

# THE CHANGING IMAGE OF BEETHOVEN

A Study in Mythmaking



**Alessandra Comini**

# Changing Image Of Beethoven

**Stewart Buettner, Reinhard G. Pauly**



## Changing Image Of Beethoven:

*The Changing Image of Beethoven* Alessandra Comini, 2008 In this unique study of the myth making process across two centuries Comini examines the contradictory imagery of Beethoven in contemporary verbal accounts and in some 200 paintings prints sculptures and monuments **The Beethoven Newsletter** ,1992 **The Critical Reception of Beethoven's Compositions by His German Contemporaries** Wayne M. Senner, Robin Wallace, William Meredith, 1999 Compiled here are reviews reports notes and essays found in German language periodicals published between 1783 and 1830 The documents are translated into English with copious notes and annotations an introductory essay and indexes of 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 publishers weekly* ,1987 Public Library Catalog ,1989 The Piano Quarterly ,1989 The Musical Quarterly Oscar George Theodore Sonneck,1993 *Who's who in American Art* ,1993-12 **Current Musicology** Austin Clarkson,2006 **Brahms the Allusive** Kenneth Ross Hull,1992 *The Memory of Sound* Donald William Krummel,1988 **AB Bookman's Weekly** ,1998 On Brahms and His Circle Karl Geiringer,2006 The present volume edited by George S Bozarth brings together essays articles and program notes on Brahms written by Karl Geiringer between 1933 and his death As such it constitutes a companion volume to Geiringer's classic life and works study of Brahms co authored with his first wife Irene The research has been updated and provided with context through footnotes and editorial postscripts The articles in German have been translated into English and letters to and from Brahms that Geiringer published only in English translation have had their original German texts added **Alfred Roller's Production of Mozart's Don Giovanni** Evan Baker (Opera historian),1993 On December 21 1905 the premiere of the new production of Mozart's Don Giovanni with a stellar cast took place at the Vienna Court Opera Alfred Roller Chief of Scenic Design and a leading member of the art movement Secession designed the settings and costumes The production was staged and conducted by Gustav Mahler Director of the Vienna Court Opera Reaction to the new production was swift an enormous storm of controversy erupted in the Viennese press chiefly about the staging and settings Statements of condemnation and praise appeared in the newspapers for days The influences of the Secession were charted discussed and debated Complaints were raised against the high costs of the sets and costumes and calls were made for the production to be removed from the repertory Roller's designs for Don Giovanni were simple four gray austere movable towers two on each side of the stage provided the basic stage setting These towers served as scenic decoration used either singly or combined in groups to create windows balconies doorways and gateways Painted drops were also used as well as a few simple scenic components on rolling wagons or platforms Lighting played a significant role since scenic painting was kept to neutral tones There was little ornamentation a stark contrast to past scenic and staging practices that were previously deemed the tradition The Viennese cognoscenti prided themselves on adhering to the theatrical tradition and this new production had broken with it The

dissertation documents the Viennese scenic traditions and recreates Roller's iconoclastic production of Don Giovanni and the subsequent public reaction. The years between 1899 and 1905 were rich in the propagation of new and novel theories, particularly those of Adolphe Appia and Edward Gordon Craig, manifestos, designs, articles, and books which called for changes and reforms in the visual and scenic arts. The influences of these new theories and ideas and of the Secession upon the scenic and staging styles of the Vienna Opera are examined as well.

**In Passionate Pursuit a Memoir** Alessandra Comini, 2004-09-28. A series of fortuitous experiences at Interlochen's National Music Camp, Barnard College, the University of California Berkeley, and Columbia University later leads to what would ultimately be a turning point both in her life as well as in Schiele's scholarship: the discovery half a century after Schiele's incarceration in a provincial Austrian jail of the actual cell in which he had been imprisoned.

**BOOK JACKET** **Great Composers, Great Artists** Stewart Buettnner, Reinhard G. Pauly, 1992. Includes short biographies of the composers and the painters and a discussion of other portraits of the composer.

*Choice*, 1996     The Beethoven Journal, 2007     Catalogue May and May (Firm), 1986     **The Archaeology of Anxiety** Galina Rylkova, 2007. The Silver Age c. 1890-1917 has been one of the most intensely studied topics in Russian literary studies and for years scholars have been struggling with its precise definition. Firmly established in the Russian cultural psyche, it continues to influence both literature and mass media. *The Archaeology of Anxiety* is the first extended analysis of why the Silver Age occupies such prominence in Russian collective consciousness. Galina Rylkova examines the Silver Age as a cultural construct, the byproduct of an anxiety that permeated society in reaction to the social, political, and cultural upheavals brought on by the Bolshevik Revolution, the fall of the Romanovs, the Civil War, and Stalin's Great Terror. Rylkova's astute analysis of writings by Anna Akhmatova, Vladimir Nabokov, Boris Pasternak, and Victor Erofeev reveals how the construct of the Silver Age was perpetuated and ingrained. Rylkova explores not only the Silver Age's importance to Russia's cultural identity but also the sustainability of this phenomenon. In so doing, she positions the Silver Age as an essential element to Russian cultural survival.

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