

## Beethoven Music Life Lewis Lockwood Allenpower

In this study Thomas Peattie offers a new account of Mahler's symphonies by considering the composer's reinvention of the genre in light of his career as a conductor and more broadly in terms of his sustained engagement with the musical, theatrical, and aesthetic traditions of the Austrian fin de siècle. Drawing on the ideas of landscape, mobility, and theatricality, Peattie creates a richly interdisciplinary framework that reveals the uniqueness of Mahler's symphonic idiom and its radical attitude toward the presentation and ordering of musical events. The book goes on to identify a fundamental tension between the music's episodic nature and its often-noted narrative impulse and suggests that Mahler's symphonic dramaturgy can be understood as a form of abstract theatre. This comprehensive survey shows how the larger scale works relate to Beethoven's chamber music and how the composer evolved an increasing freedom of form.

A stimulating, up-to-date overview of the genesis, analysis, and reception of this landmark symphony.

A unique insight into the relationship between Brahms's music and his philosophical and literary context from a modernist perspective.

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Over the last two centuries, Beethoven's music has been synonymous with the idea of freedom, in particular a freedom embodied in the heroic figure of Prometheus. This image arises from a relatively small circle of heroic works from the composer's middle period, most notably the Eroica Symphony. However, the freedom associated with the Promethean hero has also come under considerably critique by philosophers, theologians and political theorists; its promise of autonomy easily inverts into various forms of authoritarianism, and the sovereign will it champions is not merely a liberating force but a discriminatory one. Beethoven's freedom, then, appears to be increasingly problematic; yet his music is still employed today to mark political events from the fall of the Berlin Wall to the attacks of 9/11. Even more problematic, perhaps, is the fact that this freedom has shaped the reception of Beethoven music to such an extent that we forget that there is another kind of music in his oeuvre that is not heroic, a music that opens the possibility of a freedom yet to be articulated or defined. By exploring the musical philosophy of Theodor W. Adorno through a wide range of the composer's music, Beethoven and Freedom arrives at a markedly different vision of freedom. Author Daniel KL Chua suggests that a more human and fragile concept of freedom can be found in the music that has less to do with the autonomy of the will and its stoical corollary than with questions of human

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relation, donation, and a yielding to radical alterity. Chua's work makes a major and controversial statement by challenging the current image of Beethoven, and by suggesting an alterior freedom that can speak ethically to the twenty-first century.

This Companion, first published in 2000, provides a comprehensive view of Beethoven and his work. The first part of the book presents the composer as a private individual, as a professional, and at the work-place, discussing biographical problems, Beethoven's professional activities when not composing and his methods as a composer. In the heart of the book, individual chapters are devoted to all the major genres cultivated by Beethoven and to the elements of style and structure that cross all genres. The book concludes by looking at the ways that Beethoven and his music have been interpreted by performers, writers on music, and in the arts, literature, and philosophy. The essays in this volume, written by leading Beethoven specialists, maintain traditional emphases in Beethoven studies while incorporating other developments in musicology and theory.

This study analyzes chamber music from Mozart's time within its highly social salon-performance context.

[Beethoven s] music never grows old and, enjoyed alongside Mr. Lockwood s

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expert commentary, it sparkles with fresh magic. Wall Street Journal" What we think music is shapes how we hear it. This book traces the history of the idea of pure - 'absolute' - music from Pythagoras to the present, with special emphasis on efforts to reconcile the irreducible essence of the art with its profound effects on the human spirit. The core of this study focuses on the period 1850-1935, beginning with the collision between Richard Wagner and the Viennese critic Eduard Hanslick.

