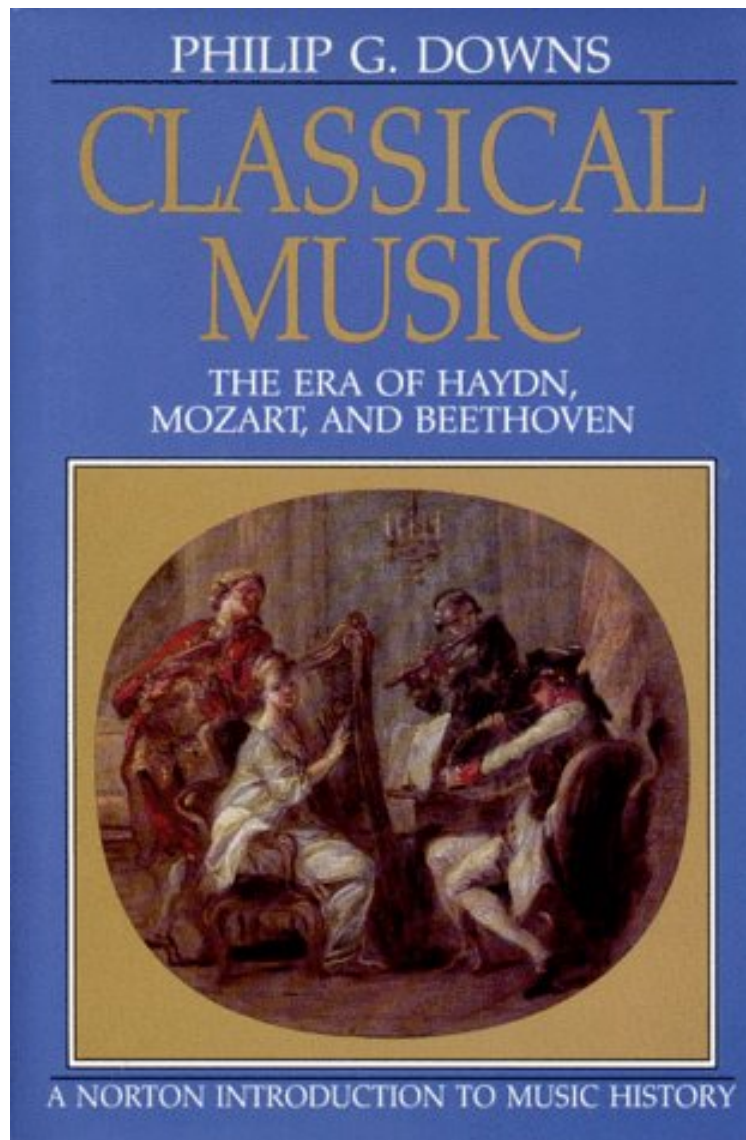


[Ebook free] Classical Music: The Era of Haydn, Mozart, and Beethoven (Norton Introduction to Music History)

Classical Music: The Era of Haydn, Mozart, and Beethoven (Norton Introduction to Music History)

Philip G. Downs

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Philip G. Downs : Classical Music: The Era of Haydn, Mozart, and Beethoven (Norton Introduction to Music History) before purchasing it in order to gage whether or not it would be worth my time, and all praised Classical Music: The Era of Haydn, Mozart, and Beethoven (Norton Introduction to Music History):

0 of 0 people found the following review helpful. Big three of classical music of the classical era. By Keith Olson
Downs does a fine job of showing the setting of the big three in the era, hence is not just about those composers. Rather, it's about all aspects of the era, what came before and was going on during their time. It's all there, musical tastes, performance and compositional styles, etc.
0 of 0 people found the following review helpful. Boring
By Ashley H. Your typical boring, dry college book
4 of 4 people found the following review helpful. A very comprehensive source
By Matthew C. Steel
Downs Classical Music is intended for upper-level undergrads and graduate students in music. I use it in my 500-level class because the historical account is very comprehensive, including substantial references to sources that would otherwise have to be assigned as outside reading. The book begins with a detailed account of the late Baroque and Pre-Classic era, information that students have often forgot from their introductory courses. The analyses of works are generally good. There are some drawbacks that need to be addressed. First, the accompanying Anthology contains a wide variety of works, but almost no complete works. Students are deprived of complete sonatas, symphonies, concerti and other longer works. Also there is no set of recordings to accompany the Anthology. Many works in the Anthology require real digging to find a recording. Finally, the last chapter gathers all of Beethoven's works together as a kind of afterthought. Right now I can't find a more informative text for my students.

In this, the fourth volume in the Norton Introduction to Music History series, Philip Downs traces the rise and decline of the "Classical" style from the birth of Haydn (1732) to the death of Beethoven (1827). He demonstrates the enormous diversity and constant change that characterized every aspect of music during this period. By dividing his text into twenty-year spans, Downs is able to trace the development of musical style. Within each span he looks at the social conditions and daily life of the musician, and the aesthetics and audience preferences in structures, performing combinations and styles. The lesser composers, or Kleinmeister, are observed, since they are the most accurate mirrors of their times. Haydn, Mozart and Beethoven receive full biographical scrutiny at each stage of their development. Copious music examples and abundant illustrations are also provided.

From the Back Cover
The latest volume in the Norton Introduction to Music History series focuses on the rise and decline of the Classical style, which flourished from the middle of the eighteenth century to the second decade of the nineteenth. The author demonstrates the enormous diversity and constant change that characterized music and musical life during this period. Downs eschews the usual stylistic labels, such as Rococo and High Classic, and instead organizes the text into short time spans. Within each, he looks to the social conditions and daily life of the musician, the aesthetics and audience preference in structures, performing combinations, and performing styles. The minor composers, or kleinmeister, are carefully observed, since they most accurately mirror their times. On the other hand, the giants, who left their mark on music for all time, receive full biographical scrutiny at each stage of their development. The book begins with the transition from the Baroque up to 1760 and the burgeoning new style that developed in the next two decades. The author then focuses on the early years of Haydn and Mozart before giving full treatment to the last twenty years of the eighteenth century, which saw the Classical style reach its apogee. Downs returns to the mature Haydn and deals with the last decade of Mozart's life, and finally considers Beethoven's musical origins and accomplishments. He concludes by documenting the eighteenth-century heritage at work in the early nineteenth century. Copiously illustrated, with abundant music examples, this fascinating survey provides invaluable insights into the period that produced some of the most astonishing music ever written.