

Joseph Haydn (1732-1809)

- Known as “Father of the Symphony” and “Father of the String Quartet”
- Representative Works
 - 104 Symphonies
 - numerous concertos for various instruments
 - 15 operas
 - other music



Haydn And The Enlightenment

Chester Lee Alwes



Haydn And The Enlightenment:

Haydn and the Enlightenment David P. Schroeder, 1997 Schroeder here sets out to challenge the widely held view of Haydn as an inspired instrumental musician who composed in isolation from 18th century enlightened thinking By means of both documentary and musical investigation the author seeks instead to present him as a culturally and politically sensitive representative of the Age of Enlightenment Haydn s awareness of contemporary aesthetic opinion and the tenets of the Enlightenment is reflected by the transformations in his own compositional style and there are fascinating implications here for our understanding of instrumental music from the second half of the eighteenth century Of fundamental importance in this survey is Haydn s relationship with his audience which it is argued had a significant bearing on the nature of the works The author suggests that Haydn was well acquainted with the contemporary view that works of literature or music should serve a moral function and he points to numerous instances in the late symphonies where this end is effectively pursued For the eighteenth century however morality did not imply dullness indeed its goals were best served through wit humour popular appeal and beauty as well as through intellectual challenge

The Cambridge Companion to Haydn Caryl Clark, 2005-11-24 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 Eszterhza 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 Eszterhza and London

Haydn in London Open University. The Enlightenment Course Team, Patricia Howard, 1980

Haydn David Wyn 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

Joseph Haydn & die "Neue Welt" Walter Reicher, 2019-06-17 Joseph Haydn welche Werke von anderen Komponisten produktiv aufgegriffen wurden und welche vielleicht auf dem Weg ber den gro en Teich verloren gingen Mit Beitr gen von Christine Siegert Gernot Gruber Waldemar Zacharasiewicz Bertil van Boer Thomas Tolley Paulo M K hl Kathleen J Lamkin Michael E Ruhling Bryan Proksch Thomas

Betzwieser Bal zs Mikusi John A Rice Daniel Brandenburg Josef Pratl Pierpaolo Polzonetti Mark Evan Bonds Peter Kir ly Walter Reicher

Cursed Questions Richard Taruskin, 2020-04-21 Richard Taruskin's sweeping collection of essays distills a half century of professional experience demonstrating an unparalleled insider awareness of relevant debates in all areas of music studies including historiography and criticism representation and aesthetics musical and professional politics and the sociology of taste Cursed Questions invoking a famous catchphrase from Russian intellectual history grapples with questions that are never finally answered but never go away The writings gathered here form an intellectual biography that showcases the characteristic wit provocation and erudition that readers have come to expect from Taruskin making it an essential volume for anyone interested in music politics and the arts

Tempesta Clive McClelland, 2017-10-13 Tempesta is a term coined in this book applying to music that exhibits agitated or violent characteristics in order to evoke terror and chaos involving ideas like rapid scale passages driving rhythmic figurations strong accents full textures and robust instrumentation including prominent brass and timpani Music of this type was used for storm scenes which in operas of the 17th and 18th centuries are almost invariably of supernatural origin and other frightening experiences such as pursuit madness and rage This stormy music formed the ingredients of a particular style in the later 18th century that scholars in recent decades have referred to as Sturm und Drang implying a relationship to German literature which I believe is unhelpful and misleading Haydn's so called Sturm und Drang symphonies exhibit characteristics that are no different to his depictions of storms in his operas and sacred music and there is no evidence of Haydn suffering some kind of personal crisis or even of him responding to the spirit of the age He was simply exploring the expressive possibilities of the style for dramatic rhetorical effect Scholars have been dissatisfied with the term for some time but no one has previously suggested an alternative The term tempesta therefore applies to all manifestations of this kind of music a label that acknowledges the stormy origins of the style but which also recognizes that it functions as a counterpart to ombra Tempesta contributed enormously to the continued popularity of operas on supernatural subjects and quickly migrated towards sacred music and even instrumental music where it became part of the topical discourse The music does not merely represent the supernatural it instills an emotional response in the listener Awe and terror had already been identified as sources of the sublime notably by Edmund Burke predating the German literary Sturm und Drang and the latter half of the century saw the rise of Gothic literature The supernatural remained popular in theaters and opera houses and special music that could produce an emotional response of such magnitude was a powerful tool in the composer's expressive armory

Hermeneutics and Music Criticism Roger W. H. Savage, 2009-09-10 Hermeneutics and Music Criticism forges new perspectives on aesthetics politics and contemporary interpretive strategies By advancing new insights into the roles judgment and imagination play both in our experiences of music and its critical interpretation this book reevaluates our current understandings of music's transformative power The engagement with critical musicologists and philosophers including Adorno Gadamer and Ricoeur

provides a nuanced analysis of the crucial issues affecting the theory and practice of music criticism By challenging musical hermeneutics deployment as a means of deciphering social values and meanings Hermeneutics and Music Criticism offers an answer to the long standing question of how music s expression of moods and feelings affects us and our relation to the world

