

# A History of Western Music, 10th Edition, Grout, et al.

[Home](#) / [Courses](#) / [Resources Music History Textbook \(AHWM\)](#) / [HWM10](#)  
/ [CHAPTER 23. CLASSICAL MUSIC IN THE LATE EIGHTEENTH CENTURY](#) / [CH 23 OUTLINE](#)

## I. Joseph Haydn (1732–1809)

- A. Most celebrated composer of his day
  - 1. born in Rohrau, Austria; son of a master wheelwright
  - 2. choirboy at St. Stephen's Cathedral in Vienna; studied singing, harpsichord, violin
  - 3. 1761: Esterházy patronage, prodigious rate of composition
    - a. works catalogued by Anthony van Hoboken
  - 4. 1784 met Mozart: mutual admiration
  - 5. publications: fame throughout Europe
  - 6. London between 1790 and 1795
  - 7. 1795 return to Vienna, minimal duties to Esterházy
  - 8. ambitious entrepreneur, hailed during his lifetime
  - 9. 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
- B. Haydn's patrons: the Esterházy princes
  - 1. Esterházy: powerful Hungarian noble family
  - 2. 1761 Haydn hired by Prince Paul Anton Esterházy, succeeded by Nikolaus in 1762
    - a. generous patrons, devoted to music
    - b. duties: compose, conduct, train and supervise music personnel, keep instruments in repair
  - 3. 1766 moved to Eszterháza: remote country estate; two theaters, two large music rooms
  - 4. Haydn built up the orchestra (from fourteen to twenty-five players)
  - 5. weekly concerts, operas for special occasions
  - 6. daily chamber sessions with the prince
    - a. Nikolaus played cello, viola da gamba, and baryton
  - 7. mostly instrumental compositions, some sacred vocal music
  - 8. 1779 new contract allows publication sales: additional income, independence
- C. Haydn's style
  - 1. highly individual; pleased patrons, players, and public
  - 2. conventions mixed with the unexpected
  - 3. main style source: galant style
    - a. songful melodies, short phrases, balanced periods, light accompaniment
  - 4. elements of other styles
    - a. C. P. E. Bach keyboard sonatas
    - b. empfindsam style: heightened expressivity, variation and development of ideas
    - c. Baroque learned style of counterpoint: Fux's *Gradus ad Parnassum*
  - 5. mature style example: String Quartet in E-flat Major, Op. 33, No. 2 (*The Joke*, 1781, NAWM 121d), finale
    - a. economy of material, constant novelty: theme derives from single idea
    - b. rhythm and harmony work together, sustain continuity
    - c. expansion of phrase, period, or section for expressive and formal purposes
    - d. humor, wit: exaggeration of effect, incongruity, plays on expectations
    - e. exploits differentiation of function in galant style: surprise elements
    - f. double appeal: sophisticated yet clear and engaging
- D. Compositional process
  - 1. began by improvising at keyboard
  - 2. worked out ideas at keyboard and on paper
  - 3. wrote down main melody and harmony: musical shorthand
- E. Symphonic form
  - 1. "father of the symphony" set pattern for later composers; high quality, wide dissemination
  - 2. symphonies identified by number
  - 3. best-known symphonies have acquired names
  - 4. 4-movement structure
    - a. 1st mvt.: fast; sonata form, often with slow introduction (tonic key)
    - b. 2nd mvt.: slow; sonata form, theme and variations (related key area)
    - c. 3rd mvt.: minuet and trio (tonic key)
    - d. 4th mvt.: fast finale; rondo, sonata-rondo, or sonata form (tonic key)
  - 5. style example: Symphony No. 88 in G Major (1787, NAWM 122)
    - a. 1st mvt: sonata form, strong contrasts delineate form
      - i. slow introduction, Allegro follows
      - ii. thematic areas: tonally stable, balanced phrases
      - iii. transitions: unstable passages, full orchestra, loud dynamics
      - iv. exposition: variety through reworking motives, limited material
      - v. development: motives varied, enriched with counterpoint, abrupt changes, digressions, silences
      - vi. recapitulation: opening subject with countermelody, second and closing themes in tonic, brief coda
    - b. 2nd mvt: elements of variations, rondo, and rounded binary form
      - i. oasis of calm, contrasts with drama of first movement
    - c. 3rd mvt: pair of stylized minuets (ABA)
      - i. binary dance form with repeats
      - ii. lighter orchestration in trio; rustic sound
      - iii. shorter in length, popular in style, easy to follow form
    - d. 4th mvt: rondo (ABACA plus coda)

