Music of the Classical Period: Part 1

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INTRODUCTION AND HISTORICAL CONTEXT

Of all the musical periods, the Classical period is the shortest, spanning less than a century. Its music is dominated by three composers whose works are still some of the best known of all Western art music: Joseph Haydn (1732-1809), Wolfgang Amadeus Mozart (1756-1791), and Ludwig van Beethoven (1770-1827). Although born in different European regions, all three spent a substantial amount of time in Vienna, Austria, which might be considered the European musical capital of the time.

Music scholars have referred to this time as the Classical period in music for several reasons. For one, the music of Haydn, Mozart, and Beethoven has served as the model for most composers after their time and is still played today; in this way, the music is "classic" in that it has provided an exemplar and has stood the test of time. As we will also see, this music has often been perceived as emulating the balance and portion of ancient Greek and Roman art, the time period to which the word "classical" is affixed within literature and art history, as well as the wider field of history.

Our use of the Classical period to refer to music of roughly 1750 to 1815, however, should not be confused with our broader use of the term "classical music" to refer to art music (music that does not otherwise fall within the spheres of popular music or folk music).

Beginning towards the end of the 16th century, citizens in Europe became skeptical of traditional politics, governance, wealth distribution, and the aristocracy. Philosophers and theorists across Europe began to questioning these norms and issues and began suggesting instead that humanity could benefit from change. Publications and scientific discoveries of these thinkers proving and understanding many of nature's laws spurred the paradigm shift of logic referred to as the Age of Reason, or the Enlightenment.

The seeds for the Enlightenment can be found in England in approximately the 1680s. In that decade, Newton published *Principia Mathematica* and John Locke published his "Essay Concerning Human Understanding." These two works provided the philosophical, mathematical, and scientific foundation for the Enlightenment's great developments. Locke stressed that knowledge is gained through accumulated life experience rather than by acquired outside truth. Newton's mathematics and optical theory showed that humans can observe, study, define, and test the world around them and can also mathematically measure and prove natural occurrences.

Besides Locke and Newton, Enlightenment thinkers included Voltaire, Montesquieu, Jean-Jacque Rousseau, Benjamin Franklin, and Immanuel Kant. Their works especially stressed improving humanity's condition through the use of rea-

son and common sense in order to provide liberty and justice for all. Many Enlightenment thinkers challenged blind and unconditional following of the authority of religious traditions and institutions and emphasized what they saw as "universal human goods and rights." They believed that if humankind would simply act with common sense—found in ideas such as "the golden rule"—then societies might advance with greater universal justice and liberty.

Figure 5.1 | Benjamin Franklin, 1759
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Being able to solve and understand many of the mysteries of the universe in a quantifiable manner using math and reason, was empowering. Much of the educated middle class applied these learned principles to improve society. Enlightenment ideals lead to political revolutions throughout the Western world. Governmental changes such as Britain's embrace of constitutional democratic form of government and later the United States of America's establishment of democratic republic completely changed the outlook of the function of a nation/state. The overall well-being and prosperity of all in society became the mission of governance.

Up until the mid-1700s art, including music, was under the direct control or patronage of the monarchy/aristocracy, the class whose unquestioned rule was founded on divine hereditary right. The arts were their (and the church's) privilege, luxury, and adornment for generations to come. In its infancy, the Enlightenment's power shift toward the middle class was neither perceived nor anticipated by those in power. America's successful revolution against England landed a devastating blow to the doctrine of the divine ruling rights of kings. Shortly afterward, the ensuing French Revolution had an unintentional impact on the arts and is one of the greatest influences on Western classical music.

Artists and architects of the second half of the eighteenth century looked to classical antiquity as its model; their work is referred to as neoclassical. You can see this interest when one compares the Parthenon in Athens to the columns of the White House. While in power, aristocrats and their wealthy peers exalted the Hellenism that protected them from getting too involved in the current issues of life. The aristocrats saw the ancient Roman gods, heroes, and kings as semblances of themselves. They viewed themselves in the same light as super humans entitled to rule, possess great wealth, and be powerful. This detachment shaped their relationship with the arts in architecture and the visual arts. The rising middle class, on the contrary, viewed and interpreted neoclassical arts as representations of Roman and Greek city-states. This view assisted their resolve to rebel against the tyrants and abolish despotism. Here musical terminology diverges from that used by art historians (Neoclassicism in music would have to wait for the 20th century). As we have few musical exemplars from classical antiquity and as the music of Haydn, Mozart, and Beethoven would become the model for nineteenth century music, music historians have referred to this period as a time of Musical Classicism.

The mid and second half of the 18th century saw a revolutionary political and economic shift in Europe. Here the dramatic paramount shift of power from the aristocracy to the middle class began and strengthened. The wealth of the middle class had been expanding due the growing capitalism from the Industrial Revolution. This revolution resulted from a series of momentous inventions of the mid-1700s, including the Watt Steam Engine, James Hargreaves's spinning jenny, Edmund Cartwright's power loom, and Eli Whitney's cotton gin.

The following decades witnessed great scientific achievements and discoveries including: electricity by Benjamin Franklin, medical smallpox vaccination by Edward Jenner, the discovery of oxygen by Joseph Priestly, the advancement of the mechanistic view of the universe by Pierre-Simon Laplace, and the invention of the voltaic pile (battery) by Alessandro Volta Pierre Laplace (b. 1749-1827) a gifted and talented scientist and mathematician, felt that due to scientific explanation for the planets, their motion, and possibly how they began, humans no longer had any need for God. This mindset even further reduces the influence of the church on society and music.

During the enlightenment, the burgeoning middle class became a major market for art superseding the aristocracy as the principal consumer of music and art. This market shift facilitated a great demand for new innovations in the humanities. While the increased literacy of the middle class led to the proliferation of newspapers, periodicals, and novels throughout Western Europe. These sources provide us with reviews of concerts and published music and capture eighteenth century impressions of and responses to music.

The Visual Arts and Architecture

The visual arts developed two major styles in the Enlightenment. Both are representative of the dualism found in the arts during the classical era. As the aristocracy tried to adhere to the Greek and Roman mythological antiquity, artists such as the painter Jacques-Louis David (b.1748-1835), of the French revolution adorned his canvases with themes of Roman and Athenian democracy. David's paintings were admired by Thomas Jefferson, but David's painting *The Death of Marat* (1793) received particular praise. Marat, to whom the painting refers, is the murdered Jean-Paul Marat, an influential French revolutionary leader. Marat's previous influence paired with his murder and David's painting instantly transposed him into a political martyr. David's painting thus became a symbol of sacrifice in the name of the republic.[1]

Architecture in the late eighteenth century leaned toward the clean lines of ancient buildings such as the Athenian Parthenon and away from the highly ornate decorative accents of Baroque and Rococo design. One might also argue that the music of Haydn, Mozart, and early Beethoven aspires toward a certain simplicity and calmness stemming from ancient Greek art.

1 "Jacques-Louis David." *Biography.com*. A&E Television Networks, n.d. Web. 18 December 2015.

Music in Late Eighteenth Century

The three most important composers of the Classical period were Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven. Although they were born in different places, all three composers spent the last years of their lives in Vienna, Austria, a city which might be considered the musical capitol of the Classical period (see map below).

