



Concise History of Western Music

5th edition

Barbara Russano Hanning

CONCISE HISTORY OF WESTERN MUSIC

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Chapter

17

The Late Eighteenth Century: Haydn and Mozart



Prelude

- Classicism reached its peak in late eighteenth century
 - age of “enlightened” rulers, Joseph II (r. 1765–90)
 - fostered atmosphere in cosmopolitan Vienna
 - attracted artists and musicians from all over Europe
 - music of Haydn and Mozart defines era
 - Haydn and Mozart
 - personal friends, admired and influenced each other
 - both composed prolifically
 - practicing musicians:



Prelude (cont'd)

- Classicism reached its peak in late eighteenth century (cont'd)
 - Mozart: virtuoso pianist, highly efficient string player
 - Haydn: fine violinist, conducted from the harpsichord
 - lives and careers differed
- Haydn
 - born during J. S. Bach's lifetime, lived to age seventy-seven
 - growth to artistic maturity much slower than Mozart
 - worked loyally in service of noble Hungarian family
 - found his models within local traditions in Vienna



Prelude (cont'd)

- Classicism reached its peak in late eighteenth century (cont'd)
 - Mozart
 - Mozart died at age thirty-five
 - child prodigy, burned brightly for a few decades
 - became a free agent in Vienna
 - traveled widely, absorbed many styles and practices



F17-02





Joseph Haydn (1732–1809)

- Most celebrated composer of his day
 - born in Rohrau, Austria; thirty miles outside Vienna
 - choirboy at St. Stephen's Cathedral in Vienna; studied singing, harpsichord, violin
 - 1761: Esterházy patronage, prodigious rate of composition
 - publications: fame throughout Europe
 - 1790–95 extended trips to London
 - 1795 return to Vienna



Joseph Haydn (1732–1809)

(cont'd)

- Most celebrated composer of his day (cont'd)
 - 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



F17-01





Joseph Haydn (1732–1809)

(cont'd)

■ Music at Eszterháza

- Esterházy: powerful Hungarian noble family
- spent nearly thirty years at court of Prince Paul Anton Esterházy, and brother Nikolaus
- Eszterháza: remote country estate built to rival Palace of Versailles
 - two theaters, two large music rooms
 - duties: compose, conduct, train, and supervise music personnel, keep instruments in repair
- Haydn built up orchestra to twenty-five players



Joseph Haydn (1732–1809)

(cont'd)

- Music at Eszterháza (cont'd)
 - weekly concerts, operas for special occasions
 - daily chamber sessions with the prince; Nikolaus played baryton
 - kept abreast of current developments
 - distinguished visitors
 - occasional trips to Vienna; 1784 met Mozart



F17-03





Haydn's Instrumental Works

■ Haydn's style

- highly individual, drew on many sources
 - folk, galant, *empfindsam*, and learned Baroque styles
- music appealing, conventions mixed with the unexpected
- musical wit and humor; evocations of the sublime

■ Compositional process

- began by improvising at keyboard
- worked out ideas at keyboard and on paper
- wrote down main melody and harmony; finally to complete score



Haydn's Instrumental Works (cont'd)

- Compositional process (cont'd)
 - process combined spontaneity and calculation
- Symphonies
 - “Father of the symphony”: set pattern for later composers
 - high quality, wide dissemination, lasting appeal
 - wrote over 100 symphonies, most composed for Prince Esterházy's orchestra
 - ca. 1768 Haydn led orchestra while playing the violin
 - 1780s (Nos. 82–87), *Paris Symphonies*
 - commission for concert series in Paris



Haydn's Instrumental Works (cont'd)

- Symphonies (cont'd)
 - last twelve (Nos. 93–104), *London* symphonies
 - for concert series organized by impresario Johann Peter Salomon
 - best-known symphonies have acquired names



F17-04

EIGHTEENTH-CENTURY VIEW; EXPANDED BINARY FORM

FIRST SECTION	SECOND SECTION	
One Main Period Key: \parallel : I - V : \parallel	First Main Period \parallel : V - on V	Second Main Period I - I : \parallel

NINETEENTH-CENTURY VIEW; TERNARY FORM (ABA')

EXPOSITION	DEVELOPMENT	RECAPITULATION
Key: \parallel : I - V : \parallel Themes: $_1T$ tr $_2T$ CT	mod on V	I - I $_1T$ tr $_2T$ CT



Haydn's Instrumental Works (cont'd)

■ Symphonies (cont'd)

- Symphonic form
 - 3-movements (fast, slow, fast)
 - derived from Italian opera overture (sinfonia)
 - 1760s established 4-mvt pattern, standard for the Classical era
 - Allegro (fast, sonata form, often with slow introduction)
 - Andante moderato (slow movement)
 - Minuet and Trio
 - Allegro (fast finale, sonata or rondo form)



Haydn's Instrumental Works (cont'd)