- i. buildup of tension, climax, and release
- ii. faster, shorter than first movement
- iii. character of contredanse (light, quick dance in duple meter)

#### F. The symphonies

1. 1757–61 written for Count Morzin
  - a. 3-movement structure (fast-slow-fast)
  - b. scored for two oboes, two horns, and strings
2. 1761–67 first years with Esterházy, thirty symphonies
  - a. diverse, sought novelty and variety
  - b. augmented ensemble: flute, bassoon, or other instruments
3. 1768–72 mature technique, twelve symphonies
  - a. longer, rhythmically complex, contrapuntal, challenging to play
  - b. richer harmonic palette, extremes and contrasts in dynamics style
  - c. six symphonies in minor keys: emotional, agitated character, *Sturm und Drang*
4. 1773 embraced popular style
  - a. appealing but serious, stirring and impressive
  - b. Symphony No. 56 in C Major (1774): festive, broader emotional range
5. 1780s composed for the public
  - a. sold works to patrons and publishers abroad
  - b. ensemble: flute, two oboes, two bassoons, two horns, and strings, sometimes trumpets and timpani
  - c. *Paris Symphonies* (1785–86), Nos. 82–87; Symphonies Nos. 88–92
    - i. combination of popular and learned styles
    - ii. deep expression, masterful technique
6. 1790–95 *London Symphonies*, Nos. 93–104
  - a. commissioned by Johann Peter Salomon
  - b. greatest symphonic achievements
  - c. daring harmonies, intensified rhythmic drive, memorable thematic inventions
  - d. expanded orchestra: trumpets, timpani, and clarinets; spaciousness and brilliance
  - e. appealing features
    - i. *Surprise Symphony* (No. 94): sudden *fortissimo* in slow movement
    - ii. Symphony No. 103: folklike melodies
    - iii. Symphony No. 104: imitation of bagpipes
    - iv. *Military Symphony* (No. 100): “Turkish” band effects
    - v. Symphony No. 101 (*The Clock*): ticking accompaniment in Andante

#### G. String quartets

1. “father of the string quartet”: first great master of the genre
2. primarily music for amateurs
3. evolution of quartets parallels symphonies
  - a. early mastery, increasing length and emotional depth, very individual late works
4. early quartets resemble divertimentos, Opp. 1 (1764) and 2 (1766)
5. Opp. 9 (ca. 1770), 17 (1771), and 20 (1772): eighteen quartets
  - a. established 4-movement pattern
  - b. several quartets in minor keys
  - c. expanded proportions and expressive range
  - d. fame beyond Austria
6. Op. 33 (1781): six quartets
  - a. lighthearted, witty, and tuneful
  - b. minuets titled *scherzo* (“joke” or “trick”); humor, playfulness
7. style example: Op. 33, No. 2
  - a. first and third movements, (NAWM 121a and 121c)
    - i. more serious primary motive passes from one instrument to another
    - ii. exchange of ideas, character of a conversation
  - b. *scherzo*, (NAWM 121b)
    - i. sudden juxtaposition of contrasting styles
  - c. rondo, (NAWM 121d)
    - i. playfulness of themes, dialogue between players
8. later years: thirty-four quartets; Op. 76 (ca. 1796–97), six quartets
  - a. concerts and private music-making
  - b. expanded harmonic vocabulary, foreshadows Romantic harmony
  - c. juxtaposition of serious and jocular, artful and folklike, sublime and jesting

