



Engaging
HAYDN
Culture, Context, and Criticism

Edited by
MARY HUNTER
and **RICHARD WILL**

CAMBRIDGE

Engaging Haydn Culture Context And Criticism

Naomi Waltham-Smith



Engaging Haydn Culture Context And Criticism:

Engaging Haydn Mary Kathleen Hunter, Richard Will, 2012-07-12 Haydn is enjoying renewed appreciation this book explores fresh approaches to his music and the cultural forces affecting it **Engaging Haydn** Mary Hunter, Richard Will, 2012-07-12 Haydn is enjoying renewed appreciation as one of the towering figures of Western music history This lively collection builds upon this resurgence of interest with chapters exploring the nature of Haydn's invention and the cultural forces that he both absorbed and helped to shape and express The volume addresses Haydn's celebrated instrumental pieces the epoch making Creation and many lesser known but superb vocal works including the Masses the English canzonettas and Scottish songs and the operas *L'isola disabitata* and *L'anima del filosofo* Topics range from Haydn's rondo forms to his violin fingerings from his interpretation of the Credo to his reading of Ovid's *Metamorphoses* from his involvement with national music to his influence on the emerging concept of the musical work Haydn emerges as an engaged artist in every sense of the term as remarkable for his critical response to the world around him as for his innovations in musical composition

Haydn, Sacred Music, and Perspectives of the Viennese Classical Triad Walter Reicher, 2025-03-31 The Internationale Joseph Haydn Privatstiftung Eisenstadt IHS and Haydn Society of North America HSNA co sponsored the conference Joseph Haydn Die Sakralmusik Reassessing Haydn's Sacred Music June 12-14 2023 in Eisenstadt The conference featured an international group of scholars from Austria the United States Germany Great Britain Hungary Japan and Slovenia speaking on topics of liturgical theological and stylistic influences on Haydn's sacred repertoire aesthetics sources reception and Haydn's impact on later sacred music in Eisenstadt and abroad The present volume of *Eisenstadter Haydn Berichte* presents expanded and more fully developed versions of the papers from this conference along with some additional brief sacred music discussions It concludes with three studies on interrelationships among the Viennese triad Haydn Mozart and Beethoven which had been the proposed subject for a 2020 IHS conference that had to be cancelled due to COVID 19 restrictions **Haydn and Mozart in the Long Nineteenth Century** Simon P. Keefe, 2023-03-02 Traces the evolving musical reputations of Haydn and Mozart evaluating a wide range of scholarship biography criticism and fiction **The Sound of the English Picturesque** Stephen Groves, 2023-12-04 Revealing the connections between the veneration of national landscape and eighteenth century English vocal music this study restores English music's relationship with the picturesque In the eighteenth century the emerging taste for the picturesque was central to British aesthetics as poets and painters gained popularity by glorifying the local landscape in works concurrent with the emergence of native countryside tourism Yet English music was seldom discussed as a medium for conveying national scenic beauty Stephen Groves explores this gap and shows how secular song the glee and national theatre music expressed a uniquely English engagement with landscape Using an interdisciplinary approach Groves addresses the apparent silence of the English picturesque The book draws on analysis of the visualisations present in the texts of English vocal music and their musical treatment to demonstrate

how local composers incorporated celebrations of landscape into their works The final chapter shows that the English picturesque was a crucial influence on Joseph Haydn's oratorio *The Seasons* Suitable for anyone with an interest in eighteenth century music aesthetics and the natural environment this book will appeal to a wide range of specialists and non specialists alike

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 in Beaumont Texas where he specializes in the music of the late eighteenth century

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

Beethoven 1806 Mark Ferraguto, 2019-08-27 Between early 1806 and early 1807 Ludwig van Beethoven completed a remarkable series of instrumental works But critics have struggled to reconcile the music of this banner year with Beethoven's heroic style the paradigm through which his middle period works have typically been understood Drawing on theories of mediation and a wealth of primary sources *Beethoven 1806* explores the specific contexts in which the music of this year was conceived composed and heard As author Mark Ferraguto argues understanding this music depends on appreciating the relationships that it both creates and reflects Not only did Beethoven depend on patrons performers publishers critics and audiences to earn a living but he also tailored his compositions to suit particular sensibilities proclivities and technologies

