Neo-Classical reform in Venice

- Neo-Classicism in Arts (came after the movement in opera)
- The differences between Cartesian baroque thought and enlightenment philosophy

In the second half of the eighteenth century Europe was captivated by the spirit of the Enlightenment. In this period, often called the Age of Reason, a number of bright and bold individuals dared to think for themselves, free from the restrictions of religion and traditional authority. In France and other countries cultural leaders like Voltaire used their clever wit to ridicule vice and superstition and at the same time to praise tolerance, democracy, industriousness, and sincere human feelings. Enlightened men and women felt confident that the human intellect by itself could solve all problems, even social and moral problems. Needless to say, a reaction set in against the irresponsible way of life of the aristocracy a reaction that eventually led to political revolution in America, in France, and in other countries, under the banner of liberty and equality.

A similar moral revolution took place in the art world. Art was now supposed to move a person's deepest feelings and teach virtue - not cater to wasteful living. Artists and critics believed that it should once again serve the nation and be good for the people, just as it had for the ancient Greeks and Romans. Classical art had depicted serious subjects in a serious way, and so late eighteenth century artists and architects deliberately began imitating Roman and Greek art. Their work became known as Neoclassicism, a new imitation of classicism that was nevertheless conscious for the first time that Roman art was one style among many different styles in history.

http://www.artchive.com/artchive/neo_classical.html

David, Jacques-Louis, The Death of Socrates, 1787
1697-1700 – Italian opera widely spread in Italy and all over Europe

In Venice 6 active opera houses - private enterprise. Competition among different theaters. The budgets were small – local aristocrats and wealthy visitors of the carnival season.

1650’s foremost composers – Cavalli and Cesti

1650’s a new wave with the Cicognini librettos – fuse tragic and comic elements – parallel plots at least one of them is comic – One of the major reasons why comic opera is not needed during this period.

Criticism – inconsistency of the portrayal of a character, place and action – ideas supported by Poetics of Aristotle and Ars Poetica of Horace

The term opera seria, drama per musica - heroic or tragic subjects

The characteristics of opera seria were shaped according to a literary movement during the first two decades of 18th. cent. – Arcadian Academy of Rome – reaction against – irrational, inconsistent librettos.

The Poetics is much better known than the Rhetoric, though only the first book of the former, a treatment of epic and tragic poetry, survives. The book aims, among other things, to answer Plato’s criticisms of representative art. According to the theory of Forms, material objects are imperfect copies of original, real, Forms; artistic representations of material objects are therefore only copies of copies, at two removes from reality. Moreover, drama has a specially corrupting effect, because it stimulates unworthy emotions in its audience. In response, Aristotle insists that imitation, so far from being the degrading activity that Plato describes, is something natural to humans from childhood and is one of the characteristics that makes humans superior to animals, since it vastly increases the scope of what they may learn.

In order to answer Plato’s complaint that playwrights are only imitators of everyday life, which is itself only an imitation of the real world of Forms, Aristotle draws a contrast between poetry and history. The poet’s job is to describe not something that has actually happened but something that might well happen—that is to say, something that is possible because it is necessary or likely. For this reason, poetry is more philosophical and more important than history, for poetry speaks of the universal, history of only the particular. Much of what happens to people in everyday life is a matter of sheer accident; only in fiction can one witness character and action work themselves out to their natural consequences.

Far from debasing the emotions, as Plato thought, drama has a beneficial effect on them. Tragedy, Aristotle says, must contain episodes arousing pity and fear so as to achieve a “purification” of these emotions. No one is quite sure exactly what Aristotle meant by katharsis, or purification. But perhaps what he meant was that watching tragedy helps people to put their own sorrows and worries in perspective, because in it they observe how
catastrophe can overtake even people who are vastly their superiors.
http://search.eb.com/eb/article-254726

- Poets inclination towards” simplicity, naturalness, verisimilitude and dignity, and to instruct as well as to entertain” (Marita P. Mc Clymonds, Opera Seria, Grove Music Online).

- 1691 - Accademia degli Animosi – G.C. Grimani, Apostolo Zeno (1668-1750), revive classical ideas in Italian Opera – Neo Classical Reform:
  - Consistency of the drama – less characters (one of them is a comic character)
  - The established theatrical scheme remains (action – versi scolti – continuo accompanied recitative / reaction or reflection – aria with orchestral accompagnment) – Discuss the problem of drama here.
  - Tendency to reduce the number of arias and extend the portion of recitatives
  - Da capo arias concentrating on one or two emotions – step away from Cesti and Cavalli’s 3/2 cantabile style
  - More prominent use of orchestra – Application of the French Opera approach
  - Slower and more personal action on stage

- Alessandro Scarlatti (1660-1725)
  - Born in Palermo trained in Rome
  - 1684 moved to Naples (south west of Italy) – maestro capella to Spanish viceroy – wrote 32 operas for San Bartolomeo theater attached to the palace
  - 1702 returns to Rome – support and commissions from a cardinal chancellor who is an protector of an academia concerned with the neo-classical reform
  - Through chancellor’s contacts launches in Venice – 88 operas (composed or contributed) all in the manner of the neo classical reform:
    - Fuller and more varied orchestral accompaniment
    - By 1700 he establishes the new Italian Sinfonia – A different approach than Lully’s overtures
      - Fast Opening
      - Short slow interlude
      - Close dancing movement
      - Example: La Griselda (1721) Sinfonia (Overture) Historical Anthology of Music, Harvard University Press, 259

- Sinfonia avanti L’opera – “Being meant for the larger space of a theater rather than an aristocratic salon, it was usually scored for oboes and horns or trumpets in addition to strings” Richard Taruskin, Oxford History of Western Music Volume 2.
- Usage of folk and popular elements
- Growing difference between cantata and opera. Cantatas are chamber works whereas operas are works on a broader scale.
Between 1690-1720 cantata was a popular genre especially in Rome.

Scarlatti wrote about 600 cantatas in Rome in the service of Cardinals and meetings of the Academia degli Arcadi.

Performed at social occasions by professional opera singers or the noble patron.

Around 1705 recitative – aria andariosos written for one voice with b.c. accompaniment.

Until 1730 few works include ensemble instruments. After 1730 Scarlatti’s Neapolitan students introduced a new type of cantata: String ensemble accompaniment - The idea of obligato recitatives – dialogue between solo voice and orchestra.

Listening Example: A. Scarlatti cantata, Ombre tacite e sole, 1716, recitative and aria – with string accompaniment
http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=AN29904

NAWM 89 – Cantata Clori vezzosa, e bella: Conclusion (1690-1710)

- For voice and b.c.
- 2 recitative – aria pairs
- Monologue – speaking to another character as if a part of a drama
- Wide range of harmonic vocabulary to reflect wide range of emotions in the recitative.
- Arias in da capo form

Later operas

- Emphasis on the melodic line
  - Almost all arias are accompanied by orchestra
- Growth in size and importance of the orchestra
- Clear division between
  - Strings: arpeggios and tremolos,
  - Woodwinds: accent on strong beats
- The antiphonal usage between solo voice and orchestra in recitative obligato
- Longer and more melismatic vocal periods
- Old and new styles of arias co-exist. New tendency towards static bass line and slower harmonic motion.
- Most of the arias are in da capo form.
• **NAWM 90**
  - La Griselda Scarlatti’s last opera (1721)
  - Libretto by the prince (sponsor) – adaptation of Zeno’s libretto
  - Da capo form and the contrast is only between two strophes – **Doctrine of affections**

• **No comic characters**

• **Opera Seria**
  - Transition from the late Venetian composers to Neapolitan school of opera
  - The more common term used in the 18th century was: **melodramma**: meaning opera excluded comic characters- to distinguish these works from **opera buffa**
  - First generation composers: A. Scarlatti, A. Lotti, A. Caldara, G.F. Handel

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**George Frideric Handel (1685-1759)**

• **Career**
  - Compare Handel and Bach (both born in 1685)
  - Took his first lessons from the organist and church music director of his native town Halle (Northern Germany)
  - Studied the Italian and German styles by copying the scores
  - In 1702 became the cathedral organist
  - In 1703 moved to Hamburg, the center of German Opera and stayed there until 1706.
  - As a harpsichordist and violinist of the opera orchestra he had close relations with Reinhard Keiser and Johann Mattheson
  - Keiser’s mixture of French elements: overtures, dance arias, orchestral action music and Italian conventions: plain recitatives, da capo arias influenced Handel and remained as his character all throughout his career
    - Reinhard Keiser (1674-1739)
      - Despite Steffani’s style, the melody remains as the most important ingredient of his style. He is not concerned with development and counterpoint.
      - Bravura arias rather than da capo arias,
The close of the Hamburg Opera (1738) – **The rise of the commercially minded middle class and the rising power of the imported Italian Opera.**

Keiser- German composer. After service (from about 1692) as court composer at Brunswick, where he wrote the first of his 60 operas, **he transferred in 1696 to Hamburg.** There, as director of the Theater am Gänsemarkt, he mounted many of his finest works, including *Masagniello furioso* (1706) and *Croesus* (1711). Following visits to Stuttgart and Copenhagen from 1718, he returned to Hamburg in 1723 to further his operatic career. In addition to his operas and other stage works, he composed much church music, including Passions, oratorios, and cantatas. Basil Smallman www.oxfordmusiconline

- 1706-1710, he lived in Italy where he had a chance to meet Corelli, two Scarlattis (he became a friend of Domenico) and Steffani.
- Returned to Germany as the musical director of the electoral court of Hannover
- In Hannover he encountered the French style
- 1710-1711 he took a year of absence and his opera *Rinaldo* was performed in London which brought him great success.
- Rinaldo his first Italian Opera composed for the London stage
- Handel and the King George I of England (who was his master at Hannover) – Music for the Fireworks
- England in the 18th Century:
  - Pioneering parliamentary system
  - Pioneering capitalism
  - Rising middle class
  - Pioneering in public concerts
  - New audiences
- The establishment of Royal Academy of Music in 1718-1719
  - Handel’s advantageous position as a protestant compared to Italians
  - Rivalry with Giovanni Bononcini starting from 1720’s. Handel’s clash with the new Italian styles
An association founded in London in 1718–19 to promote performances of Italian opera. It was organized by members of the nobility in the wake of Handel's earlier successes with Italian opera in London, notably *Rinaldo* (1711), and its seasons at the King's Theatre, Haymarket, from 1720 to 1728, were financed entirely by private subscription. Handel was the musical director, J. J. Heidegger the manager. As well as giving the first performances of several Handel operas, the company also mounted operas by Bononcini and Ariosti, bringing before the London public some of the finest singers in Europe. In a relatively short time the Royal Academy greatly enriched London's musical life. Its last seasons were dogged by quarrels with rival companies and notorious internal squabbles between its own composers and leading singers. Oxford Companion to Music

- From 1720 to 1728, Handel composed some of his best operas: *Ottone* (1723), *Giulio Cesare* (1724), *Rodelinda* (1725)
  - Mostly serious subjects from history, mythology, romantic legend
  - The language was Italian. The English audience was more interested in the performance of the famous singers than the dramatic content. The libretto was a driving force for Handel to create a **certain mood** – **the monumental quality**
  - The idea of Doctrine of Affections – See Baroque Music by J. W. Hill page: 389-396
  - Music is unrestricted by naturalness.
  - Music is used as an essential tool to reflect certain **moods**
  - Moods remain pure, not mixed and modified, as the **overall dramatic consistency is subordinated**
  - **Overtures**
    - Mainly follow the French model. Majestic slow opening and fugal fast second movement.
  - **Chorus and ballet**
    - Dramatic use of choruses which will have great importance in the oratorios
    - The ballets are very rare in Handel's operas
Recitatives

- **Recitativo: Secco**: The action develops through the secco recitative. The dramatic situations underlined by Neapolitan or diminished chords
- **Recitativo Obbligato**: dramatically emphasized moments, self conversations
- **Ariosos**: combine two type of recitatives or functions as a transition between the recitative and aria

Arias

- Represents a certain mood or affection. The character’s emotional respond to the situation
- Display the scope of singer’s vocal abilities and dramatic interpretation.
- Mostly in Da Capo form
- Working out of a single motive. The coloratura passages display the tension of music rather than the demonstration of virtuosity
- Sometimes the *all unison* technique (first used by Keiser- the voice is in unison with the orchestra) is used.

Example: NAWM 99
Video Example: [Sarah Connolly](http://www.youtube.com/watch?v=gHrEHfZydAM), V’adoro, Pupille – compare with - Yvonne Kenny: [http://www.youtube.com/watch?v=9DFHFJD73vM](http://www.youtube.com/watch?v=9DFHFJD73vM)

- Tamerlano (1719), Video Example: recitative and aria: *Forte, e lieto a morte Andrei* (*Placido Domingo*)
  - Mixed feelings of Bajaset’s insanity reflected in short juxtaposed motives introduced in the opening ritornello - See Baroque Music by J. W. Hill page: 398
  - Expanded 5 part Da capo form: close to the Matestasio’s da capo principle – the first strophe (A sections) have two sections: first end on dominant, the second ending on tonic.
- The popular success of Beggar’s Opera 1728. A reaction in England against the “Foreign Growth”. Handel’s turned his attention to Oratorios (Grout, a short history of Opera)

<table>
<thead>
<tr>
<th>The Beggar’s Opera</th>
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<tr>
<td>Ballad opera in three acts arranged by Johann Christoph Pepusch to a libretto by John Gay; London, Lincoln’s Inn Fields, 29 January 1728.</td>
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</tbody>
</table>

**The ballad opera** form that he created virtually out of nothing consists of spoken dialogue interspersed with thematically relevant songs, taken from a variety of mostly popular sources. Of the 69 songs, 28 have been traced to English ballads and 23 to popular Irish, Scottish and French tunes. The remaining 18 are drawn from Purcell (3), John Barrett (2), Jeremiah Clarke (2), Handel (2), Henry Carey (2), Bononcini, John Eccles, possibly Geminiani, John Wilford, Pepusch, Frescobaldi and Lewis Ramondon. The overture is based on ‘One evening, having lost my way’, an air in Act 3. The musical arrangement is usually credited to Pepusch, but there is no definite evidence to support this statement. Most of the tunes were extremely familiar to the original audience, and Gay was clever at creating ironic overtones and interplay between the music and his new lyrics.

**Video Example:** [http://www.youtube.com/watch?v=Swt0vXi18Ss&feature=related](http://www.youtube.com/watch?v=Swt0vXi18Ss&feature=related)

- Reasons of Career Decline in Opera other than Beggar’s Opera:
  - Different perspectives with the second generation Opera Seria: Vinci, Hasse, Pergolesi ve Porpora
  - His privileges as an Protestant in England later turned to him as disadvantages in power struggles with the rulers (Prince of Wales and his circle)
  - The new Academie – Porpora rather than Handel as the director

**Handel’s Oratorios**

- While he was in Italy he wrote two Italian oratorios in 1707 and 1708. These are vernacular oratorios similar to the aria dominated opera style of the period.
  - Similarly the English oratorios are designed rather than church music they were intended *for concert hall*, in the manner of a theatrical work.
  - After the big success of Beggar’s opera, Handel turned his face to oratorios. Oratorios are less expansive productions and have a kinship to the middle class rather than the Italian operas.

- Notes on Oratorio Career (see NHWM page 464)
  - First Oratorio, Esther premiered at the King’s theatre in 1732
  - Afterwards, he put on a new Oratorio during Lent (a season when operas could not be staged)
  - But Saul was the first oratorio written instead of a opera when the subscriptions for the opera season were not enough in 1739.
  - Saul was well received. He committed himself fully to the new genre.
Remarkable success came during the 1741-42 winter season with a series of oratorios and other concerts in Dublin, including the performances of his new Oratorio, Messiah.

Organ concertos or organ improvisations during intermissions—see figure on page 468.

- **Librettos:**
  - The subjects are from Old Testament stories. The English audience was in favor of subjects about chosen people with the blessing of God. There are some oratorios that are not sacred and deal with mythological subjects.
  - The commissions were related to the important state occasions.
  - In the biblical librettos, the narratives use the original text however the recitatives, arias and choruses are reorganized.

- **Choruses**
  - The chorus tradition after Carissimi faded away. Handel was familiar with the chorus and orchestra tradition because of his Protestant roots.
  - Choruses comment on the action, like in Greek drama, and focuses on communal rather than individual expression.
  - Usually, with its polyphonic and fugal textures, they are used as a development tool to escalate the drama to a climax. – [Link to Romanticism]
  - NAWM 100

  - Sometimes may be narrative by the recitative choruses (modulations and descriptive structure), listening example: “He sent a thick darkness” from Israel in Egypt. The idea of sotto voce choruses: [http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=COR16011](http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=COR16011)
  - Musical symbolism and word painting. Listening example: Messiah, chorus: “all we like sheep have gone astray”. Description on page 468, NHWM.
• By the end of the 17th century national operas lose power (still French opera is the most individual)
• In 18th century one type of opera dominates Europe: “aria opera”; series of arias separated by recitatives.
• There are two main approaches:
  o Older baroque style: richer harmony, contrapuntal texture, orchestra is the equal partner of voice (Steffani, Keiser, Handel)
  o Newer style, become dominant by 1720: a simpler harmony that supports the melody, symmetrical short phrases, orchestra in subordinate position, and all attention focuses on the singer. This new style has two main approaches: Opera Seria and Opera Buffa.

**The Importance of Naples in the formation of Opera Buffa and New Opera Seria**  
(Notes from NHWM pages 419-20)

- Southern Italy
- Spanish possession since early 16th century
- 1707 Austrian control
- 1734 an independent kingdom ruled by the Spanish King
- 4 Conservatories – homes for orphaned boys
- Most students were singers and most of them were castrati
- Farinelli, A.Scarlatti, Metastasio

**Early Italian Comic Opera**

- No need for the term Opera Buffa in the 17th century since the distinction between buffa and seria not clearly established.
- In the 18th century Naples gave birth to Opera Buffa supported by the enlightened members of aristocracy
- Importance of different dialects and their relation the reality of the daily life.
- **Natural rather than stylized** (Piero Weiss, www.oxfordmusiconline)
- **Dramma giocoso, drama comico, comedia in musica**
- Six or more characters that resemble stock characters of commedia d’ell arte. These are singing characters. Unlike comic opera in other countries, comic opera is sung throughout.
Commedia dell’arte

(Italian: “comedy of the profession”) Italian theatrical form that flourished throughout Europe from the 16th through the 18th century. Outside Italy, the form had its greatest success in France, where it became the Comédie-Italienne. In England, elements from it were naturalized in the harlequinade in pantomime and in the Punch-and-Judy show, a puppet play involving the commedia dell’arte character Punch. The comical Hanswurst, of German folklore, was also a commedia dell’arte character.

The commedia dell’arte was a form of popular theatre that emphasized ensemble acting; its improvisations were set in a firm framework of masks and stock situations, and its plots were frequently borrowed from the classical literary tradition of the commedia erudita, or literary drama.

Professional players who specialized in one role developed an unmatched comic acting technique, which contributed to the popularity of the itinerant commedia troupes that traveled throughout Europe. Despite contemporary depictions of scenarios and masks and descriptions of particular presentations, impressions today of what the commedia dell’arte was like are secondhand. The art is a lost one, its mood and style irrecoverable.

