



Haydn and the Performance of Rhetoric

Edited by
TOM BEGHIN & SANDER M. GOLDBERG

Haydn And The Performance Of Rhetoric

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Haydn And The Performance Of Rhetoric:

Haydn and the Performance of Rhetoric Tom Beghin, Sander M. Goldberg, 2007 Accompanying CD ROM in pocket at the rear of book *Understanding Mozart's Piano Sonatas* John Irving, 2016-02-24 Mozart's piano sonatas are among the most familiar of his works and stand alongside those of Haydn and Beethoven as staples of the pianist's repertoire. In this study John Irving looks at a wide selection of contextual situations for Mozart's sonatas focusing on the variety of ways in which they assume identities and achieve meanings. In particular the book seeks to establish the provisionality of the sonatas' notated texts suggesting that the texts are not so much identifiers as possibilities and that their identity resides in the usage. Close attention is paid to reception matters: analytical approaches, organology, the role of autograph manuscripts, early editions and editors, and aspects of historical performance practice, all of which go beyond the texts in opening windows onto Mozart's sonatas. Treating the sonatas collectively as a repertoire rather than as individual works, the book surveys broad thematic issues such as the role of historical writing about music in defining a generic space for Mozart's sonatas, their construction within pedagogical traditions, the significance of sound as opposed to sight in these works, and in particular their sound on fortepianos of the later eighteenth century and the creative role of the performer in their representation beyond the frame of the text. Drawing together and synthesizing this wealth of material, Irving provides an invaluable reference source for those already familiar with this repertoire.

The Multimediated Rhetoric of the Internet Carolyn Handa, 2013-12-04 This project is a critical rhetorical study of the digital text we call the Internet, in particular the style and figurative surface of its many pages as well as the conceptual design patterns structuring the content of those same pages. Handa argues that as our lives become increasingly digital, we must consider rhetoric applicable to more than just printed text or to images. Digital analysis demands our acknowledgement of digital fusion, a true merging of analytic skills in many media and dimensions. CDs, DVDs, and an Internet increasingly capable of streaming audio and video prove that literacy today means more than it used to, namely the ability to understand information however presented. Handa considers pedagogy, professional writing, hypertext, theory, rhetorical studies, and composition studies moving analysis beyond merely using the web towards thinking rhetorically about its construction and its impact on culture. This book shows how analyzing the web rhetorically helps us to understand the inescapable fact that culture is reflected through all media fused within the parameters of digital technology.

The Rhetoric and Symbolism of Forms in Romantic Music Patrick Saint-Dizier, 2020-03-17 This book explores the contribution of the symbolic aspects of musical forms and structures to rhetoric and argumentation during the Romantic period. While there are several studies on this topic dedicated to the Baroque era, there are much fewer contributions on the Romantic period. This book shows that the aesthetics of Romantic music are very strong, persuasive, and expressive, and are paramount for communicating in our everyday life. Investigating the impact of musical structures on our cognitive and psychological attitudes is the central issue of this book. Within a cognitive science perspective, it introduces the different

elements of meaning conveyed by music through an analysis of several major works of composers of the Romantic era As such the book is an accessible introduction to anyone with a basic background in music and will be of interest to teachers and researchers in music psychology cognition linguistics and computer science **Rhetoric and Drama** DS

Mayfield,2017-03-06 Proving fruitful in various applications throughout its two millennia of predominance the rhetorical tradition appears to have entertained a particularly symbiotic interrelation with drama With contributions from among others a Classicist historical linguistic musicological operatic cultural and literary studies perspective this publication offers interdisciplinary assessments of specific reciprocities between the system of rhetoric and dramatic works tracing the longue durée of this nexus highlighting its Ancient foundations its various Early Modern formations as well as certain configurations enduring to this day enables describing shifting degrees of rhetoricity approaching it from an interdisciplinary viewpoint facilitates focusing on the often sidelined rhetorical phenomena located beyond the textual plane specifically *memoria* and *actio* tackling this interchange from various viewpoints and with diverse emphases a long lasting and highly prolific cross fertilization between drama and rhetoric is rendered visible In tendering a balanced panorama of both detailed case studies and descriptive overviews this volume also points toward terrain yet to be charted in the scholarship to come The volume was prepared in co operation with the ERC Advanced Grant Project Early Modern European Drama and the Cultural Net DramaNet Haydn's Sunrise, Beethoven's Shadow Deirdre Loughridge,2016-09-06