#### H. Keyboard sonatas and trios

1. written primarily for amateur, middle-class, private enjoyment
2. 3-movement structure (fast-slow-fast)
3. character: intimate, sentimental feelings, emotional expressivity
4. trios: keyboard sonatas accompanied by strings
  - a. cello doubles bass line
  - b. violin adds background and contrasting themes

#### I. Vocal works

1. opera: composed at Esterháza
  - a. six German operas for marionettes; fifteen Italian operas (mostly comic)
2. masses: last six: large-scale, festive works (1796–1802)
  - a. four solo vocalists, chorus, and full orchestra with trumpets and timpani
  - b. traditional elements: contrapuntal writing, choral fugues
  - c. elements of symphonic style and forms
3. oratorios: *The Creation* (1798), *The Seasons* (1801)
  - a. inspired by Handel’s *Messiah*
  - b. issued in German and English
  - c. examples of scene-painting, *Depiction of Chaos* in *The Creation*
    - i. disturbing, dissonant harmonies
    - ii. recitative and chorus (NAWM 123)
    - iii. evoke awe and astonishment: sublime

## II. Wolfgang Amadeus Mozart (1756–1791)

### A. One of the greatest musicians of the Western classical tradition

1. born in Salzburg; son of court composer and violinist, Leopold Mozart

2. early training from Leopold
  3. toured Europe with sister Nannerl (1751–1829)
    - a. exhibited skills as child prodigies
    - b. exposed to enormous range of musical styles
    - c. composed at prodigious rate
  4. 1772–80, third concertmaster at Archbishop Colloredo's court in Salzburg
  5. 1781 moved to Vienna, freelance musician
  6. 1782 marriage to Constanze Weber, two sons lived to adulthood
  7. income: private and public performances, publications, teaching
  8. over 600 compositions, catalogued by Ludwig von Köchel in 1862
  9. major works: 20 operas, 17 masses, Requiem, 55 symphonies, 23 piano concertos, 15 other concertos, 26 string quartets, 19 piano sonatas, numerous other works
- B. Child prodigy
1. taught by Leopold Mozart (1719–1787)
    - a. violinist, Kapellmeister for archbishop of Salzburg
    - b. well-regarded composer
    - c. violin treatise in 1756
  2. keyboard virtuoso, accomplished violinist
  3. 1762–73 tours through Austria-Hungary, Germany, France, England, Holland, and Italy
    - a. performances: aristocratic homes and in public
    - b. repeatedly tested by experts
    - c. first compositions: minuets age five, symphony before age nine, oratorio age eleven, opera age twelve
    - d. works synthesis of many styles acquired
  4. influences
    - a. music of Johann Schobert (ca. 1735–1767): Paris
      - i. simulated orchestra effects in harpsichord writing
    - b. J. C. Bach: met in London
      - i. features from Italian opera: songful themes, embellishments, appoggiaturas, harmonic ambiguities
      - ii. contrasting themes in concerto and sonata-form movements
    - c. Italian style: three trips to Italy between 1769 and 1773