Many attempts have been made to find the form’s origins in preclassical and classical mime and farce and to trace a continuity from the classical Atellan play to the commedia dell’arte’s emergence in 16th-century Italy. Though merely speculative, these conjectures have revealed the existence of rustic regional...
dialect farces in Italy during the Middle Ages. Professional companies then arose; these recruited
unorganized strolling players, acrobats, street entertainers, and a few better-educated adventurers, and they
experimented with forms suited to popular taste: vernacular dialects (the commedia erudita was in Latin, or
in an Italian not easily comprehensible to the general public), plenty of comic action, and recognizable
characters derived from the exaggeration or parody of regional or stock fictional types. It was the
actors who gave the commedia dell’arte its impulsion and character, relying on their wits and capacity
to create atmosphere and convey character with little scenery or costume

http://www.britannica.com/EBchecked/topic/849217/Western-theatre/274689/Commedia-dellarte

- Comic characters usually sing in a certain dialect
- Arias are short tuneful phrases often repeated and organized in periods.
- The most important composer of first comic operas is the Neapolitan composer Leonardo Vinci

(b Strongoli, Calabria, 1696; d Naples, 27/28 May 1730). Italian composer. His music exerted a
direct influence on many composers of the next generation, notably Pergolesi and Hasse, and
also made an impact on older composers such as Vivaldi and Handel, whose later works
incorporate elements of the style of Vinci and his colleagues.

Kurt Markstrom  www.oxfordmusiconline.com

- Besides arias in da capo form accompanied by four part strings. Some of Vinci’s arias are
  accompanied only by continuo.
- Balanced melodic phrases accompanied by simple tonic-dominant harmonies.
  Modulation takes place from tonic to dominant. Example 13.3 NHWM page 432

- Intermezzo:

Literally, an entr’acte. The term was applied during the 18th century, in place of the earlier
Intermedio, to a miniature comic opera in Italian (the French counterpart is the Intermède)
involving two characters (rarely three or more), performed in segments between the acts of a
larger work, usually an opera seria. The genre flourished during the first half of the 18th
century, then gradually disappeared, giving way to the fully-fledged comic opera (see Opera
buffa). Often, especially in earlier years, its name appeared in the plural as ‘intermezzi’,
sometimes also ‘intermedii’, ‘scherzi musicali’ etc. This referred to its performance during the
entr’actes (hence the plural) of the larger work; but from the very beginning the intermezzo was
unified by a single plot and cast of characters. The segments (in effect, the ‘acts’ of the
intermezzo) were known as ‘parti’, as in ‘intermezzo di due (tre) parti’. Two such ‘parts’
(performed between Acts 1 and 2 and Acts 2 and 3) were commoner than three; a third ‘part’,
if present, was performed before the final change of scene in the main presentation.

Charles E. Troy, Piero Weiss. www.oxfordmusiconline.com
• Intermezzo – San Bartolomeo theatre (where La Serva was premiered) – the post A.Scarlatti generations relation with both seria and buffa
• Usually intermezzo contrasted sharply with the principal drama
• Giovanni Battista Pergolesi was an early master of intermezzo

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**Intermezzo**

- **San Bartolomeo theatre (where La Serva was premiered)** – the post A.Scarlatti generations relation with both *seria* and *buffa*
- Usually intermezzo contrasted sharply with the principal drama
- Giovanni Battista Pergolesi was an early master of intermezzo

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**Giovanni Battista Pergolesi**

- It. composer, violinist, and organist. Studied vn. and comp. at Naples 1725. Principally talented as composer of comic operas, the first of which, *Salustia*, was a failure in Naples in 1732. In 1733 he comp. *Il prigionier superbo*, now forgotten except for its 2-act intermezzo *La SERVA padrona*, which has remained popular. Other operas, recently revived, incl. *Lo frate 'nnamorato* (1732), *Adriano in Siria* (1734), and *Il fiaminio* (1735). His *Stabat Mater* (1736) for male sop., male alto, and orch. is still perf. After his early death from tuberculosis, many works were and still are falsely ascribed to him, such as the comic opera *Il maestro di musica*, concs., and songs. Stravinsky in *Pulcinella* 'recomposed' material by Pergolesi, but even there some of the attributions are false. [http://www.oxfordmusiconline.com/](http://www.oxfordmusiconline.com/)

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**La serva padrona**

- Italian: *La serva padrona* (‘The Maid as Mistress’).

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**Intermezzo in two parts by GIOVANNI BATTISTA PERGOLESI to a libretto by GENNARO ANTONIO FEDERICO after Jacopo Angello Nelli’s play; Naples, Teatro S Bartolomeo, 5 September 1733.**

- **Uberto** an elderly gentleman  
  bass
- **Serpina** his servant  
  soprano
- **Vespone** another servant  
  silent role

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**Setting** A room in Uberto’s house

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*La serva padrona* was first performed between the acts of Pergolesi’s *opera seria Il prigioniero superbo*, commissioned for the birthday celebrations of the Empress Elisabeth Christina, consort of Charles VI. It became one of the most popular examples of intermezzo in the 18th century. Federico based his text on a spoken play of the same title written by Nelli (1673–1767), an erudite member of the Accademia dei Rozzi in Siena. Published in 1731, the play contains the essence of Federico’s plot, which uses familiar stock characters of the *commedia dell’arte*

• **NAWM 101**
  o Obbligato recitative that leads to an da capo aria
  o Rather than development of a single motive, each contrasting mood is represented through a short melodic idea.
  o The middle section is, rather than a contrasting section, a developing section. The musical ideas of the first section are developed.
  o After the middle section **abridged return** to the segno (rather than da capo)
  o Also the text of the aria does not employ contrast between first and second section
  o The contrasting moods remain between different phrases
  o Umberto is a bass character which is very rare in serious baroque opera

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**Opera Seria**

• The popularity of the new aria types started to be used in serious operas
• These new forms are standardized by Pietro Metastasio (1698-1782)
• His dramas were set to music by many 18th century composers including Mozart
• He became the court poet at Vienna in 1730
• In his dramas he creates consistent dramatic outline that suits the rationalistic ideals of the period (The dramatic outline is very different than Handel’s for example). However, he interpolates lyrical elements to this organic whole
• He standardized the overall form:
  o Recitatives: Dramatic action
  o Arias: The sentimental expression of the chief actor. Arias are the main section of the structure.
    ❖ They are da capo arias with two stanzas
    ❖ The first stanza is repeated. The first repetition modulates to dominant. The second repetition it modulates back to the tonic. The **ritornellos** are placed between these repetitions. See the scheme on page491, NHWM.
    ❖ The contrast between two keys - tonic and dominant – is the most important element in the musical expression.
    ❖ The da capo form is abbreviated by the **dal segno return** or by the **written out abridged return**
    ❖ The da capo sections are filled with improvised ornaments of the singers
  ❖ Aria types, See hand out, A short history of Opera, page 216
  ❖ The aria dominance and the **Pasticcio**.
• Johann Adolph Hasse (1699-1783)
  o Started his career as a tenor at Hamburg, Burnswisck Opera House
  o Wrote his first opera in 1721
  o Then studied with Scarlatti in Naples
  o Cleofide overture:
  o In 1727, he moved to Venice and married to Faustine Bardoni
  o NAWM 102

**Bordoni, Faustina [Faustina Hasse]**

(b Venice, 30 March 1697; d Venice, 4 Nov. 1781).
Italian mezzo-soprano. Her singing teacher was Michelangelo Gasparini. In 1716 she made her debut in Venice in Pollarolo's *Ariodante*. For the following nine years she sang regularly there in operas by, among others, Albinoni, Lotti, and Orlandini, winning great admiration for her virtuosity, dramatic incisiveness, imaginative embellishments, and colourful acting. After her German debut in 1723 in Munich, she was in demand in Germany as well as in Austria and England. She created five new roles in Handel's works, including *Alessandro* and *Admeto*. In London she also sang in a notorious performance of Bononcini's *Astianatte* in which a fight broke out between her and her rival Francesca Cuzzoni. She was acclaimed in Milan and Rome, and in 1731 she and her husband, Johann Adolf Hasse, were engaged by the court in Dresden. There they achieved outstanding success, Bordoni singing in over 15 of Hasse's operas.

Jon Tolansky www.oxfordmusiconline.com

- Until 18th century women’s singing was forbidden. Woman roles were played by castrati. Bardoni is one of the first important (as well educated as castrati) woman singers
- The domination of singers. Ornament and cadenza examples, A short history of Opera, page 225, 227

  o Became the musical director of Dresden in 1731
  o Between 1721 and 1771 he produced 50 operas with Metastasio
  o The problems of opera seria: Castrati, star singers, lack with reality.
Later Italian Comic Opera

- The importance of ensembles and ensemble finales
- Nicola Logroscino (1698-1765)

Though Logroscino has always been considered an important composer of opera, especially comic opera, too many facts about his life and music are missing for a proper assessment to be made. It seems that his popularity as a composer of comic opera rose sharply in the years after 1738 and that he had no serious rival among composers of this genre in Naples between 1744, when Leonardo Leo died, and 1754, when Nicola Piccinni composed and presented his first comic opera to the Neapolitan public. By 1757–8 Piccinni had superseded Logroscino as the favourite composer among Neapolitan comic opera audiences. Logroscino’s posthumous fame owed much to the statement of La Borde that ‘he was the god of the comic genre, and has served as model for almost all composers of this type of work’. Later writers exaggerated his position in other ways. Gerber declared that he was the ‘creator’ of comic opera, while others, notably Framery (1791–1818), said that he instigated the practice of ending the acts of comic opera with an important vocal ensemble that gradually increased from one voice to two, three, four and up to nine singers, giving the ensemble finale. Although by 1900 it was clear to historians that he was not its inventor, Kretzschmar, in 1908, still gave him credit for inventing a new type of ensemble finale whose musical structure was determined solely by the action and the text. Even this view has since been exploded.

Michael F. Robinson/Dale E. Monson. www.oxfordmusiconline.com

- The novelties in opera buffa libretto by Carlo Goldoni (1707-1793)
  - Rejecting stock character types and plots
  - No more farce comedy, sentimental elements are used along with comic elements

- Piccini and Goldoni collaboration: La buona figliuola (The Good Girl), 1760
- Niccolo Piccini (1728-1800)
- Long, multi-sectioned carefully planned Rondo-finale

Piccinni’s gifts included his dramatic imagination and his ability to adapt his music to the situation at hand. While La buona figliuola is a masterpiece of sentimental comedy, his intermezzo La canterina (1760) is noteworthy for its straightforward comic vigour, particularly in comparison with Haydn’s setting of the same text. His French operas, while retaining many Italianate characteristics, nevertheless include colourful orchestration, harmonic diversity and an occasional terseness of style that reflect the practices of his adopted country. Although Anfossi’s setting of L’incognita perseguitata (1773) contains numbers that are more immediately beautiful than anything in Piccinni’s setting of 1764 (the heroine Giannetta’s aria ‘Come figlia ubbidiente’ is a case in point), Piccinni avoided the saccharine quality of Anfossi’s music by using a wide variety of aria forms and types, and by occasionally introducing rather short arias to punctuate the action. Anfossi’s characters are more obviously differentiated than Piccinni’s; but Anfossi’s attempt to distinguish between them results in rigid stereotypes, whereas Piccinni’s characters display much greater flexibility.
Piccinni’s music grew over the years in fineness of detail and elegance of craftsmanship, if sometimes falling into the perfunctory. That can be seen in his accompanying techniques, which, starting from the standard mid-century texture in which the first violins doubled the vocal line, developed increasing brilliance of orchestral sound and independence and subtlety of interplay between voice and orchestra. The variety of Piccinni’s style found freest play in comic opera, which made rapid shifts of dramatic tone (the sentimental, the mock serious or heroic, the farcical) a basic part of its manner. These were reflected in a tendency to sectionalism in the music, marked by changes of metre, tempo and expressive character. The comic arias fall into many formal patterns, of which the most frequent consists of two complete statements of the whole text in a binary tonal scheme. Piccinni is traditionally said to have introduced the musically and dramatically expansive multi-sectional finale – already found in the operas of Galuppi and other northern composers – into Neapolitan comic opera. His earliest use of it is in his first Roman comic opera, La buona figliuola, and he is said to have brought it to Naples in La furba burlata (1760), which is lost. Kretzschmar identified Piccinni with what he called the ‘rondo-finale’, by which he meant not the return of whole sections within the finale (a technique Piccinni was also to use, but which was certainly known before him), but a departure from and return to significant material within a section, linked to characters or dramatic relationships. The layout of the text in some surviving librettos of earlier Neapolitan operas suggests, however, that something of the sort may have been done earlier. In practice his finales, like his comic arias, took many forms.

Although his comic operas have received more attention, Piccinni was also a central figure in opera seria, and most of his works in that genre have some remarkable songs. In the first of them, for example, Zenobia (1756), the aria ‘Ch’io parta?’ begins like an accompanied recitative (and away from the tonic of the key) and retains a fluid, declamatory character, although the form remains that of the da capo aria. The duet ‘Va, ti consola’ does not, as usually happens, have the second singer enter by repeating the first’s solo with different words; rather, he makes a strong expressive contrast, changing to the minor, a favourite device of Piccinni’s. In the form of his opera seria arias Piccinni mostly followed the general trends of the time. In the earliest ones the full da capo predominates, giving way in the course of the 1760s to the dal segno form. In the last to be written before his move to Paris, the dal segno form was replaced by one close to that of sonata form. A few cavatinas appear (arias of one stanza set like the first part of a da capo), and in the 1770s he also used a somewhat related, but more expansive, form (not called cavatina) in which not just one stanza but the complete poem of two stanzas is set straight through and then repeated in a binary tonal layout (a form perhaps taken over from the comic opera).

Dennis Libby (with Julian Rushton) www.oxfordmusiconline.com

- Listening Example: Finale of Donne vendicate (Le) (The Revenge of the Women)

French Opera After Lully

- 1680's important changes in French theater music
- Decline in wealth and power of France – Slippage in the centralized control over the arts.
  - Dissociation of Louis 14 (reign until 1715)
    - French and England’s Victory of Dutch War - Furthest extend of France but afterwards (1679) things began to recede
    - Pressure from catholic church – revocation of religious freedom against protestants – deposition of Catholic James II – accession of Louis’s old enemy William of Orange
    - **England becomes an enemy rather than a friend**
    - England is now in the Grand Alliance (England, United Providences of Netherlands and Holy Roman Empire) which handicaps French to territorial expansion.
    - This losses weakened Louis’ position at home. Withdraw from public events
    - His second wife (1683) and his friend (dictator of Fr. Opera) Lully died (1687)
    - Musical spectacles were no longer staged at Versailles.
    - **Result: Decentralization:** Opera spread to locations far from Paris.
- These events opened a way to explore **Italian style in French musical spectacle.**
- But Lully’s works continued to be performed – Supported by the upper ranks of the French nobility
- **Marc-Antoine Charpentier’s Médée** – A masterpiece of Franco-Italian rapprochement – received hostility from some French critics
- Most stage works took a middle course between pro and anti- Italian factions.
- **Tragedies en Musique and Opéra ballets- 1697 to 1724 increasing Italian rapprochement:**
  - Employs music throughout but without a continuous plot
  - The main purpose is entertainment
  - Prevailing rhythm
  - Melismas in arias
  - Da capo form – especially in divertissements alongside the typical French binary form
  - Idiomatic use of obligato instruments in arias
  - **On the other hand**
    - French style recitative often orchestral accompaniment.
    - Carefully notated rhythms
    - Meter changes
  - Never replaced by Italian style *recitativo secco*
  - Depicting scenic effects or setting a mood by orchestra
  - The practice of continuous scenes
  - The divertissements are even more extended, operas turned into a more spectacular show.
  - **This new style is called as opera-ballet** and continued with Jean Philip Rameau
Jean Philipe Rameau (1683-1764): Organist at the Parisian church, notable theorist

He had never even visited the royal court.

Rameau’s Career (Graham Sadler www.oxfordmusiconline)

1683-1720’s:

- First 40 years of his life is not really known.
- He was educated in a Jesuit college
- After leaving school goes to Italy and then returns to France as a violinist touring with a theatrical group.
- In 1702 he is appointed at the Notre Dame Cathedral as the organist. Later he holds the same position at different cathedrals
- A big part of the Traité de l’harmonie was probably completed during his years at the Clermont Cathedral starting from 1715

1722-1764:

- In 1722 he is settled in Paris. The major reason for his coming to this city is to supervise the production of Traité de l’harmonie. He remains there for the rest of his life.
- 1726 he publishes Nouveau système de musique théorique establishes him reputation as an important theorist
- In 1725 he attends performances by Louisiana Indians
- 1733 his first opera – Hippolyte et Aricie
- The quarrel of Lullistes and Ramistes
- Support from the court
- Collaborations with Voltaire
- From 1730’s to 1753 he came under the protection of a tax-farmer La Pouplinére

He meets important musicians from Germany and Bohemia – clarinet and orchestral horn (Mannheim School) – Rameau is first to use them at the Paris Opéra

- Starting from 1745 he receives financial support from the royal court. His position at the court is secured and he enjoyed the esteem of most of the intellectuals (this situation is to be changed soon)
- Quarelle les bouffons – Rameau’s new position in the centre of discussions. The supporters of La Serva Padrona – J.J.Rousseau - See NAWM 435 and 494

La devin du village: http://www.youtube.com/watch?v=3kI9V83-RCQ&feature=related

- Dispute between Rousseau and Rameau: See the “Controversy with Rameau” section in the Rousseau article – encyclopedia Britannica online
- Rameau’s disappointment with the Encyclopédie
Diderot, Denis (dūnē' dēdûrô') [key], 1713–84, French encyclopedist, philosopher of materialism, and critic of art and literature, b. Langres. He was also a novelist, satirist, and dramatist. Diderot was enormously influential in shaping the rationalistic spirit of the 18th cent. Educated by the Jesuits, he rejected a career in law to pursue his own studies and writing. In 1745 he became editor of the Encyclopédie, enlisting nearly all the important French writers of the Enlightenment; they produced the most remarkable compendium up to that time. The best known of his plays is Le Père de famille (1758), which became the prototype of the “bourgeois drama.”

Read more: Denis Diderot — Infoplease.com http://www.infoplease.com/ce6/people/A0815457.html#ixzz11lIMa1ZP

Rameau’s Theories

- Traité de l’harmonie (1722)
- Basse fondamentale
- Chord – the primal element in music
- Chords are products of the overtone series
- Seventh, ninth, eleventh chords
- Functional harmony – tonic, subdominant, dominant
- The tonic is surrounded by two symmetrical fifths dominant and subdominant
- The melody originates in harmony not the other way around
- Discussions with the through bass (figured bass) theory - C.P.E. Bach (1714-1788), J.P. Kirnberger (1721-1783), H.C.Koch (1749-1816)
- Emancipation of harmony evading from strict counterpoint rules. – Towards romanticism

Rameau’s Operas

- Tragédie en musique – Hippolyte et Aricie (1733), Opera-ballets – Le Indes Galantes (1735), Comedie Lyriques and Comedie Ballets.
- Le Indes Galantes: http://www.youtube.com/watch?v=3zegtH-acXE
- Due to the French people’s interest in exotic scenes and peoples, each plot can be in a different region of the world: “The Generous Turk”, “The Incas of Peru”, “Persian festival” etc.
- More opera ballets towards the end of his career
- Features that resemble Lully:
  - Realistic declamation and precise rhythmic notation in recitatives
  - More tuneful recitatives
  - Usage of divertissement
- Features that contrast with Lully:
  - Melodies that are rooted in harmony
  - Usage of tonally functional harmony
  - Usage of melodic ornaments (influence of the rococo style) rather than Lully’s clarity of dictation
  - Diatonic harmony enriched with modulations and tension chords.
  - Used three-movement form Italian sinfonia for his late operas
Rather than Lully’s five part string he uses 4 part strings and more integrated usage of woodwinds. Trumpets, horns, oboes and bassoons are needed.

