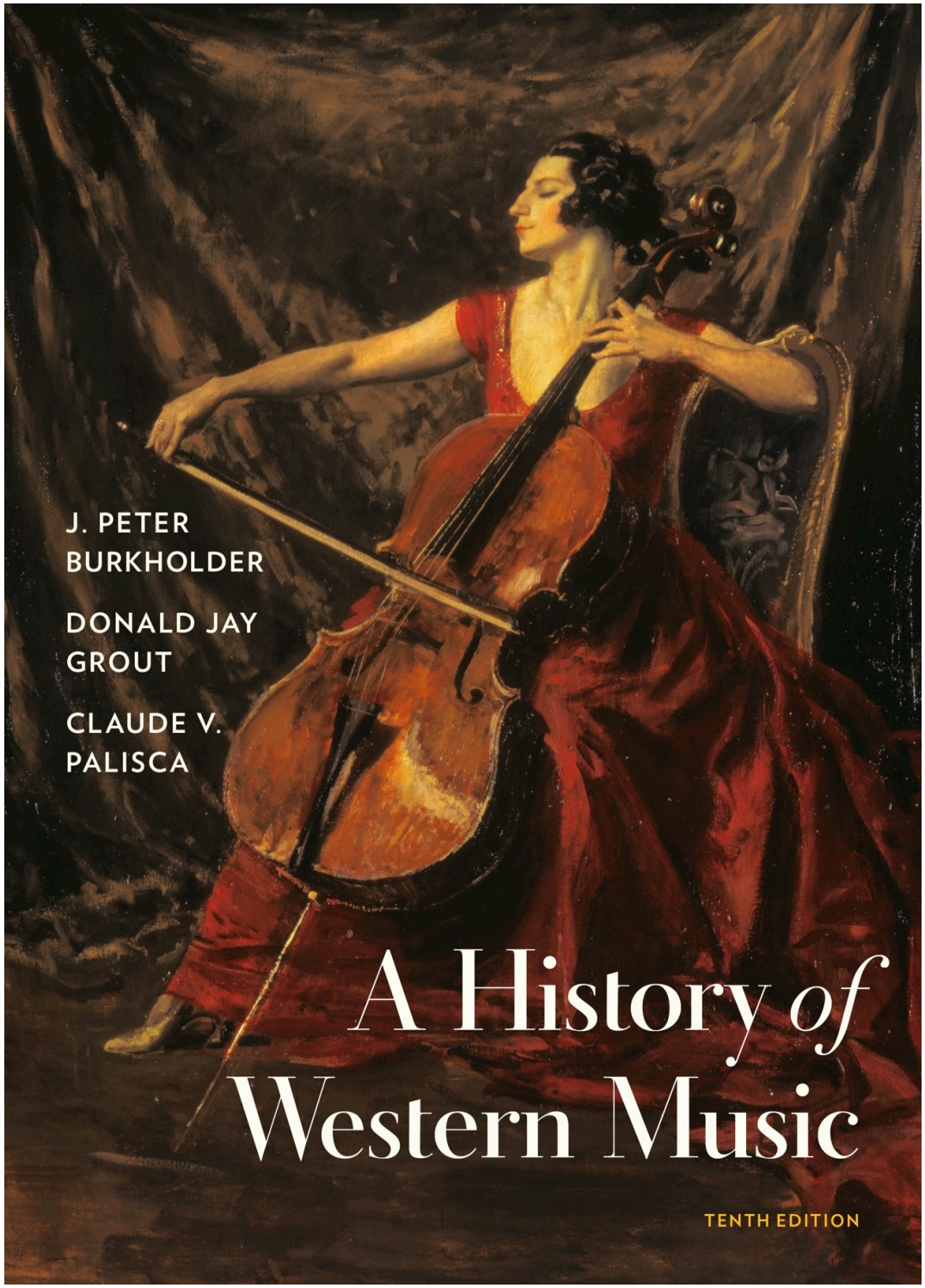

Art Slides

A History *of* Western Music

Tenth Edition

By
J. Peter Burkholder,
Donald Jay Grout and
Claude V. Palisca

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ROYAL COLLEGE OF MUSIC/ERICH LESSING/ART RESOURCE, NY

FIGURE 23.1 *Joseph Haydn, in an oil portrait by Thomas Hardy, painted in 1791–92 during Haydn's first sojourn in London.*

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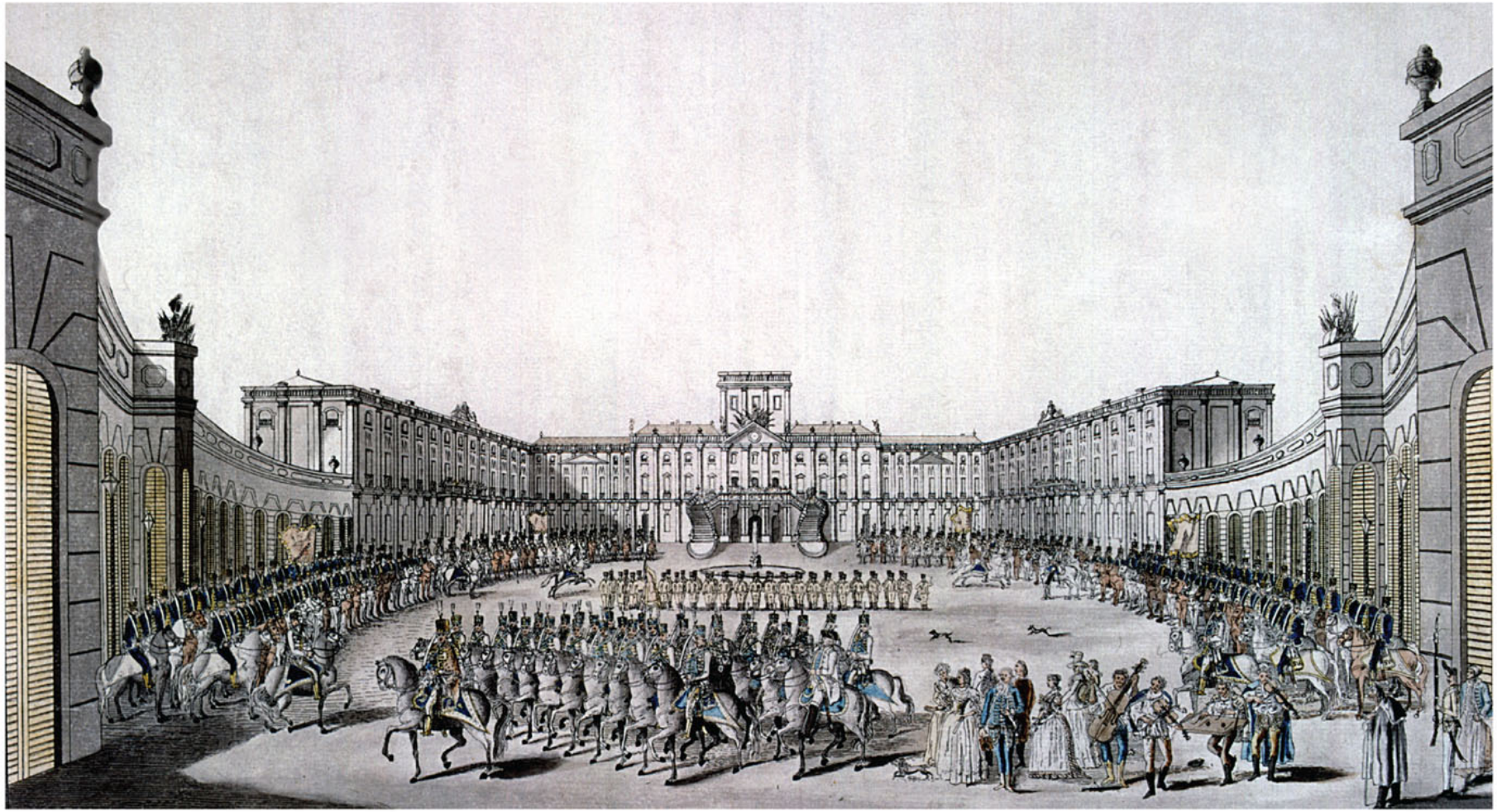

