

Ludwig Van Beethoven A Revolutionary Composer Rookie Biographies Paperback

Here is the story of the tormented, mercurial Ludwig van Beethoven cast against the panorama of the times in which he lived. What emerges is a portrait of a man and an age that adds another dimension to the music that has become part of our heritage.

****WINNER of Presto Books' Best Composer Biography**** NINE WORKS OF BEETHOVEN, NINE WINDOWS INTO THE LIFE AND LEGACY OF A MUSICAL GENIUS. 'We are doubly blessed that Beethoven should have led such an extraordinary life. Laura has combined the two - the genius of his music and the richness of his experiences - to shine a revealing light on our greatest composer' John Humphrys _____ Ludwig van Beethoven: to some, simply the greatest ever composer of Western classical music. Yet his life remains shrouded in myths. In Beethoven, Oxford professor Laura Tunbridge cuts through the noise. With each chapter focusing on a period of his life, piece of music and revealing theme - from family to friends, from heroism to liberty - she provides a rich insight into the man and the music. Revealing a wealth of never-before-seen material, this tour de force is a compelling, accessible portrayal of one of the world's most creative minds and it will transform how you listen for ever. _____ 'Tunbridge has come up with the seemingly impossible: a new way of approaching Beethoven's life and music . . . profoundly original and hugely readable' John Suchet, author Beethoven: The Man Revealed 'This well researched and accessible book is a must read for all who seek to know more about the flesh and blood tangible Beethoven.' John Clubbe, author of Beethoven: The Relentless Revolutionary 'This book is really wonderful! ... However many books on Beethoven you own, find the space for one more. This one' Stephen Hough, pianist, composer, writer 'In a year when everyone's looking for a new take on Beethoven, Laura Tunbridge has found nine. Fresh and engaging' Norman Lebrecht, author of Genius and Anxiety 'Remarkable . . . she captures the essence of his genius and character. I'll always want to keep it in easy reach' Julia Boyd, author of Travellers in the third Reich

*Analyzes the themes and progression of Beethoven's most famous works, comparing and contrasting them to each other and other composers' great works. *Includes pictures of important people and places in Beethoven's life. *Includes a bibliography for further reading. *Includes a list of Beethoven's works. "Don't only practise your art, but force your way into its secrets; art deserves that, for it and knowledge can raise man to the Divine." - Beethoven Among all of history's greatest musicians, few have been as admired or influential as Ludwig van Beethoven, whose name remains synonymous with composing. Works like his Fifth and Ninth symphonies remain instantly recognizable over 200 years after they were composed, and their sweeping and grandiose nature are made all the more amazing by the fact that their author was gradually going deaf and couldn't hear music very well by the time he was composing them. Similarly, the "Moonlight Sonata" and "Für Elise" are renowned across the world and are some of the most famous piano pieces of all time. At the same time, Beethoven's work ushered in a new era in art, helping the transition from the Classical era to the Romantic era. In the 180 years since his death, Beethoven has been enshrined by modern society as one of the most esteemed classical composers in the history of civilization, but he had a profound and immediate influence on the German musical lineage that would pass through Robert Schumann, Richard Wagner, Gustav Mahler and Richard Strauss all the way to composers of the 20th and early 21st centuries. At a time when music was very much viewed as science, Beethoven was a giant in the field, and as such he was viewed as a genius. As Beethoven himself once put it, "Music is the one incorporeal entrance into the higher world of knowledge which comprehends mankind but which mankind cannot comprehend." In terms of assessing the essence of Beethoven's era, character or musical output, no unqualified categorization is possible, for he straddled a titanic shifting of social ideologies, performance and compositional practices, intra-continental upheavals and an emergence of the championed self in all forms of civic and artistic expressions. The ideals of the Enlightenment, an intellectual tide that swept throughout the late 18th century and opened the door to a new individualism, did not remain static through his lifetime; Beethoven was shaped by the internal and societal bent for revolutionary thought, and he was eager to play his part as a public figure in reflecting and furthering its development. Indeed, by the late Classical age, which largely deemed music a science, it came to be admitted in even academic circles that "music is the inarticulate outpouring of emotion." Such a changing state of music's relationship to society allowed what some have called Beethoven's Promethean personality to prosper in his creative work. Ludwig van Beethoven: The Life and Music of the Great Composer comprehensively analyzes the themes and revolutionary advancements of Beethoven's music, looking at his most famous works and comparing and contrasting them. Along with pictures of important people, places, and events, you will learn about Beethoven and his music like never before, in no time at all.

