The premier of Beethoven’s Ninth Symphony in Vienna on May 7, 1824, was the most significant artistic event of the year—and the work remains one of the most precedent-shattering and influential compositions in the history of music. Described in vibrant detail by eminent musicologist Harvey Sachs, this symbol of freedom and joy was so unorthodox that it amazed and confused listeners at its unveiling—yet it became a standard for subsequent generations of creative artists, and its composer came to embody the Romantic cult of genius. In this unconventional, provocative book, Beethoven’s masterwork becomes a prism through which we may view the politics, aesthetics, and overall climate of the era. Part biography, part history, part memoir, The Ninth brilliantly explores the intricacies of Beethoven’s last symphony—how it brought forth the power of the individual while celebrating the collective spirit of humanity.

Shortlisted for the 2020 Goldsmiths Prize Based on the German composer’s own correspondence, this inventive, counterfactual work of historical fiction imagines Beethoven traveling to America to write an oratorio based on the Book of Job. It is a matter of historical record that in 1823 the Handel and Haydn Society of Boston (active to this day) sought to commission Beethoven to write an oratorio. The premise of Paul Griffiths’s ingenious novel is that Beethoven accepted the commission and traveled to the United States to oversee its first performance. Griffiths grants the composer a few extra years of life and, starting with his voyage across the Atlantic and entry into Boston Harbor, chronicles his adventures and misadventures in a new world in which, great man though he is, he finds himself a new man. Relying entirely on historically attested possibilities to develop the plot, Griffiths shows Beethoven learning a form of sign language, struggling to rein in the
uncertain inspiration of Reverend Ballou (his designated librettist), and finding a kindred spirit in the widowed Mrs. Hill, all the while keeping his hosts guessing as to whether he will come through with his promised composition. (And just what, the reader also wonders, will this new piece by Beethoven turn out to be?) The book that emerges is an improvisation, as virtuosic as it is delicate, on a historical theme.

Nicholas Cook's guide charts the dramatic transformation in the reception of Symphony No. 9.

A colorfully illustrated fictional profile takes young readers on an imaginary tour of Beethoven's world in which a series of letters captures the genius's passion and dedication toward his music as he prepares to write yet another symphony. Reprint.

A decade after the French Revolutionary and Napoleonic Wars had given way to an era of retrenchment and repression, 1824 became a watershed year. The premiere of the Ninth Symphony, the death of Lord Byron - who had been aiding the Greeks in their struggle for independence, Delacroix's painting of the Turkish massacre of Greeks at Chios and Pushkin's anti-tyrannical play Boris Godunov all signalled that the desire for freedom was not dead. And all of these works and events were part of the flowering of the High Romantic period. In The Ninth, eminent music historian and biographer Harvey Sachs employs memoir, anecdote and his vast knowledge of history to explain how the premiere of Beethoven's staggering last symphony was emblematic of its time - a work of art unlike any other - and a magisterial, humanistic statement that remains a challenge down to our own day and for future generations.

The 1896 corrected and indexed second edition of a classic of musical analysis, exploring this revolutionary body of compositions.

"Reynolds shows that the stylistic advances made by Richard Wagner and Robert Schumann in 1845-46 stemmed from a deepened understanding of Beethoven's techniques and strategies in the Ninth Symphony, particularly the use of counterpoint involving contrary motion. The trail of influences that Reynolds explores extends back to the music of Bach and ahead to Tristan and Isolde, as well as to Brahms's First Symphony."--Provided by publisher.

This lively book takes us back to the first performances of five famous musical compositions: Monteverdi's Orfeo in 1607, Handel's Messiah in 1742, Beethoven's Ninth Symphony in 1824, Berlioz's Symphonie fantastique in 1830, and Stravinsky's Sacre du printemps in 1913. Thomas Forrest Kelly sets the scene for each of these premieres, describing the cities in which they took place, the concert halls, audiences, conductors, and musicians, the sound of the music when it was first performed (often with instruments now extinct), and the popular and critical responses. He explores how performance styles and
conditions have changed over the centuries and what music can reveal about the societies that produce it. Kelly tells us, for example, that Handel recruited musicians he didn't know to perform Messiah in a newly built hall in Dublin; that Beethoven's Ninth Symphony was performed with a mixture of professional and amateur musicians after only three rehearsals; and that Berlioz was still buying strings for the violas and mutes for the violins on the day his symphony was first played. Kelly's narrative, which is enhanced by extracts from contemporary letters, press reports, account books, and other sources, as well as by a rich selection of illustrations, gives us a fresh appreciation of these five masterworks, encouraging us to sort out our own late twentieth-century expectations from what is inherent in the music.

