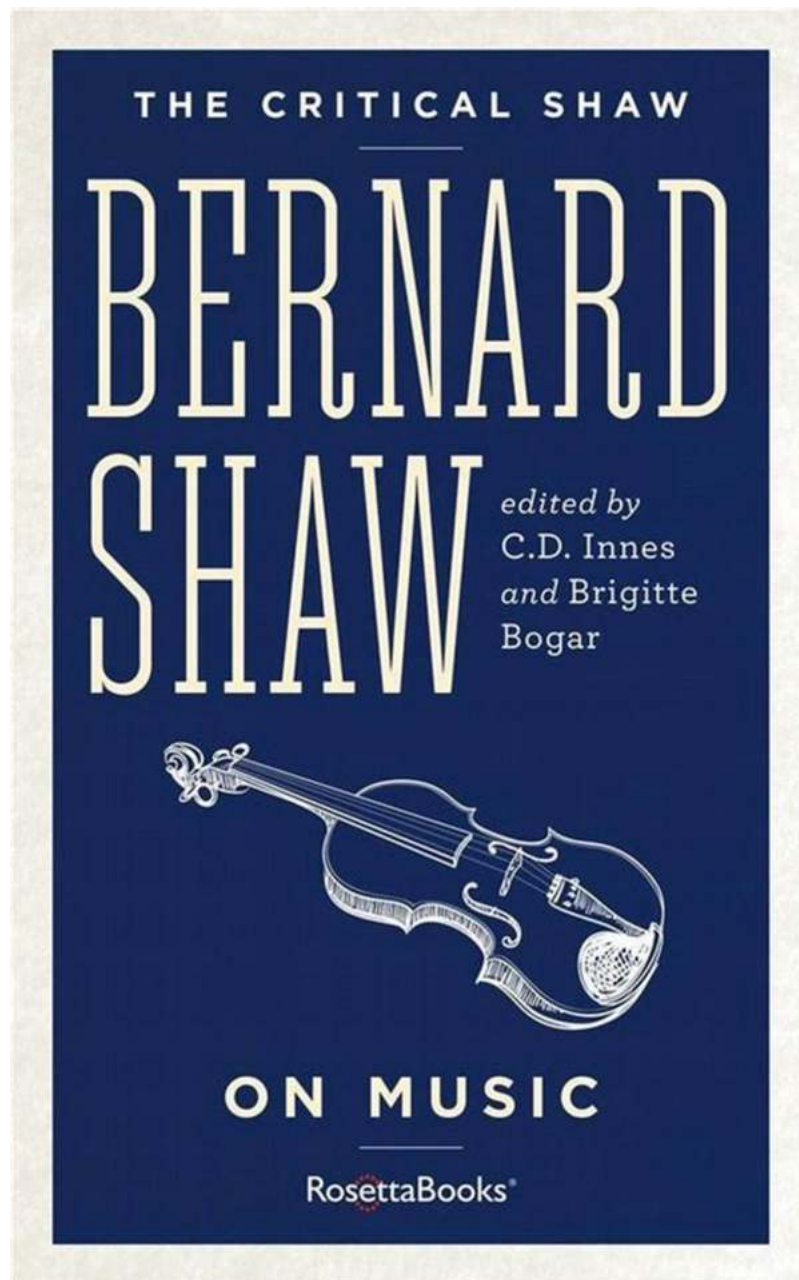


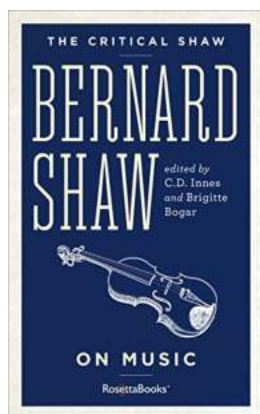
Bernard Shaw On Music: The Critical Shaw



When it comes to the world of music criticism, few names carry as much weight as Bernard Shaw. With his unparalleled wit, insightful analysis, and unapologetic opinions, Shaw left an indelible mark on the field. In this article, we delve into Shaw's views on music, exploring his most memorable critiques and the enduring legacy of "The Critical Shaw."

The Life and Times of Bernard Shaw

George Bernard Shaw was a renowned Irish playwright, critic, and polemicist born in 1856. Although he is best remembered for his plays, including "Pygmalion" and "Man and Superman," his contributions to music criticism were equally significant.



Bernard Shaw on Music (The Critical Shaw)

by Jack Wiley (Kindle Edition)

★★★★☆ 4 out of 5

Language : English

File size : 3612 KB

Text-to-Speech : Enabled

Enhanced typesetting : Enabled

Word Wise : Enabled

Lending : Enabled

Screen Reader : Supported

Print length : 322 pages



Shaw's interest in music stemmed from his early years in Dublin, where he received piano lessons and immersed himself in the local music scene. His passion for classical music grew, and he began writing for various publications, sharing his thoughts on performances, composers, and the state of the industry.

The Sharp Wit of Shaw

What set Shaw apart from his contemporaries was his razor-sharp wit. He possessed an unparalleled ability to captivate readers by blending humor and intellectual depth. Shaw's reviews were notorious for their satirical tone and scathing remarks, never shying away from criticizing even the most revered composers and performers.

One of Shaw's most memorable critiques was his assessment of Richard Wagner's "Ring Cycle." In his review, Shaw famously referred to Wagner as a "suburban sorcerer" and labeled the opera as "tedium without end." This bold stance sparked an intense debate within the music community, showcasing Shaw's fearlessness in challenging established opinions.

