



A HISTORY *of* — 9TH — EDITION  
WESTERN MUSIC

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# A History of Western Music

9<sup>th</sup> Edition

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*Chapter*

23

Classic Music in the  
Late Eighteenth Century



# Joseph Haydn (1732–1809)

- Most celebrated composer of his day
  - born in Rohrau, Austria; son of a master wheelwright
  - choirboy at St. Stephen's Cathedral in Vienna; studied singing, harpsichord, violin
  - 1761: Esterházy patronage, prodigious rate of composition
    - works catalogued by Anthony van Hoboken
  - 1784 met Mozart: mutual admiration
  - publications: fame throughout Europe
  - release from Esterházy; 1790–95 London



# Joseph Haydn (cont'd)

- Most celebrated composer of his day (cont'd)
  - 1795 return to Vienna
  - ambitious entrepreneur, hailed during his lifetime
  - major works: 104 symphonies, 20 concertos, 68 string quartets, 29 keyboard trios, 126 baryton trios, 47 keyboard sonatas, 15 operas, 12 masses, oratorios, numerous other chamber works
- Haydn's patrons: the Esterházy princes
  - Esterházys: powerful Hungarian noble family

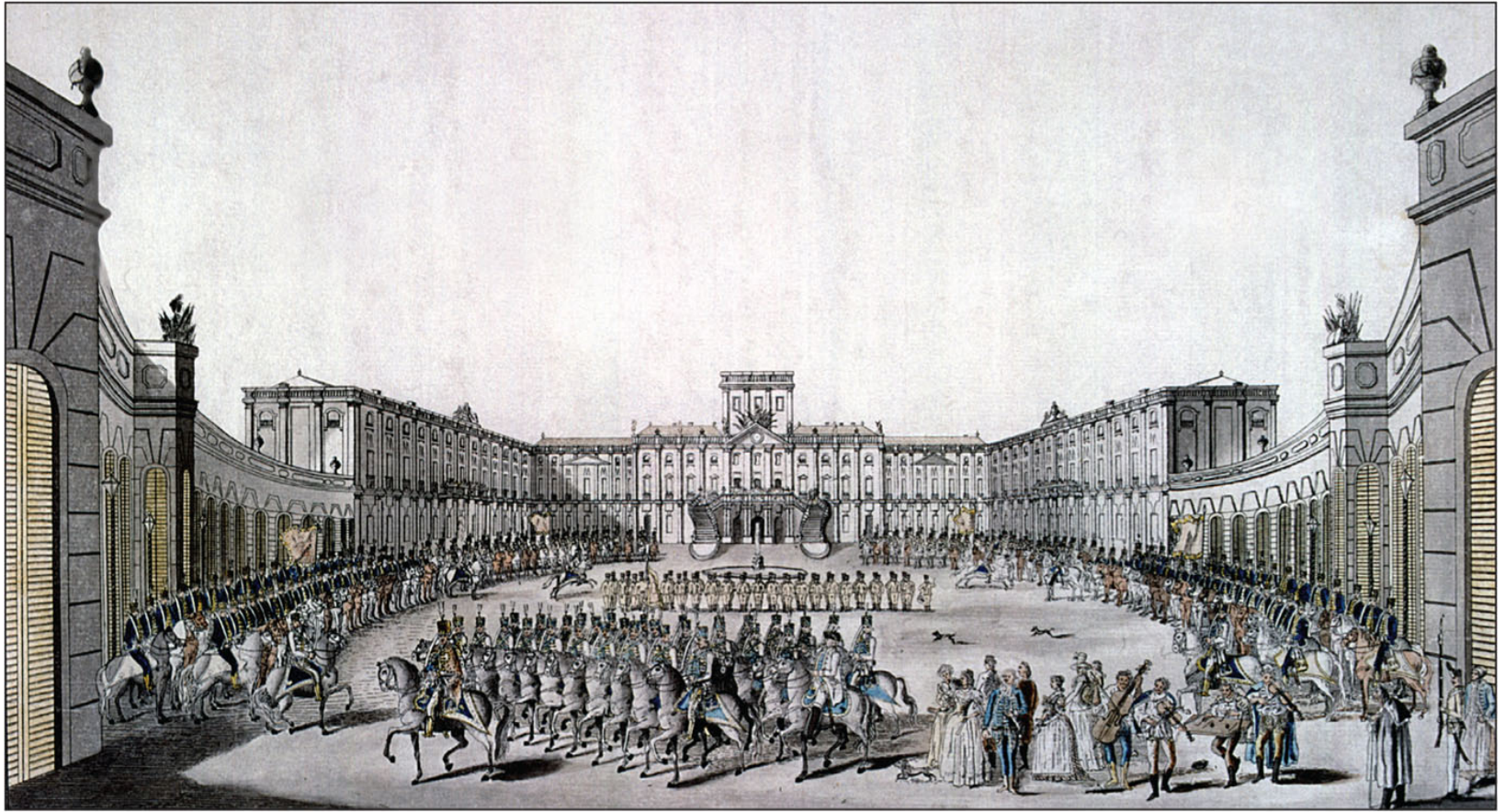


# Joseph Haydn (cont'd)

- Haydn's patrons: the Esterházy princes (cont'd)
  - 1761 Haydn hired by Prince Paul Anton Esterházy, succeeded by Nikolaus in 1762
    - generous patrons, devoted to music
    - duties: compose, conduct, train and supervise music personnel, keep instruments in repair
  - 1766 moved to Eszterháza: remote country estate; two theaters, two large music rooms
  - Haydn built up the orchestra (from fourteen to twenty-five players)
  - weekly concerts, operas for special occasions

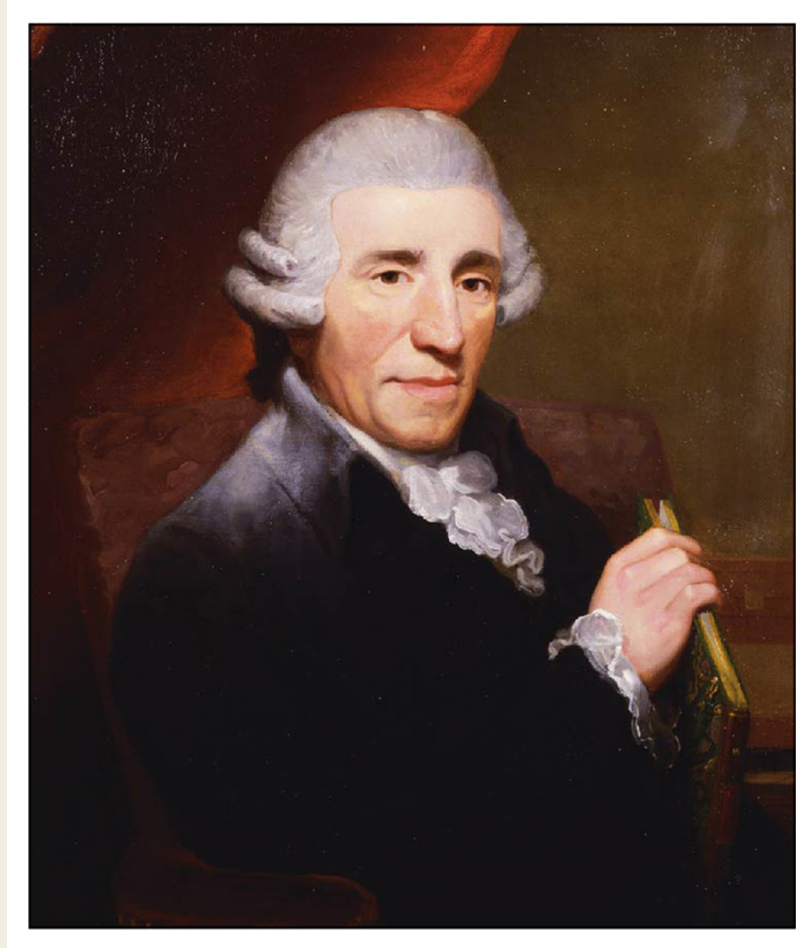


# F23-02





# F23-01





# Joseph Haydn (cont'd)

- Haydn's patrons: the Esterházy princes (cont'd)
