

Haydn And The Performance Of Rhetoric

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Mozart's Music of Friends - Edward Klorman 2016-04-21
This study analyzes chamber music from Mozart's time within its highly social salon-performance context.

Telemann Studies - Wolfgang Hirschmann 2022-08-04
Even as Georg Philipp Telemann's significance within eighteenth-century musical culture has become more widely appreciated in recent

years, the English-language literature on his life and music has remained limited. This volume, bringing together sixteen essays by leading scholars from the USA, Germany, and Japan, helps to redress this imbalance as it signals a more international engagement with Telemann's legacy. The composer appears here not only as an important early Enlightenment figure, but

also as a postmodern one. Chapters on his sacred music address the works' sensitivity to Lutheran and physico-theology, contrasting of historical and modern consciousness, and embodiment of an emerging opus concept. His secular compositions and writings are brought into rich dialogue with French musical and aesthetic currents. Also considered are Telemann's relationships with contemporaries such as Johann Sebastian Bach, the urban and courtly contexts for his music, and his influential position as 'general Kapellmeister' of protestant Germany.

Choice - 2008

Harmony in Haydn and Mozart - David Damschroder
2012-08-16

Integrating Schenkerian tools and an innovative approach to harmony, David Damschroder provides numerous penetrating analyses of works by Haydn and Mozart. A series of introductory chapters assist readers in developing their analytical capacity. Beginning with short excerpts from string

quartets, the study proceeds by assessing the inner workings of twelve expositions from Haydn piano sonatas, six arias in G minor from Mozart operas, and three rondos in D major from piano concertos by Haydn and Mozart. In the Masterworks section that follows, Damschroder presents detailed analyses of six movements from symphonies, string quartets and opera by Haydn and Mozart, and compares his outcomes with those of other analysts, including Kofi Agawu, Robert O. Gjerdingen, James Hepokoski and Warren Darcy, Carl Schachter and James Webster. The book represents an important contribution to modern analytical discourse on a treasured body of music and an assessment of recent accomplishments within that realm.

Metric Manipulations in Haydn and Mozart - Danuta Mirka
2009-10-08

Metric Manipulations in Haydn and Mozart makes a significant contribution to music theory and to the growing conversation on metric

perception and musical composition. Focusing on the chamber music of Haydn and Mozart produced during the years 1787 to 1791, the period of most intense metric experimentation in the output of both composers, author Danuta Mirka presents a systematic discussion of metric manipulations in music of the late 18th-century. By bringing together historical and present-day theoretical approaches to rhythm and meter on the basis of their shared cognitive orientations, the book places the ideas of 18th-century theorists such as Riepe, Sulzer, Kirnberger and Koch into dialogue with modern concepts in cognitive musicology, particularly those of Fred Lerdahl and Ray Jackendoff, David Temperley, and Justin London. In addition, the book puts considerations of subtle and complex meter found in 18th-century musical handbooks and lexicons into point-by-point contact with Harald Krebs's recent theory of metrical dissonance. The result is an innovative and

illuminating reinterpretation of late 18th-century music and music perception which will have resonance in scholarship and in analytical teaching and practice. Metric Manipulations in Haydn and Mozart will appeal to students and scholars in music theory and cognition/perception, and will also have appeal to musicologists studying Haydn and Mozart.

Beethoven's Theatrical Quartets - Nancy November
2014-01-09

Beethoven's middle-period quartets, Opp. 59, 74 and 95, are pieces that engage deeply with the aesthetic ideas of their time. In the first full contextual study of these works, Nancy November celebrates their uniqueness, exploring their reception history and early performance. In detailed analyses, she explores ways in which the quartets have both reflected and shaped the very idea of chamber music and offers a new historical understanding of the works' physical, visual, social and ideological aspects. In the

process, November provides a fresh critique of three key paradigms in current Beethoven studies: the focus on his late period; the emphasis on 'heroic' style in discussions of the middle period; and the idea of string quartets as 'pure', 'autonomous' artworks, cut off from social moorings. Importantly, this study shows that the quartets encompass a new lyric and theatrical impetus, which is an essential part of their unique, explorative character.