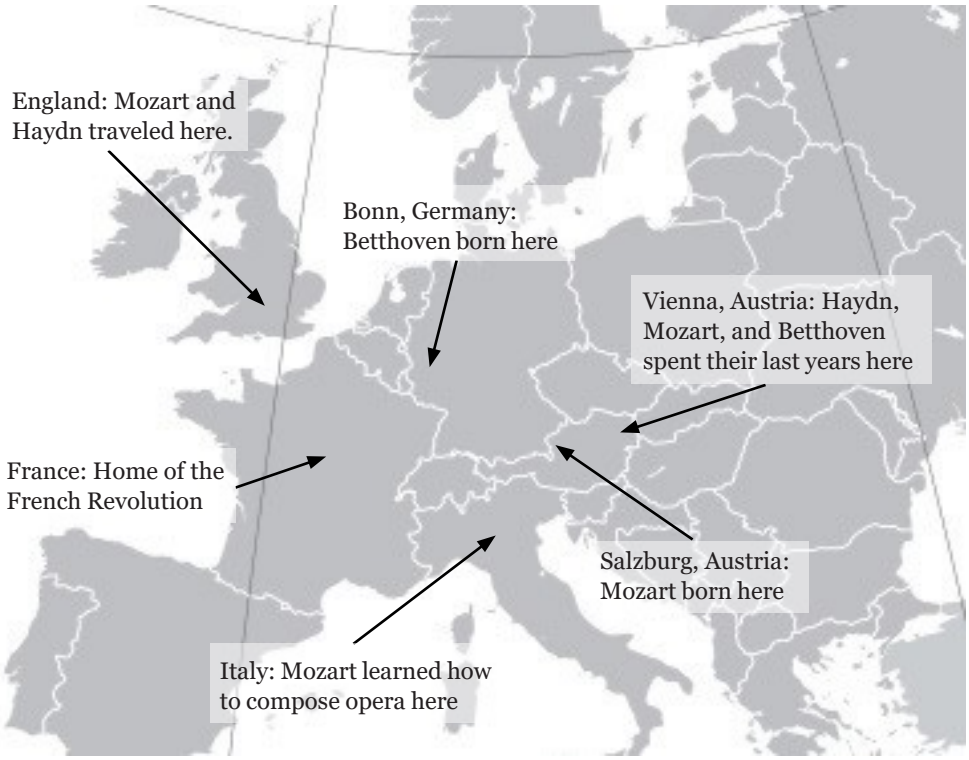

Figure 5.3 | Map of Europe
Author | User: "Ssolbergj"
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Their music careers illustrate the changing role of the composer during this time. The aristocratic sponsors of the Classical artists—who were still functioning under the patronage system—were more interested in the final product than in the artists' intrinsic motivations for creating art for its own sake. For most of his life, Haydn worked for the aristocracy composing to order and wearing the livery of the Esterházy family, who were his patrons. Though successful working under their patronage, Haydn had more freedom to forge his own career after Prince Nikolaus Esterházy's death and staged concerts for his own commercial benefit in London and Vienna. Beethoven, the son of a court musician, was sent to Vienna to learn to compose. By 1809, he had succeeded in securing a lifetime annuity (a promise from local noblemen for annual support). Beethoven did not have to compose music for them; he simply had to stay in Vienna and compose. In some ways, the role of aristocratic patron and composer was turned on its head. When philosophically compatible with a sponsor, the artist flourished and could express his/her creativ-

ity. But in Mozart's case, the patronage system was stifling and counterproductive to his abilities. Mozart was also born and raised by a father who was a court musician, though his father was a court musician for the Archbishop of Salzburg. It was expected that Mozart would also enter the service of the Archbishop; instead, he escaped to Vienna, where he attempted the life of a freelancer. After initial successes, he struggled to earn enough money to make ends meet and died a pauper in 1791. The journey through the Classical period is one between two camps, the old and the new: the old based upon an aristocracy with city states and the new in the rising and more powerful educated middle class. The traditional despotism is dying while the new class system increasingly thrives.

Musical Timeline

Events in History	Events in Music
	1732: Haydn born
	1750: J. S. Bach dies
	1756: Mozart born
1762: French philosopher Rousseau publishes *Émile, or Treatise on Education*, outlining Englightenment educational ideas	
	1770: Beethoven born
1776: Declaration of Independence in the U.S.A.	
1789: Storming of the Bastille and beginning of the French Revolution (Paris, France)	1781: Mozart settles in Vienna
	1791: Mozart dies
	1791-95: Haydn travels to London
	1792: Beethoven moves to Vienna
1793: In the U.S.A., invention of the Cotton Gin, an innovation of the Industrial Revolution	
	1809: Haydn dies
	1827: Beethoven dies

MUSIC IN THE CLASSICAL PERIOD

Music Comparison Overview

Baroque Music	Classical Music
• Rise of homophony; polyphony still used • Rise of instrumental music, including the violin family • Meter more important than before • New genres such as opera, oratorio, concerto, cantata, and fugue • Emergence of program music • Continued presence of music at church and court • Continued increase of music among merchant classes • Motor rhythm	• Mostly homophony, but with variation • New genres such as the symphony and string quartet • Use of crescendos and decrescendos • Question and answer (aka antecedent consequent) phrases that are shorter than earlier phrases • New emphasis on musical form: for example, sonata form, theme and variations, minuet and trio, rondo, and first-movement concerto form • Greater use of contrasting dynamics, articulations, and tempos

General Trends of Classical Music

Musical Style

The Classical style of music embodies balance, structure, and flexibility of expression, arguably related to the noble simplicity and calm grandeur that the eighteenth century art historian Johann Joachim Winckelmann saw in ancient Greek art. In the music of Haydn, Mozart, and the early Beethoven, we find tuneful melodies using question/answer or antecedent/consequent phrasing; flexible deployment of rhythm and rests; and slower harmonic rhythm (harmonic rhythm is the rate at which the chords or harmonies change). Composers included more expressive marks in their music, such as the crescendo and decrescendo. The homophony of the Classical period featured predominant melody lines accompanied by relatively interesting and independent lines. In the case of a symphony or operatic ensemble, the texture might be described as homophony with multiple accompanying lines or polyphony with a predominant melodic line.

Performing Forces

The Classical period saw new performing forces such as the piano and the string quartet and an expansion of the orchestra. Initially called the fortepiano,

then the pianoforte, and now the piano was capable of dynamics from soft to loud; the player needed only to adjust the weight applied when depressing a key. This feature was not available in the Baroque harpsichord. Although the first pianos were developed in the first half of the eighteenth century, most of the technological advancements that led the piano to overtaking all other keyboard instruments in popularity occurred in the late eighteenth century.

Besides the keyboard instruments, the string quartet was the most popular new chamber music ensembles of the Classical period and comprised two violins, a viola, and a cello. In addition to string quartets, composers wrote duets, trios, quintets, and even sextets, septets, and octets. Whether performed in a palace or a more modest middle class home, chamber music, as the name implies, was generally performed in a chamber or smaller room.

In the Classical period, the orchestra expanded into an ensemble that might include as many as thirty to sixty musicians distributed into four sections. The sections include the strings, woodwinds, brass, and percussion. Classical composers explored the individual unique tone colors of the instruments and they did not treat the instrumental sections interchangeably. An orchestral classical piece utilizes a much larger tonal palette and more rapid changes of the ensemble's timbre through a variety of orchestration techniques. Each section in the classical orchestra has a unique musical purpose as penned by the composer. The string section still holds its prominence as the center-piece for the orchestra. Composers continue to predominantly assign the first violins the melody and the accompaniment to the lower strings. The woodwinds are orchestrated to provide diverse tone colors and often assigned melodic solo passages. By the beginning of the nineteenth century, clarinets were added to the flutes and oboes to complete the woodwind section. To add volume and to emphasize louder dynamic, horns and trumpets were used. The horns and trumpets also filled out the harmonies. The brass usually were not assigned the melody or solos. The kettle drum or timpani were used for volume highlights and for rhythmic pulse. Overall, the Classical orchestra matured into a multifaceted tone color ensemble that composers could utilize to produce their most demanding musical thoughts acoustically through an extensive tonal palette. General differences between the Baroque and Classical (1750-1815) orchestras are summarized in the following chart.