  - daily chamber sessions with the prince
    - Nikolaus played cello, viola da gamba, and baryton
  - mostly instrumental compositions, some sacred vocal music
  - 1779 new contract allows publication sales: additional income, independence





# F23-03





# Joseph Haydn (cont'd)

## ■ Haydn's style

- highly individual; pleases patrons, players, and public
- conventions mixed with the unexpected
- main style source: galant style
  - songful melodies, short phrases, balanced periods, light accompaniment
- elements of other styles
  - C. P. E. Bach keyboard sonatas
  - *empfindsam* style: heightened expressivity, variation and development of ideas



# Joseph Haydn (cont'd)

## ■ Haydn's style (cont'd)

- Baroque learned style of counterpoint: Fux's *Gradus ad Parnassum*
- mature style example: String Quartet in E-flat Major, Op. 33, No. 2 (*The Joke*, 1781) (NAWM 118)
  - economy of material, constant novelty: theme derives from single idea
  - rhythm and harmony work together, sustain continuity
  - expansion of phrase, period, or section for expressive and formal purposes
  - humor, wit: exaggeration of effect, incongruity, plays on expectations



# Ex23-01

The musical score is for a piece in 6/8 time, marked **Presto**. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Vla), and Violoncello (Vc). The key signature has two flats (B-flat and E-flat). The score is divided into measures 1-6, 7-12, 13-18, 19-24, 25-30, and 31-36. Measure numbers are indicated at the start of each system. The score includes various musical notations such as slurs, accents, and dynamic markings like *p*, *mf*, and *resc.*. Rehearsal marks 'a', 'b', and 'c' are placed above the staves to indicate specific sections. The piece concludes with a double bar line and repeat dots.