      - i. studied counterpoint with Padre Martini in Bologna
      - ii. influence of Sammartini, other Italian symphonists
    - d. Vienna 1773: current styles
      - i. serenade, string quartet, and symphony
- C. Freelancing
1. musicians: steady employment with patron or institution; freelancing
    - a. few musicians survived as free agents
  2. age sixteen, Archbishop Colloredo's court in Salzburg for eight years: unpaid third concertmaster
    - a. search for employment outside Salzburg
      - i. traveled with Leopold to Italy and Vienna
      - ii. with mother through Germany and Paris
    - b. commission and production of *Idomeneo* (1781) in Munich
  3. Vienna: ten years, freelance musician
    - a. *Die Entführung aus dem Serail* (1782) success, repeated performances
    - b. teaching: amateur pianists, talented composition students
    - c. public and private performances
    - d. impresario: organized his own concerts
    - e. compositions for concerts, commissions, publication
    - f. chamber music composer to Emperor Joseph II (1787)
  4. 1788–90: economic and political instability in Vienna, decline in music patronage
- D. Mature style: Vienna years
1. extraordinary synthesis of form and content
    - a. galant and learned styles
    - b. polish and charm with emotional depth
  2. new influences
    - a. friendship with Haydn, intense study of his works
    - b. Baron Gottfried van Swieten: works of J. S. Bach and Handel
- E. Piano music
1. Mozart as virtuoso pianist represented in his music
  2. sonatas, fantasias, variations, rondos, and piano duets
    - a. written for pupils, domestic music-making, and publication
    - b. nineteen piano sonatas: popular works, diverse challenges
  3. style example: Sonata in F Major, K. 332 (1781–83, NAWM 124), first movement
    - a. themes: songlike (Italian influence, galant style)
    - b. phrases: balanced, second phrase extended
    - c. contrasting idea introduced in first theme
    - d. unparalleled skill using diverse styles
      - i. frequent changes of style (topics), broadens range of expression
      - ii. intriguing and meaningful network of references
- F. Chamber music
1. string quartets
    - a. sixteen from early 1770s
    - b. six published in 1785 as Op. 10
      - i. dedicated to Haydn, known as *Haydn* Quartets
      - ii. more thorough development, increasing contrapuntal texture
  2. string quintets C major and G minor (K. 515–516, 1787): higher praise than quartets
  3. other chamber works staples in repertory
    - a. Quintet for Piano and Winds, K. 452
    - b. three flute quartets, oboe quartet, horn quintet, and clarinet quintet
- G. Serenades and divertimentos
1. popular in Salzburg, written in 1770s and early 1780s
  2. composed for garden parties and other outdoor performances
  3. simplicity of material
  4. chamber music for varying ensembles; others approach style of symphony or concerto

