

# Vie De Beethoven

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*Vie De Beethoven*

## ANIYAH LONDON

### Beethoven and Greco-Roman Antiquity Springer

Ludwig van Beethoven had a life beyond music. He considered it his duty to spend leisure-time improving his Bildung (sophistication). To this end he familiarised himself with tangible manifestations of Greco-Roman antiquity, for he perceived these cultures and their representatives as examples of intellectual, moral, and artistic perfection. He consumed such writers as Homer, Plutarch, Horace, Tacitus, Euripides, and Greek poets. These texts were morally uplifting for him, and advantageous for building character. They now hold a key to Beethoven's ideal of a

steadfast, austere, and Stoic outlook, necessary for a 'great man' to carry out his duties. Jos van der Zanden demonstrates that Beethoven's engagement with Greco-Roman culture was deep and ongoing, and that it ventured beyond the non-committal. Drawing on a comprehensive investigation of primary sources (letters, conversation books, diaries, recollections of contemporaries) he examines what Beethoven knew of such topics like history, art, politics, and philosophy of antiquity. The book presents new information on the composer's republicanism, his familiarity with the works of Plato, his admiration of the elderly Brutus, his plan to utilize 'unresolved dissonances' in an unknown piece of music, and his decision to subscribe to a book about ancient Greek

poetry. A hitherto unknown vocal piece based on lines by Euripides is revealed. The study concludes with a comprehensive survey of all compositions and sketches by Beethoven based on Greco-Roman subjects.

**Music & Letters** BoD - Books on Demand  
 In Fou Lei, the first critical study of one of modern China's most significant public intellectuals, Mingyuan Hu investigates the critic-translator's Shanghai-Paris trajectory and his moral and existential resistance against cultural and political barbarism. *Vie de Beethoven* Boydell & Brewer  
 Romain Rolland (1866-1944), est un écrivain français, lauréat du Prix Nobel de littérature en 1915. Dans cette biographie critique du célèbre compositeur de musique, Romain Rolland s'éloigne des codes de la biographie et de l'hagiographie pour des chemins de

traverse plus inattendus. Le destin torturé de ce que Rolland appelle ses héros ("Je n'appelle pas héros ceux qui ont triomphé par la pensée ou par la force. J'appelle héros, seuls ceux qui furent grands par le coeur") est le centre d'intérêt de ces ouvrages ("La vie de ceux dont nous essayons de faire ici l'histoire, presque toujours fut un long martyr"). C'est de manière métaphorique que Romain Rolland s'immisce dans la vie et la correspondance de celui qui fut considéré comme un génie de la musique au XIXe siècle. Un livre magistral qui se lit comme un roman. Agrémenté d'une riche correspondance de Beethoven et d'une bibliographie établie et commentée par Romain Rolland.

*Histoire de la Musique* Open Road Media Examines America's early reception to Beethoven, the use of his work and image in American music, movies, stage works, and other forms of popular culture, and related topics.

*Ludwig van Beethoven (1927)* University of Chicago Press

Brings new insights to the music of well-known European composers by telling a fascinating, little-known story about French music publishing, specifically through the lens of Jacques Durand's *Édition Classique*. French composers, performers and musicologists acted as editors of eighteenth- and nineteenth-century European 'classics', primarily for piano. Among these editors were Fauré, Saint-Saëns, Debussy, Ravel and Dukas; the objects of their enquiries included core works by Rameau, Bach, Mozart, Beethoven, Mendelssohn, Schumann and Chopin. Presenting six composer-editor case studies, the volume shows that the French 'accent', both musical and cultural, upon this predominantly Austro-German music was highly varied. Editorial responses range from scholarly approaches to those directed by performance or compositional agendas, and from pan-European to strongly patriotic stances. Intriguing intersections are revealed between old and new, and between French and cross-European canons. Beyond editing, the book explores the *Édition's* role in pedagogy and performance, including by pianists Robert Casadesus and Yvonne Loriod, and in the reassertion of contemporary French composition, especially regarding innovation around neoclassicism. It will interest a wide readership, including musicologists, performers and concert-goers, cultural historians and other humanities scholars.

**Beethoven's Concertos** BRILL

Many of the earliest books, particularly

those dating back to the 1900s and before, are now extremely scarce and increasingly expensive. We are republishing these classic works in affordable, high quality, modern editions, using the original text and artwork.

