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Handel Haydn And The Viennese Classical Style:

Handel, Haydn, and the Viennese Classical Style Jens Peter Larsen, 1988 **Haydn and the Classical Variation** Elaine Rochelle Sisman, 1993 Sisman aims to demonstrate that it was Haydn's prophetic innovations that truly created the Classical variation Her analysis reflects both the musical thinking of the Classical period and contemporary critical interests The book offers a revaluation of t The Viennese Minor-key Symphony in the Age of Haydn and Mozart Matthew Riley, 2014 In late eighteenth century Vienna and the Habsburg territories over 50 minor key symphonies were written Their distinctive stormy character nervous energy and intense pathos make them a unique phenomenon This book combines historical and analytical perspectives and places the famous works of Haydn and Mozart alongside lesser known compositions *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 *Music in Eighteenth-Century Austria* David Wyn Jones, 2006-11-02 The music of Haydn Mozart and Beethoven forms a cornerstone of the modern repertoire but very little is known about the context in which these composers worked This volume of twelve essays by leading international scholars considers some of the musical traditions and practices of this little understood period of music history Beginning with the early decades of the eighteenth century the volume documents selected aspects of musical life and style from the late Baroque period through to the early years of the nineteenth century The four main areas covered in this exploration of music history are orchestral music sacred music opera and keyboard music Georg Reutter Haydn's teacher Antonio Salieri Mozart's colleague and W lffl a rival of Beethoven are just three of the period's prominent musicians who are discussed at length *Historical Dictionary of Music of the Classical Period* Bertil van Boer, 2024-12-30 The Classical period is one of deep intellectual ferment of rapid growth and change and of explosive creativity in the world of music It may have had its roots in the music of an earlier era and been the harbinger of progressive music of that which followed but it must be seen as the necessary evolutionary era without which modern music and all of its variety could not

exist Moreover in opera houses festivals and concert halls all over the world music from the period may indeed be performed more than any other form making it one the most accessible and popular periods It has remained a living and vibrant part of the repertory indeed offered a kaleidoscope of genres and works that never cease to enchant and amaze Historical Dictionary of Music of the Classical Period Second Edition contains a chronology an introduction and an extensive bibliography The dictionary section has more than 1 800 cross referenced entries on composers conductors musicians operas important technical terms and emerging musical forms This book is an excellent resource for students researchers and anyone wanting to know more about classical music

Haydn: The 'Paris' Symphonies Bernard Harrison,1998-09-24 Haydn s Symphonies Nos 82 7 are seminal works in Haydn s output and mark a new level of compositional attainment launching the important cycle of mature Haydn symphonies written for an international audience Three chapters of the book deal with the reception of Haydn s symphonies in Paris documenting the extent to which they dominated the repertoire of important public concert series The aesthetic basis of Haydn s reception in Paris in the 1780s is considered in discussions of the notions of popular and learned taste and such notions inform the commentaries on the symphonies themselves Thus as well as discussing technical features of Symphonies Nos 82 7 broader concerns include the relationship between orchestral splendour and eighteenth century notions of beauty the relationship between genius originality and convention irony and humour and the updating of popular orchestral taste

Forgery in Musical Composition Frederick Reece,2025 We all know about art forgeries but why write fake classical music In *Forgery in Musical Composition* Frederick Reece investigates the methods and motives of mysterious musicians who sign famous historical names like Haydn Mozart and Schubert to their own original works Analyzing a series of genuinely fake sonatas concertos and symphonies in detail Reece s study exposes the shadowy roles that forgeries have played in shaping perceptions of authenticity creativity and the self within classical music culture from the 1790s to the 1990s Holding a magnifying glass to a wide array of phony works *Forgery in Musical Composition* explains how skillful fakers have succeeded in the past while also proposing active steps that scholars and musicians can take to better identify deceptive compositions in the future Pursuing his topic from case to case Reece observes that fake historical masterpieces have often seduced listeners not simply by imitating old works but rather by mirroring modern cultural beliefs about innovation identity and meaning in music Here forged compositions have important truths to tell us about knowing and valuing works of art precisely because they are not what they appear

Historical Dictionary of Music of the Classical Period Bertil H. Van Boer,2012-04-05 Covers the music of the classical period from about 1730 to 1800 Includes not only the composers but also eminent conductors and performers patrons and publishers Offers dictionary entries on major centers of music making typical instruments important technical terms and emerging musical forms including the symphony and opera

Handel, Tercentenary Collection Stanley Sadie,Anthony Hicks,1987

Hugo Riemann and the Birth of Modern Musical Thought Alexander Rehding,2003-05 Generally acknowledged as the most important German

musicologist of his age Hugo Riemann 1849 1919 shaped the ideas of generations of music scholars not least because his work coincided with the institutionalisation of academic musicology around the turn of the last century This influence however belies the contentious idea at the heart of his musical thought an idea he defended for most of his career harmonic dualism By situating Riemann's musical thought within turn of the century discourses about the natural sciences German nationhood and modern technology this book reconstructs the cultural context in which Riemann's ideas not only made sense but advanced an understanding of the tonal tradition as both natural and German Riemann's musical thought from his considerations of acoustical properties to his aesthetic and music historical views thus regains the coherence and cultural urgency that it once possessed

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

Mozart's Piano Sonatas John Irving, 1997-04-17 An examination of Mozart's piano sonatas showing them to be a microcosm of the composer's changing style

Elements of Sonata Theory James Arnold Hepokoski, Warren Darcy, 2011 Elements of Sonata Theory is a comprehensive rethinking of the basic principles of sonata form in the decades around 1800 This foundational study outlines a new up to date paradigm for understanding the compositional choices found in the instrumental works of Haydn Mozart Beethoven sonatas chamber music symphonies overtures and concertos