# Joseph Haydn (cont'd)

## ■ Haydn's style (cont'd)

- exploits differentiation of function in galant style: surprise elements
- double appeal: sophisticated yet clear and engaging

## ■ Compositional process

- began by improvising at keyboard
- worked out ideas at keyboard and on paper
- wrote down main melody and harmony: musical shorthand



# Ex23-02

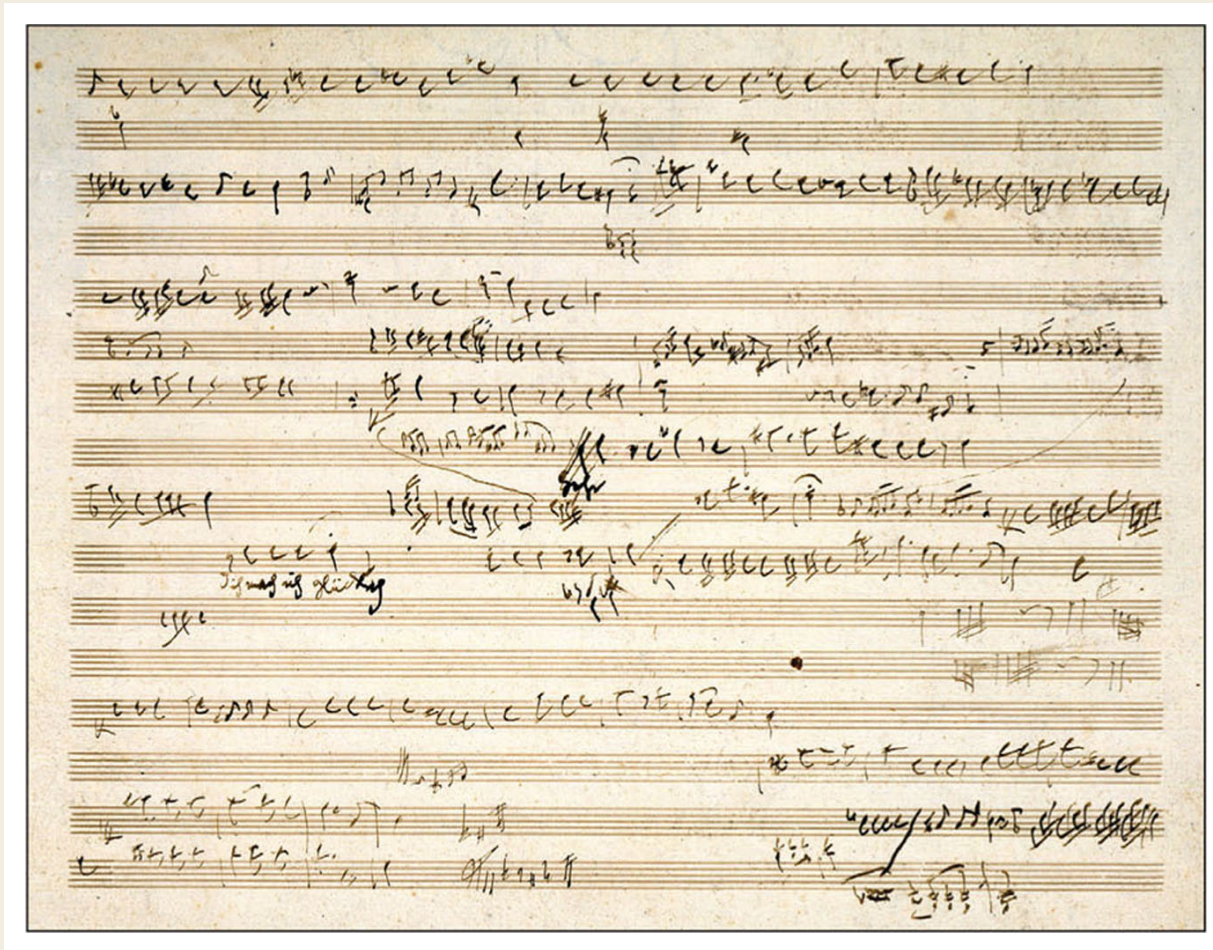
**Presto**  
Vn I 153  
*p*  
Vn II  
Vla  
Vc

160  
Vla  
Vc

167  
*pp*



# F23-04





# Joseph Haydn (cont'd)

## ■ Symphonic form

- “Father of the symphony”: set pattern for later composers
- symphonies identified by number
- best-known symphonies have acquired names
- 4-movement structure
  - 1st mvt.: fast; sonata form, often with slow introduction (tonic key)
  - 2nd mvt.: slow; sonata form, theme and variations (related key area)
  - 3rd mvt.: minuet and trio (tonic key)
  - 4th mvt.: fast finale; rondo, sonata-rondo, or sonata form (tonic key)