The years between roughly 1760 and 1810 a period stretching from the rise of Joseph Haydn's career to the height of Ludwig van Beethoven's are often viewed as a golden age for musical culture when audiences started to revel in the sounds of the concert hall But the latter half of the eighteenth century also saw proliferating optical technologies including magnifying instruments magic lanterns peepshows and shadow plays that offered new performance tools fostered musical innovation and shaped the very idea of pure music Haydn's Sunrise Beethoven's Shadow is a fascinating exploration of the early romantic blending of sight and sound as encountered in popular science street entertainments opera and music criticism Deirdre Loughridge reveals that allusions in musical writings to optical technologies reflect their spread from fairgrounds and laboratories into public consciousness and a range of discourses including that of music She demonstrates how concrete points of intersection composers treatments of telescopes and peepshows in opera for instance or a shadow play performance of a ballad could then fuel new modes of listening that aimed to extend the senses An illuminating look at romantic musical practices and aesthetics this book yields surprising relations between the past and present and offers insight into our own contemporary audiovisual culture

Clara Schumann Studies Joe Davies,2021-12-02 Develops a holistic and gender aware understanding of Clara Schumann as pianist composer and teacher in nineteenth century Germany **The Beethoven Syndrome** Mark Evan Bonds,2019 The Beethoven Syndrome is the inclination of listeners to hear music as the projection of a composer's inner self This was a radically new way of listening that emerged only after Beethoven's death Beethoven's music was a catalyst for this

change but only in retrospect for it was not until after his death that listeners began to hear composers in general and not just Beethoven in their works particularly in their instrumental music The Beethoven Syndrome Hearing Music as Autobiography traces the rise fall and persistence of this mode of listening from the middle of the eighteenth century to the present Prior to 1830 composers and audiences alike operated within a framework of rhetoric in which the burden of intelligibility lay squarely on the composer whose task it was to move listeners in a calculated way But through a confluence of musical philosophical social and economic changes the paradigm of expressive objectivity gave way to one of subjectivity in the years around 1830 The framework of rhetoric thus yielded to a framework of hermeneutics concert goers no longer perceived composers as orators but as oracles to be deciphered In the wake of World War I however the aesthetics of New Objectivity marked a return not only to certain stylistic features of eighteenth century music but to the earlier concept of expression itself Objectivity would go on to become the cornerstone of the high modernist aesthetic that dominated the century s middle decades Masterfully citing a broad array of source material from composers critics theorists and philosophers Mark Evan Bonds s engaging study reveals how perceptions of subjective expression have endured leading to the present era of mixed and often conflicting paradigms of listening Artistic Research in Music: Discipline and Resistance Jonathan Impett, 2017-12-04 The Orpheus Institute celebrates 20 years of artistic research in music Artistic research has come of age and with it the Orpheus Institute Founded twenty years ago the Institute s purpose from the start has been to pursue research through the practice of musicians The Orpheus Institute is of the same generation as the field it was established to explore Like many young adults artistic research and its structures are still constructing their identity within a wider world How have they developed How will they mature How can they negotiate relationships with institutions disciplines and bodies of theory and yet retain the essence of their work the critical perspective of the artist In the last two decades there have been major changes in the dynamics and structures of culture its institutions and constituencies How can artistic research maintain a productive dialectic between its potential status as a discipline and its core as radical practice These and related questions are the threads woven through this collection of essays and assessments by present and past members of the Orpheus community researchers scholars administrators advisors Together and separately they weave a tapestry of past accomplishments current research and future perspectives They celebrate the twentieth anniversary of Orpheus not with congratulations but with challenges and questions a job for research a job for the Institute a job for the future The wide range of contributors to this volume includes practitioner researchers theorists and academic leaders from institutions at the forefront of artistic research in music Contributors Tom Beghin Orpheus Institute Ghent Paulo de Assis Orpheus Institute Ghent Leonella Grasso Caprioli Conservatorio di Vicenza Jonathan Impett Orpheus Institute Ghent Esa Kirkkopelto University of the Arts Helsinki Kari Kurkela University of the Arts Helsinki Susan Melrose Middlesex University London Stefan stersj Orpheus Institute Ghent Gertrud Sandqvist Malm Art Academy Huib Schippers Vanessa Tomlinson Paul