■ Symphonies (cont'd)

- first-movement form compared to a drama
 - presents set of sympathetic characters; involves them in interesting plot (exposition)
 - introduces complications (development)
 - resolves resulting tension in satisfying way (recapitulation)
 - unfolds through alternating stable and unstable periods
 - stable periods: first, second, and closing theme groups
 - tonic, or closely related key; balanced 4-measure phrases, clear cadences
 - string and winds present thematic ideas



Haydn's Instrumental Works (cont'd)

■ Symphonies (cont'd)

- unstable passages: transition and development
 - full orchestra, bustling rhythmic energy, sequences, modulatory twists and turns, overlapping phrases, avoidance of cadences
 - slow introductions usually unstable, create suspenseful mood (NAWM 119a)
- Symphony No. 88 in G Major (1787) illustrates common features (NAMW 119)
- exposition
 - reiterates opening statement with destabilizing turn
 - transition or bridge to dominant or relative minor
 - usually loud passage, dramatic rushing figures



Haydn's Instrumental Works (cont'd)

■ Symphonies (cont'd)

- second thematic section: more lightly scored, melodically distinctive
 - No. 88 (NAWM 119a) and later *London* symphonies, monothematic
- closing section: full orchestra, cadential, repetitive, vigorous figure



Haydn's Instrumental Works (cont'd)

■ Symphonies (cont'd)

- development
 - rarely new thematic ideas
 - often begins with restatement of opening subject
 - motives from exposition combined, superimposed, extended, manipulated
 - abrupt changes of subject, digressions, sudden silences
 - enriched through use of counterpoint
- recapitulation
 - onset dramatized by extended dominant pedal
 - opening statement frequently rescored or extended in new ways, e.g. counterpoint



Haydn's Instrumental Works (cont'd)

- Symphonies (cont'd)
 - all material in tonic
- second movement
 - oasis of calm, gentle mood
 - contrasts drama and complexity of first movement
 - often sonata form without repeats, *Largo* of Symphony No. 88 (NAWM 119b)



Haydn's Instrumental Works (cont'd)

■ Symphonies (cont'd)

- Minuet and trio

- shorter in length, popular in style, easy to follow form
- pair of stylized minuets, creates ABA form
- minuet itself in binary or rounded-binary form
- trio: possible change of mode, shorter, lighter orchestration
- Haydn often introduced humor, Symphony No. 88 (NAWM 119b)



Ex17-01

65

The musical score for Ex17-01, measures 65-70, is written in G major (one sharp) and 3/4 time. It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music features a variety of note values, including eighth and sixteenth notes, often beamed together. Dynamic markings include *sf* (sforzando) and *p* (piano). The score is divided into measures by vertical bar lines.

Measures 65-70:

- Measure 65: Treble staves have eighth notes (G, A, B, C, D, E, F#, G). Bass staves have a whole note (G) and a half note (B).
- Measure 66: Treble staves have eighth notes (A, B, C, D, E, F#, G, A). Bass staves have a whole note (A) and a half note (C).
- Measure 67: Treble staves have eighth notes (B, C, D, E, F#, G, A, B). Bass staves have a whole note (B) and a half note (D).
- Measure 68: Treble staves have eighth notes (C, D, E, F#, G, A, B, C). Bass staves have a whole note (C) and a half note (E).
- Measure 69: Treble staves have eighth notes (D, E, F#, G, A, B, C, D). Bass staves have a whole note (D) and a half note (F#).
- Measure 70: Treble staves have eighth notes (E, F#, G, A, B, C, D, E). Bass staves have a whole note (E) and a half note (G).



Haydn's Instrumental Works (cont'd)

■ Symphonies (cont'd)

- finale
 - buildup of tension, climax, and release
 - faster, shorter than first movement
 - favored rondo finales (ABACABA)
 - some are sonata rondos, Symphony No. 88 (NAWM 119d)



Haydn's Instrumental Works (cont'd)

- Haydn's symphonic compositions
 - 1768–72 mature technique
 - longer, rhythmically complex, contrapuntal, more dramatic
 - richer harmonic palette, extremes and contrasts in dynamics style
 - symphonies in minor keys
 - emotional, agitated character: *Sturm und Drang* (“storm and stress”)
 - 1773–88 embraced popular style
 - more cheerful style, influenced by his comic operas



Haydn's Instrumental Works (cont'd)

- Haydn's symphonic compositions (cont'd)
 - appealing but serious, stirring, and impressive
 - Symphony No. 56 in C Major (1774): festive, broader emotional range
- 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 (1787–88)
 - combination of popular and learned styles
 - deep expression, masterful technique



Haydn's Instrumental Works (cont'd)