Baroque Orchestras	Classical Orchestras
• Strings at the core • Woodwind and brass instruments such as the flutes or oboes and trumpets and horns doubled the themes played by the strings or provided harmonies • Any percussion was provided by timpani • Harpsichord, sometimes accompanied by cello or bassoon, provided the basso continuo • Generally led by the harpsichord player	• Strings at the core • More woodwind instruments—flutes and oboes and (increasingly) clarinets—which were sometimes given their own melodic themes and solo parts • More brass instruments, including, after 1808, trombones. • More percussion instruments, including cymbals, the triangle, and other drums • Phasing out of the basso continuo • Generally led by the concertmaster (the most important first violinist) and increasingly by a conductor

Emergence of New Musical Venues

The Classical period saw performing ensembles such as the orchestra appearing at an increasing number of concerts. These concerts were typically held in theaters or in the large halls of palaces and attended by anyone who could afford the ticket price, which was reasonable for a substantial portion of the growing middle class. For this reason, the birth of the public concert is often traced to the late eighteenth century. At the same time, more music was incorporated into a growing number of middle class households.

The redistribution of wealth and power of this era affected the performing forces and musical venues in two ways. First, although the aristocracy still employed musicians, professional composers were no longer exclusively employed by the wealthy. This meant that not all musicians were bound to a particular person or family as their patron/sponsor. Therefore, public concerts shifted from performances in the homes and halls of the rich to performances for the masses which evolved the symphony into a genre for the public concert, as they were eventually written for larger and larger ensembles. Second, middle class families incorporated more music into their households for personal entertainment. For example, middle class households would have their children take music lesson and participate in chamber music or small musical ensembles. Musicians could now support themselves through teaching lessons, composing and publishing music, and performing in public venues, such as in public concerts. Other opportunities included the public opera house, which was the center for vocal music experimentation during the Classical era. Composers also continued to write music for the church.

Musical Form

As musical compositions of the Classical period incorporated more performing forces and increased in length, a composition's structure became more important. As an element of organization and coherence, form helps give meaning to a musical movement or piece, we have some evidence to suggest that late eighteenth and early nineteenth century audiences heard form in music that was especially composed to play on their expectations.

Sonata Form

The most important innovation in form during the Classical period is what we call **Sonata Form**. This form got its name from being used as the first movement of most piano sonatas of the Classical period. Consisting of three sections—exposition, development, and recapitulation—it was also used for the first movements (and sometimes final movements) of almost all Classical symphonies and string quartets. The **exposition** of a sonata form presents the primary themes and keys of the movement. After the first theme is presented in the home or tonic key, the music modulates to a different key during a sub-section that is called a "transition." Once the new key is established, subsequent themes appear. The exposition generally ends with a rousing confirmation of the new key in a sub-section called the "closing." The exposition then often repeats.

As its name implies, the **development** "develops" the primary themes of the movement. The motives that comprise the musical themes are often broken apart and given to different parts of the orchestra. These motives are often repeated in sequences (refer back to chapter 1 for more about sequences), and these sequences often lead to frequent modulations from one musical key to another that contribute to an overall sense of instability. Near the end of the development, there is sometimes a sub-section called the "retransition" during which the harmonies, textures, and dynamics of the music prepare the listener for the final section of the form, the recapitulation.

Also true to its name, the **recapitulation** brings back the primary themes and home key of the movement. A simultaneous return of the first theme and home key generally marks its beginning. In the recapitulation, the listener hears the same musical themes as in the first presented in the exposition. The main difference between the exposition and the recapitulation is that the recapitulation stays in the home key. After all, the movement is about to end and ending in the home key provides the listener a sense of closure. Recapitulations often end with sub-sections called codas. The **coda**, or "tail," of the movement is a sub-section that re-emphasizes the home key and that generally provides a dramatic conclusion.

Starting in the late eighteenth century, there are reports of listeners recognizing the basic sections of sonata form, and contemporary music theorists outlined them in music composition treatises. Their descriptions are generalizations based on the multitudinous sonata form movements composed by Haydn, Mozart, and Beethoven. Although the sonata form movements of Haydn, Mozart, and Beetho-

ven share many of the characteristics outlined above, each sonata form is slightly different. Perhaps that is what makes their music so interesting: it takes what is expected and does something different. In fact, composers continued to write sonata forms through the nineteenth and twentieth centuries. By the end of the nineteenth century, some of these sonata forms were massive, almost-hour-long movements. You will have the opportunity to hear sonata form in several of our focus compositions from the Classical period.

Other Important Forms in Classical Music

Another form of the Classical period is the **Theme and Variations**. Theme and Variations form consists of the presentation of a theme and then the variations upon it. The theme may be illustrated as A with any number of variations following it: A', A", A"', A"", etc. Each theme is a varied version of the original, keeping enough of the theme to be recognizable, but providing enough variety in style for interest. Variations change melodies (often through ornamentation), harmonies, rhythms, and instrumentation. Theme and variations forms were often found in slow movements of symphonies and string quartets. Some fast movements are also in theme and variations form.

The **Minuet and Trio** form found in many Classical symphonies and string quartets stems from the stylized dances of the Baroque Period (see chapter 4), and then followed by the Minuet A section: A B A for short. To save paper, the return of the A section was generally not written out. Instead, the composer wrote the words **da capo**, meaning to the head, at the end of the B section indicating a return to the A section. As a movement in three parts, Minuet and Trio form is sometimes called a ternary form. As we will see in our discussion of Beethoven's Fifth Symphony, by the beginning of the nineteenth century, the Minuet and Trio was perceived as dated, and composers started writing fast ABA ternary form movements called **scherzos**.

The **rondo** is another popular instrumental form of the late eighteenth and early nineteenth centuries. Rondo consists of the alternation of a refrain "A" with contrasting sections ("B," "C," "D," etc.). Rondos are often the final movements of string quartets, classical symphonies, concerti, and sonata (instrumental solos).

Genres

We normally classify musical compositions into genres by considering their performing forces, function, the presence and quality of any text, and their musical style and form. Changes in any of these factors can lead to changes in genres. The two most important new genres of the Classical period were the symphony and the string quartet; instrumental genres that continued from the Baroque period include the concerto.

Although one might trace its origins to the opera overture, the symphony developed as an orchestral composition for the public concert. By the end of the Classical period, it typically had four movements. The first movement was generally

fast in tempo and in sonata form. The final movement was normally fast in tempo and used sonata, rondo, or theme and variations form. The interior movements consisted of a slow and lyrical movement and a moderate-tempo dancelike movement generally using the style of the minuet, a popular eighteenth century dance.

The string quartet became one of the most popular genres of Classical chamber music. Its overall structure and form was exactly like the symphony. However, it was always performed by two violins, one viola, and one cello (thus its name) and commonly used as entertainment in the home, although on occasion string quartets were performed in public concerts. Also popular for personal diversion was the piano sonata, which normally had only three movements (generally lacking the minuet movement found in the string quartet and the symphony).

The most pronounced change in the Classical period vocal music was the growing popularity of **opera buffa**, or comic opera, over the more serious plot and aristocratic characters of Baroque opera seria. Opera buffa portrayed the lives of middle class characters and often mixed tragedy with comedy; as we will see, Mozart would produce some of the most famous opera buffa of all time. (As a side note, Mozart also transformed the opera overture into a preview of the musical themes to follow in the opera proper.) Composers Haydn and Beethoven also continued to write oratorios.