The Orchestral Revolution Emily I. Dolan, 2013-01-17 This book explores the relationship between the history of orchestration and the development of modern musical aesthetics in the Enlightenment Using Haydn as a focal point it examines how the consolidation of the modern orchestra radically altered how people listened to and thought about the expressive capacity of instruments

Teaching Performance: A Philosophy of Piano Pedagogy Jeffrey Swinkin, 2015-07-16 How can the studio teacher teach a lesson so as to instill refined artistic sensibilities ones often thought to elude language How can the applied lesson be a form of aesthetic education How can teaching performance be an artistic endeavor in its own right These are some of the questions Teaching Performance attempts to answer drawing on the author's several decades of experience as a studio teacher and music scholar The architects of absolute music Hanslick Schopenhauer and others held that it is precisely because instrumental music lacks language and thus any overt connection to the non musical world that it is able to expose essential elements of that world More particularly for these philosophers it is the density of musical structure the intricate interplay among purely musical elements that allows music to capture the essences behind appearances By analogy the author contends that the more structurally intricate and aesthetically nuanced a pedagogical system is the greater its ability to

illuminate music and facilitate musical skills The author terms this phenomenon relational autonomy Eight chapters unfold a piano pedagogical system pivoting on the principle of relational autonomy In grounding piano pedagogy in the aesthetics of absolute music each domain works on the other On the one hand Romantic aesthetics affords pedagogy a source of artistic value in its own right On the other hand pedagogy concretizes Romantic aesthetics deflating its transcendental pretensions and showing the dichotomy of absolute utilitarian to be specious *A Yankee Musician in Europe* Lowell Mason, 1990 By the middle of the nineteenth century Lowell Mason 1792-1872 was probably the most famous native born musician in America Concentrating almost exclusively on vocal music he built a spectacular reputation as a choir director and teacher He published many collections of sacred music that sold in unprecedented numbers and made him a household name In 1837 he traveled to Europe on a little publicized trip This was a bold move decades before such trips by American musicians became commonplace and his diaries from this time are a primary source of information on early nineteenth century European music This edition of Mason's 1837 journal has been carefully edited throughout Broyles has attempted to reproduce the original manuscript faithfully making adjustments only where necessary for intelligibility Appendices include a list of names with brief biographies an itinerary of the tour and those letters received during the trip that still survive An introduction completes this unique and highly readable volume Michael Broyles is Distinguished Professor of Music and Professor of American History Emeritus at Penn State University and Visiting Professor at Florida State University **Choral Artistry** Micheál Houlihan, Philip Tacka, 2023-01-31 Choral Artistry provides a practical and organic approach to teaching choral singing and sight reading The text is grounded in current research from the fields of choral pedagogy music theory music perception and cognition Topics include framing a choral curriculum based on the Kodály concept launching the academic year for beginning intermediate and advanced choirs building partwork skills sight reading progressive music theory sequences for middle to college level choirs teaching strategies choral rehearsal plans as well as samples of how to teach specific repertoire from medieval to contemporary choral composers As part of the Kodály philosophy's practical approach authors Micheál Houlihan and Philip Tacka employ two models for learning choral literature Performance Through Sound Analysis Pedagogy (PTSA) and Performance through Sound Analysis and Notation (PTSAN) Both models delineate an approach to teaching a choral work that significantly improves students' musicianship while engaging the ensemble in learning the overall composition in partnership with the conductor The final chapter of the book includes rubrics to assess the effectiveness of a choral program This book does not purport to be a comprehensive choral pedagogy text It is a detailed guide to helping choral directors at all levels improve the choral singing and musicianship of their students from a Kodály perspective *Beethoven Forum* Christopher Reynolds, Lewis Lockwood, James Webster, 1993-01-01 An annual of international Beethoven studies Beethoven Forum sustains and promotes the high level of scholarship inspired by Beethoven's extraordinary works Volume 2 represents the wide range of approaches that enrich the understanding and appreciation of Beethoven and his interpreters Michael C. Tusa

describes Beethoven's life-long affinity for the key of C minor showing Beethoven's consistencies in technique and structure Tia Denora clarifies how Beethoven's early recognition as a great musician was linked to the social aspirations of his Viennese patrons Beginning with Tovey's renowned metaphor of the harmonic Cloud in the Eroica symphony Lawrence Earp reconsiders the extensive attention Beethoven gave to the passage Lewis Lockwood resolves issues that have troubled scholars and musicians about the Scherzo of the F Major String Quartet Op 59 No 1 William Drabkin one of the world's premier authorities on the Missa Solemnis analyzes the sketches and autographs of that mass's later movements Noting the renewed interest in questions about the meaning of music Kevin Korsyn proposes a rereading of J W N Sullivan's Beethoven His Spiritual Development and shows its relevance to the comprehension of the A Minor String Quartet Op 132 The importance of Carl Dahlhaus's Ludwig van Beethoven und seine Zeit was immediately acknowledged upon its publication in 1987 Translated into English in 1991 the book will further extend its influence To assess that influence three Beethoven scholars provide independent appraisals of the book Hermann Danuser places the book in the context of Dahlhaus's other works and stresses Beethoven's determination to give each of his works individuality John Daverio discusses the cultural background to Dahlhaus's outlook on wit and reflectivity And James Webster critiques the assumptions that underlie Dahlhaus's musical analyses All relate the book to Dahlhaus's other works and indicate in what ways the book can serve as a catalyst for future study

The New Grove Haydn James Webster, Georg Feder, 2003-03-15 An in depth look at the great 18th century Austrian composer derived and adapted from the second edition of The New Grove Dictionary of Music and Musicians

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