- Haydn's symphonic compositions (cont'd)
 - 1791–95 *London* Symphonies (Nos. 93–104)
 - commissioned by Johann Peter Salomon
 - greatest symphonic achievements
 - daring harmonies, intensified rhythmic drive, memorable thematic inventions
 - expanded orchestra: trumpets, timpani, and clarinets; brilliant orchestration



Haydn's Instrumental Works (cont'd)

- Haydn's symphonic compositions (cont'd)
 - special effects
 - *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



Haydn's Instrumental Works (cont'd)

■ String quartets

- first great master of the genre
- primarily music for amateurs
- evolution of sixty-eight quartets parallels symphonies
 - early mastery, increasing length and emotional depth, individual late works
- composed and published in groups of six
- Opp. 9 (ca. 1770), 17 (1771), and 20 (1772)
 - established same 4-movement pattern as symphony
 - sometimes reversed second and third movements



Haydn's Instrumental Works (cont'd)

- String quartets (cont'd)
 - unique strategies
 - first theme dominated by first violin
 - looser texture follows, main motives pass between instruments
 - loud unisons at transitions
 - longer development sections
 - motives in exposition developed over entire movement
 - one quartet in each set in minor key (*Sturm and Drang*)
 - Op. twenty quartets end with fugues (transcends fashionable galant style)



Haydn's Instrumental Works (cont'd)

- String quartets (cont'd)
 - Op. 33 (1781)
 - lighthearted, witty, and tuneful
 - minuets titled scherzo (Italian for “joke” or “trick”)
 - tricks on courtly dance, breaking metrical pattern
 - Op. 33, No. 2, Presto (NAWM 118b)
 - humor pervades whole movement, plays with expectations
 - rests in coda, “refuses” to end



Ex17-02

Scherzo
Allegro

1 2 3 1 2 1 2 1 2 1

Vn I
Vla
Vn II
fz
Vc

5

Vn I
Vn II
Vla
p
Vc



Ex17-03

Presto

Vn I 153 *p* Vn II Vla Vc

160 Vla Vc

167 *pp*



F17-05





Haydn's Instrumental Works (cont'd)

- String quartets (cont'd)
 - later years: thirty-four quartets; Op. 76 (ca. 1797)
 - new approach, genre for concert performance
 - expanded harmonic vocabulary, foreshadows Romantic harmony
 - minuets full of satirical features
 - juxtaposition of serious and jocular, artful and folklike, complex and simple



Ex17-04

Menuetto. Allegro ma non troppo

The musical score is for a Minuet in 3/4 time, marked 'Allegro ma non troppo'. It is in G major (one sharp) and consists of two systems of four staves each. The first system includes a treble and bass staff for the right hand, and a treble and bass staff for the left hand. The right hand starts with a forte (f) dynamic. The left hand starts with a forte (f) dynamic. The second system continues the piece, ending with a double bar line. The score is written in a clear, professional font with standard musical notation including notes, rests, and dynamic markings.



Ex17-05

Gott er - hal - te Franz den Kai - ser, Uns - ern gu - ten Kai - ser Franz!
Lan - ge le - be Franz der Kai - ser, In des Glück - es hell - stem Glanz!

Ihm er - blü - hen Lor - ber - rei - ser, Wo er geht zum Eh - ren - kranz.

Gott er - hal - te Franz den Kai - ser, Uns - ern gu - ten Kai - ser Franz!