MUSIC OF JOSEPH HAYDN (1732-1809)

Born in 1732, Joseph Haydn grew up in a small village that was located about a six-hour coach ride east of Vienna (today the two are about an hour apart by car). His family loved to sing together, and perceiving that their son had musical talent, apprenticed six-year-old Joseph Haydn to a relative who was a schoolmaster and choirmaster. As an apprentice, Haydn learned harpsichord and violin and sang in the church. So distinct was Haydn's voice that he was recommended to Vienna's St. Stephen's Cathedral's music director. In 1740 Haydn became of student of St. Stephen's Cathedral. He sang with the St. Stephen's Cathedral boys' choir for almost ten years, until his voice broke (changed). After searching, he found a job as valet to the Italian opera composer Nicola Porpora and most likely started studying music theory and music composition in a systematic way at that time. He composed a comic musical and eventually became a chapel master for a Czech nobleman. When this noble family fell into hard times, they released Haydn. In 1761, he became a Vice-Chapel Master for an even wealthier nobleman, the Hungarian Prince Esterházy. Haydn spent almost thirty years working for their family. He was considered a skilled servant, who soon be-

Figure 5.4 | Joseph Haydn, 1791
Author | Thomas Hardy
Source | Wikimedia Commons
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came their head Chapel Master and was highly prized, especially by the second and most musical of the Esterházy princes for whom Haydn worked.

The Esterházys kept Haydn very busy: he wrote music, which he played both for and with his patrons, ran the orchestra, and staged operas. In 1779, Haydn's contract was renegotiated, allowing him to write and sell music outside of the Esterházy family. Within a decade, he was the most famous composer in Europe. In 1790, the musical Prince Nikolaus Esterházy died and his son Anton downsized the family's musical activities. This shift allowed Haydn to accept an offer to give a concert in London, England, where his music was very popular. Haydn left Vienna for London in December. For the concerts there, he composed an opera, symphonies, and chamber music, all of which were extremely popular. Haydn revisited London twice in the following years, 1791 to 1795, earning—after expenses—as much as he had in twenty years of employment with the Esterházys. Nonetheless, a new Esterházy prince decided to reestablish the family's musical foothold, so Haydn returned to their service in 1796. In the last years of his life, he wrote two important oratorios (he had been much impressed by performances of Handel's oratorios while in London) as well as more chamber music.

Overview of Haydn's Music

Like his younger contemporaries Mozart and Beethoven, Joseph Haydn composed in all the genres of his day. From a historical perspective, his contributions to the string quartet and the symphony are particularly significant: in fact, he is often called the Father of the Symphony. His music is also known for its motivic construction, use of folk tunes, and musical wit. Central to Haydn's compositional process was his ability to take small numbers of short musical motives and vary them in enough ways so as to provide interesting music for movements that were several minutes long. Folk-like as well as popular tunes of the day can be heard in many of his compositions for piano, string quartet, and orchestra. Contemporary audiences and critics seemed to appreciate this mixing of musical complexity and the familiar. Ernst Ludwig Gerber (1790-92), an important eighteenth-century musical connoisseur, wrote that Haydn "possessed the great art of *appearing* familiar in his themes" (*Historisch-biographisches Lexikon der Tonkünstler* of 1790-1792). Additionally, many of his contemporaries remarked on Haydn's musical wit, or humor. Several of his music compositions play on the listeners' expectations, especially through the use of surprise rests, held out notes, and sudden dynamic changes.

Focus Composition:

Haydn, String Quartet in D Major, Op. 20, no. 4 (1772)

The string quartet was one of the important performing forces and genres of the Classical period, and Haydn was one of its most important composers. Over the course of his life, Haydn wrote sixty-eight quartets, many of which were played

both by Haydn's aristocratic patrons and published and available for the amateur musician to purchase and play. In fact, many late eighteenth century writers (including the famous German poet Goethe) referred to the string quartet as "a conversation between four intelligent people," in this case, the four people being the first and second violinist, violist, and cellist.

The string quartet by Haydn which we will study is one of six quartets that he wrote in 1772 and published as opus twenty quartets in 1774 (roughly speaking, the "twenty" meant that this was Haydn's twentieth publication to date). In many ways, this follows the norms of other string quartets of the day. It is in four movements, with a fast first movement in sonata form, a slow second movement that uses a theme and variations form, a moderate-tempo third movement that is like a minuet, and a fourth fast movement, here in sonata form. As we will see, the third movement is subtitled "alla Zingarese," or "in the style of the Hungarians" (a good example of Haydn being "folky"). The entire quartet comprises a little over twenty minutes of music.

First, we will listen to the first movement, which is marked "allegro di molto," or very fast, and is in D major, as expected given the string quartet's title. It uses sonata form, and as stated earlier, in the exposition, the home key and musical themes of the movement are introduced, or "exposed." In the development, those themes are broken apart and combined in new and different ways, or "developed." In the recapitulation, the home key and original musical themes return; in other words, they are "recapitulated" or "recapped."

The exposition, development, and recapitulation are further broken into subsections to correspond to modulations in keys and the presentation of new and different themes. For the time being, simply listen for the main sections of sonata form in the first movement of Haydn's string quartet. You might also listen for Haydn's motivic style. In the first musical theme, you'll hear three motives. The first motive, for example, repeats the same pitch three times. The second motive consists of an arched musical phrase that ascends and descends and outlines the pitches of an important chord of the movement. The final motive that Haydn packs into his opening musical theme is a musical turn, or a decorative series of notes that move by step, revolving around a primary note. Each of these motives is heard repeatedly through the rest of the movement.

LISTENING GUIDE
For audio, go to: https://www.youtube.com/watch?v=GeHKZKtAMM8 ~~https://www.youtube.com/watch?v=d_Ly7d-wjc8~~ Performed by the New Oxford String Quartet, violinists Jonathan Crow and Andrew Wan, violist Eric Nowlin and cellist Brian Manker
Composer: Haydn
Composition: String Quartet in D major, Op. 20, no. 4 (I: Allegro di molto)

Date: 1772
Genre: string quartet
Form: I: Allegro di molto is in sonata form
Performing Forces: string quartet, i.e., two violins, one viola, one cello
What we want you to remember about this composition: • It uses sonata form: exposition, development, and recapitulation • It is in D major • Haydn's style here is very motivic
Other things to listen for: • The interplay of the two violins, viola, and cello, in ways that might remind you of a "conversation between four intelligent people." • The subsections of the sonata form

Timing	Performing Forces, Melody, and Texture	Text and Form
0:00	First theme in D major consists of three motives, including a first repeated note motive; first heard in the first violin and then passed to the other instruments, too.	EXPOSITION: First theme
0:38	Uses fast triplets (three notes per beat) in sequences to modulate to the key of A major	transition
1:12	New combinations of motives in themes in A major: starts with three-note motive, then a rapidly rising scale in the first violin, then more triplets, a more lyrical leaping motive, and ending with more triplets.	Second theme and closing theme
2:22	See above	EXPOSITION repeats; see above
4:44	Sequences the repeated note motive	DEVELOPMENT
5:12	Sounds like the first theme in the home key, but then shifts to another key. Repeated note and fast triplet motives follow in sequences, modulating to different keys (major and minor).	

