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# Program Notes Eroica Classical Recordings

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The Classical Music Book  
 A Basic Classical and Operatic Recordings Collection for Libraries  
 Beethoven  
 Listen to This  
 Beethoven's Symphonies: An Artistic Vision  
 Get Started In Classical Music  
 Why Classical Music Still Matters  
 Music in Vienna 1700, 1800, 1900  
 The Cambridge Companion to the Eroica Symphony  
 Ludwig Van Beethoven  
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 Musica Æterna, Program Notes for 1971-1976  
 Musical Form in the Age of Beethoven  
 Beethoven and His Nine Symphonies  
 So I've Heard  
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 Beethoven  
 Once Upon a Time  
 Classical Music Magazine  
 Best Music Writing 2011  
 Classical Music For Dummies  
 Music around the World: A Global Encyclopedia [3 volumes]  
 Popular Music: Popular music analysis  
 Music, Books on Music, and Sound Recordings  
 Musica Æterna, Program Notes for 1961-  
 The Changing Image of Beethoven  
 Dangerous Melodies: Classical Music in America from the Great War through the Cold War

*Program Notes Eroica  
 Classical Recordings*

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## JADA HUNTER

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**The Classical Music Book** McGraw-Hill  
 Companies  
 PREFACE. THE Author of this very practical  
 treatise on Scotch Loch - Fishing desires  
 clearly that it may be of use to all who had  
 it. He does not pretend to have written  
 anything new, but to have attempted to  
 put what he has to say in as readable a  
 form as possible. Everything in the way of  
 the history and habits of fish has been  
 studiously avoided, and technicalities have  
 been used as sparingly as possible. The  
 writing of this book has afforded him  
 pleasure in his leisure moments, and that  
 pleasure would be much increased if he  
 knew that the perusal of it would create

any bond of sympathy between himself  
 and the angling community in general.  
 This section is interleaved with blank  
 sheets for the readers notes. The Author  
 need hardly say that any suggestions  
 addressed to the case of the publishers,  
 will meet with consideration in a future  
 edition. We do not pretend to write or  
 enlarge upon a new subject. Much has  
 been said and written-and well said and  
 written too on the art of fishing but loch-  
 fishing has been rather looked upon as a  
 second-rate performance, and to dispel  
 this idea is one of the objects for which  
 this present treatise has been written. Far  
 be it from us to say anything against  
 fishing, lawfully practised in any form but  
 many pent up in our large towns will bear  
 us out when we say that, on the whole, a  
 days loch-fishing is the most convenient.  
 One great matter is, that the loch-fisher is

depend- ent on nothing but enough wind  
 to curl the water, -and on a large loch it is  
 very seldom that a dead calm prevails all  
 day, -and can make his arrangements for  
 a day, weeks beforehand whereas the  
 stream- fisher is dependent for a good  
 take on the state of the water and  
 however pleasant and easy it may be for  
 one living near the banks of a good trout  
 stream or river, it is quite another matter  
 to arrange for a days river-fishing, if one is  
 looking forward to a holiday at a date  
 some weeks ahead. Providence may  
 favour the expectant angler with a good  
 day, and the water in order but experience  
 has taught most of us that the good days  
 are in the minority, and that, as is the case  
 with our rapid running streams, -such as  
 many of our northern streams are, -the  
 water is either too large or too small,  
 unless, as previously remarked, you live

near at hand, and can catch it at its best. A common belief in regard to loch-fishing is, that the tyro and the experienced angler have nearly the same chance in fishing, -the one from the stern and the other from the bow of the same boat. Of all the absurd beliefs as to loch-fishing, this is one of the most absurd. Try it. Give the tyro either end of the boat he likes give him a cast of ally flies he may fancy, or even a cast similar to those which a crack may be using and if he catches one for every three the other has, he may consider himself very lucky. Of course there are lochs where the fish are not abundant, and a beginner may come across as many as an older fisher but we speak of lochs where there are fish to be caught, and where each has a fair chance. Again, it is said that the boatman has as much to do with catching trout in a loch as the angler. Well, we dont deny that. In an untried loch it is necessary to have the guidance of a good boatman but the same argument holds good as to stream-fishing...