- **Hippolyte et Aricie (1733) NAWM 95**
  - The acknowledged masterpiece of French Opera from the 18th century
  - Libretto by Simon Joseph Pellegrin based on Jean Racine’s (17th century writer concentrated on tragedies) tragedy *Phèdre* based on Euripides’ *Hippolytos* by the way of *Phaedra* by the Roman playwright Seneca (dead 65).
  - A tragedie lyrique in 5 acts
  - The opening: [http://www.youtube.com/watch?v=q48MoRO_TDM&feature=relmfu](http://www.youtube.com/watch?v=q48MoRO_TDM&feature=relmfu)
  - Mythological subject, allegorical characters
  - Supernatural scenes with special effects
  - Music:
    - Predominantly French in the Lully tradition
    - Recitatives with continuo or orchestral accompaniment
    - Meter changes exact notation wider range of melodic contours
    - The airs are nearly all syllabic, dance rhythms are used
    - Scenes are made up of extended and often unbroken series of recitatives, arioso passages, dances, airs, ensembles, choruses.
Johann Sebastian Bach (1685-1750)

- Earned his first training from his father (a town musician- stadtpfeifer tradition) and his elder brother, Johann Christoph a student of Pachelbel. He was trained as a violinist and an organist

Career:

- Served as organist in – The first period where he mostly wrote works for organ:
  - Arnstadt (1703-7) and Mühlhausen (1707-8)
  - Court organist and later concertmaster at the chapel of duke of Weimar (1708-17)

- Music director at the court of a prince in Cöthen (1717-23)- Works for instruction and for domestic or court entertainment for harpsichord, clavichord, or instrumental ensembles

- His final position as cantor of St. Thomas School and music director at Leipzig (1723-50)
  - He produced most of his cantatas and other church music

Organ Works: Earliest positions on the basis of an organist- Actually he was known as an organist and expert in organ during his lifetime – composed for organ until his death

| Improvisatory: preludes, toccatas, fantasias |
| Strictly imitative: fugues, fantasias, ricercares, canzonas, capricios, inventions |
| Combinations: preludes and fugues |
| Sonatas |
| Suites |
| Overtures |
| Chaconnes |
| Passacaglias |
| Concertos |
| Variations |


Largest portion is the chorale setting:

- Typical of North German tradition
- Embellished melody in the soprano
- Chorale used in other voices as cantus firmus
- Chorale fugues
- Motet style imitative setting
- Chorale fantasies: two or more of the above mentioned techniques combined: most ambitious of Bach’s chorale settings. BWV 663 composed at Weimar. Performed before or after a service or as a prelude to a cantata
Dietrich Buxtehude (1637-1707).
Toccatas: Well defined sections: Succession of fugal and non-fugal sections
Ex. NAWM 92, also look at NHWM page347 ex. 11.1 for the variations of the fugal subject

- BWV 565, Tocatta and Fugue in D minor (before 1708)
- Karl Richter:
  http://www.youtube.com/watch?v=Zd_oFy1mxM&feature=youtu.be&
a

- Earliest organ works:
  - Toccatas and fantasies in the style of Buxtehude
  - Chorale Partitas
  - Chorale Preludes – Orgelbüchlein- NAWM 97

From the custom of playing org. preludes and interludes to the chorale grew the technique of 2 special forms of comp., one based upon a treatment of the chorale melody, often taken line by line and surrounded by other melodic parts woven together into elaborate COUNTER-POINT, and the other not reproducing the chorale intact but suggesting it to the minds of the hearers by taking its first few notes as the theme to be elaborated.

For a north Ger. congregation, to whom the melodies were all known from childhood, such a piece of organ mus. had great interest and significance. Among the composers who helped to develop this form were Sweelinck (1562 – 1621), Scheidt (1587 – 1654), Pachelbel (1653 – 1706), Buxtehude (1637 – 1707), Reinken (1623 – 1722), and Böhm (1661 – 1733). Such of Bach's forebears as were orgs. also took their part in the working out of the form, and he himself crowned the labours of all his predecessors and contemporaries.

In addition to the Chorale Preludes of Bach there are certain early works which he called Chorale Partitas, the word Partita here, as with certain other composers, having not the usual sense of a suite but of an air with variations. The no. of variations corresponds to the number of the verses of the hymns, and each variation seems to be designed to re-express the thought of the
corresponding verse. Since Bach many other Ger. composers have written chorale preludes, Brahms's last comp., Op.122, being a set of 11. To some extent the same form was cultivated in Eng. Purcell has a Voluntary on the Old Hundredth that, in its way, is on the lines of the Bach Chorale Prelude. www.oxfordonline.com

- **Orgelbüchlein**, written in Weimar and Côthen (1716-1717)
- **Inventions**

  Name given by J. S. Bach to 15 of his shorter kbd. comps. in 2 parts or 'voices', incl. in his *Klavierbüchlein, 1720*. They are highly contrapuntal, being largely in the nature of imitation. Each works out some short melodic motif. Bach also left another 15 comps. in the same style, now known as his ‘3-part Inventions’, to which he gave the title ‘Symphonies’. The term was used before Bach's day for short vocal or instrumental pieces by Dowland, Janequin, and Negri, among others. It has occasionally been revived in the 20th cent., e.g. by Blacher and Berg.

- At the Weimar court study on the Italian style (Corelli, Legrenzi, Vivaldi): Normalization of harmonic or clarification of harmonic style – one of his patron’s in Weimar brought the latest Italian concertos from Amsterdam in 1713. According to C.P.E Bach “he studied the chain of ideas and their relation to each other, the variety of modulations and many other particulars”

  - Concise themes
  - Control on the harmonic scheme
  - The Ritornello Structure

  - Preludes and fugues: composed at Weimar, Côthen, Leipzig
    - BWV 542 Fantasia and Fugue in G minor (fugue written in Weimar, fantasia in Côthen)
    - **NAWM 96 Prelude and Fugue in A minor (1715)**
    - BWV 552 Prelude and Fugue in Eb major (1739):
**Clavier Übung**

('Keyboard Practice'). Title given by J. S. Bach to four volumes of keyboard music: the first (1731) contains six partitas, bwv825–30, for harpsichord; the second (1735), also for harpsichord, consists of the Italian Concerto bwv971 and the Ouverture in the French Style bwv831; the third (1739) is mainly of liturgical organ music, bwv552, 669–89, and 802–5 (a prelude and fugue, 21 chorale preludes, and four duets); and the fourth (1741) the ‘Goldberg’ Variations for harpsichord. Kuhnau, Bach’s predecessor at Leipzig, had used the title for two volumes of keyboard music (1689, 1692). [www.oxfordonline.com](http://www.oxfordonline.com)

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**Harpsichord and Clavichord Works**

- **Fugues: extremely important compositional technique for Bach**
  - Fugue meant to German composers in the 17th and 18th centuries:
    - An instrumental work, especially for keyboard
    - Imitative texture
    - Voices enter one by one normally keyed to the first and fifth degrees in regular alteration
  - In Bach’s fugues he presents the subjects several more times in various subjects before the end of the piece
  - Vestiges of earlier styles can still be found: ricercares, canzonas, gigues
  - Features that are common in Bach but rare in his contemporaries works that can be compared with ritornello procedure of Italian concertos:
    - Statement of the subject in various scale degrees, change from major to minor
    - Insertation of episodes
  - Preludes are in free style
  - Example: Fugue 21 in Bb major: from the well tempered keyboard, or preludes and fugues through All the tones and Semitones, both as regarded as the major third or UtReMi or the minor third or ReMiFa. For the use and the profit of the musical youth wishing to learn, as well as for the past time of those already skilled in this study....in the year (1722)
  - Listening Example: Prelude and Fugue from Well Tempered Clavier Volume I. Rosalyn Tureck: [http://www.youtube.com/watch?v=z52O8hrpmdg](http://www.youtube.com/watch?v=z52O8hrpmdg)
The Well Tempered Keyboard (1722): Preludes and Fugues in all the major and minor keys

- Part I is more unified in style, written for pedagogical aims for the well tempered tuning
- Part II contains pieces from different periods
- Preludes functions as an etude for a specific task. For example trio sonata grave (Book I No.8), toccatas (Book I No. 2,7,21), concerto allegro (Book I, No.17)
- Fugues are monothematic, in the usual exposition, episodes, entries, final statement and coda

Harpsichord Suites
English Suites (1715), French Suites (1722-25) The designations of “French” or “English” are not Bach’s own. Standart four dance movements: Allemande, courante, sarabande and gigue with some additional dances.

Listening Examples:
The Second Suite (c minor) from Christoph Rousset:
http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=AMB9960
Sarabande from the II. Suite and the ornamentation problems in the piano interpretations – Sviatoslav Richter:
http://www.youtube.com/watch?v=cjbXTs5J_Ps

Goldberg Variations

- 30 variations on an orig. theme for 2-manual hpd., by Bach. Nickname arose from story, now thought to be untrue, that they were commissioned by the Russ. ambassador to Saxony, Count Keyserlingk, for J. G. T. GOLDBERG to play. Bach gave Goldberg a copy of the work. www.oxfordonline.com
- Aria with Sundry Variations, BWV 988, Part IV of the Calvier Übung, 1741
- Basically a collections of variations on a theme – A sarabande in two balanced sections
- There are 30 variations. In the variations not the melody but the chord progression and the bass line is preserved.
- Every third variation, 3rd, 6th, 9th, etc. is a canon at increasing intervals
- Listening Examples:
  Glenn Gould: http://www.youtube.com/watch?v=64Xb3qixXR9Y
  Andreas Schiff
  Wladyslaw Klosiewich (harpsichord)
  Roselyn Tureck, Blandine Varlet (harpsichord)
  (http://www.bach-cantatas.com/Bio/Verlet-Blandine.htm)
For Miscellaneous Keyboard

- **Art of Fugue**

  Art of Fugue, The (Die Kunst der Fuge).
  A collection of fugues and canons by Bach, BWV1080, composed in the 1740s to display a wide variety of contrapuntal techniques using the same simple subject; the medium is unspecified but almost all the movements are playable on a solo keyboard instrument. It has survived unfinished and the intended order of the numbers is uncertain but it consists of 14 fugues ('contrapuncti') for different voices, four canons, a pair of mirror fugues, and an incomplete quadruple fugue. Completions of the final fugue have been made by Donald Tovey, and by Busoni in his Fantasia Contrapuntistica.

  Alison Latham. [www.oxfordonline.com](http://www.oxfordonline.com)

- **A Musical Offering**

  Musical Offering, The (Das musikalische Opfer).
  Coll. of 13 comps. by Bach (BWV 1079) in various contrapuntal forms, all using a theme given to Bach for extemporization by King Frederick the Great of Prussia in Potsdam in 1747. Some are for kbd., 2 for fl., and others for no particular medium. Nos.1–8 constitute the actual offering, the remainder having been added later. Modern performing edns. exist and various composers have orchestrated certain items, e.g. Webern Ricercare. The pieces are:

  - 1. Ricercare a 3,
  - 2. Canon perpetuus,
  - 3. Canon a 2 violini in unisono,
  - 4. Canon a 2 per motum contrarium,
  - 5. Canon a 2 per augmentationem,
  - 6. Canon a 2 per tonos,
  - 7. Canon a 2,
  - 8. Canon a 2 quaerendo invenietis,
  - 9. Canon perpetuus,
  - 10. Canon a 4,
  - 11. Fuga canonica,
  - 12. Trio sonata,

  Listening Example: Jordi Savall - [http://www.jsbach.org/savallmusicaloffering.html](http://www.jsbach.org/savallmusicaloffering.html)
  [http://www.youtube.com/watch?v=ZQWsoG71JA0](http://www.youtube.com/watch?v=ZQWsoG71JA0)
Ricercare: In Austria and Germany the severe manner of Frescobaldi was continued by Froberger, whose 14 ricercares are monothematic and employ the variation principle. The works in C# minor and F# minor exhibit the growing tendency towards tonal experimentation (both the severity and the tonal adventurousness are reflected in the fugues of J.C.F. Fischer’s *Ariadne musica*). Other German composers of ricercares include Johann Krieger and Pachelbel; but the form did not undergo any rejuvenation until the time of Bach, who was probably thinking of its monothematic aspect when he revived the term in the *Musical Offering*. The king’s subject, unsuited to stretto, is surrounded by a wealth of different counterpoints in the three-part work which begins the collection and in the massive six-part work which is its culmination. Though the latter exists in a two-staff version in Bach’s own hand and was certainly intended primarily for the keyboard, he published it in open score and in so doing (as in the *Art of Fugue*, where the term ‘contrapunctus’ is chosen) revived an old Italian notation with all its implications of an idealized counterpoint irrespective of medium. The few modern composers who have used the term have generally implied by it a severe fugue with archaic mannerisms.

John Caldwell  www.oxfordmusiconline.com

Works for Solo Violin and Cello

- Six partitas and sonatas for violin alone BWV 1001-6 (1720)
  - **Sonatas**: No. 1 in G minor (1001) and No.2 in A minor (1003) and No.3 in C (1005)
    - Slow-fast-slow-fast order. The second movement is a fugue
  - **Listening Example**: *Joseph Joachim* (youtube ?)
    - Nathan Milstein  http://www.youtube.com/watch?v=NXwxzEKCmyQ
    - Jascha Heifetz,
    - Lara St. John:
    - Presto from Hilary Hahn  http://www.youtube.com/watch?v=UFfi0gxL6_Y and
    - Yehudi Menuhin
  - **Siciliana**: A term commonly used to refer to an aria type and instrumental movement popular in the late 17th and 18th centuries. It was normally in a slow 6/8 or 12/8, characterized by clear one- or two-bar phrases, a quaver upbeat giving an iambic feeling to the rhythm, simple melodies and clear, direct harmonies. From the 18th century to the 20th the siciliana was associated with pastoral scenes and melancholy emotions, and it is thought to be the basis for the Christmas carol *Stille Nacht* (see Haid, 1993; see also PASTORAL). There have been at least two traditional uses of the term, however, apparently distinct from each other: from the 14th century until the early 17th the word denoted the singing or accompanied recitation of a particular poetic form, the *strambotto siciliano*; from the late 16th to the 18th the term often referred to a dance commonly considered a form of slow gigue (see GÎGUE (i)).

Meredith Ellis Little.  www.oxfordmusiconline.com
Sonata for Violin and Keyboard BWV 1014, Adagio – F.P. Zimmermann: 
[http://www.youtube.com/watch?v=KCLsfixpXjA](http://www.youtube.com/watch?v=KCLsfixpXjA)

Partitas: No.1 in B minor (1002), No.2 in D minor (1004) and No.3 in E (1006)

Allamande, courante, sarabande, gigue, bourrée, minuet, loure with variations called as the double.


(Extra Listening Examples: Lara St. John)

Partita No.3 in E major, Listening: Rachel Podger (prelude and Gavotte)
[http://www.youtube.com/watch?v=n3mwbnUBBKs](http://www.youtube.com/watch?v=n3mwbnUBBKs)

Suggested Listening: Rachel Podger and authenticity – BBC interview (youtube)
[http://www.youtube.com/watch?v=sikaxxybhS4](http://www.youtube.com/watch?v=sikaxxybhS4)

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Bourrée: A French folk dance, court dance and instrumental form, which flourished from the mid-17th century until the mid-18th. The word was generally ‘bourrée’ in French; the preferred current spelling may in fact be of German origin. As a folkdance it had many varieties, and dances called bourrée are still known in various parts of France; in Berry, Languedoc, Bourbonnais and Cantal the bourrée is a duple-metre dance, while in Limousin and the Auvergne it is commonly in triple metre. Many historians, including Rousseau (1768), believed that the bourrée originated in the Auvergne as the characteristic BRANLE of that region, but others have suggested that Italian and Spanish influences played a part in its development. It is not certain if there is a specific relationship between the duple French folkdance and the court bourrée.

Meredith Ellis Little. [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com)

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Loure: A French dance and instrumental air popular in the late 17th and early 18th centuries. The origins of the loure are obscure. The term referred to a kind of bagpipe known in Normandy during the 16th and 17th centuries, but it is not known if this use of the word has any bearing on the origin of the dance. The 18th-century loure was a slow, virtuoso French theatre dance of a noble, majestic but languid character, often associated with the pastoral tradition. The ten extant theatrical choreographies are difficult to perform even by modern standards, using complex movements such as the entrechât, battements, elegant turns of as much as one and a half times, and as many as six steps set to a 6/4 bar of music (see Little and Marsh). The loure was often described as a slow gigue or ‘Spanish gigue’, but it was also associated with the ENTRÉE in its complex, soloistic choreography and majestic affect. The music is indeed similar to that of a slow gigue (see GIGUE (I), §3), set in slow 3/4 or 6/4 time with an upbeat, using phrases of irregular length in a contrapuntal texture, and characteristic rhythmic motifs such as the typical dotted figure of the gigue (ex.1a), syncopation (ex.1b), hemiola (ex.1c) and a crotchet–minim or quaver–crotchet pattern as the upbeat. Examples of the theatrical loure may be found in such works as Lully’s Les fêtes de l’Amour (1672), Alceste (1677) and his ballet Le temple de la paix (1685), Charpentier’s Médée (1693), Campra’s L’Europe galante (1697), Destouches’ Anadis de Grèce (1699) and Sémiaramis.
• Six suites for cello alone BWV 1007-1012 (1720)
  o Prelude (sometimes with a fugue), allemande, courante, sarabande, galanteries (minuets, bourée, gavotte), gigue order
  o Listening to Pablo Casals and Rastropovich, Mischa Maisky, Yo Yo Ma

• Ensemble Sonatas:
  Basically in the trio sonata style (often the right hand of the harpsichord serves as a second counterpoint line).
  Some of these pieces have four movements (mostly in slow-fast-slow-fast order but some are in different order). Some are in three movements (fast-slow-fast) resembling the concerto, but the structure is definitely in the trio concerto paradigm.
  o 6 Sonatas for violin and harpsichord BWV 1014-19 (1717-23)
  o 3 for viola da gamba and harpsichord BWV 1027-29 (1720)
  o 6 for flute and harpsichord BWV 1030-1035 (1717-23)

• Concertos:
  o 6 Brandenburg Concertos, BWV 1046-1051, 1721, dedicated to Margrave of Brandenburg.
  o Adaptation of the Italian style and the fast-slow-fast order. Ritornello form for the allegros
  o 3rd and 6th concertos are ripieno concertos
  o 4th and 6th concertos combine ritornello structures with the da capo form.