5:44	A pause and the first motive, but not in the home key of D major; triplets, the more lyrical leaping motive and then a pause and the first motive, but still not in the home key.	
7:04	After a pause, the first theme in D major	RECAPITULATION: First theme
7:25	Uses fast triplets like the exposition's transition section, followed by more lyrical motives, but it does not modulate away from D major.	Transition-like section
7:48	Return of the three-note motive followed by a rapidly rising scale in the first violin, then more triplets, a more lyrical leaping motive, and ending with more triplets but still in D major (was in A major in the exposition).	Second theme and closing theme

The third movement of Haydn's String Quartet in D major, Op. 20, no. 4 uses a moderate tempo (it is marked "allegretto," in this case, a slow allegro) and the form of a minuet. Keeping with the popular culture of the day, a great number of Haydn's compositions included minuet movements.

Here, however, we see Haydn playing on our expectations for the minuet and writing a movement that is *alla zingarese*. The minuet was not a Hungarian dance, so the listener's experience and expectations are altered when the third movement sounds more like a lively Hungarian folk dance than the stately western-European minuet. (For comparison's sake, you can listen to the second movement of Haydn's String Quartet in E flat, Op. 20, no. 1, which is a much more traditional-sounding minuet.) Haydn retains the form of the stylized minuet, which consisted of a minuet and a trio. The trio consists of musical phrases that contrast with what was heard in the minuet: the trio got its name from an earlier practice of assigning this music to a group of three wind players. Here the entire string quartet plays throughout. After the trio, the group returns to the minuet, resulting in a minuet (A)—trio (B)—minuet (A). As was the custom, Haydn did not write out the minuet music at its return—remember paper was much more expensive 200 years ago than it is today. Instead, Haydn wrote two Italian words: "da capo" . As these words were used by all composers of the day, the players knew immediately to flip to the beginning of the movement and repeat the minuet, generally without repeats.

LISTENING GUIDE

For audio, go to: https://www.youtube.com/watch?v=tuGpajjx8uM

~~https://www.youtube.com/watch?v=d_Ly7d-wjc0~~

Performed by the New Oxford String Quartet, violinists Jonathan Crow and Andrew Wan, violist Eric Nowlin and cellist Brian Manker

Composer: Haydn

Composition: String Quartet in D major, op. 20, no. 4 (III. Allegretto alla zingarese)

Date: 1772

Genre: string quartet

Form: III. Allegretto alla zingarese uses the form of a minuet and trio, that is, Minuet (A) Trio (B) Minuet (A).

Performing Forces: string quartet comprised of 2 violins, 1 viola, and 1 cello

What we want you to remember about this composition:

- It is in triple time and a moderate tempo, like most minuets
- The music for the repeat of the minuet is not written out; instead, Haydn writes "da capo" at the end of the Trio
- Instead of sounding like a stately minuet, it sounds more like a lively Hungarian dance

Other things to listen for:

- It hardly sounds like triple meter, because Haydn writes accents on beats two and three instead of mainly on beat one

Timing	Performing Forces, Melody, and Texture	Text and Form
0:00	Lots of unexpected accents on beats two and three of the triple time meter; homophonic texture: the first violin gets the solo and the other voices accompany; in D major	MINUET: A
0:09	"	a repeats
0:17	Similar to a, but the melody is even more disjunct, with more leaps.	B
0:27	"	b repeats
0:41	Accents back on the first beat of each measure (that is, of each measure of the triple meter); homophonic texture: the cello gets the solo and the other voices accompany; still in D major	TRIO: Cc

0:57	Similar to c; note the drone pitches in the 2nd violin and viola accompaniment at the beginning of the phrase	dd
1:14	See above	MINUET: A
1:20	See above	B

Focus composition:

Haydn, Symphony No. 94 in G Major, "Surprise"

Haydn is also often called the Father of the Symphony because he wrote over 100 symphonies, which, like his string quartets, span most of his compositional career. As already noted, the Classical orchestra featured primarily strings, with flutes and oboes (and, with Haydn's last symphonies, clarinets) for woodwinds, trumpets and horns for brass, and timpani (and occasionally another drums or the cymbals or triangle) for percussion. The symphony gradually took on the four-movement form that was a norm for over a century, although as we will see, composers sometimes relished departing from the norm.

Haydn wrote some of his most successful symphonies for his times in London. His Symphony No. 94 in G Major, which premiered in London in 1792, is a good example of Haydn's thwarting musical expectations for witty ends. Like most symphonies of its day, the first movement is in sonata form. (Haydn does open the symphony with a brief, slow introduction before launching into the first movement proper.)

Haydn's sense of humor is most evident in the moderately slow andante second movement which starts like a typical theme and variations movement consisting of a musical theme that the composer then varies several times. Each variation retains enough of the original theme to be recognizable but adds other elements to provide interest. The themes used for theme and variations movements tended to be simple, tuneful melody lines. In this case, the theme consists of an eight-measure musical phrase that is repeated. This movement, like many movements of Classical symphonies and string quartets, ends with a coda.

Why did Haydn write such a loud chord at the end of the second statement of the *a* phrase of the theme? Commentators have long speculated that Haydn may have noticed that audience members tended to drift off to sleep in slow and often quietly lyrical middle movements of symphonies and decided to give them an abrupt wakeup. Haydn himself said nothing of the sort, although his letters, as well as his music, do suggest that he was attentive to his audience's opinions and attempted at every juncture to give them music that was new and interesting: for Haydn, that clearly meant playing upon his listener's expectations in ways that might even be considered humorous.

LISTENING GUIDE

For audio, go to:
https://www.youtube.com/watch?v=PhxZhDV9KHM
Performed by The Orchestra of the 18th Century, conducted by Frans Brüggen.

Composer: Haydn

Composition: Symphony No. 94 in G major, "Surprise" (II. Andante)

Date: 1791

Genre: symphony

Form: II. Andante is in theme and variations form

Performing Forces: Classical orchestra here with 1st violin section, 2nd violin section, viola section, cellos/bass section, 2 flutes, 2 oboes, 2 trumpets, 2 horns, 2 bassoons, and timpani

What we want you to remember about this composition:

- It is in theme and variations form
- The very loud chord that ends the first phrase of the theme provides the "surprise"

Other things to listen for:

- The different ways that Haydn varies the theme: texture, register, instrumentation, key

Timing	Performing Forces, Melody, and Texture	Text and Form
8:46	Theme: aa	Eight-measure theme with a question and answer structure. The "question" ascends and descends and then the "answer" ascends and descends, and ends with a very loud chord (the answer). In C major and mostly consonant. In homophonic texture, with melody in the violins and accompaniment by the other strings; soft dynamics and then very soft staccato notes until ending with a very loud chord played by the full orchestra, the "surprise."

9:21	b	Contrasting more legato eight-measure phrase ends like the staccato motives of the a phrase without the loud chord;
9:39	b	Repetition of b
9:57	Variation 1: aa	Theme in the second violins and violas under a higher-pitched 1st violin countermelody. Still in C major and mostly consonant Ascending part of the theme is forte and the descending part of the phrase is piano; the first-violin countermelody is an interesting line but the overall texture is still homophonic
10:30	bb	Similar in texture and harmonies; *piano* dynamic throughout
11:05	Variation 2: aa	The first four measures are in unison monophonic texture and very loud and the second four measures (the answer) are in homophonic texture and very soft; In C minor
11:41	Develops motives from a and b phrases	In C minor with more dissonance; very loud in dynamics; The motives are passed from instrument to instrument in polyphonic imitation.
12:20	Variation 3: aa	Back in C major. The oboes and flutes get the *a* phrase with fast repeated notes in a higher register; the second time, the violins play the a phrase at original pitch; uses homophonic texture throughout.
12:56	bb	The flutes and oboes play countermelodies while the strings play the theme.

