

## Oxford Composer Companions Haydn Oxford Companions

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 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 vocal genres, and operas composed for Eszterháza and London.

This is an annotated bibliography to books, recordings, videos, and websites on choral music. This book will serve as an excellent tool for librarians, researchers, and scholars in sorting through the massive amount of new material that has appeared since publication of the previous edition.

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This book explores the relationship between the Bible and the world of music, an association that is recorded from ancient times in the Old Testament, and one that has continued to characterize the cultural self-expression of Western Civilization ever since. The study surveys the emergence of this close relationship in the era following the taking particular note of the role of Gregorian chant, folk music and the popularity of mystery, morality and passion plays in reflection of the Sacred Scripture and its themes during those times. With the emergence of polyphony and the advent of the Reformation in the sixteenth century, the interaction between the Bible and music increased and oratorio as specific genres during the Renaissance and the Early Baroque period. Both these genres have proved essential to the interplay between sacred revelation and the various types of music that have come to determine cultural expression in the history of Europe. The book initially provides an overview of how the various themes of the Bible and the story of Western music. It then looks closely at the role of oratorio and opera over four centuries, considering the most famous and striking examples and considering how the music has responded in different ages to the sacred text and narrative. The last chapter examines how biblical theology has been used to dramatic purpose in a particular academic apparatus includes an iconography, a detailed bibliography and an index of biblical and musical references, themes and subjects.

Musical Performance

Playbill

Latin and Music in the Early Modern Era

The String Quartets of Joseph Haydn

Choral Monuments

Seven Musical Masterworks Deconstructed

*The eleven essays collected in The English Malady: Enabling and Disabling Fictions adopt perspectives from a variety of disciplines—history, sociology, music, theater, and literary studies—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 Enlightenment—a fact sometimes obscured by scholarly emphasis on the study of hysteria as a nineteenth and early twentieth-century phenomenon—but also that the period’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.*

*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.*

*Exploring the relationship between Latin and music during the early modern era, this volume focuses on the link between Latin and music in the educational system of the time, and the development and influence of musical humanism, especially in settings of classical and Neo-Latin texts.*

*“The Church has always sought a dynamic balance between the expressive and the formative attributes of liturgical music. (This book) traces the development of the Church’s music through the ages and is a chronicle of the music we have used in the earthly Liturgy of the Church. .... ” [from back cover]*

*Haydn’s World*

*A Guide to Understanding*

*Playing Before the Lord*

*Graphic Music Analysis*

*Music Through Children’s Literature*

*The Oxford Junior Companion to Music*

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.

Interprets an eighteenth-century musical repertoire in sociable terms, both technically (specific musical patterns) and affectively (predominant emotional registers of the music).

In recent years there has been a considerable revival of interest in music in eighteenth-century Britain. This interest has now expanded beyond the consideration of composers and their music to include the performing institutions of the period and their relationship to the wider social scene. The collection of essays presented here offers a portrayal of concert life in Britain that contributes greatly to the wider understanding of social and cultural life in the eighteenth century. Music was not merely a pastime but was irrevocably linked with its social, political and literary contexts. The perspectives of performers, organisers, patrons, audiences, publishers, copyists and consumers are considered here in relation to the concert experience. All of the essays taken together construct an understanding of musical communities and the origins of the modern concert system. This is achieved by focusing on the development of music societies; the promotion of musical events; the mobility and advancement of musicians; systems of patronage; the social status of musicians; the repertoire performed and published; the role of women pianists and the 'topography' of concerts. In this way, the book will not only appeal to music specialists, but also to social and cultural historians.