Haydn and the Performance of Rhetoric - Tom Beghin 2007

Accompanying CD-ROM in pocket at the rear of book.

Making Light - Raymond Knapp 2018-02-02

In *Making Light* Raymond Knapp traces the musical legacy of German Idealism as it led to the declining prestige of composers such as Haydn while influencing the development of American popular music in the nineteenth century. Knapp identifies in Haydn and in early popular American musical cultures such as minstrelsy and operetta a strain of high

camp—a mode of engagement that relishes both the superficial and serious aspects of an aesthetic experience—that runs antithetical to German Idealism's musical paradigms. By considering the disservice done to Haydn by German Idealism alongside the emergence of musical camp in American popular music, Knapp outlines a common ground: a humanistically based aesthetic of shared pleasure that points to ways in which camp receptive modes might rejuvenate the original appeal of Haydn's music that has mostly eluded audiences. In so doing, Knapp remaps the historiographical modes and systems of critical evaluation that dominate musicology while troubling the divide between serious and popular music.

The Cambridge Companion to Haydn - Caryl Clark 2005-11-24

An introduction to the musical work and cultural world of Joseph Haydn.

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.

Engaging Haydn - Mary Hunter 2012-07-12

Haydn is enjoying renewed appreciation: this book explores fresh approaches to his music and the cultural forces affecting it.

Haydn and His World - Elaine R. Sisman 1997-09-07

Joseph Haydn's symphonies and string quartets are staples of the concert repertory, yet many aspects of this founding genius of the Viennese Classical style are only beginning to be explored. From local Kapellmeister to international icon, Haydn achieved success by developing a musical language aimed at both the connoisseurs and amateurs of the emerging musical public. In this volume, the first collection of essays in English devoted to this composer, a group of leading musicologists examines Haydn's works in relation to the aesthetic and cultural crosscurrents of his time. *Haydn and His World* opens with an examination of the

contexts of the composer's late oratorios: James Webster connects the Creation with the sublime--the eighteenth-century term for artistic experience of overwhelming power--and Leon Botstein explores the reception of Haydn's Seasons in terms of the changing views of programmatic music in the nineteenth century. Essays on Haydn's instrumental music include Mary Hunter on London chamber music as models of private and public performance, fortepianist Tom Beghin on rhetorical aspects of the Piano Sonata in D Major, XVI:42, Mark Evan Bonds on the real meaning behind contemporary comparisons of symphonies to the Pindaric ode, and Elaine R. Sisman on Haydn's Shakespeare, Haydn as Shakespeare, and "originality." Finally, Rebecca Green draws on primary sources to place one of Haydn's Goldoni operas at the center of the Eszterháza operatic culture of the 1770s. The book also includes two extensive late-eighteenth-century discussions, translated

into English for the first time, of music and musicians in Haydn's milieu, as well as a fascinating reconstruction of the contents of Haydn's library, which shows him fully conversant with the intellectual and artistic trends of the era.

Beethoven - Michael Broyles
1987

First Published in 1987.

Routledge is an imprint of Taylor & Francis, an informa company.

Haydn and His World - Elaine R. Sisman 2012-01-16

Joseph Haydn's symphonies and string quartets are staples of the concert repertory, yet many aspects of this founding genius of the Viennese Classical style are only beginning to be explored. From local Kapellmeister to international icon, Haydn achieved success by developing a musical language aimed at both the connoisseurs and amateurs of the emerging musical public. In this volume, the first collection of essays in English devoted to this composer, a group of leading musicologists examines Haydn's works in relation to the

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Haydn - DavidWyn Jones
2017-07-05

This volume brings together a selection of the most stimulating and influential writing on Haydn and his music in the English language. Written by a range of established and younger scholars it probes a variety of aesthetic, biographical, compositional, performance and reception issues. A specially written introduction summarizes the significance of each essay, directs the reader to appropriate complementary material and seeks the common ground between the essays; to assist with consistent referencing the individual essays retain their original

pagination. This representative compendium of Haydn research provides the opportunity to explore the intellectual diversity of recent scholarship and is an indispensable publication for students of Haydn, whether new or old, amateur or professional.