Who hasn't been stirred by the strains of Beethoven's Ninth Symphony? That's a good question, claims Esteban Buch. German nationalists and French republicans, communists and Catholics have all, in the course of history, embraced the piece. It was performed under the direction of Leonard Bernstein at a concert to mark the fall of the Berlin Wall, yet it also serves as a ghostly and ironic leitmotif in Stanley Kubrick's A Clockwork Orange. Hitler celebrated his birthdays with it, and the government of Rhodesia made it their anthem. And played in German concentration camps by the imprisoned, it also figured prominently at Mitterand's 1981 investiture. In his remarkable history of one of the most popular symphonic works of the modern period, Buch traces such complex and contradictory uses—and abuses—of Beethoven's Ninth Symphony since its premier in 1824. Buch shows that Beethoven consciously drew on the tradition of European political music, with its mix of sacred and profane, military and religious themes, when he composed his symphony. But while Beethoven obviously had his own political aspirations for the piece—he wanted it to make a statement about ideal power—he could not have had any idea of the antithetical political uses, nationalist and universalist, to which the Ninth Symphony has been put since its creation. Buch shows us how the symphony has been "deployed" throughout nearly two centuries, and in the course of this exploration offers what was described by one French reviewer as "a fundamental examination of the moral value of art."

Sensitive and fascinating, this account of the tangled political existence of a symphony is a rare book that shows the life of an artwork through time, shifted and realigned with the currents of history.

Rose Subotnik criticized 'structural listening' as an attempt to situate musical meaning solely within the unfolding of the musical structure itself. The authors of this volume take up her challenge, writing on repertoires ranging from Beethoven to MTV.

At the turn of the twentieth century, students returning from abroad introduced Beethoven to China. The composer's perseverance in the face of adversity and his musical genius resonated in a nation searching for a way forward. Beethoven remained a durable part of Chinese life in the decades that followed, becoming an icon to intellectuals, music fans and party cadres alike, playing a role in major historical events from the May Fourth Movement to the normalisation of US-China
relations. Jindong Cai, whose love for the musician began during the Cultural Revolution, and culture journalist Sheila Melvin tell the compelling story of Beethoven and the Chinese people.

Beethoven's Ninth Symphony has held musical audiences captive for close to two centuries. Few other musical works hold such a prominent place in the collective imagination; each generation rediscovers the work for itself and makes it its own. Honing in on the significance of the symphony in contemporary culture, this book establishes a dialog between Beethoven's world and ours, marked by the earthshattering events of 1789 and of 1989. In particular, this book outlines what is special about the Ninth in millennial culture. In the present day, music is encoded not only as score but also as digital technology. We encounter Beethoven 9 flashmobs, digitally reconstructed concert halls, globally synchronized performances, and other time-bending procedures. The digital artwork 9 Beet Stretch even presents the Ninth at glacial speed over twenty-four hours, challenges our understanding of the symphony, and encourages us to confront the temporal dimension of Beethoven's music. In the digital age, the Ninth emerges as a musical work that is recomposed and reshaped—and that is robust enough to live up to such treatment—continually adapting to a changing world with changing media.

How hard is it to move 5 legless pianos 39 times? Beethoven owned five legless pianos and composed great works on the floor. His first apartment was in the center of Vienna's theater district but he forgot to pay rent, so he had to move. (And it's very hard to move a piano. Even harder to move five.) Beethoven's next apartment was in a dangerous part of town so he moved, and the pianos followed on a series of pulleys. Then came an apartment with a view of the Danube (but he made too much noise and the neighbors complained), followed by an attic apartment (where he made even MORE of a rukus), and so Beethoven moved again and again. Each time, pianos were bought, left behind, transported on pulleys, slides, and by movers, all so that gifted Beethoven could compose great works of music for the world.