13:27	Variation 4: ab	The winds get the first a phrase and then it returns to the first violin; very loud for the first statement of a and very soft for the second statement of a; homophonic texture throughout.
14:01	bb + extension	Shifting dynamics
14:50	Coda	

The third movement of Haydn's "Surprise" Symphony is a rather traditional minuet and trio movement. The fourth movement is equally traditional; it uses a light-hearted form called the rondo. As state above, in a rondo, a musical refrain, labeled as "A," alternates with other sections, alternately called B, C, D, etc. See if you can hear the recurrence of the refrain as you listen to this joyful conclusion to the symphony.

LISTENING GUIDE

For audio, go to:
https://www.youtube.com/watch?v=PhxZhDV9KHM
Performed by The Orchestra of the 18th Century, conducted by Frans Brüggen.

Composer: Haydn

Composition: Symphony No. 94 in G major, "Surprise" (IV. Finale: Allegro Molto)

Date: 1791

Genre: symphony

Form: IV. Finale: Allegro molto is in a (sonata) rondo form

Performing Forces: Classical orchestra here with 1st violin section, 2nd violin section, viola section, cellos/bass section, 2 flutes, 2 oboes, 2 trumpets, 2 horns, 2 bassoons, and timpani

What we want you to remember about this composition:

- This movement uses a rondo form
- It is at a very fast tempo
- It uses a full orchestra

Other things to listen for:

- The alternation of the different sections of the rondo form
- The changes in key and texture

Timing	Performing Forces, Melody, and Texture	Text and Form
19:17	Fast and tuneful theme in duple time in homophonic texture; in G major, with more dissonances as the music modulates to…	A
20:19	D major for a different tuneful theme that opens descending motion;	B
20:42	Returns to G major and the first theme; texture becomes more polyphonic as it…	A’
20:49	modulates through several keys.	C
21:17	Return to the first theme in G major	A
21:26	Opening motive of the first theme in minor and then sequences on other motives that modulate through minor keys.	D
21:47	Back in G major with the first theme and other music of A that is extended into a coda that brings back b momentarily and juxtaposes *forte* and *piano* dynamics before its rousing close.	A and coda

Haydn’s symphonies greatly influenced the musical style of both Mozart and Beethoven; indeed, these two composers learned how to develop motives from Haydn’s earlier symphonies. Works such as the Surprise Symphony were especially shaping for the young Beethoven, who, as we will later discuss, was taking music composition lessons from Haydn about the same time that Haydn was composing the Symphony No. 94 before his trip to London.

GLOSSARY

Cadenza – section of a concerto in which the soloist plays alone without the orchestra in an improvisatory style

Chamber music – music—such as art songs, piano character pieces, and string quartets—primarily performed in small performing spaces, often for personal entertainment

Coda – optional final section of a movement that reasserts the home key of the movement and provides a sense of conclusion

Da capo – instruction—commonly found at the end of the B section or Trio of a Minuet and Trio, to return to the “head” or first section, generally resulting in an A - B - A form

Development – the middle section of a sonata-form movement in which the themes and key areas introduced in the exposition are developed;

Double-exposition form – form of the first movement of a Classical period concerto that combines the exposition, development, and recapitulation of sonata form with the ritornello form used for the first movements of Baroque concertos; also called first-movement concerto form

Exposition – first section of a sonata form movement, in which the themes and key areas of the movement are introduced; the section normally modulates from the home key to a different key

Hemiola – the momentary shifting from a duple to a triple feel or vice versa

Minuet and trio form – form based on the minuet dance that consists of a Minuet (A), then a contrasting Trio (B), followed by a return to the Minuet (A)

Opera Buffa – comic style of opera made famous by Mozart

Opera Seria – serious style of eighteenth-century opera made famous by Handel generally features mythology or high-born characters and plots

Pizzicato – the plucking of a bowed string instrument such as the violin, producing a percussive effect

Recapitulation – third and final second of a sonata-form movement, in which the themes of the exposition return, now in the home key of the movement

Rondo – instrumental form consisting of the alternation of a refrain "A" with contrasting sections ("B," "C," "D," etc.). Rondos are often the final movements of string quartets, classical symphonies, concerti, and sonata (instrumental solos).

Scherzo – form that prominently replaced the minuet in symphonies and strings quartets of the nineteenth century; like the minuet, scherzos are ternary forms and have a triple feel, although they tend to be somewhat faster in tempo than the minuet.

Sonata form – a form often found in the first and last movements of sonatas, symphonies, and string quartets, consisting of three parts—exposition, development, and recapitulation

String quartet – performing ensemble consisting of two violinists, one violinist, and one cellist that plays compositions called string quartets, compositions generally in four movements

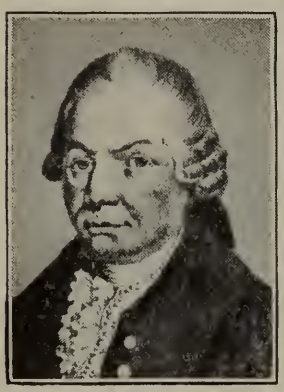
Symphony – multi-movement composition for orchestra, often in four movements

Ternary form – describes a musical composition in three parts, most often featurings two similar sections, separated by a contrasting section and represented by the letters A – B – A.

Theme and Variation form – the presentation of a theme and then variations upon it. The theme may be illustrated as A, with any number of variations following it – A', A", A"', A"", etc.

where he absorbed the Italian style; and when he afterwards became a successful teacher in London, his clavier sonatas enjoyed great popularity on account of their melodious themes. His first movements are the first to contain two complete subjects. It is also noteworthy that he was the first eminent musician to adopt the pianoforte.

The Berlin *Bach, Karl Philipp Emanuel* (1714–1788), the second son, was the most talented of Bach's children; and this talent he displayed to advantage during his long residence at the court of Frederick the Great, where he was employed as harpsichordist.



K. P. E. Bach

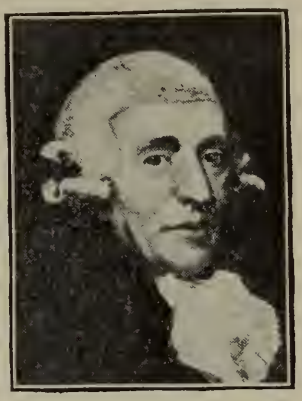
All these contributed individual elements to the form finally adopted. The assertion of themes in the first and third sections of the sonata form became more definite. The middle section, however, gave more trouble, since there was no precedent for the harmonic development of themes. At first composers fell back upon contrapuntal work; then themes were repeated in kindred keys; finally portions of themes, interwoven with modulations, formed a climax which led to the final section.

Section 2

FRANCIS JOSEPH HAYDN, 1732–1809

118. Early Life. The scion of an Austrian peasant family was destined to bring these varied attempts into a fixed form. The second of twelve children, Haydn was born at Rohrau, lower Austria, of honest and religious parents, of whom the father was a wheelwright and the mother a cook. As the little "Sepperl" showed decided musical tendencies almost from the cradle, he was taken charge of by a distant cousin, a school-teacher at Hainburg. In the school choir he became a fine singer, and gained some facility with musical instru-

ments, so that he attracted the attention of *Reuter*, chapelmaster at the important church of St. Stephen's at Vienna, who undertook his education. But, although Haydn advanced in knowledge of instruments and singing, Reuter neglected him, teaching him little or no musical theory, and finally turning him into the streets when his voice was no longer serviceable.



