Haydn's Ingenious Jesting with Art

Contexts of Musical Wit and Humor



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Haydns Ingenious Jesting With Art Contexts Of Musical Wit And Humor:

Haydn's Ingenious Jesting 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 Jesting 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 Jesting 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 The Cambridge

Companion to Haydn Caryl Leslie Clark, 2005-11-24 An introduction to the musical work and cultural world of Joseph Haydn 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 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 Eszterh za 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 Oxford History of Western Music Richard Taruskin, 2009-07-27 The universally acclaimed and award winning Oxford History of Western Music by one of the most prominent and provocative musicologists of our time Richard Taruskin Now in paperback the set has been reconstructed to be available for the first time as individual books each one taking on a critical time period in the history of western music Mozart's Music of Friends Edward Klorman, 2016-04-21 In 1829 Goethe famously described the string quartet as a conversation among four intelligent people Inspired by this metaphor Edward Klorman's study draws on a wide variety of documentary and iconographic sources to explore Mozart's chamber works as the music of friends Illuminating the meanings and historical foundations of comparisons between chamber music and social interplay Klorman infuses the analysis of sonata form and phrase rhythm with a performer's sensibility. He develops a new analytical method called multiple agency that interprets the various players within an ensemble as participants in stylized social intercourse characters capable of surprising seducing outwitting and even deceiving one another musically This book is accompanied by online resources that include original recordings performed by the author and other musicians as well as video analyses that invite the reader to experience the interplay in time as if from within the ensemble Empress Marie Therese and Music at the Viennese Court, 1792-1807 John A. Rice, 2003-07-24 This is a study of the musical activities of Empress Marie Therese one of the most important patrons in the Vienna of Haydn

and Beethoven Building on extensive archival research including many documents published here for the first time John A Rice describes Marie Therese's activities as commissioner collector and performer of music and explores the rich and diverse musical culture that she fostered at court This book which will be of interest to musicologists historians of artistic patronage and taste and practitioners of women s studies elucidates this remarkable woman s relations with a host of professional musicians including Haydn and argues that she played a significant and hitherto unsuspected role in the inception of one of the era's greatest masterpieces Beethoven's Fidelio Other composers discussed include Domenico Cimarosa Joseph Eybler Michael Haydn Johann Simon Mayr Ferdinando Paer Antonio Salieri Joseph Weigl and Paul Wranitzky Music in an Age of Sociability W. Dean Sutcliffe, 2020 Interprets an eighteenth century musical repertoire in sociable terms both technically specific musical patterns and affectively predominant emotional registers of the music Sonata Theory James Arnold Hepokoski, Warren Darcy, 2011 Elements of Sonata Theory is a comprehensive rethinking of the basic principles of sonata form in the decades around 1800 This foundational study outlines a new up to date paradigm for understanding the compositional choices found in the instrumental works of Haydn Mozart Beethoven sonatas chamber music symphonies overtures and concertos Chamber Music John H. Baron, 2002 The Oxford Handbook of the New Cultural History of Music Jane F. Fulcher, 2013-11-01 This volume demonstrates a new approach to cultural history as it now being practiced by both historians and musicologists and the field s quest to grasp the realms of human experience understanding communication and meaning through the study of music and of musical practices. The contributors employ a resonant new methodological synthesis which combines the theoretical perspectives drawn from the new cultural history and new musicology of the 1980s with recent social sociological and anthropological theories or those which attempt to ground language and symbols within both social reality and a social field of power The Social Worlds of Nineteenth-Century **Chamber Music** Marie Sumner Lott, 2015-06-15 Music played an important role in the social life of nineteenth century Europe and music in the home provided a convenient way to entertain and communicate among friends and colleagues String chamber music in particular fostered social interactions that helped build communities within communities Marie Sumner Lott examines the music available to musical consumers in the nineteenth century and what that music tells us about their tastes priorities and activities Her social history of chamber music performance places the works of canonic composers such as Schubert Brahms and Dvo k in relation to lesser known but influential peers The book explores the dynamic relationships among the active agents involved in the creation of Romantic music and shows how each influenced the others choices in a rich collaborative environment In addition to documenting the ways companies acquired and marketed sheet music Sumner Lott reveals how the publication and performance of chamber music differed from that of ephemeral piano and song genres or more monumental orchestral and operatic works Several distinct niche markets existed within the audience for chamber music and composers created new musical works for their use and enjoyment Insightful and groundbreaking The Social

Worlds of Nineteenth Century Chamber Music revises prevailing views of middle class influence on nineteenth century musical style and presents new methods for interpreting the meanings of musical works for musicians both past and present

