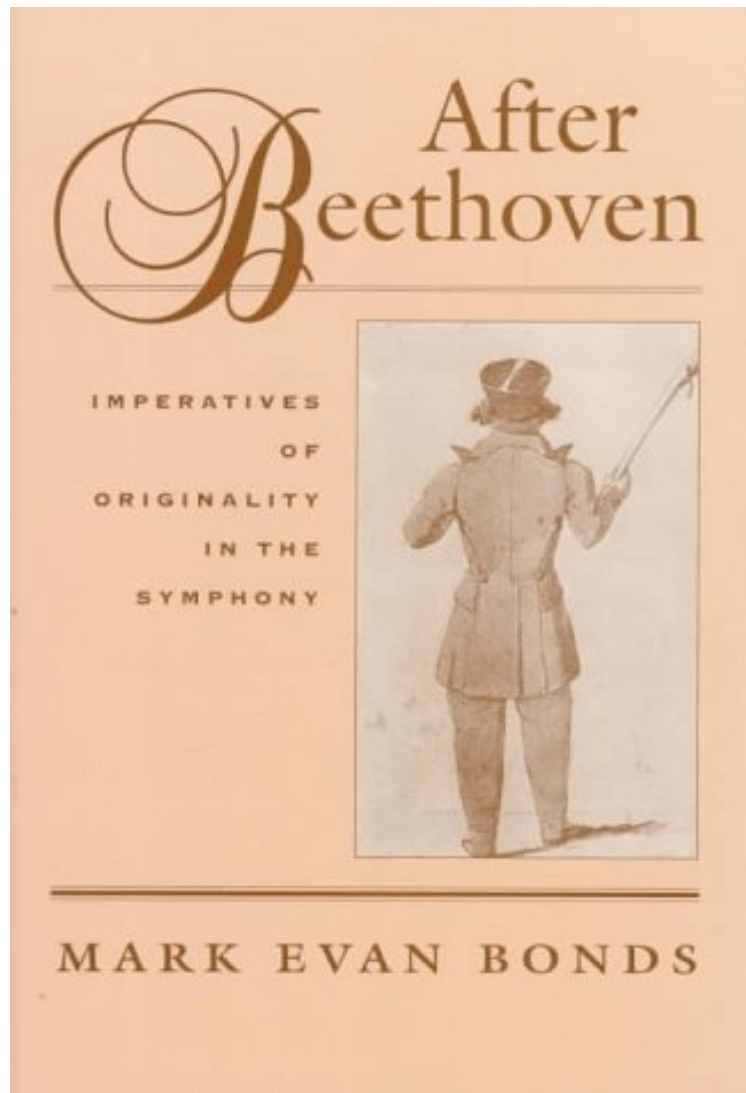


[Download] After Beethoven: The Imperative of Originality in the Symphony

After Beethoven: The Imperative of Originality in the Symphony

Mark Evan Bonds

DOC | *audiobook | ebooks | Download PDF | ePub



 Download

 Read Online

#811603 in Books 1997-01-01Original language:EnglishPDF # 1 .69 x 6.60 x 9.57l, #File Name: 0674008553224 pages | File size: 15.Mb

Mark Evan Bonds : After Beethoven: The Imperative of Originality in the Symphony before purchasing it in order to gage whether or not it would be worth my time, and all praised After Beethoven: The Imperative of Originality in the Symphony:

3 of 4 people found the following review helpful. Essential ReadingBy Michael W MorseA worthy follow-up to the author's *_Wordless Rhetoric_*, this book studies 5 pieces in great detail, including a lesser-known cantata by Mendelssohn and Berlioz's *_Harold in Italy_*. The explorations are devoted and careful, abd remarkably free of scholarly cant. From them, Bonds illuminates much about musical thinking and life in the 19thc. and beyond.

Extremely well written, thoughtful, thought-provoking and intelligent. Much recommended! 2 of 2 people found the following review helpful. influence in the musical arts By Milo Archreath Bonds successfully explores how Romantic-era composers dealt with the power of Beethoven using, in part, the literary theories of Harold Bloom as a model for his methodology. A good, clearly defined premise and an easily understood read for anyone interested in rhetoric and influence studies.

Beethoven cast a looming shadow over the nineteenth century. For composers he was a model both to emulate and to overcome. "You have no idea how it feels," Brahms confided, "when one always hears such a giant marching behind one." Exploring the response of five composers--Berlioz, Mendelssohn, Schumann, Brahms, and Mahler--to what each clearly saw as the challenge of Beethoven's symphonies, Evan Bonds richly enhances our understanding of the evolution of the symphony and Beethoven's legacy. Overt borrowings from Beethoven--for example, the lyrical theme in the Finale of Brahms' First Symphony, so like the "Ode to Joy" theme in Beethoven's Ninth--have often been the subject of criticism. Bonds now shows us how composers imitate or allude to a Beethoven theme or compositional strategy precisely in order to turn away from it, creating a new musical solution. Berlioz's *Harold en Italie*, Mendelssohn's *Lobgesang*, Schumann's Fourth Symphony, Brahms' First, and Mahler's Fourth serve as illuminating examples. Discussion focuses on such core issues as Beethoven's innovations in formal design, the role of text and voice, fusion of diverse genres, cyclical coherence of movements, and the function of the symphonic finale. Bonds lucidly argues that the great symphonists of the nineteenth century cleared creative space for themselves by both confronting and deviating from the practices of their potentially overpowering precursor. His analysis places familiar masterpieces in a new light.

Wordless Rhetoric ought to be on the bookshelf of every music scholar interested in musical rhetoric, form, and expression. (Daniel Harrison *Current Musicology*) This book should be required reading, not only for listeners and students but for conductors as well. In Brinkmann's hands, [the Second Symphony] takes its rightful place in intellectual and social history. (Leon Botstein *Times Literary Supplement*) About the Author Mark Evan Bonds is Professor of Music at the University of North Carolina.