HUNGARIAN NATIONAL MUSEUM, BUDAPEST

FIGURE 23.2 *Eszterháza Palace, built 1762–66 as a summer residence on Lake Neusiedl by the Hungarian prince Nikolaus Esterházy, whom Haydn served for almost thirty years. The palace opera house opened in 1768 with a performance of Haydn's* Lo speziale. *Mezzotint from 1791 by János Berkeny after Szabó and Karl Schütz, showing horsemen in formation and a Roma (Gypsy) band at lower right.*

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HUNGARIAN NATIONAL MUSEUM, BUDAPEST

FIGURE 23.3 *This baryton, shown leaning against its case, was owned by Prince Nikolaus Esterházy. A favorite instrument of the prince's, the baryton resembled a bass viola da gamba but had an extra set of resonating metal strings that could be plucked like a harp. Haydn wrote some 165 chamber works with baryton for the prince to perform, mostly trios with viola and cello.*

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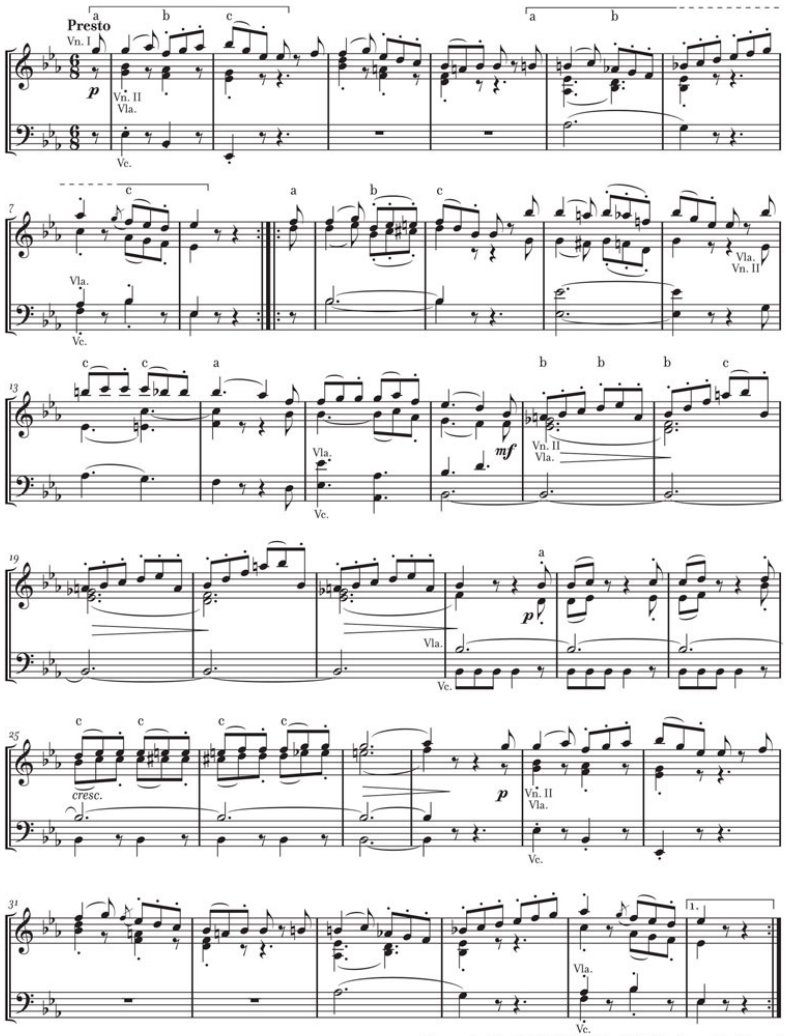
EXAMPLE 23.1 *Joseph Haydn, theme from the finale of String Quartet in E-flat Major, Op. 33, No. 2*