“[Beethoven’s] music never grows old—and, enjoyed alongside Mr. Lockwood’s expert commentary, it sparkles with fresh magic.”—Wall Street Journal More than any other composer, Beethoven left to posterity a vast body of material that documents the early stages of almost everything he wrote. From this trove of sketchbooks, Lewis Lockwood draws us into the composer’s mind, unveiling a creative process of astonishing scope and originality. For musicians and nonmusicians alike, Beethoven’s symphonies stand at the summit of artistic achievement, loved today as they were two hundred years ago for their emotional cogency, variety, and unprecedented individuality. Beethoven labored to complete nine of them over his lifetime—a quarter of Mozart’s output and a tenth of Haydn’s—yet no musical works are more iconic, more indelibly stamped on the memory of anyone who has heard them. They are the products of an imagination that drove the composer to build out of the highest musical traditions of the past something startlingly new. Lockwood brings to bear a long career of studying the surviving sources that yield insight into Beethoven’s creative work, including concept sketches for symphonies that were never finished. From these, Lockwood offers fascinating revelations into the historical and biographical
circumstances in which the symphonies were composed. In this compelling story of Beethoven’s singular ambition, Lockwood introduces readers to the symphonies as individual artworks, broadly tracing their genesis against the backdrop of political upheavals, concert life, and their relationship to his major works in other genres. From the first symphonies, written during his emerging deafness, to the monumental Ninth, Lockwood brings to life Beethoven’s lifelong passion to compose works of unsurpassed beauty.

Beethoven's Ninth Symphony, a masterpiece that has influenced virtually every Western composer since its premiere, has become associated with the marking of momentous public occasions. In 1989, Chinese students played its finale through loudspeakers in Tiananmen Square, and Leonard Bernstein led a performance in Berlin to celebrate the razing of the Berlin Wall. This lively and up-to-date book focuses on Beethoven's Ninth, exploring the cultural and musical meanings that surround this powerful work of genius. David B. Levy sets the scene with a brief survey of nineteenth-century Germanic culture and society, then analyzes the Ninth symphony in detail with special emphasis on the famous choral finale. He discusses the initial performances in 1824 under Beethoven's direction and traces the symphony's critical reception and legacy. In the final chapter of the book, Levy examines interpretations of the work by prominent conductors, including Wagner, Mahler, and Weingartner. A fully annotated discography of selected recordings completes this comprehensive volume.

**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 Clunbe, 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

An authoritative work offering a fresh look at Beethoven’s life, career, and milieu. “Magisterial” —New York Review of Books. This brilliant portrayal weaves Beethoven's musical and biographical stories into their historical and artistic contexts. Lewis Lockwood sketches the turbulent personal, historical, political, and cultural frameworks in which Beethoven worked and examines their effects on his music. "The result is that rarest of achievements, a profoundly humane work of scholarship that will—or at least should—appeal to specialists and generalists in equal measure" (Terry Teachout, Commentary). Finalist for the Pulitzer Prize. "Lewis Lockwood has written a biography of Beethoven in which the hours that Beethoven spent writing music—that is, his methods of working, his interest in contemporary and past composers, the development of his musical intentions and ideals, his inner musical life, in short—have been properly integrated with the external events of his career. The book is invaluable." —Charles Rosen "Lockwood writes with poetry and clarity—a rare combination. I especially enjoyed the connection that he makes between the works of Beethoven and the social and political context of their creation—we feel closer to Beethoven the man without losing our wonder at his genius." —Emanuel Ax "The magnum opus of an illustrious Beethoven scholar. From now on, we will all turn to Lockwood's Beethoven: The Music and the Life for insight and instruction." —Maynard Solomon "This is truly the Beethoven biography for the intelligent reader. Lewis Lockwood speaks in his preface of writing on Beethoven's works at 'a highly accessible descriptive level.' But he goes beyond that. His discussion of the music, based on a deep knowledge of its context and the composition processes behind it, explains, elucidates, and is not afraid to evaluate; while the biographical chapters, clearly and unfussily written, and taking full account of the newest thinking on Beethoven, align closely with the musical discussion. The result is a deeply perceptive book that comes as close as can be to presenting the man and the music as a unity."—Stanley Sadie, editor, The New Grove Dictionary of Music and Musicians "Impressive for both its scholarship and its fresh insights, this landmark work—fully accessible to the interested amateur—immediately takes its place among the essential references on this composer and his music."—Bob Goldfarb, KUSC-FM 91.5 "Lockwood writes like an angel: lucid, enthusiastic, stirring and enlightening. Beethoven has found his ablest interpreter."—Jonathan Keates, The Spectator "There is no better survey of Beethoven's compositions for a wide audience."—Michael Kimmelman, The New York Times Book Review