Historical Dictionary of Choral Music Melvin P. Unger, 2023-08-14 A Library Journal Starred Review March 2024 praises the book as a remarkable resource that will please both musical professionals and amateurs along with teachers and their students and conductors and singers Throughout the ages people have wanted to sing in a communal context This desire apparently stems from a deeply rooted human instinct Consequently choral performance historically has often been related to human rituals and ceremonies especially rites of a religious nature *Historical Dictionary of Choral Music* Second Edition contains a chronology an introduction and an extensive bibliography The dictionary section has more than 1 300 cross referenced entries on composers conductors choral ensembles choral

genres and choral repertoire This book is an excellent resource for students researchers and anyone wanting to know more about choral music The Invention of Beethoven and Rossini Nicholas Mathew,Benjamin Walton,2013-11-07 Beethoven and Rossini have always been more than a pair of famous composers Even during their lifetimes they were well on the way to becoming Beethoven and Rossini a symbolic duo who represented a contrast fundamental to Western music This contrast was to shape the composition performance reception and historiography of music throughout the nineteenth and twentieth centuries The Invention of Beethoven and Rossini puts leading scholars of opera and instrumental music into dialogue with each other with the aim of unpicking the origins consequences and fallacies of the opposition between the two composers and what they came to represent In fifteen chapters contributors explore topics ranging from the concert lives of early nineteenth century capitals to the mythmaking of early cinema and from the close analysis of individual works by Beethoven and Rossini to the cultural politics of nineteenth century music histories **Music and Belonging Between Revolution and Restoration** Naomi Waltham-Smith,2017-06-20 In what ways is music implicated in the politics of belonging How is the proper at stake in listening What role does the ear play in forming a sense of community Music and Belonging argues that music at the level of style and form produces certain modes of listening that in turn reveal the conditions of belonging Specifically listening shows the intimacy between two senses of belonging belonging to a community is predicated on the possession of a particular property or capacity Somewhat counter intuitively Waltham Smith suggests that this relation between belonging as membership and belonging as ownership manifests itself with particular clarity and rigor at the very heart of the Austro German canon in the instrumental music of Haydn Mozart and Beethoven Music and Belonging provocatively brings recent European philosophy into contact with the renewed music theoretical interest in Formenlehre presenting close analyses to show how we might return to this much discussed repertoire to mine it for fresh insights The book s theoretical landscape offers a radical update to Adornian inspired scholarship working through debates over relationality community and friendship between Derrida Nancy Agamben Badiou and Malabou Borrowing the deconstructive strategies of closely reading canonical texts to the point of their unraveling the book teases out a new politics of listening from processes of repetition and liquidation from harmonic suppressions and even from trills What emerges is the enduring political significance of listening to this music in an era of heightened social exclusion under neoliberalism Choral Music James Michael Floyd,Avery T. Sharp,2019-05-23 Choral Music A Research and Information Guide Third Edition offers a comprehensive guide to the literature on choral music in the Western tradition Clearly annotated bibliographic entries guide readers to resources on key topics within choral music individual choral composers regional and sacred choral traditions choral techniques choral music education genre studies and more providing an essential reference for researchers and practitioners Covering monographs bibliographies selected dissertations reference works journals electronic databases and websites this research guide makes it easy to locate relevant sources Comprehensive indices of authors titles and subjects

keep the volume user friendly The new edition has been brought up to date with entries encompassing the latest scholarship and updated references and annotations throughout capturing the continued growth of literature on choral music since the publication of the second edition **Cheap Print and Popular Song in the Nineteenth Century** Paul Watt,Derek B.

