

# Oxford Composer Companions Haydn Oxford Companions

Haydn Oxford Composer Companions: Haydn The Cambridge Companion to Haydn Haydn The Life of Haydn The Indispensable Composers The Cambridge Companion to Women Composers Autoren und Redaktoren als Editoren Haydn The Oxford History of Western Music Forgery in Musical Composition Haydn Die Musik in Geschichte und Gegenwart Haydn Biographical Sketches of Eminent Musical Composers Personalbibliographien österreichischer Musikerinnen und Musiker Musical composers and their works, by Sarah Tytler Musical Composers and Their Works Haydn's Londoner Symphonien The Concertgoer's Companion to Orchestral Music: Bach to Haydn David Wyn Jones David Wyn Jones Caryl Leslie Clark David Wyn Jones David Wyn Jones Anthony Tommasini Matthew Head Jochen Golz Howard Chandler Robbins Landon Richard Taruskin Frederick Reece Friedrich Blume Brian L. Redfern Levina Buoncuore Urbino Karl F. Stock Henrietta Keddie Sarah Tytler Renate Ulm Antony Hopkins

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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 time since his death. This detailed, scholarly, and lively companion draws together a wealth of biographical detail and expert analysis for 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 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.

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 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

presenting a fresh perspective on the life and work of Joseph Haydn this biography probes the darker side of Haydn's personality his commercial opportunism and double dealing his penny pinching and his troubled marriage

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 back 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

exploring a diverse distinguished repertoire and transcending the rhetoric of neglect this book transforms understanding of women composers

die Arbeitsgemeinschaft für Germanistische Edition eine Vereinigung von Editionsspezialisten aus den deutschsprachigen Ländern aus Westeuropa und den USA führt alle zwei Jahre eine internationale Fachtagung durch die jeweils einem Rahmenthema gewidmet ist vom 22 bis 25 Februar 2006 fand die Tagung zum Thema Autoren und Redaktoren als Editoren in Weimar statt da die Arbeitsgemeinschaft an einem wissenschaftlichen Diskurs auch jenseits der

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a survey of haydn s life and of his musical genius and its impact on posterity offers detailed information with authoritative analytical commentary acidic paper annotation copyrighted by book news inc portland or

takes students beyond the who what and when exploring the how and why behind the story of western musicnow in its second edition this text immerses students in the engaging story of the western musical tradition by emphasizing the connections among works both within cultural eras and across time and place the text goes beyond a basic retelling of the music s history to build students ability to listen critically to key works the oxford history of western music college edition is a complete program for building students understanding and appreciation of the classical canon

we all know about art forgeries but why write fake classical music in forgery in musical composition frederick reece investigates the methods and motives of mysterious musicians who sign famous historical names like haydn mozart and schubert to their own original works analyzing a series of genuinely fake sonatas concertos and symphonies in detail reece s study exposes the shadowy roles that forgeries have played in shaping perceptions of authenticity creativity and the self within classical music culture from the 1790s to the 1990s holding a magnifying glass to a wide array of phony works forgery in musical composition explains how skillful fakers have succeeded in the past while also proposing active steps that scholars and musicians can take to better identify deceptive compositions in the future pursuing his topic from case to case reece observes that fake historical masterpieces have often seduced listeners not simply by imitating old works but rather by mirroring modern cultural beliefs about innovation identity and meaning in music here forged compositions have important truths to tell us about knowing and valuing works of art precisely because they are not what they appear

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