Draper Queensland Conservatorium Research Centre Griffith University Luk Vaes Orpheus Institute Ghent Janneke Wesseling Kitty Zijlmans Leiden University Music's Fourth Wall and the Rise of Reflective Listening Cary C Boshamer Distinguished Professor of Music Emeritus Mark Evan Bonds, Mark Evan Bonds, 2025 *Music's Fourth Wall and the Rise of Reflective Listening* examines fundamental changes in concert hall listening since the Enlightenment with an emphasis on changing assumptions about the very act of listening itself Author Mark Evan Bonds shows how reflective distanced listening previously limited to professional musicians and connoisseurs ousted the earlier ideal of resonant self forgetful listening And for better or worse it is the ideal of reflective listening that has prevailed ever since

The Oxford Handbook of Topic Theory Danuta Mirka, 2014 Topics are musical signs that rely on associations with different genres styles and types of music making The concept of topics was introduced by Leonard Ratner in the 1980s to account for cross references between eighteenth century styles and genres While music theorists and critics were busy classifying styles and genres defining their affects and proper contexts for their usage composers started crossing the boundaries between them and using stylistic conventions as means of communication with the audience Such topical mixtures received negative evaluations from North German critics but became the hallmark of South German music which engulfed the Viennese classicism Topic theory allows music scholars to gain access to meaning and expression of this music The Oxford Handbook of Topic Theory consolidates this field of research by clarifying its basic concepts and exploring its historical foundations The volume grounds the concept of topics in eighteenth century music theory aesthetics and criticism Documenting historical reality of individual topics on the basis of eighteenth century sources it relates topical analysis to other methods of music analysis conducted from the perspectives of composers performers and listeners With a focus on eighteenth century musical repertoire The Oxford Handbook of Topic Theory lays the foundation under further investigation of topics in music of the nineteenth twentieth and twenty first centuries

Haydn David Wyn Jones, 2017-07-05 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

Mozart the Performer Dorian Bandy, 2023-12-05 An innovative study of the ways performance influenced Mozart's compositional style We know Mozart as one of history's greatest composers But his contemporaries revered him as a multi instrumentalist a dazzling improviser and the foremost keyboard virtuoso of his time When he composed it was often with a single aim in mind to set the stage quite literally for compelling and captivating performances He wrote piano concertos not

with an eye to posterity but to give himself a repertoire with which to flaunt his keyboard wizardry before an awestruck public. The same was true of his sonatas, string quartets, symphonies, and operas, all of which were painstakingly crafted to produce specific effects on those who played or heard them, amusing, stirring, and ravishing colleagues and consumers alike. Mozart the Performer brings to life this elusive side of Mozart's musicianship. Dorian Bandy traces the influence of showmanship on Mozart's style, showing through detailed analysis and imaginative historical investigation how he conceived his works as a series of dramatic scripts. Mozart the Performer is a book for anyone who wishes to engage more deeply with Mozart's artistry and legacy and understand why centuries later his music still captivates us. *Mozart in Vienna* Simon P. Keefe, 2017-09-21. Mozart's greatest works were written in Vienna in 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. **Telemann**