Two Haydn Sonatas - Jacquelyn Mal Helin 1976

Performing Knowledge -

Daphne Leong 2019-11-19

How do musical analysis and performance relate? In a unique collaborative approach to this question, theorist-pianist Daphne Leong partners with internationally renowned performers to interpret twentieth-century repertoire. Imaginative explorations of music by Ravel, Schoenberg, Bartók, Schnittke, Milhaud, Messiaen, Babbitt, Carter, and Morris illuminate focal issues such as the role of embodiment, the affordances of a score, the cultural understanding of notation, the use of metaphor, and--to round out the viewpoints of theorist and performers with those of

composer and listeners--the role of structure in audience reception. Each exploration engages deeply with musical structure, redefined to encompass the creative activity of composers, performers, analysts, and listeners. Performances, demonstrations, and interviews online complement the book's written text; practical application and pedagogical guidance round out theoretical and analytical content. The collaborations themselves demonstrate different dimensions of knowledge at the intersection of analysis and performance, and illustrate Leong's theory of the things and people that facilitate cross-disciplinary collaboration in music. They also exemplify the antagonisms and synergies that emerge when theorists and performers meet. Both flexibly and rigorously conceived, *Performing Knowledge* is a brave crossing of disciplinary divides between scholarship and practice, a work of analysis shaped by the voices of performers.

Instruments À Claviers, Expressivité Et Flexibilité Sonore - Thomas Friedemann Steiner 2004

Conference organized by Fondation Harmoniques.

Reviving Haydn - Bryan Proksch 2015

By the 1840s Joseph Haydn, who died in 1809 as the most celebrated composer of his generation, had degenerated into the bewigged Papa Haydn, a shallow placeholder in music history who merely invented the forms used by Beethoven. In a remarkable reversal, Haydn swiftly regained his former stature within the opening decades of the twentieth century. *Reviving Haydn: New Appreciations in the Twentieth Century* examines both the decline and the subsequent resurgence of Haydn's reputation in an effort to better understand the forces that shape critical reception on a broad scale. No single person or event marked the turning point for Haydn's reputation. Instead a broad resurgence reshaped opinion in Europe and the United States in short order.

The Haydn revival engaged many of the music world's leading figures -- composers (Vincent d'Indy and Arnold Schoenberg), conductors (Arturo Toscanini), performers (Wanda Landowska), critics (Lawrence Gilman), and scholars (Heinrich Schenker and Donald Tovey) -- each of whom valued Haydn's music for specific reasons and used it to advance particular goals. Yet each advocated for a rehearing and rereading of the composer's works, calling for a new appreciation of Haydn's music. Bryan Proksch is Assistant Professor of Music History at Lamar University. [The Virtual Haydn](#) - Tom Beghin 2015-05-22

This is a highly original book about Haydn's keyboard music, about 18th-century keyboard practices and culture, and about performance. Written in the first person by the author, himself a professional keyboard player, the study places the performer, both historical and contemporary, at the center of the scholarly inquiry and explores in exquisite detail the

process by which a modern performer arrives at a historically-informed interpretation of Haydn's sonatas. The veiled reference to Diderot's Paradox of an Actor in the title explicitly situates the study within the context of 18th-century debates on performance--a crucial issue in the period, with the rapid expansion of music publishing, of concert culture, of amateur music making, especially among aristocratic women performers, and with rapid changes in the technology and the physical properties of the instruments themselves. The reference to Diderot also hints at the way in which Beghin's text itself "performs" in the manner of many 18th-century critical texts: like them, it has a tendency to be personal and idiosyncratic. Discussing a group of Viennese sonatas, for example, the author explores the contemporary fascination with physiognomy and goes on to try out facial gestures in his own performance of the music, which he documents in photographs reproduced in the

book vis-à-vis Messerschmidt's grimacing busts of the same period. Introducing the female dedicatees and performers of sonatas written for both Vienna and London, he links rhetoric and gender showing how femininity was encoded into the music through rhetorical gestures comparable to those Haydn employed in letters to female friends and patrons. Using wit and imagination to illuminate and bridge the gulf between 18th-century and 21st-century concepts of performance, this book helps define a fresh approach to keyboard studies and performance studies today.