The Controversial Critiques

Throughout his career, Shaw remained unafraid to express contrarian viewpoints and challenge the prevailing musical trends. His reviews of popular works often stirred controversy, but they also contributed to a deeper understanding and appreciation of music as an art form.

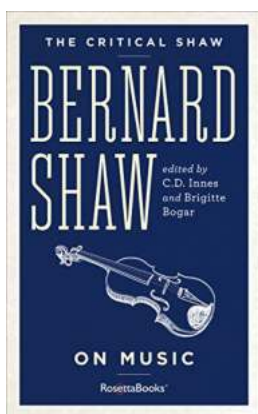
Shaw's criticism of Ludwig van Beethoven's Ninth Symphony is a prime example. Instead of praising the symphony's grandeur, Shaw dissected its technical flaws and questioned its continued popularity. While many considered Beethoven sacrosanct, Shaw's daring approach pushed boundaries and invited readers to engage in more thoughtful discussions about the music they cherished.

Legacy of "The Critical Shaw"

After Shaw's career in music criticism, his impact continued to reverberate through future generations. Today, many aspiring music critics and enthusiasts look up to Shaw as a source of inspiration. His unconventional style and unwavering integrity have inspired countless individuals to question the status quo and explore new perspectives within the classical music world.

In addition to his role as a critic, Shaw's influence extended to the realm of composition. His deep understanding of music theory and composition techniques allowed him to create his own unique musical compositions, which have been performed and celebrated by musicians around the globe.

Bernard Shaw's impact on music criticism cannot be overstated. His sharp wit, bold critiques, and unwavering dedication to artistic integrity have left an indelible mark on the field. Shaw's legacy continues to inspire new generations of critics, encouraging them to challenge conventional wisdom and explore the depths of musical expression.



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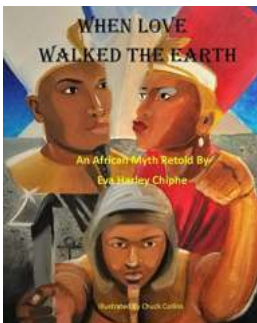


A collection of critical writings on music from the Nobel Prize–winning playwright behind *Saint Joan* and *Man and Superman*.

The Critical Shaw: On Music is a comprehensive selection of renowned Irish playwright and Nobel Laureate Bernard Shaw's extensive writings on a wide range of musical topics. Still recognized as one of Great Britain's most important music critics, Shaw enriched London's musical scene for some twenty years with his provocative, original, and penetrating reviews, before giving up music criticism to concentrate his talents on playwriting. His vast critical output encompassed opera, operetta, vocal and orchestral performance, musical theater, and oratorios, and took in major composers and performers as well as many long since

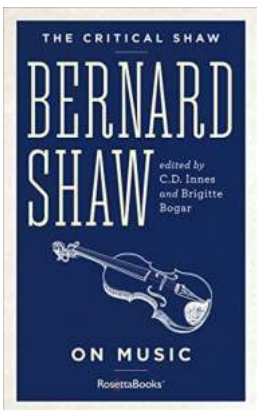
forgotten names. Frequently embellished by his controversial political and social opinions, and delving as well into the nature of music criticism itself, Shaw's reviews continue to stimulate and surprise, their depth and range setting standards that are rarely, if ever, matched today. Included in this edition is a previously unpublished draft on voice training prepared by Shaw for Vandeleur Lee, his mother's singing teacher.

The Critical Shaw series brings together, in five volumes and from a wide range of sources, selections from Bernard Shaw's voluminous writings on topics that exercised him for the whole of his professional career: Literature, Music, Politics, Religion, and Theater. The volumes are edited by leading Shaw scholars, and all include an , a chronology of Shaw's life and works, annotated texts, and a bibliography. The series editor is L.W. Conolly, literary adviser to the Shaw Estate and former president of the International Shaw Society.



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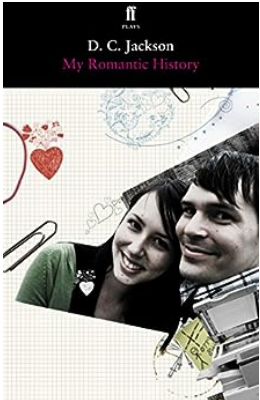
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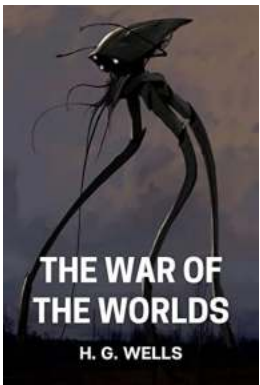
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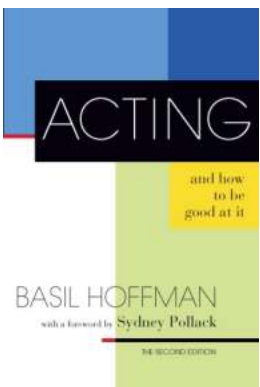
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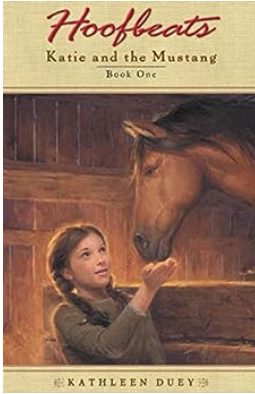
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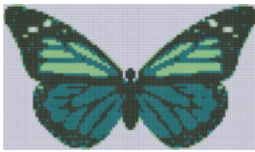
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