

# THE GREAT HAYDN QUARTETS



Hans Keller

# Great Haydn Quartets Their Interpretation

**W. J. Henderson**



## **Great Haydn Quartets Their Interpretation:**

*The Great Haydn Quartets* Hans Keller, 1993 Of the few composers who possessed an intrinsic mastery of the string quartet Haydn was the first and Hans Keller argues the greatest This seminal study of forty five quartets by one of the leading music critics of his day provides an extraordinarily deep understanding of Haydn s methods and genius **The String Quartets of Joseph Haydn** Floyd Grave, Margaret Grave, 2006-03-09 Renowned music historians Floyd and Margaret Grave present a fresh perspective on a comprehensive survey of the works This thorough and unique analysis offers new insights into the creation of the quartets the wealth of musical customs and conventions on which they draw the scope of their innovations and their significance as reflections of Haydn s artistic personality Each set of quartets is characterized in terms of its particular mix of structural conventions and novelties stylistic allusions and its special points of connection with other opus groups in the series Throughout the book the authors draw attention to the boundless supply of compositional strategies by which Haydn appears to be continually rethinking reevaluating and refining the quartet s potentials They also lucidly describe Haydn s famous penchant for wit humor and compositional artifice illuminating the unexpected connections he draws between seemingly unrelated ideas his irony and his lightning bolts of surprise and thwarted expectation Approaching the quartets from a variety of vantage points the authors correct many prevailing assumptions about convention innovation and developing compositional technique in the music of Haydn and his contemporaries String Quartets Mara Parker, 2013-05-13 This research guide is an annotated bibliography of sources dealing with the string quartet This second edition is organized as in the original publication chapters for general references histories individual composers aspects of performance facsimiles and critical editions and miscellaneous topics and has been updated to cover research since publication of the first edition Listings in the previous volume have been updated to reflect the burgeoning interest in this genre social aspects newly issued critical editions doctoral dissertations It also offers commentary on online links databases and references **The Cambridge Companion to the String Quartet** Robin Stowell, 2003-11-13 This Companion offers a concise and authoritative survey of the string quartet by eleven chamber music specialists Its fifteen carefully structured chapters provide coverage of a stimulating range of perspectives previously unavailable in one volume It focuses on four main areas the social and musical background to the quartet s development the most celebrated ensembles string quartet playing including aspects of contemporary and historical performing practice and the mainstream repertory including significant mixed ensemble compositions involving string quartet Various musical and pictorial illustrations and informative appendixes including a chronology of the most significant works complete this indispensable guide Written for all string quartet enthusiasts this Companion will enrich readers understanding of the history of the genre the context and significance of quartets as cultural phenomena and the musical technical and interpretative problems of chamber music performance It will also enhance their experience of listening to quartets in performance and on recordings **The Art of Tonal Analysis**

Carl Schachter, 2016 Carl Schachter is the world's leading practitioner of Schenkerian theory and analysis. His articles and books have been broadly influential and are seen by many as models of musical insight and lucid prose. Yet perhaps his greatest impact has been felt in the classroom. At the Mannes College of Music, the Juilliard School of Music, Queens College, and the Graduate Center of the City University of New York, and at special pedagogical events around the world, he has taught generations of musical performers, composers, historians, and theorists over the course of his long career. In Fall 2012, Schachter taught a doctoral seminar at the CUNY Graduate Center in which he talked about the music and the musical issues that have concerned him most deeply; the course was in essence a summation of his extensive and renowned teaching. In *The Art of Tonal Analysis*, winner of the Society for Music Theory's 2017 Citation of Special Merit, music theorist Joseph Straus presents edited transcripts of those lectures. Accompanied by abundant music examples, including analytical examples transcribed from the classroom blackboard, Straus's own visualizations of material that Schachter presented aurally at the piano, and Schachter's own extended Schenkerian graphs and sketches, this book offers a vivid account of Schachter's masterful pedagogy and his deep insight into the central works of the tonal canon. In making the lectures of one of the world's most extraordinary musicians and musical thinkers available to a wide audience, *The Art of Tonal Analysis* is an invaluable resource for students and scholars of music.

*Music and the Politics of Negation* James R. Currie, 2012-08-23 Over the past quarter century, music studies in the academy have their postmodern credentials by insisting that our scholarly engagements start and end by placing music firmly within its various historical and social contexts. In *Music and the Politics of Negation*, James R. Currie sets out to disturb the validity of this now quite orthodox claim. Alternating dialectically between analytic and historical investigations into the late 18th century and the present, he poses a set of uncomfortable questions regarding the limits and complicities of the values that the academy keeps in circulation by means of its musical encounters. His overriding thesis is that the forces that have formed us are not our fate.