"A passionate, deeply felt and altogether personal account of coming to Beethoven in middle age, after a lifetime's immersion in other musical forms. They understand Beethoven's eternal wildness: As well as we may think we know this composer, he constantly surprises and reinvigorates us." -- Tim Page, Pulitzer Prize-winning writer on classical music, Professor of Music and Journalism at the University of Southern California Finally, a Beethoven for our time. In "Journeys With Beethoven," Kerry Candaele and Greg Mitchell offer a unique and dynamic exploration of the composer's musical, cultural and political influence, around the world and in America, today. It's a new kind of adventure story--and expanded in this new
2013 edition. The two longtime rock 'n rollers-Candaele is a writer, musician and filmmaker, Mitchell a journalist and author of twelve previous books-discovered a shared passion for Beethoven later in life, and in this book they probe this deep obsession. Candaele illuminates trips for his new "Following the Ninth" documentary set in Chile, China, Germany, Japan and London (with Billy Bragg), while Mitchell, who is co-producer of the film, travels to famous U.S. venues, screens dozens of films related to Beethoven. He also interviews a leading pianist, Jeremy Denk, and trombonist Joseph Alessi, and others. Five years ago, Candaele set out on a world journey to film the global impact-in freedom struggles, and in inspiring people in their daily lives-of Beethoven's Ninth Symphony. He ended up traveling to twelve countries and four continents. His film has drawn raves from The New York Times, Bill Moyers and "All Things Considered," among others. In China he discovered why a student leader played the Ninth over a loudspeaker as the troops moved in to Tiananmen Square. In England, the folk/punk singer, Billy Bragg, talked about writing a new libretto for the Ninth in English. Candaele was there when his version was performed before the Queen. In Japan, the Ninth is performed hundreds of times each December, sometimes with 5000 or 10,000 singers in the chorus, intent on transmitting a message of solidarity between all people. And in a new chapter for this edition, he tells the story of how a young East German woman--and famed conductor Leonard Bernstein--marked the falling of the Berlin Wall, aided by Beethoven. As "Journeys With Beethoven" reveals, the Ninth turns worlds inside out and upside down. In Part II of the book, Greg Mitchell-who as senior editor at the legendary Crawdaddy magazine helped create the first major article about Bruce Springsteen-describes his own journey to Beethoven and his pursuit of all things Ludwig during the past several years via CDs, films, books, lectures, and what he calls the "new LvB delivery systems": music downloads, YouTube videos, blogs, Web forums, Twitter feeds. He also takes us to some of the dozens of recent concerts he's attended throughout the northeast United States and in London. He poses questions to experts such as Beethoven biographer Edmund Morris and author Tim Page, besides his very revealing interviews with Denk and Alessi. We learn how Beethoven changed the lives of famous writers and musicians, from William F. Buckley to Leonard Bernstein. Mitchell (who writes the popular new blog, Roll Over, Beethoven) even provides a guide to Beethoven films, from the silent era to "A Clockwork Orange" and "Immortal Beloved."

Marking the 250th anniversary of the composer's birth, this volume presents twenty-one completely new essays on aspects of Beethoven's personal life, his composing process, his manuscripts, and his greatest works.