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 reevaluation of t

The Oxford Handbook of Topic Theory - Danuta Mirka

2014

Consolidates the research field of topic theory by clarifying its basic concepts and exploring its historical foundations.

The Rhetoric and Symbolism of Forms in Romantic Music - Patrick Saint-Dizier 2020-03-17

This book explores the contribution of the symbolic aspects of musical forms and structures to rhetoric and argumentation during the Romantic period. While there are several studies on this topic dedicated to the Baroque era, there are much fewer contributions on the Romantic period. This book shows that the aesthetics of Romantic music are very strong, persuasive and expressive, and are paramount for communicating in our everyday life. Investigating the impact of musical structures on our cognitive and psychological attitudes is the central issue of this book. Within a cognitive science perspective, it introduces the different elements of meaning conveyed by music through an analysis of several major works of

composers of the Romantic era. As such, the book is an accessible introduction to anyone with a basic background in music, and will be of interest to teachers and researchers in music, psychology, cognition, linguistics and computer science.

Rhetoric and Drama - DS

Mayfield 2017-03-06

Proving fruitful in various applications throughout its two millennia of predominance, the rhetorical *téchne* appears to have entertained a particularly symbiotic interrelation with drama. With contributions from (among others) a Classicist, historical, linguistic, musicological, operatic, cultural and literary studies perspective, this publication offers interdisciplinary assessments of specific reciprocities between the system of rhetoric and dramatic works: tracing the *longue durée* of this nexus—highlighting its Ancient foundations, its various Early Modern formations, as well as certain configurations enduring to this day—enables

describing shifting degrees of rhetoricity; approaching it from an interdisciplinary viewpoint facilitates focusing on the often sidelined rhetorical phenomena located beyond the textual plane, specifically *memoria* and *actio*; tackling this interchange from various viewpoints and with diverse emphases, a long-lasting and highly prolific cross-fertilization between drama and rhetoric is rendered visible. In tending a balanced panorama of both detailed case studies and descriptive overviews, this volume also points toward terrain yet to be charted in the scholarship to come. The volume was prepared in co-operation with the ERC Advanced Grant Project Early Modern European Drama and the Cultural Net (DramaNet). [The Century of Bach and Mozart](#) - Sean Gallagher 2008 For many today Johann Sebastian Bach and Wolfgang Amadeus Mozart stand as towering representatives of European music of the eighteenth century, composers whose works reflect intellectual, religious, and

aesthetic trends of the period. Research on their compositions continues in many ways to shape our broader understanding of eighteenth-century musical thought and its contexts. This collection of essays by leading authorities in the field offers a variety of new perspectives on the two composers, as well as some of their important contemporaries, Haydn in particular. Addressing topics as diverse as the historiography of eighteenth-century music, concepts of time and musical form, the idea of the musical work and its relation to publishing practices, compositional process, and performance practice, these essays together constitute a major contribution to eighteenth-century studies. This book had its origin in a conference that took place at the Music Department of Harvard University on September 23-25, 2005, to honor Professor Christoph Wolff, Adams University Professor at Harvard University. *The Cambridge Haydn Encyclopedia* - Caryl Clark

2019-04-30

For well over two hundred years, Joseph Haydn has been by turns lionized and misrepresented - held up as celebrity, and disparaged as mere forerunner or point of comparison. And yet, unlike many other canonic composers, his music has remained a fixture in the repertoire from his day until ours. What do we need to know now in order to understand Haydn and his music? With over eighty entries focused on ideas and seven longer thematic essays to bring these together, this distinctive and richly illustrated encyclopedia offers a new perspective on Haydn and the many cultural contexts in which he worked and left his indelible mark during the Enlightenment and beyond. Contributions from sixty-seven scholars and performers in Europe, the Americas, and Oceania, capture the vitality of Haydn studies today - its variety of perspectives and methods - and ultimately inspire further exploration of one of western music's most innovative and

influential composers.