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

This Volume contains papers presented at a symposium organized by the Center for Austrian Studies and held at the University of Minnesota in May 1989. Scholars from Austria, England, Canada, and the United States, specializing in Austrian history, music, art, and literature met to discuss a number of common topics and themes from a variety of perspectives relating to Austria in the age of the French Revolution. The symposium was remarkable for the congeniality of the participants and the easy and fruitful way in which they exchanged ideas and blended their approaches and insights. The development of Austrian diplomacy, warfare, society, and culture in the period, and the impact of the French Enlightenment and Revolution on Austrian art, literature, music, drama, and journalism are explored in the essays that appear in this study.

Highlighting the most important events, ideas, and individuals that shaped modern Europe, A Concise History of Modern Europe provides a readable, succinct history of the continent from the Enlightenment and the French Revolution to the present day. Avoiding a detailed, lengthy chronology, the book focuses on key events and ideas to explore the causes and consequences of revolutions—be they political, economic, or scientific; the origins and development of human rights and democracy; and issues of European identity. Any reader needing a broad overview of the sweep of European history since 1789 will find this book, published in a first edition under the title Revolutionary Europe, an engaging and cohesive narrative.

Theology, Music, and Modernity addresses the question: how can the study of music contribute to a theological reading of modernity? It has grown out of the conviction that music has often been ignored in narrations of modernity's theological struggles. Featuring contributions from an international team of distinguished theologians, musicologists, and music theorists, the volume shows how music--and discourse about music--has remarkable powers to bring to light the theological currents that have shaped modern culture. It focuses on the concept of freedom,

concentrating on the years 1740-1850, a period when freedom--especially religious and political freedom--became a burning matter of concern in virtually every stratum of Western society. The collection is divided into four sections, each section focusing on a key phenomenon of this period--the rise of the concept of 'revolutionary' freedom; the move of music from church to concert hall; the cry for eschatological justice in the work of black hymn-writer and church leader Richard Allen; and the often fierce tensions between music and language. There is a particular concern to draw on a distinctively 'Scriptural imagination' (especially the theme of New Creation) in order to elicit the key issues at stake, and to suggest constructive ways forward for a contemporary Christian theological engagement with the legacies of modernity today.

Set in Ghana, Suzanne waits in her room listening to radio broadcasts about her husband who has mysteriously disappeared while she attempts to write about and communicate with composer Ludwig van Beethoven. Her world is infiltrated by snatches of Ghanaian string music, the revolutionary words of Frantz Fanon and strains of Beethoven's Fidelio. Suzanne, recovering from an unspecified illness hovers in displaced time and space fluctuating between Vienna, Austria, in 1803, and Accra, Ghana, in 1961.

In Eros and Revolution, Javier Sethness Castro presents a comprehensive intellectual and political biography of the critical theorist Herbert Marcuse (1898-1979), investigating the Hegelian-Marxist, Romantic, existentialist, social-psychological, and anti-authoritarian dimensions of his thought, as well as his contemporary relevance.