*Romain Rolland* University Rochester Press  
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 Kunstgepräg": Metrical Ambiguity Reconsidered," William Rothstein contributes a precise analysis of one of Beethoven's complex compositional techniques.

**Ludwig van Beethoven** University Rochester Press

New, insightful essays from musicologists, historians, art historians, and literary scholars reconsider the relationship of Debussy, Gauguin, Zola, and other great French creative artists to cultural and political trends during the Third Republic. This collection of new essays examines the relationships between discourses of French national and regional identity, political alignment, and creative practice during one of France's most fascinating

eras: the Third Republic. The authors, from a variety of disciplinary backgrounds, explore the ways in which the architects of the Third Republic [re]constructed France culturally and artistically, in part through artful use of the press and [at the 1889 Paris World's Fair] new technologies. The chapters also investigate changing attitudes toward Debussy's opera *Pelléas et Mélisande*, attempts by composers and critics to define a musical canon, and the impact of religious education, spirituality, and exoticism for Gauguin and Jolivet. Tensions between the center and region are seen in celebrations for the national musical figurehead, Rameau, and in the cultural regionalism that flourished in the annexed territories of Alsace and Lorraine. Contributors: Edward Berenson, Katharine Ellis, Annegret Fauser, Didier Francfort, Brian Hart, Steven Huebner, Barbara L. Kelly, Detmar Klein, Deborah Mawer, James Ross, Marion Schmid, and Debora Silverman. Barbara L. Kelly is Professor of Musicology at Keele University.  
Beethoven's Symphonies Boydell & Brewer  
This intellectual portrait of Romain Rolland (1866-1944)--French novelist, musicologist, dramatist, and Nobel prizewinner in 1915--focuses on his experiments with political commitment against the backdrop of European history between the two world wars. Best known as a biographer of Beethoven and for his novel, *Jean-Christophe*, Rolland was one of those nonconforming writers who perceived a crisis of bourgeois society in Europe before the Great War, and who consciously worked to discredit and reshape that society in the interwar period. Analyzing Rolland's itinerary of engaged stands, David James Fisher clarifies aspects of European cultural history and helps decipher the ambiguities at the heart of all forms of intellectual engagement. Moving from text to context, Fisher organizes the book around a series of debates--Rolland's public and private collisions over specific committed stands--introducing the reader to the polemical style of French intellectual discourse and offering insight into what it means to be a responsible intellectual. Fisher presents Rolland's private ruminations, extensive research, and reexamination of the function and style of the French man of letters. He observes that Rolland experimented with five styles of commitment: oceanic mysticism linked to progressive, democratic politics; free thinking linked to antiwar dissent; pacifism and, ultimately, Gandhism; antifacism linked to anti-imperialism, antiracism, and all-out political resistance to fascism; and, most controversially, fellow traveling as a

form of socialist humanism and the positive side of antifascism. Fisher views Rolland's engagement historically and critically, showing that engaged intellectuals of that time were neither naive propagandists nor dupes of political parties. David James Fisher makes a case for the committed writer and hopes to re-ignite the debate about commitment. For him, Romain Rolland sums up engagement in a striking, dialectical formula:

The Invention of Beethoven and Rossini U of Nebraska Press

Essays by the noted authority on nineteenth-century music, the topics ranging from Beethoven and Schubert to comic opera to Scriabin and Janáček. In *Beethoven's Century: Essays on Composers and Themes*, world-renowned musicologist Hugh Macdonald draws together many of his richest essays on music from Beethoven's time into the early twentieth century. The essays are here revised and updated, and some are printed in English for the first time. *Beethoven's Century* addresses perennial questions of what music meant to the composer and his audiences, how it was intended to be played, and how today's audiences can usefully approach it. Opening with a revealing analysis of Beethoven's not always generous regard for his listeners, the essays probe aspects of Schubert's musical personality, the brief friendship between Berlioz and Schumann, Liszt's abilities as a conductor, and Viennese views of Wagner as expressed by Hugo Wolf. Essays on comic opera and trends in French opera libretti in the late nineteenth century reflect the author's long-standing sympathy for French music, and strikingly eccentric personalities in the world of music, such as Paganini, Alkan, Skryabin, and Janáček, are brought to life. *Beethoven's Century* concludes with a wry look at some startling developments in early twentieth-century music that have often been overlooked. Hugh Macdonald has taught music at the Universities of Cambridge, Oxford, and Glasgow, and since 1987 has been Avis H. Blewett Distinguished Professor of Music at Washington University, St. Louis. He has written books on Skryabin and Berlioz, and is a regular pre-concert speaker for the Boston and St. Louis Symphony Orchestras.