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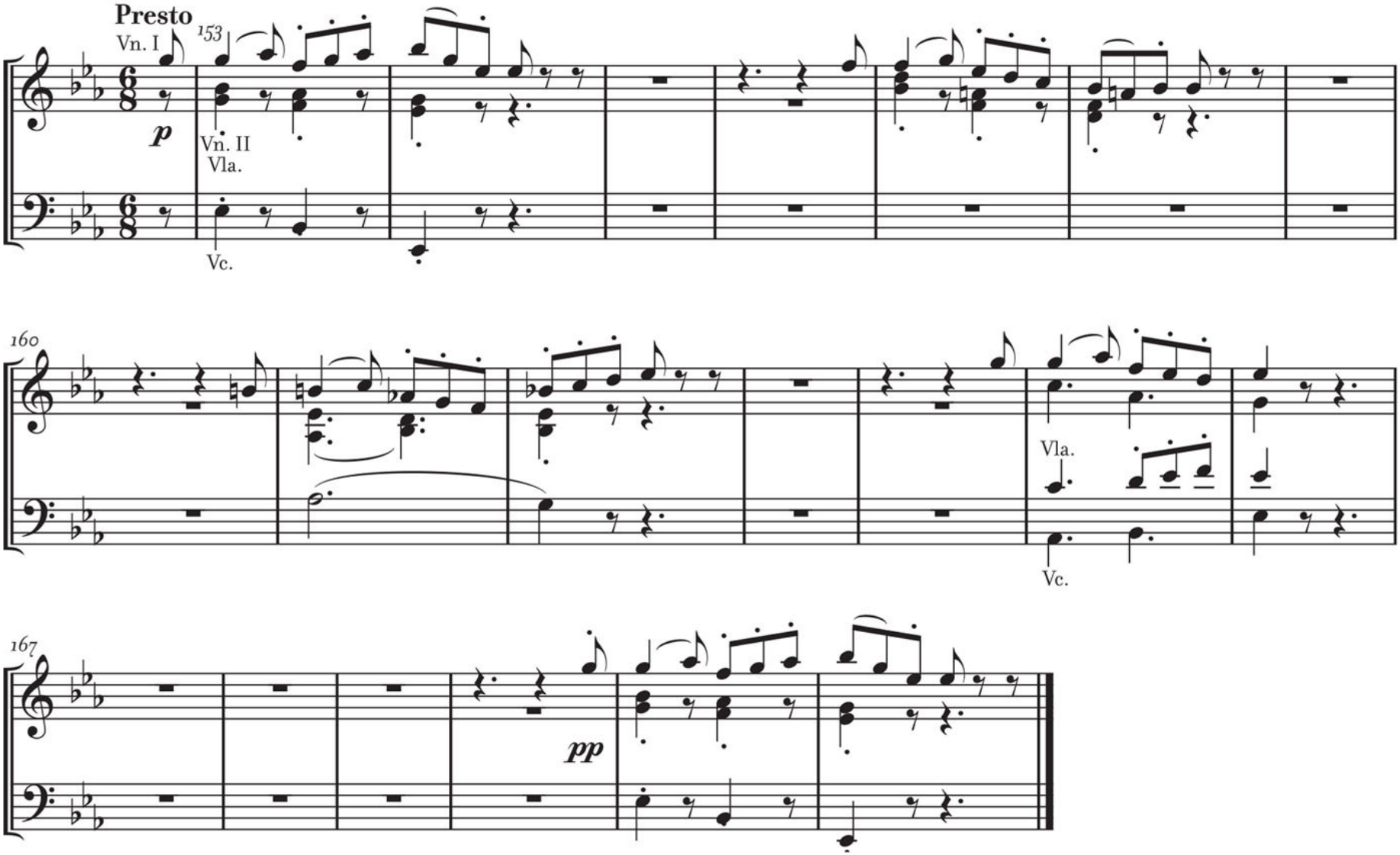
EXAMPLE 23.2 *Closing passage from the finale of Haydn's Op. 33, No. 2*



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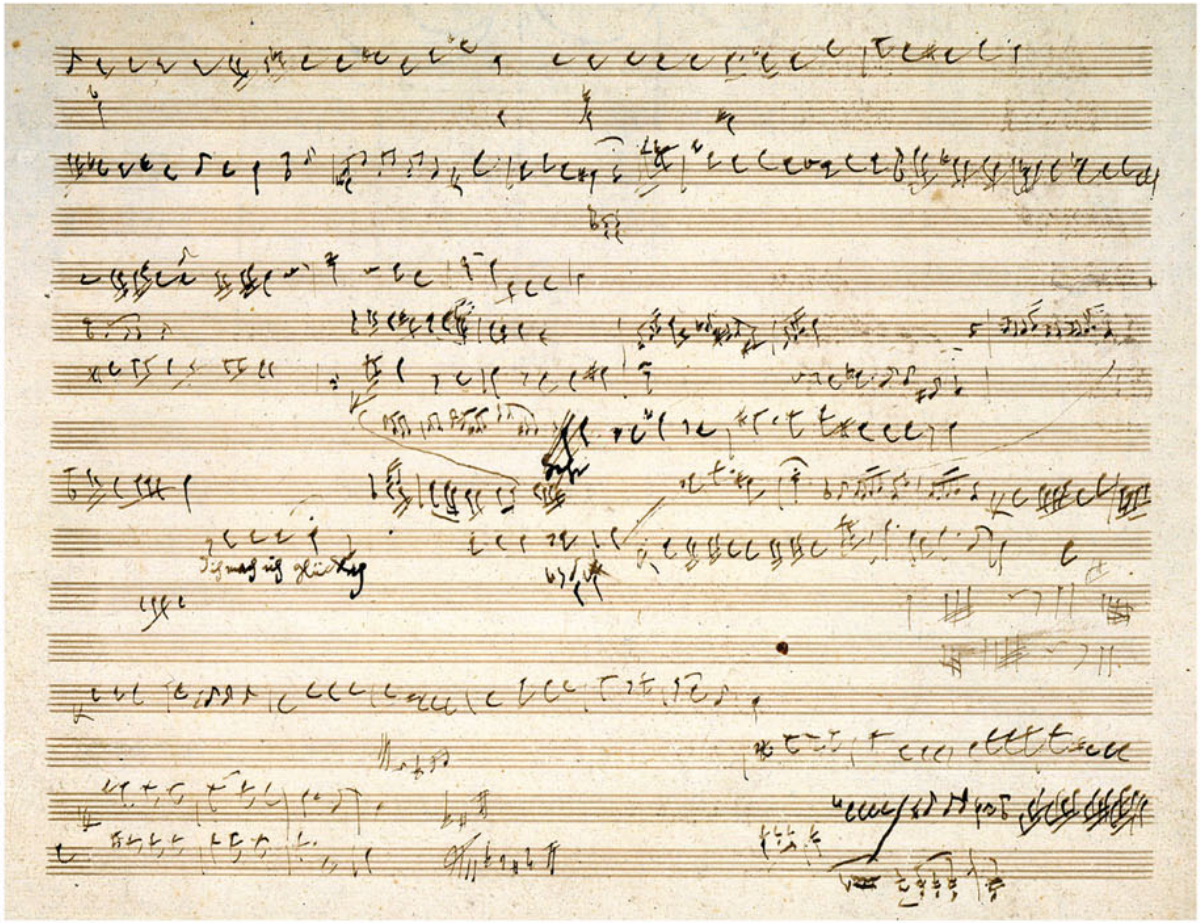

STAATSBIBLIOTHEK ZU BERLIN, GERMANY. PHOTO: B. P. K./ART RESOURCE, NY

FIGURE 23.4 *A page of Haydn's sketches for his oratorio* The Seasons. *The composer notated passages in a kind of musical shorthand on one or two staves without clefs or key signatures. This was intended to jot down his thoughts, not to be read by others, and it can be difficult to follow without comparing it to the final score.*

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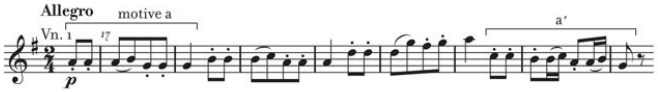
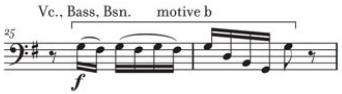
EXAMPLE 23.3 *Motivic relationships in the first movement of Haydn's Symphony No. 88*

