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Autore	Will Richard James
Titolo	The characteristic symphony in the age of Haydn and Beethoven // Richard Will [[electronic resource]]
Pubbl/distr/stampa	Cambridge : , : Cambridge University Press, , 2002
ISBN	0-511-10142-2 1-107-13054-9 1-280-43317-5 0-511-17759-3 0-511-04150-0 0-511-14800-3 0-511-32578-9 0-511-48189-6 0-511-04774-6
Descrizione fisica	1 online resource (xi, 329 pages) : digital, PDF file(s)
Collana	New perspectives in music history and criticism ; ; 7
Disciplina	784.2/184
Soggetti	Symphony - 18th century Symphony - 19th century Music - 18th century - Philosophy and aesthetics Music - 19th century - Philosophy and aesthetics Program music
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 05 Oct 2015).
Nota di bibliografia	Includes bibliographical references (p. 304-318) and index.
Nota di contenuto	Paradise lost: Dittersdorf's Four ages of the world and the crisis of Austrian enlightened despotism -- Preaching without words: reform Catholicism versus divine mystery in Haydn's Seven last words -- Boundaries of the art: characteristic music in contemporary criticism and aesthetics -- Paradise regained: time, morality, and humanity in Beethoven's Pastoral Symphony -- Making memories: symphonies of war, death, and celebration -- Appendixes: 1. Thematic index of characteristic symphonies -- Pastoral symphonies and movements -- Symphonies and movements by subject.
Sommario/riassunto	Associated through descriptive texts with literature, politics, religion,

and other subjects, 'characteristic' symphonies offer an opportunity to study instrumental music as it engages important social and political debates of the eighteenth and early nineteenth centuries. This first full-length study of the genre illuminates the relationship between symphonies and their aesthetic and social contexts by focussing on the musical representation of feeling, human physical movement, and the passage of time. The works discussed include Beethoven's Pastoral and Eroica Symphonies, Haydn's Seven Last Words of our Savior on the Cross, Carl Ditters von Dittersdorf's symphonies on Ovid's Metamorphoses, and orchestral battle reenactments of the Revolutionary and Napoleonic eras. A separate chapter details the aesthetic context within which characteristic symphonies were conceived, as well as their subsequent reception, and a series of appendixes summarises bibliographic information for over 225 relevant examples.