# Joseph Haydn (cont'd)

## ■ Symphonic form (cont'd)

- style example: Symphony No. 88 in G Major (1787) (NAWM 119)
  - 1st mvt: sonata form, strong contrasts
    - slow introduction
    - thematic areas: tonally stable, balanced phrases
    - transitions: unstable passages, full orchestra
    - exposition: variety through reworking motives, limited material
    - development: motives varied, transitions with counterpoint, abrupt changes, digressions, silences
    - recapitulation: opening subject with countermelody, second and closing themes in tonic, brief coda



# Ex23-03a

*a. First theme*

**Allegro** motive a

Vn. 1 <sup>17</sup>

*p*

a'





# Ex23-03c

## c. Motives in transition

32 Vn. 1 *motive b*

Vn., Vla.  
36 *from a and from b*

Vn. 1  
44 *from a*

Strings and Winds  
51 *from b*



# Ex23-03d

*d. Beginning of second theme*

61

Ob.

Bsn.

Vn. 1 from a

Vn. 2 from a

Vla.

Vc.

*p*

The musical score consists of five staves. The top staff is for Oboe (Ob.) and Bassoon (Bsn.), the second for Violin 1 (Vn. 1), the third for Violin 2 (Vn. 2), the fourth for Viola (Vla.), and the fifth for Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 61. The Oboe and Bassoon parts are marked with a piano (*p*) dynamic. The Violin 1 and Violin 2 parts are also marked with a piano (*p*) dynamic. The Viola and Violoncello parts are marked with a piano (*p*) dynamic. The Violin 1 and Violin 2 parts have a 'from a' marking above them, indicating a dynamic change. The score includes various musical notations such as notes, rests, and slurs.





# Joseph Haydn (cont'd)

## ■ Symphonic form (cont'd)

- 2nd mvt: elements of variations, rondo, and rounded binary form
  - oasis of calm, contrasts with drama of first movement
- 3rd mvt: pair of stylized minuets (ABA)
  - binary dance form with repeats
  - lighter orchestration in trio
  - shorter in length, popular in style, easy to follow form
- 4th mvt: rondo
  - buildup of tension, climax, and release
  - faster, shorter than first movement
  - character of contredanse (light, quick dance in duple meter)



# Joseph Haydn (cont'd)

- The symphonies
  - 1757–61 written for Count Morzin
    - 3-movement structure (fast-slow-fast)
    - scored for two oboes, two horns, and strings
  - 1761–67 first years at Eszterháza, thirty symphonies
    - diverse, sought novelty and variety
    - augmented ensemble: flute, bassoon, or other instruments
    - solo passages showcase players





# F23-05





# Joseph Haydn (cont'd)

- The symphonies (cont'd)
  - 1768–72 mature technique, twelve symphonies
    - longer, rhythmically complex, contrapuntal, challenging to play
    - richer harmonic palette, extremes and contrasts in dynamics style
    - six symphonies in minor keys
      - emotional, agitated character: *Sturm und Drang*
  - 1773 embraced popular style
    - appealing but serious, stirring, and impressive
    - Symphony No. 56 in C Major (1774): festive, broader emotional range



# Joseph Haydn (cont'd)

- The symphonies (cont'd)
  - 1780s composed for the public
    - sold works to patrons and publishers abroad
    - ensemble: flute, two oboes, two bassoons, two horns, and strings, sometimes trumpets and timpani
    - *Paris Symphonies* (1785–86), Nos. 82–87; *Symphonies Nos. 88–92*
      - combination of popular and learned styles
      - deep expression, masterful technique
  - 1791–95 *London Symphonies*, Nos. 93–104
    - commissioned by Johann Peter Salomon
    - greatest symphonic achievements



# Ex23-04

**Allegro spiritoso**

Vn. 1

Horns  
Vc.

*p*

6



# Joseph Haydn (cont'd)

## ■ The symphonies (cont'd)

- daring harmonies, intensified rhythmic drive, memorable thematic inventions
- expanded orchestra: trumpets, timpani, and clarinets; spaciousness and brilliance
- appealing features
  - *Surprise* Symphony (No. 94): sudden *fortissimo* in slow movement
  - Symphony No. 103: folklike melodies
  - Symphony No. 104: imitation of bagpipes
  - *Military* Symphony (No. 100): “Turkish” band effects
  - Symphony No. 101 (*The Clock*): ticking accompaniment in Andante



# Joseph Haydn (cont'd)

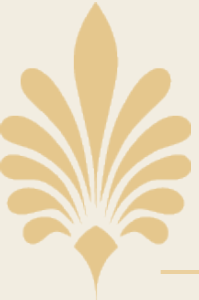
## ■ String quartets

- “father of the string quartet”: earliest and first great master of the genre
- primarily music for amateurs
- evolution of quartets parallels symphonies
  - early mastery, increasing length and emotional depth, individual late works
- early quartets resemble divertimentos, Opp. 1 (1764) and 2 (1766)
- Opp. 9 (ca. 1770), 17 (1771), and 20 (1772): eighteen quartets
  - established 4-movement pattern