The opening essay by James Webster, "Beethoven in Vienna, 1792-1802: An 'Early' Period?", evaluates the critical tradition of dividing Beethoven's career into three periods—early, middle, and late—and shows both their artificiality and their implications, including a tendency to undervalue early works. Jürgen May's essay "Beethoven and Prince Karl Lichnowsky," considers Beethoven's relations with one of the first of his most important patrons. In "Beethoven before 1800: The Mozart Legacy," Lewis Lockwood examines Beethoven's sketchbooks to describe how Beethoven composed with and against models from Mozart. Glenn Stanley's essay, "The 'wirklich ganz neue Mainer' and the Path to It: Beethoven's Variations for Piano, 1783-1802," surveys Beethoven's sets of piano variations written in his first decade in Vienna and argues the importance of the variations in Beethoven's progress as a composer. In "Pathos

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and the Pathétique," Elaine R. Sisman provides a historical and aesthetic analysis of one of Beethoven's most popular piano sonatas. The composition of one of Beethoven's most popular violin sonatas, the "Spring" sonata is traced in the sketchbooks by Carl Schachter in "The Sketches of the Sonata for Piano and Violin, Op. 24." Nicholas Marston's "Stylistic Advance, Strategic Retreat: Beethoven's Sketches for the Finale," also pays precise attention to Beethoven's sketches to discover how the composition of the Second Symphony illuminates Beethoven's work on an "underlying idea." In "Hybrid Themes: Toward a Refinement in the Classification of Classical Theme Types," William E. Caplin defines "hybrid themes" and shows their variety in Beethoven's early compositions. William Kinderman concludes the volume with a review article on Klaus Kropfner's Wagner and Beethoven and its study of the "battle for Beethoven" that racked nineteenth-century European music.

This book provides an historical and theoretical assessment of Arnold Schoenberg's theory of music. Norton Dudeque's achievement in this volume involves the synthesis of Schoenberg's theoretical ideas from the whole of the composer's working life, including

Volume 20 of the series describes the development of the award for Biographies and Autobiographies from 1917 through 2006. In addition, the complete jury

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reports from this period are reprinted by facsimile. So it can be documented how the annual deliberations went until a winner was selected. Among the prize-winners were John F. Kennedy before his presidency, the diplomat George F. Kennan or the aviator Charles Lindbergh.

Seventeen studies by noted experts that demonstrate recent approaches toward the creative interpretation of primary sources regarding Renaissance and Baroque music, Mozart, Beethoven, Mendelssohn, Verdi, Debussy, and beyond. Uses the works of Monteverdi, Bach, Mozart, and Beethoven to support the claims that it was only in the later eighteenth century that music began to take the flow of time from the past to the future seriously.

Beethoven and Rossini have always been more than a pair of famous composers. Even during their lifetimes, they were well on the way to becoming 'Beethoven and Rossini' – a symbolic duo, who represented a contrast fundamental to Western music. This contrast was to shape the composition, performance, reception and historiography of music throughout the nineteenth and twentieth centuries. The Invention of Beethoven and Rossini puts leading scholars of opera and instrumental music into dialogue with each other, with the aim of unpicking the origins, consequences and fallacies of the opposition between the two composers and what they came to represent. In fifteen

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chapters, contributors explore topics ranging from the concert lives of early nineteenth-century capitals to the mythmaking of early cinema, and from the close analysis of individual works by Beethoven and Rossini to the cultural politics of nineteenth-century music histories.

This is a collection of 19 new essays by 21 different authors from the United States, the UK, Canada, Australia and India. It focuses on contemporary film and television (1989 to the present) from those countries as well as from China, Korea, Thailand and France. The essays are divided into three sections. The first and second, entitled "Disability on Screen: Critical Reflections," include critical readings of narrative film and television respectively. The third, entitled "Disability in Production and Reception: Critical Reflections," includes essays on documentaries, biopics and autobiographically-informed films, and an essay on audience reactions to a television series. The book as a whole is designed to be accessible to readers new to disability studies, while also contributing significantly to the field. An introduction provides a background in disability studies and an appendix of suggested reading in disability studies is provided.

Leo Treitler is a central figure in American musicology, both for his writings on medieval and Renaissance music and for his influential work on historical analysis. In this elegant book he develops a powerful statement of what music analysis and criticism in relation

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to historical understanding can be. His aim is an understanding of the music of the past not only in its own historical context but also as we apprehend it now, and as we assimilate it to our current interests and concerns. He elucidates his views through unique new interpretations of major works from the fifteenth through the twentieth centuries.