The Multimediated Rhetoric of the Internet - Carolyn Handa
2013-12-04

This project is a critical, rhetorical study of the digital text we call the Internet, in particular the style and figurative surface of its many pages as well as the conceptual, design patterns structuring the content of those same pages. Handa argues that as our lives become increasingly digital, we must consider rhetoric applicable to more than just printed text or to images. Digital analysis demands our acknowledgement of digital fusion, a true merging of analytic skills in many media and dimensions. CDs, DVDs, and an Internet increasingly capable of streaming audio and video prove that literacy today means more than it used to, namely the ability to understand information, however presented. Handa considers pedagogy, professional writing, hypertext theory, rhetorical studies, and composition studies, moving analysis beyond merely "using"

the web towards "thinking" rhetorically about its construction and its impact on culture. This book shows how analyzing the web rhetorically helps us to understand the inescapable fact that culture is reflected through all media fused within the parameters of digital technology.

Beethoven's French Piano - Tom Beghin
2022-07-21

"In this book, Tom Beghin examines the French piano Beethoven famously acquired from the Erard firm in Paris in 1803. The Erard piano is one of only three extant instruments belonging to Beethoven and is housed in a museum in Austria. Beghin argues that the piano sonatas Beethoven composed between 1803 and 1810- including the "Waldstein" and the "Appassionata"-show the influence of the new French style of pianism and of the Erard in particular, specifically in the uses of tremolo, legato, and the "una corda" pedal, which softens dramatically the volume. Beghin shows that Beethoven was guided by a search for new sonorities and

that the specific "touch" provided by the Erard's technology helped to point him toward new compositional horizons, especially at a time when he was forced to withdraw from performance due to his increasing deafness. The book combines informed historical analysis of the musical milieu in Vienna and Paris with the author's own experiments at the keyboard in order to reconstruct the specific techniques that Beethoven was exploiting and the ways they translated into his innovative piano writing"--

Chamber Music - John H Baron
2010-06-10

Chamber Music: A Research and Information Guide is a reference tool for anyone interested in chamber music. It is not a history or an encyclopedia but a guide to where to find answers to questions about chamber music. The third edition adds nearly 600 new entries to cover new research since publication of the previous edition in 2002. Most of the literature is books, articles in journals and

magazines, dissertations and theses, and essays or chapters in Festschriften, treatises, and biographies. In addition to the core literature obscure citations are also included when they are the only studies in a particular field. In addition to being printed, this volume is also for the first time available online. The online environment allows for information to be updated as new research is introduced. This database of information is a "live" resource, fully searchable, and with active links. Users will have unlimited access, annual revisions will be made and a limited number of pages can be downloaded for printing.

Musical Genre and Romantic Ideology - Matthew Gelbart
2022-09-30

European Romanticism gave rise to a powerful discourse equating genres to constrictive rules and forms that great art should transcend; and yet without the categories and intertextual references we hold in our minds, "music" would be meaningless noise. Musical Genre and Romantic Ideology

teases out that paradox, charting the workings and legacies of Romantic artistic values such as originality and anti-commercialism in relation to musical genre. Genre's persistent power was amplified by music's inevitably practical social, spatial, and institutional frames. Furthermore, starting in the nineteenth century, all music, even the most anti-commercial, was stamped by its relationship to the marketplace, entrenching associations between genres and target publics (whether based on ideas of nation, gender, class, or more subtle aspects of identity). These newly strengthened correlations made genre, if anything, more potent rather than less, despite Romantic claims. In case studies from across nineteenth-century Europe engaging with canonical music by Bizet, Chopin, Verdi, Wagner, and Brahms, alongside representative genres such as opéra-comique and the piano ballade, Matthew Gelbart explores the processes through which composers, performers,

critics, and listeners gave sounds, and themselves, a sense of belonging. He examines genre vocabulary and discourse, the force of generic titles, how avant-garde music is absorbed through and into familiar categories, and how interpretation can be bolstered or undercut by genre agreements. Even in a modern world where transcription and sound recording can take any music into an infinite array of new spatial and social situations, we are still locked in the Romantics' ambivalent tussle with genre.