# Joseph Haydn (cont'd)

- String quartets (cont'd)
  - fame beyond Austria
- Op. 33 (1781): six quartets
  - lighthearted, witty, and tuneful
  - minuets titled *scherzo* (“joke” or “trick”)
  - Op. 33, No. 2 (NAWM 118b): humor, playfulness
- later years: thirty-four quartets; Op. 76 (ca. 1796–97), six quartets
  - concerts and private music-making
  - expanded harmonic vocabulary, foreshadows Romantic harmony
  - juxtaposition of serious and jocular, artful and folklike



# Ex23-05

**Scherzo**  
**Allegro**

Vn I  
Vla  
Vn II  
*f*  
*fz*  
Vc

5  
Vn I  
Vn II  
Vla  
*p*  
Vc





# TIMELINE



## TIMELINE

*Classic Music in the  
Late 18th Century*

MUSICAL HISTORICAL

- **1760–1820** Reign of George III of England
- **1761** Joseph Haydn hired by Prince Esterházy
- **1762–73** Wolfgang Amadeus Mozart tours as child prodigy
- **1765–80** Maria Theresa and Joseph II rule Austria jointly
- **1772** Haydn, Op. 20 quartets
- **1772** Mozart named concertmaster at Salzburg
- **1774–92** Reign of Louis XVI of France



# Joseph Haydn (cont'd)

- Keyboard sonatas and trios
  - written primarily for amateur, middle-class, private enjoyment
  - 3-movement structure (fast-slow-fast)
  - character: intimate, sentimental feelings
  - trios: keyboard sonatas accompanied by strings
    - cello doubles bass line
    - violin adds background and contrasting themes
  - early keyboard sonatas: harpsichord or piano
  - later keyboard sonatas: expressive features suggest piano



# Joseph Haydn (cont'd)

## ■ Vocal works

- opera: composed at Eszterháza
  - six German operas for marionettes; fifteen Italian operas (mostly comic)
- masses: last six: large-scale, festive works
  - four solo vocalists, chorus, and full orchestra with trumpets and timpani
  - traditional elements: contrapuntal writing, choral fugues
  - elements of symphonic style and forms
- oratorios: *The Creation* (1798), *The Seasons* (1801)
  - inspired by Handel's *Messiah*
  - issued in German and English



# TIMELINE



- **1776** American Declaration of Independence
- **1780** Death of Maria Theresa; Joseph II sole Hapsburg ruler
- **1781** Haydn, Op. 33 quartets
- **1781** Kant, *Critique of Pure Reason*
- **1781** Mozart freelances in Vienna
- **1785** Mozart, *Haydn* Quartets
- **1787** Haydn, Symphony No. 88 in G Major
- **1787** Mozart, *Don Giovanni*
- **1789–94** French Revolution
- **1790** Joseph II dies, Leopold II new emperor
- **1791** Death of Mozart
- **1791** Haydn, first *London* Symphonies
- **1798** Haydn, *The Creation*



# Joseph Haydn (cont'd)

## ■ Vocal works (cont'd)

- examples of scene-painting Symphony No. 56 in C Major (1774)
  - *Depiction of Chaos in The Creation*: disturbing, dissonant harmonies (NAWM 120)
- evoke awe and astonishment: sublime



# F23-06






# Wolfgang Amadeus Mozart

## (1756–1791)

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- One of the greatest musicians of the Western classical tradition
  - born in Salzburg; son of court composer and violinist, Leopold Mozart
  - early training from Leopold
  - toured Europe with sister Nannerl (1751–1829)
    - exhibited skills as child prodigies
    - exposed to enormous range of musical styles
    - composed at prodigious rate



# Wolfgang Amadeus Mozart (1756–1791) (cont'd)

- One of the greatest musicians of the Western classical tradition (cont'd)
  - 1772–80, third concertmaster at Archbishop Colloredo's court in Salzburg
  - 1781 moved to Vienna, freelance musician
  - 1782 marriage to Constanze Weber, two sons live to adulthood
  - income: private and public performances, publications, teaching
  - over 600 compositions, catalogued by Ludwig von Köchel in 1862





F23-07




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# Wolfgang Amadeus Mozart (1756–1791) (cont'd)

- One of the greatest musicians of the Western classical tradition (cont'd)
  - major works: 20 operas, 17 masses, Requiem, 55 symphonies, 23 piano concertos, 15 other concertos, 26 string quartets, 19 piano sonatas, numerous other works
- Child prodigy
  - taught by Leopold Mozart (1719–1787)
    - violinist, Kapellmeister for archbishop of Salzburg
    - well-regarded composer
    - violin treatise in 1756