**Vie de Beethoven** Springer Nature  
In the years spanning from 1800 to 1824, Ludwig van Beethoven completed nine symphonies, now considered among the greatest masterpieces of Western music. Yet despite the fact that this time period, located in the wake of the Enlightenment and at the peak of romanticism, was one

of rich intellectual exploration and social change, the influence of such threads of thought on Beethoven's work has until now remained hidden beneath the surface of the notes. Beethoven's Symphonies presents a fresh look at the great composer's approach and the ideas that moved him, offering a lively account of the major themes unifying his radically diverse output. Martin Geck opens the book with an enthralling series of cultural, political, and musical motifs that run throughout the symphonies. A leading theme is Beethoven's intense intellectual and emotional engagement with the figure of Napoleon, an engagement that survived even Beethoven's disappointment with Napoleon's decision to be crowned emperor in 1804. Geck also delves into the unique ways in which Beethoven approached beginnings and finales in his symphonies, as well as his innovative use of particular instruments. He then turns to the individual symphonies, tracing elements—a pitch, a chord, a musical theme—that offer a new way of thinking about each work and will make even the most devoted fans of Beethoven admire the symphonies anew. Offering refreshingly inventive readings of the work of one of history's greatest composers, this book shapes a fascinating picture of the symphonies as a cohesive oeuvre and of Beethoven as a master symphonist.

Beethoven Routledge

Romain Rolland (1866-1944), est un écrivain français, lauréat du Prix Nobel de littérature en 1915. Dans cette biographie critique du célèbre compositeur de musique, Romain Rolland s'éloigne des codes de la biographie et de l'hagiographie pour des chemins de traverse plus inattendus. Le destin torturé de ce que Rolland appelle ses héros ("Je n'appelle pas héros ceux qui ont triomphé par la pensée ou par la force. J'appelle héros, seuls ceux qui furent grands par le coeur") est le centre d'intérêt de ces ouvrages ("La vie de ceux dont nous essayons de faire ici l'histoire, presque toujours fut un long martyre"). C'est de manière métaphorique que Romain Rolland s'immisce dans la vie et la correspondance de celui qui fut considéré comme un génie de la musique au XIXe siècle. Un livre magistral qui se lit comme un roman. Un court ouvrage agrémenté d'une correspondance de Beethoven et d'une bibliographie établie et commentée par Romain Rolland.

Beethoven Read Books Ltd

L'ouvrage de Maynard Solomon fut salué dès sa sortie comme une relecture exceptionnelle de la vie, de la personnalité et de l'œuvre de cet énigmatique génie

que fut Beethoven. Traduit en sept langues, il est considéré par les spécialistes beethovéniens comme la biographie moderne de référence du compositeur. Le voici à nouveau dans une édition révisée, mise à jour et augmentée à la lumière des plus récentes découvertes. Aux termes d'une véritable enquête menée avec la rigueur du détective, l'objectivité du scientifique, et les outils du musicologue et du psychanalyste, Maynard Solomon scrute la personnalité complexe et si profondément humaine du compositeur, mettant en lumière tout un nœud de fantasmes extravagants autour de sa naissance et de ses origines familiales. Il analyse d'un œil critique cette poignante et célèbre confession de sa surdité qu'est le Testament d'Heiligenstadt et reconstitue l'exacte évolution de ce terrible mal. Il élucide par ailleurs certains mystères de sa vie, en particulier l'identité de la célèbre "immortelle bien-aimée"; il livre également certaines clés de son étrange comportement notamment dans ses relations avec son neveu et fils adoptif Karl et dans celles vouées à l'échec avec les diverses femmes issues de l'aristocratie dont il tombe successivement amoureux. Il n'en éclaire pas moins l'arrière-plan social de sa vie, particulièrement ses conflits avec ses employeurs et ses mécènes, sa conquête des salons de l'aristocratie viennoise ou son cheminement idéologique et sa fascination pour les figures successives de Bonaparte et de Napoléon. Et ceci pour nous faire découvrir sous un jour entièrement neuf les liens intimes et souvent obscurs qui relient cette vie traversée de crises personnelles à une évolution stylistique et une création musicale d'exception, particulièrement innovante, dont sont fort clairement retracées ici les diverses étapes et caractérisées les lignes de force.