**A Basic Classical and Operatic Recordings Collection for Libraries**  
READ BOOKS

A Juilliard-trained musician and professor of history explores the fascinating entanglement of classical music with American foreign relations. *Dangerous Melodies* vividly evokes a time when classical music stood at the center of twentieth-century American life, occupying a prominent place in the nation's culture and politics. The work of renowned conductors, instrumentalists, and singers—and the activities of orchestras and opera companies—were intertwined with momentous international events, especially the two world wars and the long Cold War. Jonathan Rosenberg exposes the politics behind classical music, showing how German musicians were dismissed or imprisoned during World War I, while numerous German compositions were swept from American auditoriums. He writes of the accompanying impassioned protests, some of which verged on riots, by soldiers and ordinary citizens. Yet, during World War II, those same compositions were no longer part of the political discussion, while Russian music, especially Shostakovich's, was used as a tool to strengthen the US-Soviet alliance. During the Cold War, accusations of communism were leveled against members of the American music community, while the State Department sent symphony orchestras to play around the world, even performing behind the Iron Curtain. Rich with a stunning array of composers and musicians, including Karl

Muck, Arturo Toscanini, Wilhelm Furtwängler, Kirsten Flagstad, Aaron Copland, Van Cliburn, and Leonard Bernstein, *Dangerous Melodies* delves into the volatile intersection of classical music and world politics to reveal a tumultuous history of twentieth-century America.

**Beethoven** Hachette UK

An ode to Beethoven's revolutionary masterpiece, his Third Symphony In 1805, the world of music was startled by an avant-garde and explosive new work. Intellectually and emotionally, Beethoven's Third Symphony, the "Eroica," rudely broke the mold of the Viennese Classical symphony and revealed a powerful new expressiveness, both personal and societal. Even the whiff of actual political revolution was woven into the work—it was originally inscribed to Napoleon Bonaparte, a dangerous hero for a composer dependent on conservative royal patronage. With the first two stunning chords of the "Eroica," classical music was transformed. In Beethoven's *Eroica*, James Hamilton-Paterson reconstructs this great moment in Western culture, the shock of the music and the symphony's long afterlife.

Listen to This Pendragon Press

This Companion provides orientation for those embarking on the study of Beethoven's much-discussed *Eroica* Symphony, as well as providing fresh insights that will appeal to scholars, performers and listeners more generally. The book addresses the symphony in three thematic sections, on genesis, analysis and reception history, and covers key topics including political context, dedication, sources of the Symphony's inspiration, 'heroism' and the idea of a 'watershed' work. Critical studies of writings and analyses from Beethoven's day to ours are included, as well as a range of other relevant responses to the work, including compositions, recordings, images and film. The Companion draws on previous literature but also illuminates the work from new angles, based on new evidence and a range of approaches by twelve leading scholars in Beethoven research.

Beethoven's Symphonies: An Artistic Vision Basic Books

No descriptive material is available for this title.

**Get Started In Classical Music** Oxford University Press

Many books have been written about Beethoven. But it is rare to find one that seeks an alternative between the fragmentation found in most specialized studies and the superficial overview typical of popular biography. In this

volume, Carl Dahlhaus, one of the century's leading musicologists, combines interpretations of individual works that focus on issues of composition and musical history, with excursions into the musical aesthetics of the period around 1800; an age that was not only a "classical" period in the history of the arts but also one in that aesthetics carved itself a place in the center of philosophical attention. The theme of the book is the reconstruction of Beethoven's "musical thinking" from the evidence in the works themselves and their context in the history of ideas.

*Why Classical Music Still Matters* Sourcebooks, Inc.

Joseph Jongen was Director of the Brussels Conservatoire from 1925 to 1939. He was first and foremost a composer and yet his career as an organist and composer of organ music was remarkable. His Sonata *Eroica* has become one of the enduring works of the repertory, and the *Symphonie Concertante*, commissioned by Rodman Wanamaker for the organ of the Philadelphia store, has been considered the finest of all twentieth-century organ concertos. This is the first book ever to appear about Joseph Jongen in any language. It is based on twenty years of research by its author, John Scott Whiteley. Part I traces Jongen's life and achievements as an organist, from his earliest training in Franck's birthplace, Liège, to his exile in England and his final years in Brussels, during which time he headed the team that designed the organ for Belgian Radio. Part II is a guide to the organ music from the points of view of both performer and musicologist.

Appendices provide a catalogue of works, a numbering system for his works without opus numbers, specifications of the organs he played and lists of variant readings in his manuscripts. This book is indispensable for serious students of the organ, the Romantic organ repertoire and European music of the early twentieth century.