Brandenburg Concertos

(Listening examples from Freiburg Baroque orchestra):
http://www.youtube.com/watch?v=Zpf38dQpMzk

Brandenburg Concerto No. 1 in F major, BWV 1046

Soloists: 3 oboes, 2 horns, bassoon, violino piccolo
Accompaniment: 4 part string orchestra and basso continuo
Movements: Allegro /adagio / allegro /menuetto-trio - polacca - trio II

Polacca: A term applied to compositions in a Polish style (‘alla polacca’). It is usually taken as the Italian equivalent of Polonaise. The term was used in the 18th century by composers including Bach (Brandenburg Concerto no.1, finale) and Telemann (Concerto in F, TWV 51: f 4); in the 19th century it came to be applied to instrumental or vocal pieces related tenuously or not at all to the polonaise, for example Schubert’s setting of Scott’s ‘Lay of the Imprisoned Huntsman’ from The Lady of the Lake (d843). Instrumental polaccas are often showy and ornate, gaining in brilliance what they lose in national character. Thus Chopin in a letter to Tytus Woyciechowski (14 November 1829) wrote of his ‘alla polacca’ with cello accompaniment op.3 as ‘nothing more than a brilliant drawing-room piece – suitable for the ladies’; evidently he did not put it in the same class as his polonaises, even those of that early period. Polaccas frequently appeared in 19th-century operas, usually as vocal bravura pieces, or as cheerful concerted numbers, for example those in Bellini’s I puritani and Rossini’s Il barbiere di Siviglia (the finale). Instrumental movements with the designation ‘alla polacca’ also occur, such as the finale of Sibelius’s Violin Concerto. William Barclay Squire/Maurice J.E. Brown
www.oxfordmusiconline.com

Earlier version of this concerto was called a sinfonia

Brandenburg Concerto No. 2 in F major, BWV 1047

Soloists: Trumpet, recorder, oboe, violin
Accompaniment: 4 part string orchestra and basso continuo
Movements: Allegro /andante / allegro assai (mostly soloist group dominant)

Brandenburg Concerto No. 3 in G major, BWV 1048

Soloists and Accompaniment: Ripieno concerto: 3 vln., 3 vla., 3 vcl. and basso continuo – the idea of echo, unsyncopated forte and piano passages among different groups.
Movements: Allegro / adagio (only two chords) / allegro (a gigue or Italian giga (12/8) like ending.

Brandenburg Concerto No. 4 in G major, BWV 1049

Soloists: Violin and 2 recorders
Accompaniment: 4 part string orchestra and basso continuo
Movements: Allegro (in the ritornellos the concertino group is prominent) in triple meter /andante /presto
Brandenburg Concerto No. 5 in D major, BWV 1050

Soloists: Traverse flute and violin and harpsichord
Accompaniment: 4 part string orchestra and basso continuo
Movements: Allegro/ affettuoso/ allegro

Affettuoso: A word used in musical scores to indicate an affectionate or affect-conscious style of performance, as a qualification to tempo designations, as a tempo (and mood) designation in its own right, and as a mark of expression. Other related forms include con affetto, the noun affetto, the adverb affettuosamente (all three mentioned in Brossard’s Dictionaire of 1703), affetti (Marini), the French cognate and equivalent affectueusement and the commonly encountered misspelling affetuoso. Brossard also mentioned the superlative forms affettuoso affettuoso and affettuosissimo, translating them fort tendrement.

As might be imagined, the various forms appear often in 17th-century discussions of music, and indeed of the other arts: Caccini (Le nuove musiche, 1601/2/R) mentioned esclamazione affettuosa; Frescobaldi (preface to Toccate e partite, 1615) stated that the runs should be taken men velocemente et affettuoso; Francesco Rognoni (1620) mentioned a violin bowing he called ireggiare affettuoso; and Monteverdi directed that the lament in his Lamento della ninfa (1638) should be performed in ‘tempo dell'affetto del animo e non quello de la mano’, which presumably implies a fluid and variable beat. But its actual appearances in musical sources are scarce before the 18th century: François Couperin (using affectueusement) and Gottlieb Muffat were among the earliest in a series of composers who favoured it as a tempo and expression mark for their slow movements. The theorists were almost unanimous in placing it between adagio and andante as an independent tempo designation; and as a qualification it appeared most often with largo, adagio and larghetto. Perhaps the most famous use of affettuoso is in the second movement of Bach's Fifth Brandenburg Concerto: the formality and delicacy of that movement should be sufficient to explain why the word went out of fashion in the 19th century.

David Fallows

Brandenburg Concerto No. 6 in Bb major, BWV 1051

Soloists and Accompaniment: Ripieno concerto; 2 viola da braccio, 2 viola da gamba, 1 violoncello
Movements: Allegro/ Adagio ma non tanto / allegro
**Performances in Leipzig**

Bach’s instrumental music in Leipzig concentrate in **Collegium Musicum**; a group of as 50-60 musicians – singers and instrumentalists: voluntary association of amateurs: many of them university students and educated citizens: lawyers, doctors.

**Thirty Years War** (1618–48) A series of conflicts, fought mainly in Germany, in which Protestant-Catholic rivalries and German constitutional issues were gradually subsumed in a European struggle. It began in 1618 with the Protestant Bohemian revolt against the future emperor **Ferdinand II**; Ferdinand II (1578–1637) Holy Roman Emperor (1619–37), king of Bohemia (1617–27) and of Hungary (1618–26). It embraced the last phase of the Dutch Revolts after 1621; and was concentrated in a Franco-Habsburg confrontation in the years after 1635. [http://www.encyclopedia.com/doc/1O48-ThirtyYearsWar.html](http://www.encyclopedia.com/doc/1O48-ThirtyYearsWar.html)

- Such groups emerged in the Empire during the recovery period from the 30 years war – the loss of more traditional musical ensembles of the town, court and church. **These groups sponsored and participated in performances**
- **Georg Philipp Telemann** formed a new collegiums musicum in 1701, while he was a law student at the Leipzig University – weekly performances at the coffee houses. He left Leipzig in 1705, but the group continued – concerts twice a week. Bach involved with the ensemble in 1729 when he started to reduce his church-related activities
- Bach’s collegiums musicum gave concerts once a week at a coffee house while another one performs at another coffee house
- At these performances some court musicians were also being used. It is not clear if all the musicians were being paid but these court musicians were.
- They performed mostly instrumental music (solo, trio sonatas, concertos, orchestral suites) as well as some vocal works such as Bach’s cantatas. This repertoire was the same repertoire used at German courts to accompany banquets and dining
- Some of Bach compositions for these concerts were newly composed but many were written for his patrons in Weimar and Cöthen like: **four orchestral suites and Brandenburg concertos**.
- 6 Brandenburg concertos – collected in one manuscript volume and dedicated to the margrave of Brandenburg in 1721. Most of these concertos were composed in Cöthen some might have been composed earlier in Weimar.
- Unusual combination of instruments. None is limited to solo violin and 4 part string accompaniment as in most of the Italian concertos. And not all of the fast movements follow the standard: Ritornello (tutti) – episode (soloist) distinction.
The Leipzig Period and Cantatas

- Leipzig was a flourishing commercial city in 1723, 30,000 inhabitants, one of Europe’s oldest university, a theater and an opera house.
- He succeeded Johann Kuhnau as a music director in Leipzig - First choice for this position was Telemann (1681-1767) (a more “modern musician”) and Christoph Graupner.
- **Listening Example:** Telemann Sonata No.2 (1730), Soave (first mov.) – Sonata form – See Historical Anthology of Music, Davison, Apel, Harvard University Press. Vol. 2, page 187. [http://www.youtube.com/watch?v=8hiTCLc7No4](http://www.youtube.com/watch?v=8hiTCLc7No4)
- Bach worked at two most important churches: St. Nicolas and St. Thomas
- Bach and his family lived in an apartment in the part of the school in St. Thomas
- He was the “Cantor of Saint Thomas and Director of Music of Leipzig”
- He had to teach 4 hours a day (music and Latin) and to prepare music for the churches
- The Church service:
  - There were 3 short services in addition to the principle one
  - The Principle service included: **a motet, Lutheran Mass (Kyrie and Glorie only), hymns and a cantata on alternate Sundays**
    - **Motet:** In Bach’s time motet meant: A piece for chorus, in contrapuntal style on biblical or chorale text. The motets in Leipzig were short and served to introduce the service.
- Performers:
  - There were four choirs that were categorized according to the level of their members. The first choir was the best one which performed the cantatas which were conducted by the cantor.
  - Orchestra: Members were partly from school, partly form town (stadtpfeifer), and partly from *collegium musicum* of the conservatory.
Stadt Pfeifer
A professional musician employed by civic authorities. The term has been used in German-speaking countries since the late 14th century (der statt piffer, 1378, Berne) along with Ratsmusicus (Ratsmusikant), Stadtmusicus (Stadtmusikant), Instrumentist, Kunstpfeifer and Zinkenist and is equivalent to the English ‘town wait’. Earlier titles include speleman dere stat (1227, 1265, Brunswick), figellatori consulum (1335, Lüneburg), des Rades Trometer (1339, Bremen), Stadtspielman or Stad spellude (before 1401, Lüneburg). From the 17th century the Prinzipal of a town band was sometimes also given the title Director der instrumentalen Musik or Stadtmusikdirektor. While in smaller communities the position was usually held by a master together with his apprentices and journeymen, the larger cities had up to ten civic musicians of equal rank.
Heinrich W. Schwab www.oxfordmusiconline.com

Collegium musicum’ generally denotes an organized association of music lovers and amateur musicians that holds regular meetings for the performance of music. Collegia musica were characteristic of bourgeois musical life from the 16th century to the 18th; during that period they occupied a position between institutionalized church music and the music of the princely courts. Emil Platen/Iain Fenlon www.oxfordmusiconline.com

- Orchestra: 2fl., 2 ob., 2. bassoon, 3tr., timp., strings and continuo.

- Church Cantatas
  - A new late Baroque genre started around 1700.
  - Started in the west part of Saxony in Thuringia – North Central part of the German Speaking Empire – then spread to Lutheran cities – Leipzig and Dresden were in the electorate of Saxony
  - Compare maps on pages 401 and 443 in NHWM
  - Elector of Saxony converted to Catholic religion in 1697 in order to become the king of Poland – the central part of Saxony influenced by Italian church music – The Lutheran parts of Saxony created a new genre inspired by Italian Opera – its power to inspire strong emotions that can lead the congregation to receive Gospel and accept salvation.
  - Order of Devine Service in Leipzig on the first Sunday in Advent (there are 4 Sundays before Christmas). See the vignette on page 398 NHWM in the 6th edition
  - Subjects are linked to the content Gospel reading that preceded the cantata.
  - Leipzig churches required:
    - 58 cantatas each year
    - Passion music for Good Friday
Passion: The North German tradition of Passion (The story of the Crucifixion as recorded in the Gospels of Matthew) settings in oratorio style.

- The St. Matthew Passion, BWV 244 for double chorus, soloists, double orchestra and two organs which includes chorales, a duet, many arias, arioso recitatives and narration in recitative with the help of the chorus.
  - Magnificats at Vespers for three festivals
  - An annual cantata for the installation of the city council
  - Occasional music for funeral motets and wedding cantatas

- Neumeister Cantatas
  - According to Neumeister: “a segment out of an opera” – a relatively short work consisting of recitatives and arias
  - They were performed before the sermons-comment on the proceeding biblical readings
  - Cantata text follows an outline of a sermon: presentation and interpretation of a biblical passage
  - Starting with the earliest cantata cycles he used vocal ensembles
  - His earliest cantatas were set to music by: Johann Philip Krieger, P.h. Erlebach, Telemann

Erdmann Neumeister (b Uichteritz, nr Weissenfels, 12 May 1671; d Hamburg, 18 Aug 1756). German poet and theologian. The son of a schoolmaster, he received his education at Schulpforta and the university in Leipzig, where he matriculated in 1689 to study both theology and literature. After the completion in 1695 of his inaugural dissertation, a critical bibliography of 17th-century German poets, he was appointed Magister legens at the university and delivered a series of lectures on poetry that year. These lectures were published without his permission in 1707 by Christian Friedrich Hunold (‘Menantes’) under the title Die allerneueste Art, zur reine und galanten Poesie zu gelangen. Neumeister began his career as a pastor in Bad Bibra from 1697 to 1704; he also served in Weissenfels (1704–6) and Sorau (1706–15) before becoming head pastor at the Jacobikirche in Hamburg (1715), where he remained until his retirement in 1755. Neumeister considered himself both a poet and a theologian. Although his early poetry shows some influence of Pietism, in his theological writings he took a strongly polemical stand against it. His importance for music history lies in the nine cycles of cantata texts that he wrote between 1695 and 1742, each containing texts for all the Sundays of the church year and many extra feasts. His first cycle was complete at the time of the poetry lectures, and two cantatas from it appear in Die allerneueste Art as examples of his genre ‘oratorio’, which is made up of biblical verses and poetic aria texts, occasionally also a chorale. This type of cantata had been widely cultivated in Germany since about 1680, and Neumeister could have become acquainted with it in the works of Johann Schelle, who was Thomaskantor in Leipzig while he was there. J.P. Krieger, Kapellmeister at Weissenfels, composed cantatas for chorus and soloists on these texts beginning in 1696, of which one, Rufet nicht die Weisheit, is still extant; this cycle of texts was not published, however, until 1726. Neumeister’s next cycle was radically different. These he specifically called cantatas, and they consisted entirely of madrigalesque poetry for recitative and aria in the manner of the
Italian secular cantata or, as he put it in the 1695 lectures, 'a piece out of an opera'. Krieger set 79 cantatas from this cycle and performed them at Weissenfels, beginning in 1702, unfortunately, none is extant, but Krieger’s performance records indicate that they were almost all for solo voice. The texts were published separately as librettos and collectively in 1704, becoming Neumeister’s first published cycle (one example in Flemming). C.C. Dedekind had previously composed similar texts, but they had not been set to music (Steude, 1994). Neumeister’s fame rests on his combination of these two types of text into the newer mixed cantata, which became standard in the 18th century. Although others may have combined these elements earlier, including Count Ernst Ludwig of Meiningen (Küster, 1987), it was Neumeister’s third cycle – prepared for the court at Eisenach, published in 1711 and set to music by G.P. Telemann – that established the new genre. Bach drew his Neumeister texts (for bwv 18, 24, 28, 59 and 61) from the third and fourth cycles. Other composers who set entire cycles of Neumeister texts included P.H. Erlebach, G.H. Stölzel and J.P. Käfer.

- **Bach and Cantata:**
  - He composed 5 cycles deriving from Neumeister type
  - All of Bach’s positions were in Saxony in Thuringia or close to that region see the explanations next to the map on page 443 NHWM; new cantata emerged in his youth
  - He began to write cantatas when he became the concertmeister at Weimar
  - In Cöthen the prince was a Calvinist – no cantatas
  - In Leipzig, he neglected his teaching duties to compose and perform cantatas and other church music.
  - In his second year in Leipzig 1724-25, dominated by chorale cantatas

- **Chorale Cantatas**
  - First and last stanza of the chorale text used in the first and last movements of the work with the chorale melody.
  - Interior movements: text-paraphrases of the chorale stanzas, free verse for recitatives, designed poetic meters for arias. Music –freely composed with incorporations of the chorale melody.
  - The chorale texts and melodies are used in many different ways
  - NAWM (4th edition) 81 Wachet auf – 1731
    - [http://www.youtube.com/watch?v=eC35GS88OqA](http://www.youtube.com/watch?v=eC35GS88OqA)

- It was composed for the 27th Sunday after trinity (special day for Lutheran church year), which occurred only twice in Bach’s Leipzig period.
- The subject is linked to the Gospel read at the Sunday service, about the ten virgins who watch by night for the arrival of the bridegroom (Jesus).
- The stanzas of the chorale text by Philip Nikolai the remaining text by unknown author.
Opening chorus:
- Orchestral ritornello (includes 4 different sections – resembling the Vivaldi's ritornellos)
- A - first A of the stolen corresponds to the first 3 lines of the chorale
- Ritornello
- A - second A of the stolen corresponds to lines 4-6 of the chorale
- Ritornello
- B Absegang corresponds to the lines 7-12 of the chorale. In the 9th line, the alleluia section, the chorus sings the motives of the ritornello in a fugal texture.
- Ritornello

Secco Recitative (not based on the chorale text)

Aria Duet
Chorale: The second stanza of the chorale in gallant style. It uses the same chorale melody. 2 stolen and absegang
Aria Duet: In Da capo form in gallant style

Recitative Accompagnato
Chorale: Third stanza of the chorale. It uses the same chorale melody. 2 stolen and absegang.

- Listen and study NAWM 98 BWV 62

  Mass in B Minor
  - His only complete setting of the Catholic Mass Ordinary – assembled between 1747 – 1749 – most of the music composed earlier
  - He had already presented the Kyrie and Gloria to the Catholic Elector of Saxony – in hopes of getting an honorary appointment to the electoral chapel.
  - Many sections quote from his earlier music. The several movements are from choruses from cantatas. In which the the german words are replaced by Latin words
  - The Confiteor is in the stile antico which uses a Gregorian chant melody as a cantus firmus with a quasi-ostinato bass accompaniment. In the adagio section the cantus firmus drops out and the music becomes intensely chromatic and dissonant symbolizes the death defeated by the resurrection.
Enlightenment

- **Descartes**: “Cogito, ergo sum” (I think therefore I am) – philosophy based on ideals and absolutism – Absolute monarchy
- **Isaac Newton** - *Philosophiae naturalis principia mathematica* – 1687
  - Sir Isaac Newton, (born December 25, 1642 [January 4, 1643, New Style], Woolsthorpe, Lincolnshire, England—died March 20 [March 31, 1727, London], English physicist and mathematician, who was the culminating figure of the scientific revolution of the 17th century. In optics, his discovery of the composition of white light integrated the phenomena of colours into the science of light and laid the foundation for modern physical optics. In mechanics, his three laws of motion, the basic principles of modern physics, resulted in the formulation of the law of universal gravitation. In mathematics, he was the original discoverer of the infinitesimal calculus. Newton’s *Philosophiae Naturalis Principia Mathematica (Mathematical Principles of Natural Philosophy)*, 1687, was one of the most important single works in the history of modern science. [http://www.britannica.com/EBchecked/topic/413189/Sir-Isaac-Newton](http://www.britannica.com/EBchecked/topic/413189/Sir-Isaac-Newton)
  - Scientific methods – empiricism – microscopes and telescopes
    - Empiricism/inductive approach against rationalism/deductive approach

- **Weimar Classicism**:
  
  Recovery from the devastating Thirty Years’ War was reflected in the cultural life of the Holy Roman Empire and in the various German states. The era of confessional conflict and war had come to an end in 1648, but urban culture continued to decline, and the empire became a country of innumerable courts. Dependent mostly upon princely patronage, cultural life became decentralized and very provincial. By the middle of the 18th century, however, after decades of exhaustion, stagnation, and provincialization, a significant cultural and literary revival occurred that was to provide the basis of one of Germany’s most exalted literary periods, the Weimar Classicism of the 1790s (sometimes called the “age of Goethe”). [http://www.britannica.com/EBchecked/topic/230881/German-literature](http://www.britannica.com/EBchecked/topic/230881/German-literature)

- Denis Diderot – 1745-1772 – chief editor of the *Encyclopedie* : “art students leave the studio and observe real life” – Lovers of Knowledge
- Philosophical ideas translated into political movement:
  - Materialism: Thomas Hobbes – John Locke
  - John Locke – Social contract: “government not based on divine rights of the king. A contract between the ruler and the ruled who have a right to rebel against the ruler when freedom is restricted”.
  - J.J. Rousseau went further – “contract between the people” – Social Contract (1762)
  - Immanuel Kant – Critique of Pure Reason (1781) – What is enlightenment? Dare to know (1784)
- American Revolution (1775-1783)- end of English colonies
- French Revolution (1789-1799) – the idea of citizen
- From Dogma to Skepticism -Enlightenment
- The Enlightened Monarchs in the German Lands
• “Classicism” not based on ancient Greece – in music - not neo-classicism but classicisms (because no musical documents from classical antiquity exist in the 18th century)

• Complexity of the transitional period

  Listening Examples:

  While he was working as the harpsichordist for the enlightened monarch Frederich II (Crown Prince of Prussia, The person that the Musical Offering was dedicated to and the composer of the theme) whom adored the Italian style.

