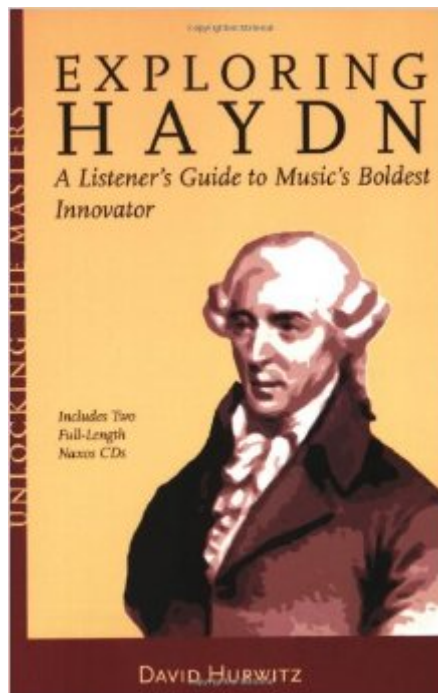


The book was found

Unlocking The Masters Series: Exploring Haydn - A Listener's Guide To Music's Boldest Innovator - Book/CD



Synopsis

(Unlocking the Masters). No composer has ever achieved the amazing progression that Haydn has. He invented the string quartet as we know it today, became "the Father of the Symphony," and founded the greatest school in the history of music. His life was one of ceaseless experimentation and invention, of problems surmounted and challenges met. In this book, No. 6 in the Amadeus Press Unlocking the Masters series, David Hurwitz acquaints readers with Haydn's innovative melodic creativity, his revolutionary use of musical form, and important characteristics of his personal style, including his genius for writing in minor keys and creating comedy in his music. In addition to Haydn's principal instrumental works, Hurwitz explores Haydn's vocal music and instrumental masterpieces that fall outside the mainstream. Four appendixes list all of his symphonies, string quartets, piano sonatas, and piano trios. Over two and a half hours of music keyed to pieces described in the book are available online using the unique code in each book.

Book Information

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Customer Reviews

David Hurwitz, the author of this absorbing package that includes a 200-page book and two CDs, suffers from the same disability as myself, namely, why should it be necessary to open the musical public's ears to the wonder of Franz Joseph Haydn? The book is in three sections: Part 1 Extraordinary Musician, Ordinary Man. Part 2 Movement Types in Haydn's Instrumental Music. Part 3 A Topical View. The author explores and expands his themes in depth. But the text is far from dry

or lacking in imagination, on the contrary I would go so far as to say that in many respects his analysis is both original and stimulating. And so, I repeat, why it is that a composer of so-called classical music who could be hailed as the greatest living composer at the close of the 18th Century should require vigorous resuscitation in our times in order to present the man as the equal of Mozart and Beethoven. Is it just a question of changing fashions or has Haydn simply been misrepresented latterly, or what . . .? But there is more to it than that: all but a handful or so of professional so-called classical musicians have much in the way of a Haydn background and appreciation of this composer's worth. And the musicologists could do better. Take this from the first edition of Dent's Haydn, Master Musicians Series (Author: J Cuthbert Hadden, 1902), summarising the composer's contribution we find (p. 183): That he was not deep, that he does not speak a message of the inner life to the latter-day individual, who, in the Ossianic phrase, likes to indulge in "the luxury of grief", must, of course be admitted. And it is not long before comparisons with Beethoven crop up: The definite embodiment of feeling which we find in Beethoven is not to be found in him.

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