'They are not for you but for a later age!' Ludwig van Beethoven, on the Opus 59 quartets. Tackling the Beethoven quartets is a rite of passage that has shaped the Takács Quartet's work together for over forty years. Using the history of the composition and first performances of the quartets as the backbone to his story, Edward Dusinberre, first violinist of the Takács since 1993 - recounts the life of the Quartet from its inception in Hungary, through emigration to the US and its present-day life as one of the world's renowned string quartets. He also describes what it was like for him, as a young man fresh out of the Juilliard School, to join the Quartet as its first non-Hungarian member - an exhilarating challenge. Beethoven for a Later Age takes the reader inside the life of a quartet, vividly showing how four people enjoy making music together over a long period of time. The key, the author argues, is in balancing continuity with change and experimentation - a theme that also lies at the heart of Beethoven's remarkable compositions.

Masterful essays honoring the great pianist and critic Charles Rosen, on masterpieces from Bach and Beethoven to Chopin, Verdi, and Stockhausen.

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Winner of the Wallace Berry Award, Society for Music Theory Winner, ASCAP Deems Taylor Award With their insistence that form is a dialectical process in the music of Beethoven, Theodor Adorno and Carl Dahlhaus emerge as the guardians of a long-standing critical tradition in which Hegelian concepts have been brought to bear on the question of musical form. Janet Schmalfeldt's ground-breaking account of the development of this Beethoven-Hegelian tradition restores to the term "form" some of its philosophical associations in the early nineteenth century, when profound cultural changes were yielding new relationships between composers and their listeners, and when music itself - in particular, instrumental music - became a topic for renewed philosophical investigation. Precedents for Adorno's and Dahlhaus's concept of form as process arise in the Athenaeum Fragments of Friedrich Schlegel and in the Encyclopaedia Logic of Hegel. The metaphor common to all these sources is the notion of becoming; it is the idea of form coming into being that this study explores in respect to music by Beethoven, Schubert, Mendelssohn, Chopin, and Schumann. A critical assessment of Dahlhaus's preoccupation with the opening of Beethoven's "Tempest" Sonata serves as the author's starting point for the translation of philosophical ideas into music-analytical terms - ones that encourage listening "both forward and backward," as Adorno has recommended. Thanks to the ever-growing familiarity of late eighteenth-century audiences with formal conventions, composers could increasingly trust that performers and listeners would be responsive to striking formal transformations. The

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author's analytic method strives to capture the dynamic, quasi-narrative nature of such transformations, rather than only their end results. This experiential approach to the perception of form invites listeners and especially performers to participate in the interpretation of processes by which, for example, a brooding introduction-like opening must inevitably become the essential main theme in Schubert's Sonata, Op. 42, or in which tremendous formal expansions in movements by Mendelssohn offer a dazzling opportunity for multiple retrospective reinterpretations. Above all, *In the Process of Becoming* proposes new ways of hearing beloved works of the romantic generation as representative of their striving for novel, intensely self-reflective modes of communication.

A portrait of the life, career, and milieu of the master composer describes the special challenges he faced as a gifted artist in the face of personal, historical, political, and cultural factors, in a volume that shares insight into his compositional methods through recreations of his sketchbooks and autograph manuscripts. Reprint. 15,000 first printing.

Before the nineteenth century, instrumental music was considered inferior to vocal music. Kant described wordless music as "more pleasure than culture," and Rousseau dismissed it for its inability to convey concepts. But by the early 1800s, a dramatic shift was under way. Purely instrumental music was now being hailed as a means to knowledge and embraced precisely because of its independence from the limits of

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language. What had once been perceived as entertainment was heard increasingly as a vehicle of thought. Listening had become a way of knowing. *Music as Thought* traces the roots of this fundamental shift in attitudes toward listening in the late eighteenth and early nineteenth centuries. Focusing on responses to the symphony in the age of Beethoven, Mark Evan Bonds draws on contemporary accounts and a range of sources--philosophical, literary, political, and musical--to reveal how this music was experienced by those who heard it first. *Music as Thought* is a fascinating reinterpretation of the causes and effects of a revolution in listening.