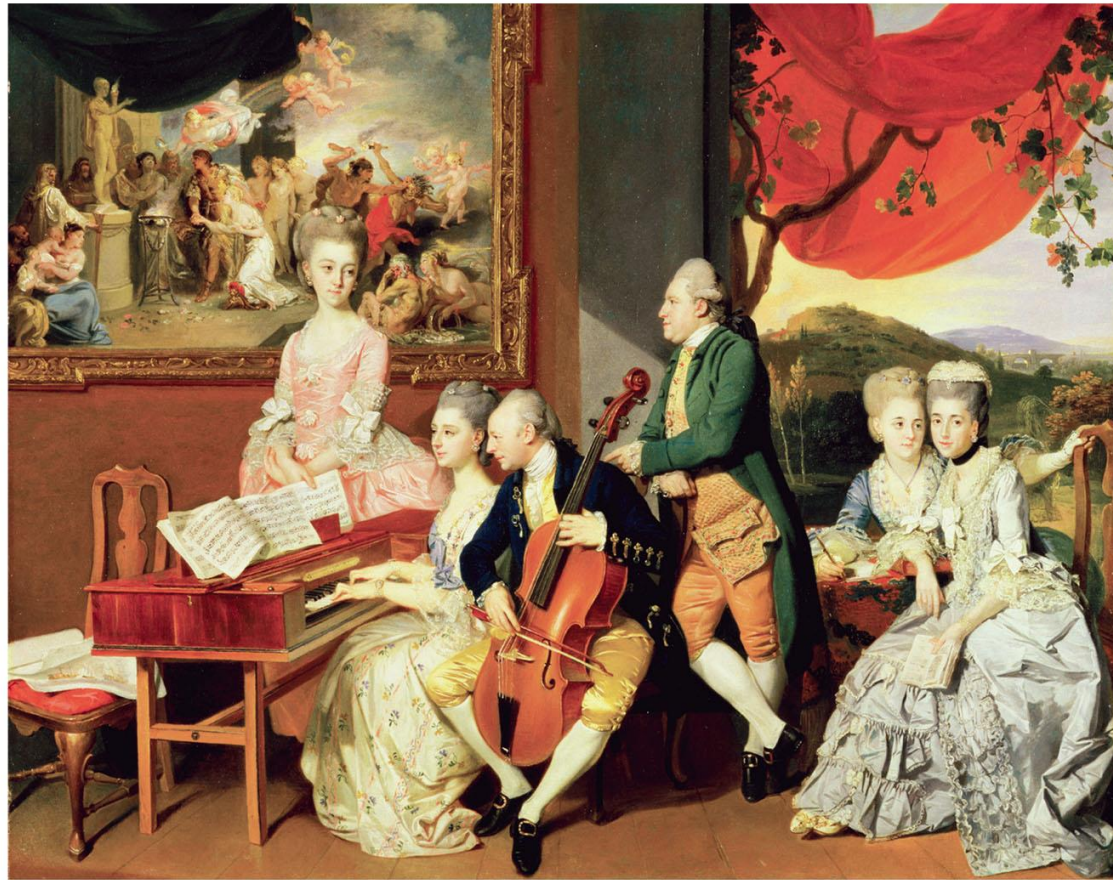
Haydn's Instrumental Works (cont'd)

■ Keyboard sonatas

- early keyboard sonatas intended for harpsichord; limited changes in dynamics
- later keyboard sonatas: expressive features suggest pianoforte
- piano sonatas follow development in symphonies and quartets
- written for amateurs, private enjoyment
- 3-movement structure (fast-slow-fast)
- character: intimate, sentimental feelings



F17-06





Haydn's Vocal Works

■ Opera at Eszterháza

- arranged, prepared, conducted seventy-five operas by other composers
- fifteen Italian operas, mostly comic
 - three serious operas, *Armida* (1784) most successful
- successful in their day; rarely produced now

■ Masses: last six (1796–1802)

- composed for Esterházy princess
- large-scale, festive works



Haydn's Vocal Works (cont'd)

- Masses: last six (1796–1802) (cont'd)
 - four solo vocalists, chorus, and full orchestra with trumpets and timpani
- traditional elements: contrapuntal writing, choral fugues
- modern operatic and symphonic elements



F17-07



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F17-08





Haydn's Vocal Works (cont'd)

- Oratorios: *The Creation* (1798), *The Seasons* (1801)
 - inspired by Handel's *Messiah*
 - issued in German and English
 - finest examples of pictorial description in music
 - “Depiction of Chaos” in *The Creation*: disturbing, dissonant harmonies (NAWM 120)
 - evoke awe and astonishment: sublime



Wolfgang Amadeus Mozart

(1756–1791)

- 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
 - exhibited skills as child prodigies
 - composed at prodigious rate
 - 1781 moved to Vienna, freelance musician
 - 1782 marriage to Constanze Weber, two sons live to adulthood



Wolfgang Amadeus Mozart

(1756–1791) (cont'd)

- One of the greatest musicians of the Western classical tradition (cont'd)
- income: private and public performances, publications, teaching
- over 600 compositions, catalogued by Ludwig von Köchel in 1862
- major works: 20 operas, 17 masses, Requiem, 55 symphonies, 23 piano concertos, 15 other concertos, 26 string quartets, 19 piano sonatas, numerous other works



Wolfgang Amadeus Mozart

(1756–1791) (cont'd)

■ Formative years

- taught by his father, Leopold
 - well-regarded composer; author of violin treatise (1756)
- through travels exposed to every kind of music
 - Paris: keyboard works of Johann Schobert (ca. 1735–1767)
 - simulated orchestra effects in harpsichord writing
 - London: met J. C. Bach
 - music influenced his concertos
 - Italy: assimilated traditions of opera seria
 - studied counterpoint with Padre Martini in Bologna
 - Vienna: contact with Haydn's music



Mozart's Salzburg Years

- Search for employment outside Salzburg
 - 1777, traveled with mother through Germany and Paris
 - mother died in Paris, July 1788
 - commission and production of *Idomeneo* (1781) in Munich
 - influence of Gluck and French *tragédie lyrique*
- Piano music
 - thirteen piano sonatas, concert repertory
 - several sets of variations, intended for pupils



Mozart's Salzburg Years (cont'd)

■ Piano music (cont'd)