The Free Fantasia and the Musical Picturesque Annette Richards, 2001-01-04 This book explores the picturesque in **The Orchestral Revolution** Emily I. Dolan, 2013-01-17 The Orchestral the music of Bach Haydn and Beethoven Revolution explores the changing listening culture of the eighteenth and early nineteenth centuries Delving into Enlightenment philosophy the nature of instruments compositional practices and reception history this book describes the birth of a new form of attention to sonority and uncovers the intimate relationship between the development of modern musical aesthetics and the emergence of orchestration By focusing upon Joseph Haydn's innovative strategies of orchestration and tracing their reception and influence Emily Dolan shows that the consolidation of the modern orchestra radically altered how people listened to and thought about the expressive capacity of instruments The orchestra transformed from a mere gathering of instruments into an ideal community full of diverse nuanced and expressive characters In addressing this key moment in the history of music Dolan demonstrates the importance of the materiality of sound in the formation of the modern musical artwork The Orchestration of the Arts — A Creative Symbiosis of Existential **Powers** Marlies Kronegger, 2000-06-30 What is Art This perennial question is forcefully thrown open by the present day electronic expansion of its field and proliferation of arts Toward the treatment of this great question with deepest philosophical underpinnings this collection of studies means to lay a ground It is presumed that art transcendentality the designs of the cosmos might yield some of their mysteries while we investigate the Orchestration of the Arts stretching into all main lines of the human creativity literature history and encompassing the distinctive and yet symbiotically inclined music song painting opera drama stage decor architecture and ornament Music and Belonging Between Revolution and Restoration Naomi Waltham-Smith, 2017-06-20 How is music implicated in the politics of belonging Provocatively fusing recent European philosophy with music theory Music and Belonging explores the instrumental music of Haydn Mozart and Beethoven reveals connections between listening and constructions of community and testifies to Classical music s enduring political significance in an age of neoliberal exclusion Music Theory and Natural Order from the Renaissance to the Early Twentieth Century Suzannah Clark, Alexander Rehding, 2001 Music theory of almost all ages has relied on nature in its attempts to explain music The understanding of what nature is however is subject to cultural and historical differences In exploring ways in which music theory has represented and employed natural order since the scientific revolution this volume asks some fundamental questions not only about nature in music theory but also the nature of music theory In an array of different approaches ranging from physical acoustics to theology and Lacanian psychoanalysis these essays examine how the multifarious conceptions of nature located variously between scientific reason and divine power are brought to bear on music theory They probe the changing representations and functions of nature in the service of music theory and highlight the ever

changing configurations of nature and music as mediated by the music theoretical discourse
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

Literature and the Arts Anna Battigelli, 2023-10-13 The ten essays in Literature and the Arts explore the intermedial plenitude of eighteenth century English culture honoring the memory of James Anderson Winn whose work demonstrated how seeing that interplay of the arts and literature was essential to a full understanding of Restoration and eighteenth century English culture Scenery machinery music dance and texts transformed one another both enriching and complicating generic distinctions Artists were alive to the power of the arts to reflect and shape reality and their audience was quick to turn to the arts as performative pleasures and critical lenses through which to understand a changing world This collection s eminent authors discuss estate design musicalized theater the visual spectacle of musical performance stage machinery and set designs the social uses of painting and singing drama's reflection of a transformed military infrastructure and the arts of memory and of laughter Mozart, Haydn and Early Beethoven: 1781-1802 Daniel Heartz, 2008-11-17 A vivid portrait of Mozart and Haydn's greatest achievements and young Beethoven's works under their influence Completing the trilogy begun with Haydn Mozart and the Viennese School 1740 1780 and continued in Music in European Capitals The Galant Style 1720 1780 Daniel Heartz concludes his extensive chronicle of the Classical Era with this much anticipated third volume By the early years of the nineteenth century Haydn Mozart and Beethoven had become a catchphrase a commonplace expression signifying musical excellence Indeed even in his early career Beethoven was hailed as the only musician worthy to stand beside Haydn and Mozart In this volume Heartz winds up the careers of Haydn and Mozart who during the 1780s produced their most famous and greatest works and describes Beethoven's first decade in Vienna during which he began composing by patterning his works on the two masters The tumult and instability of the French Revolution serves as a vivid historical Mozart in Vienna Simon P. Keefe, 2017-09-21 Mozart s greatest works were written in Vienna in backdrop for the tale the decade before his death 1781 1791 This biography focuses on Mozart's dual roles as a performer and composer and reveals how his compositional processes are affected by performance related concerns It traces consistencies and changes in Mozart s professional persona and his modus operandi and sheds light on other prominent musicians audience expectations

publishing and concert and dramatic practices and traditions Giving particular prominence to primary sources Simon P Keefe offers new biographical and critical perspectives on the man and his music highlighting his extraordinary ability to engage with the competing demands of singers and instrumentalists publishing and public performance and concerts and dramatic productions in the course of a hectic diverse and financially uncertain freelance career This comprehensive and accessible volume is essential for Mozart lovers and scholars alike exploring his Viennese masterpieces and the people and environments that shaped them

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