*Music in Vienna 1700, 1800, 1900* PRASAR BHARATI CENTRAL ARCHIVES

Popular music studies is a rapidly expanding field with changing emphases and agenda. This is a multi-volume resource for this area of study

*The Cambridge Companion to the Eroica Symphony* Hal Leonard Corporation

What role did music play in the United States during World War II? How did composers reconcile the demands of their country and their art as America mobilized both militarily and culturally for war? Annegret Fauser explores these and many other questions in the first in-depth study of American concert music during World

War II. While Dinah Shore, Duke Ellington, and the Andrews Sisters entertained civilians at home and G.I.s abroad with swing and boogie-woogie, Fauser shows it was classical music that truly distinguished musical life in the wartime United States. Classical music in 1940s America had a ubiquitous cultural presence--whether as an instrument of propaganda or a means of entertainment, recuperation, and uplift--that is hard to imagine today, and Fauser suggests that no other war enlisted culture in general and music in particular so consciously and unequivocally as World War II. Indeed, the day after the attack on Pearl Harbor, Group Theatre director Harold Clurman wrote to his cousin, Aaron Copland: "So you're back in N.Y. . . ready to defend your country in her hour of need with lectures, books, symphonies!" Copland was in fact involved in propaganda missions of the Office of War Information, as were Marc Blitzstein, Elliott Carter, Henry Cowell, Roy Harris, and Colin McPhee. It is the works of these musical greats--as well as many other American and exiled European composers who put their talents to patriotic purposes--that form the core of Fauser's enlightening account. Drawing on music history, aesthetics, reception history, and cultural history, *Sounds of War* recreates the remarkable sonic landscape of the World War II era and offers fresh insight to the role of music during wartime.

*Ludwig Van Beethoven* Farrar, Straus and Giroux

*Recording the Classical Guitar* charts the evolution of classical guitar recording practice from the early twentieth century to the present day, encompassing the careers of many of the instrument's most influential practitioners from acoustic era to the advent of the CD. A key focus is on the ways in which guitarists' recorded repertoire programmes have shaped the identity of the instrument, particularly where national allegiances and musical aesthetics are concerned. The book also considers the ways in which changing approaches to recording practice have conditioned guitarists' conceptions of the instrument's ideal representation in recorded form and situates these in relation to the development of classical music recording aesthetics more generally. An important addition to the growing body of literature in the field of phonomusicology, the book will be of interest to guitarists and producers as well as students of record production and historians of classical music recording.

*All Music Guide to Classical Music* W. W. Norton & Company

Kivy raises questions of a philosophical nature about the novel that will be of interest both to the professional philosopher and to the general reader.

*Bibliographic Guide to Music* Cambridge University Press

Classical music was never meant to be an art for snobs! In the 1700s and 1800s, classical music was popular music. People went to concerts with their friends, they brought snacks and drinks, and cheered right in the middle of the concert. Well, guess what? Three hundred years later, that music is just as catchy, thrilling, and emotional. From Bach to Mozart and Chopin, history's greatest composers have stood the test of time and continue to delight listeners from all walks of life. And in *Classical Music For Dummies*, you'll dive deeply into some of the greatest pieces of music ever written. You'll also get: A second-by-second listening guide to some of history's greatest pieces, annotated with time codes A classical music timeline, a field guide to the orchestra, and listening suggestions for your next foray into the classical genre Expanded references so you can continue your studies with recommended resources Bonus online material, like videos and audio tracks, to help you better understand concepts from the book *Classical Music For Dummies* is perfect for anyone who loves music. It's also a funny, authoritative guide to expanding your musical horizons—and to learning how the world's greatest composers laid the groundwork for every piece of music written since.

*Sounds of War* Psychology Press

"[Beethoven's] music never grows old—and, enjoyed alongside Mr. Lockwood's expert commentary, it sparkles with fresh magic."—Wall Street Journal More than any other composer, Beethoven left to posterity a vast body of material that documents the early stages of almost everything he wrote. From this trove of sketchbooks, Lewis Lockwood draws us into the composer's mind, unveiling a creative process of astonishing scope and originality. For musicians and nonmusicians alike, Beethoven's symphonies stand at the summit of artistic achievement, loved today as they were two hundred years ago for their emotional cogency, variety, and unprecedented individuality. Beethoven labored to complete nine of them over his lifetime—a quarter of Mozart's output and a tenth of Haydn's—yet no musical works are more iconic, more indelibly stamped on the memory of anyone who has heard them. They are the products of an imagination that drove the composer to build out of the highest musical traditions of the past

something startlingly new. Lockwood brings to bear a long career of studying the surviving sources that yield insight into Beethoven's creative work, including concept sketches for symphonies that were never finished. From these, Lockwood offers fascinating revelations into the historical and biographical circumstances in which the symphonies were composed. In this compelling story of Beethoven's singular ambition, Lockwood introduces readers to the symphonies as individual artworks, broadly tracing their genesis against the backdrop of political upheavals, concert life, and their relationship to his major works in other genres. From the first symphonies, written during his emerging deafness, to the monumental Ninth, Lockwood brings to life Beethoven's lifelong passion to compose works of unsurpassed beauty.

