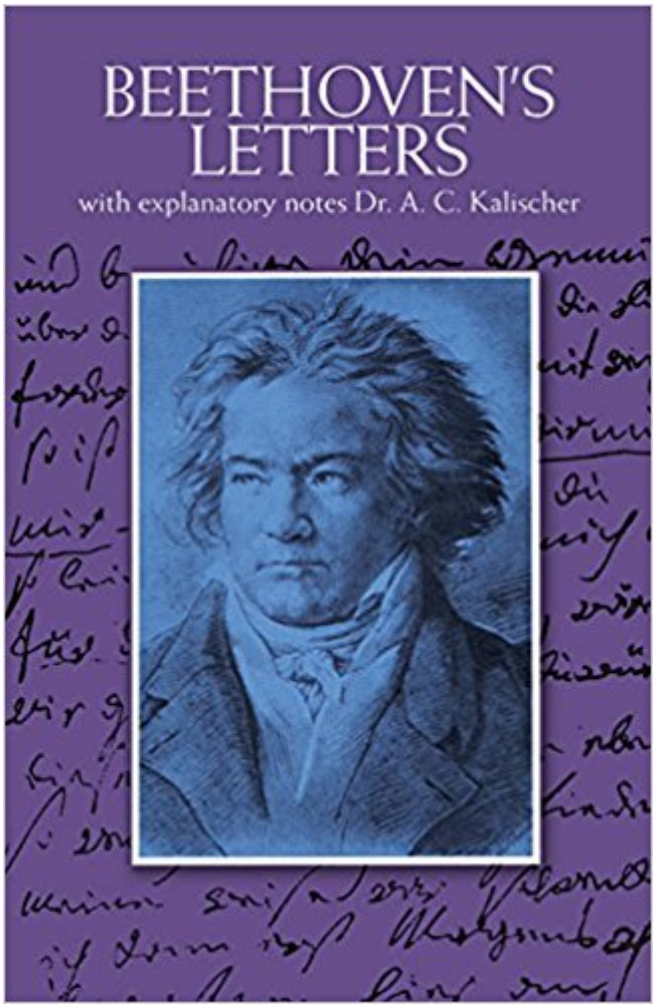
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Beethoven's Letters (Dover Books On Music)



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Synopsis

Ludwig van Beethoven (1770Ã¢â ¬â œ1827), the protagonist of freedom for music, disentangled music from the control of the ruling class. In publishing his music and writing for the rising classes, Beethoven claimed freedom and expressed the emotions of the new rulers, the artists. The Eroica, Fidelio, and the piano works express the emotions of the new rulers Ã¢â ¬â • the intense love, the need for companionship of people, the forces that conspired to defeat the artist, and the strength and superiority of the artist in overcoming the weaknesses. The letters of Beethoven are the principal nonmusical expression of his personality in its relationship with the world of his time.In what he called the "dry letters of the alphabet," Beethoven depicted his fears, his loves, and his friendly relations: his fears of deafness and of corrupted texts by pirating printers; his loves, Bettina Brentano and Giulietta Guicciardi; and his friendly relations with Baron Zmeskall, Frau Nannette Streicher, and the music publishers Steiner and Company. He praises the poetry of Goethe and Schiller but condemns Goethe for his obeisance toward royalty. He solicits help during his perpetual trouble with his health and with his servants. He castigates publishers, sets prices for his works, and calculates letters of dedication. He expresses his love for his nephew, Carl, but documents the trouble that Carl was causing him by taking up his precious time. And although Beethoven liked to decorate the letters with musical openings and closings and an occasional song to the receiver, he increasingly signed his letters, "In haste."The 457 letters collected here are the most important of the letters of the spirit that was to shape and move a century. Explanatory notes comment upon works, on persons mentioned, and on the puns of which Beethoven was fond. The letters chronicle his business, his needs, his humor and bitterness, and his philosophy. They will give many insights into Beethoven’s methods, his influences, his moods, and the conditions under which the master worked.

Book Information

Series: Dover Books on Music
Paperback: 410 pages
Publisher: Dover Publications; Revised ed. edition (June 1, 1972)
Language: English
ISBN-10: 0486227693
ISBN-13: 978-0486227696
Product Dimensions: 5.6 x 0.8 x 8.2 inches
Shipping Weight: 14.4 ounces (View shipping rates and policies)

Average Customer Review: 4.2 out of 5 stars 19 customer reviews

Best Sellers Rank: #382,115 in Books (See Top 100 in Books) #138 inÃ Â Books > Arts & Photography > Music > Musical Genres > Ethnic & International > Ethnomusicology #312 inÃ Â Books > Literature & Fiction > Essays & Correspondence > Letters #2098 inÃ Â Books > Arts & Photography > Music > Biographies

Customer Reviews

Text: English, German (translation)

The triumphant genius of Ludwig van Beethoven (1770–1827) casts a long shadow over classical music — no other composer of the past two centuries has exercised an influence more profound than his. A product of the classicist generation, he was the first of the Romantics, and his exhilarating works remain undiminished inÃ Â their powers of enchantment.

I would have rated this higher as the content was good but it did not go to 1826 as the title says. It stops at 1817 as another reviewer mentioned. There are better volumes of his letters available..

For a Beethoven history buff, this book is half of the letters. Enjoy.

Enchanting. Reminds me what we we miss with the demise of the art of letter writing. Emails are often so perfunctory and do not allow for the leisurely handwritten thoughtfullness of letters.

My husband is a retired military music conductor and loves Beethoven..I try to buy everything I find that would be of interest to him. Nice book.

The letters stop too soon, although it is wonderful to learn so many interesting , and often mundane, features of the man.Will there be a sequel, with later letters? Dean Brunel

Riveting collection of Beethoven’s letters, revealing what difficult struggles the composer faced, not only with his encroaching deafness--a remarkable portrait of a giant in his own words.

Wonderful book!! Helps you get to know Beethoven so much better.

This is a fascinating book told by Beethoven himself. Considering the large volume of compositions written by Beethoven, it is amazing the amount of Beethoven's letter-writing. Many of his letters describe work-in-progress. Others talk about his patrons, fellow musicians, publishers, and personal friends. There are even some letters written to some of the women Beethoven admired. There are musical quotations of different compositions that were works-in-progress. Some of the pages show copies of some of Beethoven's actual scores. The translator lavishly uses footnotes to describe the historical background surrounding the period of Beethoven's life.

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