- *Ah, vous dirais-je mamn*, K. 265 (300e)
- K. 279 through K. 284, published together
 - keys follow circle of fifths
 - variety of form and content
- K. 310 (300d): first minor-key sonata; Schobert influence
- K. 331 (300i): notable first movement and finale
 - “alla turca” imitates Janissary music



F17-09





F17-10





Ex17-06





Mozart's Salzburg Years (cont'd)

- Other instrumental music
 - 1770s and early 1780s, serenades and divertimentos
 - composed for garden parties and other outdoor performances
 - *Eine kleine Nachtmusik* (A Little Night Music, K. 525; 1787)
 - notable compositions: Violin Concertos K. 216, 218, and 219; Piano Concerto K. 271



F17-11





Mozart's Vienna Years

■ Freelancing

- Vienna fastest-growing and largest German-speaking city
- Mozart idolized as pianist and composer
 - Seventy-one public and private performances as soloist
- *Die Entführung aus dem Serail*: success, repeated performances
- teaching: amateur pianists, talented composition students
- chamber music composer to Emperor Joseph II
- 1788–90: economic and political instability in Vienna, decline in music patronage



Mozart's Vienna Years (cont'd)

■ Mature style

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

■ Solo piano works

- style exemplified: Sonata in F Major, K. 332, First movement (1781–83) (NAWM 121)



Mozart's Vienna Years (cont'd)

- Solo piano works (cont'd)
 - themes: songlike (Italian influence)
 - sonata form: contrasts define formal sections
 - unparalleled skill using diverse styles
 - galant homophony, learned counterpoint, intense *Sturm und Drang*



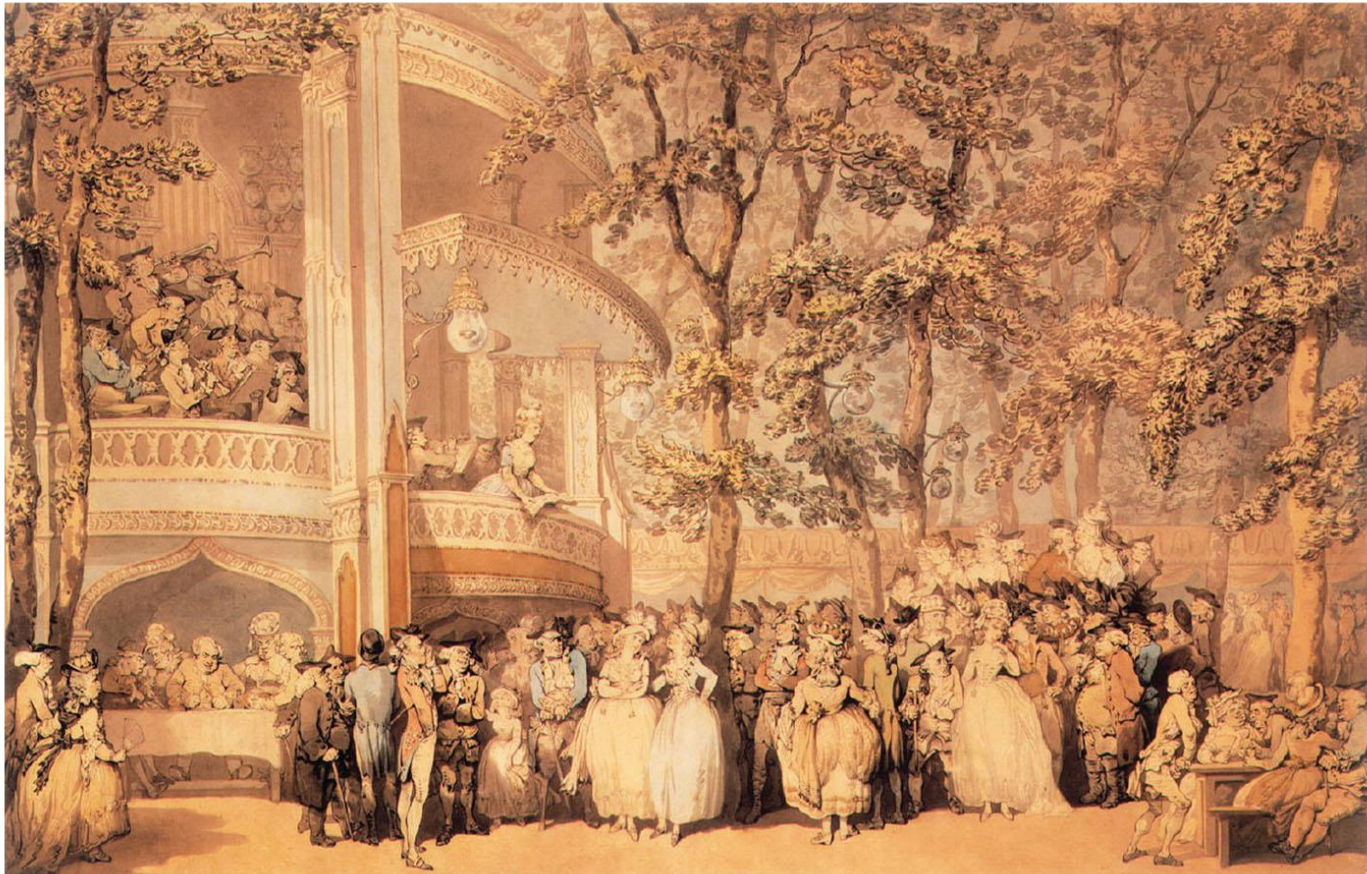
Mozart's Vienna Years (cont'd)