Theology, Music, and Modernity Jeremy Begbie, Daniel K L Chua, Markus Rathey, 2021-02-02 Theology Music and Modernity addresses the question how can the study of music contribute to a theological reading of modernity It has grown out of the conviction that music has often been ignored in narrations of modernity s theological struggles Featuring contributions from an international team of distinguished theologians musicologists and music theorists the volume shows how music and discourse about music has remarkable powers to bring to light the theological currents that have shaped modern culture It focuses on the concept of freedom concentrating on the years 1740 1850 a period when freedom especially religious and political freedom became a burning matter of concern in virtually every stratum of Western society The collection is divided into four sections each section focusing on a key phenomenon of this period the rise of the concept of revolutionary freedom the move of music from church to concert hall the cry for eschatological justice in the work of black hymn writer and church leader Richard Allen and the often fierce tensions between music and language There is a particular concern to draw on a distinctively Scriptural imagination especially the theme of New Creation in order to elicit the key issues at stake and to suggest constructive ways forward for a contemporary Christian theological engagement with the legacies of modernity today

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

The Cambridge Companion to the Symphony Julian Horton, 2013-05-02 A comprehensive guide to the historical analytical and interpretative issues surrounding one of the major genres of Western music

Musically Sublime Kiene Brillenburg Wurth, 2009-08-25 Musically Sublime rewrites musically the history and philosophy of the sublime Music enables us to reconsider the traditional course of sublime feeling on a track from pain to pleasure Resisting the notion that there is a single format for sublime feeling Wurth shows how from the mid eighteenth century onward sublime feeling is instead constantly rearticulated in a complex interaction with musicality Wurth takes as her point of departure Immanuel Kant s Critique of Judgment and Jean Fran ois Lyotard s aesthetic writings of the 1980s and 1990s Kant framed the sublime narratively as an epic of self transcendence By contrast Lyotard sought to substitute open immanence for Kantian transcendence yet he failed to deconstruct the Kantian epic The book performs this deconstruction by juxtaposing eighteenth and nineteenth century

conceptions of the infinite Sehnsucht the divided self and unconscious drives with contemporary readings of instrumental music Critically assessing Edmund Burke James Usher E T A Hoffmann Novalis Friedrich Hlderlin Arthur Schopenhauer Richard Wagner and Friedrich Nietzsche this book re presents the sublime as a feeling that defers resolution and hangs suspended between pain and pleasure Musically Sublime rewrites the mathematical sublime as difference while it redresses the dynamical sublime as trauma unending undetermined unresolved Whereas most musicological studies in this area have focused on traces of the Kantian sublime in Handel Haydn and Beethoven this book calls on the nineteenth century theorist Arthur Seidl to analyze the sublime of rather than in music It does so by invoking Seidl s concept of formwidrigkeit form contrariness in juxtaposition with Romantic piano music post modernist musical minimalisms and Lyotard s postmodern sublime It presents a sublime of matter rather than form performative rather than representational In doing so Musically Sublime shows that the binary distinction Lyotard posits between the postmodern and romantic sublime is finally untenable

Rethinking Difference in Music Scholarship Olivia Ashley Bloechl, Melanie Diane Lowe, Jeffrey Kallberg, 2015-01-08 This major essay collection takes a fresh look at how differences among people matter for music and musical thought **Haydn's Sunrise, Beethoven's Shadow** Deirdre Loughridge, 2016-09-06 The years between roughly 1760 and 1810 a period stretching from the rise of Joseph Haydn s career to the height of Ludwig van Beethoven s are often viewed as a golden age for musical culture when audiences started to revel in the sounds of the concert hall But the latter half of the eighteenth century also saw proliferating optical technologies including magnifying instruments magic lanterns peepshows and shadow plays that offered new performance tools fostered musical innovation and shaped the very idea of pure music Haydn s Sunrise Beethoven s Shadow is a fascinating exploration of the early romantic blending of sight and sound as encountered in popular science street entertainments opera and music criticism Deirdre Loughridge reveals that allusions in musical writings to optical technologies reflect their spread from fairgrounds and laboratories into public consciousness and a range of discourses including that of music She demonstrates how concrete points of intersection composers treatments of telescopes and peepshows in opera for instance or a shadow play performance of a ballad could then fuel new modes of listening that aimed to extend the senses An illuminating look at romantic musical practices and aesthetics this book yields surprising relations between the past and present and offers insight into our own contemporary audiovisual culture