I have often heard people express their wish that someone who has died would return to us and relate what the life-death-rebirth experience is really like. Well, someone has! This is exactly what Beethoven does in my third novel, Beethoven, Then and Now. Like Beethoven, each one of us is the proud possessor of a "human soul." This clearly defined object is none other than our very own spiritual subelectron. Our physical hulk is only a pile of ashes; but our "soul" (spiritual subelectron) is unique, eternal, indestructible. Because of its high vibrations, Beethoven's "soul" is immediately attracted to the third subelectronic ring of our First-Second-Order universe. Here it awaits rebirth via fusion with the spiritual subelectron of a Major-Order being within our Second-Order-Major universe. Paul Rezler (age seventeen) is the fortunate recipient of this unbelievable prize. He had awakened to the day at hand with his usual zero interest in music. Now (1827 Earth-time) he is the greatest Earth- musician yet to live. Try as Beethoven does, he cannot adjust to the Second-Order reality of corporate composers, not even to being the absolute leader of the Beethoven Corporation. He must be entirely on his own-- a single man vs. the world! Counselor Robinson does his best in selecting a Subsidiary culture which contains a "Vienna" as close as possible to the one which Beethoven had left behind upon his Earthly death. Within a month, our hero makes his translation and enjoys living where there's not the trace of anything resembling a "musical corporation." Sketches for new "third-period" works begin to flow: a piano sonata, a string quartet, a piano trio, a violin concerto, even some encouraging vibrations of Symphony 10. A handful of piano and violin students emerges, including an exceptional young lady named Anna Rosecranz, who is already a master of these instruments. Her musicianship is so strong that they soon fall in love and are married. How they enjoy performing concerts together! In time, as Beethoven works at his composer's desk, she starts peering over his shoulder. She begs him for lessons in composition. He replies, "I compose, and AM NOT a teacher of composition!" This declaration does not frighten her away. As Beethoven fumbles and bumbles his way from sketchbook to finished score, Anna carefully watches each step of the process. Her comments are invaluable: Use a pedal-point here. Not so dissonant a chord.. Pure melody would fit here. Please, not so sustained. Too many notes in the melody. Avoid more of this rhythm. Two-voice counterpoint would do. Too much for the brass here. This use of strings is perfect. Thanks to Anna, Beethoven accomplishes the impossible. He realizes that he works far better with her help than without it. He now loves to share the very process which only yesterday had demanded his total aloofness. As if by magic, he is now prepared to return to Major-Order life as managing partner in charge of the Beethoven Corporation. But considering all that Anna has done for him, he cannot now simply go his own way. As a Subsidiary being, her lifespan is a mere 100 years, compared to his Second-Order-Major span of 1000 years. Being happily married, he plans to share life for the balance of her days. But Fate has his own plan for their lives--. After all their years of loving and sharing, Anna is "killed" in an automobile accident. When Beethoven returns to the Major Order, a super surprise awaits him. There stands Anna Rosecranz, a full Major-Second-Order being, with whom he can share the rest of their 1000 years in joyful creative activity. His first question: "On Earth, who were you, my dear?" Her reply causes our hero to faint for the second time in his entire Second-Order life!

This book explores the fascinating musical and dramatic elements within Fidelio, Beethoven's only complete opera.

Religion, Redemption, and Revolution closely examines the intertwined intellectual development of one of the most important Jewish thinkers of the twentieth century, Franz Rosenzweig, and his friend and teacher, Christian sociologist Eugen Rosenstock-Huussy. The first major English work on Rosenstock-Huussy, it also provides a significant reinterpretation of Rosenzweig's writings based on the thinkers' shared insights — including their critique of modern Western philosophy, and their novel conception of speech. This groundbreaking book provides a detailed examination of their 'new speech thinking' paradigm, a model grounded in the faith traditions of Judaism and Christianity. Wayne Cristaudo contrasts this paradigm against the radical liberalism that has dominated social theory for the last fifty years. Religion, Redemption, and Revolution provides powerful arguments for the continued relevance of Rosenzweig and Rosenstock-Huussy's work in navigating the religious, social, and political conflicts we now face.

The history of Beethoven's popular Ninth Symphony, which premiered in 1824, is captured in this account of its life as an artwork and its political existence through time. Reprint.

The late Carl Dahlhaus combines interpretations of individual works and excursions into the musical aesthetics of the period around 1800 in order to reconstruct Beethoven's 'musical thinking' from the evidence in the works themselves and their context in the history of ideas.

