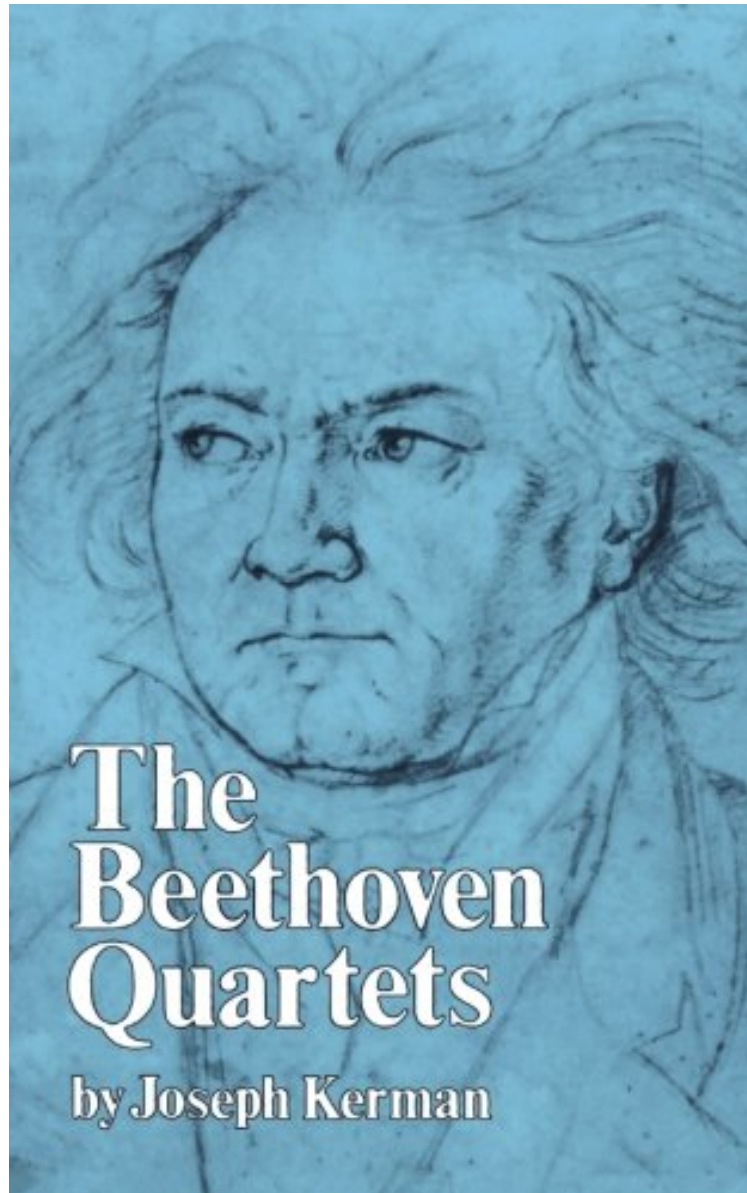


[Free read ebook] The Beethoven Quartets

The Beethoven Quartets

Joseph Kerman

*ebooks / Download PDF / *ePub / DOC / audiobook*



DOWNLOAD



READ ONLINE

#780909 in Books Joseph Kerman 1979-04-17 2013-03-08Original language:EnglishPDF # 1 7.80 x .80 x 5.10l, .79 #File Name: 0393009092408 pagesThe Beethoven Quartets | File size: 77.Mb

Joseph Kerman : The Beethoven Quartets before purchasing it in order to gage whether or not it would be worth my time, and all praised The Beethoven Quartets:

8 of 8 people found the following review helpful. Excellent with caveats!By KenOCThis is an excellent book for people who want to more fully understand and appreciate Beethoven's string quartets. It is fairly technical, but if you

can read music at all passably you should be able to follow the many examples. Mr. Kerman obviously knows his subject VERY well and he places the works into historical and musical perspective as he explores the formidable technique that went into them. Two caveats: First, he really doesn't like some of LvB's music very much! For example, re the fugue ending the third Razumovsky Quartet (an all-time favorite of mine), he speaks of the main theme's "rare flatulence" and says, "Few movements in Beethoven...stretch their material so unscrupulously." The final measures are "...the accents of a hero turned demagogue..." where the music "...makes loud cadences and repeats itself endlessly, a garish but nonetheless formidable display of might." C'mon Joe, tell us how you really feel...Second, he sometimes gets ahead of himself and writes about an interior movement of a quartet before starting the main discussion, so that the text is hard to follow--especially if you're reading along while listening to the music. This is irritating of course. Those comments aside, there's a wealth of knowledge and insight in this book that should help anybody interested in Beethoven--and that's everybody, right?--increase their enjoyment of his ever-astonishing quartets. 4 of 4 people found the following review helpful. My favorite By Jeffrey Huntington This is my favorite book about the Beethoven quartets. Yes, it presumes some musical training, a score and a recording, but these things are not rare. I find Kerman's aesthetic and value judgments to be uniquely insightful, even if I don't agree with all of them. He can step back and talk about the relationship of one quartet to another, as well as the phrase-by-phrase development of each movement. 2 of 2 people found the following review helpful. Illuminating By Eugene Savoy I have now read about three of Beethoven's quartets in Mr. Kerman's book. How refreshing (and astonishing) to see statements like "... how many serious writers on music... often seem to proceed on the unspoken premise that everything in the composition makes aesthetic sense... not everything a composer does works, a lesson that must be extrapolated even to Beethoven." He causes me to think about what I'm listening to with renewed insight, vigour, and enjoyment. Whether or not you agree with him (on positive or negative points!), there is depth and intelligence here. I would agree with some of the previous reviews that a very good background in music is essential. On a final note, this collection of essays is very literate - pleurably so!

A critical study of the structure, style, and significance of the sixteen string quartets. Beethoven's quartets show a technical mastery, depth of thought, and intensity of musical inspiration unsurpassed by any other composer. This brilliant survey, by one of America's leading musical scholars, has already achieved classic status.

About the Author Joseph Kerman was a leading musicologist, music critic, and music educator from the 1950s to the 2000s. He reshaped our understanding and appreciation of Western classical music with his first book, *Opera as Drama* (1956), to his last, *Opera and the Morbidity of Music* (2008), including his studies on Bach, Beethoven, William Byrd, concertos, and more. He was a professor at the University of California at Berkeley, where he served two terms as chair of the Music Department. He wrote *Listen* together with his wife, Vivian Kerman.