Franz Joseph Gall (1758-1828) was always a controversial figure, as was his doctrine, later called phrenology. Although often portrayed as a discredited buffoon, who believed he could assess a person's strengths and weaknesses by measuring cranial bumps, he was, in fact, a serious physician-scientist, who strove to answer timely questions about the mind, brain, and behavior. In many ways a remarkable visionary, his seminal ideas would become tenets of modern behavioral neuroscience. Among other things, he was the first scientist to promote publicly the idea of specialized cortical areas for diverse higher functions, while taking metaphysics out of his new science of mind. Moreover, although he obviously placed too much emphasis on "tell-tale" skull features (mistakenly believing that the cranium faithfully reflects the features of underlying brain areas), he fully understood the strength of "convergent operations," conducting neuroanatomical, developmental, cross-species, gender-comparison, and brain-damage studies on both humans and animals in his attempts to unravel the mysteries of brain organization. Rather than looking upon Gall's "organology" as one of science's great mistakes, this book provides a fresh look at the man and his doctrine. The authors delve into his motives, what was known about the brain during the 1790s, and the cultural demands of his time. Gall is rightfully presented as an early-19th-century biologist, anthropologist, philosopher, and physician with an inquisitive mind and a challenging agenda--namely, how to account for species and individual differences in behavior. In this well-researched book, readers learn why, starting as a young physician in Vienna and continuing his life's work in Paris, he chose to study the mind and the brain, why he employed his various methods, why he relied so heavily on cranial features, and why he wrote what he did in his books. Frequently using Gall's own words, they show his impact in various domains, including his approach to the insane and criminals, before concluding with his final illness and more lasting legacy.

The Life of Giovanni Battista Viotti

Enabling and Disabling Fictions

Music in Vienna 1700, 1800, 1900

The Bible in Music

Structurally Sound

Concert Life in Eighteenth-Century Britain

**The book is user-friendly and extremely handy as a reference tool. In addition, it makes for enjoyable and highly informative reading.**

**In this first-ever book on the soffeggio tradition, one of the pillars of eighteenth-century music education, author Nicholas Baraganath illuminates how performers and composers developed their exceptional skills in improvising and inventing melodies.**

**Joseph Haydn, known as the father of the string quartet, significantly influenced the sonata and the symphony, helping to create the modern symphony orchestra as we know it. Haydn lived during a time of many changes, beginning his career in the late Austrian baroque period, experiencing the Enlightenment, and ending as romanticism began. This title highlights Haydn’s impressive, long, and productive career.**

**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.**

**Balancing the Needs of a Worshipping Church**

**Haydn, Mozart and Friends**

**Symbolic Landscapes**

**The Cambridge Haydn Encyclopedia**

**A Personal Guide**

**New Appreciations in the Twentieth Century**

**Hermann Abert’s classic biography, first published in German more than eighty years ago and itself based on the definitive mid-nineteenth century study by Otto Jahn, remains the most informed and substantial biography of Mozart in any language. The book is both the fullest account of the composer’s life and a deeply skilled analysis of his music. Proceeding chronologically from 1756 to 1791, the book interrogates every aspect of Mozart’s life, influences, and experience; his personality; his religious and secular dimensions; and the social context of the time. In "a book within a book," Abert also provides close scrutiny of the music, including the operas, orchestral work, symphonies and piano concertos, church music and cantatas, and compositions for solo instruments. While the tone of Abert’s great work is expertly rendered by Stewart Spencer, developments in Mozart scholarship since the last German edition are signaled by the Mozart scholar, Cliff Eisen, in careful annotations on every page. Supported by a host of leading Mozart scholars, this immense undertaking at last permits English-language readers access to the most important single source on the life of this great composer.**

**This book approaches Schenkerian analysis in a practical and accessible manner fit for the classroom, guiding readers through a step-by-step process. It is suitable for advanced undergraduates and graduate students of musicology, music theory, composition, and performance, and it is replete with a wide variety of musical examples.**

