

Oxford Composer Companions Haydn Oxford Companions

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this companion to joseph haydn s life and works contains over 900 entries in a z order it covers his music in great detail from pieces and genres to the instruments for which he composed it includes biographical details and much scholarly analysis

in his lifetime joseph haydn enjoyed huge popularity throughout europe as a composer of symphonies quartets masses and oratorios he was readily acknowledged by mozart beethoven and others as a commanding figure he is one of the founding fathers of classical music yet only in the last 50 years have his works become available in reliable editions and much biographical detail has come to light at the same time meanwhile his music is more popular today than it has been at any timesince his death this detailed scholarly and lively companion draws together a wealth of biographical detail and expert analysis for the the

first time in an accessible engaging format it covers haydn s life and times and his music including its performance and reception the companion focuses on the period of haydn s life 1732 1809 but extends forward to the end of the 20th century to cover haydn s reputation in the 19th century attempts at complete editions and modern scholarship selected feature entries cover such topics as haydn s life and personality major genres in which he worked performance practice dissemination and the enlightenment the a z text is complemented by a full list of haydn s works family trees and a list of first lines

this companion provides an accessible and up to date introduction to the musical work and cultural world of joseph haydn readers will gain an understanding of the changing social cultural and political spheres in which haydn studied worked and nurtured his creative talent distinguished contributors provide chapters on haydn and his contemporaries his working environments in eisenstadt and eszterháza and humor and exoticism in haydn s oeuvre chapters on the reception of his music explore keyboard performance practices haydn s posthumous reputation sound recordings and images of his symphonies the book also surveys the major genres in which haydn wrote including symphonies string quartets keyboard sonatas and trios sacred music miscellaneous vocal genres and operas composed for eszterháza and london

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 a 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

these shorter writings edited by slonimsky s daughter are an excellent introduction to the classical repertoire the chapters contain both biographical sketches and each composer s most important works

the essential companion to musical london

joseph haydn is one of the greatest and most innovative of all composers yet in some ways he is still curiously misunderstood this engaging new pocket guide assesses what haydn s music means to us today and challenges some of the myths that have grown up around the composer with suggestions for further reading and recommended cd recordings richard wigmore s crisp and concise guide presents you with all you need to listen to and enjoy haydn s music it explores each of his key works from his symphonies to his quartets from his choral works to his sonatas and invites a new generation of listeners to discover the depth and dazzling ingenuity of this most humane and life affirming of composers

program notes written for the new york philhamonic symphony society s concerts in the 1940s they emphasize little known anecdotes and details of composer s lives and the process that each composer went through in composing a musical composition

the eleven essays collected in the english malady enabling and disabling fictions adopt perspectives from a variety of disciplinesâ history sociology music theater and literary studiesâ in order to examine manifestations of and writing about hysteria in europe during the long eighteenth century the collection demonstrates not only that hysteria was an important cultural metaphor for the enlightenmentâ a fact sometimes obscured by scholarly emphasis on the study of hysteria as a nineteenth and early twentieth century phenomenonâ but also that the periodâ tm s writers sometimes considered hysteria a blessing as well as a curse implicit in the various arguments of this collection is the suggestion that hysteria might be considered an expression of early modern ambivalence about the emergence of modernity

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