

*H. C. Robbins Landon*

*Haydn.*

*Chronicle and Works*

*Volume I*

*Haydn: the Early Years*

*1732-1765*

# Haydn The Early Years 1732 1765

**Elaine Rochelle Sisman**



## **Haydn The Early Years 1732 1765:**

**Haydn: The early years, 1732-1765** Howard Chandler Robbins Landon, 1976      **Haydn: Haydn, the early years, 1732-1765** Howard Chandler Robbins Landon, 1976      **Haydn**, 1980      **Haydn: the Early Years 1732-1765. [Mit Noten.]** Howard Chandler Robbins Landon, 1980      Haydn Howard Chandler Robbins Landon, 1980      **Haydn** H. C. Robbins Landon, 1976      **Haydn : Chronicle and Works: The early years, 1732-1765** Howard Chandler Robbins Landon, 1976      Haydn Howard Chandler Robbins Landon, 1980      *The Cambridge Companion to Haydn* Caryl Leslie Clark, 2005-11-24 An introduction to the musical work and cultural world of Joseph Haydn      *Haydn: Chronicle and Works* Howard C. Robbins Landon, 1980      **Haydn** H. C. Robbins Landon, 1980      *Haydn and the Classical Variation* Elaine Rochelle Sisman, 1993 Sisman aims to demonstrate that it was Haydn's prophetic innovations that truly created the Classical variation Her analysis reflects both the musical thinking of the Classical period and contemporary critical interests The book offers a revaluation of t      The Birth of the Orchestra : History of an Institution, 1650-1815 Music History and Literature San Francisco Conservatory of Music John Spitzer Chair, Neal Zaslaw Professor of Music Cornell University, 2005-08-05 This is the story of the orchestra from 16th century string bands to the classical orchestra of Haydn Mozart and Beethoven Spitzer and Zaslaw document orchestral organization instrumentation social roles repertoires and performance practices in Europe and the American colonies concluding around 1800 with the widespread awareness of the orchestra as a central institution in European life      **The Virtual Haydn** Tom Beghin, 2015-05-22 Haydn's music has been performed continuously for more than two hundred years But what do we play and what do we listen to when it comes to Haydn Can we still appreciate the rich rhetorical nuances of this music which from its earliest days was meant to be played by professionals and amateurs alike With *The Virtual Haydn* Tom Beghin himself a professional keyboard player delves deeply into eighteenth century history and musicology to help us hear a properly complex Haydn Unusually for a scholarly work the book is presented in the first person as Beghin takes us on what is clearly a very personal journey into the past When a discussion of a group of Viennese sonatas for example leads him into an analysis of the contemporary interest in physiognomy Beghin applies what he learns about the role of facial expressions during his own performance of the music Elsewhere he analyzes gesture and gender changes in keyboard technology and the role of amateurs in eighteenth century musical culture The resulting book is itself a fascinating bravura performance one that partakes of eighteenth century idiosyncrasy while drawing on a panoply of twenty first century knowledge      **The Baroque Clarinet and Chalumeau** Albert R. Rice, 2020-05-22 The first edition of Albert R Rice's *The Baroque Clarinet* is widely considered the authoritative text on the European clarinet during the first half of the eighteenth century Since its publication in 1992 its conclusions have influenced the approaches of musicologists instrument historians and clarinet performers Twenty eight years later Rice has updated his renowned study in a second edition with new chapters on chalumeau and clarinet music insights on newly found instruments and additional material on the Baroque clarinet in

society Expanding the volume to include the chalumeau close cousin and predecessor to the clarinet Rice draws on nearly three decades of new research on the instrument s origins and music Discoveries include two recently found chalumeaux in a private collection one by Johann Heinrich Eichtopf of Leipzig and attributions based on historical evidence for three more chalumeaux Rice furthers the discussion to recently uncovered early instruments and historical scores which shed light on the clarinet s evolution Most essentially Rice highlights the chalumeau s substantial late seventeenth and early eighteenth century repertory comprising over 330 works by 66 composers and includes a more expansive list of surviving Baroque clarinet works organized by date composer and tonality range The Baroque Clarinet and Chalumeau provides a long awaited follow up to Rice s groundbreaking volume drawing from a variety of sources including German Italian Dutch Swedish Norwegian Danish Finnish Flemish Czech and Catalan research to bring this new information to an English speaking audience With his dedication to scholarly accuracy Rice brings the Baroque clarinet into sharper focus than ever before

*The Faber Pocket Guide to Haydn* Richard Wigmore, 2011-02-03 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

*The Baroque Clarinet* Albert R. Rice, 1992-01-23 The Baroque Clarinet is a sourcebook for the historical study of the European clarinet during the first half of the eighteenth century The book is based on a comprehensive study of the theoretical musical and iconographical evidence and many conclusions are presented here for the first time The opening chapter provides a general view of the precursors of the clarinet The remainder of the book looks in detail at the baroque clarinet its design and construction its playing techniques the music written for it and its use by both amateur and professional players Of particular interest is the author s investigation into aspects of performance practice at various points in the instrument s development The book is generously illustrated with pictures and music examples and the appendix provides an inventory and short description of extant baroque clarinets List of illustrations List of music examples Abbreviations Origins The earliest instruments Playing techniques of the baroque clarinet Music for the baroque clarinet The use of the baroque clarinet by amateurs and professionals Appendix A checklist of extant baroque clarinets Bibliography Index

**Haydn, Sacred Music, and Perspectives of the Viennese Classical Triad** Walter Reicher, 2025-03-31 The Internationale Joseph Haydn Privatstiftung Eisenstadt IHS and Haydn Society of North America HSNA co sponsored the conference Joseph Haydn Die Sakralmusik Reassessing Haydn s Sacred Music June 12 14 2023 in Eisenstadt The conference featured an international group of scholars from Austria the United States Germany Great Britain

Hungary Japan and Slovenia speaking on topics of liturgical theological and stylistic influences on Haydn's sacred repertoire aesthetics sources reception and Haydn's impact on later sacred music in Eisenstadt and abroad The present volume of Eisenstädter Haydn Berichte presents expanded and more fully developed versions of the papers from this conference along with some additional brief sacred music discussions It concludes with three studies on interrelationships among the Viennese triad Haydn Mozart and Beethoven which had been the proposed subject for a 2020 IHS conference that had to be cancelled due to COVID 19 restrictions

**The Life of Haydn** David Wyn Jones, 2009-04-16 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

**Sovereign Feminine** Matthew Head, 2013-05-09 In the German states in the late eighteenth century women flourished as musical performers and composers their achievements measuring the progress of culture and society from barbarism to civilization Female excellence and related feminocentric values were celebrated by forward looking critics who argued for music as a fine art a component of modern polite and commercial culture rather than a symbol of institutional power In the eyes of such critics femininity a newly emerging and primarily bourgeois ideal linked women and music under the valorized signs of refinement sensibility virtue patriotism luxury and above all beauty This moment in musical history was eclipsed in the first decades of the nineteenth century and ultimately erased from the music historical record by now familiar developments the formation of musical canons a musical history based on technical progress the idea of masterworks authorial autonomy the musical sublime and aggressively essentializing ideas about the relationship between sex gender and art In *Sovereign Feminine* Matthew Head restores this earlier musical history and explores the role that women played in the development of classical music

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