• Galant – Wit of enlightenment and middle class rise to the privileged positions – The most generalized term of the period. In music it is considered as the opposition of the learned style.

• Rococo – Aristocracy’s early attempt to adapt to enlightenment (or transferral of power and wealth)
- Empfindsamkeit - early Romanticism – emotions of an individual
- Sturm und Drang – early Romanticism – emotions of an individual
- Paradoxes of Classical period in terms of objectivity and subjectivity

**Early Classical Sonata**

- The meaning of Classical
- The relation between form and Classical
- Review of the aria forms:
  - Difference between baroque da capo and early classical da capo
  - Difference between contrasting middle and development-structural dissonance
  - Idea of contrast
- Differences between spun-out motives and isolation/articulation of themes
- Rococo Style (1730-1770)
  - Death of Louis XIV -1717 – end of the Grand Siecle
  - Succeeded by a regent – Duke of Orleans – reign until 1723
  - Informal atmosphere – lowering the social barrier between monarchy and lesser aristocracy - Rococo playful and more intimate than baroque (Reinhard G. Pauly, Music in the Classical Period, pg.13)
  - Aristocracy’s early attempt to enlightenment

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**Rococo** (rʊkəˈkɒ, rōˈkuːkə) [key], style in architecture, especially in interiors and the decorative arts, which originated in France and was widely used in Europe in the 18th cent. The term may be derived from the French words rocaille and coquille (rock and shell), natural forms prominent in the Italian baroque decorations of interiors and gardens. The first expression of the rococo was the transitional régence style. In contrast with the heavy baroque plasticity and grandiloquence, the rococo was an art of exquisite refinement and linearity. Through their engravings, Juste Aurele Meissonier and Nicholas Pineau helped spread the style throughout Europe. The Parisian tapestry weavers, cabinetmakers, and bronze workers followed the trend and arranged motifs such as arabesque elements, shells, scrolls, branches of leaves, flowers, and bamboo stems into ingenious and engaging compositions. The fashionable enthusiasm for Chinese art added to the style the whole bizarre vocabulary of chinoiserie motifs. In France, major exponents of the rococo were the painters Watteau, Boucher, and Fragonard and the architects Robert de Cotte, Gilles Marie Oppenord, and later Jacques Ange Gabriel. The rococo vogue spread to Germany and Austria, where François de Cuvilliès was the pioneer. Italian rococo, particularly that of Venice, was brilliantly decorative, exemplified in the paintings of Tiepolo. The furniture of Thomas Chippendale manifested its influence in England. During the 1660s and 1670s, the rococo competed with a more severely classical form of architecture, which triumphed with the accession of Louis XVI.


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- Increase in overall population – uprising power of middle class – urbanization
- Jean-Antonie Watteau (1684-1721): Ornament, refinement, elegance and nature
• Detail from The Embarkation for Cythera, 1717 (7th edition page 418)
• Also see NHWM page 686 (in the 5th edition) - (comparison Walteau with Turner)
• Comparison of music as entertainment and music as art – 18th century and 19th century instrumental music.

• First reflection in Music – Opéra Ballet
• The ornament and the François Couperin (1668-1733) Sonatas
• L’Art de toucher le clavecin (1716)
• NAWM 94 – Keyboard Suite – Vingt-Cinquième Ordre
  o Rather than the continuity of Baroque, short repeated phrases with refined ornaments
  o Minuet and the rococo spirit
  o Intended for the entertainment of the amateurs
  o Movements are still in binary form but this time picturesque names rather than sequence of dances
  o 4 measure phrases and cadences
• Domenico Scarlatti (1685-1757): son of Alessandro Scarlatti, from 1729 to his death worked in Spain, in 1738 published his first collection of harpsichord sonatas.

It. composer and harpsichordist, son of A. Scarlatti. Thought to have been pupil of his father and after 1708 of Pasquini and Gasparini in Venice, where he met Handel. In 1709, according to one biographer, Handel's patron, Cardinal Ottoboni, arranged a friendly kbd. contest between Handel and Scarlatti which was a tie, Handel being adjudged the better organist and Scarlatti the better harpsichordist. Worked in Rome 1708 – 19. Choirmaster to Queen of Poland, composing operas for her private th. in Rome. Choirmaster, Cappella Giulia at St Peter's 1714 – 19. Court harpsichordist to King of Portugal and teacher of Princess Maria Barbara in Lisbon 1719 – 28;
returned to Italy on leave 1725 – 9; accompanied Maria Barbara to Spain on her marriage to the Sp. Crown Prince in 1729. Stayed in Madrid for rest of his life, becoming Maria Barbara's maestro de cámara when she became queen. **Domenico did for kbd.-playing what his father did for opera, by imparting to it a hitherto unsuspected freedom of style.** Introduced many new technical devices (rapid repetitions, crossed hands, double-note passages, etc.) and the 550 single-movement sonatas he wrote in Sp. are exercises (esercizi) as well as innovatory comps. foreshadowing sonata form. Also comp. 14 operas, masses, Stabat Mater for 10 vv., Salve Regina, cantatas, at least 12 concerti grossi, 17 sinfonias, and org. fugues. His works have been catalogued by R. Kirkpatrick, superseding the Longo catalogue begun in 1906.

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- After 1745, his sonatas have two movements, always in the same key (but sometimes with major/minor difference), could be in similar or contrasting mood
- Cadence and isolation of themes. The idea of contrast
- Binary and Ternary forms
- NAWM 106, Sonata in D major, K.119 – 1740's he was in the service of Maria Barbara, daughter of the Portugal king later wife of the King of Spain - Spanish influence
- Self- parroting lines that resemble comic opera.

**Characteristic figures of Scarlatti: large leaps, rushing scales, rapid arpeggios, crossing hands.**

**Ralph Kirkpatrick**

((b Leominster, MA, 10 June 1911; d Guilford, CT, 13 April 1984). American harpsichordist, clavichordist and pianist. Although in great demand as a solo harpsichordist and chamber musician Kirkpatrick continued his scholarly work. In 1937 he received a Guggenheim Fellowship for research into 17th- and 18th-century performing practice in chamber music, and began to gather material for his monumental study *Domenico Scarlatti* (Princeton and London, 1953). His editions included Bach's Goldberg Variations and, in addition to a selection of 60 sonatas, the complete keyboard sonatas of Domenico Scarlatti in facsimile

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**Heinrich Christoph Koch**

(b Rudolstadt, 10 Oct 1749; d Rudolstadt, 19 March 1816). German theorist and violinist. He served in his youth as a violinist in the Hofkapelle at Rudolstadt and in 1772 became a court musician. He studied the violin and composition with the Kapellmeister Christian Scheinpflug and briefly continued his studies in Weimar, Dresden, Berlin and Hamburg before returning to Rudolstadt, where he remained for the rest of his life. In 1792 he was appointed Kapellmeister, but he returned voluntarily to the orchestra as a first violinist after one year. Composition and writing then occupied him until his death. He was posthumously elected to the Swedish Royal Academy of Music in 1818.

Nancy Kovaleff Baker [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com)
• The Paradigm of Sonata Principle, NHWM page, 511
• Empfidsamkeit. Empfindsam (enfinden to feel) style.
• Reflection of France music in Germany – High interest in the aristocracy towards the French manner (during Frederick II’s reign) – French language, dress, etc.
• Relation with Sturm und Drang

A musical aesthetic associated with north Germany during the middle of the 18th century, and embodied in what was called the ‘Empfidsamer Stil’. Its aims were to achieve an intimate, sensitive and subjective expression; gentle tears of melancholy were one of its most desired responses. The term is usually translated as ‘sensibility’ (in the 18th-century or Jane Austen sense, which derives from the French sensibilité). ‘Sentimental’ is another translation, sanctioned by Lessing when rendering Sterne’s Sentimental Journey as Empfindsame Reise. One modern scholar, W.S. Newman, gives ‘ultrasensitive’ as an English equivalent.

German ‘Empfindsamkeit’ was part of a wider European literary and aesthetic phenomenon, largely British in origin (e.g. Shaftesbury’s cult of feeling, and Richardson’s novel Pamela, 1741), which posited immediacy of emotional response as a surer guide than intellect to proper moral behaviour. C.P.E. Bach (henceforth called simply Bach), who was close to Lessing and other progressive literary figures, best embodied the ideals of ‘Empfindsamkeit’ with respect to music. In his Versuch über die wahre Art das Clavier zu spielen (1753) he stated that music’s main aims were to touch the heart and move the affections; to do this he specified that it was necessary to play from the soul (‘aus der Seele’). The style of music he chose was often indistinguishable from the international idiom of finely nuanced, periodic melody, supported by light-textured accompaniment: it was a reaction to the ‘strict’ or ‘learned’ style and elsewhere was apt to go under the name ‘galant’. A main difference was that the north Germans tended to avoid lavish decoration; both Bach and Quantz cautioned against the over-use of embellishments. Before them, Marpurg had written approvingly of the Berlin school, saying ‘The performances of the Grauns, Quantz, Bach, et al., are never characterized by masses of embellishments; impressive, rhetorical and moving qualities spring from entirely different things, which do not create as much stir, but touch the heart the more directly’. The most easily identifiable ‘rhetorical’ device was instrumental recitative. It evolved in imitation of the elaborate or obligato recitative in opera seria, of which Hasse and his circle at Dresden were the most admired exponents in Germany. Bach provided a fine example in his ‘Prussian’ Sonatas, written in 1740. The so-called ‘redende Prinzip’ of Bach departs from recitative, but goes far beyond it in his keyboard music and the trio representing a ‘Dialogue between a Sanguinary and a Melancolic’ (1749). Another fundamental element in Bach’s style, related to recitative by its freedom of rhythm, was the rhapsodic manner of the keyboard fantasy, as evolved by Frescobaldi and Froberger, kept alive by German organists, and passed on by Bach’s father. While Bach’s friends increasingly saw the need to make explicit by words or programme the rhapsodic and ‘speaking’ elements in his music (e.g. Gerstenberg’s fitting of Hamlet’s monologue to the music of the final Probestück accompanying the Versuch), Bach himself held back from verbalization.

Some historians have posited ‘Empfindsamkeit’ as a musical parallel to ‘Sturm und Drang’. The dramatic fluidity sought by both encourages such a parallel. Bach wrote that he wanted to express many affects, closely following upon one another; and emphasis upon a fluid,
transitional discourse, ranging quickly from one emotion to another, can be found in many of his pieces. Yet the intimate, almost private, aspect of Bach’s art represents a quality that helps define ‘Empfindsamkeit’ and set it apart as a parallel phenomenon, one that anticipates and runs alongside the more popular appeal of ‘Sturm und Drang’. Bach’s favourite instrument was the clavichord. The boundaries of his artistic world and the ideals of his generation were not such as could embrace all the revolutionary visions of young Herder, Goethe and Schiller. The difference was more of degree than of kind. Even as late as about 1785 Schubart, a typical ‘Stürmer’, wrote in the Ideen praising the clavichord as the ‘empfindsame’ instrument par excellence, calling it ‘this lonely, melancholy, inexpressively sweet instrument ... whoever does not prefer to bluster, rage and storm, whose heart overflows often and readily in sweet feelings, he passes by the harpsichord and the piano and chooses – a clavichord’. Bach, unlike his friend Benda, drew back from melodrama, and even resisted attempts made by literary friends like Gerstenberg to set texts under his fantasies. They may be easily enrolled under the banner of Sturm und Drang; by his caution, his reluctance to indulge in theatrics beyond the scope of his keyboard, Bach may not.

Daniel Heartz/Bruce Alan Brown www.oxfordmusiconline.com

- Carl Philipp Emannuel Bach (1714-1788)
  - Trained by his father
  - Worked in Berlin and Hamburg
  - His most important works are for keyboard (mostly for clavichord rather than harpsichord). Besides he wrote oratorios, songs, symphonies, concertos and chamber music.
  - NAWM 107, Sonata in A major, H.186
  - Six Sonatas for Connoisseurs and Amateurs – published in 1779 – sold thousands of copies.
  - Sentimental style with highly stylized and characteristic ornamentation.
  - Expressive melody over light accompaniment – Idea of instrumental recitative
  - The ornamentation is structural rather than decorative- cadential patterns
  - The True Art of Playing Keyboard Instruments (1753-62)
  - Fortepiano – NHWM read page 507
  - Video example: Symphony in G major, first movement: [http://www.youtube.com/watch?v=MBe27TMZkHg](http://www.youtube.com/watch?v=MBe27TMZkHg)
Early Classical Symphony and Concerto

- The New Orchestra. Suggested Reading: Reinhard G. Pauly, Music in the Classical Period, p.44
  - After 1750, old fashioned instruments (violino piccolo, violino d’amour, cornetto, etc.) disappeared
  - As the impact of musician guilds end – hard parts for trumpets started not to be used
  - Violin, viola, cello replaced the viols thus instruments like recorders that cannot match with them
  - 2 oboes and horns became a standard
  - It’s possible that an oboe player doubles flute
  - Clarinets used especially after 1750 but not very commonly. Their appearance increased towards the end of the century
  - Bassoon existence continued from the baroque orchestra
  - Even though harpsichord parts were not written in the score composer-conductors continued to use them
  - Early classical symphonies: “The harmonic texture may appear thin and show gaps until a keyboard player fills them in”
  - Gradually French horns and trumpets started to function in this way
  - After 1760 an average string section: 6/6/2/3/1 or in some distinguished establishments like Dresden 8/8/4/4/2. Mozart reports his “most successful” performance in Vienna 40 violins, 10 violas, 8 cellos, 10 basses, 6 bassoons doubled winds – unusual in the classical period

- Instrumental Period as Concert Music – Suggested Reading: Richard Taruskin, Music in the 17th and 18th Centuries, Oxford University Press, 2010
  - Etymologic confusions – Sinfonia, concert, concerto, overture
  - Sinfonia – Sinfonia avanti L’opera – Larger spaces of a theater rather than aristocratic saloons – usage of oboes, horns and trumpets in addition to strings
  - 18th Century Symphony – Immense Production, immense consumption
  - The beginning in the 1720-1730 – entertainment music more and more available to public access – From aristocratic party music to concert situations (silent absorption)
  - “Concert” – Concert Spirituels

A concert series founded in Paris in 1725 by Anne Danican Philidor, initially to perform instrumental music and sacred works with Latin texts; later, secular works to French texts were introduced, and the Concert Spirituel (always referred to in the singular) was at the centre of Paris’s non-operatic musical life until the series came to an end in 1790 (see C. Pierre: Histoire du Concert spirituel 1725–1790, Paris, 1975). The name was revived in 1805, and concerts spirituels, consisting of programmes on the Parisian model or simply of sacred music, were given in many European centres in the late 18th century and early 19th.
Concert Spirituel became the model for 18th Century Concert Programmes
- Begins with an overture (a sinfonia)
- Following program mixes instrumental and vocal music, sacred and secular
- Almost no completely instrumental programs until the 19th century
- After France concerts in Northern Italy – particularly in Milan
- Director of Concerts - Sammartini
- Giovanni Battista Sammartini or (San Martini) (1700-1775)
- He was both the maestro di capella at the Milan cathedral and leading composer of operas – Later he wrote sinfonie for only concert usage
- Italian Sinfonia tradition (as opera overture): Fast-Slow-Fast
- Since these sinfonias were independent pieces they were able to be performed in concerts separately
- Sammartini’s symphonies are the most important of these first concert symphonies

Sammartini’s music falls into three style periods which reflect the major trends in music between the 1720s and the time of his death. The early period, c1724–39, shows a Baroque–Classical style mixture; the middle period, c1740–58, is early Classical, and the style most characteristic of Sammartini; the late period, c1759–74, points to later Classical developments. Despite these changes, certain basic characteristics can be seen in works of all periods, especially an intense rhythmic drive and continuity of structure; a remarkably varied treatment of sonata form, in which the recapitulation usually contains many changes in the order of ideas and their presentation (variants of the main secondary theme being especially common); and an unusual sensitivity to textural arrangements and contrasts, favouring non-imitative counterpoint with contrasting motifs in the two violin parts. Sammartini composed some of the earliest dated symphonies: movements from two symphonies were used in 1732 as introductions to acts 2 and 3 of the opera Memet. His symphony in G minor j-c57, whose finale Gluck borrowed for La contesa de’ numi, anticipates the Sturm und Drang style by more than 20 years. Three ensemble concertos, two in Eb (one published in 1756) and one in A, anticipate the sinfonia concertante in their scoring and two-movement arrangement. In his old age Sammartini produced some of the earliest string quartets (1763–7) and string quintets (1773), the latter scored for the unfamiliar combination of three violins, viola and bass instrument. The few surviving sacred cantatas and liturgical works show a dramatic approach to text setting and an orchestral sophistication of a kind generally associated with the Viennese school. All these examples reveal a composer who was in the vanguard of musical developments throughout his life, and an artist of the greatest integrity and seriousness.

Sammartini’s early orchestral music was influenced by the north Italian concerto tradition, especially Vivaldi. The 18 early symphonies have three movements, in the succession fast–slow–fast, some with minuet finales. There is no evidence to support the oft-repeated statement that Sammartini wrote a four-movement symphony in 1734. The only extant four-movement symphony (j-c39) is undated, and the fourth movement is an appended minuet taken from a trio sonata. The symphonies are scored for string
orchestra, seven being trio symphonies (most omitting the violas), an important early type. Nearly all the movements have binary division: most of the longer allegros are in sonata form; the slow movements and minuets favour simple binary designs. The movements in sonata form are characterized by well-defined key areas, themes and thematic contrasts, long developments and clear recapitulations, which almost always begin with the opening theme in the tonic key. Multithematic movements are the most common, but some early examples of Classical monothematic sonata form already appear (e.g. in j-c14, first movement, and j-c39, third movement). Though homophony predominates, several movements contain refined textural arrangements and new uses of counterpoint. Sammartini transferred to the symphony the lyrical slow movement of the concerto. He favoured the 2/4 Andante, which became the standard type of Classical slow movement. He preferred the moderate 3/4 to the fast 3/8 minuet, and also wrote long finales in 2/4 and 3/8, some of them in buffo style. The main influences in the early symphonies derive from the concerto and the trio sonata rather than the Italian overture. The symphony is already established as an independent genre in these works.

Most of the 37 middle symphonies call for two horns or trumpets as well as strings, and end with minuets, some with trio sections. There are also a few two-movement symphonies (fast–minuet). Movements become longer, harmonic rhythm slower, and almost all movements are in sonata form, including slow movements and minuets. Contrast is intensified in texture, rhythm, dynamics and mood. Many first movements have a motoric character, using themes composed of short modules, half a bar and one bar in length. Melodic continuation by literal or varied repetition and contrast replaces the frequent sequential expansion of the early style. While the development section itself is usually short, developmental interest is supplied by motivic development within themes, thematic derivations and reformulated recapitulations (which act as second developments). The slow movements, often in the minor mode, are among Sammartini’s finest creations. Warmly lyrical, concise in form, full in texture and rich in harmony, they contain his most personal expression, ranging from delicate charm to profound melancholy.

In the 12 late symphonies (including eight in F-Pc dated 1768–72) there are independent oboe parts and the cello and bass are often separated. There are longer and more varied periods, a more intense lyricism (which invades even the fast movements) and more complex harmony. The texture resembles the chamber style, with frequent dialogue among all the instruments, and far greater use of imitation, especially in the slow movements. The language in these works often has a Mozartian flavour.