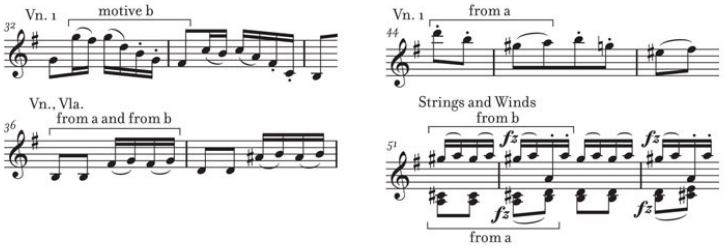
a. First theme



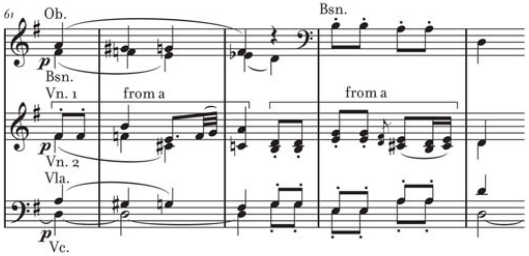
b. Accompanimental figure



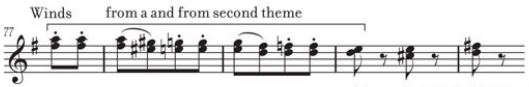
c. Motives in transition



d. Beginning of second theme



e. Beginning of closing theme



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ESZTERHÁZA PALACE, FERTOED, HUNGARY. PHOTO: ERICH LESSING/ART RESOURCE, NY

FIGURE 23.5 *This hall in the Eszterháza Palace was used from around 1768 for concerts, at which Haydn presented his symphonies. Although in other centers symphonies were often accompanied by basso continuo and the keyboard player directed the ensemble, at Eszterháza there was no continuo, and Haydn led the ensemble while playing first violin.*

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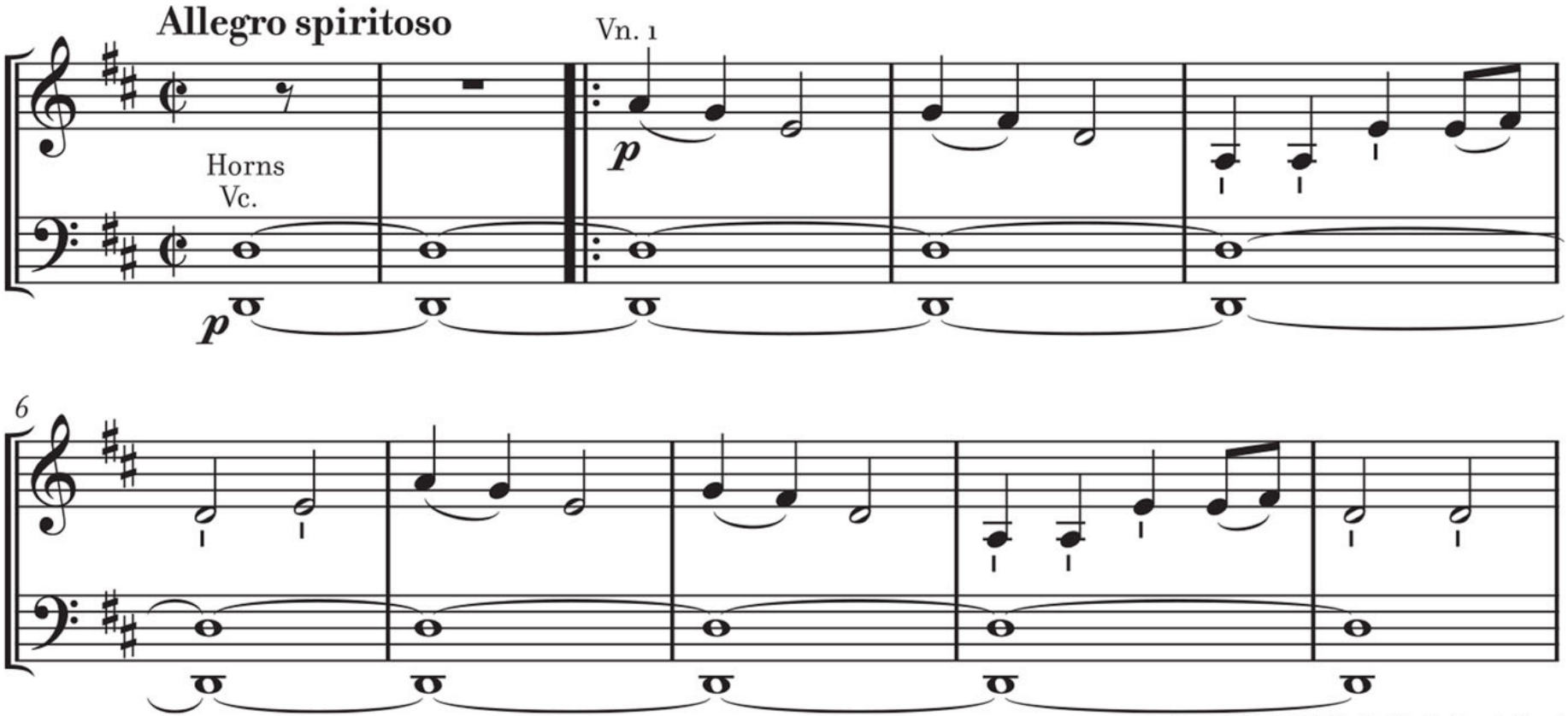
EXAMPLE 23.4 *Opening theme from the finale of Haydn's Symphony No. 104*