**Elements of Sonata Theory** James Hepokoski, Warren Darcy, 2011-02-11 *Elements of Sonata Theory* is a comprehensive, richly detailed rethinking of the basic principles of sonata form in the decades around 1800. This foundational study draws upon the joint strengths of current music history and music theory to outline a new, up-to-date paradigm for understanding the compositional choices found in the instrumental works of Haydn, Mozart, Beethoven, and their contemporaries: sonatas, chamber music, symphonies, overtures, and concertos. In so doing, it also lays out the indispensable groundwork for anyone wishing to confront the later adaptations and deformations of these basic structures in the nineteenth and earlier twentieth centuries. Combining insightful music analysis, contemporary genre theory, and provocative hermeneutic turns, the book brims over with original ideas, bold and fresh ways of awakening the potential meanings within a familiar musical repertory. *Sonata Theory* grasps individual compositions and each of the individual moments within them as creative dialogues with an implicit conceptual background of flexible, ever-changing historical norms and patterns. These norms may be recreated as constellations, compositional defaults, any of which, however

may be stretched strained or overridden altogether for individualized structural or expressive purposes This book maps out the terrain of that conceptual background against which what actually happens or does not happen in any given piece may be assessed and measured The Elements guides the reader through the standard and less than standard formatting possibilities within each compositional space in sonata form while also emphasizing the fundamental role played by processes of large scale circularity or rotation in the crucially important ordering of musical modules over an entire movement The book also illuminates new ways of understanding codas and introductions of confronting the generating processes of minor mode sonatas and of grasping the arcs of multimovement cycles as wholes Its final chapters provide individual studies of alternative sonata types including binary sonata structures sonata rondos and the first movement form of Mozart's concertos

*Critical Perspectives on Michael Finnissy* Ian Pace, Nigel McBride, 2019-05-24 The composer and pianist Michael Finnissy b 1946 is an unmistakable presence in the British and international new music scene both for his immeasurable generosity as prolific composer for many different types of musicians major advocate for the works of others and performer and conductor who has also been a driving force behind ensembles he was also President of the International Society for Contemporary Music from 1990 to 1996 His vast and enormously varied output confounds those who seek easy categorisations once associated strongly with the new complexity Finnissy is equally known as composer regularly engaged with many different folk musics for working with amateur and community musicians for a long term engagement with sacred music or as an advocate of Anglo American experimental music Twenty years ago a large scale volume entitled Uncommon Ground The Music of Michael Finnissy gave the first major overview of the output of any complex composer This new volume brings a greater plurality of perspectives and critical sensibility to bear upon an output which is almost twice as large as it was when the earlier book was published A range of leading contributors musicologists composers performers and others each grapple with particular questions relating to Finnissy's music often in ways which raise questions relating more widely to new music and provide theoretical foundations for further of study both of Finnissy and other composers **The Lasalle**

**Quartet** Robert Spruytenburg, 2014 The definitive study of the LaSalle Quartet for forty years the premier exponent of the new music for string quartet The LaSalle Quartet 1946 1987 was the premier exponent of the new music for string quartet Founded in 1946 at the Juilliard School in New York it became famous for its performances of works by the Second Viennese School and its commissioning of many new pieces by contemporary post war composers As a result the quartets by Lutoslawski Ligeti and Nono have since entered the standard repertoire sitting comfortably next to those by Schoenberg Berg and Webern The LaSalle Quartet's brilliant advocacy of the quartets by Alexander Zemlinsky resulted in best selling recordings for Deutsche Grammophon In an informative and critical dialogue between new and old the LaSalle Quartet was also an incisive interpreter of the classical quartet repertoire many of its recordings are still in print Its record as a teaching quartet is equally impressive numbering among its students at the University of Cincinnati the Alban Berg Brahms Prazak

Artis Buchberger Ponche and Vogler Quartets The LaSalle Quartet's founder and first violinist Walter Levin is himself a highly influential teacher whose students have included the conductor James Levine and the violinist Christian Tetzlaff as well as many third generation string quartets This book based on extensive interviews with Walter Levin conducted by Robert Spruytenburg over five years is in equal measure autobiography history of the Quartet reminiscences of the contemporary composers who figured so prominently in its career and penetrating commentary on the LaSalle Quartet's wide ranging repertoire All these aspects are artfully woven into a uniquely valuable informative and entertaining document of musical life in the twentieth century ROBERT SPRUYTENBURG lives in Basel He was introduced to Walter Levin in 1988 and took part in his chamber music courses Since 2003 Spruytenburg has been working on the LaSalle Quartet's archives located at the Paul Sacher Foundation in Basel He is a frequent contributor to classical music programmes for Swiss radio