Sammartini’s orchestral music has a bright, transparent sound. Rhythmic effects are a prime source of interest and vitality: in the careful variation and contrast of rhythmic patterns and articulations, the deft mixture of regular and irregular phrase lengths, and the carefully calculated changes in rhythmic values. Sammartini avoided large-scale thematic repetitions, preferring understatement to the least possibility of redundancy. The frequent elision of themes and sections produces a strong continuity that is the essence of his style. Bathia Churgin www.oxfordmusiconline.com
• NAWM 108 Sammartini, Symphony No.32. First Movement
  http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=CDS414
  
  o Unison beginning
    - A vivid start – suitable for concert satiations
    - Unclear determination of key – F major/d minor considered as a unified
    - tonal area – closer to baroque thinking
  
  o No subordinate theme
  o Baroque like continuity. However, buffa like contrasting ideas are clearly presented
  o Development includes sections that resemble an episode of a concerto grosso
  o Clear recapitulation
  o Looser organizations in the recapitulation. mm 29 -30 a fugal touch that resemble trio
    sonata texture
  o Listening: Same symphony second (sonata form like structure slow movement) and a
    fast minuet finale third movement

• Johann Stamitz (1717-1757) and Mannheim School
  
  o The Jommelli influence: Listening – Jommelli ouverture: L’uccellatrice:
    - Fast – slow-fast order. Minuet finale
    - Orchestral effects – tremolos, crescendos
    - Clear definition of orchestral families: strings and woodwinds
  
  o Influence of the empfindsamer Stil – Articulation of dynamic changes
  o The city (Mannheim) – located at the confluence of Rhine river and its importance
    started to grow after it became the city of Elector’s court
  o The new castle modeling Versailles
  o 1742 a new opera house had been completed
  o Stamitz – the first director of the orchestra – discipline, uniform bowings – impressive
    crescendos.
  o The cosmopolitan atmosphere
  o Stamitz – concertmeister – problems of conducting the orchestra from the
    concertmeister seat
  o In 1756 Mannheim was among the largest orchestras in Europe (with Naples, Milan and
    Paris) -20 vln., 4 vla., 4 vlc., 2 basses, wind section with 4 horns
  o The Paris influence on Stamitz in terms of giving greater importance to winds
  o The period ended when Karl Thedor became the elector of Bavaria and moved his court
    to Munich
NAWM 109

For other movements:

- Orchestral effects and clear identification of strings, winds and brass
- Eb major, a key suitable for horns, therefore hunting and heroism
- Horns with no valves and passages with natural overtones
- Second theme presented by winds
- Clear subordinate theme
- Unclear recapitulation or a reversed recapitulation
- Eb major, a key suitable for horns, therefore hunting and heroism
- Listening: Other three movements of the same work: Slow movement, minuet as an interior dance movement and a finale.

The principal innovation in Stamitz’s symphonic works is their adoption of the cycle of four movements, with a minuet and trio in third place followed by a Presto or Prestissimo. While isolated precedents for this succession exist, Stamitz was the first composer to use it consistently: well over half of his symphonies, and nine of his ten orchestral trios, are in four movements. The chief exceptions among the symphonies are the three-movement works characteristic of his early period (to c1745–8). Eugene K. Wolf.

Stamitz’s earliest symphonies and most of his concertos are scored for strings alone or for strings and two horns. His later symphonies generally call for a pair of horns and either oboes, flutes or (in several late works) clarinets, to which on five occasions he added a pair of trumpets and timpani. In conjunction with this expansion of the orchestra Stamitz gradually began to give more distinctive treatment to the wind instruments, for example handling them as sustaining instruments capable of providing a chordal background and support for the strings. The late symphonies place considerable emphasis upon striking dynamic effects, most notably the crescendo. Extended crescendo passages, almost certainly modelled on those of Nicolò Jommelli, occur in 14 of Stamitz’s symphonies, primarily works in his most advanced (and familiar) style. Stamitz’s treatment of orchestration and dynamics, combined with his forceful and vigorous rhythmic drive, represented a decisive new phase for the style of the concert symphony: the approach became manifestly orchestral rather than relying upon Baroque concerto style or the galant chamber idiom. Yet neither Stamitz nor the other Mannheim composers actually invented this style; it had already characterized a large number of Italian opera overtures from about 1730 to 1755 by such composers as Vinci, Leo, Jommelli and Galuppi, works that were staples of the operatic repertory at Mannheim during the 1740s and 50s.

In the process of adaptation, however, Stamitz unquestionably extended and deepened every element of the overture style. For instance, he often introduced conspicuous solo passages for pairs of woodwind or horns in the first movements of all but his early symphonies; such emphasis upon the woodwind is rare in the Italian opera overture of the time.

Stamitz’s phrase structure shows a gradual expansion from an early hierarchy based on half-bar motifs and two-bar phrases (in 4/4 metre and allegro tempo) to a mature one containing most
of the essentials of later Classical phrase syntax, founded on four-bar phrases, eight-bar sentences or periods and 16-bar double periods. The structure of the individual movements of Stamitz’s symphonies and orchestral trios has its basis in large-scale binary form, frequently modified in the later works by omission of the central double bar (and consequently of the repeats) and expansion of the second half of the movement. Thematic development of the type usually associated with later composers appears in Stamitz’s symphonies from every period. By contrast, he never consistently employed the principle of full recapitulation, although enough examples of this procedure exist to demonstrate his awareness of its possibilities. Perhaps by way of compensation, most of Stamitz’s first movements among his later works return towards the end of the movement to thematic material originally presented near the beginning. This material normally consists of a crescendo passage, but in a few instances the primary theme itself recurs. The occasional appearance of primary material near the end of a movement has given rise to the belief that Stamitz and the other Mannheimers frequently used ‘reversed’ or ‘mirror’ recapitulations. That is not statistically accurate; nor does it take account of the fact that the reorganization of the recapitulations in Stamitz’s late first movements nearly always amounts to far more than the mere reversal of primary and secondary themes.

Although Stamitz’s slow movements, dance movements and early finales are mostly homogeneous in style, the expositions of his first movements and more advanced finales regularly introduce contrasting thematic material – including, in just over half of these movements, a clearly articulated and differentiated secondary theme. This approach also originated in the Italian opera overture, which had used polythematic expositions since at least the 1730s. Once again, though, Stamitz went well beyond his model, often scoring his secondary themes for wind instruments and, in his latest works, increasing their lyricism substantially.

In sum, Stamitz’s contribution in the particular areas of thematic differentiation, orchestration and dynamics may be defined as the transfer and adaptation of Italian overture style to the concert symphony, rather than as actual innovation.

Bathia Churgin www.oxfordmusiconline.com

Discussion

- Minuet as an interior movement
- The impact of Mannheim crescendo on form
- New styles emerging (hunting, marching, gallant, sturm und drang)
- Second movements being central in the earle classical concerto (as we seen in both Sammartini and Stamitz examples)

- Concerto in Mannheim Period – Lebrun and his Oboe concertos
Concerto

- The idea of keyboard concerto in England

**Handel’s most original contribution to the genre was his invention of the organ concerto, originally conceived as entr’acte music at performances of his oratorios.** The two sets with opus number, op.4 (c.1738) and op.7 (posthumously issued in 1761), supplemented by a few extra works, make up a sizable corpus to which Handel’s many English followers, who included Henry Burgess, William Felton, Thomas Chilcot and John Stanley, also contributed. The sketchiness of the solo parts in many of Handel’s published organ concertos (with entire movements marked to be extemporized ‘ad libitum’) throws into relief a conflict of interest that inevitably arose whenever a composer was also a virtuoso on the featured instrument. By simplifying the notated solo part, Handel left space for the improvised filling and embellishment by which he, as soloist, would establish his superiority (in a similar spirit, Vivaldi often wrote complex arpeggiated figurations for the solo violin as block chords).

Michael Talbot [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com)

- NAWM 110
  - Johann Christian Bach (J.S.Bach’s youngest son) - “The London Bach”
  - J.C.Bach (1735-1782)
    - J.S.Bach’s youngest son
    - He was 15 when his father died
    - First training by his father and his elder brother C.P.E. Bach
    - He studied with Padre Giovanni Battista Martini (1706-1784) - who is also the teacher of Mozart- in Milan
    - He was involved with the operatic life of Milan, Rome, Naples
    - After the success of his operas in Naples, he moved to London, 1763-1777
    - He had a great success in London with 40 keyboard concertos
    - 8 year old Mozart stayed in London for a year in 1764-65, Bach was impressed with his music. Mozart arranged his sonatas into concertos by using Bach’s keyboard concerto model.

  - 1765-1781 wrote concertos for keyboard and strings for annual series of **public concerts**

  - Also meant to be performed by amateur players at home
  - Uses a form that combines ritornello and sonata forms
  - During the same period he meets Mozart in London who is on tour as a child prodigy.
  - The “Double Exposition” idea
  - Cadenza and concerto
The Viennese School

- Haydn-Mozart- Beethoven.
- A misnomer? Only Beethoven spent most of his career in Vienne
- Towards and after the French revolution – The enlightened monarchs – reforms to enable the middle class integrating in public affairs

  **Suggested reading:** Reinhard G. Pauly, *Music in the Classical Period*, pp. 61-81

- Frederick the Great (reigned 1740-86) influential patron of music but has an ambition to acquire land (Silesia) from Austria – 7 years war (1756-63)
- Frederick the Great was succeeded by his nephew Frederick William II – lacked the military and administrative skills but an admirer of music and arts – cello player himself – commissioned Haydn and Mozart to write chamber music
- Austrian Empire during this period – large empire with ethnic variety ruled by the Habsburg dynasty
- All Holy Roman Emperors were from Habsburg dynasty from 1438-1740
- 1740 – Maria Theresa Emperor of Austria – aftermath of the loss of Silesia – a more centralized government in Vienna
- Reforms – reduction the secular powers of the church
- Her son (next emperor) Joseph (1780-90)- enlightened monarch – attempted to remove Austrian clergy from Rome’s jurisdiction – dissolved many monasteries and turned them into schools
- His successor Leopold II – Marie Antoinette’s brother – frightened by the events in France and revoked Joseph’s reforms

Franz Joseph Haydn (1732-1809)

| One of the greatest composers of the classical period |
| Father of the classical symphony |
| Inventor of the string quartet |
| Representative of the transition from the traditional patronage system to the “free” artist. |

Early Life:

- Born in Rohrau, a small town near to the Hungarian border of Austria: an area with ethnic variety – Germans, Croats and Hungarians
- His father, Mathias Haydn: master wheelwrights, “great lover of music by nature”
- Impressive singer as a boy
- 1739 Choirboy at St. Stephen’s Cathedral in Vienna
- 1750 – 18th years old – voice break – dismissed from the choir school – Haydn becomes a freelance teacher, composer and musician
• Same year
  o Haydn becomes accompanist for Nicola Porpora’s (Italian composer and singing teacher) voice lessons. Porpora gives him lessons on vocal music.
  o Meets Metastasio – he considers Haydn as the composer of his new opera
  o Studies C.P.E. Bach’s music
  o Studied Fux’s *Gradum ad Parnassum* on Porpora’s suggestion

**Fux, Johann Joseph**
(b Hirtenfeld, nr St Marein, Styria, 1660; d Vienna, 13 Feb 1741). Austrian composer and music theorist. **He represents the culmination of the Austro-Italian Baroque in music.** His compositions reflect the imperial and Catholic preoccupations of the Habsburg monarchy no less than does the architecture of Fischer von Erlach or the scenic designs of the Galli-Bibiena family. His *Gradus ad Parnassum* (1725) has been the most influential composition treatise in European music from the 18th century onwards.


• He was introduced to Karl Joseph von Fürnberg. He played chamber music at his home. It is possible that he composed his first string quartets for him.
  **Listening Example:** Haydn op.1 No.1 First movement

• 1759 he became a music director for Count Morzin- He composed his first symphonies for him – for an orchestra of 16 players.

• At Morzin’s court he composed: 15 symphonies, keyboard sonatas, divertimentos, concertos, string trios and quartets.
Esterhazy Period:

- 1761 He entered the service of **Prince Paul Anton Esterhazy** - head of the richest and most powerful Hungarian families - devoted to music and arts.

Haydn's contract, once thought to be demeaning, is now understood as a standard document of its type; its terms were favourable to a young man of 29 with only one previous position to his credit. He was no servant, but a professional employee or ‘house officer’; he received 400 gulden a year, plus various considerations in kind including uniforms and board at the officers’ table. He was in charge of the ‘Camer-Musique’, which comprised not only all instrumental music but secular vocal and stage music as well. He had full authority over the musicians, both professionally and in terms of their behaviour; but he was close to many of them personally as well, often serving as godfather to their children. James Webster. [www.oxfordmusiconline](http://www.oxfordmusiconline)

- Haydn was responsible to compose music that the prince demanded, conduct the performances, to supervise the musical personnel and keep the instruments in repair
- Yet, he was still the assistant conductor to the old music director.
- Paul Anton dies in 1762, succeeded by his brother **Nicolaus Esterhazy** – an even more loyal of music – the orchestra started to be developed by new accomplished players
- **Le matin, Le midi and Le soir** – composed in order to celebrate the new prince and to show off to convey the attributes of the new ensemble. Programmatic character.
  
  **Listening Example: Le matin for flute, 2 oboes, bassoon, 2 horns and strings**
  

- He built up the orchestra from 15 (6 violins, viola, cello, bass, 2 oboes, 2 horns and a bassoon) to about 25 players during the 1780’s.
- **Haydn led the ensemble by violin playing. No keyboard basso continuo except the opera.**
- Operas or concerts were weekly events
1766 Werner (the former music director) dies. Haydn is the music director and the Kapellmeister.

In 1766 Haydn became musical director at the Esterházy court. He raised the quality and increased the size of the prince's musical ensembles by appointing many choice instrumentalists and singers. His ambitious plans were supported by Prince Miklós, who, on the death of his brother in 1762, had become head of the Esterházy family. He was able to appreciate Haydn's musical contributions and created an atmosphere conducive to the development and maturing of Haydn's art. In addition to composing operas for the court, Haydn composed symphonies, string quartets, and other chamber music. The prince was a passionate performer on the baryton, and Haydn provided for his patron more than 150 compositions featuring this now-obsolete cello like instrument.

Haydn served Prince Miklós for nearly 30 years. He frequently visited Vienna in the prince's retinue, and on these visits a close friendship developed between himself and Wolfgang Amadeus Mozart. The two composers felt inspired by each other's work. Mozart declared that he had learned from Haydn how to write quartets and dedicated a superb set of six such works to his “beloved friend.” Haydn's music, too, shows the impact of his young friend. The mature composer was by no means set in his ways; he was flexible and receptive to new ideas.

http://search.eb.com/eb/article-3069

- 1760's: 25 symphonies, Concertos - cello, violone (first known violone concerto), horn, 2 horns, flute, bassoon – quartet divertimentos, ensemble divertimentos, minuets, few keyboard works, cantatas and sacred vocal works
- After 1766, that he becomes the Kapellmeister, he had to compose more sacred vocal works
- Therefore starting from 1770's less instrumental works but these pieces are on a larger scale: Most important symphonies before the London symphonies (Mourning, Farewell, Maria Theresa), the development of the string quartet idea, some keyboard sonatas and few concertos.

Listening Example: Farewell Symphony No.45 in f sharp minor. First and last mov.
http://www.youtube.com/watch?v=jBHv2bGEFKx
http://www.youtube.com/watch?v=C19VEAjprio

These works reveal the Sturm und Drang influence:

(German: “Storm and Stress”), German literary movement of the late 18th century that exalted nature, feeling, and human individualism and sought to overthrow the Enlightenment cult of Rationalism. Goethe and Schiller began their careers as prominent members of the movement.

The exponents of the Sturm und Drang were profoundly influenced by the thought of Rousseau and Johann Georg Hamann, who held that the basic verities of existence were to be apprehended through faith and the experience of the senses. The young writers also were influenced by the works of the English poet Edward Young, the pseudo-epic poetry of James Macpherson's “Ossian,” and the recently translated works of Shakespeare.
Sturm und Drang was intimately associated with the young Goethe. While a student at Strasbourg, he made the acquaintance of Johann Gottfried von Herder, a former pupil of Hamann, who interested him in Gothic architecture, German folk songs, and Shakespeare. Inspired by Herder's ideas, Goethe embarked upon a period of extraordinary creativity. In 1773 he published a play based upon the 16th-century German knight, Götz von Berlichingen, and collaborated with Herder and others on the pamphlet “Von deutscher Art und Kunst,” which was a kind of manifesto for the Sturm und Drang. His novel Die Leiden des jungen Werthers (1774; The Sorrows of Young Werther), which epitomized the spirit of the movement, made him world famous and inspired a host of imitators.

- 1772 construction of an Italian Opera House and a marionette theater.
- From 1776-1783. The prince lost interest in the instrumental music and focused on the theatrical entertainment. Haydn focused on operas at this period.
- Starting from 1778, the music publishing industry established in the Habsburg realm. He continued his duties at the Esterhazy court, especially being in charge of the opera, but also produced important symphonies at this period that brought him income from sales of his music
- Haydn remained in Esterhazy until the prince’s death in 1790
- The next Prince Esterhazy (Nicolas’ son Anton) disbanded the orchestra
- During 1791-1795 Haydn enjoyed the success of his symphonies in London under the management of Johann Peter Salomon
  - London, economically an important city at the time
  - A cosmopolitan city; many artists from abroad and refugees from the French Revolution
  - Music was fashionable. Concerts and operas were supported by the nobility and gentry
  - Different companies in rivalry

Readings:
Richard A. Carlton, Changes in Status and Role-Play: The Musician at the End of the Eighteenth Century

- After Anton’s death he was employed by the Esterhazy again. This time he was only responsible to compose a mass every year
- During this period he composed quartets, trios and his last two oratorios: The Seasons and The Creation
Symphonies:

According to Form:

- Early Symphonies can be classified in two groups:
  - Symphonies that model the 3 movement Italian Overtures (*sinfonia*):
    - Allegro
    - Andante – Parallel minor or sub-dominant key
    - Minuet finale (or rapid gigue like)
  - Symphonies that model the 4 movement *sonata da chiesa*:
    - Andante (Slow)
    - Allegro (Fast)
    - Minuet (Slow)
    - Presto (Fast)

- After the early symphonies -Symphonies that adapt the classical 4 Movements (as Stamitz introduces the finale after the minuet movement to the 3 movement *Sinfonia* order)
  - Allegro
  - Andante
  - Minuet and trio
  - Allegro

Characteristics:

- Early Symphonies (The Esterhazy Symphonies start from No.6) use catchy tunes and themes with primitive character.
- Some of these early works have titles (Morning, noon, evening) with some having depictive character
- After 1760 -more experimental character:
  - Woodwinds being more prominent
  - Theme and variation finales
- 1768-74: regarding the work as a serious work.
  - *Strum und Drang* character
  - Nos. 44, 45 and 47 are larger scale works with broadly laid out themes
- 1774-88
  - Change in style. The minor key of the *sturm und drung* intensity give way to smooth expression with the use of orchestral resources
  - Development from a single source
  - 1785-86 Paris Symphonies (commissioned by the Queen Marie Antoinette). No.85 is called as "La Reine"
• 1787-88
  o These works foreshadow the London symphonies
  o Contrasting subjects appear less frequently
  o Slow movements include codas that have colorful chromatic harmonies played by the woodwinds
  o Finales have considerable use of contrapuntal devices

• London Symphonies:
  o As a reaction to the strong melodies of his pupil and rival Ignaz Pleyel (1757-1831), he went back to the Slovenian, Croatian melodies of his youth. Also some themes show the influence of British folk music (Ex. Finale of Symphony # 104)
  o [Link to web page]

  o Novelties in the orchestration:
    - Trumpets and timpani added
    - Trumpets have independent sections
    - Cellos can be independent than the basses
    - Woodwinds are more independent
    - Clarinets are used
    - Establishment of separate instrumental families through contrapuntal writing
    - More complex harmony with wide range modulations
    - Tendency towards mono-thematicism
    - Minuets are no more courtly dances. They are already scherzos in everything but name and tempo.
    - Slow introductions in minor tone before the allegro in major key

A term applied to a number of types of piece since the early 17th century. The Italian word scherzo and its derivatives came from the German Scherz and scherzen (‘to joke’) in the late middle Ages. Since Beethoven’s time it has been applied generically to any movement that takes the place of a minuet in a sonata cycle (whether or not specifically labeled ‘scherzo’), and it has also been used to indicate a comic or ironically comic composition, usually fast-moving and often one movement within a larger work.

