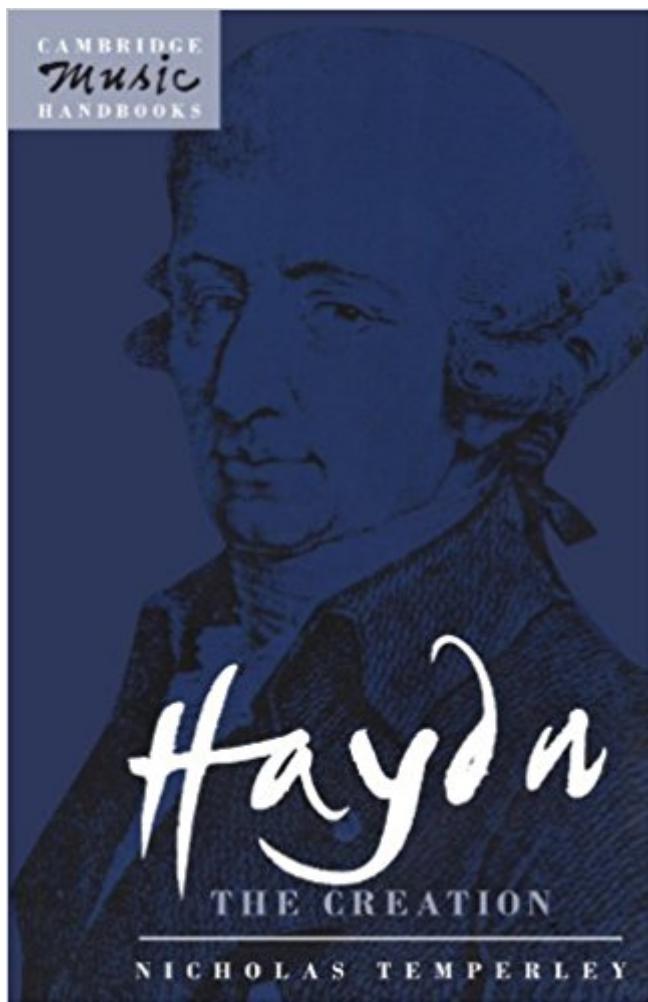


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Haydn: The Creation (Cambridge Music Handbooks)



Synopsis

Haydn's Creation is one of the great masterpieces of the classical period. This absorbing and original account of the work provides an indispensable guide for the concert-goer, performer and student alike. The author places the work within the oratorio tradition, and contrasts the theological and literary character of the English libretto with the Viennese milieu of the first performances. The complete text is provided in both German and English versions as a useful reference point for discussion of the design of the work, the musical treatment of the words, including questions of Haydn's pictorialism, and a detailed examination of the different movement types employed. The book also contains a brief history of the reception of the work with appendices of notes on the changing performance traditions and selected extracts from critical accounts from the nineteenth and twentieth centuries.

Book Information

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Customer Reviews

"...the book is rich with information drawn from old writings and from new research and combined into one volume for the first time. Some of the information contained in the book will be eye-opening even for the experienced choral conductor well-acquainted with The Creation. However, the book is also written in a way that also makes it accessible to the novice musician." Richard Clemmitt, The Choral Journal"Nicholas Temperley's excellent short book Haydn: The Creation answers all the questions a non-specialized listener is likely to have." Joseph McLellan, Washington Post

Placing the work within the oratorio tradition, the theological and literary characters of the English libretto are contrasted with the Viennese milieu of the first performances in this critical analysis. A German text is also provided.

Professor Temperley has done a masterful job of showing how a discarded English libretto ended up in the hands of Haydn, becoming the greatest (German) oratorios of all time.

This is a "must have" book for anyone who plans to perform or study Haydn's "Creation!" In fact, I can't imagine ignorant excuses for not having used it as an aid to performance of the work. It is very readable, has extremely important performance and interpretation information. Dr. Temperley doesn't demand a performance be only one authentic way: he shows how varied the ways were in which it was done. It is just as easy to do an informed performance as it is to do a "seat of the pants" one. This is such a useful, delightful, and approachable book. Why not use it?

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