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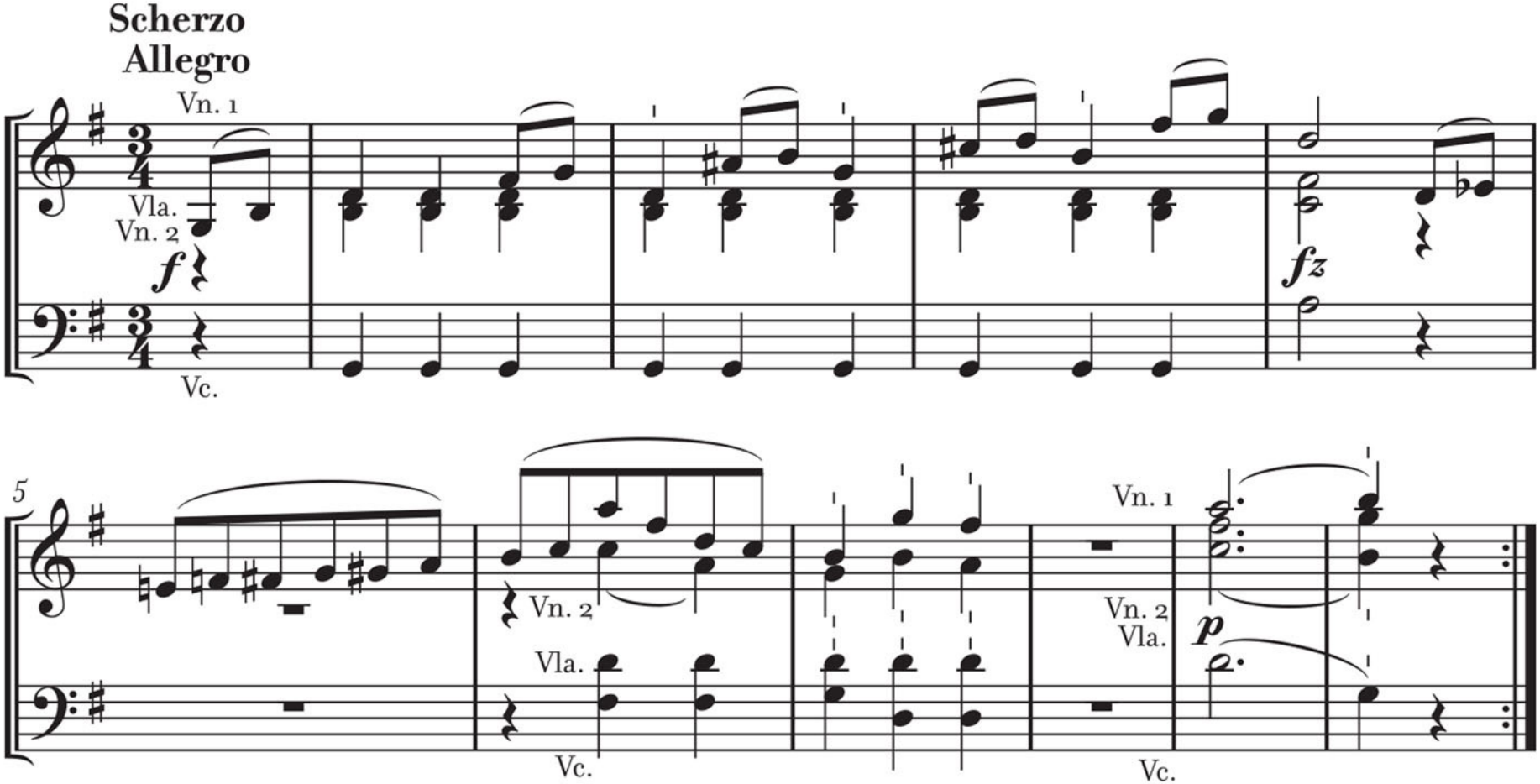
EXAMPLE 23.5 *Scherzo from Haydn's String Quartet in G Major, Op. 33, No. 5*



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TIMELINE

1757 Joseph Haydn hired by Count Morzin

1761 Haydn hired by Prince Paul Anton Esterházy

1762 Prince Nikolaus Esterházy succeeds to title, becomes Haydn's main patron

1762–73 Wolfgang Amadeus Mozart tours as child prodigy

1765–80 Maria Theresa and Joseph II rule Austria jointly

1772 Haydn, Op. 20 string quartets

1772 Mozart named third concertmaster at Salzburg

1776 American Declaration of Independence

1780 Death of Maria Theresa; Joseph II sole Hapsburg ruler

1781 Mozart moves to Vienna

1781 Haydn, Op. 33 string quartets

1784 Mozart publishes Piano Sonata in F Major, K. 332

1786 Mozart, Piano Concerto in A Major, K. 488

1787 Haydn, Symphony No. 88 in G Major

1787 Mozart, *Don Giovanni*

1788 Mozart, *Jupiter* Symphony

1789–99 French Revolution

1790 Joseph II dies, Leopold II succeeds him as emperor

1791 Mozart, *Ave verum corpus*

1791 Haydn, first *London* Symphonies

1798 Haydn, *The Creation*

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HISTORISCHES MUSEUM DER STADT, VIENNA, AUSTRIA. PHOTO: ERICH LESSING/ART RESOURCE, NY

FIGURE 23.6 *Haydn (seated in foreground center) attends a performance of his oratorio* The Creation *in the Great Hall of the University of Vienna on March 27, 1808, put on to mark his seventy-sixth birthday earlier that month. This was Haydn's last public appearance before his death the following year. Watercolor by Balthasar Wigand.*

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FIGURE 23.7 *Wolfgang Amadeus Mozart in an unfinished portrait from about 1789 by his brother-in-law Joseph Lange.*

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FIGURE 23.8 *Three Mozarts making music in about 1763: Leopold, violin; Wolfgang, age seven, keyboard; and Nannerl, age eleven, singing from a score. Watercolor by Louis Carrogis de Carmonetelle.*

MUSÉE CONDÉ, CHANTILLY, FRANCE. PHOTO: ERICH LESSING/ART RESOURCE, NY

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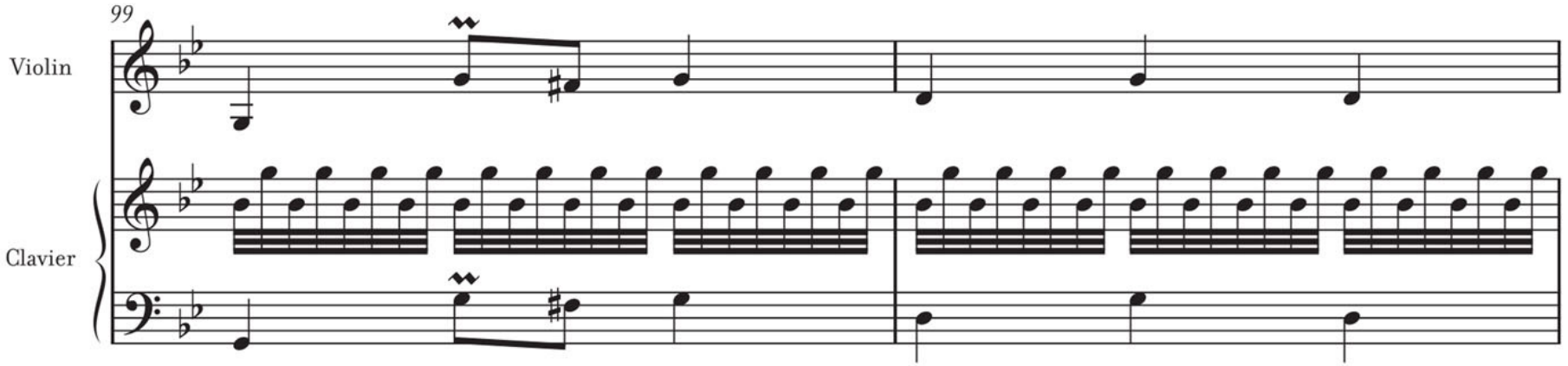
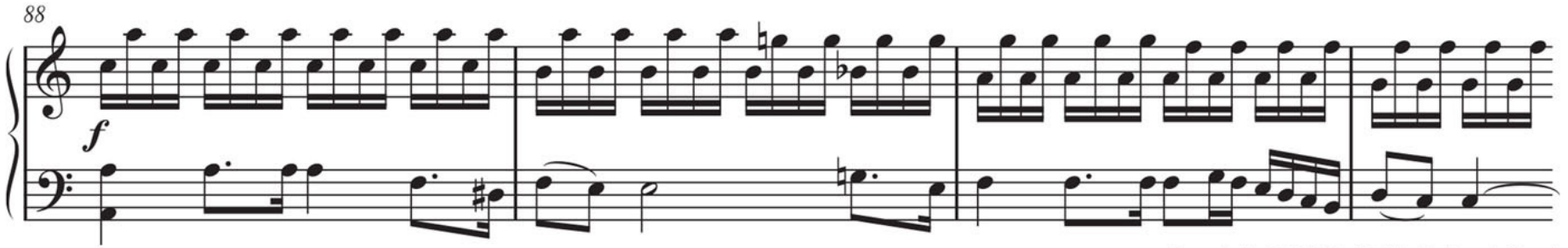
EXAMPLE 23.6 *Simulation of orchestral tremolos in sonatas by Schobert and Mozart*