Haydn's "Creation" as a musical response to the enlightenment Shawn Tyler Eaton, 2012 The Creation s ultimate message is one of Enlightenment optimism produced by the oratorio s religious tolerance demonstrated by the omission of the Fall narrative and musical eclecticism Musical inclusivity is conveyed by a mixture of styles and conventions that cross normative standards for setting sacred texts The analysis of text music relationships in Creation builds on theoretical constructs of Danuser and Kramer focusing on smaller to larger level musical sections that demonstrate the contrast in style and values represented by the sublime and idyllic Both texts and music of The Creation elevate values of naturalism while

simultaneously rescinding the sublime element into the beautiful or idyllic Concluding chapters focus on reception history of The Creation in both Austria and England Haydn's two target audiences for the work

[A History of Western Choral Music, Volume 2](#) Chester L. Alwes, 2016-08-03 A History of Western Choral Music explores the various genres key composers and influential works essential to the development of the western choral tradition Author Chester L Alwes divides this exploration into two volumes which move from Medieval music and the Renaissance era up to the 21st century Volume II begins at the transition from the Classical era to the Romantic with an examination of the major genres common to both periods Exploring the oratorio part song and dramatic music it also offers a thorough discussion of the choral symphony from Beethoven to Mahler through to the present day It then delves into the choral music of the twentieth century through discussions of the major compositional approaches and philosophies that proliferated over the course of the century from impressionism to serialism neo classicism to modernism minimalism and the avant garde It also considers the emerging tendency towards nationalistic composition amongst composers such as Bartók and Stravinsky and discusses in great detail the contemporary music of the United States and Great Britain Framing discussion within the political religious cultural philosophical aesthetic and technological contexts of each era A History of Western Choral Music offers readers specialized insight into major composers and works while providing a cohesive understanding of choral music's place in Western history

[A History of Western Choral Music](#) Chester Lee Alwes, 2015 Comprehensive history of western choral music from the Medieval era to the beginnings of the Romantic period Unique in its detailed analysis and breadth of Western choral music and key composers Ample musical examples to supplement discussion In depth discussions of historical connections

[The Origins and Ascendancy of the Concert Mass](#) Stephanie Rocke, 2020-12-30 The mass is an extraordinary musical form Whereas other Western art music genres from medieval times have fallen out of favour the mass has not merely survived but flourished A variety of historical forces within religious secular and musical arenas saw the mass expand well beyond its origins as a cycle of medieval chants become concertised and ultimately bifurcate Even as Western societies moved away from their Christian origins to become the religiously plural and politically secular societies of today and the Church itself moved in favour of congregational singing composers continued to compose masses By the early twentieth century two forms of mass existed the liturgical mass composed for church services and the concert mass composed for secular venues Spanning two millennia The Origins and Ascendancy of the Concert Mass outlines the origins and meanings of the liturgical texts defines the concert mass explains how and why the split occurred and provides examples that demonstrate composers gradual appropriation of the genre as a vehicle for personal expression on serious issues By the end of the twentieth century the concert mass had become a repository for an eclectic range of theological and political ideas

The Oxford Handbook of Music and Disability Studies Blake Howe, Stephanie Jensen-Moulton, Neil Lerner, Joseph Straus, 2015-10-15 The Oxford Handbook of Disability Studies represents a comprehensive state of current research for the field of Disability Studies and Music The forty

two chapters in the book span a wide chronological and geographical range from the biblical the medieval and the Elizabethan through the canonical classics of the eighteenth and nineteenth centuries up to modernist styles and contemporary musical theater and popular genres with stops along the way in post Civil War America Ghana and the South Pacific and many other interesting times and places Disability is a broad heterogeneous and porous identity and that diversity is reflected in the variety of bodily conditions under discussion here including autism and intellectual disability deafness blindness mobility impairment often coupled with bodily difference and cognitive and intellectual impairments Amid this diversity of time place style medium and topic the chapters share two core commitments First they are united in their theoretical and methodological connection to Disability Studies especially its central idea that disability is a social and cultural construction Disability both shapes and is shaped by culture including musical culture Second these essays individually and collectively make the case that disability is not something at the periphery of culture and music but something central to our art and to our humanity

Sounding Values Scott Burnham, 2017-05-15 For several decades Scott Burnham has sought to bring a ready ear and plenty of humanistic warmth to musicological inquiry Sounding Values features eighteen of his essays on mainstream Western music music theory aesthetics and criticism In these writings Burnham listens for the values aesthetic ethical intellectual of those who have created influential discourse about music while also listening for the values of the music for which that discourse has been generated The first half of the volume confronts pressing issues of historical theory and aesthetics including intellectual models of tonal theory leading concepts of sonata form translations of music into poetic meaning and recent rifts and rapprochements between criticism and analysis The essays in the second half can be read as a series of critical appreciations engaging some of the most consequential reception tropes of the past two centuries Haydn and humor Mozart and beauty Beethoven and the sublime Schubert and memory

The Enigmatic Realm of **Haydn And The Enlightenment**: Unleashing the Language is Inner Magic

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