

Beethoven The Last Decade 1817 27

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when olivier messiaen 1908 1992 completed the vast opera saint frans d'assise in 1983 he was mentally and physically exhausted and believed that this monumental work would be his final compositional statement in fact he completed seven further works and these form the focus of the present study christopher dingle suggests that following the crisis provoked by the opera messiaen's music underwent a discernible change in style he examines these seven works to identify characteristics of the composer's music in particular an often overlooked aspect of his technique harmony part i of the book begins with a brief historical survey before discussing saint frans d'assise as the work which defines everything that follows part ii examines the series of miniatures that came after the opera and their links with *l'air sur l'eau* his final masterpiece *l'air* forms the subject of part iii of the book each movement is analysed in turn before the work is considered as a whole and its hidden structure and motivic cohesion is revealed finally part iv considers the incomplete concert and key stylistic features of the works of messiaen's final years

in this intriguing study william kinderman opens the door to the composer's workshop investigating not just the final outcome but the process of creative endeavour in music focusing on the stages of composition kinderman maintains that the most rigorous basis for the study of artistic creativity comes not from anecdotal or autobiographical reports but from original handwritten sketches drafts revised manuscripts and corrected proof sheets he explores works of major composers from the eighteenth century to the present from mozart's piano music and beethoven's piano trio in f to kurtag's kafka fragments and homage a r. sch. other chapters examine robert schumann's *fantasie in c* mahler's fifth symphony and bartok's dance suite revealing the diversity of sources rejected passages and movements fragmentary unfinished works and aborted projects that were absorbed into finished compositions the creative process in music from mozart to kurtag illustrates the wealth of insight that can be gained through studying the creative process blackwells

a detailed study of the last phase in the great composer's life and works

research on cholera has contributed both to knowledge of the epidemic in particular and to a broader understanding of the fundamental ways in which cells communicate with each other this volume presents current knowledge in historical perspective to enable the practitioner to treat cholera in a more effective manner and to provide a

comprehensive review for the researcher

no composer in the history of music has undergone so many makeovers in the portrayal of his facial features or the interpretation of his cultural legacy as ludwig van beethoven the myth began during his lifetime when few verbal or visual portrayals of the composer adhered strictly to his physical appearance instead his mannerisms manners and moods prevailed promoted from peevish recluse to promethean hero he was pictured early on as a genius inspired by inner voices in the presence of nature with leonine hair writhing wildly in symbolic parallel to the seething turbulence of creativity according to the author in this unique study of the myth making process across two centuries the author examines the contradictory imagery of beethoven in contemporary verbal accounts and in some 200 paintings prints sculptures and monuments with a witty yet penetrating narrative she moves through these images to construct a collective image of the composer that reflects the many differing impressions left by devoted myth makers ranging from wagner nietzsche berlioz and brahms to rolland d annunzio and jenny lind

this critical reevaluation of the causes of many of beethoven s illnesses offers detailed accounts of the treatments applied by his physicians and a comprehensive rendering of the composer s final illness death and burial separate chapters discuss the causes of many of beethoven s illnesses his autopsy and the exhumations following the rediscovery of the original latin autopsy report in 1970 the author has discovered two faulty translations which he argues contributed to errors in earlier medical assumptions new evidence disputes earlier assertions that beethoven s deafness resulted from syphilis this fascinating account of beethoven s ailments should appeal to beethoven enthusiasts and to both the medical and music communities

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