This book explores how the Enlightenment aesthetics of theater as a moral institution influenced cultural politics and operatic developments in Vienna between the mid-eighteenth and early nineteenth centuries. Moralistic viewpoints were particularly important in eighteenth-century debates about German national theater. In Vienna, the idea that vernacular theater should cultivate the moral sensibilities of its German-speaking audiences became prominent during the reign of Empress Maria Theresa, when advocates of German plays and operas attempted to deflect the imperial government from supporting exclusively French and Italian theatrical performances. Morality continued to be a dominant aspect of Viennese operatic culture in the following decades, as critics, state officials, librettists, and composers (including Gluck, Mozart, and Beethoven) attempted to establish and define German national opera. Viennese concepts of operatic didacticism and national identity in theater further transformed in

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response to the crisis of Emperor Joseph II's reform movement, the revolutionary ideas spreading from France, and the war efforts in facing Napoleonic aggression. The imperial government promoted good morals in theatrical performances through the institution of theater censorship, and German-opera authors cultivated intensely didactic works (such as *Die Zauberflöte* and *Fidelio*) that eventually became the cornerstones for later developments of German culture.

The authoritative Beethoven biography, endorsed by and produced in close collaboration with the Beethoven-Haus Bonn, is timed for the 250th anniversary of Beethoven's birth. With unprecedented access to the archives at the Beethoven House in Bonn, renowned Beethoven conductor and scholar Jan Caeyers expertly weaves together a deeply human and complex image of Beethoven—his troubled youth, his unpredictable mood swings, his desires, relationships, and conflicts with family and friends, the mysteries surrounding his affair with the “immortal beloved,” and the dramatic tale of his deafness. Caeyers also offers new insights into Beethoven's music and its gradual transformation from the work of a skilled craftsman into that of a consummate artist. Demonstrating an impressive command of the vast scholarship on this iconic composer, Caeyers brings Beethoven's world alive with elegant prose, memorable musical descriptions, and vivid depictions of Bonn and Vienna—the cities where Beethoven produced and performed his works. Caeyers explores how Beethoven's career was impacted by the historical and philosophical shifts taking place

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in the music world, and conversely, how his own trajectory changed the course of the music industry. Equal parts absorbing cultural history and lively biography, *Beethoven, A Life* paints a complex portrait of the musical genius who redefined the musical style of his day and went on to become one of the great pillars of Western art music.

This text explores the music making that went on in the spas and watering places in Europe and the United States during their heyday between the early-18th and the mid-20th centuries.

A collection of ten chapters that approach Beethoven and his music from aesthetic, analytical, biographical, historical and performance perspectives. *Beethoven's Lives* will be required reading for anyone interested in understanding how Beethoven biography has evolved through the ages.

"*Dreams of Love: Playing the Romantic Pianist* explores the attractions of the concert pianist from an innovative interdisciplinary perspective, demonstrating how such meanings have evolved over two centuries through technology and the popular media, including literature and cinema. Author Ivan Raykoff uses romantic both as the label for a historical era and musical style, as well as the more colloquial adjective referring to love, desire, and sensual feeling. Through this two-fold interpretive approach, music history and cultural mythology are read alongside one another to reveal the interconnected processes of music's social

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mediation. The word playing also invites multiple readings: performance or practicing, as pastime or profession, as play-acting and other modes of representation, or reproduction like a player piano. The Romantic pianist signifies more than just music; through established rituals and familiar representations of practicing, performing, and listening, the pianist also plays within a larger system of cultural ideology linking music to aspects of gender, sexuality, personal identity and social relationships, and the politics of the body."