■ Chamber works

- string quartets published in 1785
 - dedicated to Haydn, known as *Haydn* quartets
 - Italianate tunefulness
 - more thorough development, increasing contrapuntal texture
- String Quintets in C Major (K. 515) and G Minor (K. 516) (1787):
 - comparable to last two symphonies in same keys
- Clarinet Quintet in A Major (K. 581)
 - same comic spirit as opera buffa



F17-12





F17-13

Par Permission de M. le Lieutenant - Général de Police.

Dimanche 25 Mars 1781,
CONCERT SPIRITUEL,
Au Bénéfice de M. RAYMOND, Maître de Musique du Spectacle.

1°. Une Symphonie à grand Orchestre, de M. RAYMOND.	8°. Une Ariette.
2°. Une Ariette, par M. l'Abbé d'AUVILLIERS.	9°. Un Concerto de Clavecin, par un Amateur de cette Ville.
3°. Une Ariette, par Mlle. LACOUR.	10°. Une Ariette, par M. l'Abbé CROISI.
4°. La Chasse de l'Amoureux de quinze ans, par M. PAULMIER.	11°. Une Ariette.
5°. Un Concerto de Hautbois, par M. CASIMIR.	12°. Une Ariette, par M. l'Abbé QUESNEL.
6°. L'Ariette des traîneaux dans les Souliers mordorés, par M. STE.-FOIX.	13°. Une Symphonie concertante de Basson, Alto, &c., par MM. LACROIX & ROUSSEL.
7°. La grande Ariette de l'Amant jaloux, par Mademoiselle DUCHAUMONT.	14°. La grande Ariette de la Belle Arsène, par Mademoiselle DUCHAUMONT.

LE FRANÇOIS AU COMBAT,
Ariette Militaire, à grand Orchestre, de M. RAYMOND, chantée par M. GAGNEROT.

Le Concert sera terminé par
LA RÉSURRECTION,
Oratoire à grand Orchestre, mis en Musique par M. RAYMOND.

AUX DAMES.
SEXE CHARMANT, à qui je cherche à plaire,
Viens embellir le séjour des talens;
Par ta présence échauffe mes accens:
Un seul de tes regards & m'anime & m'éclaire.
Eh! que m'importe à moi ce Laurier si vanté
Dont le génie se couronne,
Ce sceau de l'immortalité,
Si ce n'est point la Beauté qui le donne.

On prendra Trente sols par Personne. On commencera à six heures précises.
C'est à la Salle du Concert de MM. les Amateurs.



Mozart's Vienna Years (cont'd)

■ Symphonies

- nearly fifty early symphonies: “curtain raisers”
- 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)



Mozart's Vienna Years (cont'd)

■ Symphonies (cont'd)

- each is masterpiece with special character
 - *Haffner* and *Jupiter*: begin with loud, forceful tutti statements
 - Symphony in G Minor opens *piano*, sighing gestures
 - *Jupiter*: borrowed melody of comic aria
- slow introductions create suspense
- finales: counterweight to opening movement
 - *Jupiter* Symphony (NAWM 123)



Mozart's Vienna Years (cont'd)

■ Symphonies (cont'd)

- 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



Ex17-07

a.

Vn. 1

f

6

p

b.

¹³

Vn. 1

Vc.
Cb.

f

The image displays a musical score for two systems, labeled 'a.' and 'b.'. System 'a.' consists of two staves. The top staff is for Violin 1 (Vn. 1) in treble clef, key of D major (two sharps), and 4/4 time. It begins with a forte (*f*) dynamic and contains measures 6 through 12. The bottom staff is a piano accompaniment in treble clef, also in D major, starting with a piano (*p*) dynamic. System 'b.' also consists of two staves. The top staff is for Violin 1 (Vn. 1) in treble clef, D major, 4/4 time, starting at measure 13. The bottom staff is for Violoncello and Contrabasso (Vc. Cb.) in bass clef, D major, 4/4 time, starting with a forte (*f*) dynamic. The score includes various musical notations such as notes, rests, beams, and dynamic markings.