Literature and Music in the Atlantic World, 1767-1867 -

Catherine Jones 2014-07-16

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

Understanding Mozart's Piano Sonatas - John Irving

2016-02-24

Mozart's piano sonatas are among the most familiar of his works and stand alongside those of Haydn and Beethoven

as staples of the pianist's repertoire. In this study, John Irving looks at a wide selection of contextual situations for Mozart's sonatas, focusing on the variety of ways in which they assume identities and achieve meanings. In particular, the book seeks to establish the provisionality of the sonatas' notated texts, suggesting that the texts are not so much identifiers as possibilities and that their identity resides in the usage. Close attention is paid to reception matters, analytical approaches, organology, the role of autograph manuscripts, early editions and editors, and aspects of historical performance practice - all of which go beyond the texts in opening windows onto Mozart's sonatas. Treating the sonatas collectively as a repertoire, rather than as individual works, the book surveys broad thematic issues such as the role of historical writing about music in defining a generic space for Mozart's sonatas, their construction within pedagogical traditions, the significance of sound as opposed to sight in

these works (and in particular their sound on fortepianos of the later eighteenth-century) , and the creative role of the performer in their representation beyond the frame of the text. Drawing together and synthesizing this wealth of material, Irving provides an invaluable reference source for those already familiar with this repertoire.

The Haydn Economy - Nicholas Mathew 2022-08-30

Analyzing the final three decades of Haydn's career, this book uses the composer as a prism through which to examine urgent questions across the humanities. In this far-reaching work of music history and criticism, Nicholas Mathew reimagines the world of Joseph Haydn and his contemporaries, with its catastrophic upheavals and thrilling sense of potential. In the process, Mathew tackles critical questions of particular moment: how we tell the history of the European Enlightenment and Romanticism; the relation of

late eighteenth-century culture to incipient capitalism and European colonialism; and how the modern market and modern aesthetic values were—and remain—inextricably entwined. The Haydn Economy weaves a vibrant material history of Haydn's career, extending from the sphere of the ancient Esterházy court to his frenetic years as an entrepreneur plying between London and Vienna to his final decade as a venerable musical celebrity, during which he witnessed the transformation of his legacy by a new generation of students and acolytes, Beethoven foremost among them. Ultimately, Mathew asserts, Haydn's historical trajectory compels us to ask what we might retain from the cultural and political practices of European modernity—whether we can extract and preserve its moral promise from its moral failures. And it demands that we confront the deep histories of capitalism that continue to shape our beliefs about music, sound, and material culture.

Keyboard Perspectives - 2008

**Book Review Index - 2009
Cumulation** - Dana Ferguson
2009-08

Book Review Index provides quick access to reviews of books, periodicals, books on tape and electronic media representing a wide range of popular, academic and professional interests. The up-to-date coverage, wide scope and inclusion of citations for both newly published and older materials make Book Review Index an exceptionally useful reference tool. More than 600 publications are indexed, including journals and national general interest publications and newspapers. Book Review Index is available in a three-issue subscription covering the current year or as an annual cumulation covering the past year.

Hypermetric Manipulations in Haydn and Mozart - Danuta Mirka
2021-06-08

For the past four decades, the concept of hypermeter has been routinely applied to eighteenth-century music. But was this concept familiar in the eighteenth century? If so, how

is it reflected in writings of eighteenth-century music theorists? And how does it relate to their discussion of phrase structure? In this book, a follow-up to the award-winning *Metric Manipulations in Haydn and Mozart*, author Danuta Mirka unearths a number of cues that point to eighteenth-century recognition of what today is called hypermeter, and retraces the line of tradition that led from eighteenth-century music theory to the emergence of the modern concept of hypermeter in the twentieth century. Mirka describes the proto-theory of hypermeter developed by German music theorists, recounts the recent history of this concept in American music theory, evaluates contributions made to it by authors working within different theoretical traditions, and introduces a dynamic model of hypermeter which allows the analyst to trace the effect of hypermetric manipulations in real time. This model is applied in analyses of Haydn's and Mozart's chamber music for strings, which shed a

new light upon this celebrated repertoire, but the aim of this book goes far beyond an analytical survey of specific compositions. Rather, it is to offer a systematic classification of hypermetrical irregularities in relation to phrase structure and to give a comprehensive account of the ways in which phrase structure and hypermeter were described by eighteenth-century music theorists, conceived by eighteenth-century composers, and perceived by eighteenth-century listeners.