# Wolfgang Amadeus Mozart (1756–1791) (cont'd)

- Child prodigy (cont'd)
  - keyboard virtuoso, accomplished violinist
  - 1762–73 tours through Austria-Hungary, Germany, France, England, Holland, and Italy
    - performances: aristocratic homes and in public
    - repeatedly tested by experts
    - first compositions: minuets age five, symphony before age nine, oratorio age eleven, opera age twelve
    - works synthesis of many styles acquired



# Wolfgang Amadeus Mozart (1756–1791) (cont'd)


## ■ Child prodigy (cont'd)

- influences:
  - music of Johann Schobert (ca. 1735–1767)
    - simulated orchestra effects in harpsichord writing
- J. C. Bach: met in London
  - features from Italian opera: songful themes, appoggiaturas, harmonic ambiguities
  - contrasting themes in concerto and sonata-form movements
- Italian style: three trips to Italy between 1769 and 1773
  - studied counterpoint with Padre Martini in Bologna
  - influence of Sammartini, other Italian symphonists
- Vienna 1773: current styles
  - serenade, string quartet, and symphony



# F23-08





# Wolfgang Amadeus Mozart (1756–1791) (cont'd)

## ■ Freelancing

- musicians: steady employment with patron or institution; freelancing
  - few musicians survived as free agents
- age sixteen, Archbishop Colloredo's court in Salzburg for eight years: unpaid third concertmaster
  - commission and production of *Idomeneo* (1781) in Munich
  - search for employment outside Salzburg
    - traveled with Leopold to Italy and Vienna
    - with mother through Germany and Paris



# Ex23-06

a. Schobert, Sonata Op. 2, No. 1, *Allegro assai*

99


Violin

Clavier

b. Mozart, Piano Sonata in A Minor, K. 310 (300d), *Allegro maestoso*

88

*f*



# Wolfgang Amadeus Mozart (1756–1791) (cont'd)

## ■ Freelancing (cont'd)


- Vienna: ten years, freelance musician
  - *Die Entführung aus dem Serail* (1782) success, repeated performances
  - teaching: amateur pianists, talented composition students
  - public and private performances
  - impresario: organized his own concerts
  - compositions for concerts, commission, publication
  - chamber music composer to Emperor Joseph II (1787)
- 1788–90: economic and political instability in Vienna, decline in music patronage





# F23-09





# Wolfgang Amadeus Mozart (1756–1791) (cont'd)

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## ■ Mature style: Vienna years


- extraordinary synthesis of form and content
  - galant and learned styles
  - polish and charm with emotional depth
- new influences
  - friendship with Haydn, intense study of his works
  - Baron Gottfried van Swieten: works of J. S. Bach and Handel



# Wolfgang Amadeus Mozart (1756–1791) (cont'd)

## ■ Piano music

- Mozart as virtuoso pianist represented in his music
- Sonatas, fantasias, variations, rondos, and piano duets
  - written for pupils, domestic music-making, and publication
  - nineteen piano sonatas: popular works, diverse challenges
- style example: Sonata in F Major, K. 332  
(1781–83) (NAWM 121)
  - themes: songlike (Italian influence)



# Wolfgang Amadeus Mozart (1756–1791) (cont'd)

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## ■ Piano music (cont'd)

- phrases: balanced, second phrase extended
- contrasting idea introduced in first theme
- unparalleled skill using diverse styles
  - frequent changes of style, broadens range of expression (topics)
  - intriguing and meaningful network of references



# Ex23-07

*Allegro*


7 *tr*

13

20 *f*

26


Detailed description: This is a musical score for a piece titled 'Ex23-07'. The score is written for piano and violin. It begins with the tempo marking 'Allegro'. The piano part is in the left hand, and the violin part is in the right hand. The score is divided into five systems, with measure numbers 7, 13, 20, and 26 indicated at the start of each system. The key signature has one flat (B-flat), and the time signature is 3/4. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The violin part enters in the second system with a trill (tr) and continues with a melodic line. The score concludes with a final cadence in the fifth system.



# Wolfgang Amadeus Mozart (1756–1791) (cont'd)

## ■ Chamber music

- string quartets: sixteen from early 1770s
  - six published in 1785 as Op. 10
    - dedicated to Haydn, known as *Haydn* quartets
    - more thorough development, increasing contrapuntal texture
- string quintets C Major and G Minor (K. 515–16, 1787): higher praise than quartets
- other chamber works staples in repertory
  - Quintet for Piano and Winds, K. 452
  - three flute quartets, oboe quartet, horn quintet, and clarinet quintet




# Wolfgang Amadeus Mozart (1756–1791) (cont'd)

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## ■ Serenades and divertimentos