Ex17-08

a. *Tutti* *f* *p* *Strings*

b. 24 *p* *Vn. 2* *Fl.* *Ob.* *Bn.*

The image displays two staves of musical notation, labeled 'a.' and 'b.'. Staff 'a.' is in treble clef, common time (C), and features a 'Tutti' marking. It begins with a forte (*f*) dynamic and a half note, followed by two triplet eighth notes. The dynamic shifts to piano (*p*) for the final measure, which contains a half note and a string section label 'Strings'. Staff 'b.' starts at measure 24 and includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bn.), and Violin 2 (Vn. 2). The Flute part has a long melodic line with a slur. The Violin 2 part begins with a piano (*p*) dynamic and includes triplet eighth notes. The woodwinds (Ob. and Bn.) play sustained chords in the final measure.



Ex17-09





Ex17-10

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

388

+ Fl.

I

Vn.

II

+ Ob. 1

f

d

tr

c + Ob. 2

Vla.

e

Vc. & Bsn. 1

a

Cb. & Bsn. 2

The musical score for Ex17-10, measures 388-392, is presented for five staves. The notation includes various musical symbols such as notes, rests, trills (tr), and dynamic markings (f). The staves are labeled as follows: I (Flute), Vn. II (Violin II), Vla. (Viola), Vc. & Bsn. 1 (Violoncello and Bassoon 1), and Cb. & Bsn. 2 (Contrabassoon and Bassoon 2). The score is in common time (C) and features a variety of musical textures and dynamics.



Mozart's Vienna Years (cont'd)

■ 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-mvt. pattern (fast-slow-fast)
- 1st mvt: J .C. Bach model (NAWM 122); blend of ritornello and sonata-rondo
 - Piano Concerto in A Major, K. 488 (1786) (NAWM 122)



Mozart's Vienna Years (cont'd)

■ Piano concertos (cont'd)

- J. C. Bach style:
 - 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



F17-14





F17-15

1784.
An g^{te} Bewegung.

1, + Ein Klavierkonzert. Begleitung. 2 Violini, Viola & Bass. (2 Oboen, 2 Corni & 2 Fagotti.)

An 1^{te} Bewegung.

2, Ein Klavierkonzert. Begleitung. 2 Violini, 2 Violoncelli, 2 Flauto, 2 Oboen, 2 Fagotti,
2 Corni & Bass.

An 2^{te}.

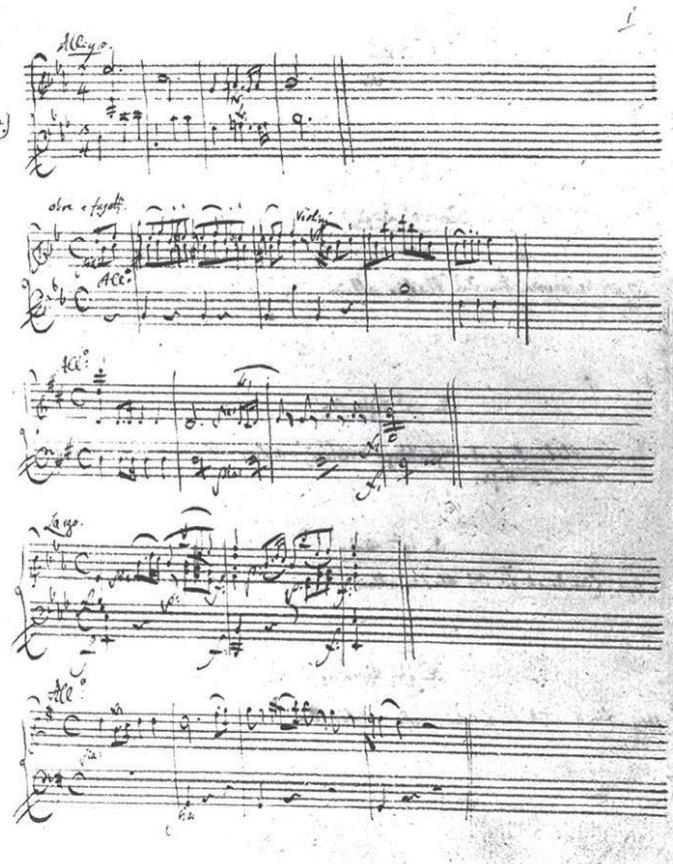
+3, + Ein Klavierkonzert. Begleitung. 2 Violini, 2 Violoncelli, 2 Flauto, 2 Oboen, 2 Fagotti,
2 Corni, 2 Clarinetten, Trompeten & Bass.

An 3^{te}.

4, Ein Klavierquintett. Begleitung. 2 Oboen, 2 Clarinetten, 2 Corni, 2 Fagotti.

An 1^{te} Bewegung.

+5, + Ein Klavierkonzert. Begleitung. 2 Violini, 2 Violoncelli, 2 Flauto, 2 Oboen, 2 Fagotti,
2 Corni, & Bass.