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



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



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HISTORISCHES MUSEUM DER STADT, VIENNA, AUSTRIA/BRIDGEMAN IMAGES

FIGURE 23.9 *St. Michael's Square in Vienna. The building in the center is the Burgtheater, where Mozart performed several of his piano concertos in the mid-1780s and where the premieres of* The Marriage of Figaro *and* Così fan tutte *took place.*

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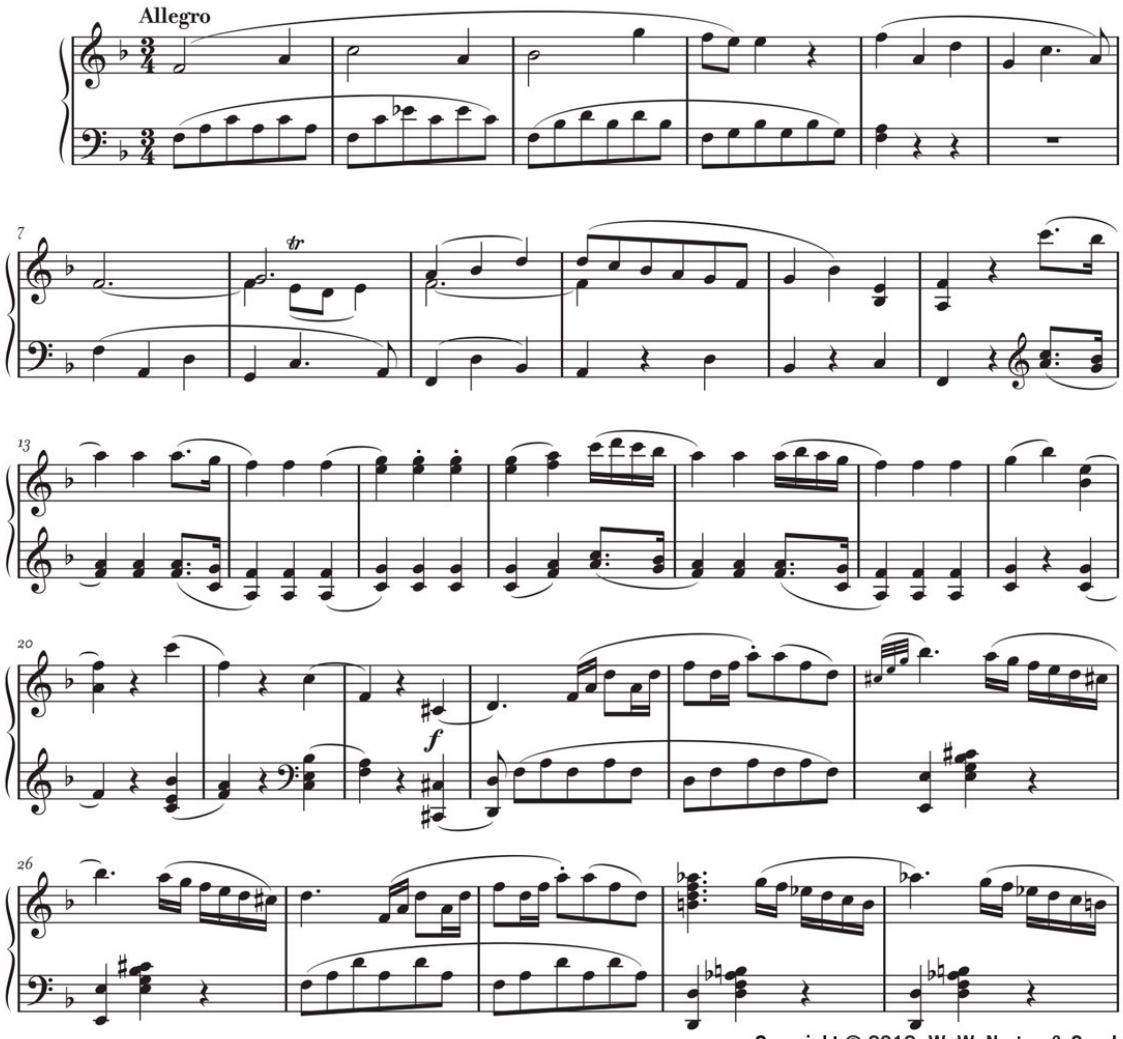
EXAMPLE 23.7 *Mozart, Piano Sonata in F Major, K. 332, first movement*



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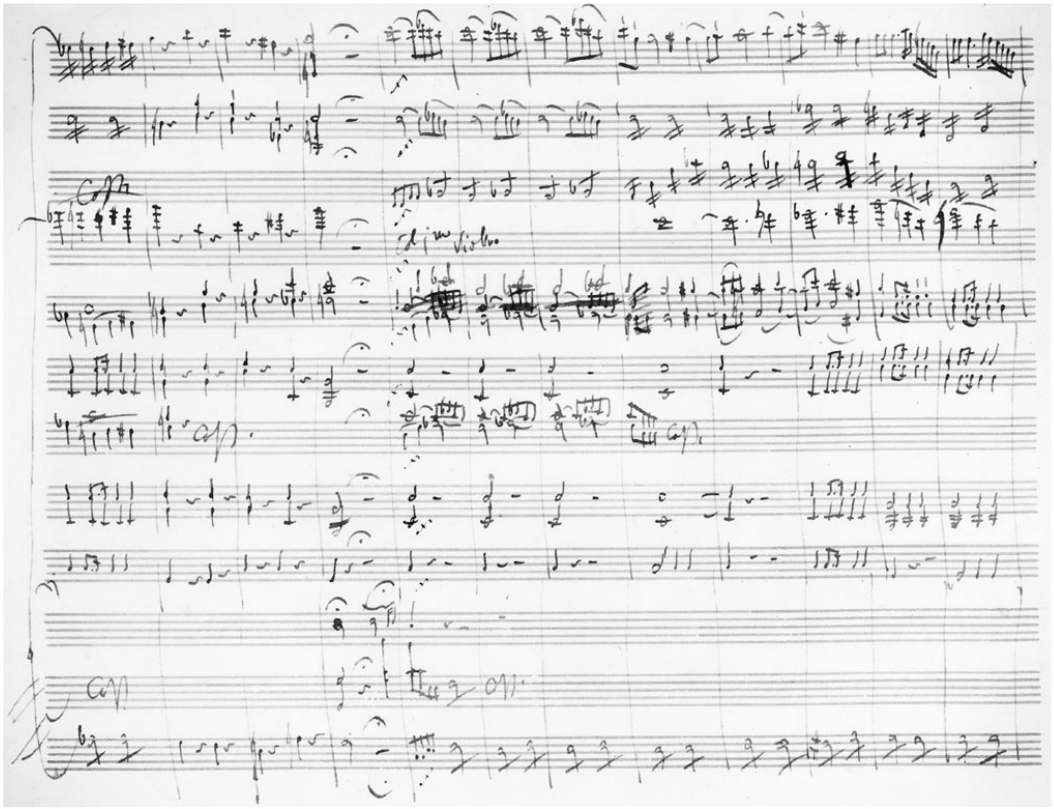