HAYDN

An outcast in Vienna, he found a friend in a former choir member, almost as poor as himself. By doing all kinds of odd music jobs he contrived to hire an attic, where he pored over K. P. E. Bach's scores with the aid of a tumbledown harpsichord. In the same house the distinguished opera librettist *Metastasio* happened to reside, and becoming interested in Haydn he introduced him to the eminent vocal teacher *Porpora*. To the latter Haydn became serviceable as accompanist; and in this capacity he was brought into contact with people of wealth and influence, some of whom recognized his ability. Among these was a certain von Fürnberg, to whom Haydn dedicated some string quartets, and who in return secured for him a position as director and composer for the Bohemian Count Morzin, in 1759, in which capacity he had control of a small but excellent orchestra.

119. Service with the Esterhazys. On the dismissal of this orchestra, in 1761, he was immediately engaged by Prince Paul Anton Esterhazy, at Eisenstadt, Hungary. The Esterhazy family were eminent patrons of music, and Haydn remained attached to them for the remainder of his life, continuing in active service for thirty-three years. Freed from pecuniary cares, having under his direction an excellent orchestra and a band of trained singers, and incited by the warm appreciation of his patrons, he was able to devote all his energies to the development of his genius, and to experimenting with his fund of musical ideas. At first he

was somewhat hampered by the fact that his position was secondary to *Werner*, a musician of the old school; but after Werner's death, in 1766, Haydn became first in command. Prince Nicholas Esterhazy succeeded his brother in 1762, and assumed a state of regal magnificence. At the new summer palace Esterház, which rivalled Versailles, Haydn was cut off from the world for three-quarters of the year in a daily round of rehearsals, concerts, and composition, upon which the two theatres made constant demands. Occasionally the whole establishment would visit Vienna; and by this publicity Haydn's fame spread abroad, while his printed symphonies, trios, and quartets were eagerly demanded.

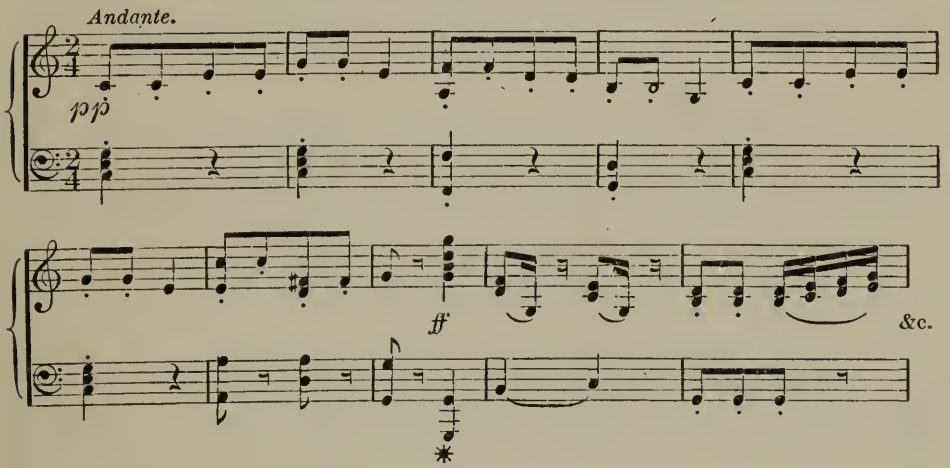
120. Later Life. On the death of Prince Nicholas, in 1790, Haydn found his services no longer actively required, although the succeeding prince pensioned him liberally. He was now free to accept an invitation of Salomon, the London publisher, to produce some of his works in England. The result was two visits to England, during both of which he was welcomed with enthusiasm and received special marks of honor, such as the degree of Doctor of Music at Oxford. In the course of these visits he also produced twelve new symphonies, which are recognized as the culmination of his orchestral style. The rest of his life he passed in Vienna, writing his two great oratorios, and receiving numerous honors from at home and abroad. His death occurred soon after the bombardment of Vienna by the French.

121. Character. He was thoroughly a Teuton by nature. This is shown in his love of life, resulting in an optimistic view that drew around him scores of friends, who gave him the soubriquet of "Papa Haydn." Joined to this was a love of humor which caused him trouble in his boyhood through his practical jokes, and which never afterward deserted him. Next, his loyalty is to be mentioned, manifested in his kindness to an uncongenial wife, and in his faithfulness as son, brother, and employee. His breadth of view and freedom

from jealousy is shown in his admiration for the younger Mozart, whom he declared to be "before God, the greatest living composer," and from whom he did not hesitate to learn. As a writer he was careful and painstaking, showing his industry by bequeathing to the world over eleven hundred works.

122. Style. These traits of disposition are amply reflected in his works. Everywhere the sunny, kindly spirit appears, while melancholy strains are only occasionally introduced as passing clouds. Quaint conceits, like the startling chord

THEME FROM SYMPHONY, SHOWING THE "SURPRISE" CHORD.



in the "Surprise symphony," show his effervescent humor, while his loyalty to his national heritage is found in the countless tunes founded directly on the peasant folk-songs. Simplicity and absence of artifice are everywhere apparent; he speaks straight from the impulse of the heart.

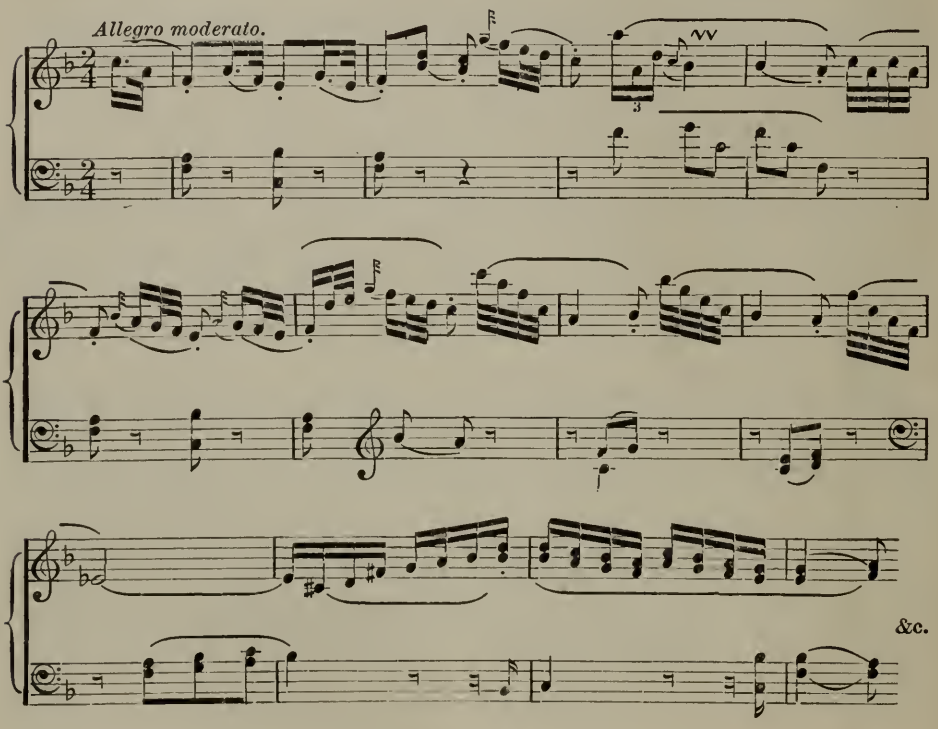
123. Haydn and the Sonata Form. The numberless experiments in elaborating the first movement form for the sonata had brought it to a point where Haydn was able to catch the exact principle of proper balance between its sections. By the immense number of movements which he wrote in this perfected form he effectually demonstrated its ability to meet all demands upon it. Briefly, this form was as follows: —

1st Section	*2d Section*	*3d Section*
Exposition	Development of	Reprise
1st theme	themes presented,	1st theme, in original key
Transition	finally modulat-	Transition
2d theme	ing to the	2d theme
Close		Close (Coda).