Tilden A. Russell [Link to web page]

  o Sonata rondo form can be seen in the finale movements.
  o NAWM 112
  o II. Movement: [Link to YouTube video]
  o Drumroll Symphony, No.103: [Link to YouTube video]
  [Link to IMSLP sheet music]
Concertos

Cello Concertos:

Concerto in C Major for Violoncello and Orchestra, Hoboken VIIb:1. Completed approximately 1761-1765, first modern performance May 19, 1962, in Prague. Scored for 2 oboes, 2 horns, violins, viola, and contrabass. Franz Joseph ("Papa") Haydn was perhaps the most prolific composer of all time, writing 18 operas, 104 symphonies, 83 string quartets, endless songs, choral works, chamber music, puppet operas, and even 32 pieces for mechanical clocks. The complete listing of his works occupies nearly 40 pages in Grove's Dictionary of Music and Musicians---and this doesn't include many works that have been lost over the centuries! One work that had been thought lost was the first C Major cello concerto. It was probably written for Joseph Weigl, a close friend of Haydn who was the principal cellist in the court orchestra of Prince Esterházy, Haydn's patron. The concerto was listed in a catalog Haydn had made of his works, but lay unknown for nearly two centuries until discovered in 1961 at the National Museum in Prague by Oldrich Pulkert, a Czech musicologist. Only one set of orchestral parts, copied in what is probably Weigl's hand, survived the ravages of time and war to bring us what is now Haydn's most popular work in the genre. The concerto is written in the traditional fast-slow-fast style, beginning with a moderato movement in which the main theme is slightly varied each time it appears. The lovely central adagio is written for strings only, perhaps the better to show off Weigl's renowned tone. The final allegro molto allows the soloist a typical virtuosic display amid abundant melodic invention, bringing a satisfying conclusion to this charming work. © 1995, Geoff Kuenning http://lasr.cs.ucla.edu/geoff/prognotes/haydn/celloCon_VIIb.html

Rastropovich: http://www.youtube.com/watch?v=km0fb9GJsYM

Cello Concerto No.2 in D major (1783)

Orchestral Exposition (D) – First Episode and Orchestral Closing (D-A) – Development (A-e-b-A) – Recapitulation (D)
Both concertos (1 and 2) – Ritornello form applied to Sonata form

Video Example: Mischa Maisky performing Haydn Cello Concerto no.2: http://www.youtube.com/watch?v=aFExGtWAs7w&feature=related

Keyboard Concerto in D (1779-1780) Richter: http://www.youtube.com/watch?v=VWu_OUk6c1Q

String Quartets

Divertimento: Following its original Italian meaning, ‘divertimento’ is generally understood, first, to denote a work primarily designed for the entertainment of the listeners and the players, without excluding the possibility of high artistic achievement, such as is found in divertimentos by Haydn, Boccherini and Mozart. Second, a divertimento could serve as background music for some social gathering such as a conversazione or a banquet. H.C. Koch (1802) defined the divertimento as follows: it normally had solo instrumentation; it was neither polyphonic nor extensively developed like the sonata; it was intended to please the ear rather than express different shades of emotion; historically it stood between the Parthia (partita) and the quartet or quintet. This meaning seems to have crystallized about 1780; before then the term was more variously applied, but almost exclusively to music for solo instruments. Historically, then, it
denoted ‘a solo work’ rather than ‘a diverting work’.
Hubert Unverricht/Cliff Eisen www.oxfordmusiconline.com

- The chamber music of the 1760’s:
  - First violin carries the melodic substance
  - Cello functions like a basso continuo
  - Viola like a filler
  - Players enjoyed solo passages – *concertante quartets*

Quartets were first cultivated in south Germany, Austria and Bohemia, by Asplmayr, Ordonez, Dittersdorf, Vanhal, Starzer, Gassmann, F.X. Richter, Holzbauer, Camerloher, Christian Cannabich and Joseph Haydn. The usual title for such works was ‘divertimento’, which at the time designated solo instrumental music in general and was compatible with a variety of scorings, styles and character; not until about 1780 did modern titles such as quartet and quintet became common for ‘serious’ chamber music in the now standard scoring. This change in terminology does not, however, imply that earlier divertimentos were an independent genre of ‘light’, occasional music or that their scoring was variable. Anecdotal and stylistic evidence shows that at least from the time of Haydn’s op.9 (1769–70) early divertimentos were ‘serious’ works for a solo ensemble, with a cello playing the bass part (Webster, 1974). Paul Griffiths http://www.oxfordmusiconline.com/

- The Op. 17 and op. 20 and 21 (1771 and 1772) established Haydn as the first great master of quartets
  - Four movements: Sonata allegro, minuet, slow and fast finale
  - First violin is still the most virtuosic part but cello also shares the melodic line
  - No implication of basso continuo. Importance of counterpoint
  - Fugal Finales

- In 1781 op. 33
  - Collection of six quartets
  - “Quite new and special way”

Haydn’s op.33, published the year of Viotti’s début in Paris, also marked a new path in quartet composition; described by their composer as written in a ‘new and special manner’, this probably referred less to clarity of structure and textural balance, already achieved in opp.9, 17 and 20, than to the consistent application of motivic work (thematische Arbeit), the reintroduction of a light, popular touch, and the integration of the movements of varying character into a convincing whole. This is most apparent in the finales, which are differentiated from the opening movements by the use of ‘simpler texture, more regular phrasing and harmonic rhythm and a greater emphasis on soloistic passages for the various instruments’ (Moe, 1975). The quartets are remarkably concise: thematic material is frequently pared to a minimum, accompaniment and melody are often identical, interchangeable or easily transformed from one to the other, and transitional figures and phrases are eliminated almost completely (Rosen, 1971). Op.33 is also important for its impact on Mozart, who between 1782
and 1785 composed six magnificent quartets; published with a dedication to Haydn, Mozart described them as ‘the fruit of long and laborious endeavour’. While similarly characterized by textures conceived as a four-part. Paul Griffiths [http://www.oxfordmusiconline.com/]

- Tuneful character
- Only the first movements are in sonata form
- Clear definition of musical materials
- Abandonment of plain styles (like gallant, sturm und drang, etc.) rather unique developments of material
- Instrumental music as serious music
- Finales are rondos or variations
- Minuets titled as “scherzo”: Playing tricks between duple and triple meter.
  - Listening example: Op.33 No.5 g major, III. Movement: [http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=8.550788]
  - Score: [http://erato.uvt.nl/files/imglnks/usimg/e/e0/IMSLP05281-Haydn_-Op._33__No._5.pdf](http://erato.uvt.nl/files/imglnks/usimg/e/e0/IMSLP05281-Haydn_-Op._33__No._5.pdf)

- Quartets during 1785-90
  - Increasingly frequent use of monothematic approach (op.50)
  - Listening Example: Monothematic finale of op.64 No.5 (Lark), Sonata Rondo form

- Late quartets 1793-1799, opp. 71, 74, 76, 77, 103 (only 2 movements)
  - Juxtaposition of serious and jocular, folk and art, enigmatic and simple-minded
  - Op.76, No.3, second movement theme composed for the birthday of Kaiser Franz Joseph I of Austria. This theme later became the national anthem of Austro-Hungarian Empire and now is the German national anthem
Oratorios:

- **Creation – Die Schopfung 1787-98**
  - Handel influence – London’s large middle class audience
  - Anonymous librettist – combining King James’ Bible translations + John Milton’s epic poem “Paradise Lost” + original material
  - Baron Gottfried van Swieten’s support (including the translation of text to German)
  - Concepts foreseeing 19th century:
    - Philosophical approach to oratorio
    - Continuity and abandonment of “form” emphasizing “color” – first performance an orchestra of 120 players required for the great chord on “Light”
    - C min (Ab) – Eb min –Db – Eb – Cmin
    - Chaos – Emphasis on flat key regions.
  - C minor – major contrast – Darkness and light

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Analyses:

1. Op.20 No.1, first movement (1772)
2. Symphony No.56 (1774)
3. Cello Concerto in C (1765), D (1783) and Piano concerto in D (1780)
4. NAWM 111 – op.33 no.2 – fourth movement (1781)
5. Op.64, No.5 –fourth movement (1785-90)
6. NAWM 112. Symphony No.92 (1789)
7. Symphony No.95 (1791)
8. Symphony no.104 fourth movement (1795)
9. NAWM 113, Creation (1797-98)
W.A Mozart (1756-1791)

**Salzburg** (Notes form Music in the Classical Period, Reinhard G. Pauly)

- “The German Rome” - A church city, where the Catholic Church has absolute political power
- Italian color, atmosphere, architecture
- Located between Austria and Bavaria, see the map.
- Archbishop – head of the state
- Mid-18\(^{\text{th}}\) century the city had an economical decline
- Archbishop – Hieronymus Graf von Colloredo – an enlightened archbishop
- The atmosphere difference between Vienna (a cosmopolitan cultural center)

**Intellectual Background of the Period**

- The dominance of the Enlightenment idea
- Tolerance and brotherly love
- Spread of the freemasons – attracted many leading figures in politics, philosophy and the arts
- Archeological discoveries – Pompeii and Herculaneum (in 1748) – idea of neo classicism
- Treatises on ancient art
- Neo-classical paintings – Jacques Louis David (1748-1825)

The Death of Socrates 1787

**Patronage**

- Wealthy citizens sponsor music
- Regularity of court and irregularity of middle-class patronage
- Public at large becoming the greatest patron of music
- Victor Hugo – Mazeppa poem (composed by Liszt) – analogy of Pegasus and the artist before the public
- Classicism foreshadowing romanticism - T. Gainsborough The Blue Boy -
- Publications for the amateur
- Changing status of the musician – emancipation of the artist (?)
By 1770’s courts were not the place where the most important musicians worked
Monasteries in Austria and south Germany cultivated secular music besides sacred
Public concerts and travelling virtuosos. No recitals yet.
Great amount of new music. No historical consciousness yet.

Mozart’s Life and Comparisons

Comparisons

1756 7 years war between Germany and Austria
1756 Leopold Mozart Violin Method
1761 Haydn enters the service of Esterhazy
1760 La buona figliola by Piccini
1761 Gluck’s Don Juan ballet
1762 Orfeo by Gluck – Mozart in Vienna and Munich
1762 Social Contract by Rousseau
1765 C.P.E. Bach Sonata in A major – Empfindsam (Six Clavier Sonatas for Connoisseurs and Amateurs) - Mozart in London
1765 Joseph II becomes the Holy Roman Emperor
1770 Haydn’s Sturm und Drung Symphonies – Mozart in Italy
1770 Beethoven was born

1773 ------------------------------------------- Mozart back in Salzburg
1776 Piccini in Paris
1776 -1779 Gluck – Piccini controversy – Mozart in Mannheim
1778 J.J. Rousseau dies (1712-1778) - Mozart in Paris
1778 Voltaire dies (1694 -1778)
1781 Op.33 String Quartets
1781 Immanuel Kant’s Critique of Pure Reason - Mozart in Vienne
1782 Paisiello The Barber of Seville
1783 American Revolution
1787 Goethe Iphignea
1787 The Death of Socrates by J.L.David
1788 Cherubini Iphigenia in Aulis
1789 French Revolution
1790 Brandenburg Gate
1791 Haydn in London
1791 Mozart dies
1792 Haydn and Beethoven meets in Bonn – then same year Beethoven settles in Vienna

Mozart’s Life
See the Map in NAWM on page 549

1756 – Never went to school but toured as a musician from the age of 7

<table>
<thead>
<tr>
<th>First Tour:</th>
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<tbody>
<tr>
<td>1762- Munich, Vienna</td>
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<tr>
<td>1763- Frankfurt, Paris</td>
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<tr>
<td>1764 – London – To play for King George III and symphonies for London performances</td>
</tr>
</tbody>
</table>

1768  La Finta Semplice, 
Opera Buffa for Vienne Court

J. C. Bach

1770-72 Metastasian Type Opera Serias

Italy tour - Giovanni Battista (Pedro) Marini became the Knight of the Golden Spur by the Pope (an honor received by Gluck before)

1773

Years in Salzburg Court, Symphonies, piano sonatas, violin sonatas, serenades, violin concertos (in Vienna he composed very few)

1775  La Finta Giardinier, 
Opera Buffa produced in Munich
1777
Mannheim, Stamitz influence, Interest in German Opera

1778
Paris, Gluck-Piccini Controversy – Return to Salzburg –
Archbishop Colloredo’s court

1780
Idomeneo in Munich

1781
Years in Vienna: Seraglio, Figaro, Don Giovanni,
Cosi Fan Tutte, Magic Flute

1791
Influences

Gluck Reformation
- Simplicity and purity of musical content
- Clarity of dramatic frame work
- Simplified plot
- Bringing back French chorus-ballet tradition
- Anti-Metastasian approach-Music serves for dramatic approach

Comic Opera
- Opera buffa, opera comique, ballad opera, tonadilla
- Intermezzi
- Aria forms
- Nicola Logroscino-Ensemble Finales
- Baldassare Galuppi (librettist)-Carlo Goldoni: The Peasant Philosopher, 1754
  Rejection of stock characters types of plots, dramas rather than farces
- Nicollo Piccini: The Good Girl, 1760, Great success, Piccini-Gluck controversy
  Piccini Finales
• Giovanni Paisiello, *Il Barberie di Siviglia* 1782

**Comic Seria integrated with French opera elements**

• Marco Coltellini (Librettist)
• Carlo Innocenzo Frugoni (Librettist)
• Nicolo Jommelini (Composer)
• Tomaso Traetta (Composer)

**German Opera**

• 1773 Alceste composed by Anton Schweitzer
• 1777 Gunther composed by Ignaz Holzbauer

**Idomeneo**

• Commission by the court elector of Bavaria (Karl Thedor) for a court carnival
• Premiere 1781 Munich
• Archbishop saw the opera and enthusiastic about the work.
• Summons from the archbishop to join him in Vienna ([www.oxfordmusiconline](http://www.oxfordmusiconline), “Mozart” Grove article)
• Subject derived from Tragedie Lyrique: Idomeneus

Libretto subject, used several times in the 18th century. Idomeneus was King of Crete during the time of the Trojan War. Beset by a violent storm as he returned to Crete, he vowed to Neptune that if he escaped shipwreck he would sacrifice to the god the first living thing he saw on his safe arrival; that thing turned out to be his own son. Idomeneus carried out his vow; the inhumanity of his deed caused such horror that he was forced to abdicate and leave Crete. This story, whose parallels with the story of Agamemnon and Iphigenia and the biblical stories of Abraham and especially Jephtha are obvious, is unmentioned by Homer. It may not have been associated with Idomeneus until late antiquity, and probably under the influence of other legends. The 4th-century grammarian Servius, in his commentary on Virgil’s *Aeneid*, is the author of what is apparently the earliest surviving account. François de Salignac de la Mothe Fénelon (1651–1715) recounted the story of Idomeneus’s tragic vow in his didactic novel *Télémaque* (1696); six years later it became the subject of a spoken tragedy, *Idomenée*, by Prosper Jolyot de Crébillon. In 1712 an opera by the same title was performed in Paris, with a libretto by Antoine Danchet and music by André Campra. Danchet’s libretto served as G. B. Varesco’s model for the libretto for Mozart’s *Idomeneo* (1781); Varesco condensed the action from Danchet’s five acts to three and contrived a happy ending. Among other Italian librettos on this subject is the anonymous one set by Galuppi as *Idomeneo* (1756, Rome); Giuseppe Sertor’s libretto of the same name
Dramma per musica in three acts, K366, by WOLFGANG AMADEUS MOZART to a libretto by GIOVANNI BATTISTA VARESCO after ANTOINE DANCHET’S Idomenée; Munich, Residenztheater, 29 January 1781.

<table>
<thead>
<tr>
<th>Role</th>
<th>Description</th>
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<tbody>
<tr>
<td>Idomeneus</td>
<td>King of Crete, tenor</td>
</tr>
<tr>
<td>Idamante (Idamantes)</td>
<td>his son, soprano castrato</td>
</tr>
<tr>
<td>Ilia</td>
<td>Trojan princess, daughter of Priam, soprano</td>
</tr>
<tr>
<td>Elettra (Electra)</td>
<td>princess, daughter of Agamemnon, soprano</td>
</tr>
<tr>
<td>Arbace (Arbaces)</td>
<td>confidant of the king, tenor</td>
</tr>
<tr>
<td>High Priest of Neptune</td>
<td>tenor</td>
</tr>
<tr>
<td>Oracle</td>
<td>bass</td>
</tr>
<tr>
<td>Trojan prisoners; sailors; people of Crete</td>
<td></td>
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</tbody>
</table>

Setting Mycenaean Crete: the Royal palace at Kydonia (Sidon), by the sea, and the temple of Neptune

Mozart received the commission from the Munich Intendant, Count Seeau, during the summer of 1780. Danchet’s five-act libretto of 1712 was adapted by the Salzburg cleric Varesco in three acts, on the pattern of the ‘reformed’ operas of Jommelli and Gluck, balancing the introduction of Italian arias by retaining a strong choral element, ballet, a high proportion of orchestrated recitative, scenic effects, and some ensemble writing. The influence of Gluck’s Alceste is felt in hieratic scenes, particularly the speech for the High Priest and the utterance of the oracle, but also in the prevailing seriousness. Mozart had witnessed the synthesis of French forms and Italian music in Piccinni’s Roland, the effect of which, and perhaps of Jommelli, was to encourage what Gluck tended
to repress: highly developed aria forms with the bloom of italianate lyricism.


- Conventional opera seria features:
  
  Scene complexes built around recitatives with arias interpolated/ free musical and dramatic handling
  Frequent accompanied recitatives
  Male soprano
  Coloratura songs, improvised cadenzas
  Rare ensembles

- French influences:
  
  Ballets
  Marches
  Choruses

- Differences between Mozart and Gluck:
  
  General approach to drama and
  Music
  Difference in characters

- **Listening Example**: Chorus from Act II Qual Nuovo Terore (Neptun and Idomeneo’s fight on the sea) – Discuss the Gluck influences:
  
  [http://www.youtube.com/watch?v=pXSJ_9h5UHw&feature=related](http://www.youtube.com/watch?v=pXSJ_9h5UHw&feature=related)
  
  Act II finale: [http://www.youtube.com/watch?v=qZmvJHfrGU4](http://www.youtube.com/watch?v=qZmvJHfrGU4)

**Figaro**

- Pierre Augustin Caron de Beaumarchais
- Berber of Seville
- The play and the opera

**Pierre Augustin Caron de Beaumarchais**

Pierre Augustin Caron de Beaumarchais, 1732-99, French dramatist. Originally a watchmaker, he rose to wealth and position among the nobility. His two successful comedies were *Le Barbier de Séville* (1775), the basis of an opera by Rossini, and *Le Mariage de Figaro* (1784), the source of an opera by Mozart. Brilliant in their clever dialogue and intricate plots, they satirize the privileges and foibles of the upper class. Beaumarchais was a famous litigant, and the pamphlets he wrote about his cases were witty and effective. Beaumarchais’s employment as a secret
agent by the monarchy led to his involvement in the American Revolution as a supplier of arms. The expected payment was never forthcoming, and the claims of Beaumarchais against the Americans were settled only in 1835 through a grant by Congress to his heirs. Another costly venture was a 70-volume edition of Voltaire (1785-90; volumes dated 1784-89).