Scott,Patrick Spedding,2017-03-23 This is the first book to detail the musical and cultural significance of the songster

The Cambridge Companion to Women Composers Matthew Head,Susan Wollenberg,2024-05-30 Exploring a diverse distinguished repertoire and transcending the rhetoric of neglect this book transforms understanding of women composers

Nation and Classical Music Matthew Riley,Anthony D. Smith,2016 How and why do listeners come over time to feel the nation through particular musical works This book develops a comparative analysis of the relationship between western art music nations and nationalism It explores the influence of emergent nations and nationalism on the development of classical music in Europe and North America and examines the distinctive themes sounds and resonances to be found in the repertory of each of the nations Its scope is broad extending well beyond the period 1848 1914 when national music flourished most conspicuously The interplay of music and nation encompasses the oratorios of Handel the open air music of the French Revolution and the orchestral works of Beethoven and Mendelssohn and extends into the mid twentieth century in the music of Prokofiev Shostakovich and Copland The book addresses the representation of the national community the incorporation of ethnic vernacular idioms into art music the national homeland in music musical adaptations of national myths and legends the music of national commemoration and the canonisation of national music Bringing together insights from nationalism studies musicology and cultural history it will be essential reading not only for musicologists but for cultural historians and historians of nationalism as well MATTHEW RILEY is Reader in Music at the University of Birmingham The late ANTHONY D SMITH was Professor Emeritus of Nationalism and Ethnicity at the London School of Economics **The**

Cambridge Companion to the Eroica Symphony Nancy November,2020-06-25 This Companion provides orientation for those embarking on the study of Beethoven s much discussed Eroica Symphony as well as providing fresh insights that will appeal to scholars performers and listeners more generally The book addresses the symphony in three thematic sections on genesis analysis and reception history and covers key topics including political context dedication sources of the Symphony s inspiration heroism and the idea of a watershed work Critical studies of writings and analyses from Beethoven s day to ours are included as well as a range of other relevant responses to the work including compositions recordings images and film The Companion draws on previous literature but also illuminates the work from new angles based on new evidence and a range of approaches by twelve leading scholars in Beethoven research **Cultural Histories of the Material World** Peter

N. Miller,2013-07-23 All across the humanities fields there is a new interest in materials and materiality This is the first book to capture and study the material turn in the humanities from all its varied perspectives Cultural Histories of the Material World brings together top scholars from all these different fields from Art History Anthropology Archaeology Classics

Folklore History History of Science Literature Philosophy to offer their vision of what cultural history of the material world looks like and attempt to show how attention to materiality can contribute to a more precise historical understanding of specific times places ways and means The result is a spectacular kaleidoscope of future possibilities and new perspectives

Organized Time Jason Yust, 2018 *Organized Time* is the first attempt to unite theories of harmony rhythm and form under a common idea of structured time This is a major advance in the field of music theory leading to new theoretical approaches to topics such as closure hypermeter and formal function

The Cambridge Companion to the Symphony Julian Horton, 2013-05-02 Few genres of the last 250 years have proved so crucial to the course of music history or so vital to public musical experience as the symphony This Companion offers an accessible guide to the historical analytical and interpretative issues surrounding this major genre of Western music discussing an extensive variety of works from the eighteenth century to the present day The book complements a detailed review of the symphony's history with focused analytical essays from leading scholars on the symphonic music of both mainstream composers including Haydn Mozart and Beethoven and lesser known figures including Carter Berio and Maxwell Davies With chapters on a comprehensive range of topics from the symphony's origins to the politics of its reception in the twentieth century this is an invaluable resource for anyone with an interest in the history analysis and performance of the symphonic repertoire

"Music's Obedient Daughter" Sabine Lichtenstein, 2014-03-01 A libretto is an indispensable part of an opera as a musical genre with few exceptions operas have been the subject of musicological studies and instrumental versions of sung or unsung opera numbers may be heard but we never listen to libretto texts being performed without the music Thus as a literary form the libretto is a highly specific genre with its own particular attributes This volume offers an approach to the libretto through the discussion of these attributes in many different examples It explores what may be expected of a librettist in response to the demands of the genre's characteristics his trials and tribulations his exchanges with the composer while adapting or converting a source almost always a literary source into the eventual libretto and about the different musical ways of dealing with the text In this way the volume clarifies the fundamental differences between the libretto and other literary genres

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