Chamber Music John H. Baron, 2002      Reader's Guide to Music Murray Steib, 2013-12-02 The Reader's Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology      *The String Quartet, 1750-1797* Mara Parker, 2017-07-05 The second half of the eighteenth century witnessed a flourishing of the string quartet often represented as a smooth and logical progression from first violin dominated homophony to a more equal conversation between the four voices Yet this progression was neither as smooth nor as linear as previously thought as Mara Parker illustrates in her examination of the string quartet during this period Looking at a wide variety of string quartets by composers such as Pleyel Distler and Filtz in addition to Haydn and Mozart the book proposes a new way of describing the relationships between the four instruments in different works Broadly speaking these relationships follow one of four patterns the lecture the polite conversation the debate and the conversation In focusing on these musical discourses it becomes apparent that each work is the product of its composer's stylistic choices location intended performers and intended audience Instead of evolving in a strict and universal sequence the string quartet in the latter half of the eighteenth century was a complex genre with composers mixing and matching musical discourses as circumstances and their own creative impulses required      **The Finale in Western Instrumental Music** Michael Talbot, 2001 The knowledge that finales are by tradition and perhaps also necessarily different from other movements has been around a long time but this is the first time that the special nature of finales in instrumental music has been examined comprehensively and in detail Three main types of finale labelled relaxant summative and valedictory are identified Each type is studied closely with a wealth of illustration and analytical commentary covering the entire period from the Renaissance to the present day The history of finales in five

important genres suite sonata string quartet symphony and concerto is traced and the parallels and divergences between these traditions are identified Several wider issues are mentioned including narrativity musical rounding inter movement relationships and the nature of codas The book ends with a look at the finales of all Shostakovich's string quartets in which examples of most of the types may be found

**Mozart** Simon P. Keefe, 2018-10-24 This volume of essays on Wolfgang Amadeus Mozart reflects scholarly advances made over the last thirty years The studies are broad and focused demonstrating a large number of viewpoints methodologies and orientations and the material spans a wide range of subject areas including biography vocal music instrumental music and performance Written by leading researchers from Europe and North America these previously published articles and book chapters are representative of both the most frequently discussed and debated issues in Mozart studies and the challenging exciting nature of Mozart scholarship in general The volume is essential reading for researchers students and scholars of Mozart's music

**How Music Developed** W. J. Henderson, 2008-01-01 In reading any history of the development of music as an art one must ever bear in mind the fact that music was also developing at the same time as a popular mode of expression and that the two processes were separate The cultivation of modern music as an art was begun by the medieval priests of the Roman Catholic Church who were endeavoring to arrange a liturgy for their service and it is due to this fact that for several centuries the only artistic music was that of the Church and that it was controlled by influences which barely touched the popular songs of the times In the course of years the two kinds of music came together and important changes were made But any account of the development of modern music as an art is compelled to begin with the story of the medieval chant An excerpt

*How Music Developed: A Critical and Explanatory Account of the Growth of Modern Music* William James Henderson, 2020-09-28 IN reading any history of the development of music as an art one must ever bear in mind the fact that music was also developing at the same time as a popular mode of expression and that the two processes were separate The cultivation of modern music as an art was begun by the medieval priests of the Roman Catholic Church who were endeavoring to arrange a liturgy for their service and it is due to this fact that for several centuries the only artistic music was that of the Church and that it was controlled by influences which barely touched the popular songs of the times In the course of years the two kinds of music came together and important changes were made But any account of the development of modern music as an art is compelled to begin with the story of the medieval chant In the beginning the chants of the Christian Church from which the medieval chant was developed were without system They were a heterogeneous mass of music derived wholly from sources which chanced to be near at hand The early Christians in Judea must naturally have borrowed their music from the worship of their forefathers who were mostly Jews The Christians in Greece naturally adapted Greek music to their requirements while those in Rome made use of the Roman kithara lyre songs which in their turn were borrowed from the Greeks Christ and the apostles at the Last Supper chanted one of the old Hebrew psalms Saint Paul speaks also of hymns and spiritual songs by

one of which designations he certainly means the hymns of the early Christians founded on Roman lyre songs It is also on record that the Christian communities of Alexandria as early as 180 A D were in the habit of repeating the chant of the Last Supper with an accompaniment of flutes and Pliny the Younger 62 110 A D describes the custom of singing hymns to the glory of Christ     **Music Analyses** Harold J. Diamond,1991 This is a reference source to the analytical literature on music from the Middle Ages to the 20th century designed for music scholars students and concert goers interested in a technical explanation of a favourite composition     **The Musicale** ,1925     Julian Anderson Julian Anderson,Christopher Dingle,2020 Julian Anderson is renowned internationally as one of the leading composers of his generation This substantial book of conversations with the scholar and critic Christopher Dingle captures Anderson s thoughts and memories in depth for the first time not only providing biographical information and background material but also capturing the workings of a remarkable mind It is rare to find a composer prepared to speak extensively and honestly on as broad a range of topics as Anderson These extraordinarily diverse conversations range far beyond his own compositions and even beyond the sphere of music exploring issues of broad cultural interest     The Monthly Musical Record ,1881



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