• Figaro character

A type of cunning dexterity, and intrigue. The character is in the *Barbier de Séville* and *Mariage de Figaro*, by Beaumarchais. In the former he is a barber, and in the latter a valet; but in both he outwits every one. There are several operas founded on these dramas, as Mozart's *Nozze di Figaro*, Paisiello's *Il Barbiere di Siviglia*, and Rossini's *Il Barbiere di Siviglia*.

Source: *Dictionary of Phrase and Fable*, E. Cobham Brewer, 1894
http://www.infoplease.com

• Figaro and Count Almaviva – bass characters and the range of voice used as a tool for character depiction (Remember Pergolesi’s Umberto Aria, NAWM 101)
• Overture, Sonata Allegro in D major – First duet starts in G major.
• Melodic contour and Mozart’s character depiction – Suzanna from V to I (tonic- G major), Figaro from V/V to V (dominant) – Then together on tonic – Solidity of their love
http://www.youtube.com/watch?v=etpLYoaO3SQ&feature=related
• Cherubino - Breeches role - A male character being performed by an actress.
• Figaro’s first aria and the political conditions
• http://www.youtube.com/watch?v=vukig3WN1uo&feature=related

• droit du seigneur

the supposed right claimable by a feudal lord to have sexual relations with the bride of a vassal on her first night of marriage.


• Lorenza Da Ponte

1749–1838, Italian librettist and teacher, b. Ceneda as Emmanuele Conegliano. Born Jewish, he converted to Catholicism at 14, became (1773) a priest, and shortly after ordination moved to Venice. A freethinking liberal and sometime libertine and gambler, he was banished from Venice in 1779 due to several scandals. He lived briefly in Dresden, then settled (1781) in Vienna, where Emperor Joseph II named him (1783) poet of the imperial theaters, a post he held until 1790. During his tenure Da Ponte wrote the librettos for numerous operas. The most notable of these were for three Mozart masterpieces—*The Marriage of Figaro* (1786), *Don Giovanni* (1787), and *Così fan tutte* (1790)—for which he contributed elegant, witty, and eminently singable words and created or adapted powerful plots and characters. Driven from Vienna after the emperor’s death, Da Ponte wandered through Europe, married in Trieste, and settled (1792) in London.
There he worked as a tutor of Italian, a bookseller, and a librettist to an Italian opera company until he went bankrupt in 1804.

A year later Da Ponte immigrated to America, where he failed in attempts to be a grocer, at selling medicines and drygoods, and at running a distillery. After a chance meeting with Clement Clarke Moore, however, he soon began a more successful career, spending most of the rest of his life in New York City as a celebrated teacher of Italian. A pioneer in the dissemination of Italian culture in the United States, he taught (1805–25) nearly 2,000 private pupils and in 1830 was appointed Columbia College's first professor of Italian language and literature (and the first such professor in the United States). His library, bought by Columbia in 1825, was the nucleus of its collection of Italian poetry and miscellaneous literature. In 1833 he helped establish the Italian Opera House in lower Manhattan, the first attempt to create a permanent American home for Italian opera. Da Ponte's last years were marred by poverty and the failure (1836) of the opera house. *The Columbia Electronic Encyclopedia*, 6th ed. Copyright © 2007, Columbia University Press. All rights reserved.

- Music and characters:
  - Arias and characters
  - Ensembles and characters

- Ensemble Finales: Drama and Symphonic structure
  - Opera in the key of D major
  - Act II Ensemble in Eb major in sonata form: [http://www.youtube.com/watch?v=ymRVgi_KBE0](http://www.youtube.com/watch?v=ymRVgi_KBE0)
    - Count and Countess discussion in Eb major (like the main theme region)
    - Suzanna gets out of the closet - Bb major (like the subordinate theme region)
    - Figaro appears – abrupt key change to G major (like the development section)
    - Development – falling fifths
      - Count asks about the letter – C major
      - The man jumped from the balcony – F major
      - Figaro says that it was him who jumped from the balcony – Bb major
      - Count’s reaction – towards to the Eb recapitulation.
Don Giovanni

- Figaro’s Prague success and the commission of Don Giovanni
- The Don Juan Legend

Don Juan, fictitious character who is a symbol of libertinism. Originating in popular legend, he was first given literary personality in the tragic drama El burlador de Sevilla (1630; “The Seducer of Seville,” translated in The Trickster of Seville and the Stone Guest), attributed to the Spanish dramatist Tirso de Molina. Through Tirso’s tragedy, Don Juan became a universal character, as familiar as Don Quixote, Hamlet, and Faust. Subsequently, he became the hero-villain of plays, novels, and poems; his legend was assured enduring popularity through Mozart’s opera Don Giovanni (1787).

The legend of Don Juan tells how, at the height of his licentious career, he seduced a girl of noble family and killed her father, who had tried to avenge her. Later, seeing a commemorative effigy on the father’s tomb, he flippantly invited it to dine with him, and the stone ghost duly arrived for dinner as a harbinger of Don Juan’s death. In the original Spanish tragedy, Don Juan’s attractive qualities—his vitality, his arrogant courage, and his sense of humour—heighten the dramatic value of the catastrophe. The power of the drama derives from its rapid pace, the impression it gives of cumulative tension as Don Juan’s enemies gradually hound him to destruction, and the awareness that the Don is goaded to defy even the ghostly forces of the unknown. In the end he refuses to repent and is eternally damned.

In the 17th century the Don Juan story became known to strolling Italian players, some of whom traveled to France with this theme in their repertoire of pantomime, and by the 19th century many foreign versions of the Don Juan legend existed. Along with Mozart’s opera, other famous non-Spanish versions are Molière’s play Dom Juan, ou le festin de pierre (first performed 1665; “Don Juan, or, The Stone Feast”), based on earlier French arrangements; and two works dealing with a similar but different Don Juan, Prosper Mérimée’s uncharacteristic short story “Les Âmes du Purgatoire” (1834; “Souls in Purgatory”) and the drama Don Juan de Marana (1836) by Alexandre Dumas père. Early English versions—such as Thomas Shadwell’s The Libertine (1675), for example—are considered uninspired, but the character reappears with a new force in Lord Byron’s long satiric poem Don Juan (1819–24) and in George Bernard Shaw’s drama Man and Superman (1903). Later Spanish versions retain Don Juan’s likable qualities and avoid the calculated cynicism of certain foreign versions.
The highly popular *Don Juan Tenorio* (1844) of José Zorrilla y Moral, still traditionally performed in Spain on the eve of All Soul’s Day (Halloween), borrowed lavishly from French sources. Zorrilla’s play is said to sentimentalize the legend by furnishing a pious heroine and a serious love interest and by procuring Don Juan’s repentance and salvation.

Da Ponte’s version — condemn aristocracy — moral message

See the Grove article: [http://www.oxfordmusiconline.com/subscriber/article/grove/music/O901351?q=don+giovanni&search=quick&pos=4&_start=1#firsthit](http://www.oxfordmusiconline.com/subscriber/article/grove/music/O901351?q=don+giovanni&search=quick&pos=4&_start=1#firsthit)

Tragic overture in d minor to a drama giocoso: [http://www.youtube.com/watch?v=hWMhfKBJf2g](http://www.youtube.com/watch?v=hWMhfKBJf2g)

The influence of Piccini’s *la buona figliola –* comedie larmogante (tearful comedy)

NAWM 117

- Murder on stage
- Death depicted with chromaticism
- Unexpected G major recitative right after the murder scene

Overture and the overall tonal scheme

Overture in d minor - F major : d min slow introduction – D major Allegro – inclination towards F major in development and recapitulation – allegro ends in D major then through coda it arrives to F major.

Act I – F major to f minor

Act II – in d minor

Sextet example in Act II in Eb major – Section in D major to d minor to depict death.

Donna Elvira & Leporello in Eb major (as first theme) (Elvira Eb –Leporello in V (Bb))

Donna Anna & Don Ottavio – in D major as second theme – D.A in d minor when she remember her father - Middle section –development g minor, last section Eb – V Bb – Eb)

[http://www.youtube.com/watch?v=PaUSkXQZZ_s](http://www.youtube.com/watch?v=PaUSkXQZZ_s)

Finale: [http://www.youtube.com/watch?v=dK1_vm0FMAU](http://www.youtube.com/watch?v=dK1_vm0FMAU)
German Opera

- Mozart’s first singspiel Bastien und Bastitienne (translation of a vaudeville), 1753
- Die Entführung aus dem Serail.
  - Vienna premiere and immediate success
  - The Turkish background and the influence of the Janissary influence in the orchestra
  - Choruses
- Die Zauberflöte
  - 1791 Vienna premiere and the triumph
  - Emanuel Schikaneder and his theatre
  - Idea of Grosse Oper
  - Inconsistency of drama and differences between two acts
  - Characters, the incoherencies of the libretto and the Masonic ideals: Eb major and symbolism of trinity: Overture: [http://www.youtube.com/watch?v=h018rMnA0pM](http://www.youtube.com/watch?v=h018rMnA0pM)
- German elements in music: simple, folk-like songs, chorales, recitatives
  - Papageno’s song: [http://www.youtube.com/watch?v=GBsPKRWoln0&feature=related](http://www.youtube.com/watch?v=GBsPKRWoln0&feature=related)
  - Chorale scenes that conveys the chorale tradition: [http://www.youtube.com/watch?v=Y38py4tqlSw&list=PLFC9D7928D264D935&index=9&feature=plpp_video](http://www.youtube.com/watch?v=Y38py4tqlSw&list=PLFC9D7928D264D935&index=9&feature=plpp_video)
  - Arias with Italian influence: Queen of the night aria
    1- [http://www.youtube.com/watch?v=C2ODfuMMyss](http://www.youtube.com/watch?v=C2ODfuMMyss)
- Merge of different styles
Mozart’s Instrumental Music

Early Music

- Piano Music-
  - Johann Gottfried Eckard, Johann Schobert – Orchestral effects through thick textures in piano playing. See examples NHWM on page 550

Schobert, Johann
Silesian composer and harpsichordist. In the early 1760s he settled in Paris, where he worked for the Prince of Conti, and became a celebrated keyboard player. His early death was caused by eating poisonous mushrooms. He was a respected and much-liked figure whose imaginative compositions were influential on contemporary musical life. Mozart particularly admired his music, notably the D major Sonata of op. 3; traces of the older composer’s influence can be seen in Mozart’s Parisian and English sonatas and in his earliest piano concertos. Schobert’s output includes several sets of keyboard sonatas with violin accompaniment, five keyboard concertos, and an unsuccessful opéra comique.
Sarah Hibberd www.oxfordmusiconline.com

- Piano Sonatas
  - K.279-284 (Sonata No.1-6) Published Together (circle of fifths from D to Eb)
  - K.310 (Sonata No.11, composed in 1778 in Paris) first sonata in a minor key (a minor)- demonstrate Schobert’s influence -
    http://www.youtube.com/watch?v=vIYPLEimMSA (Mitsuko Uchida)
  - K.331 in A major- I. Movement-Variation form, Finale- Alla Turca

- Violin Sonatas
  - The formal structures are like piano sonatas
  - In the earlier works two instruments are treated more equally
  - K.304 in e minor written in 1778 in Pairs. A sonata with two movements:

The Sonata in E minor, the fourth of the set, is one of the two written in Paris. Both instruments play the principal theme together, before it is entrusted to the violin alone. There is a G major second subject and the central development, opening in B minor with the principal theme, has its fair share of counterpoint before the recapitulation. The second of the two movements, Tempo di Menuetto, allows the keyboard to present the main theme, which is then taken up by the violin. A G major episode leads to the re-appearance of the main theme, an E major episode, the return of the main theme and an effective closing section
Listening-K.304 in e minor, second movement Itzhak Perlman, Daniel Barenboim. A sonata
http://www.youtube.com/watch?v=w4lihkfvaWg

- Serenades and Divertimentos
  - Serenades popular in Salzburg (what are called as divertimentos)

  **Serenade:** Evening music. Properly, open-air evening mus. (opposite of aubade) such as song by lover outside beloved's window (as by Don Giovanni in Mozart's opera), but a term extended to other meanings. The instr. serenade was developed towards the end of 18th cent. as type of work similar to cassation and divertimento, particularly by Mozart (e.g. his Eine kleine Nachtmusik). It was scored for small ens. and sometimes for wind instr. alone, and written in several movements (midway between sym. and suite). Beethoven's serenades were chamber works. Other fine examples are those by Brahms, Dvořák, Tchaikovsky, Elgar, and Strauss. In Ger., Nachtmusik implies the instr. form and Ständchen the vocal.

- Symphonies- (1770-73)
  - Mannheim Influence-Stamitz
  - Haydn Symphonies Influence
    - K.133 (No.20 in D major)
    - K.183 (No.25 in g minor (little g minor)
    - K.201 (No.29 A major)
      Listening: Abbado, Berlin Philharmoniker:
      http://www.youtube.com/watch?v=ILOIXucWkTQ
Years in Vienna (1781-1791)

- **Baron Gottfried van Swieten** - Austrian ambassador to Berlin, court librarian, music and literary amateur, wrote the librettos for Haydn’s last two oratorios.
- Mozart’s weekly reading sessions at his home. He studied - Art of the Fugue, Well tempered Claviers.
- Vienna the center of piano besides London
- Mozart’s Piano: [http://www.youtube.com/watch?v=6UQM1YGDe5w&feature=BFp&list=PLFC9D7928D264D935](http://www.youtube.com/watch?v=6UQM1YGDe5w&feature=BFp&list=PLFC9D7928D264D935)
- **Piano Works:**
  - NAWM 114 – Piano Sonata in F major (1781-83, written either in Munich or Vienna) K.332 – Juxtaposition of different styles, sonata form, balanced contrast and dramatic content
  - Fantasias written at the end of his life: Fantasia in C minor (K.475) (1785)-Listening (Friedrich Gulda): [http://www.youtube.com/watch?v=Yjjdee0B960](http://www.youtube.com/watch?v=Yjjdee0B960)
  - Sonata in C minor (K.457) - (1784) –Model for Beethoven’s pathétique- See K.457’s beginning of the development. K.457 has no cyclic structure but the first and last movement themes are related. (S. Richter: [http://www.youtube.com/watch?v=8ZyxKd_18G4](http://www.youtube.com/watch?v=8ZyxKd_18G4))
- **Chamber Works:**
- **Symphonies**
  - Most importantly –Haffner K.385, Prague in D K.504, g minor K 550, K.551 Jupiter in C.
  - Greater demands on performers
  - Finale- The 12 tone theme: [http://muco.alexanderstreet.com/papyrus/dorp/415358/?size=large&pg=40](http://muco.alexanderstreet.com/papyrus/dorp/415358/?size=large&pg=40)
Concertos

- The J.C. Bach model of keyboard concertos- Mix of ritornello and Sonata allegro structures- **NAWM 99, K.488, A major**
- K.488 (1786) and K.491 (1786) Piano concerto in c minor: Hope (3 sharp key) and depression (3 flat key)
  - The choice of c minor (Beethoven’s key), contrast with K 488 – **Hope and depression in Vienna** – Suggested Reading: Orchestration as Structural Determinant: Mozart’s Deployment of Woodwind Timbre in the Slow Movement of the C Minor Piano Concerto K. 491 Jonathan P. J. Stock
  - Richard Taruskin – Music in the 17th and 18th Centuries – Chapter 9, The operas of Piccini, Gluck and Mozart – The concert programs – Instrumental music (piano concertos being foremost) side by side with arias – the dramatic content of concertos (piano functioning as a protagonist)
  - Concertos influencing Mozart and Beethoven symphonies, K.488 a new theme in the development – Beethoven 3rd symphony.
  - Seriousness and Gluck influence (especially on the opening theme) on K.491
  - **Listening:** [Andre Previn](http://www.youtube.com/watch?v=GqQPVDW7bkI)

- Second Movements-In the manner of a lyrical aria. Related key with the first movement. Mostly Sonata without development form
- Finales are mostly rondo or sonata rondo structure. Opportunity for the performer to display his/her virtuosic abilities in one or more cadenzas

- Cadenzas:

  The art of improvised embellishments flourished in Italian and Italian-influenced music in the second half of the 18th century even more than in the first half. **The cadenza was considered an embellishment, and the ability to invent one was reckoned an indispensable part of the equipment of any virtuoso who hoped to satisfy the listener’s expectations. Under normal circumstances no soloist could afford to leave out a cadenza when a fermata appeared in a recognized context.**

  Cadenzas in the 18th century occupy the penultimate position in the musical structure. **They precede the final tutti of a concerto movement or aria, and are almost always indicated by a fermata above the 6-4 chord over the dominant scale degree immediately preceding a perfect cadence.** Some concertos specify a cadenza in each movement, though the trend in the later 18th century was towards one or at most two per work. Mozart’s Clarinet Concerto, exceptionally, calls for no such elaboration of a 6-4 chord.
Cadenzas are sometimes indicated in movements of solo or chamber works. Nine of Haydn’s string quartets require the first violinist to improvise a cadenza for the slow movements (more than half of these occur in the set op.9, composed in 1768–9), and cadenzas are also required in the slow movement of three of his earlier keyboard sonatas. Mozart asked for a cadenza in the slow movement of his Duo in B for violin and viola (k424), but more often he wrote them into his solo and chamber music: there is a ‘cadenza’ written into the finale of the Violin Sonata in D k306 (1778), and a ‘cadenza in tempo’ for the finales of the Piano Sonata in B♭ k333 (1783) and the Piano Quintet k452 (1784). Related to the ‘cadenza in tempo’ and also dating from the early 1780s is the written-out elaboration of the 6-4 chord not specifically identified by the composer as a ‘cadenza’ but nevertheless fulfilling its function: examples are found in the slow movements of Haydn’s Keyboard Sonata hXVI:39 (1780) and Quartet op.33 no.5 (1781), and the first movement of Mozart’s Quintet in C k515 (1787). Originally, the first number of Die Zauberflöte was to have ended with a cadenza for the Three Ladies.

An improvised embellishment of a different order consists of a brief elaboration, usually of a dominant chord, to connect the end of one section with the beginning of the next; the sign for it is a fermata over that chord. J.A. Hiller called this an ‘Übergang’ in his Anweisung zur Singekunst in der deutschen und italienischen Sprache (1773), but the word Eingang (‘introduction’ or ‘lead-in’), used by Mozart in a letter of 15 February 1783, has become the standard term. Where composers wrote out a series of Eingänge in the course of the movement, rather than leave their execution to the soloist, they would vary them, usually by making them increasingly elaborate (see, for instance, the finales of Beethoven’s third and fourth piano concertos). Eingänge are commonly found before the reprise of the main theme in rondo movements in concertos, but can also occur in chamber and solo contexts, for example in the slow movements of Haydn’s quartets op.17 no.3 and op.20 no.6 (both marked by a fermata), and the finale of Mozart’s Sonata in D k311 (fully written out).