From the Romantic era onwards, music has been seen as the most quintessentially temporal art, possessing a unique capacity to invoke the human experience of time. Through its play of themes and recurrence of events, music has the ability to stylise in multiple ways our temporal relation to the world, with far-reaching implications for modern conceptions of memory, subjectivity, personal and collective identity, and history. Time, as philosophers, scientists and writers have found throughout history, is notoriously hard to define. Yet music, seemingly bound up so intimately with the nature of time, might well be understood as disclosing aspects of human temporality unavailable to other modes of inquiry, and accordingly was frequently granted a privileged position in nineteenth-century thought. The *Melody of Time* examines the multiple ways in which music relates to, and may provide insight into, the problematics of human

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time. Each chapter explores a specific theme in the philosophy of time as expressed through music: the purported timelessness of Beethoven's late works or the nostalgic impulses of Schubert's music; the use of music by philosophers as a means to explicate the aporias of temporal existence or as a medium suggestive of the varying possible structures of time; and, a reflection of a particular culture's sense of historical progress or the expression of the intangible spirit behind the course of human history itself. Moving fluidly between cultural context and historical reception, competing philosophical theories of time and close reading of the repertoire, Benedict Taylor argues for the continued importance of engaging with music's temporality in understanding the significance of music within society and human experience. At once historical, analytical, critical, and ultimately hermeneutic, *The Melody of Time* provides both fresh insight into many familiar nineteenth-century pieces and a rich theoretical basis for future research.

"It has long been suggested that films have changed the way we listen, but cinema's contribution to broader listening cultures has only recently started to receive serious academic attention. Taking this issue as its central topic, *The Oxford Handbook of Cinematic Listening* explores—from philosophical, archival, empirical, and analytical perspectives—the genealogies of cinema's audiovisual

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practices, the relationship between film aesthetics and listening protocols, and the extension of cinematic modes of listening into other media and everyday situations. Featuring scholars from musicology, film studies and literary studies, ethnomusicology and sound studies, media and communications and psychology, this Handbook aims to foster new ways of thinking about the intersection between the history of listening and the history of the moving image. It offers a wealth of original case studies and novel perspectives that show how cinematic listening is constantly being redefined in relation to shifting historical, spatial, textual and theoretical frameworks"--

Beethoven scholar and classical radio host John Suchet has had a lifelong, ardent interest in the man and his music. Here, in his first full-length biography, Suchet illuminates the composer's difficult childhood, his struggle to maintain friendships and romances, his ungovernable temper, his obsessive efforts to control his nephew's life, and the excruciating decline of his hearing. This absorbing narrative provides a comprehensive account of a momentous life, as it takes the reader on a journey from the composer's birth in Bonn to his death in Vienna. Chronicling the landmark events in Beethoven's career—from his competitive encounters with Mozart to the circumstances surrounding the creation of the well-known Für Elise and Moonlight Sonata—this book enhances

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understanding of the composer's character, inspiring a deeper appreciation for his work. Beethoven scholarship is constantly evolving, and Suchet draws on the latest research, using rare source material (some of which has never before been published in English) to paint a complete and vivid portrait of the legendary prodigy.

In the German states in the late eighteenth century, women flourished as musical performers and composers, their achievements measuring the progress of culture and society from barbarism to civilization. Female excellence, and related feminocentric values, were celebrated by forward-looking critics who argued for music as a fine art, a component of modern, polite, and commercial culture, rather than a symbol of institutional power. In the eyes of such critics, femininity—a newly emerging and primarily bourgeois ideal—linked women and music under the valorized signs of refinement, sensibility, virtue, patriotism, luxury, and, above all, beauty. This moment in musical history was eclipsed in the first decades of the nineteenth century, and ultimately erased from the music-historical record, by now familiar developments: the formation of musical canons, a musical history based on technical progress, the idea of masterworks, authorial autonomy, the musical sublime, and aggressively essentializing ideas about the relationship between sex, gender and art. In *Sovereign Feminine*, Matthew Head

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restores this earlier musical history and explores the role that women played in the development of classical music.

This comprehensive and exhaustive reference work on the subject of education from the primary grades through higher education combines educational theory with practice, making it a unique contribution to the educational reference market. Issues related to human development and learning are examined by individuals whose specializations are in diverse areas including education, psychology, sociology, philosophy, law, and medicine. The book focuses on important themes in education and human development. Authors consider each entry from the perspective of its social and political conditions as well as historical underpinnings. The book also explores the people whose contributions have played a seminal role in the shaping of educational ideas, institutions, and organizations, and includes entries on these institutions and organizations. This work integrates numerous theoretical frameworks with field based applications from many areas in educational research.