**An exploration into the question of greatness from the Chief Classical Music Critic of the New York Times When he began to listen to the great works of classical music as a child, Anthony Tommasini had many questions. Why did a particular piece move him? How did the music work? Over time, he realized that his passion for this music was not enough. He needed to understand it. Take Bach, for starters. Who was he? How does one account for his music and its unshakeable hold on us today? As a critic, Tommasini has devoted particular attention to living composers and overlooked repertory. But, like all classical music lovers, the canon has remained central for him. In 2011, in his role as the Chief Classical Music Critic for the New York Times, he wrote a popular series in which he somewhat cheekily set out to determine the all-time top ten composers. Inviting input from readers, Tommasini wrestled with questions of greatness. Readers joined the exercise in droves. Some railed against classical music’s obsession with greatness but then raged when Mahler was left off the final list. This intellectual game reminded them why they loved music in the first place. Now in THE INDISPENSABLE COMPOSERS, Tommasini offers his own personal guide to the canon--and what greatness really means in classical music. What does it mean to be canonical now? Who gets to say? And do we have enough perspective on the 20th century to even begin assessing it? To make his case, Tommasini draws on elements of biography, the anxiety of influence, the composer’s relationships with colleagues, and shifting attitudes toward a composer’s work over time. Because he has spent his life contemplating these titans, Tommasini shares impressions from performances he has heard or given or moments when his own biography proves revealing. As he argues for his particular pantheon of indispensable composers, Anthony Tommasini provides a masterclass in what to listen for and how to understand what music does to us.**

**Extreme copyright produces extreme consumption: ten hours a day, lost to screens. This book takes back our culture and creativity.**

**The English Malady**

**Catholic Music Through the Ages**

**The Cambridge Companion to Haydn**

**The Life and Work of Joseph Haydn**

**Sounds and Voices on the International Stage**

**The Life of Haydn**

The image of Vienna as a musical city is a familiar one. This book explores the history of music in Vienna, focussing on three different epochs, 1700, 1800 and 1900

This volume comprises a series of essays on the life and works of Mozart.

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.

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 of 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 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.

Studies of Eleven Choral Masterworks

A Music Lover'S Guide to Nicknames, Titles, and Whimsy

Franz Joseph Gall

A Research and Information Guide

Naturalist of the Mind, Visionary of the Brain

How Major Content Providers Are Destroying Creativity and How to Stop Them

*Published to coincide with the 200th anniversary of his death, this detailed, scholarly, and lively Companion provides unprecedented insight into the life, times, and music of one of the great composers of the classical era, Joseph Haydn (1732-1809).*

*Symbolic Landscapes presents a definitive collection of landscape/place studies that explores symbolic, cultural levels of geographical meanings. Essays written by philosophers, geographers, architects, social scientists, art historians, and literati, bring specific modes of expertise and perspectives to this transdisciplinary and interdisciplinary study of the symbolic level human existential spatiality. Placing emphasis on the pre-cognitive genesis of symbolic meaning, as well as embodied, experiential (lived) geography, the volume offers a fresh, quasi-phenomenological approach. The editors articulate the epistemological doctrine that perception and imagination form a continuum in which both are always implicated as complements. This approach makes a case for the interrelation of the geography of perception and the geography of imagination, which means that human/cultural geography offers only an abstraction if indeed an aesthetic geography is constituted merely as a sub-field. Human/cultural geography can only approach spatial reality through recognizing the intimate interrelative dialectic between the imaginative and perceptual meanings of our landscapes/place-worlds. This volume reinvigorates the importance of the topic of symbolism in human/cultural geography, landscape studies, philosophy of place, architecture and planning, and will stand among the classics in the field.*

*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.*

*Analysis of seven masterworks includes passages from Bach's Orchestral Suite No. 3, Mendelssohn's Piano Trio No. 1, Schubert's "Nacht und Träume," Brahms' Violin Sonata No. 3, Haydn's "Surprise" Symphony, Mozart's G-minor Symphony, and Beethoven's "Eroica" Symphony.*

*An Introduction to Schenkerian Theory and Practice*

*Engaging Haydn*

*W.A. Mozart*

*Mozart Studies*

*A Forgotten Art of Melody in the Long Eighteenth Century*

*Amico*

A dictionary of music. Grades 4 and up.

The first Haydn biography in 25 years, this book reveals the composer's darker side, double dealing and his troubled marriage.