Beethoven Forum 4 W. W. Norton & Company  
Beethoven and Rossini have always been more than a pair of famous composers. Even during their lifetimes, they were well on the way to becoming 'Beethoven and Rossini' – a symbolic duo, who represented a contrast fundamental to Western music. This contrast was to shape the composition, performance, reception and historiography of music throughout the nineteenth and twentieth centuries. The *Invention of Beethoven and Rossini* puts leading scholars of opera and instrumental music into dialogue with each other, with the aim of unpicking the origins, consequences and fallacies of the opposition between the two composers

and what they came to represent. In fifteen chapters, contributors explore topics ranging from the concert lives of early nineteenth-century capitals to the mythmaking of early cinema, and from the close analysis of individual works by Beethoven and Rossini to the cultural politics of nineteenth-century music histories.

*Le Guide Musical* Encyclopaedia Universalis

Accompanied by a booklet of music examples (108 p.: ill.; 21 cm.).

*Beethoven's Century* A. Michel [1953]

Fils d'un père alcoolique et d'une mère tuberculeuse, Ludwig van Beethoven (1770-1827) n'avait guère d'autre solution pour échapper aux tares de son milieu que de devenir un génie. En ce temps où le romantisme né des Lumières et de la Révolution française est en pleine expansion, celui qui se qualifie lui-même de Tondichter (poète sonore) croit très vite en son destin. Ses dons sont éclatants, sa volonté inébranlable. Jeune compositeur, il suit les traces de Mozart et de Haydn. Homme mûr, il impose des compositions d'une hardiesse et d'une puissance qui choquent ses contemporains. Au crépuscule de sa vie, il écrit des oeuvres testamentaires d'une profondeur stupéfiante, qui préparent et annoncent le chemin de la musique pour les siècles à venir.

*Accenting the Classics* Routledge

This book analyzes the lifelong impact of

Beethoven's music on Wagner and its importance for his conception of music drama. Kropfinger charts and scrutinizes Wagner's early responses to the composer and considers his experience as a conductor of Beethoven's music. A discussion of the Romantic "Beethoven image" leads to a careful study of Wagner's aesthetic writings, including his "programmatic explanations," the text "Concerning Franz Liszt's symphonic poems," and his Beethoven centenary essay. The penultimate chapter addresses Wagner's theory and practice of music drama, which he came to regard as the preordained successor to the Beethoven symphony. By analyzing special terms--such as "Leitmotiv"--Wagner's structural view of musical drama comes to the fore; it is a view that deepens not only our understanding of musical drama as a "hybrid" genre of art but also of purely musical structure and forms that Wagner sought to outdo.

*The Beethoven Encyclopedia* Routledge

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.

**Beethoven in America** BoD - Books on Demand

This edited volume explores musical encounters and entanglements between Germany and East Asian nations from

1900 to the present. In so doing, it speaks to their dynamic and multi-faceted musical relations in multiple ways. Despite East Asia and Germany being located at opposite ends of the globe, German music has found remarkably fertile soil in East Asia. East Asians have enthusiastically adopted it, while at the same time adding their own musical interpretations. These musical encounters have produced compositions that reflect this mutual influence, stimulating and enriching each other through their entanglement. After more than a century of entanglement, Germany and East Asia have become kindred musical spirits.

**Vie de Beethoven** BoD - Books on Demand

This comprehensive A-to-Z reference is comprised of detailed and authoritative entries on every aspect of the great composer's life. Ludwig van Beethoven is one of the most famous and revered composers in classical music. His instantly recognizable concertos and symphonies continue to be among the most performed by symphonies across the globe. In this definitive reference volume, eminent musicologist Paul Nettl provides students and researchers with an in-depth biographical resource organized in alphabetical entries. The Beethoven Encyclopedia covers the German composer's music, personal life, and patrons, among other topics, such as the forces that inspired his genius.