- popular in Salzburg, written in 1770s and early 1780s
- composed for garden parties and other outdoor performances
- simplicity of material
- chamber music for varying ensembles
- most familiar: *Eine kleine Nachtmusik*, K. 525, and Serenade in C Minor, K. 388



# Wolfgang Amadeus Mozart (1756–1791) (cont'd)

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## ■ Piano concertos

- seventeen piano concertos written in Vienna
- vehicles for his own concerts: showpieces to dazzle audience
  - balance between orchestral and solo portions
- traditional 3-movement pattern (fast-slow-fast)
- 1st mvt: J. C. Bach model; blend of ritornello and sonata-rondo
  - style example: Piano Concerto in A Major, K. 488 (1786) (NAWM 122)
  - J.C. Bach style:





# F23-10


A handwritten musical score for a piece titled "F23-10". The score is written on ten staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is a bass clef. The third staff is a treble clef with a key signature of one sharp and a 2/4 time signature, and it includes the instruction "Cello". The fourth staff is a bass clef with a key signature of one sharp and a 2/4 time signature, and it includes the instruction "Violon". The fifth and sixth staves are bass clefs with a key signature of one sharp and a 2/4 time signature. The seventh and eighth staves are bass clefs with a key signature of one sharp and a 2/4 time signature. The ninth staff is a treble clef with a key signature of one sharp and a 2/4 time signature, and it includes the instruction "Cello". The tenth staff is a bass clef with a key signature of one sharp and a 2/4 time signature. The score contains various musical notations, including notes, rests, and dynamic markings such as "p" and "f".



# Wolfgang Amadeus Mozart (1756–1791) (cont'd)

## ■ Piano concertos (cont'd)

- solo sections resemble sonata form
- opening orchestral ritornello first theme, transition, second theme, and closing theme in tonic
- abbreviated ritornello marks end of solo and the movement
- individual features:
  - cadenza interrupts final ritornello
  - full orchestra passages punctuate long solo sections
  - transition material used for later ritornellos
  - significant new idea introduced at beginning of development




# Wolfgang Amadeus Mozart (1756–1791) (cont'd)

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## ■ Piano concertos (cont'd)

- 2nd mvt: resembles lyrical aria, usually in subdominant
  - form varies: sonata without development, variations, or rondo
- 3rd mvt: finale
  - rondo or sonata rondo
  - themes with a popular character
  - virtuoso style, one or more cadenzas



# Wolfgang Amadeus Mozart (1756–1791) (cont'd)


## ■ Symphonies

- nearly 50 early symphonies: “curtain raisers”, 3-movement format
- Vienna years: six mature symphonies
  - *Haffner* Symphony, K. 385 (1782)
  - *Linz* Symphony, K. 425 (1783)
  - *Prague* Symphony, K. 504 (1786)
  - Symphony in E-flat Major, K. 543 (1788)
  - Symphony in G Minor, K. 550 (1788)
  - *Jupiter* Symphony in C Major, K. 551(1788)



# Ex23-08

The musical score is written on a single staff with a treble clef and a common time signature. It begins with a dynamic marking of *p* (piano). Section 'a' consists of four measures of music, each containing a single half note with a long slur above it. Section 'b' starts with a quarter rest, followed by three measures of eighth notes with accents above them. The final measure of section 'b' contains a sixteenth-note triplet with a slur above it, followed by a final measure with a slur above it.



# Wolfgang Amadeus Mozart (1756–1791) (cont'd)

## ■ Symphonies (cont'd)

- features of late symphonies:
  - ambitious dimensions; greater demands on performers, especially winds
  - harmonic and contrapuntal complexities
  - climactic final movements
- finales: counterweight to opening movement
  - style example: *Jupiter* Symphony (NAWM 123)
    - sonata form with learned counterpoint and fugue
    - opening theme: contrasting ideas; contrapuntal, homophonic
    - coda: 5-voice fugue using all thematic motives
    - integration of galant style, his own rhetoric, and fugal style: sublime




# Ex23-09

- a= first theme, opening idea
- c= first theme, concluding idea (also appears in second theme and closing theme)
- d= figure from transition (also appears in second theme)
- e= second theme, opening phrase
- f= countersubject to second theme

The musical score for Ex23-09 is presented in a multi-staff format. The instruments and their parts are as follows:

- Tpt. & Hrn.:** Treble clef, playing a melodic line with a forte (*f*) dynamic.
- Timp.:** Bass clef, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- Vn. I:** Treble clef, playing a melodic line with a forte (*f*) dynamic. Includes a trill (*tr.*) and thematic label *d*.
- Vn. II:** Treble clef, playing a melodic line with a forte (*f*) dynamic. Includes a trill (*tr.*) and thematic label *d*.
- Vla.:** Bass clef, playing a melodic line with a forte (*f*) dynamic. Includes a trill (*tr.*) and thematic label *d*.
- Vc. & Bsn. 1:** Bass clef, playing a melodic line with a forte (*f*) dynamic. Includes a trill (*tr.*) and thematic label *e*.
- Cb. & Bsn. 2:** Bass clef, playing a melodic line with a forte (*f*) dynamic. Includes a trill (*tr.*) and thematic label *a*.

