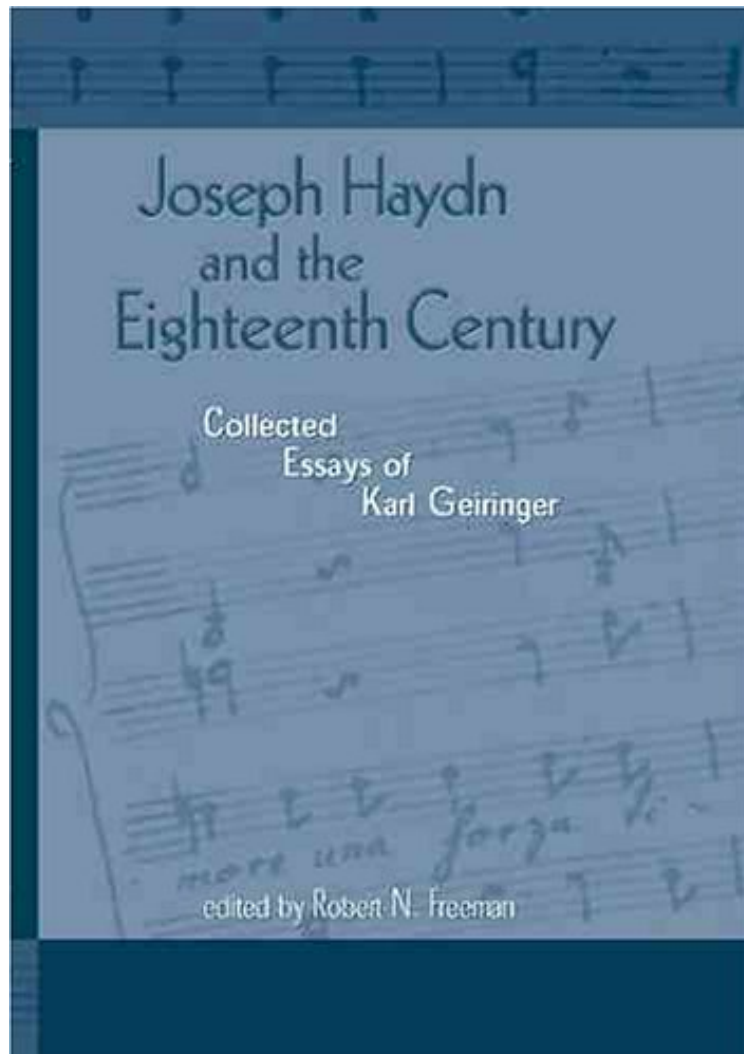


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Joseph Haydn and the Eighteenth Century: Collected Essays of Karl Geiringer (Detroit Monographs in Musicology) (Detroit Monographs in Musicology/Studies in Music)

Karl Geiringer

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Karl Geiringer : Joseph Haydn and the Eighteenth Century: Collected Essays of Karl Geiringer (Detroit Monographs in Musicology) (Detroit Monographs in Musicology/Studies in Music) before purchasing it in order to gage whether or not it would be worth my time, and all praised Joseph Haydn and the Eighteenth Century: Collected Essays of Karl Geiringer (Detroit Monographs in Musicology) (Detroit Monographs in Musicology/Studies in Music):

2 of 2 people found the following review helpful. 3,5 stars: Important musicologist, but I'm not quite sure where this is heading...By Halvor HosarThe musicologist know how to value article compilations. Even though he has to pay for articles that for the most part have been published in journals freely available in most university libraries, there is just something about having it all within rigid covers, collected in one place and ready for your enjoyment; it is certainly a help when used in citations, both for the writer and the reader.It is with this frame of mind (that of the academic musicologist) I write the following review; I believe most readers and potential purchasers will belong to this category as well, if not the point of view it is written from should be kept in mind.First of all the good parts: Geiringer is indeed one of the chief voices in the reevaluation of Haydn by post-war musicology, along with names such as Georg Feder, Jens Peter Larssen and H.C. Robbins Landon. A collection of his essays on Haydn is bound to contain a lot of interest, and indeed it does. Secondly, it is presented in a very nice hardcover edition, very attractive for the price. The pages have a good thickness to them, and the print of both text and music is impeccable.Then we go onward to my gripes. First of all, this book is called "Collected essays", not "complete essays". Such a thing as the "complete essays" of such a prolific musicologist would probably have been an enormous endeavour, considering size, copyrights etc.; such extravagances are reserved for the like of Carl Dahlhaus, apparently. Getting the Haydn essays of Geiringer together would probably be hard as well, and indeed, titles such as "The Small Sacred Works of Haydn in the Eszterhazy Archives at Eisenstadt" is absent. On the other hand, notes on the London symphonies from an album booklet is included. Perhaps I am deluded, but I would believe that anyone interested in a book containing exclusively articles on Haydn would be familiar enough with the London Symphonies that such a cursory explanation would not be needed. Granted, they may find use, such as being copied out to those less familiar with the works (students perhaps), but to include such a piece while leaving genuinely important articles does, at least on the face of it, betray a somewhat cock-eyed judgement from the editor (who also happened to be a very fine musicologist, as well as a student of Geiringer).Still, even though it may not be complete this volume contains a wealth of information on both Haydn and Geiringer, and even though some of the material in here today will be most interesting from a "Haydn reception history" point of view, there are nevertheless still quite a bit of material in here that is just as relevant as when it was written. The 3,5 star score may seem harsh, then, but the book is a potpurri of genuinely interesting articles and relative travesties; of timeless and dated material. In some cases it will take a skilled reader to see the difference, and here the editing could perhaps have been more helpful. For the discerning eye and mind, however, Geiringer will continue to be a treasure trove for a long time.

This collection of Haydn essays, spanning more than sixty years (1927-88), is representative of the wide ranging interests of an esteemed scholar and includes published, unpublished, out of print and previously untranslated publications. Volume concludes with a revised and updated bibliography of Geiringer publications pertaining to Haydn.