Classical music is everywhere in video games. Works by composers like Bach and Mozart fill the soundtracks of games ranging from arcade classics, to indie titles, to major franchises like BioShock, Civilization, and Fallout. Children can learn about classical works and their histories from interactive iPad games. World-renowned classical orchestras frequently perform concerts of game music to sold-out audiences. But what do such combinations of art and entertainment reveal about the cultural value we place on these media? Can classical music ever be video game music, and can game music ever be classical? Delving into the shifting and often contradictory cultural definitions that emerge when classical music meets video games, Replay

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Value offers a new perspective on the possibilities and challenges of trying to distinguish between art and pop culture in contemporary society.

Between early 1806 and early 1807, Ludwig van Beethoven completed a remarkable series of instrumental works. But critics have struggled to reconcile the music of this banner year with Beethoven's "heroic style," the paradigm through which his middle-period works have typically been understood. Drawing on theories of mediation and a wealth of primary sources, *Beethoven 1806* explores the specific contexts in which the music of this year was conceived, composed, and heard. As author Mark Ferraguto argues, understanding this music depends on appreciating the relationships that it both creates and reflects. Not only did Beethoven depend on patrons, performers, publishers, critics, and audiences to earn a living, but he also tailored his compositions to suit particular sensibilities, proclivities, and technologies.

This new study looks at the relationship of rhetoric and music in the era's intellectual discourses, texts and performance cultures principally in Europe and North America. Catherine Jones begins by examining the attitudes to music and its performance by leading figures of the American Enlightenment and Revolution, notably Benjamin Franklin and Thomas Jefferson. She also looks at the attempts of Francis Hopkinson, William Billings and others to harness the Orphean power of music so that it should become a progressive force in the creation of a new society. She argues that the association of rhetoric and music that reaches back to classical Antiquity acquired new relevance and underwent new theorisation and practical application in the American Enlightenment in light of revolutionary Atlantic conditions. Jones goes on to consider changes in the relationship of rhetoric and music in the nationalising milieu of the nineteenth century; the connections of literature, music and music theory to changing models

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of subjectivity; and Romantic appropriations of Enlightenment visions of the public ethical function of music.

"These volumes present approximately 430 letters and documents written to Beethoven ... as well as those written by others (relatives, students, and secretaries) on his behalf ... They illuminate his dealings with publishers, other musicians, poets, patrons, relatives, friends, and a wide variety of acquaintances."--Jacket.

Wallace demystifies the narratives of Beethoven's approach to his hearing loss and instead explores how Beethoven did not "conquer" his deafness; he adapted to life with it. We're all familiar with the image of a fierce and scowling Beethoven, struggling doggedly to overcome his rapidly progressing deafness. That Beethoven continued to play and compose for more than a decade after he lost his hearing is often seen as an act of superhuman heroism. But the truth is that Beethoven's response to his deafness was entirely human. And by demystifying what he did, we can learn a great deal about Beethoven's music. Perhaps no one is better positioned to help us do so than Robin Wallace, who not only has dedicated his life to the music of Beethoven but also has close personal experience with deafness. One day, Wallace's late wife, Barbara, found she couldn't hear out of her right ear—the result of radiation administered to treat a brain tumor early in life. Three years later, she lost hearing in her left ear as well. Over the eight and a half years that remained of her life, despite receiving a cochlear implant, Barbara didn't overcome her deafness or ever function again like a hearing person. Wallace shows here that Beethoven didn't do those things, either. Rather than heroically overcoming his deafness, Beethoven accomplished something even more challenging: he adapted to his hearing loss and changed the way he interacted with music,

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revealing important aspects of its very nature in the process. Wallace tells the story of Beethoven's creative life, interweaving it with his and Barbara's experience to reveal aspects that only living with deafness could open up. The resulting insights make Beethoven and his music more accessible and help us see how a disability can enhance human wholeness and flourishing.

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