During Beethoven's darkest times, when he stumbled about the streets of Vienna like a ragged madman, people thought his career was over. Many of his friends and patrons had died. He no longer seemed to be producing music except for a few trivial pieces. But appearances were wrong. He was creating what is generally regarded as his greatest single work. Known as the Ninth Symphony, it is much more difficult and massive than any of the preceding eight. But Beethoven was aware that the people of Vienna thought he was crazy. He was afraid his symphony would be rejected. Making things even worse, there had only been time for two rehearsals. By this time he was totally deaf and could not hear how well the musicians...
On May 7, 1824, Beethoven conducted the Ninth Symphony for its premiere performance in Vienna. When the last notes of the magnificent final movement came to an end, Beethoven stood on the stage with his back to the audience. One of the singers gently turned him around so that he could see the audience. The applause was thunderous. Everyone was standing and cheering. Nearly 180 years later, Beethoven's works are still enjoyed by music lovers all over the world. On January 12, 2003, the Ninth Symphony was added to the "Memory of the World" register so that the compositions of Vienna's "mad genius" will live on forever.

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.

A complete new edition of Beethoven's conversation books, now translated into English in their entirety for the first time, covering a period associated with the revolutionary style of what we call late Beethoven.

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.

An analysis of Beethoven's seminal Ninth Symphony identifies it as a key cultural event that reflected major social upheavals, from the emergence of a dynamic Western world and changes in philosophical perspectives on individuality.

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
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.
names, subjects, and works. This volume contains a general section and documents on specific opus numbers up to opus 54, with musical examples redrawn from the original publications. The collection brings to light contemporary perceptions of Beethoven’s music, including matters such as audience, setting, facilities, orchestra, instruments, and performers as well as the relationship of Beethoven’s music to theoretical and critical ideas of the eighteenth and nineteenth centuries. These documents, most of which appear in English for the first time, present a wide spectrum of insights into the perceptions that Beethoven’s contemporaries had of his monumental music.

Heinrich Schenker was one of the most influential music theorists of the 20th century. His treatise on the Ninth Symphony, which was his first major work, contains an analysis of the score, prescriptions for performance and a critical survey of earlier studies of the symphony. Widely acclaimed when it first appeared in Germany in 1912, the book has now been translated into English.

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 scholar and classical radio host John Suchet has had a lifelong, ardent interest in the man and his music. Here, in his first full-length biography, Suchet illuminates the composer’s difficult childhood, his struggle to maintain friendships and romances, his ungovernable temper, his obsessive efforts to control his nephew’s life, and the excruciating decline of his hearing. This absorbing narrative provides a comprehensive account of a momentous life, as it takes the reader on a journey from the composer’s birth in Bonn to his death in Vienna. Chronicling the landmark events in Beethoven’s career—from his
competitive encounters with Mozart to the circumstances surrounding the creation of the well-known Für Elise and Moonlight Sonata—this book enhances understanding of the composer's character, inspiring a deeper appreciation for his work. Beethoven scholarship is constantly evolving, and Suchet draws on the latest research, using rare source material (some of which has never before been published in English) to paint a complete and vivid portrait of the legendary prodigy.

The authoritative Beethoven biography, endorsed by and produced in close collaboration with the Beethoven-Haus Bonn, is timed for the 250th anniversary of Beethoven's birth. With unprecedented access to the archives at the Beethoven House in Bonn, renowned Beethoven conductor and scholar Jan Caeyers expertly weaves together a deeply human and complex image of Beethoven—his troubled youth, his unpredictable mood swings, his desires, relationships, and conflicts with family and friends, the mysteries surrounding his affair with the “immortal beloved,” and the dramatic tale of his deafness. Caeyers also offers new insights into Beethoven’s music and its gradual transformation from the work of a skilled craftsman into that of a consummate artist. Demonstrating an impressive command of the vast scholarship on this iconic composer, Caeyers brings Beethoven’s world alive with elegant prose, memorable musical descriptions, and vivid depictions of Bonn and Vienna—the cities where Beethoven produced and performed his works. Caeyers explores how Beethoven’s career was impacted by the historical and philosophical shifts taking place in the music world, and conversely, how his own trajectory changed the course of the music industry. Equal parts absorbing cultural history and lively biography, Beethoven, A Life paints a complex portrait of the musical genius who redefined the musical style of his day and went on to become one of the great pillars of Western art music.

Especially notable for the final movement's glorious chorale setting of Schiller's Ode to Joy, Beethoven's Ninth Symphony is reproduced here in full in a convenient size for study.

Now the best-selling band method is even better! The same great method that directors have come to trust now includes a CD AND a DVD. Features include: • BOOK: Same great Essential Elements 2000 method! • CD-CD-ROM FEATURES:

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