In the first section the transition leads to the key of contrast, in which the second theme and the close occur; in the third section the transition does not lead away from the original key, in which the second theme and the final ending are asserted. Thus, three distinct parts take the place of the original dance form; and in Haydn's works the divisions of these parts are marked off by decisive cadences.

124. Clavier Works. A convenient opportunity for studying Haydn's use of form is afforded in his fifty-three piano sonatas. They have sometimes two, but more frequently three movements, and the first of these is invariably cast in

THEME FROM SONATA IN F MAJOR, SHOWING EMBELLISHMENTS.



the sonata form. The bright first theme is short and concise, while the second is more diffuse, sometimes similar to the first, and sometimes contrasting with it. The development section is generally short, and the third section balances the first accurately. The second, or slow movement, generally in the sub-dominant key, is sometimes the development of a broadly expressive *air*, in which trills and other embellishments make up for the thinness of tone of Haydn's instrument; and sometimes a *theme with variations*, in which case the variations are all in the same key, which, however, changes to the minor in one of them. The third, quick movement, is either a dance, a rondo, or it has the first movement form.

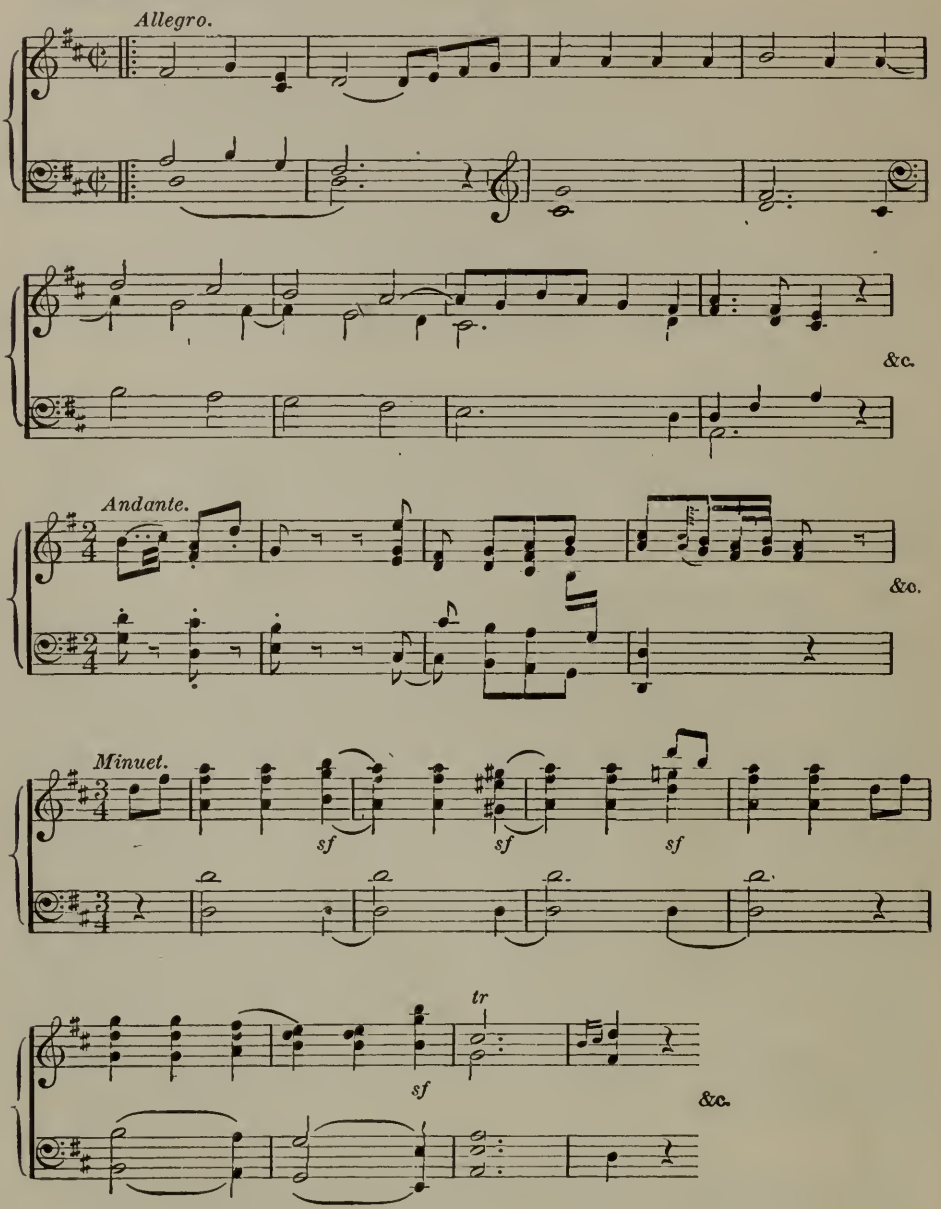
Other clavier works were fantasias, rondos, variations, concertos, and the like, all of which show the same delicate spirit, dainty passage work, and fragile but perfectly balanced harmonies.

125. Other Chamber Works. These include sonatas for piano and violin, trios for piano and strings, and similar works, all cast in the same general form. The most important of Haydn's chamber compositions, however, are his string quartets, seventy-seven in number. Haydn has been inaccurately called the father of the string quartet and the symphony. While he did not originate them, he gave them once and for all an adequate art form, and the quartets still hold their place as models in this respect. The flexibility and contrapuntal ease with which each part is treated are never allowed to obscure the melodic interest. In one of these quartets occurs the theme and variations on the Austrian Hymn, sufficient alone to have secured Haydn's fame.

126. Symphonies. Haydn's one hundred and twenty-five symphonies amply show his advancement from the restricted lines of his predecessors to a fully developed vehicle of expression. The chief of these were written after he had

learned from Mozart; and about eighteen are now considered to be representative of his best style. They follow, with larger scope, the lines of the piano sonata. The first

THEMES FROM SYMPHONY IN D MAJOR.



movement generally has a short slow introduction; and a sparkling minuet is inserted between the last two. Each

movement is complete in itself, and always in strong contrast to its predecessor.

Haydn increased the number of instrumental parts from the original eight used by Stamitz, to seventeen in his latest symphonies, including, besides the string quartet, horns, oboes, bassoons, trumpets (each in pairs), kettledrums, and finally clarinets. Thus he established the complete wind-band, which he used sometimes to support the strings, and sometimes in dialogues with them. There is always a normal proportion of instruments. Each is treated with clearness, while contrapuntal writing is fluent, although it sometimes induces thinness of effect.

127. Vocal Works. These include a number of Italian operas, now obsolete, and many simple and fresh songs, cantatas, and masses which have been criticised for their popular style, but nevertheless still hold their place in the Catholic Church. Most important are his oratorios, the "Creation," and the "Seasons," of which the former is by far the best. Both of them, written after his English visits, show the influence of Handel. In the first two parts of the "Creation," especially, are found fresh and tuneful melodies, — which are never overpowered by the orchestra, and are full of vital rhythms, — effective choruses, like "The Heavens are Telling," and quaint, humorous orchestral descriptions of nature. The third part, with its continuous duet, is less interesting.

Section 3

WOLFGANG AMADEUS MOZART, 1756–1791

128. Early Life. No more striking example of precocious genius is known than that afforded by Mozart's career. He was born at Salzburg. His father, himself a musician of ability, quickly recognized his son's exceptional gifts, which displayed themselves in attempts at composition from the