Accessible and affordable biography illustrated throughout with over 30 full-color plates

Until the dramatic fall of Communist regimes in the East placed the possibility of revolution on the agenda once again, sudden and decisive political change had appeared a largely anachronistic phenomenon in Europe. Looking back over the twentieth century, it is plausible to argue that the twentieth, rather than the nineteenth, has been the 'most revolutionary of centuries'. In this volume, leading specialists from a variety of disciplines examine the changing and conflicting meanings of revolution in modern and contemporary Europe. Contributions include both broad essays on the global and historical context of European revolution and specific case studies reinterpreting a variety of revolutionary experiences.

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in this paper documents the emergence of score modification as a practical tool employed to enhance the quality of performance and traces its evolution into an interpretive method widely adopted by conductors in their search for a performance aesthetic."

Ludwig Van Beethoven A Revolutionary Composer C. Press/F. Watts Trade

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.

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How is music implicated in the politics of belonging? Provocatively fusing recent European philosophy with music theory, this book explores the instrumental music of Haydn, Mozart and Beethoven, reveals connections between listening and constructions of community and testifies to Classical music's enduring political significance in an age of neoliberal exclusion.

Rookie Biographies offer an in-depth look at some of the most influential and interesting people in history. They might be innovative artists, like Maurice Sendak, or groundbreaking athletes like Muhammad Ali. Maybe they are ordinary people who do extraordinary things, like Alexander Hamilton. No matter what his or her story, the inviting text and exciting photos of these beginning biographies make exploring these fascinating people approachable and fun. Fascinating Fact: Beethoven played his first concert when he was seven years old.

"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 Mention twentieth-century Russian music, and the names of three &"giants"&—Igor Stravinsky, Sergei Prokofiev, and Dmitri Shostakovich—immediately come to mind. Yet during the turbulent decade following the Bolshevik Revolution, Stravinsky and Prokofiev lived abroad and Shostakovich was just finishing his conservatory training. While the fame of these great musicians is widely recognized, little is known about the creative challenges and political struggles that engrossed musicians in Soviet Russia during the crucial years after 1917. Music for the Revolution examines musicians' responses to Soviet power and reveals the conditions under which a distinctively Soviet musical culture emerged in the early thirties. Given the dramatic repression of intellectual freedom and creativity in Stalinist Russia, the twenties often seem to be merely a prelude to Totalitarianism in artistic life. Yet this was the decade in which the creative intelligentsia defined its relationship with the Soviet regime and the aesthetic foundations for socialist realism were laid down. In their efforts to deal with the political challenges of the Revolution, musicians grappled with an array of issues affecting musical education, professional identity, and the administration of musical life, as well as the embrace of certain creative platforms and the rejection of others. Nelson shows how debates about these issues unfolded in the context of broader concerns about artistic modernism and elitism, as well as the more expansive goals and censorial authority of Soviet authorities. Music for the Revolution shows how the musical community helped shape the musical culture of Stalinism and extends the interpretive frameworks of Soviet culture presented in recent scholarship to an area of artistic creativity often overlooked by historians. It should be broadly important to those interested in Soviet history, the cultural roots of Stalinism, Russian and Soviet music, and the place of music and the arts in revolutionary change.

As a little boy, Wolfgang Amadeus Mozart began writing musical compositions when most kids his age were still learning to read. By the time he was seven, Mozart was an accomplished musician who could play several instruments and also sing. Accompanied by his older sister, Nannerl, and his father, Leopold, young Wolfgang toured Europe. He performed before royalty and some of the richest members of society. By the time he was twelve, Wolfgang was famous. He first tasted failure as a teenager, as audiences ignored his operas, and he had trouble making money. He began to be known for his bad jokes and relentless pursuit of women. He eventually married the sister of the woman who broke his heart. In adulthood, Mozart's problems grew. He couldn't keep a job. He was usually broke. One of the greatest composers the world had ever known was forced to make a living giving piano lessons. Yet today, he is one of the most celebrated and respected composers of all time.?

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