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FIGURE 23.10 *A page from Mozart's Piano Concerto in C Major, K. 467, dated February 1785. Mozart's rapid rate of composition is well known. In a letter to their mother, Mozart's sister Nannerl jokes that her brother was writing down a sonata while at the same time composing another in his head. It is believed that this particular concerto took Mozart around a month to finish—just to copy a concerto of this length (83 pages) would have taken many composers a full month to complete. K. 467 is surprisingly free of corrections and revisions, but around the middle of the page we can see where Mozart decided to revise some unbalanced scoring.*

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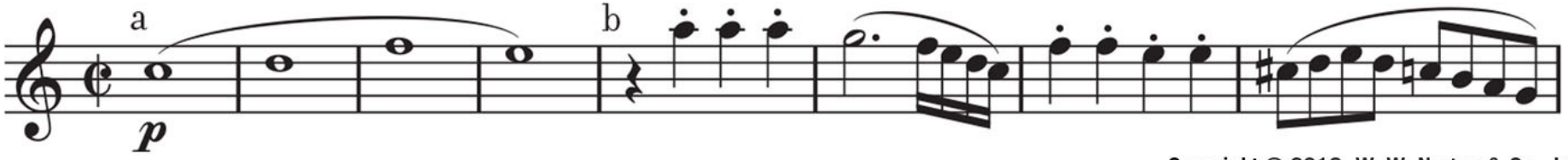
EXAMPLE 23.8 *First theme of the finale of Mozart's* Jupiter *Symphony*



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EXAMPLE 23.9 *Excerpt from coda, showing themes in counterpoint*

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

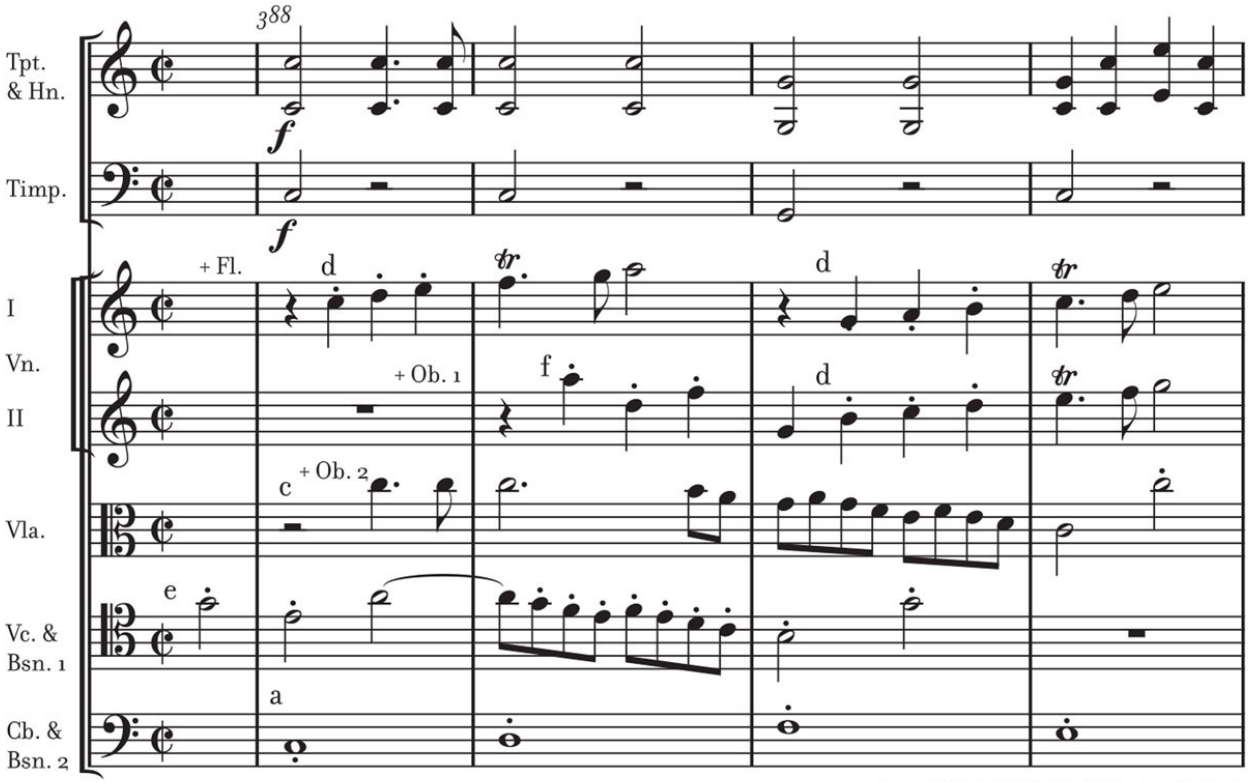

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FIGURE 23.11 *Lorenzo Da Ponte, in a portrait by American artist Samuel Morse. Best known for the librettos to Mozart's* Marriage of Figaro, Don Giovanni, *and* Così fan tutte, *Da Ponte went to London in the 1790s and to America in 1805, where he was a grocer, private teacher, bookdealer, translator, and eventually professor of Italian at Columbia College. He became an American citizen and sought to bring Italian culture to his new nation.*