Mozart's Vienna Years (cont'd)

- 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
 - cadenzas balance longer modulatory or development sections



F17-16

Section:	EXPOSITION									
Tonal center:	Tonic							Dominant		
Instruments:	Orchestra				Solo with Orchestra					
Themes:	1T	tr	2T	CT	1T	tr	2T	CT	tr	
Measure:	1	18	30	46	67	82	98	114	137	



Mozart's Vienna Years (cont'd)

■ Operas

- opera: most prestigious musical genre
- fame established 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
 - *Le nozze di Figaro* (The Marriage of Figaro, 1786), *Don Giovanni* (Don Juan, 1787), *Così fan tutte* (All Women Behave That Way, 1790)
 - librettos by Lorenzo da Ponte (1749–1838)



Mozart's Vienna Years (cont'd)

■ Operas (cont'd)

- raised opera buffa conventions to a higher level
- greater depth of characters, intensified social tensions between classes, introduced moral issues
- comic opera with serious characters
- character portrayals: solo arias, duets, trios, and larger ensembles
- finales: combined realism with dramatic action
- orchestration (especially use of winds) defines characters and situations



F17-17





F17-18





Mozart's Vienna Years (cont'd)

■ Operas (cont'd)

- *Don Giovanni* (NAWM 124)
 - premiered in Prague
 - Mozart and da Ponte take Don Juan character seriously
 - merging of two genres, opening scene (NAWM 124a)
 - Leporello: opera buffa-style aria
 - Donna Anna and Don Giovanni: dramatic opera-seria style
 - Commendatore mortally wounded, shocking event for a comedy
 - three levels of characters displayed in music
 - Donna Anna and other nobles: elevated, dramatic tone of opera seria



Mozart's Vienna Years (cont'd)

■ Operas (cont'd)

- Leporello and other lower-class characters: buffoonery of opera buffa
- Don Giovanni: passes between both styles
- *Die Zauberflöte* (The Magic Flute, 1792), Singspiel
 - first great German opera, spoken dialogue
 - symbolic meaning: teachings and ceremonies of Freemasonry
 - blend of musical styles and traditions



F17-19





Operas

TIMELINE The Late Eighteenth Century

Musical Events

1750

Death of J. S. Bach

1761

Haydn hired by Prince Esterházy

1762

Gluck, *Orfeo ed Euridice* (NAWM 110) in Vienna

1762–1773

Mozart tours as child prodigy

1772

Haydn, Op. 20 quartets;
Mozart concertmaster
at Salzburg

1781

Haydn, Op. 33 quartets
(NAWM 118); Mozart
freelances in Vienna

1784

Mozart writes six piano
concertos

1785

Mozart composes
Haydn Quartets

1787

Mozart, *Don Giovanni*
(NAWM 124) in Prague

1787

Haydn, Symphony No. 88
(NAWM 119)

1791

Mozart dies in Vienna; Haydn,
first *London* Symphonies

1798

Haydn, *The Creation*
(NAWM 120)

1750

1800

Historical Events

1760–1820

Reign of George III of England

1765

Maria Theresa and Joseph II rule
Austria jointly

1775

Beaumarchais, *Barber of Seville*

1776

American Declaration
of Independence

1789–1794

French Revolution

1790

Leopold II becomes emperor



Mozart's Vienna Years (cont'd)

■ Church music

- sacred compositions not among his major works
- Requiem, K. 626
 - anonymous commission
 - Mozart superstitiously thought he was writing his own Requiem
 - unfinished, completed by his pupil and collaborator Franz Xaver Süssmayr (1766–1803)



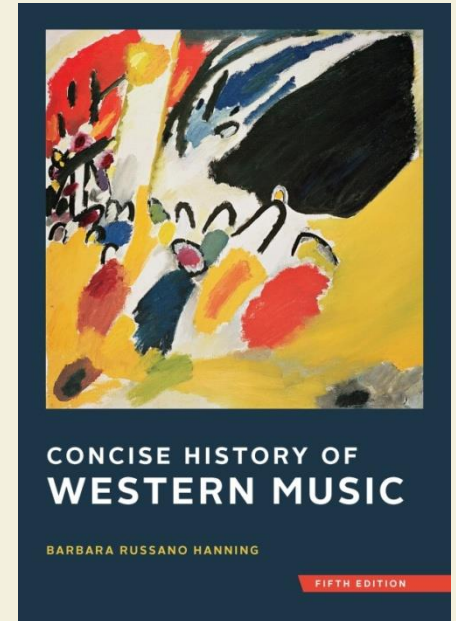
Postlude

- Haydn and Mozart define music of the era
 - among dozens of other active composers of the time
 - music of Haydn and Mozart met with success during their lifetimes
 - continued to be known after their death
 - provided models for Beethoven and other composers
 - early-nineteenth century: core group of works performed
 - widespread and enduring fame



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Barbara Russano Hanning

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