The score is in 2/4 time and features various dynamic markings and articulations. The thematic labels *a*, *c*, *d*, *e*, and *f* are used to identify specific musical ideas throughout the score.



# Wolfgang Amadeus Mozart (1756–1791) (cont'd)

## ■ Operas


- opera: most prestigious musical genre
- 1768 Vienna
  - first opera buffa, *La finta semplice* (The Pretend Simpleton)
  - first Singspiel, *Bastien und Bastienne*
- early 1770s Italy: two opere serie
- commissions for Munich
  - *La finata giardiniera* (The Pretend Gardener, 1775), opera buffa
  - *Idomeneo* (1781), his best opera seria, reformist tendencies of Gluck





# F23-11





# Wolfgang Amadeus Mozart (1756–1791) (cont'd)


## ■ Operas (cont'd)

- fame in Vienna

- Singspiel *Die Entführung aus dem Serail* (The Abduction from the Seraglio, 1782)
- “Turkish” style: “oriental” settings and plots were popular

- Italian comic operas


- *The Marriage of Figaro* (1786), *Don Giovanni* (1787), *Così fan tutte* (Thus Do All Women, 1790)
- librettos by Lorenzo da Ponte (1749–1838)
  - opera buffa conventions, lifted to a higher level
  - greater depth of characters, intensified social tensions between classes, introduced moral issues



# Wolfgang Amadeus Mozart (1756–1791) (cont'd)

## ■ Operas (cont'd)


- comic opera with serious characters; middle ground characters (*mezzo carattere*)
- musical delineation of characters: solo arias, duets, trios, and larger ensembles
  - raises genre's seriousness
  - orchestration (especially use of winds) defines characters and situations
- *The Marriage of Figaro*: risqué by moral standards
  - Joseph II forbid encores other than solo arias
- style example: *Don Giovanni* (NAWM 124)



# Wolfgang Amadeus Mozart (1756–1791) (cont'd)

## ■ Operas (cont'd)

- premiered in Prague
- Mozart and Da Ponte take Don Juan character seriously
- three levels of characters displayed in music
  - Donna Anna and other nobles: elevated, dramatic tone of opera seria
  - Leporello and other lower-class characters: buffoonery of opera buffa
  - Don Giovanni and Donna Elvira: pass between both styles
- representative numbers:
  - *La ci darem la mano*: Don Giovanni with peasant Zerlina
  - *Ah! Chi mi dice mai*: Donna Elvira
  - “Catalogue aria”: Leporello



# Wolfgang Amadeus Mozart (1756–1791) (cont'd)

## ■ Operas (cont'd)

- *Ah fuggi il traditor*: Donna Elvira
- 1791, final operas: *La clemenzi di Tito* (The Mercy of Titus), opera seria; *The Magic Flute*, Singspiel
  - *The Magic Flute*: first great German opera
    - symbolic meaning: teachings and ceremonies of Freemasonry
    - blend of musical styles and traditions



# Ex23-10

**Allegro** Donna Elvira

Ah fug - gi il tra - di -


*f* *p*

Vn 1 & 2  
Vla  
Vc & Bass

tor, non lo la-sciar più dir;

*tr*

*Ah, flee the traitor, let him say nothing more*



# Wolfgang Amadeus Mozart (1756–1791) (cont'd)

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## ■ Church music

- Masses: follow current symphonic-operatic idiom, not among his major works
  - exceptions: Mass in C Minor, *Ave verum corpus*, and Requiem
- Requiem, K. 626
  - commissioned by Count Walsegg, 1791
  - unfinished, completed by his pupil and collaborator Franz Xaver Süssmayr (1766–1803)
  - metaphor for Mozart's sudden, unexpected death



# Classic Music

- Haydn and Mozart define music of the era
  - provided models for Beethoven and other composers
  - early-nineteenth century: core group of works performed
  - widespread and enduring fame

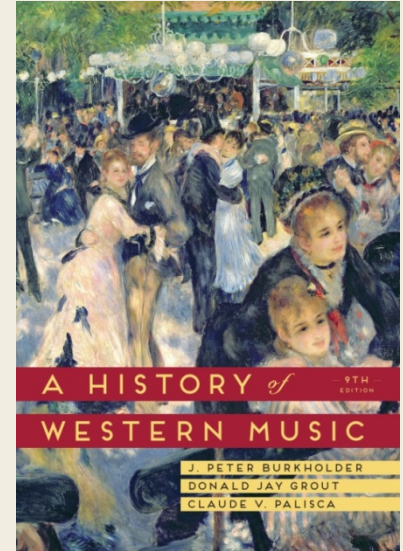




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This concludes the Lecture Slide Set  
for Chapter 23

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