Choral Monuments provides extensive material about eleven epoch-making choral masterworks that span the history of Western culture. Included are: Missa Pange lingua (Josquin Desprez); Missa Papae Marcelli (G. P. da Palestrina); B Minor Mass (J. S. Bach); Messiah (G. F. Handel); The Creation (Joseph Haydn); Symphony #9 (Ludwig van Beethoven) (Felix Mendelssohn); Ein deutsches Requiem (Johannes Brahms); Messa da Requiem (Giuseppe Verdi); Mass (Igor Stravinsky); and War Requiem (Benjamin Britten). The works are presented in separate chapters, with each chapter divided into three basic sections-history, analysis, and performance practice. Discussions of history are tied to the work's genesis of the designated work in reference to the composer's total choral output, the work's place within the musical environment and social climate of its time, and essential features of the work that make it noteworthy. In addition, the compositional history addresses three other factors: the work's public reception and critical reception in the years and in ensuing years; the history of score publications, detailing the various differences between editions; and the texts of the composition. The material regarding textual treatment, which often includes the complete texts of the works being discussed, concentrates on primary concerns of the text's usage; also included in the discussion are the ways in which the work separates from the music as well as biographical details of librettists and poets, if appropriate. The analysis section of each chapter outlines and describes musical forms and other types of compositional organization, including parody technique, mirror structures, and motto repetitions, as well as salient compositional characteristics that define the work's artistic stature. Numerous charts and musical examples illustrate the discussions. The discussion of performance practices includes primary source quotations about a wide range of topics, from performing forces, tempo, and phrasing of each work to specific issues such as tactus, text underlay, musica ficta, metric accentuation, and ornamentation.

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.

The Faber Pocket Guide to Haydn

Instrumental Music in an Age of Sociability

Education, Theory, Composition, Performance and Reception

The Cambridge Companion to the String Quartet

Theme and Variations

Big Copyright Versus the People

This is the first full-length biography in English of Giovanni Battista Viotti (1755-1824), one of the great violinist-composers in the history of music, and arguably the most influential violinist who ever lived. This study is based on extensive documentary research, much of it here revealed for the first time.

Illustrated with full-color plates and 140 black-and-white pictures, an encyclopedic, exhaustive, and up-to-date guide contains finely detailed articles and short reference notes on the people, places, and events that shaped ancient Western civilization. UP.

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 y Mozart, los dos grandes artistas creadores del periodo clásico, estuvieron unidos por la música y por la amistad. Haydn, en vida el compositor más famoso de Europa, le comentó al padre de Mozart: “Le digo ante Dios, y como hombre honesto, que su hijo es el más grande compositor que conozco”. Mozart, a su vez, se refirió a Haydn como “mi maestro”. Misma generosidad y mismo lenguaje musical en dos personalidades diferentes: uno, bullicioso e innovador; el otro, austero y conservador. Mozart fallece demasiado pronto; Haydn padece el deterioro final de sus facultades mentales. Las historias médicas de dos genios de la música clásica nos adentran en las personalidades de estos creadores de obras inmortales y así nos permiten, tal vez, apreciar su música de otra manera.

Haydn

Reviving Haydn

The Solfeggio Tradition

Haydn y Mozart

The Viennese Minor-key Symphony in the Age of Haydn and Mozart

The Indispensable Composers

*Introduces rhythm, melody, form, instruments, music history, and dance using a variety of illustrated folk songs, rhythmic poems, and stories with musical themes.*

*This volume explores the interrelation of international relations, music, and diplomacy from a multidisciplinary perspective. Throughout history, diplomats have gathered for musical events, and musicians have served as national representatives. Whatever political unit is under consideration (city-states, empires, nation-states), music has proven to be a component of diplomacy, its ceremonies, and its strategies. Following the recent acoustic turn in IR theory, the authors explore the notion of “musical diplomacies” and ask whether and how it differs from other types of cultural diplomacy. Accordingly, sounds and voices are dealt with in acoustic terms but are not restricted to music per se, also taking into consideration the voices (speech) of musicians in the international arena. Read an interview with the editors here:*

*https://www.sciencespo.fr/cei/en/content/international-relations-music-and-diplomacy-sounds-and-voices-international-stage*

*Culture, Context, and Criticism*

*Oxford Composer Companions: Haydn*

*The Oxford Companion to Classical Civilization*

*International Relations, Music and Diplomacy*

*Did You Know?*

*Choral Music*