5. most familiar: *Eine kleine Nachtmusik*, K. 525 (1787), and *Serenade in C Minor*, K. 388 (1782/83)

#### H. Piano concertos

1. seventeen piano concertos written in Vienna
2. vehicles for his own concerts: showpieces to dazzle audience
  - a. balance between orchestral and solo portions
3. traditional 3-movement pattern (fast-slow-fast)
4. 1st mvt: J. C. Bach model; blend of ritornello and sonata-rondo
  - a. style example: *Piano Concerto in A Major*, K. 488 (1786, NAWM 125)
  - b. J. C. Bach style
    - i. solo sections resemble sonata form
    - ii. opening orchestral ritornello first theme, transition, second theme, and closing theme in tonic
    - iii. abbreviated ritornello marks end of solo and the movement
  - c. individual features
    - i. cadenza interrupts final ritornello
    - ii. full orchestra passages punctuate long solo sections
    - iii. transition material used for later ritornellos
    - iv. significant new idea introduced at beginning of development
5. 2nd mvt: resembles lyrical aria, usually in subdominant
  - a. form varies: sonata without development, variations, or rondo
6. 3rd mvt: finale
  - a. rondo or sonata rondo
  - b. themes with a popular character
  - c. virtuoso style, one or more cadenzas

#### I. Symphonies

1. nearly 50 early symphonies: "curtain raisers," 3-movement format
2. Vienna years: six mature symphonies
  - a. *Haffner* Symphony, K. 385 (1782)
  - b. *Linz* Symphony, K. 425 (1783)
  - c. *Prague* Symphony in D Major, K. 504 (1786)
  - d. *Symphony in E-flat Major*, K. 543 (1788)
  - e. *Symphony in G Minor*, K. 550 (1788)
  - f. *Jupiter* Symphony in C Major, K. 551 (1788)
3. features of late symphonies
  - a. ambitious dimensions; greater demands on performers, especially winds
  - b. harmonic and contrapuntal complexities
  - c. climactic final movements
4. finales: counterweight to opening movement
  - a. style example: *Jupiter* Symphony (NAWM 126)
    - i. sonata form with learned counterpoint and fugue
    - ii. opening theme: contrasting ideas; contrapuntal, homophonic
    - iii. coda: 5-voice fugue using all thematic motives
    - iv. integration of galant style, his own rhetoric, and fugal style

#### J. Operas

1. opera: most prestigious musical genre
2. 1768 Vienna
  - a. first opera buffa, *La finta semplice* (The Pretend Simpleton)
  - b. first Singspiel, *Bastien und Bastienne*
3. early 1770s Italy: two opere serie
4. commissions for Munich
  - a. *La finta giardiniera* (The Pretend Gardener, 1775), opera buffa
  - b. *Idomeneo* (1781), his best opera seria, reformist tendencies of Traetta and Gluck
5. fame in Vienna
  - a. Singspiel *Die Entführung aus dem Serail* (The Abduction from the Harem, 1782)
  - b. "Turkish style," "oriental" settings and plots were popular
6. Italian comic operas
  - a. *The Marriage of Figaro* (1786), *Don Giovanni* (1787), *Così fan tutte* (Thus Do All Women, 1790)
  - b. librettos by Lorenzo Da Ponte (1749–1838)
    - i. opera buffa conventions, lifted to a higher level
    - ii. greater depth of characters, intensified social tensions between classes, introduced moral issues
  - c. comic opera with serious characters; middle ground characters (*mezzo carattere*)
  - d. musical delineation of characters: solo arias, duets, trios, and larger ensembles
    - i. raised genre's seriousness
    - ii. orchestration (especially use of winds) defines characters and situations
  - e. *The Marriage of Figaro*: risqué by moral standards
    - i. Joseph II forbid encores other than solo arias
7. style example: *Don Giovanni* (NAWM 127)
  - a. premiered in Prague
  - b. Mozart and Da Ponte extended character of Don Juan
  - c. three levels of characters displayed in music
    - i. Donna Anna and other nobles: elevated, dramatic tone of opera seria
    - ii. Leporello and other lower-class characters: buffoonery of opera buffa
    - iii. Don Giovanni and Donna Elvira: pass between both styles
  - d. representative numbers
    - i. *La ci darem la mano*: Don Giovanni with peasant Zerlina
    - ii. *Ah! chi mi dice mai*: Donna Elvira
    - iii. "Catalogue Aria": Leporello
    - iv. *Ah fuggi il traditor*: Donna Elvira
8. 1791, final operas
  - a. *La clemenza di Tito* (The Mercy of Titus), opera seria
  - b. *The Magic Flute*, Singspiel
    - i. first great German opera
    - ii. symbolic meaning; teachings and ceremonies of Freemasonry
    - iii. blend of musical styles and traditions

#### K. Church music

1. Masses: follow contemporary symphonic-operatic idiom; sacred music not among his major works
  - a. exceptions: Mass in C Minor, *Ave verum corpus* (NAWM 128), and Requiem
2. Requiem, K. 626
  - a. commissioned by Count Walsegg, 1791
  - b. unfinished, completed by his pupil and collaborator Franz Xaver Süssmayr (1766–1803)
  - c. metaphor for Mozart's sudden, unexpected death

### III. Classic Music

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

Last modified: Sunday, 7 April 2019, 12:51 AM

[◀ CH 22 QUIZ](#)

[CH 23: NAWM 8121 Joseph Haydn: String Quartet in E-flat Major, Op. 33, No. 2 \(The Joke\), Hob. III:38 ▶](#)

 Moodle Docs for this page

You are logged in as Wiebe Buis(A) (Log out)

HWM10

Data retention summary

Get the mobile app