Haydn's Ingenious Jestings with Art - Gretchen A. Wheelock
1992

"Wit, humor, and comic effects have been commonly noted in accounts of Joseph Haydn's instrumental music from his own day to ours. Haydn's *Ingenious Jestings with Art* is a unique critical and historical study of this celebrated aspect of the composer's music and the key role of listeners in its success. "Artful jesting" indicates a strategy that involves the listener as an active interpreter of

compositional alternatives in a musical work. Wheelock discusses how Haydn, utilizing the subversive potential of wit in a variety of classical forms, genres, and venues, both challenged and affirmed the musical conventions of his day." "The book is divided into three sections, each providing a different perspective on the wit and humor of Haydn's music. Part I, "Coming to Terms," takes a multidisciplinary approach to issues of compositional intent and reception history, focusing on changing values of wit and humor in late eighteenth-century literary sources and reviews of Haydn's music. Chapter 1, "The Musical Joke: A Laughing Matter?" details the productive role of humor in heightening consciousness of play with the most basic classical conventions. Dependent on often subtle ambiguities, these musical jokes challenged listeners' understanding of how convention and invention should interact, engaging them as participants themselves in a process of completing the jest.

Chapter 2 traces important distinctions between wit and humor in a broad range of eighteenth-century sources, both German and English. Chapter 3 examines the critical understanding of the composer as humorist. Such views - both favorable and unfavorable - are inextricably linked with changing attitudes toward the proper role of instrumental music, popular taste, and the role of the composer in fulfilling expectations of increasingly mixed audiences." "Part II, "Frames of Reference," establishes several models for investigating the process of jesting in Haydn's instrumental works. Chapter 4 explores incongruous manners in the composer's symphonic minuets. Wheelock argues that Haydn's fusing of strictly academic and more popular dance styles subverted the measured dignity and refinement of a "proper" minuet, and that such disturbances of the "humors" actually helped to activate the discovery of wit. Chapter 5, "Engaging Wit in the Chamber," examines the metaphor of

conversation in connection with Haydn's Opus 33 string quartets, presenting a convincing case that as the voices of the quartet listen and respond to each other the audience is simultaneously engaged in actively mediating this complex dialogue. Chapter 6 explores the deceptions involved in the symphonic finales, where eccentric motives and procedures focus listeners' attention on predicting their progress. Chapter 7, "The Paradox of Distraction," takes theatrical comedy as a point of departure in locating numerous comic devices akin to fixation, memory lapses, digressions, and incongruous juxtapositions of melody and rhythm." "Part III, "The Implicated Listener," examines how Haydn transformed humorous rhetoric into a new aesthetic, and considers the broader implications of comic procedures in instrumental music of the Classic era." "Haydn's Ingenious Jestings with Art combines a historical and social perspective with strong

critical analysis, appealing not only to students of Haydn's music but also to those interested in the Classic style in general."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Haydn's Sunrise, Beethoven's Shadow -

Deirdre Loughridge 2016-09-06

Introduction : audiovisual histories -- From mimesis to prosthesis -- Opera as peepshow -- Shadow media -- Haydn's Creation as moving image -- Beethoven's phantasmagoria -- Conclusion : audiovisual returns

Mozart in Vienna - Simon P. Keefe 2017-09-21

Comprehensive and engaging exploration of Mozart's greatest works, focussing on his dual roles as performer and composer in Vienna.

Playing Before the Lord -

Calvin Stapert 2014-01-30
Franz Joseph Haydn (1732 1809) has been called the

father of the symphony and the string quartet. A friend of Mozart and a teacher of Beethoven, "Papa" Haydn composed an amazing variety of music -- symphonies, string quartets, concerti, masses, operas, oratorios, keyboard works -- and his prolific output celebrates both the heights and depths of life. In this fascinating book Calvin Stapert combines his skills as a biographer and a musicologist to recount Haydn's steady rise from humble origins to true musical greatness. Unlike other biographers, Stapert argues that Haydn's work was a product of his devout Catholic faith, even though he worked mainly as a court musician and the bulk of his output was in popular genres. In addition to telling Haydn's life story, Stapert includes accessible listening guides to The Creation and portions of other well-known works to help Haydn listeners more fully appreciate the brilliance behind his music.