

**A Reader's Guide
to Haydn's Early
String Quartets**

William Drabkin

Readers Guide To Haydns Early String Quartets

L. Poundie Burstein



Readers Guide To Haydns Early String Quartets:

The String Quartets of Joseph Haydn Floyd Kersey Grave, Margaret Grave, 2006-03-09 Assessing Haydn's quartets this work explores the circumstances of their creation. It reveals the conventions and novelties that govern their design and examines the wealth of textures, stylistic allusions and rhetorical strategies that underlie their stature as a cornerstone of the chamber music repertory.

A Reader's Guide to Haydn's Early String Quartets William Drabkin, 2000 The six string quartets comprising Joseph Haydn's Opus 20, composed in 1772, are the first works in the genre to have received consistent critical attention from writers on music. The twenty-two quartets Haydn wrote before this date, though rarely discussed by historians and theorists and seldom performed in public, are nevertheless fundamental to the development of the quartet and thus inseparable from Opus 20 itself. This thoughtful discussion provides a basis upon which to study the quartet by showing how the relationship among the four players can best be understood as a musical dialogue. A methodology is developed for analyzing these quartets by focusing on the characteristics of string instruments that inform not only the style of the music but also the materials of the composition. The changing relationships among the instruments reveal the level of sophistication evident in Haydn's early works and attest to the affinity these works have with his later masterpieces. Music scholars and educators will appreciate the generous musical examples and clear prose that explains the more detailed analysis of the Opus 20 set.

[The Cambridge Companion to the String Quartet](#) Robin Stowell, 2003-11-13 This Companion offers a concise and authoritative survey of the string quartet by eleven chamber music specialists. Its fifteen carefully structured chapters provide coverage of a stimulating range of perspectives previously unavailable in one volume. It focuses on four main areas: the social and musical background to the quartet's development; the most celebrated ensembles; string quartet playing, including aspects of contemporary and historical performing practice; and the mainstream repertory, including significant mixed ensemble compositions involving string quartet. Various musical and pictorial illustrations and informative appendixes, including a chronology of the most significant works, complete this indispensable guide. Written for all string quartet enthusiasts, this Companion will enrich readers' understanding of the history of the genre, the context and significance of quartets as cultural phenomena, and the musical technical and interpretative problems of chamber music performance. It will also enhance their experience of listening to quartets in performance and on recordings.

Reader's Guide to Music Murray Stein, 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.

[String Quartets](#) Mara Parker, 2013-05-13 This research guide is an annotated

bibliography of sources dealing with the string quartet This second edition is organized as in the original publication chapters for general references histories individual composers aspects of performance facsimiles and critical editions and miscellaneous topics and has been updated to cover research since publication of the first edition Listings in the previous volume have been updated to reflect the burgeoning interest in this genre social aspects newly issued critical editions doctoral dissertations It also offers commentary on online links databases and references

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 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

Chamber Music John H Baron, 2010-06-10 Chamber Music A Research and Information Guide is a reference tool for anyone interested in chamber music It is not a history or an encyclopedia but a guide to where to find answers to questions about chamber music The third edition adds nearly 600 new entries to cover new research since publication of the previous edition in 2002 Most of the literature is books articles in journals and magazines dissertations and theses and essays or chapters in Festschriften treatises and biographies In addition to the core literature obscure citations are also included when they are the only studies in a particular field In addition to being printed this volume is also for the first time available online The online environment allows for information to be updated as new research is introduced This database of information is a live resource fully searchable and with active links Users will have unlimited access annual revisions will be made and a limited number of pages can be downloaded for printing

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

Music, Libraries, and the Academy James P. Cassaro, 2007-01-01 This collection of articles dedicated to the memory of Lenore Coral divides into three sections that focus on her scholarly interests music of the eighteenth century music libraries and collections and new approaches to the musical canon Many of the seventeen contributions included in the volume are the result of the individual author's connection with Lenore or were projects that she had been directly involved with either as dissertation advisor committee member or interested observer The senior scholars and music librarians represented here are testament to the impact of her intellect and influence

Harmony in Haydn and Mozart David Damschroder, 2012-08-16 Innovative analytical techniques provide a penetrating view of how Haydn and Mozart employ harmony in their compositions

Beethoven's String Quartet in C-sharp Minor, Op. 131 Nancy

November,2021-05-14 Beethoven's String Quartet in C sharp minor Op 131 1826 is not only firmly a part of the scholarly canon the performing canon and the pedagogical canon but also makes its presence felt in popular culture Yet in recent times the terms in which the C sharp minor quartet is discussed and presented tend to undermine the multivalent nature of the work Although it is held up as a masterpiece Op 131 has often been understood in monochrome terms as a work portraying tragedy struggle and loss In Beethoven's String Quartet in C sharp Minor Op 13 author Nancy November takes the modern day listener well beyond these categories of adversity or deficit The book goes back to early reception documents including Beethoven's own writings about the work to help the listener reinterpret and re hear it This book reveals the diverse musical ideas present in Op 131 and places the work in the context of an emerging ideology of silent or serious listening in Beethoven's Europe It considers how this particular late quartet could speak with special eloquence to a highly select but passionately enthusiastic audience and examines how and why the reception of Op 131 has changed so profoundly from Beethoven's time to our own Beethoven: The Music and the Life Lewis Lockwood,2005-01-04 Written for the general reader this book reveals how Beethoven's great works reflect both his artistic individuality and the deepest philosophical and political currents of his age The New Grove Haydn James Webster,Georg Feder,2003-03-15 An in depth look at the great 18th century Austrian composer derived and adapted from the second edition of The New Grove Dictionary of Music and Musicians The British National Bibliography Arthur James Wells,2000 *American Book Publishing Record* ,1999 **Choral Fantasies** Ryan Minor,2015-08-06 Most histories of nineteenth century music portray the people merely as an audience a passive spectator to the music performed around it Yet in this reappraisal of choral singing and public culture Minor shows how a burgeoning German bourgeoisie sang of its own collective aspirations mediated through the voice of celebrity composers As both performer and idealized community the chorus embodied the possibilities and limitations of a participatory national identity Starting with the many public festivals at which the chorus was a featured participant Minor's account of the music written for these occasions breaks new ground not only by taking seriously these often neglected works but also by showing how the contested ideals of German nationhood suffused the music itself In situating both music and festive culture within the milieu of German bourgeois liberals this study uncovers new connections between music and politics during a century that sought to redefine both spheres *Journeys Through Galant Expositions* L. Poundie Burstein,2020-09-22 Ever since the nineteenth century descriptions of musical form have tended to rely heavily on architectonic analogies In contrast earlier discussions more often invoked the metaphor of a journey to describe the structure of a composition In *Journeys Through Galant Expositions* author L Poundie Burstein encourages readers to view the form of Galant music through this earlier metaphorical lens much as those who composed performed improvised and listened to music in the mid 1700s would have experienced it By elucidating eighteenth century ideas regarding musical form and applying them to works by a wide range of composers including Haydn and Mozart as well as a host of others who are often

overlooked this innovative study provides an accessible new window into the music of this time Rather than dissecting concepts from the 1700s as a mere historical exercise or treating them as a precursor of later theories Burstein invigorates the ideas of theorists such as Heinrich Christoph Koch and shows how they can directly impact our understanding and appreciation of Galant music as audiences and performers 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 Notes Music Library Association,2001 **Choice** ,2000

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