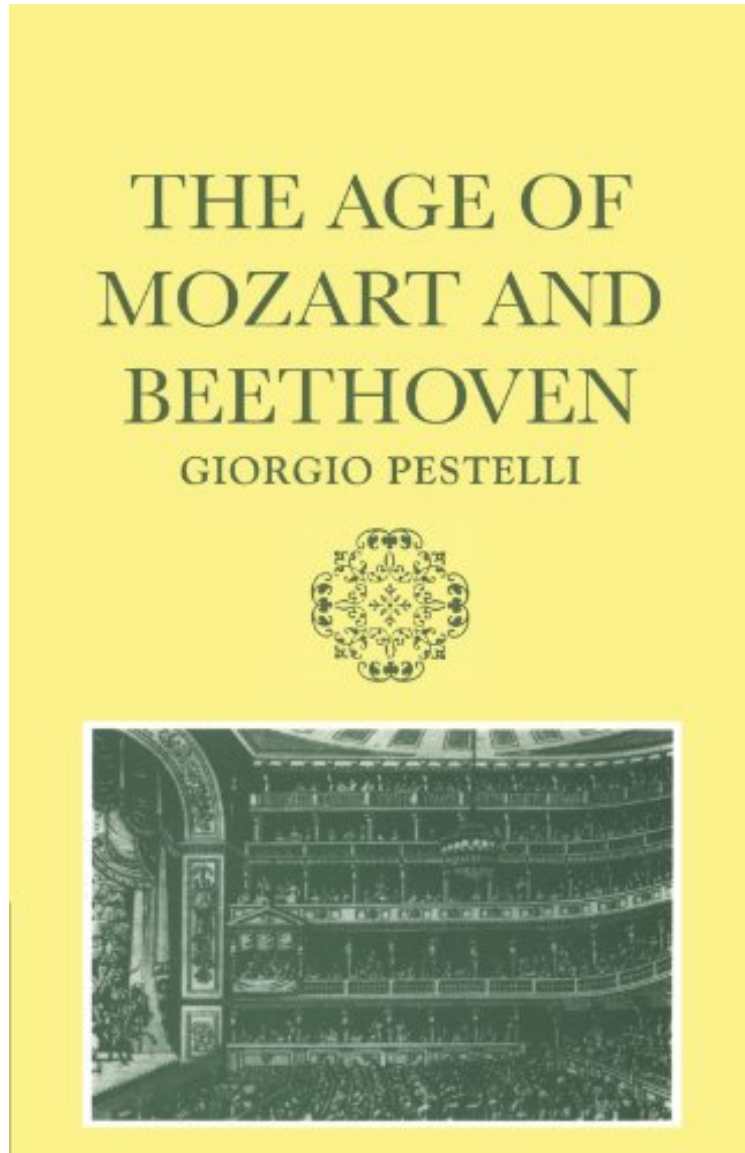


(Free) The Age of Mozart and Beethoven (Storia de La Musica Series)

## The Age of Mozart and Beethoven (Storia de La Musica Series)

*Giorgio Pestelli*

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**Giorgio Pestelli : The Age of Mozart and Beethoven (Storia de La Musica Series)** before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Age of Mozart and Beethoven (Storia de La Musica Series):

1 of 1 people found the following review helpful. Absolutely love this book. By Alan S. Mathias Absolutely love this book. Thorough - so thorough, you have to read it slowly - it's so thick with content. I am presenting a course on Haydn, Mozart and Beethoven and spend more time deciding what to leave out than... Constantly going back and forth