*Billboard* Univ of California Press

In its 114th year, *Billboard* remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. *Billboard* publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

**Beethoven: The Music and the Life** Routledge

Who wrote the first true "opera"? Where did the system of musical notation come from? How do composers construct symphonies? The *Classical Music Book* answers these questions and more by exploring the history of classical music in clear and easy-to-follow sections. More than 90 works by famous composers are analyzed, with explanations of their music theory and impact on society. You will also explore the fascinating stories about the lives of crucial composers and performers. Covering Thomas Tallis in the early period, baroque masters like Bach and Handel, and the classical genius of Beethoven and Wagner all the way to the modern-day composers, this comprehensive book explores the key ideas rooted in the world's greatest classical compositions and musical traditions. The importance of each composition is explained, placing them into their wider social, cultural, and historical context. With its unique approach to the subject, this the perfect classical music guide for everyone. Regardless of whether you are relatively new to the subject or if you are a classical music aficionado, there is plenty to discover on every page. Series Overview: Big Ideas Simply Explained series uses creative design and innovative graphics along with straightforward and engaging

writing to make complex subjects easier to understand. With over 7 million copies worldwide sold to date, these award-winning books provide just the information needed for students, families, or anyone interested in concise, thought-provoking refreshers on a single subject.

*Beethoven Hero* Cambridge University Press

Provides a detailed overview of the life of Ludwig van Beethoven, from Enlightenment-era Bonn to the musical capital of Vienna, describing the composer's career, ill health, and romantic rejections.

*Classical Music* W. W. Norton & Company

It is well known that Mozart developed his works in his head and then simply transcribed them onto paper, while Beethoven labored assiduously over sketches and drafts--"his first ideas," in Stephen Spender's words, "of a clumsiness which makes scholars marvel at how he could, at the end, have developed from them such miraculous results." Indeed Beethoven's extensive sketchbooks (which total over 8,000 pages) and the autograph manuscripts, covering several stages of development, reveal the composer systematically exploring and evolving his

musical ideas. Through close investigation of individual works, Lewis Lockwood traces the creative process as it emerges in Beethoven's sketches and manuscripts.

Four studies address the composition of the Eroica Symphony from various viewpoints. The chamber works discussed include the Cello Sonata in A Major, Opus 69 (of which the entire autograph manuscript of the first movement is published here in facsimile), the string quartet Opus 59 No. 1, and the Cavatina of the later quartet Opus 130. Lockwood's lucid analysis enhances our understanding of Beethoven's musical strategies and stylistic developments as well as the compositional process itself. In a final chapter the author outlines the importance of Beethoven's autographs for the modern performer.

*THE INDIAN RADIO TIMES* John Wiley & Sons

The image of Vienna as a musical city is a familiar one. This book explores the history of music in Vienna, focussing on three different epochs, 1700, 1800 and 1900.

**Recording the Classical Guitar** Penguin

Offering comprehensive coverage of classical music, this guide surveys more

than eleven thousand albums and presents biographies of five hundred composers and eight hundred performers, as well as twenty-three essays on forms, eras, and genres of classical music. Original.

*Musical America* Hal Leonard Corporation

*Get Started in Classical Music* is a clear, concise yet comprehensive introduction to the world of classical music for the newcomer. It takes your listening experience as the starting point and fills in factual details along the way. New topics are introduced step by step and are always presented from the listener's point of view. These topics include: - Listening to music: developing skills - What is classical music? - The architecture of music: forms and structures - Historical background: different periods and different styles - The instruments of the orchestra - Starting a collection of recorded music. Examples from well-known pieces are examined in a clear and non-technical way. Whether you dip into *Get Started in Classical Music* from time to time or read it straight through, you will feel that your musical horizons have been broadened and that you have gained the knowledge and confidence to extend your musical experiences further.