Studies Wolfgang Hirschmann, Steven Zohn, 2022-08-04. Even as Georg Philipp Telemann's significance within eighteenth-century musical culture has become more widely appreciated in recent years, the English-language literature on his life and music has remained limited. This volume, bringing together sixteen essays by leading scholars from the USA, Germany, and Japan, helps to redress this imbalance as it signals a more international engagement with Telemann's legacy. The composer appears here not only as an important early Enlightenment figure but also as a postmodern one. Chapters on his sacred music address the work's sensitivity to Lutheran and physico-theology, contrasting of historical and modern consciousness, and embodiment of an emerging opus concept. His secular compositions and writings are brought into rich dialogue with French musical and aesthetic currents. Also considered are Telemann's relationships with contemporaries such as Johann Sebastian Bach, the urban and courtly contexts for his music, and his influential position as general Kapellmeister of Protestant Germany.

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 [The ^APathetick Musician](#) Bruce Haynes,Geoffrey Burgess,2016-03-08 What is rhetorical music In *The Pathetick Musician* Bruce Haynes and Geoffrey Burgess illustrate the vital place of rhetoric and eloquent expression in the creation and performance of Baroque music Through engaging explorations of the cantatas of J S Bach this book explodes the conventional notion of historical authenticity in music proposing adventurous new directions to reinvigorate the performance of early music in the modern setting **The Oxford Handbook of Musical Variation** Jeffrey Swinkin,2025 The Oxford Handbook of Musical Variation offers new research into what is arguably the most fundamental and essential musical process Over forty two chapters the book offers new insights into variational workings in music from Corelli to jazz and in both instrumental and vocal music Throughout the chapters also explore new ways of thinking about musical form rhythm and meter harmony expression and narrative music cognition and pedagogy through variation [Literature and Music in the Atlantic World, 1767-1867](#) Catherine Jones,2014-07-16 This new study looks at the relationship of rhetoric and music in the era s intellectual discourses texts and performance cultures principally in Europe and North America Catherine Jones begins by examining the attitudes to music and its performance by leading figures of the American Enlightenment and Revolution notably Benjamin Franklin and Thomas Jefferson She also looks at the attempts of Francis Hopkinson William Billings and others to harness the Orphean power of music so that it should become a progressive force in the creation of a new society She argues that the association of rhetoric and music that reaches back to classical Antiquity acquired new relevance and underwent new theorisation and practical application in the American Enlightenment in light of revolutionary Atlantic conditions Jones goes on to consider changes in the relationship of rhetoric and music in the nationalising milieu of the nineteenth century the connections of literature music and music theory to changing models of subjectivity and Romantic appropriations of Enlightenment visions of the public ethical function of music **Bach Perspectives, Volume 9** Andrew Talle,2013-12-16 This provocative addition to the Bach Perspectives series offers a counternarrative to the isolated genius status that J S Bach and his music currently enjoy Contributors contextualize Bach by examining the output reputation and compositional practices of his contemporaries in Germany whose work was widely played and enjoyed in his time including Georg Philipp Telemann Christoph Graupner Gottlieb Muffat and Johann Adolf Scheibe Essays place Bach and his work in relation to his peers examining avenues of composition they took while he did not and showing how differing treatments of the same subjects or texts resulted in markedly different compositional results and legacies By looking closely at how Bach s contemporaries addressed the tasks and challenges of their time this project provides a more nuanced view of the musical world of Bach s time while revealing in more specific terms than ever

how and why Bach's own music remains fresh and compelling In this volume Wolfgang Hirschmann proposes an ethnographic approach that contextualizes Bach's works addressing the aesthetic paths he took as well as those he did not pursue Steven Zohn's essay considers Telemann's contribution to the orchestral Overture genre observing how Telemann's approach to integrating the national styles of his time was quite different from but no less rich than Bach's Andrew Talle compares settings and strategies of *Vergn gte Ruh beliebte Seelenlust* by Bach and Graupner Alison Dunlop presents valuable primary research on Muffat the most commonly cited keyboard music composer in Vienna during Bach's lifetime Finally Michael Maul sheds new light on the Scheibe Birnbaum controversy contextualizing the most famous critique of J S Bach's compositional style by discussing the other composers that Scheibe critiqued

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