between topics within and listening to recordings referenced to under Pestelli's insights 0 of 1 people found the following review helpful. Packed with information, but dry as a bone By Mikko This book, which I used as a text for music history coursework, is highly informative, and the appendices with primary document excerpts are particularly valuable. It is well-researched and makes important points about the historical context for the works of "the first Romantic composers" (as E.T.A. Hoffman named them). However, while Pestelli's writing may be more bearable in the original Italian, in English he manages to make almost anything stultifying. Nearly every sentence mentions a date, a composer, a work, or all three (usually thoroughly obscure specimens that haven't been heard since the 1790s, and which were never published), most of which are in the end not necessary to give the general narrative. Prepare to slash through the undergrowth of names and dates for the meat of the writing - a good skill to develop if, like most readers, you are encountering this as a student. 0 of 0 people found the following review helpful. ONE OF THE BEST HISTORY OF MUSIC BOOKS EVER WRITTEN By scholarboy This is one of the best books I have ever read on not just music, but art, and the history of culture. Professor Pestelli's judgements are acute, and his knowledge of the period far supersedes any academic, or overly technical approach, those modern tendencies which condemn most writing on music to the pedantic dust-bin. There is a wealth of information about the intellectual and cultural milieu on every page, and anyone interested in the pre-revolutionary and revolutionary period of late eighteenth century Europe, especially France and Germany, ought to read this book, even if music is not their passion. As an informed layperson who has listened to "Classical" music for 50 years, but can't read music, the additional virtue is that there are NO musical illustrations to frustrate readers similarly challenged. Whether this was the author's intention or not it should be applauded-want to hear what he is describing? Listen to the darn thing!

Giorgio Pestelli examines one of the crucial periods of musical history, from the middle of the eighteenth century to the era of Beethoven. This was a time of great cultural, technical and social changes. The free professional composer, in direct contact with the wide musical public, replaced the dependent court musician. Instrumental music became the centre of new developments, and sonata form, the cornerstone of nineteenth-century musical architecture, dominated its language. With the decrease in private patronage came the birth of the public concert; there was a vast increase in music publishing, and important developments were made in instrumental techniques, the dominant feature being the rise of the piano. Standing out from this common background are three major figures; Haydn, Mozart and Beethoven, whose specific characteristics are discussed in detail, along with their links with many other musicians. Dr Pestelli also emphasizes general lines of development: the galant style, the passion for antiquity and curiosity for the exotic, the debate over 'literary' opera, the Sturm und Drang movement, the influence of the French Revolution and the Restoration, and the origins of romanticism. The originality of the book arises from the fact that it views the music against the background of social, political, philosophical and cultural trends of the time, rather than relying on detailed analyses of specific works.

"In every respect it is a brilliant achievement." Times Literary Supplement "...Pestelli has managed to bring ideas back into our picture of the classical period without falling into distortion or oversimplification...admirable..." Atlantic Monthly Language Notes Text: English, Italian (translation) From the Back Cover Giorgio Pestelli examines one of the crucial periods of musical history, the transition from the middle of the eighteenth century to the era of Beethoven. This was a time of great cultural, technical and social changes. The free professional composer, in direct contact with the wide musical public, replaced the dependent court musician. Instrumental music became the centre of new developments, and sonata form, the cornerstone of nineteenth-century musical architecture, dominated its language. With the decrease in private patronage came the birth of the public concert; there was a vast increase in music publishing, and important developments were made in instrumental techniques, the dominant feature being the rise of the piano. Standing out from this common background are three major figures: Haydn, Mozart and Beethoven, whose specific characteristics are discussed in detail, along with their links with many other musicians. Dr Pestelli also emphasizes general lines of development: the galant style, the passion for antiquity and the curiosity for the exotic, the debate over 'literary' opera, the Sturm und Drang movement, the influence of the French Revolution and the Restoration, and the origins of romanticism. The importance of the book is that the music is viewed against the background of social, political, philosophical and cultural trends of the time, rather than relying on detailed analyses of specific works. The series Storia della Musica is published in twelve volumes under the auspices of the Societa Italiana di Musicologia. The original Italian edition is designed to remedy the dearth of a satisfactory comprehensive history of music in Italian, but the many fresh insights it contains make it of interest and significance to a far wider readership. The four volumes to be published in translation by Cambridge University Press are made available for the first time to the English-speaking student. Each discusses the music and musicians of a separate historical period in the context of the historical, political, social and artistic conditions of the time. Notes have been added and each volume concludes with a bibliography adapted for the English-speaking reader and a selection of extracts from contemporary writings about music.