result of their different functions published dedications and handwritten inscriptions are distinct from one another and for that reason they have been classified in different categories This book therefore challenges the idea of what exactly can be termed as a dedication a concept which extends far beyond the dedication of musical works Beethoven after Napoleon Stephen Rumph, 2004-08-15 In this provocative analysis of Beethoven's late style Stephen Rumph demonstrates how deeply political events shaped the composer's music from his early enthusiasm for the French Revolution to his later entrenchment during the Napoleonic era Impressive in its breadth of research as well as for its devotion to interdisciplinary work in music history *Beethoven after Napoleon* challenges accepted views by illustrating the influence of German Romantic political thought in the formation of the artist's mature style Beethoven's political views Rumph argues were not quite as liberal as many have assumed While scholars agree that the works of the Napoleonic era such as the *Eroica* Symphony or *Fidelio* embody enlightened revolutionary ideals of progress freedom and humanism Beethoven's later works have attracted less political commentary Rumph contends that the later works show clear affinities with a native German ideology that exalted history religion and the organic totality of state and society He claims that as the Napoleonic Wars plunged Europe into political and economic turmoil Beethoven's growing antipathy to the French mirrored the experience of his Romantic contemporaries Rumph maintains that Beethoven's turn inward is no pessimistic retreat but a positive affirmation of new

conservative ideals

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