

## The String Quartets Of Joseph Haydn

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.

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.

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.

A critical study of the structure, style, and significance of the sixteen string quartets. A guide to Mozart's most famous string quartets, dedicated to his friend, Joseph Haydn. "Reading The Beethoven Quartet Companion made me want to listen to the quartets again from a new sociological as well as musical perspective. It is an invaluable guide not only for professional and amateur musicians but also for anyone who is curious about culture and wants to find out more."--Yo-Yo Ma "These essays are the most readable, useful, and well-informed commentary available today on these masterworks. Michael Steinberg's 'program notes' to each quartet, directed at once to the musical beginner and to the expert, are as eloquent and persuasive as popular writing about music can get. . . . His essays are followed by equally expert and accessible contributions by other masters on The Master, providing literate music lovers with the context and equipment for a richer enjoyment and clearer understanding of these sixteen unique conversations among two violins, a viola, and a cello."--David Littlejohn, author of *The Ultimate Art: Essays Around and About Opera* "A fine collection of essays to assist the music lover in the seemingly endless quest to illuminate the Beethoven string quartets."--Arnold Steinhardt, *The Guarneri String Quartet* "This book delivers on the implied promise of its title--it provides a lively, readable, and wide-ranging introduction to the quartets. Readers at many levels of experience will find it profitable."--Lewis Lockwood, author of *Beethoven: Studies in the Creative Process* Henry Kisor lost his hearing at age three to meningitis and encephalitis but went on to excel in the most verbal of professions as a literary journalist. This new and expanded edition of Kisor's engrossing memoir recounts his life as a deaf person in a hearing world and addresses heartening changes over the last two decades due to the

Americans with Disabilities Act of 1990 and advancements in cochlear implants and modes of communication. Kisor tells of his parents' drive to raise him as a member of the hearing and speaking world by teaching him effective lip-reading skills at a young age and encouraging him to communicate with his hearing peers. With humor and much candor, he narrates his time as the only deaf student at Trinity College in Connecticut and then as a graduate student at Northwestern University, as well as his successful career as the book review editor at the Chicago Sun-Times and the Chicago Daily News. Life without hearing, Kisor says, has been fine and fulfilling. Widely praised in popular media and academic journals when it was first published in 1990, *What's That Pig Outdoors?* opened new conversations about the deaf. Bringing those conversations into the twenty-first century, Kisor updates the continuing disagreements between those who advocate sign language and those who practice speech and lip-reading, discusses the increased acceptance of deaf people's abilities and idiosyncrasies, and considers technological advancements such as blogging, instant messaging, and hand-held mobile devices that have enabled deaf people to communicate with the hearing world on its own terms.

The second half of the eighteenth century witnessed a flourishing of the string quartet, often represented as a smooth and logical progression from first violin-dominated homophony to a more equal conversation between the four voices. Yet this progression was neither as smooth nor as linear as previously thought, as Mara Parker illustrates in her examination of the string quartet during this period. Looking at a wide variety of string quartets by composers such as Pleyel, Distler and Filtz, in addition to Haydn and Mozart, the book proposes a new way of describing the relationships between the four instruments in different works. Broadly speaking, these relationships follow one of four patterns: the 'lecture', the 'polite conversation', the 'debate', and the 'conversation'. In focusing on these musical discourses, it becomes apparent that each work is the product of its composer's stylistic choices, location, intended performers and intended audience. Instead of evolving in a strict and universal sequence, the string quartet in the latter half of the eighteenth century was a complex genre with composers mixing and matching musical discourses as circumstances and their own creative impulses required.

This new volume incorporates all entries from the previous editions by Arthur Wenk, expanding to cover writings drawn from periodicals, theses, dissertations, books, and *Festschriften* from 1940 to 2000. Over 9,000 references to analyses of works by over 1,000 composers of the nineteenth and twentieth centuries are included.

This study contains essays by leading scholars on Franz Joseph Haydn.

A study of Haydn's first twenty-eight string quartets, with emphasis on the six quartets Opus 20 (1772).

Expertly arranged String Quartets by Franz Joseph Haydn from the Kalmus Edition series. This is from the Classical era. Op. 3, Nos. 3, 5; Op. 20, Nos. 4, 5, 6; Op. 33, Nos. 2, 3, 6; Op. 64, Nos. 5, 6; Op. 76, Nos. 1, 2, 3, 4, 5, 6

Renowned music historians Floyd and Margaret Grave present a fresh perspective on a comprehensive survey of the works. This thorough and unique analysis offers new insights into the creation of the quartets, the wealth of musical customs and conventions on which they draw, the scope of their

innovations, and their significance as reflections of Haydn's artistic personality. Each set of quartets is characterized in terms of its particular mix of structural conventions and novelties, stylistic allusions, and its special points of connection with other opus groups in the series. Throughout the book, the authors draw attention to the boundless supply of compositional strategies by which Haydn appears to be continually rethinking, reevaluating, and refining the quartet's potentials. They also lucidly describe Haydn's famous penchant for wit, humor, and compositional artifice, illuminating the unexpected connections he draws between seemingly unrelated ideas, his irony, and his lightning bolts of surprise and thwarted expectation. Approaching the quartets from a variety of vantage points, the authors correct many prevailing assumptions about convention, innovation, and developing compositional technique in the music of Haydn and his contemporaries.

Comprised of works from Volumes 1, 2, and 3 of the Suzuki Violin School, which have been arranged for string quartet by violinist/arranger Joseph Knaus. With lower string parts providing melodic and rhythmic counterpoint to set off the simple melodies (which match the Suzuki Method(R) repertoire), these quartets are nevertheless simple enough for beginning level players ready for their first chamber music experience. String Quartets for Beginning Ensembles are sold in sets including full score and one part book per instrument. Volume 2 contents are: Chorus from Judas Maccabaeus (G. F. Handel) \* Long, Long Ago (Key of G) (T. H. Bayly) \* Waltz (J. Brahms) \* Bourr e from Sonata in F Major for Oboe, HHA IV/18, No. 8 (G. F. Handel) \* The Two Grenadiers, Die beiden Grenadier, Op. 49, No. 1 (R. Schumann) \* Theme from Witches' Dance (N. Paganini) \* Gavotte from Mignon (A. Thomas) \* Gavotte (J. B. Lully) \* Minuet in G, Wo0, No. 2 (L. van Beethoven) \* Minuet from Sei Quintetti per Archi No. 11, Op. 11, No. 5 (L. Boccherini).

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