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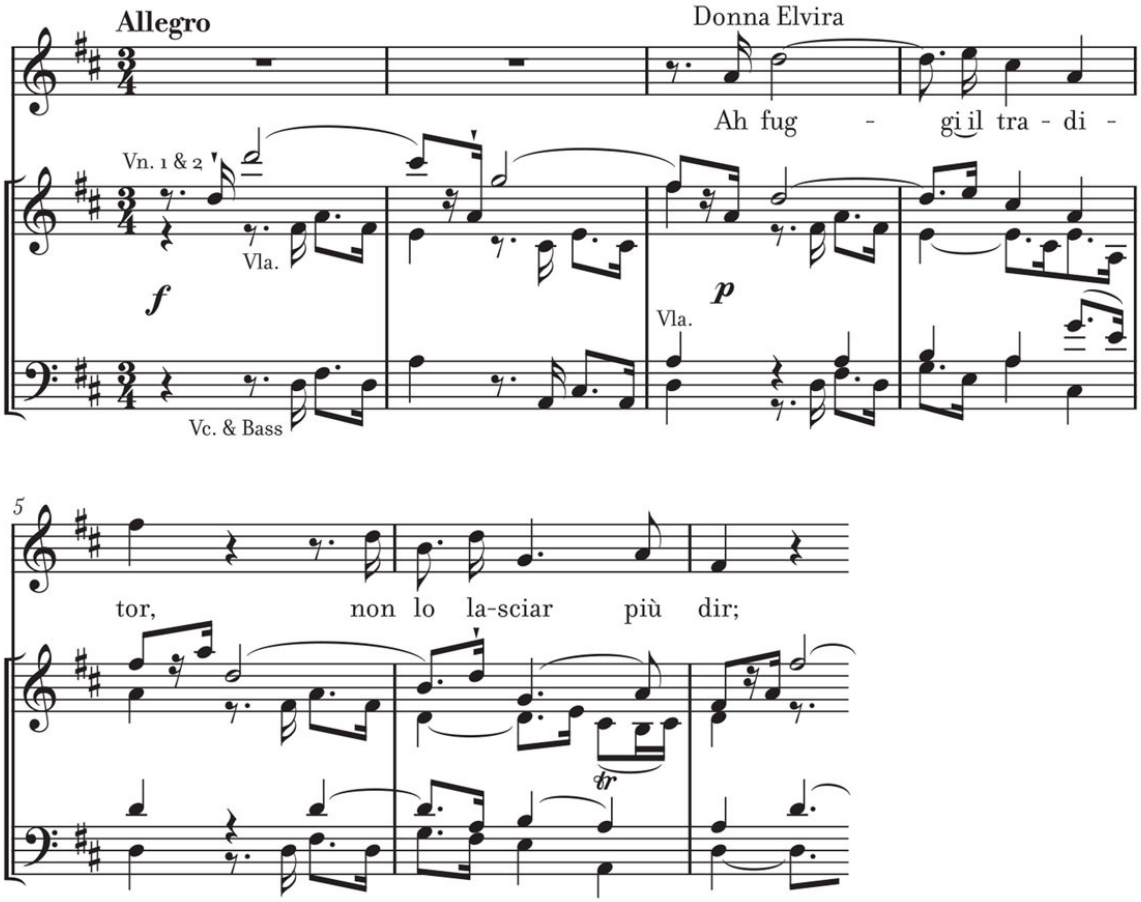
EXAMPLE 23.10 *Donna Elvira's aria* Ah fuggi il traditor, *from Mozart's* Don Giovanni



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

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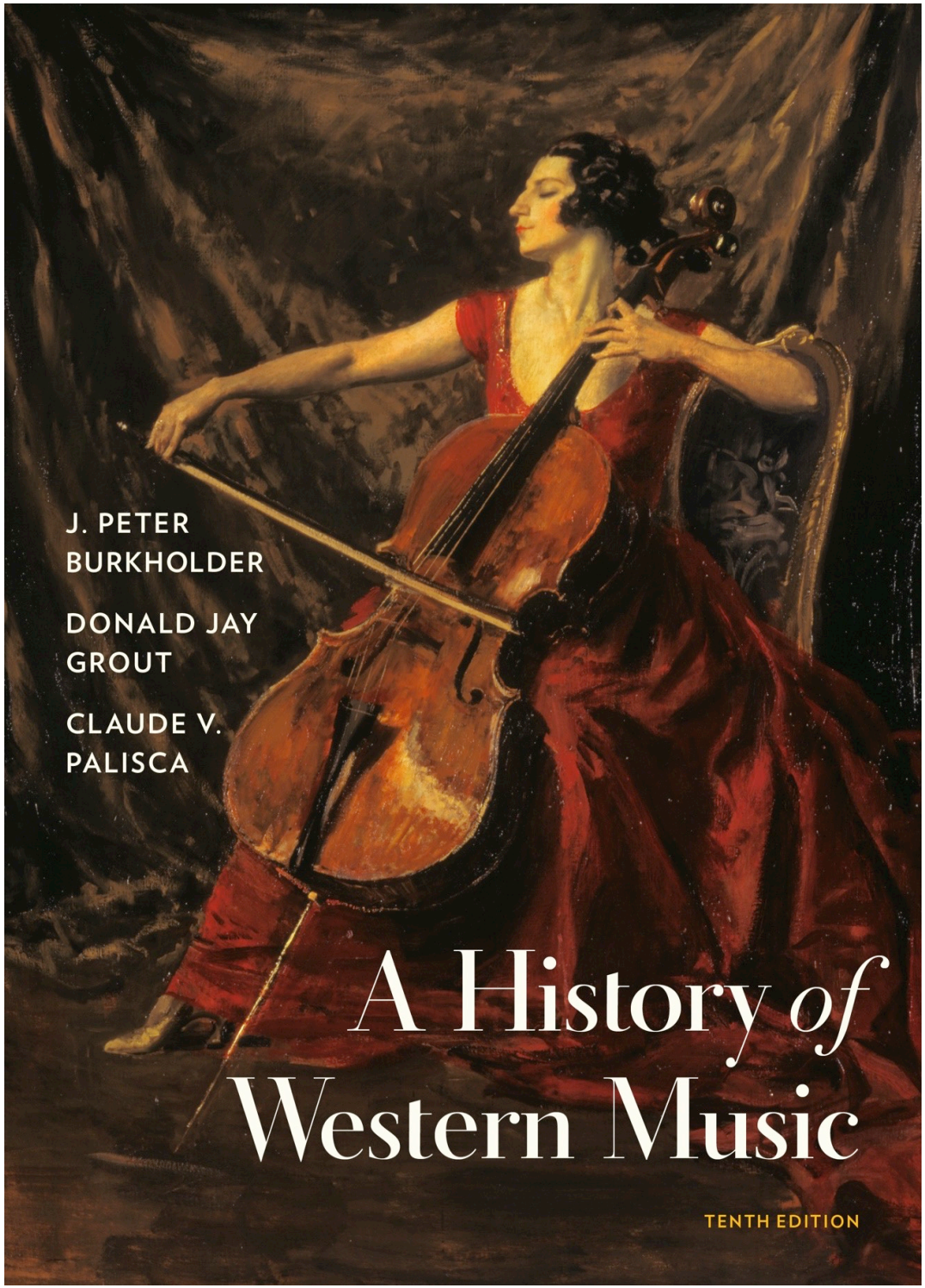

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